

The Royal Mint Museum

Review 2024-25



THE ROYAL MINT[®]
MUSEUM





Dr Kevin Clancy
Museum Director



Graham Dyer OBE
Senior Research Curator



Chris Barker
Information and Research
Manager



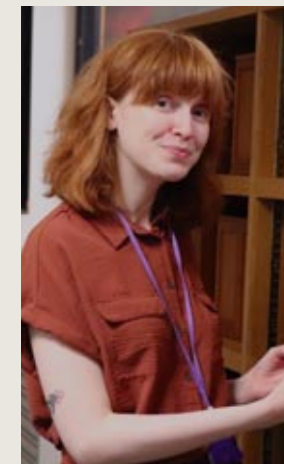
David Mason
Public Engagement and
Information Officer



Hannah Spruce
Exhibitions Manager
(Maternity cover)



Abigail Kenvyn
Exhibitions Manager



Kelsie Neak
Collections Assistant



Susan Sandford
Digital Engagement and
Collections Access Officer



Sarah Tyley
Collections Manager



Amy Williams
Education and Learning
Manager



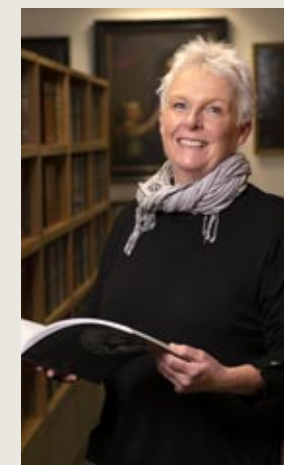
Bethan James
Project Coordinator



Megan James
Museum Assistant



Rich Phelps
Collections Assistant



Virginia Porter
Museum Office Manager

Introduction

Looking back on 2024, the Royal Mint Museum is proud to celebrate a year rich in creativity, collaboration and progress. Reaching and engaging with the public are the Museum's most important goals and this year's *Coins and the Sea* project exemplified that commitment. The team explored Britain's maritime heritage, including shipwrecks, pirates, nautical battles and maritime art, using these themes to engage with audiences far beyond the traditional numismatic enthusiasts.

The project began with the fourth annual Short Story Competition for 8 to 11-year-olds, aimed at increasing accessibility to the collection, promoting literacy and supporting school and community libraries. Following this, an exhibition at the Royal Mint Experience invited visitors to venture beneath the waves with objects recovered from a variety of wrecks, along with numismatic treasures, like the five-guinea piece, made from gold captured at Vigo Bay in Spain. Finally, the Museum chartered new waters and launched a podcast tailored to history enthusiasts, using Britain's maritime legacy to connect with broader audiences. The project culminated in a special event at the Royal Mint Experience which served as a heartfelt thank you to friends, colleagues and partners who contributed to its success.

This year also marked significant strides behind the scenes. In September, the Museum was granted, once again, full accreditation. Museum Accreditation is a United Kingdom partnership scheme run by Arts Council England with the Welsh Government managing the scheme in Wales. It is the United Kingdom industry standard for museums and galleries which makes sure they manage their collections

properly, engage with visitors and are governed appropriately. This rigorous process allowed the Museum team both to reflect on their accomplishments and to focus on future endeavours. Special thanks are owed to Collections Manager, Sarah Tyley, whose dedication played an invaluable role.

Further efforts centred on the meticulous digitisation of the vast collection. Thanks to years of hard work, over 10,000 records, ranging from pre-decimal British coins to items from countries like New Zealand, Canada and Hong Kong, are now accessible online, offering unprecedented opportunities for exploration.

Adding to this, 2024 welcomed two temporary Collections Assistants who have now achieved the formidable task of cataloguing all 12,000 medals in the Museum collection. Their work not only enhances accessibility for staff but will soon invite the public to uncover the intriguing oddities within, from Brian May's custom-made plectrums to Soviet space programme pin badges.

This is my last report, as my term as a Trustee and Chair has come to an end. Looking back over the years I am very proud of what the staff have achieved, in particular moving the organisation strongly into the digital world. I am very grateful to them for all they have done, and I wish them and my successor, Sir David Cannadine, well for an exciting future.

Dr Andrew Burnett CBE
Chair, Royal Mint Museum Trustees



..... IN 2024-25

13,833

RECORDS WERE ADDED TO OUR
ONLINE COLLECTION

Cover: The temporary exhibition *Coins and the Sea* opened in May 2024.

Above: Interview with the National Museum of the Royal Navy for the *Coins and the Sea* podcast.

Collections management

One of the ways in which a museum makes its collections more accessible is by loaning items to other institutions on a temporary or more permanent basis. The Royal Mint Museum currently has a range of material on public display at the Tower of London, the British Museum, the Science Museum and the Bank of Canada Museum in Ottawa. In most cases the numbers involved are modest, but this year the Museum loaned no less than 40 objects to an exhibition in Oxford. *Money Talks: Art, Society & Power* opened at the Ashmolean Museum in August. It explored how currency and art come together in design and culture to promote, or sometimes to challenge, commonly held views. It featured over 100 objects, including work from artists Andy Warhol and Grayson Perry, and from Banksy and Paula Stevens-Hoare, who use money itself as a medium for political commentary and satire. Alongside these artworks there was a range of money, including Roman, Chinese and Islamic coins, Art Nouveau banknotes, as well as artwork and coins for the proposed coinage of Edward VIII. Over the course of the public display, over 16,000 visitors saw the objects from the Royal Mint Museum collection, which ranged from small coins and artwork, all the way through to a reducing machine weighing a tonne.

A condition check of the objects on display in the *Coins and Kings* exhibition at the Tower of London was carried out at the start of the year. Conservators from Historic Royal Palaces looked at each of the objects on loan from the Royal Mint Museum and found that there were no condition changes since the last checks were carried out.



In June the Museum began a new inventory project, employing two Collections Assistants on 12-month fixed term contracts, to catalogue the medal collection, organise and list the artwork collection and add more information to existing coin records. By year end the Collections Assistants had created records for all 12,284 medals, and a further 8,958 entries for coins, and enhanced existing records prior to their release online. New medal cabinets were installed to improve the way the collection is housed.

272 coins, and other items, were accessioned into the Museum collection, received from the Royal Mint. A number of acquisitions were made from external sources, the most notable being the donation of a circulating 50p engraved by artist Paula Stevens-Hoare with an inscription relating to the equal pay for women campaign.

Left: 50p with inscription engraved by artist Paula Stevens-Hoare.

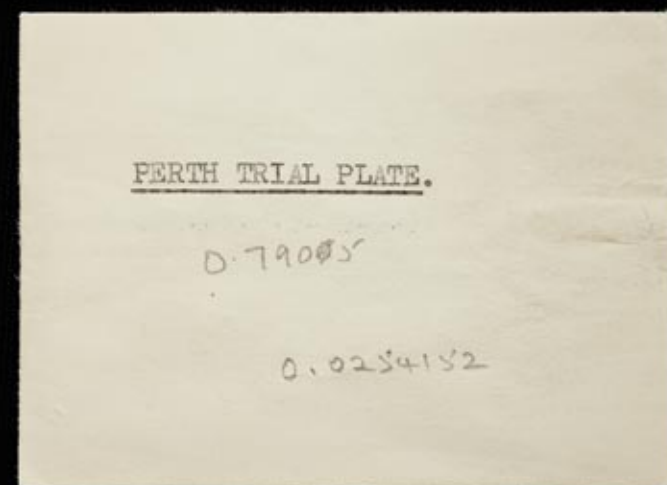
Below and opposite: Tony Mitchell supervised the installation of one of the Museum's surviving reducing machines at the Ashmolean Museum. Tony is familiar with these machines from the Royal Mint's tool room, having worked with them during his early days at the Mint in the 1990s.

During the year the number of coin records available on collections online increased to 13,833. These records cover not only the United Kingdom but reflect the international nature of the collection. Material from the Channel Islands, New Zealand, the Seychelles and Hong Kong are represented, with more being added in the coming year. To support this project the Museum has continued to photograph core parts of the collection, and images for a further 5,178 coins and medals were added to the database.

The Museum joined the Museum Data Service (MDS), a collaboration between Collections Trust, Art UK and the Institute of Digital Culture at the University of Leicester seeking to bring together the digital collections of all accredited museums in the United Kingdom. The service launched on 12 September and the Museum will add records to the MDS as it adds new records to its own collections online site. The MDS is focused on sharing data and therefore researchers will still need to come to our site for images. This is another way to make the collection digitally accessible and it is hoped new audiences can be reached (<https://museumdata.co.uk>).







Above: Portion of the Perth gold trial plate, complete with scraps, retained by the Royal Mint in 1959 and now in the Museum's collection.

Right: The Museum's collection holds a uniface pattern of the Peace Crown showing the reverse of the coin.

Information and Research

The Information and Research team continues to provide help to researchers, answering 1,214 enquiries throughout the year, of which 132 were classified as ‘long-term’ enquiries necessitating lengthy research prior to responding. There were, however, some particularly notable requests throughout the year.

THE PERTH MINT

Perth opened as a branch of the Royal Mint in 1899, before it finally ceased to be a branch in 1970. It is now a private mint, and throughout the year the Information and Research team helped their Curator pull together material to help with an exhibition on the history of the organisation.

Of particular interest was information regarding an 1899 half-sovereign. Whilst 1899 dated half-sovereign dies had been sent out from London to Perth, no circulation pieces were ever struck, although it appears that specimen pieces were made. The Perth Mint had the opportunity to display one of these rare coins and the piece in question had previously been authenticated by our former Curator, Graham Dyer, in 1985. Owing to the extensive records that the Museum has maintained on coins submitted for examination over the last 50 years or so, we were able to confirm that we had seen an 1899 half-sovereign in that year before it was sold at auction by Spink & Son Australia. The piece was found to be genuine, with the note that it was “probably of local proof standard”.

In addition, the Curator at Perth requested information regarding a gold trial plate. Created to provide a benchmark against which to test the fineness of the gold coinage, the plate produced in 1957 at the Perth Mint was one of the purest ever made at the

time. The Museum’s records show that in February 1957 the Perth Mint notified the Royal Mint of its need for a new trial plate, having been working from the pure gold trial plate of 1900 of which very little remained. At this point, the Royal Mint was already preparing a 20-ounce fine gold plate, but its completion was being delayed, in part due to the resumption of sovereign production. After progress continued to be slow through the latter part of 1957, Perth set out to produce its own plate and reported in July 1958 the completion of one even finer than that previously used. It was sent to London, verified by the Goldsmiths’ Company, and deemed to have results of “nearly 999.999 parts per 1000”, and the Royal Mint sought permission to retain a portion, which can still be found in the Museum’s collection, before it was returned in 1959.

PEACE CROWN

Throughout the year the Information and Research Manager has supported Liverpool Hope University as they work through the family archive of sculptor and artist Edward Carter Preston. In addition to his larger sculptures, Carter Preston produced a number of designs for medals and coins in the early 20th century. Whilst working through the material donated to the University, they came across a trial associated with the new silver coinage designs of 1927 for a crown piece. Known as the Peace Crown, owing to calls from the numismatist and MP, Sir Charles Oman, for a crown dedicated to peace, the Royal Mint prepared designs on this theme. Ultimately these never made it to mass production, but the design process did advance as far as striking trial coins. The Museum’s records show that several patterns were struck for inspection by the Royal Mint Advisory Committee on 16 July 1926, all in sterling silver and bearing a Tower mark on the obverse. Whilst the Museum’s collection holds a single sided

piece showing the reverse of the coin, no examples depicting the obverse and reverse were thought to have survived. Through working closely with the University, the Museum was able to determine that the piece they hold relates to these trials in the summer of 1926, and has the distinctive Tower mark on its obverse. What remains a mystery is how the coin ended up with Carter Preston. The design was not his work, but we do know that he was asked to prepare new designs based on the original. It is therefore possible that he may have been sent the coin to allow him to work on the theme.

..... SINCE 1 APRIL 2024
THE MUSEUM HAS ANSWERED
1,214
PUBLIC ENQUIRIES

.....
THE MUSEUM HAS HOSTED
TWO RESEARCHERS
AND
ONE STUDENT
PLACEMENT
.....

Reminiscence Boxes

The Reminiscence Box project had another successful year. The Museum completed a further 309 loans to care homes, hospital wards, community groups and others across the United Kingdom. This year the Museum celebrated a milestone of 1,501 loans since the project began with the 1,500th loan going to Strathmore Lodge Care Home in St Albans. Through this project 1,140 different places have been reached, and this means tens of thousands of people have benefited from this resource. Demand is still high and at the end of the year the Museum received a particularly large volume of applications, with 100 care homes signing up in just over 24 hours.

The box on the Royal Mint collection was adapted following requests for the inclusion of current coins. Two objects were added that explored the evolution of British coins. The First Decimal Coins sets used in our Decimalisation Reminiscence Box were repurposed to show the link between pre-decimal coins and new coins. The King Charles III definitive coins were presented in a 'modern day' purse, which includes a gift card and bank card to prompt conversations about how spending money has changed over the decades.

Feedback forms are included with every box so that the team can continuously improve the experience for users. The Reminiscence Boxes have been given an average score of 9.1 out of 10. Here is a small selection of encouraging feedback from this year:

Right: Care home residents examining items from the Reminiscence Box.

Opposite page: Cubs and Scouts from 1st Kilgetty Scout group handle objects from the Coins and the Sea Education Box.

“They loved how unique the box was. It improved the mood of the residents and helped them become more talkative. One of the residents came out their shell and started to talk about her past.”

Hawthorn Court – Hebburn



“One of the residents became quite emotional looking at the war medal as it reminded her of her dad and she spoke to us of how proud she was of him”

Langford View – Bicester

“One resident cried when they saw the old coins. They said it brings back childhood memories”

Woodland House – Cornwall



“A couple of the residents felt special, that they had the opportunity to see the new coinage before it makes it around – including myself”

The Island Residential Home – Sheppey

..... IN 2024-25

309

REMINISCENCE BOXES WERE LOANED
TO CARE HOMES, HOSPITAL WARDS,
COMMUNITY GROUPS AND OTHERS,
ACROSS THE UK

COINS AND THE SEA EDUCATION BOXES

At the end of the year, the Museum launched an Education Box for Scout groups. The Coins and the Sea Education Box follows a narrative account of a Tudor sailor called Jimmy who works on a fictional ship called The Great Royal. The Museum team were pleased to collaborate with the Mary Rose Trust on this project. The collection explores money and payment on board ships



through objects such as replica coins, cowrie shells, hardtack and more. The first box went to the 1st Kilgetty Scout group and 2nd Pembroke Scout Group in Pembroke Dock where it was used by the Scouts and Cubs. The group leader said, “The box was extremely well received by both age groups” and “The 8–10 year olds really enjoyed being able to see the items that the story talked about”.

..... TOTAL LOANS

1,501

SINCE THE START OF
THE PROJECT IN 2021

Education and Learning

The Museum continued to offer on-site education workshops with 3,504 students visiting the Royal Mint Experience (RME) for an education session during the period, covering ages ranging from four to 16.

Virtual visits remain a popular option for schools too far away to visit the RME. First started as an initiative during the Covid 19 pandemic, our digital sessions have now been running for four years. This year we have delivered virtual education sessions to 327 pupils nationwide, an increase on the previous year's total of 280. We also ran in-person outreach sessions locally to a further 43 pupils.

The Museum continued to build relationships with other organisations, taking part in Engineering Education Scheme Wales (EESW) sixth form engineering project for the fourth year running and supporting their Lego Leagues programme. We also worked on EESW Girls into STEM project, linking engineers from across the business with local female school students to help encourage the take up of STEM subjects among girls in Wales. The Museum delivered a public education workshop for Pontypridd Museum for the National Eisteddfod. Alongside education organisations, we collaborated with the Cambridge Building Society, a business customer of the Mint, to help design and run a schools competition celebrating the building society's 175th anniversary.

Building on the success of the Museum's short story competition, we continued with a new theme of *Coins and the Sea* tying in with the new temporary exhibition and the first series of the Museum's podcast. We received 1,221 entries, a 43.5% increase on the previous year's competition. The standard in writing was

..... IN 2024-25

WE HOSTED

3,504

PUPILS FOR EDUCATION
WORKSHOPS AT THE ROYAL
MINT EXPERIENCE



particularly high this year and it proved difficult to settle on a short list of just ten stories. The overall winning story was written by 11 year old Ione Knight and selected by guest judge, public historian and broadcaster Greg Jenner. Greg announced the results live from the Hay Festival in May.

We also launched the next competition on the theme of sustainability with guest judge, broadcaster and presenter Michaela Strachan choosing the next set of winning stories.

This year we have added new online resources to our collection. These are designed for use in the classroom but are also accessible for home use. To celebrate the launch of the new coinage of Charles III, we developed a series of activities for younger children which focus on the coin designs and the wildlife depicted. Alongside this new resource, we launched two new 'inside the factory' films to add to our series looking at the engineering and technology used at the Royal Mint. The new films focus on the medal making process and precious metals. Collectively, all the STEM focused films have been watched over 17,000 times in the last twelve months.

The Museum has continued its work to support national numismatic organisations through Council membership of the British Numismatic Society and the British Art Medal Society.

Left: Sixth form visit to the Royal Mint factory.

Opposite top: Our short story competition winner was 11 year old Ione Knight from Rhodes Avenue Primary School.

Opposite left: Sixth form students from Y Pant Comprehensive School with their engineering prototypes.

Opposite right: The Museum delivered a public education workshop for Pontypridd Museum for the National Eisteddfod.

..... IN 2024-25

WE HOSTED

327

PUPILS FOR ONLINE
SCHOOL SESSIONS AND

43

PUPILS ACROSS
2 OUTREACH SESSIONS



..... IN 2024-25

FOR COINS AND THE SEA
SHORT STORY COMPETITION

1,121

ENTRIES WERE RECEIVED
FROM SCHOOLS ACROSS
THE UK

43.5%

UP ON THE PREVIOUS YEAR



Exhibitions

Reflecting on the past year it is clear that the last 12 months have been hugely transitional for the Royal Mint as a whole.

The decision, announced in Spring 2024, to stop the striking of overseas coins had a direct impact on the tour of the Royal Mint Experience. Up until then visitors had been able to view the Circulating Coin factory as part of the tour, peering through the glass to witness, and hear, the sounds of many millions of coins being struck. As production is now limited to United Kingdom only, a new offering was required.

The updated tour allows visitors to step onto the factory floor and view the UK coining presses through the fencing. A large panel-based exhibition takes visitors on a journey through the different areas of the modern Royal Mint, starting with circulating coins, moving through to commemorative coins and bullion to Precious Metals Recovery. It concludes with the Mint's sustainable jewellery range, 886.

The tour remains fully guided and includes interactive elements to bring the different areas to life. As before visitors have the opportunity to strike their own coin before exploring the large exhibition area. The new tour opened to the public on 15 March 2025.

In conjunction with the end of overseas coin production, the Exhibitions Manager worked with the Royal Mint photographer and Heads of Production for the different factory units on site to photographically record the winding down of production. The factory areas that were impacted by the end of overseas production were Melting Rolling and Blanking, Annealing, Pickling and Plating and the

Circulating Coin factory. It was felt important to capture this sad, but historic moment in time and some factory areas took the opportunity to have their last shift photographed so that the team members had a memento of the day. A large 'Memory Wall' comprising a timeline of key milestones achieved by each area was also created to be viewed by staff in the on-site canteen.

The last overseas coin, the Malawi 20 kwacha, was struck on 13 February 2025.

The temporary exhibition at the Royal Mint Experience, *Coins and the Sea*, ran for a year from 25 May 2024. The exhibition allowed visitors to set sail on a voyage, diving into the history of coins and their place on the high seas and featured stories and objects from shipwrecks, such as Henry VIII's flagship the



..... IN 2024-25

THE EXHIBITION HAD

53,719

VISITORS

Mary Rose and the Earl of Abergavenny. Also displayed were numismatic treasures from the Museum's collections, such as the five-guinea piece made from gold captured in Vigo Bay, Spain.

In the spring of 2024, we were approached by the British Museum to create a temporary exhibition in their Money Gallery centred around the new definitive coins of King Charles III. The coins, which feature flora and fauna native to the United Kingdom, were displayed on a large plinth in the shape of three interlocking Cs, echoing the cypher depicted on the coins. This allowed each denomination to be showcased as a whole and the large number of sparkling mint-condition coins proved eye-catching and popular with visitors to the gallery. The display ran from September 2024 until end of January 2025.





Above & right The temporary exhibition in the RME, *Coins and the Sea*, tied in with the subject of the Museum's first podcast.

Far right: Display of the definitive reverses of King Charles III in the Money Gallery at the British Museum.

Opposite left: Part of the first phase of development of the factory tour.

Opposite: The end of overseas production was recorded in a photographic project, this photograph records the last shift in the Melting Rolling and Blanking area of the factory.

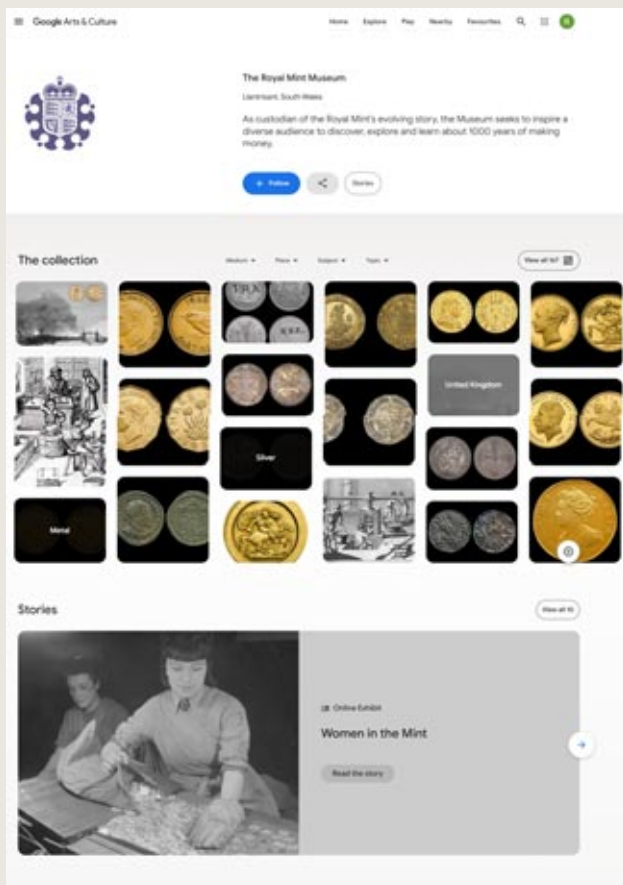
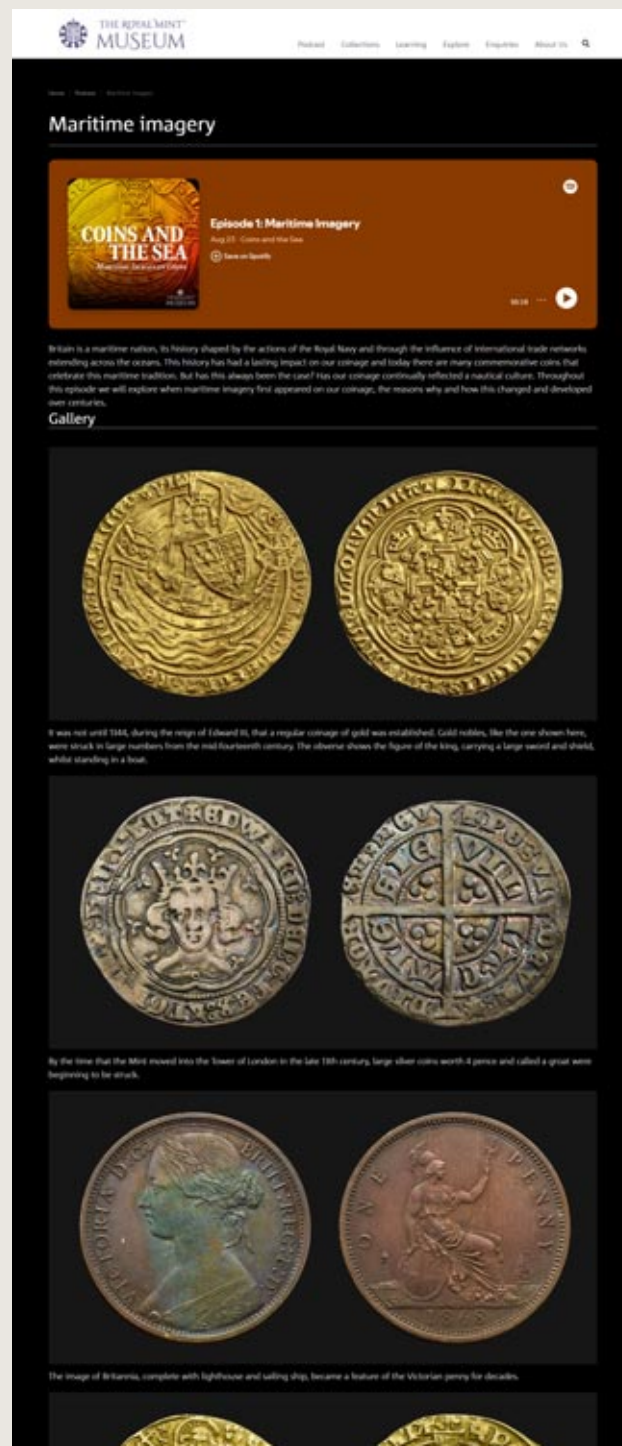
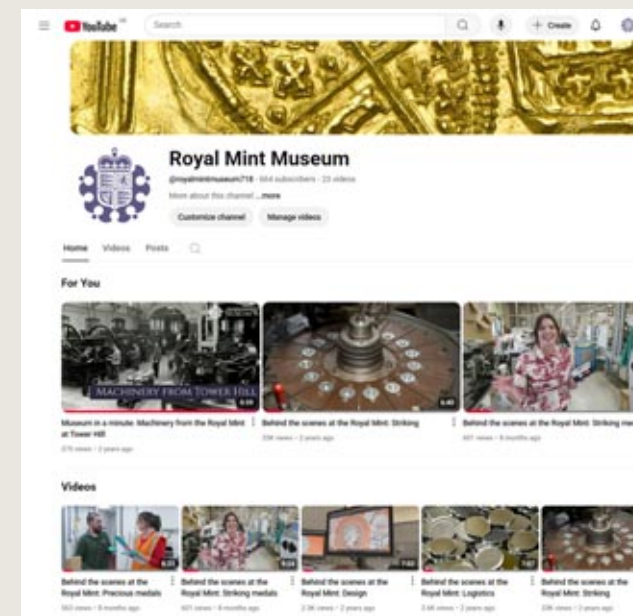
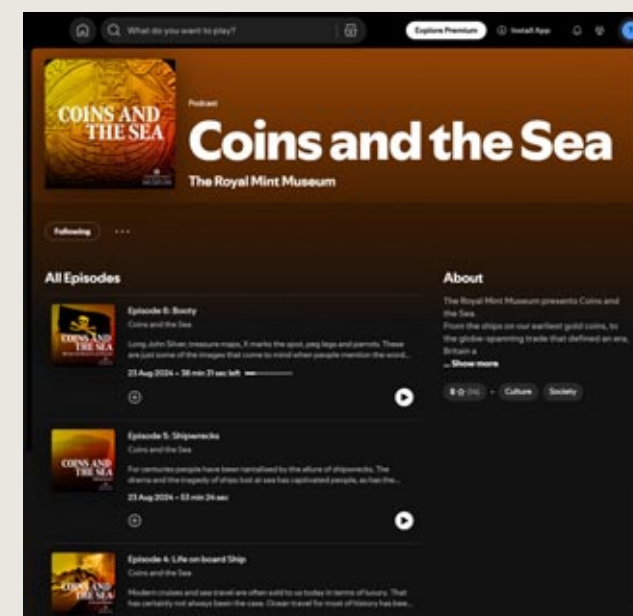


..... IN 2024-25

MUSEUM'S GOOGLE ARTS AND
CULTURE PAGE CURRENTLY HAS OVER

2,520

VIEWS OF ITS 167 OBJECTS
AND TEN ONLINE EXHIBITIONS



Digital

The use of digital technology is at the heart of much of the Museum's activity and the rapid growth of its audience and digital output in the last few years has caused a shift in the way the team think about their presence in the digital space. In the last financial year, the Museum's website attracted over 280,000 visitors and garnered more than 700,000 page views. Additionally, the Museum's Google Arts & Culture page saw 2,520 viewers, while its YouTube channel increased to 650 subscribers. The Museum's social media presence also expanded, with over 16,000 followers across Facebook, X (formerly Twitter), and LinkedIn.

A major highlight of the year was the launch of the Royal Mint Museum podcast, *Coins and the Sea*. This six-episode series, each lasting fifty minutes, delves into topics ranging from ships on coins to piracy. Released in August 2024, the podcast has been played 751 times across various streaming platforms. The accompanying website pages, rich with articles, additional links, and guest profiles, have been viewed nearly 4,000 times by over 2,500 active users.

The Museum continues to prioritise digital educational content, introducing new learning resources on its website. This includes lesson plans and activities focused on the designs of the Charles III definitive coins. The annual Short Story Competition also received significant online support to provide inspiration and information to participants.

Recognising the importance of digital technology, the Museum partnered with OneFurther, an agency specialising in digital services for arts and cultural organisations. This collaboration aimed to lay the groundwork for future digital initiatives.

Throughout the year, OneFurther conducted surveys, individual interviews, data analysis, and in-depth content reviews, gathering insights from over 1,400 respondents. This research has since been instrumental in shaping the Museum's digital strategy. The research revealed that the Royal Mint Museum's website is highly valued by researchers and engaged audiences who view the Museum as a subject-matter expert. However, there is a strong demand for more of the Museum's collections to be available online, with an emphasis on ease of navigation and accessibility. In response, the Museum team has begun work behind the scenes restructuring and redesigning its website with the following goals:

- Clear Collections and Editorial Sections: Ensuring distinct sections for collections and editorial content.
- Optimised Thematic Landing Pages: Creating well-optimized landing pages to improve search engine visibility and user experience.
- User-Friendly Navigation: Designing pages with clear purposes to help users easily find and explore content.
- Enhanced Discoverability: Making it easier for users to find relevant information and discover new topics of interest.
- Training and KPIs: Equipping the Museum team with the necessary training and key performance indicators to evaluate and improve the impact of these changes.

Looking ahead, the Museum is committed to delivering high-quality, approachable content in an efficient and sustainable manner and the groundwork laid this year with OneFurther will support significant digital advancements in the years to come. The Museum team is excited about the future and looks forward to continuing to engage and expand its audience through innovative digital initiatives.

Watch this space!

..... IN 2024-25

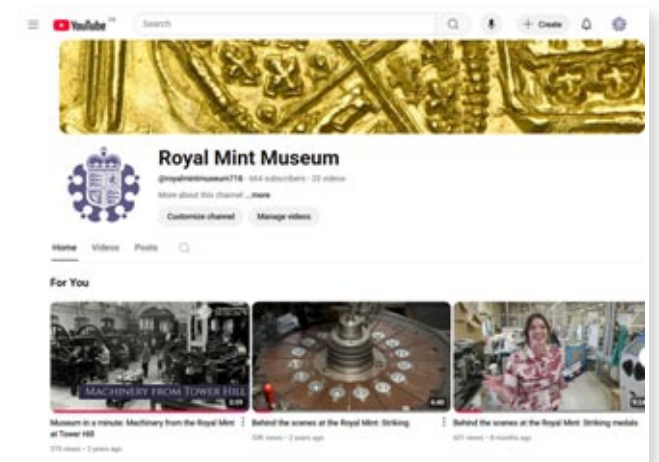
MUSEUM WEBSITE HAS HAD ALMOST

286,000

VISITORS AND OVER

738,000

PAGE VIEWS



..... IN 2024-25

OUR YOUTUBE CHANNEL HAD

25,925

VIDEOS PER MONTH FOR OUR 23 SHORT FILMS, AND GAINED 648 SUBSCRIBERS

Governance

The Royal Mint Museum was established as a company limited by guarantee in December 2009 and was granted charitable status in November 2010. Its sole member is HM Treasury. The Museum wholly owns a subsidiary company, Royal Mint Museum Services Limited, also established in December 2009 and these accounts represent the consolidated financial statements for the period.

The heritage assets of The Royal Mint Trading Fund were vested into the Royal Mint Museum on 31 December 2009. The agreements made at vesting with The Royal Mint Limited were refreshed in 2017. These relate to funding arrangements, services provided to the Museum, historical services provided to The Royal Mint Limited, and secondment of staff to the Museum. These agreements continue in substantively the same form as before.

The Museum as a charitable company is governed by its Memorandum and Articles of Association, which provide for the appointment and reappointment of Trustees. The creation of an independent Museum was initiated to give long-term security to the collection, to establish a clear educational and charitable remit, and to enable the Museum to expand the services it offers through external funding.

Between 2024 and 2025 the Trustees met on four occasions both online and in person. They have the authority to appoint new Trustees and to direct the use of the Museum's financial and other resources. Trustees are appointed for an initial term of three years,

renewable for a maximum of two further three-year terms. New Trustees undergo an induction to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit and inform them of the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. Meetings of the Trustees are attended by members of the Museum's management team, in particular the Director of the Royal Mint Museum, and members of the financial support team, who present papers on their areas of responsibility.

The Trustees exercise oversight and supervision of all the Museum's main functional areas, including finance, fundraising, acquisition and disposal, education and publication programmes, exhibitions, collections management, conservation and the activities of the Museum Services company.

The Trustees decide on the strategy for the Museum. The implementation of the strategy and the operational management is delegated to the Director of the Royal Mint Museum and his colleagues.

..... IN 2024-25

THE MUSEUM GAVE

136

PUBLIC TALKS,
ONLINE AND IN PERSON

..... IN 2024-25

THE MUSEUM ADDED

13,833

RECORDS TO OUR
ONLINE COLLECTION

Opposite: Museum staff visited The Mary Rose Museum whilst recording the *Coins and the Sea* podcast.

Inside back cover: Ione Knight's story, *The Girl with the Hair Like Fire* won the Museum's short story competition. It was illustrated by coin designer David Lawrence and won a voucher for £5,000 for Ione's primary school library.

Trustees and Company Directors 2024-25



Lord Macpherson of Earl's Court CGB
Trustee. Appointed May 2015 – May 2024

Nick Macpherson is Chairman of Hoare's Bank, a Director of the Scottish American Investment Trust and a Visiting Professor at King's College, London. He trained as an economist at Oxford University and University College, London before joining the Treasury in 1985. He was Permanent Secretary for over ten years, and was Principal Private Secretary to Ken Clarke and Gordon Brown in the mid-1990s.



Dr Andrew Burnett CBE
Chairman. Appointed March 2016

Dr Andrew Burnett retired in 2013 from the role of Deputy Director of the British Museum. Prior to that, he worked in the Museum's Department of Coins and Medals (1974–2003) and his books include *Coinage in the Roman World* and the first three volumes of *Roman Provincial Coinage*. He was appointed Honorary Professor at University College London in 2013 and took up a post on the Board of Trustees at the Royal Armouries in 2014.



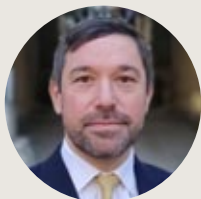
Anna Brennand
Trustee. Appointed March 2018

Anna Brennand is Chief Executive at Marches Energy Agency. As former Chief Executive of the Ironbridge Gorge Museum Trust, a World Heritage Site in Shropshire, she has a wealth of experience in multi-million pound redevelopment projects and her efforts have won several awards. A qualified accountant, Anna worked for a FTSE 100 company and also in the leisure hospitality industry and central government.



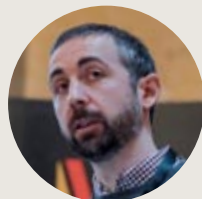
Swati Dhingra
Trustee. Appointed February 2022

Swati is Associate Professor in Economics at LSE, and an Associate of the Centre for Economic Performance. She was recently a member of the United Kingdom's Trade Modelling Review Expert Panel and the LSE's Economic Diplomacy Commission. She is Research Fellow at CEPR, and on the editorial boards of *Journal of International Economics* and *Review of Economic Studies*. Her research is in international economics and industrial policy. She has published in academic journals including *American Economic Review* and *Journal of Political Economy*.



Mario Pisani
Trustee, Appointed December 2022

Mario Pisani is Senior Civil Servant at His Majesty's Treasury, where he currently serves as Deputy Director for the Financial Stability Group. Since joining the Treasury in 2005, Mario has worked on a range of areas, including macroeconomics, public finance, international policy and communications. Between 2008 and 2011 he was Private Secretary to the Chancellor of the Exchequer. During 2006 Mario was seconded to the *Financial Times*, London. He is a Visiting Professor at King's College London and sits on the Council of the Society of Professional Economists. Mario holds a degree in economics and is a qualified accountant.



Dafydd James
Trustee. Appointed February 2022

Dafydd is Head of Digital Experience and Services at Public Health Wales. He was previously Head of Digital Media and Technical Services at Amgueddfa Cymru – National Museum Wales, where he oversaw the conception and delivery of digital strategies for seven museums and chaired the technology group for People's Collection Wales. Dafydd has co-authored research examining the state of digital maturity of cultural organisations across the globe, and has presented research papers on mobile technology, digital transformation and digital ethics at conferences worldwide.



Andrew Mills
Trustee Representative of the Royal Mint Limited.
Appointed February 2024 – January 2025

Andrew Mills joined the Royal Mint in 2009 having previously held roles in sales, marketing and general management at a number of global private sector businesses. He is accountable for the financial performance and strategy of the Currency Business within the Royal Mint and chairs the Mint Directors Association Sustainability Sub-Committee. Andrew is a member of the Royal Mint Executive team and became an Executive Director of the Royal Mint Limited in April 2016.



Amanda Brady
Trustee Representative of the Royal Mint Limited.
Appointed January 2025

Amanda joined The Royal Mint as Chief People Officer in November 2022. She is a commercial strategic senior HR professional and has held several senior leadership roles in Human Resources. Most recently, Amanda was employed at Tata Steel, as Executive HRD UK & European Shared Services. She was also HR Director of Whitbread's highly successful Premier Inn business which during her tenure was instrumental in developing a successful consumer led market leading brand.

Statement of Financial Activities for the year ended 31 March 2025

INCOMING RESOURCES	2025 (£)	2024 (£)
Voluntary income:		
Donations (items for the collection)	156,275	289,514
Income from charitable activities	95,975	160,580
Income from other trading activities	486,887	471,357
Other income	30,267	2,902
Total incoming resources	769,404	924,353
Resources expended		
Cost of raising funds:		
Commercial trading operations	214,585	210,429
Charitable activities:		
Education	228,761	240,601
Collection preservation	165,601	116,815
Exhibitions	61,504	52,810
Governance costs	28,853	26,266
Total resources expended	699,304	646,921
Net incoming/(outgoing) resources for the year	70,100	277,432
Funds brought forward	4,354,495	4,077,063
Total funds carried forward (see below)	4,424,595	4,354,495
Funds made up as follows:		
Available Funds (note 1)	655,863	729,471
Designated funds:		
Liquidity reserve (note 2)	20,000	20,000
Collection reserve (note 3)	114,359	116,038
Collection items received since vesting	3,634,373	3,488,986
	4,424,595	4,354,495

These summarised accounts are extracted from the Trustees' Report and Financial Statements for year ended 31 March 2025, which received an unqualified auditor's report.

These summarised accounts may not contain sufficient information to allow for a full understanding of the financial affairs of the charity.

A complete set of the report and accounts are available from the Royal Mint Museum website www.royalmintmuseum.org.uk

Sir David Cannadine
Chairman, Royal Mint Museum Trustees

Opposite: Ione Knight's story, The Girl with the Hair Like Fire won the Museum's short story competition. It was illustrated by coin designer David Lawrence and won a voucher for £5,000 for Ione's primary school library.

Notes

The accounts have been compiled in accordance with the latest SORP.

- 1 Funds available for Museum operations and projects.
- 2 Liquidity reserve is to be retained in line with the agreement with The Royal Mint Limited.
- 2 Collection reserve can only be used to purchase items for the collection.

Collection Items acquired since vesting includes the samples received from The Royal Mint Limited.



The Girl with Hair like Fire

by Ione Knight

1622

It was at the harbour when the girl with hair like fire noticed it. Rusted, peeling the words: The Serendipity etched into the gnarled wood. Her first instinct was to draw it. A pile of papers sewn together by silver thread and a long stick of charcoal. Shadowy sketches in dusty black. She pushed the charcoal against the yellowed paper and drew. The girl with hair like fire inspected it, frowning slightly. The Serendipity. She knew that name. The famous Serendipity was Captain Finn Nightlock's ship. A legendary captain, a legendary ship.

She stood up and approached the ship. It bobbed on murky waves and as she gazed at her reflection in the water a figure appeared on the edge of the watery mirror. The girl with hair like fire stiffened and clutched the golden coin in her pocket. She turned. Captain Finn Nightlock stood silently behind her. Captain Finn Nightlock. Her father. She grabbed him and they embraced with her inhaling the comforting smell of sea salt and fresh linen. He laughed at her enthusiasm. He suddenly stood and bowed, holding a velvet bag out to her. "Sweets for the sweet". She giggled and accepted the bag graciously. Inside were small, sugar coated multi coloured squares. "All the rarest flavours. Rosewater, bergamot, cinnamon and clementine." He smiled. She beamed back.

"Thank you! Are we going soon?" she asked. Her father simply nodded and waved his hand.

"Speck, we have her". He called up to a gangly young man with rosy cheeks and a mess of chestnut curls.

"Right you are Cap'ain" The girl with hair like fire took her father's hand and stepped aboard.

1629

The girl with hair like fire stood at the ship's prow

beside her father and her hand clutched at the golden coin in her pocket. The waves ahead of her were midnight blue and dipped in pearly white froth. The sky was black and filled with the dark wisps of storm clouds, and from them, rain beat down mercilessly, crashing into the water like it was hitting stone. "It'll be alright". Her father was aged by seven years at sea with silver grey hair and creases around his green eyes but he glowered at the storm with the ferocity of a much younger man. "It has to be". That was before the wave hit.



1685- AN EXTRACT FROM A NEWSPAPER

Legendary Serendipity Ship found sunken by local fisherman Albert Sanders

The famous ship The Serendipity missing and the crew presumed dead until local fisherman Albert Sanders sails over the ruin. Continued investigation is in process

1690

The diver leapt down and into cold blue water. He swam down and caught sight of the ship with two skeletons at the prow. It must be the Captain and his supposed daughter. He leaned tentatively toward the girl. She wore a dress made of tattered rags - once rich now broken. Something slipped out of her torn pocket- and the diver saw a golden coin.





The Royal Mint Museum Review 2024-25

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Company registration number 07105875 | Charity number 1138877

