

30th Annual ICOMON Conference

25-28 September 2024
Stockholm



M ICOMON

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International
Numismatic
Council



The conference is supported by
The Swedish Numismatic Society
Gunnar Ekströms Foundation for Numismatic Research

Warm welcome to the ICOMON conference!

The conference is a collaboration between ICOMON, the International Numismatic Council and the Economy Museum – Royal Coin Cabinet.

We express our sincere gratitude to the supporters of the conference:

The Swedish Numismatic Society and

The Gunnar Ekströms Foundation for Numismatic Research

Important information

- Conference address: Economy Museum: Narvavägen 13-17, 114 84 Stockholm. This is the same building as the Swedish History Museum.
- Wifi. Guestnet: HISTORISKA Password: history12
- During the conference: If you have any questions regarding the conference or your stay in Stockholm, feel free to visit our information desk at the museum's entrance. You can also email info@ekonomiskamuseet.se if you have any questions related to your participation in the conference.
- Leave your bag at the hotel. The museum has no facilities for storing bags. Smaller bags, equivalent to c. 30x25 cm size, are allowed in the lecture hall. Cloakrooms, smaller lockers, and restrooms are available near the museum's entrance.
- All lectures during the conference will be filmed. The recording will be available afterward and will be uploaded to the ICOMON website. The audience will not be visible in the films.
- Don't forget to download or print your tickets for the various activities. The tickets were sent to you via email from Tickster when you booked them. All registration is now closed, and it is no longer possible to book or purchase tickets.
- For those who have not yet paid for the activities, you can do so on Wednesday, September 25th or Thursday, September 26th. Payments can be made at the museum's information desk. Payment is made by card (Amex cards are not accepted). Provide your name and the events for which you have booked tickets. No additional tickets can be purchased except for those you have already booked.

Conference Theme: Cross-Organization Collaborations

Within the field of banking and money museums and numismatic departments, a wide range of collaborations are possible when dealing with numismatics, financial literacy, monetary and economic history, collections management and exhibitions.

In the ICOMON conference 2024 presenters will consider ways that different specialists and stewards can teach and learn from one another to better the discipline and the ways that we work, and what unites the multiplicity of specializations and the willingness to collaborate and learn from one another. Case studies related to the theme Cross-Organization Collaborations will be presented regarding:

- How can cross-organization collaborations strengthen the outreach to a wider community? For example, universities, museums, museum networks, associations, banks, public authorities and financial institutions often share common interests.
- How can a historic numismatic perspective reach beyond the museums and numismatic world?
- Digitization and digital medias: for whom, by whom, why and how? How does it help with pedagogy and teaching?
- How can we better safeguard the collections?

Program

September 25

16:00 Guide tour at the Royal Palace. Meeting at 15:45 (the tour starts at 16:00). The dress code is business casual. Address: Slottsbacken 1, 111 30 Stockholm, by Gustav III's Obelisk.

17:00 Dinner at the Royal Armoury, situated within the Royal Palace.

September 26

8.00-9.00: Registration & Coffee

9.00-10.00: Opening

Ute Wartenberg Kagan, INC President

Asma Ibrahim, ICOMON Chair

Emma Nardi, (via video) ICOM President & Helene Rånlund, ICOM Sweden Chair

Cecilia von Heijne, INC board and Director of the Economy Museum - Royal Coin Cabinet, Stockholm

10.00-10.20: Coffee & tea

Collection Digitization and Digital Typology

Chair: Jesse Kraft

10.20-10.30: Eeva Jonsson, Sweden. Digitization of the world's largest collection of Viking-Age English coins in the Economy Museum – Royal Coin Cabinet in Stockholm.

10.30-10.40: Julia Genechesi and Benedikt Zäch, Switzerland. Coin collections in Switzerland: numismatics at the heart of an active, multidisciplinary network.

10.40-10.50: Jennifer Gloede, USA. The Smithsonian's National Numismatic Collection: digitization and dissemination.

10.50-11.00: Elena Baldi and Alan Stahl, USA. Online Coins of the Byzantine Empire. A cross-organization collaboration.

11.00-11.10: Gunnar Dumke and Simon Glenn, Switzerland/United Kingdom. BGR: An international collaboration on Graeco-Bactrian and Indo-Greek coins.

11.10-11.50: Discussion

11.50-12.00: Tim Ventimiglia, Germany and Cecilia von Heijne, Sweden. Introduction to the new exhibitions in Stockholm.

12.00-13.30: Lunch

12.30-13.30: Visit the Economy museum. Educators will be present and show the exhibitions.

13.30-14.00: Group photo.

Collaborative Education

Chair: Blaise Kilian

14.00-14.10: Jesper Ericsson, Scotland. Curating Numismatic Discomfort.

14.10-14.20: Meta Kordis, Slovenia. Bankarium, Slovenian banking museum – a multidisciplinary and cross organization project.

14.20-14.30: Mohd Fakhrullah Jamlus, Malaysia. Transformative Museum Strategies: Insight, Partnerships, Design Thinking, and MYMINT Gallery Introduction.

14.30-14.40: Paul Belien, The Netherlands. Continuing old traditions. Numismatic knowledge transfer to students in higher education.

14.40-14.50: Pim Möhring, The Netherlands. Ready for the future: reviving Dutch education on money history.

14.50-15.00: Nanouschka Burström and Fleur Kemmers, Sweden/Germany. Money, coinage and colonialism: bringing numismatics and monetary history into societal debates.

15.00-15.40: Discussion

15:45-17:30: Book release in the Gold room. "Money, Coinage and Colonialism: Entangled exchanges", edited by Nanouschka Burström and Fleur Kemmers.

19.00-21.00: Reception at the City Hall. Meeting at 18:45 (speeches start at 19:00). It is important that you arrive on time. There will be no late admissions. To participate, you must be able to show identification. The dress code is business casual. The event is expected to end at 21:00. Address: Hantverkargatan 1, 111 52 Stockholm. We will gather in the courtyard.

September 27

8.30-9.00: Coffee & tea

Coin Finds, Safeguarding Collections, and Collaborations (Part I)

Chair: François de Callatay

9.00-9.10: Frida Ehrnsten, Finland. CoinSampo – an innovative portal demonstrator for coin finds in Finland.

9.10-9.20: Jens Christian Moesgaard, Sweden. Museums, Numismatic Associations and Universities in the Nordic Countries. Formal and informal networks of collaboration.

9.20-9.30: Saleha Hanim, Malaysia. Management of BNM's Permanent Collection.

9.30-9.40: Hakon Roland, Norway. A pioneer-collaboration between museum and law enforcement to safeguard numismatic artefacts.

9.40-9.50: Sylvia Karges and Roger Paul, Germany. The Daphne digitisation project in the Coin Cabinet of the Dresden State Art Collections (SKD).

9.50-10.20: Discussion

10.20-10.50: Coffee & tea

Coin Finds, Safeguarding Collections, and Collaborations (Part II)

Chair: Jens Christian Moesgaard

10.50-11.00: Jan Pelsdonk, The Netherlands. Cross-Organization Collaborations: a Case Study from two 'small collection' museums in the Netherlands.

11.00-11.10: Komal Pande, India. Collaborations and Connections: The Numismatics Collection of the National Museum India.

11.10-11.20: Lili Reyels, Germany. The collector and his objects – Cross-Organization Collaboration to research the Wolfgang Haney Collection.

11.20-11.30: Richard Brander, Finland. Money museums in the context of central banking. The case of the Bank of Finland museum.

11.30-11.40: Petteri Järvi, Finland. Turku Museum Centre with numismatic associations – especially the collaboration with the Finnish Numismatic Society.

11.40-11.50: Ulrika Bornestaf, Sweden. A fruitful collaboration – The medal project together with The Royal Swedish Academy of Agriculture and Forestry.

11.50-12.30: Discussion

12.30-13.30 Lunch

(Digital) Exhibition education (Part I)

Chair: Damon Monzavi

13.30-13.40: Jorge San Juan Breña and Garbiñe López García, Spain. AERARIUM ROMAE: The digitalization of the collection of Italic Cast Coinage from the Museo Casa de la Moneda

- 13.40-13.50: Caroline Gonelius and Florent Audy, Sweden. The new exhibitions at The Economy museum in Stockholm – Pedagogical focus.
- 13.50-14.00: Heru Saptaji and Fransisca Henny Miraningtyas, Indonesia. Collaborative Temporary Exhibitions as a Catalyst for Exhibition Education.
- 14.00-14.10: Ellen Feingold, Yurii Savchuk and Rebecca Ben-Atar, Ukraine/USA. Preservation Through Circulation: A Cross-Organizational Collaboration in Support of Ukrainian Cultural Heritage.
- 14.10-14.20: Raphael Bonetto, France. Reaching new publics, “The economy according to Astérix” case study.
- 14.20-14.50: Discussion

14.50-15.10: Coffee & tea. Visit the museums.

(Digital) Exhibition education (Part II)

Chair: Haim Gitler

- 15.10-15.20: Sabrina Ben Aouicha, England. Documenting a 20th century crisis.
- 15.20-15.30: Katarina Wagman and Sara Wirfelt, Sweden. Economic Education and Outreach: Insights from Ekonomifakta.se and Eduna.se.
- 15.30-15.40: Rochdi Bernoussi, Morocco. Share the experience of the 20th Museum’s birthday event “Art & Money”.
- 15.40-15.50: Brenda Luna, Mexico. Museo Banco de México: Widening the Circle - Multiple Stories as a Way to Build Trust in the Central Bank.
- 15.50-16.00: Cecille L. Torrevillas-Gelicame, Philippines. Embracing A Future: The Digital Initiatives of the Museo Bangko Sentral ng Pilipinas.
- 16.00-16.30: Discussion

16.30-17.00: Closing

- 16.30-16.45: Fleur Kemmers, Germany. Closing remarks and information about the INC Congress in Frankfurt 2027.
- Farewell from the Museum.

19.00: Dinner and Guided tour at the Vasa ship museum.

The tour starts at 19:00. The dress code is business casual. Address: Vasa Museum, Galärvarvsvägen 14, 115 21 Stockholm. We will meet at the entrance.

September 28

Excursion Day

- 08:00 Bus departs from the Economy Museum at Narvavägen 13-17, Stockholm. Please note the start time – the bus will leave promptly so arrive a few minutes early.
- 08:45 Arrival at Tumba Papermill Museum. The Swedish Central Bank established Tumba Bruk to combat counterfeiting in the 18th century.
- 11:00 Lunch at Tumba Papermill Museum
- 13:30 Gamla Uppsala Museum. The three monumental royal burial mounds in Gamla Uppsala have fascinated people for centuries. We will receive an introduction by the museum’s educator.
- 14:30 Coffee / Fika
- 15:30 Uppsala. Gustavianum was built in 1622 and was the main university building until 1887. Since 1997, Gustavianum has been a university museum. It also hosts Uppsala University’s coin cabinet
- 17:00 Uppsala Cathedral. Uppsala Cathedral is the largest church in the Nordic region and the seat of the Archbishop of Sweden. Introduction by the cathedral’s educator.
- 18:00 Dinner at Hambergs Festvåning
- 22:00 Estimated time when we are back in Stockholm

Abstracts

Digitization of the world's largest collection of Viking-Age English coins in the Economy Museum – Royal Coin Cabinet in Stockholm

Eeva Jonsson

The Economy Museum – Royal Coin Cabinet in Stockholm has the world's largest collection of English coins c. 980–1050 because of rich finds from the Viking Age. Thanks to a long antiquarian tradition they largely ended up in the museum. The most important numismatic reference collection is that of Bror Emil Hildebrand (1806–1884). The name of the collection does not refer to the fact that he as head of the Royal Coin Cabinet had owned the collection – but it was he who published this collection. The collection today comprises a total of about 11,500 coins, of which about 10% are later additions. The collection was made available online to researchers and the public in 2023 and are included in the collections which can be searched at the website of the National Historical Museums. The database is not a specific numismatic database, but a common search tool for the collections of all seven museums which are part of the National Historical Museums. Cooperation on the development of the database is ongoing.

Coin collections in Switzerland: numismatics at the heart of an active, multidisciplinary network

Julia Genechesi and Benedikt Zäch

Switzerland's federal structure, in which cultural sovereignty lies with the 26 cantons while the Confederation intervenes only in a subsidiary capacity, has a strong influence on both the academic and museum landscape. In 2017, Benedikt Zäch published an article on numismatic education in Switzerland as part of a book entitled "Numismatik lehren in Europa". Thanks to this initial assessment, we are now in a position to take a step back from our discipline and give a complete overview of the particularly active, dense and protean numismatic network in the country today. The Winterthur Museum and the numismatic collections of several museums, in both the German- and the French-speaking part of Switzerland, are increasingly involved in collaborative projects aimed at the scientific community and the public (Nomisma, OSCAR...), and engage in associations bringing together universities, archaeologists, historians, enthusiasts and dealers. They are also partners of the Swiss Inventory of Coin Finds, a federal institution and part of the Swiss Academy of Humanities and Social Sciences (SAGW/ASSH), whose aim is to collect and make accessible all data related to coin finds in the country and in the Principality of Liechtenstein, in collaboration with the archaeological services of each canton. The structure is therefore encouraging collaborations, which makes the discipline particularly dynamic in Switzerland. However, the coming years will present a major challenge for the community. There will be many changes and departures, and the next generation is far from assured. Formation remains a crucial issue. Our aim is to present the strengths and challenges of numismatics in Switzerland, between developed networks and new researchers to be educated.

The Smithsonian's National Numismatic Collection: digitization and dissemination

Jennifer Gloede

Over the past 8 years, the National Numismatic Collection has digitized over 320,000 objects and shared the images freely online. To accomplish this we have employed a range of models and developed collaborations with academic institutions and museums, other Smithsonian units, and individual scholars. These projects have ranged from a few hundred objects to tens of thousands. Regardless of the size of the project, a key part of the process involves determining our intended audience, considering their needs, and the most effective methods of reaching them.

This presentation will provide some examples of the models we use, how we share the material digitally on a range of platforms, and how our collaborators have enriched our efforts to reach a global audience. It will also touch on how our digitization efforts specifically reach students and educators via the Smithsonian's education platform called Learning Lab.

Online Coins of the Byzantine Empire. A cross-organization collaboration

Elena Baldi and Alan Stahl

In 2015, Princeton University acquired one of the world's most renowned collections of Byzantine coins, that of British civil servant and WW2 veteran Peter Donald, comprising 179 gold coins, 324 silver coins, and 4,777 bronze coins. Soon after this acquisition, the heirs of Greek-American collectors Chris and Helen Theodotou, approached the Princeton numismatics curator, Prof. Alan Stahl, proposing that Princeton take up the acquisition of 11,255 coins, at advantageous terms. The combination of these two acquisitions, along with earlier holdings of Firestone Library and the Princeton University Art Museum, are being merged to constitute one of the largest Byzantine coin collections in the world. This unified collection will serve as the basis for a linked-open-data platform that aims at displaying Byzantine coins in many public collections worldwide. The database is being developed as a collaboration of Princeton University, the Dumbarton Oaks Research Library and Collection, the American Numismatic Society, and the Heberden Coin Room, Ashmolean Museum, Oxford University.

The online database is being set up as a shared-open-data platform along the lines of the Online Coins of the Roman Empire. Nomisma.org is also involved, and they have approved that the development stage will be based in Princeton, with the ANS responsible for establishing issue identifiers for the early centuries (Anastasius to Phocas), Dumbarton Oaks for the middle period (Heraclius to Nicephorus III), Princeton for Alexius to Constantine XI, and Oxford for Trebizond. The development of this database is being presented in a scholarly research setting, offering the opportunity of presenting its development and its potential for scholarly research, teaching, and collection care in an ongoing fashion.

BIGR: An international collaboration on Graeco-Bactrian and Indo-Greek coins

Gunnar Dumke and Simon Glenn

Graeco-Bactrian and Indo-Greek coins are the best, and in many cases only, primary source for our understanding of these enigmatic Hellenistic Central Asian kingdoms. This paper will present the results of a recent international collaboration to create a new online typology of these coinages. This has resulted in a large number of digital records of coins being made available online for the first time, most notably the significant collections of the Ashmolean and British Museums. By uniting coins in diverse collections across the globe in a freely available digital form online in the Coins of the Bactrian and Indo-Greek rulers (BIGR) portal (<https://numismatics.org/bigr/>), the project demonstrates the potential for making coins available to new audiences. Various collaborations, including work with the State Bank Museum of Pakistan, allowed the translation of the BIGR interface into various languages, further broadening its potential audience in the source countries of the coins. This paper will provide some examples of the research questions BIGR allows us to investigate, such as studying patterns of circulation and systems of mint administration, allowing new light to be shed on these historically important coins. Only through linking the online collection presences of different institutions is such an approach now possible. The paper will therefore illustrate the benefit of international collaboration between researchers and institutions with numismatic collections.

Curating Numismatic Discomfort

Jesper Ericsson

The Hunterian is Scotland's oldest public museum. It is also an integral part of the University of Glasgow, with Hunterian collections being actively used for teaching and research.

In 2021, The Hunterian embarked on 'Curating Discomfort'. Most museums are monuments to a system that privileges some people over others and creates a narrative about the identity of nations or cities that institutions seek to project and protect... Museums are political places. 'Curating Discomfort' puts forward discomfoting provocations and interventions to help us to understand that museums have perpetuated ideologies of white supremacy: a political, economic and cultural system in which white western ideas control the power of the texts, the material resources and the actions that continue to underpin notions of cultural superiority... Collections, displays and labels are a political act that have legacies rooted in colonialism. We are only now recognising that we are not neutral and that we have, without consideration, been complicit in perpetuating the ideologies of previous centuries.

Excerpts from The Hunterian's Declaration of Discomfort. 'Curating Discomfort' is not a time-limited project, but an ongoing process that has fundamentally changed The Hunterian. This paper seeks to explain how numismatics has contributed to 'Curating Discomfort' since its inception, how The Hunterian's coin and medal collection continues to be a valuable driving force in developing future outcomes, and the many benefits of close collaborations with museums, academics and groups of community curators. Together, we are challenging traditional perceptions of museums in Scotland and embracing discomfort as a positive and constructive source of genuine change.

More information about Curating Discomfort can be found here: <https://www.gla.ac.uk/hunterian/about/achangingmuseum/curatingdiscomfort/>

Bankarium, Slovenian banking museum – a multidisciplinary and cross organization project

Meta Kordiš

In June 2021, in the midst of the Covid-19 epidemic, we opened the Bankarium, a new Museum of Slovenian Banking. The museum was created on the initiative of NLB's customers and with the bank and the banking community in mind to preserve the cultural heritage of banking as a platform for constructing banking heritage, sharing and improving knowledge, learning and skills, as well as well-being. The permanent exhibition covers three themes: the history of banking, the development of banking practices and financial literacy. In this paper, I will focus on the creation of the museum in dialogue and collaboration with a wide range of experts from different fields (e.g. museology, history, information and statistical sciences, economics, security sciences, etc.) and on the importance of actively involving heritage holders (bank employees and retirees, as well as employees of companies in the banking sector and other interested individuals) who have contributed objects, knowledge and memories. This has been crucial for to the co-creation of the exhibition and for its life today and in the future. It enables the enhancement of programmes for a wide range of audiences, from communities of interest to vulnerable groups and individuals. Of particular importance is the financial literacy programme, which also includes responsible consumerism, has a special weight. Bankarium is a committed multidisciplinary project that brings together business, academia, science and culture to implement sustainable UN policies.

Transformative Museum Strategies: Insight, Partnerships, Design Thinking, and MYMINT Gallery Introduction

Mohd Fakhrullah Jamlus

Bank Negara Malaysia Museum and Art Gallery (BNMMAG) opened its rebranded doors in 2014, showcasing a new face with predominantly permanent curated galleries and collections, a commitment to education, and a steadfast adherence to established practices. While traditionally static, the exhibits offer more than meets the eye, moving beyond mere observation. In response to the dynamic shifts in museum technology and multimedia interactive experiences, the BNMMAG has embraced substantial enhancements to stay on the cutting edge. The museum underwent a significant facelift, transforming itself with state-of-the-art upgrades.

The revitalization journey goes beyond skin-deep, incorporating features such as projection mapping, touchscreen, interactive info kiosk, video games, multimedia content, augmented reality exhibits, immersive audio-visual installations, and practical interactive elements. These additions paint a vivid picture of a museum that not only embraces change but dances with innovation, ensuring a visitor experience that is not only informative but also a feast for the senses.

This paper explores in web of strategic collaborations forged by BNMMAG with individuals, universities, museums, institutions, government agencies, community organizations, NGOs, Law Enforcement Entities (LEAs) and various societal associations. The emphasis is on shaping content, awareness collaterals and enhancement concepts tailored to the target audience, all while being steered by the guidance of the Financial Sector Blueprint 2022 - 2026, National Strategy of Financial Literacy 2019 – 2023 developed by Financial Education Network (FEN), and the internal business plan. Among the collaborators are Malaysian Numismatics Society (MNS), Pos Malaysia Berhad (Postal delivery service), Ministry of Education, Departments of Museum Malaysia, State Museums (for travelling exhibitions), National ICON, Artist, Malaysian Association for the Blind etc. This diverse strategic collaboration not only contributes to the design thinking process, where the goal is to develop functional interpretive exhibits seamlessly integrating creativity, user empathy, and problem-solving, but also aligns with the government's commitment, through the Ministry of National Unity, to prioritize transforming the museum into a platform for racial integration. The ultimate aim is to create interpretive exhibits that not only inform but also engage and resonate with visitors on a meaningful level.

MYMINT. As the sole authority for banknote and coin production in Malaysia, the central bank has its own minting factory referred to as "Kilang Wang.". It has undergone a substantial transformation aligned with Industry revolution 4.0. This shift towards fully automated production processes, coupled with enhanced operational efficiency through IT/OT integration, has resulted in a safer and more conducive workplace, with robotics replacing manual processes. Consequently, the facility has been rebranded as Malaysia Mint, or MYMINT.

The management envisions opening the facility for public viewing with a primary focus on educational purposes. Visitors will have the opportunity to explore the rich history of MYMINT and observe live coin production facilitated by 12 high-speed minting machines. The movement of materials will be orchestrated by Automated Guided Vehicles (AGVs), and the highlight of the showcase will be the Robotic Arms, known as 'BICU,' capable of lifting, tilting, and turning loads of up to 2.3 tonnes. The challenge involves the location being slightly outside the city centre, necessitating thoughtful measures to enhance its attractiveness and justify the travel. As an ongoing project, the presentation will include updates on the progress made thus far.

Continuing old traditions

Numismatic knowledge transfer to students in higher education

Paul Beliën

There exists a rich heritage of numismatic education within Dutch universities, dating back to the early 19th century when the first lectures on the subject were delivered in Leiden. Over the years, a collaborative effort has emerged between professional numismatists, numismatic museums, universities, the Royal Dutch Numismatic Society and other parties to enhance and accommodate

students' passion and knowledge in numismatics. This partnership has significantly expanded the reach of numismatic education to a wider audience of students and academic institutions.

The Dutch Central Bank and the National Numismatic Collection continue this longstanding tradition, recognizing its paramount significance in inspiring young minds about the intricacies of money and its history. We believe that fostering a deeper understanding and appreciation for numismatic collections and monetary history contributes to the secure future of the field. We also hold the view that incorporating a numismatic perspective into interdisciplinary studies is needed, allowing it to extend its influence beyond the confines of the numismatic community.

This presentation delves into the strategies employed by the Dutch Central Bank to sustain and nurture interest in numismatics, numismatic collections, and monetary history among higher education students, both presently and in the future. It also underscores the commitment to engage with a younger audience, including students in primary education, by providing tailored information designed specifically for them (presentation by Pim Möhring).

Ready for the future: reviving Dutch education on money history

Pim Möhring

The end of 2024 is a new start for the Dutch Central Bank (DNB). With its renovated building and newly opened public space, The Treasury, DNB is ready for the future: sustainable, and open to everyone. This openness to society is also a responsibility to more actively work on the Bank's key tasks, such as financial education. With the inclusion of the National Numismatic Collection (NNC) into the Treasury, a newly established department, the Bank's educational reach is significantly enlarged: high time for money history and numismatics!

Dutch education on the history of money was at its prime at the Money and Bank Museum (2004-2013). Education on money and finance was one of the museum's key goals. The museum offered various educational programs about monetary history and money matters for students between 11 and 18 of all levels. Often in cooperation with other organizations, such as the National Institute for Family Finance Information, the Tax Administration, the Association, the Money Wise foundation, but also DNB. This cooperation translated to an annual 8000 students and teachers visiting the museum's educational program.

In 2013 the Geldmuseum closed its doors and responsibility for the collection was transferred to DNB under the new name 'National Numismatic Collection'. The museum and educational programs were cancelled. From 2013 onwards to today, the NNC delivers educational guidance on demand. Unfortunately, it is a far cry from the earlier outreach. At present, there is no educational platform in the Netherlands for students and teachers of primary or secondary schools to look for information on monetary history. This is regrettable because historical perspectives on money can contribute to people's understanding of what money actually is and how it works (and sometimes not).

Understanding the concept of money is especially relevant now that only 20% of the Dutch use cash money, with even lower percentages among teenagers. With this development, under additional pressure by the rise of crypto and ECB plans for the Digital Euro, the base understanding of money as a concept is at risk. In our view, historical perspectives on money and in particular the various transformations money underwent chronologically, culturally and geographically, can contribute greatly to educational outreach on money's meaning in society.

This presentation focuses on our aims to fill this gap at the new DNB Treasury. Utilizing digital opportunities we intend to revive Dutch education on money history by developing new programs on money history, accessible both physically at DNB's new building, and online at the Digital Treasury. Students and teachers can visit to experience our numismatic collection, or easily access digital lessons in their own classrooms (for our outreach to higher education, see presentation by Paul Beliën). We cannot achieve these goals alone. It is our aim, together with the educational staff of the Treasury, to work together with our partners in the Netherlands. Ready for the future, sustainable and open to everyone.

Money, coinage and colonialism: bringing numismatics and monetary history into societal debates

Nanouschka Myrberg Burström and Fleur Kemmers

Coinage and monetary history matter. Not just to numismatic specialists and museum curators. In this paper we will exemplify how scholars and practitioners of numismatics and monetary history can engage in broader societal debates, and how both they and the public may benefit from such a dialogue. Our starting point is the joint publication project "Money, Coinage and Colonialism", where we invited archaeologists, anthropologists, history-of-science-scholars, numismatists from museums, research institutes and heritage services from very different places and backgrounds to join forces in a discussion of the instrumental role of means of exchange in colonisation processes.

CoinSampo – an innovative portal demonstrator for coin finds in Finland

Frida Ehrnsten

In this paper we present the online data and public service demonstrator CoinSampo, which will be launched 28.2.2024. The service has been created as part of the larger, interdisciplinary Digi-NUMA -project (<https://seco.cs.aalto.fi/projects/diginuma/>), which aims to develop digital solutions for European Numismatic Heritage. This presentation focuses on the challenges encountered in the development phase, as well as feedback gained through recent user experiences. The service is based on a database of over c. 18 000 metal-detected single coin finds from the Iron Age to the Early Modern Period that were reported to the Finnish Heritage Agency 2013–2023. Depending on funding, the ambition is to in the future supplement the service with information on hoards and cumulative finds.

CoinSampo is aimed at heritage professionals and academic scholars, but also at the wider public including amateur archaeologists and local historians. It can be used for educational purposes in schools and universities, but also for pure recreation and personal knowledge discovery. The portal offers an easy way to download the data in CSV format, as well as integrated semantic search and -analysis tools for exploring and visualizing larger patterns and structures within the data. The service is designed to not only open data to a broad variety of audiences, but also to democratize knowledge production through easily accessible analytical and data visualization tools. It thereby takes a step further in this era of digitization and open access, encouraging everybody to take part in researching and creating our shared numismatic cultural heritage.

Museums, Numismatic Associations and Universities in the Nordic Countries. Formal and informal networks of collaboration

Jens Christian Moesgaard

The paper will start out to outline some characteristics about Numismatic Museum collections and Numismatic Associations as well as the role of Universities in the Nordic countries. Among other things the museums' obligations in the heritage and treasure throve management and the associations' place between research and coin collecting will be presented. These actors both have common and conflicting interests. Among the former is a common interest in gaining and disseminating knowledge about numismatics, among the latter is a potential dispute on the ownership of coin finds. The paper will highlight examples of collaboration between museums, associations and universities. This collaboration is formalized in the Nordic Numismatic Union, founded 1936, but is also conducted in well-established informal networks of personal relations between the actors.

Management of BNM's Permanent Collection

Saleha Hanim Mastura Mohd Nasir

The Bank Negara Malaysia Museum and Art Gallery (BNMMAG) offers extensive insights into Malaysia's economic development and financial landscape through its six permanent galleries. These galleries feature contemporary displays of technological advancements and artifacts from BNM's esteemed collections, with a significant emphasis on numismatics. The Collection and Conservation Management (CCM) unit meticulously oversees the acquired items, documentation, and management of collections, ensuring their preservation and integrity.

1. Acquisition Process

The acquisition of items for BNM's numismatic collection is acquired through purchase, donation, or transfer. These items must undergo a stringent process before becoming part of the BM's collection. Items are selected based on historical significance, rarity, and condition. Potential acquisitions are reviewed by a committee of experts who evaluate the pieces' relevance to Malaysia's monetary history. Once approved, the items will be registered and assigned a unique identification numbering.

2. Documentation System

The CCM unit employs a documentation system to catalogue and track the numismatic collection. Detailed data include the item's description, acquisition source, location, and condition. For security purposes, only CCM staff are permitted to make amendments or changes to this data.

3. Movement and Security

The movement of items within the collection is tightly controlled. Any transfer of numismatic items, whether for display, conservation, or loan, requires authorization and is meticulously documented. Movement records include the item's origin, destination, purpose of the transfer, borrower, and the personnel involved. Secure transportation protocols are in place to protect items during transit, minimizing the risk of damage or loss.

4. Stocktaking Exercise

The CCM unit implements a rigorous stocktaking exercise, categorized into three types: i) inventory audit, ii) comprehensive audit, and iii) surprise audit.

- Inventory Audit:
 - o Conducted biennially, alternating with the comprehensive audit.
 - o Focuses on the availability of items at their respective locations.
- Comprehensive Audit:
 - o Conducted once every three years, covering at least 35% of the numismatic collection.
 - o Involves a detailed examination of each item, verifying availability and assessing condition.
 - o Identifies items requiring conservation treatment, replacement, or further attention.
- Surprise Audit:
 - o Conducted annually by a specially appointed team.
 - o Checks 10% of each category within the collection.
 - o Minimizes risks of oversight and misconduct, contributes to process improvement, and educates other units about BNM's collections.

5. Valuation

Valuation of the numismatic collection is an ongoing process. Each item is periodically assessed to determine its market value, historical significance, and condition. External experts and appraisers are consulted to ensure accurate and up-to-date valuations. This information is crucial for insurance purposes, financial reporting, and risk management.

6. Digitization

Digitization initiatives at BNMMAG enhance accessibility to numismatic collections, enabling virtual exhibitions, online catalogues, and educational resources. These digital platforms support interactive learning experiences, engaging diverse audiences and facilitating broader dissemination of historical perspectives embedded in the collections.

A pioneer-collaboration between museum and law enforcement to safeguard numismatic artefacts

Håkon Roland

Transnational organizations as UN, WCO, Europol, ICOM and Blue Shield have identified looting and illicit trade in cultural heritage artefacts as a major global crime challenge. Even though deliberate destruction of monuments in areas of war and conflict dominates the media headlines, recent research has documented that looting of smaller artefacts like coins perhaps is the most serious challenge to be addressed. Coins are particularly vulnerable to looting since they are easily found by metal detectors, they can be transported undetected, and there is a flourishing market for unprovenanced coins both in the elite segment and on numerous social media platforms. Inadequate international and national policy and governance and lack of knowledge within law enforcement agencies are underlying challenges.

The Museum of Cultural History (MCH) at the University of Oslo is assigned with formal responsibility for import/export of archaeological goods to and from Norway. Assessment of export applications is one of the museum's responsibilities. Since Norway's ratification of UNESCO 1970 in 2007 the museum has developed a close collaboration with ministries, directorates, embassies and law enforcement agencies in cases of (suspected) illicit trade in cultural heritage artefacts. This collaboration has resulted in restitution of more than a thousand artefacts to a number of countries in Asia, US, Latin-America, Africa and Europe. The majority of the objects is coins.

Since 2023 the collaboration between MCH and the national police has been intensified by hiring two three-year postdocs to the museum's transdisciplinary CULTcrime-network. One of the postdocs is an intelligence analyst from the national police force with responsibility for heritage crime. Bringing a cooperation with national police into a museum research group consisting mainly of scholars within the humanities opens up new possibilities for research, education and heritage management. But it also raises ethical concerns.

The paper will discuss experiences from this collaboration based on two recent case studies involving numismatic artefacts. My proposal relates to the requested themes: cross-organization collaborations to strengthen the outreach to a wider community, and how we can better safeguard the collections.

The Daphne digitisation project in the Coin Cabinet of the Dresden State Art Collections (SKD)

Sylvia Karges and Roger Paul

- What are the reasons for digitising a museum's collections?

The lecture will discuss the reasons for the costly financing of the Daphne database project. (The reason for this was not the mandate of every museum to document its holdings, but the necessary provenance research due to the immense restitution claims of the former Royal House of Wettin against the SKD).

- Digitisation and publication - opportunities and dangers

- Publicity as collection protection in the event of theft or an invitation to theft?

Pro: The theft of 643 coins and medals from the Leipzig City History Museum was only discovered in 2016 because a large proportion of the objects had already been placed online in the collection database and a private individual had identified the stolen items as belonging to the museum.

Contra: The theft of the 100-kilogramme Big Maple Leaf gold coin from the Münzkabinett Berlin in 2017, which was touted as a superlative in the public media.

Cross-Organization Collaborations: a Case Study from two ‘small collection’ museums in the Netherlands

Jan Pelsdonk

After the curator of the numismatic collection of the Rijksmuseum in Amsterdam retired in May 2021, the museum no longer had a numismatic expert working with these objects. To solve this problem, the museum contacted Teylers Museum in Haarlem, to investigate the possibility of a collaboration. With approximately 20,000 objects per collection, both collections were considered too small to employ a full-time curator. Curators working with ‘smaller’ collections tend to focus more on the needs of their museum rather than supporting the understanding of numismatics by a wider group of people. Thanks to the collaboration, two other institutions became involved: Leiden University and the Roman-Germanic Committee of the German Archaeological Institute in Frankfurt. This presentation shows what has happened since then. It turns out that the collaboration can boost both the protection of the collections and their visibility on the internet. It also gives students a better insight into the possibilities that numismatics offers.

Collaborations and Connections: The Numismatics Collection of the National Museum India

Komal Pande

A curator, who is often a custodian of collections in a ‘national’ museum space, undertakes a multi-dimensional work profile. This includes collection management, overseeing, research, publication, curating exhibitions, creating collection-based pedagogical frameworks and digitisation of antiquities. In addition, there is a significant role to play in the dialogue of international cultures, shared heritage projects and possibilities of global connections—the kind of projects that bring the world together as one, outlining the universality of museum collections beyond political borders. Understanding the challenges and possibilities that have inspired, guided, limited or extended the various projects that I have undertaken in professional capacity, this paper will summarise the real-time efforts and hitches experienced in my journey as a coins collection custodian at the National Museum India. The paper will elaborate on the intersections of the projects that have been explored and executed during my tenure of nine years (and counting), in the Numismatics Department of the National Museum, New Delhi.

Cross-Organization Collaboration to research the Wolfgang Haney Collection

Lili Reyels

The presentation focuses on cross-organizational collaborations to contextualize and research the Wolfgang Haney Collection. The approximately 15,000 objects from the mid-19th century to the present are housed at Deutsches Historisches Museum (DHM) since the beginning of 2020. It is an important task since the collection focuses on the history of antisemitism in Germany and Europe, the history of Nazi persecution, and the culture of remembrance after 1945. Amongst a very diverse group of materials, the collection includes emergency money and printed banknotes as well as token money from concentration camps and ghettos. These numismatics have been examined and recorded, developing criteria such as material, object group, or theme for the data base of DHM. In the future, three main areas of collaboration will need to be developed to unlock this numismatic trace of prosecution. First, further research is to gain knowledge about the use of the objects and their respective contemporary context. What exactly do they show and how is this to be interpreted? What are the specifics of Wolfgang Haney as a collector who originally started off as a collector of numismatics? Secondly, which ideas strengthen the outreach of this sensitive collection to a wider community? And last, how can we develop practices of exhibiting Wolfgang Haney collection?

Money museums in the context of central banking. The case of the Bank of Finland museum

Richard Brander

Money is the key ingredient of central banking. The central bank of a country or a jurisdiction (like the euro zone) has the role of issuing legal tender and of securing price stability and smooth payment systems. A central bank is typically the lender of last resort if a commercial bank gets into trouble.

Money museums are often associated with central banks. This is the case also in Finland, where the Bank of Finland museum has three main roles: it is a museum, it is a visitor centre for the central bank, and it is also a centre for financial literacy. A separate numismatic collection is associated with the museum.

Cross-organization collaborations are an important part of the work of money museums, both nationally and internationally. How you cooperate with external partners is also a function of your internal organization. The purpose of this paper is to present an overview of some organizational aspects of the Bank of Finland Museum, to study the stated objectives of the museum and related activities, and to draw some conclusions about the impact on the collaborations with external partners and stakeholders.

Is a money museum and its activities supporting strategic objectives of the principal agent (specially in communications but also more broadly price stability and a sound financial system), or can the museum be seen as a separate entity supported administratively by the central bank when it comes to website management, the use of social media and the like? Who has ownership of the resources? Are there explicit targets for e.g. the number of visitors or for activities promoting financial literacy?

The role of the numismatic collection is also scrutinized. What role does it – or should it – play for the museum or for the central bank at large? Are there synergies to be found with the art collection or the historical archives of the central bank? How does the internal organization affect cooperation with stakeholders? Are there lessons to be learnt from e.g. other central banks, or does the Bank of Finland and its museum have a way of working that could be set as a standard for others?

Turku Museum Centre with numismatic associations – especially the collaboration with the Finnish Numismatic Society

Petteri Järvi

I'm going to discuss the cooperation of Turku Museum Centre with numismatic associations – especially the collaboration with the Finnish Numismatic Society. I have a broad view on this matter since I'm chief curator at the Turku Museum Centre and partly responsible for the numismatic collection of the museum including activities concerning the collection. In addition, I was chairman of the board of the Finnish Numismatic Society between 2013 and 2020, and I have for more than 20 years been involved in different activities in several numismatic associations.

The most important reason for the cooperation between museums and numismatic associations is the knowledge that non-professional numismatists can provide. In practice, it is almost impossible to fully master the wide field of numismatic knowledge. Eager enthusiasts can assist museums for example in recognizing numismatic objects and by participating in activities concerning exhibitions and events. In my presentation I will discuss different ways in which our museum has collaborated with numismatic associations.

As a concrete example, I will briefly talk about the book project that Turku Museum Centre had with the Swedish Numismatic Society and the Finnish Numismatic Society. The book *Keskiaikaiset hopearahat – rahanlyönti Turun linnassa/Medeltida silvermynt – myntning på Åbo slott* (2022) describes the medieval coin minting in Turku Castle. Finland was a part of Sweden until the beginning of 19th century and coins minted in Finland were perceived as Finnish as well as Swedish money. The book is a fine example of collaboration in publishing between a museum and numismatic associations.

A fruitful collaboration – The medal project together with The Royal Swedish Academy of Agriculture and Forestry

Ulrika Bornestaf

Around the year 2011 The Royal Coin Cabinet was approached by The Royal Swedish Academy of Agriculture and Forestry which is a free and independent organization that works with issues of agriculture, horticulture, food, forest and forest products, fishing and aquaculture, the environment, and natural resources.

The Academy was planning a book about the medals and rewards of the organizations associated to the Academy, underlining the importance that they have played and still plays for the development in their fields. The planned recipients were students at the Swedish University of Agricultural Sciences, the Academy's collaborators associates and an interested public.

The Royal Coin Cabinet's collections holds a large number of these medals and seeing the many profits a collaboration would present, the collaboration took off and in 2022 the book was published.

AERARIUM ROMAE: The digitalization of the collection of Italic Cast Coinage from the Museo Casa de la Moneda (Royal Spanish Mint Museum)

Jorge San Juan Breña and Garbiñe López García

The Museo Casa de la Moneda (Royal Spanish Mint Museum) has recently acquired a large collection of Italic Cast Coinage, in which there are specimens of great value of the currency of these characteristics used in the Italian peninsula and in Rome between the 8th and 3rd centuries B.C. For its presentation in our Temporary Exhibition Room, we have decided, for the first time in our history, to digitize the most important pieces of this collection to offer the visitor the possibility of expanding the information. By using QR codes, you can access the 3D virtualized object and its catalog tab in our Sckechfab space. In addition, we have a touch screen with software that allows the visitor to have the same experience in the room where the collection is exposed. Although it is a well-established resource and widely used in many institutions dedicated to heritage conservation, for us it has been a pioneering experience that has forced us to make a selection in a set of more than 500 pieces, from the most representative, to value the entire collection. We explain how this experience has affected the most important work of our museum: the conservation and dissemination of numismatic heritage. In addition, how the public, academia and cultural entities have received it.

The new exhibitions at The Economy museum in Stockholm – Pedagogical focus.

Caroline Gonelius and Florent Audy

This paper addresses the new exhibitions with a focus on education and learning. We will present our process and how the new school program connects learning, collections, and interaction. We will bring forward a digital game in the exhibition as an example. The game is interactive with the numismatic collections and Economic History as a steppingstone. The focus is on a micro perspective on economy with humans in the spotlight.

The game consists of historical data that has been collected from literature, archives, objects, estates inventories ect. The data reaches from the Viking Age until year 1958.

The gamification of the historical data has resulted in a detective game. The visitor is asked to find evil agents with incorrect historical facts in different time periods. By asking the visitors to find incorrect historical facts we ask them to be source critical and to analyze the information that's presented. Hence the gamification of all the historical facts helps to reach a new younger public, both in the context of a school class and as a visitor to the museum, in a pedagogical and exciting way.

Collaborative Temporary Exhibitions as a Catalyst for Exhibition Education

Heru Sapptaji and Fransisca Henny Miraningtyas

In museums and galleries, temporary exhibitions play a crucial role in outreach and educational engagement. This abstract explores the diverse impacts of temporary exhibitions as powerful tools for exhibition education.

Temporary exhibitions are curated to offer a variety of themes, perspectives, and interactive elements that transcend traditional educational boundaries. By utilizing immersive environments, multimedia presentations, and curated narratives, these exhibitions transform spaces into dynamic learning environments. This abstract examines how temporary exhibitions function as educational platforms by fostering deeper public understanding of cultural, historical, and scientific subjects. Through curated artifacts, artworks, and interactive displays, visitors not only receive information but are also inspired to explore topics in accessible ways.

Furthermore, temporary exhibitions facilitate inclusive learning experiences by addressing contemporary issues and diverse perspectives. This highlights how these exhibitions serve as catalysts for educational innovation, pushing the boundaries of traditional museum education and expanding the reach of cultural institutions.

As one of the communication channels for Bank Indonesia, Museum Bank Indonesia serves as a facility for literacy/educational recreation that blends entertainment and education (edutainment). It presents various public program activities aimed at educating the public.

One of our mediums to interact with the public is through temporary exhibitions. Mid-year, we introduced the temporary exhibition "Rupiah Tells about East Indonesia". We chose this theme to deepen our understanding of the natural wealth, culture, and Indonesian heroes, particularly those from Eastern Indonesia. The exhibition also narrates the role and contributions of the East to the formation of the Republic of Indonesia.

During this opportunity, we collaborated with various museum stakeholders to showcase their collections in the exhibition. The exhibition will also be enhanced with a variety of side events such as challenges/competitions via social media, workshops, educative performances, immersive hunts, talk shows, and curated tours that are open to the public.

By this collaboration, we can gather more collection to show, more visitor to engage, more attractive exhibit, and many more positive things happened to all of collaborators.

In conclusion, collaborative temporary exhibitions stand as integral components of exhibition education, offering dynamic learning opportunities based on enriching experiences, broadening perspectives, inspiring a spirit of continuous discovery and partnership in equality.

Preservation Through Circulation: A Cross-Organizational Collaboration in Support of Ukrainian Cultural Heritage

Ellen Feingold, Yurii Savchuk, and Rebecca Ben-Atar

Ukraine's coins, banknotes, and stamps showcase its diverse cultural heritage spanning more than a thousand years. As Russia seeks to erase Ukrainian national and cultural identity and actively targets cultural sites, these small circulating objects have the outsized role of preserving this heritage in pockets, mailboxes, and collections around the globe. This presentation will discuss an ongoing cross-organizational collaboration between three museums in Ukraine and the United States prompted by the Russian invasion of Ukraine. The purpose of the project is to use numismatic and philatelic objects to educate the public about Ukraine's distinct history and at-risk cultural heritage. The primary output of the project is an online exhibition with objects from the collections of National Museum of the History of Ukraine in the Second World War, the Smithsonian's National Numismatic Collection, and the Smithsonian's National Postal Museum. A representative from each of the three museums will jointly discuss the origins of this collaboration, our approach to working together and learning from each other, and our strategies for reaching a variety of audiences, including students and teachers, through a range of platforms and in multiple languages.

Reaching new publics, “The economy according to Astérix” case study

Raphaël Bonetto

“The economy according to Astérix” is a temporary exhibition prepared last year and presented currently at Citéco. This exhibition, developed thanks to the editing house of the comics series “Astérix”, consists in the exploration of economic topics in an entertaining way with the help of the appealing universe of this saga.

It includes explanation panels but also a great deal of games, digital and sensory exhibits, as well as the presentation of historical coins. For our young institution, this exhibition achieves a great success, both in terms of attendance and reputation. In particular, it enables our museum to reach new publics such as families.

The presentation will therefore intend to demonstrate how this exhibition, stemming from a collaboration, made it possible to put forward historical coins and economic sciences and reach beyond Citéco’s traditional public base.

Documenting a 20th century crisis

Sabrina Ben Aouicha

The collections are the heart of every museum, they provide an important insight into the history of humankind and help to bring people and objects together. They also impart knowledge and fulfil an educational mission: without them there would be no research, no special exhibitions, and no object-inspired education. With physical money disappearing more and more from our wallets and everyday transactions, it is crucial to make numismatic collections digitally available to the wider audience. Following the radio series, book and exhibition *Germany: memories of a nation in 2015*, the British Museum received a prize awarded by an outside body. It was decided to use this to improve the documentation of the German Notgeld collection. These colourful rectangles of paper depicting attractive landscapes and villages, and humorous caricatures were printed by towns and cities across Germany during the period of inflation that began with the First World War and ended in 1923. At the end of the project the museum’s collection was fully documented, treated for conservation, photographed and digitally available for further research, resulting in a successfully completed PhD and an exhibition.

Economic Education and Outreach: Insights from Ekonomifakta.se and Eduna.se

Katarina Wagman and Sara Wirfelt

We, Svenskt Näringsliv/ The Confederation of Swedish Enterprise will be engaging in a discourse centered on economic education and initiatives intended to enhance individuals' understanding of the socioeconomic framework. We firmly assert that a comprehensive grasp of the connections and mutual influences among various economic segments and stakeholders is crucial for fostering a well-informed public discourse on Sweden's socioeconomic structure and, equally important, for making sound and informed decisions.

We communicate mainly through the websites Ekonomifakta.se* and Eduna.se*, which cater to both the general public and educational institutions. Additionally, we implement specialized initiatives aimed at schools and young individuals, utilizing mediums such as podcasts, videos, and books. During our presentation we – Katarina Wagman, Head of Ekonomifakta and Sara Wirfelt project manager at Svenskt Näringsliv/ The Confederation of Swedish Enterprise – would like to share some of our insights with the participants of the conference.

* Ekonomifakta.se is a website that provides key facts and figures about the Swedish economy. It offers insights into areas such as business climate, employment, GDP, taxes, and more. The website is available in both Swedish and English. Ekonomifakta.se is a part of Svenskt Näringsliv/ The Confederation of Swedish Enterprise, which is an employers’ organization. The website aims to inspire conversations about Sweden’s challenges and opportunities.

*Eduna.se is a website that provides free educational resources on entrepreneurship, jobs, and economics for schools in Sweden. The website aims to bring schools and businesses closer together by providing materials that are relevant to the curriculum and the needs of the students. Eduna.se offers a wide range of resources, including books, posters, videos, and lesson plans, that are designed to help students learn about the world of work and develop the skills they need to succeed in their future careers. The website is run by Svenskt Näringsliv The Confederation of Swedish Enterprise.

Share the experience of the 20th Museum's birthday event "Art & Money"

Rochdi Bernoussi

The Bank Al-Maghrib Museum celebrated in 2022 its 20th birthday.

The programme of this event was an opportunity not only to expand beyond our walls by showing some of our collections in several unexpected historical sites in different cities of Morocco, but also to bring together, in an unprecedented way, two languages that are at first glance far apart: Art and Money.

The programme included four hitherto unseen exhibitions built in a temporal linear curation from ancient Morocco in the Mauretania period to contemporary Morocco.

It showed the currency as an artistic creation, by putting it in resonance with some artistic works and other artifacts from the Bank's collection and other various national and private collections.

Museo Banco de México: Widening the Circle - Multiple Stories as a Way to Build Trust in the Central Bank

Brenda Luna

As Museo Banco de México approaches its third anniversary, we reflect on a rich tapestry of programs aimed at fostering community engagement and bolstering societal trust. At the heart of our mission lies a steadfast commitment to placing people at the center of all our endeavors. Inclusivity stands as a cornerstone cultural value; we celebrate differences and recognize the transformative power of diverse narratives in uniting communities. Collaboration, therefore, lies at the crux of our initiatives.

What do a renowned archaeologist from the 1980s, a burgeoning architectural firm, and a contemporary visual artist share in common? Throughout 2023, each contributed to our public program by delivering engaging lectures at Museo Banco de México, sparking dialogues around our collections and the central bank. The case studies presented in this proposal delve into the curatorial processes underpinning our temporary exhibits, which eschew the notion of a singular, hegemonic central bank narrative in favor of fostering conversations around pertinent themes viewed through multifaceted lenses. Emphasizing the temporary exhibitions of 2023, these initiatives notably broadened our reach, engaging specialists across diverse fields, artists spanning different generations, and various communities and institutions, while also attracting fresh audiences to our museum.

- "Coyolxauhqui Imaginary" places emblematic pieces from our numismatic collection depicting the Aztec Goddess of the moon center stage, initiating a dialogue on Mexican identity and ancestral heritage. This exhibition serves as a nostalgic journey into the past, connecting with the Aztec civilization while inviting contemporary artists to offer new interpretations of the goddess iconography, exploring themes relevant to modern society such as unity and resilience. Collaborations with archaeological institutions, researchers, collectors, galleries, and museums facilitated the realization of this project, fostering ongoing conversations and knowledge-sharing even after the exhibition's conclusion.
- "Architectural Integration" delves into the historical and economic context surrounding our hundred-year-old building, the iconic headquarters of the central bank. Through archival materials and collaborations with young architects and artists, we uncover the building's origins while injecting

ting fresh perspectives and creativity into its narrative. This exhibit served as a convergence point for historians, architects, urbanists, and archival institutions, shedding light on previously untold stories.

- The pinnacle of our commitment to diverse voices is epitomized in "Angles and Perspectives," an exhibit showcasing artworks resulting from our shredded banknotes program. Forty-four pieces offer varied interpretations, encapsulating a multitude of perspectives and ideas. Complemented by conferences, workshops, and banknote factory visits, this initiative not only enriches our art collection but also fosters deeper public engagement with the banknote design and production process.

Beyond our museum walls, we extend our reach through itinerant temporary exhibits like "Banknote Family: Heritage and Technology in Your Hands." Designed to be flexible and interactive, this exhibition travels to diverse venues, promoting financial literacy, numismatics, and economic history beyond traditional museum settings.

These endeavors underscore our commitment to bridging gaps, fostering dialogue, and creating enduring connections between individuals and their central bank. Museo Banco de México serves as a beacon of inclusivity, where diverse voices converge, and meaningful experiences are cultivated. In 2023 alone, we welcomed 118,759 visitors, a testament to the resonance of our efforts in cultivating multidirectional dialogue and memorable experiences. Moreover, we successfully secured numerous loans of priceless artifacts, a tangible demonstration of the confidence institutions and collectors place in their central bank.

Embracing A Future: The Digital Initiatives of the Museo Bangko Sentral ng Pilipinas

Cecille L. Torrevillas-Gelicame

This case study will present the digital initiatives of the Museo Bangko Sentral ng Pilipinas (Museo BSP) in the Philippines on its promotion and education of the Bangko Sentral ng Pilipinas (BSP) numismatics and arts collection. These initiatives have encouraged cross-collaborations among museums in the meantime that the Museo BSP is closed to the public for renovation.

The COVID19 pandemic which took a hit in 2020, accelerated the digital plans of the entire BSP. This direction spilled to the museum especially when it was temporarily closed to the public in 2020 at the height of the pandemic. Many of the museum programs were converted into digital alongside the development of its own unique collections management system. The digital space became a significant platform for museum exhibitions, social media interactions, education programs, and collaborations with other museums which allowed for an expanded reach of museum audiences.

While the digital space is a welcome provision that allows for a wider public access to the BSP collection, the experience in a physical museum, however, where audiences are interacting with real objects, is still incomparable. Recognizing that digital is no longer just a trend, but a commencement towards a continuously evolving and progressive future, the Museo BSP banners a "phygital" mindset that synergizes both the physical and digital touchpoints to build a more engaged museum viewership as it expands in its ever-changing landscape.