

The Enterprising Museum

V&A International Training Course

11–15 July 2016

Delegates Brochure



V&A

Table of contents

Welcome letter	3
Contributors' biographies	4
Delegates' biographies	25
Course programme	40
Contacts	52

“I think the first result of this kind of institution is to make the public hunger after objects; I think they then go to the china shops, and say, “We do not like this or that; we have seen something prettier at the South Kensington Museum” and the shop-keeper who knows his own interest, repeats that to the manufacturer, and the manufacturer, instigated by that demand, produces the article.”

Sir Henry Cole, first director of the V&A

Welcome Letter

Dear All,

It is our pleasure to welcome you as one of the first participants to join ‘The Enterprising Museum’, an international training course organised by the Victoria and Albert Museum (V&A).

We are looking forward to working with you over the five coming days. We hope the course will provide you with a comprehensive insight into the V&A's commercial operations and will inspire you to develop new income streams for your museum.

The course itself, as you know, has been designed to invite you to learn how to identify and develop business opportunities within the museum context. We will combine a series of talks and practical sessions looking at the question of monetising your assets from all possible angles.

Throughout the week, we will also be encouraging contributions from all the delegates to make the most of the diverse perspectives on museum income generation strategies you are all bringing to the course. To this end, we have incorporated a number of experience sharing sessions during the course of the week as well as a drink at the pub on Monday and a course dinner on Wednesday. We hope indeed that the course will also enable you to create a strong international network of peers from around the world who are sharing similar operational and commercial challenges.

Finally, as this is our first edition of the course, we are welcoming your feedback and will give you an evaluation form to fill in at the end of the week. In the meantime, I wish you all the best for this week which we hope will be most instructive and enjoyable.

With all good wishes,
Alex Stitt (Director of Commercial and Digital Development)
Anaïs Aguerre (Head of International Initiatives)
Rachel Cartmail (Business Development Consultant)

Contributors



Alex Stitt

Director of Commercial & Digital Development

Alex Stitt joined the V&A in April 2014 to lead the newly formed Commercial & Digital Development Department. He has a track record as a successful entrepreneur in the publishing and digital industries. In 2007 he founded iAnnounce, which went on to lead a digital revolution in family notices throughout the European local and regional press. He sold this business in 2013. Prior to that he held senior management positions at Telegraph Media Group, News UK Ltd and Bertelsmann.

He has an MBA from INSEAD, an English Literature degree from Oxford University and an Arsenal season ticket.





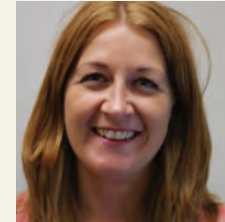
Anaïs Aguerre

Head of International Initiatives

Anaïs Aguerre was appointed as Head of National and International at the V&A in August 2012. Since May 2013, she has been Head of International Initiatives, helping to create a strategic focus for the Museum's international activity. She is responsible for major international partnerships with a business development focus. She launched the first V&A international training course (ITC) in 2014 and is now responsible for the ITC programme. She is also Project Director for the Shekou Project, a pioneering collaboration with China Merchants Group to support their plan to set up a new design museum in Shenzhen which will include a V&A gallery.

Prior to joining the V&A, Anaïs worked for six years at the British Museum on income-generating and international activities. She was previously a consultant at Ernst & Young in Paris and worked at the Lincoln Center in New York. Since 2009, Anaïs has been the general secretary of the Bizot Group.

Anaïs graduated from the Institute d'Etudes Politiques de Paris (SciencesPo), and was awarded an MA in History of Art at Birkbeck College, University of London in 2013.



Rachel Cartmail

Business Development Consultant

Rachel Cartmail has been working with the V&A since September 2014 on business development initiatives. She has been working with various departments ranging from Digital Media, eCommerce to Learning and Licensing, helping them to articulate their ideas and shape them into a vision, write business cases for funding and translate deliverables into programmes of work. She draws on her experience of leading projects using Agile methodology to ensure a transparent, team-led way of working is championed.

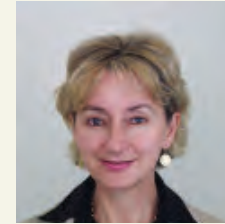
She was previously Head of Business Change at Net-a-Porter Group leading a team of Business Analysts, Technical Project Managers, Programme Managers and Group Portfolio Manager and before that she was Head of Business Analysis at the Financial Times where she created and established the Business Analysis team. Before that Rachel worked for a number of companies mainly focussed on shaping ideas, leading change and making the most of what technology can offer.



Sarah Armond

Former Senior Marketing Manager

Sarah Armond was Senior Marketing Manager at the Victoria and Albert Museum. She joined the Museum in 2001 and has contributed to the extraordinary transformation of the V&A brand over the past 13 years. Sarah's main responsibilities included managing the Museum's marketing campaigns, such as the recent Alexander McQueen: Savage Beauty exhibition, the V&A's most successful exhibition ever. Prior to joining the V&A, Sarah worked in the tourism industry as Communications Executive for Magic Travel Group and as Project Account Manager at Thomson Holidays. Sarah is now Head of Communications for Bletchley Park.



Jo Banham

Former Head of Adults, Students and Creative Industries

Jo Banham was Head of the Adult, Students and Creative Industries programmes in the Learning Department at the Victoria & Albert Museum from 2006-2016. Her job involved leading and managing the team responsible for programming all events – ranging from introductory gallery talks to academic symposia, to term courses and study days to practical workshops.

Prior to joining the V&A she was Head of Learning at the National Portrait Gallery, and before that Head of Public Programmes at Tate Britain. She has also been Head of Adult Learning at the Royal Academy. Her curatorial and research posts have included being Curator at Leighton House, Kensington, Archivist at Arthur Sanderson & Sons, and Curator of historic wallpapers at the Whitworth Art Gallery, Manchester.

Jo retired from the V&A in April 2016 to pursue freelance projects. She is currently curating an exhibition on William Morris and the Arts and Crafts Movement at the Juan March Fundacion in Madrid, researching a book on the London Art World 1680-2000, and has just been appointed Director of the American Victorian Society Summer School.



James Beardsworth

Head of Friends

As Head of Friends at the V&A James has the responsibility of being Company Secretary and CEO for The Friends of the V&A. He heads up the Museum's Membership Team which sits within the Museum's Development Department and leads a team of 10 staff and 100 volunteers. Since 2013 the Friends has experienced great success with Membership numbers rising from 25k to 50k.



Alison Cant

Head of Merchandising

Alison Cant joined the V&A team in 1991 and currently leads the Merchandising, Warehouse & Online Fulfilment teams.

Key elements in delivery of the V&A's commercial strategy include the development of retail product ranges which are consistent with the values and aspirations of the V&A and wider Brand strategy, and the maximising of profit and financial contributions to the Museum.

Alison's current responsibilities include the definition and implementation of the annual merchandising timetable, the range replenishment schedule, and stock commitment policy. Alison's team organize annual stock take and store replenishment and manage the V&A's Wholesale business as well as supporting On Line trading. Alison contributes to the commercial planning and reporting portfolio.

Alison studied Art & Design, specialising in textiles and gained a master's degree at the Royal College of Art.



Jonathan Curzon

Retail and Catering Operations Manager

Jonathan Curzon joined the V&A in January 2016 to lead the retail and catering operations teams across the busy shops, cafes and sales points throughout the museum. His job is responsible for delivering the best experience possible for the customer working in conjunction with both other commercial divisions and key visitor facing divisions to deliver a combined visitor experience, whilst ensuring income opportunities are maximised.

Jonathan has over 20 years' experience in retail operations, working in a variety of roles in department stores, luxury and high end homeware brands. Prior to following a retail career, Jonathan studied Geography at the University of Wales, Swansea.



Daniel Feeney
Head of Visitor Experience

Daniel Feeney joined the V&A in September 2014 to lead the Museum's Visitor Experience Department, with a responsibility for ensuring that an exceptional standard of visit is available for all visitors. Key elements in delivery of the V&A's Visitor Experience Strategy include the Gallery Assistants, Wayfinding, Museum presentation, Volunteer Ambassadors and Guided Tours. Daniel acts as a visitor advocate across all Museum activity, ensuring that the visitor is represented in aspects of the V&A's thinking and planning.

Prior to joining the V&A, Daniel worked in Visitor Service management positions at the National Portrait Gallery and The Hepworth Wakefield, helping to establish the identity and profile of the visitor offer at the latter prior to the gallery's hugely successful opening in 2011. Before moving into the cultural sector he worked in customer focused roles in football, including Project Management of the ticketing for the UEFA Cup Final 2008 whilst at Manchester City Football Club.

Daniel has a commitment to the development and delivery of engaging experiences, with an emphasis placed on the dialogue which takes place between visitors and institutions. Motivation and training of visitor facing staff is central to his vision, with inspiration drawn from both the V&A's rich intellectual assets and best practice from the cultural sector and beyond.

Daniel studied History, specialising in Modern European political thought, at the University of Manchester, where he remained to complete an MA in Art Gallery and Museum Studies in 2010.





Graham Lee
Head of CRM

Graham has been involved with technology for over 30 years. He found a natural affinity with IT from an early age and majored in computing in college before beginning his career developing customer-centric packages in the United Kingdom.

From his early experiences, Graham found that he was interested in how businesses used computing to improve their processes and provide Return On Investment (ROI). During the early 1990s the dawn of the Internet era enabled him to become heavily involved in leveraging websites to engage more proactively with customers. He went on to develop early marketing websites for a number of companies in the UK.

In the late 1990's Graham was employed by Reed Exhibitions – the largest trade exhibition company in the world - and rose to become the Head of Development within their Corporate Division. In this role, Graham worked strategically with business units across the US, Europe and Asia to implement and integrate Customer Relationship Management (CRM) platforms for some of the largest trade shows in the world.

Since 2007, Graham has worked as a consultant specialising in the implementation of CRM processes and platforms, focusing on the key areas of change management, ROI and risk management. He joined the V&A in 2013, initially to implement a new museum-wide CRM programme. He has since become Head of CRM, responsible for shaping and implementing the V&A's global contact relationship strategy and providing an in-depth data analysis and trend capacity for senior management.



Rachel Lloyd
Filming and Location Hire Manager

Rachel is the Filming and Location Hire Manager at the V&A and has managed some of the Museum's biggest film shoots, including Tinker, Tailor, Soldier, Spy, The Danish Girl and Martin Scorsese's, Hugo.

Rachel started at the V&A 16 years ago and in 2008 became the Museum's first filming manager, looking after all commercial filming and location hire across the V&A and Blythe House, including documentaries, commercials, photographic shoots and feature films. She regularly meets with Film London and the Production Guild, continually promoting the V&A as a 'film friendly' location.

Rachel studied History of Art at the University of East Anglia and more recently completed a BTEC in Photography as well as a Practical Foundation Course in Film and TV Production.



Kati Price
Head of Digital Media

Kati is Head of Digital Media at the Victoria & Albert Museum where she oversees all digital activity, from the museum's websites, apps and social media to developing new digital products, services and experiences. Kati's 15 years' experience in the design industry experience spans both commercial and the public sector.





Laura Sears

Head of Corporate Partnerships

Laura is Head of Corporate Partnerships for the V&A. She has extensive experience working in sponsorship roles for leading arts and cultural organisations including BAFTA, the Science Museum and the V&A. Laura has led the Corporate Partnerships team since 2012, securing significant financial support and delivering partnerships with companies from a wide range of business sectors including finance, fashion, luxury goods, legal, cosmetics, automotive, retail and technology. Laura will be presenting with colleague Caroline Newton, Corporate and Private Events Manager.

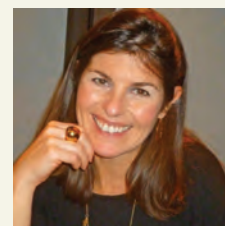


Sarah Sevier

Head of Retail

Sarah Sevier directs and coordinates the overall Retail experience at the V&A. Sarah has responsibility for the creative direction of all product and ranges that are developed and sourced for the V&A Shops. Product relates either to the core V&A collection or to the extensive programme of exhibitions and displays for which the V&A, and its shops, are renowned.

As Head of Retail, Sarah directs the seasonal programme of themes that inform product ranging across all branches of the V&A Shop on site and on line. She manages staff across, Merchandising, Logistics & Fulfilment, e-Commerce, Retail Operations, Design, Buying and Product Development. The buying strategy is based on combining three strands of product: Created, Inspired and Loved. Created products are commissioned by the V&A; Inspired products are developed by brand licensing partners; Loved products showcase the best contemporary design sourced from all over the world. Sarah is regularly asked to talk and present nationally and internationally on 'how the V&A does it', and advises how the V&A has created a unified Retail proposition. Sarah previously worked for Liberty, and for Osborne and Little.



Lauren Sizeland

Head of Business Development and Licensing

Lauren has more than 20 years' experience as a senior brand developer within the arts and museum sector. As Head of Business Development & Licensing Lauren is responsible for the V&A's international licensing programme. The V&A's extraordinarily diverse collections inspire and excite designers, retailers, manufacturers, publishers and broadcasters in multiple categories and territories.

Lauren identifies opportunities and nurtures relationships to maximise the best use of the V&A's intellectual property. She manages an extensive portfolio of licensees in the UK and across the world, with established presence in particular markets in the USA, Japan and China. The award winning business operates in a range of different categories including interior furnishings and homeware, apparel and accessories, stationery, gifts and jewellery. Leading the museum's sector in this field, V&A was voted No 1 in The Most Influential Brands in Licensing: Art & Design, 2015 and was winner of the B&LLA's Best Licensed Heritage Brand 2016.

Lauren began her career at the Royal Academy of Arts where she introduced licensing to the merchandise programme. She launched the Art Room mail order programme and store in the 1990s, moved to the Science Museum Group, London where she was Head of Retail & Licensing for five years, before joining the Victoria and Albert Museum in 2005.



Vanessa Smuts

Manager of eCommerce

As manager of eCommerce for the V&A, Vanessa Smuts is responsible for the V&A Shop's online presence. She oversees the eCommerce team who work closely with internal stakeholders and external partners to deliver a unique shopping experience that reflects the V&A brand, showcases the carefully curated product ranges and is commercially successful. Their work has been recognised with the ACE Best Online Shop award in 2014.

Vanessa has over 15 years of experience in the online industry and has an English degree from the University of Cape Town (South Africa) and a Fashion Design degree from UAL, London.



Tom Windross

Head of Editorial, Licensing & Business Development

Tom Windross began working at the Victoria and Albert Museum in 2008. Previously he was at the National Gallery for 8 years, working on exhibition catalogues including *El Greco* and *Velázquez*. At the V&A he has managed the *David Bowie* Is catalogue, our new guidebook and produced the museum's first app. He currently manages the editorial department and the relationships with the Museum's partner publishers, Thames & Hudson and Penguin Random House.





Delegates



Keith Bartlett

Director of Culture, Durham University, United Kingdom

My role as Director of Culture brings together all cultural collections and venues within a Department focused on engagement and known as Culture Durham. The portfolio consists of three museums, six historic libraries and archives, a Victorian Observatory and Botanic Gardens. While each site has a retail offer, Culture Durham is looking to develop and expand its income generation including revising product lines and developing bespoke items.

I was formerly the Director of the Lindisfarne Gospels in Durham 2013 programme, responsible for the development and delivery of the events and infrastructure of this major region-wide programme. I joined the Lindisfarne Team from my role as Director of Engagement North at the Museums, Libraries and Archives Council (MLA) where I managed the three Northern regions. Prior to joining MLA I set up the North East Office of the Heritage Lottery Fund, managing a £250m portfolio over 6 years. Before moving back to the North East, I was Head of Public Service Development at the National Archives, with a remit for modernisation and public engagement. This was preceded by an 8 year period in which I was a director of a museum design and supply company, working for clients in four continents.

I have a PhD in History, chair the Durham Business Improvement District and maintain an active participation in a number of historical groups. Furthermore, I am married with two young girls and live in Durham.



Geertje Bernaerts

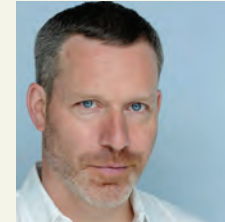
Consultant, Karvansera, Belgium

I studied Romance Philology and Tourism Management and worked in various private companies before entering Visit Flanders in 1997 where I became Marketing Director in 2003. I gained experience there in complex public-private partnerships and international destination marketing.

In 2008 I started my own business, Karvansera. I work for tourist boards, museums and heritage sites and help them with their positioning, offers and overall marketing strategy.

In recent years I have worked mainly for Kempens Landschap, a regional landscape organisation which protects and opens to the public 850 hectares of natural sites and estates with historic houses. I am involved in several of their projects, the most important being 'The Colonies of Benevolence'; seven sites preparing a world heritage nomination. My role is to assist them with the product development in line with the nomination file, including a common strategy for their visitor centres and overall offer to international visitors.

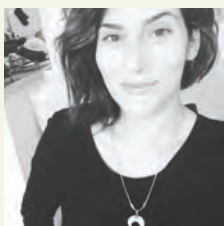
A second biggest project is the plan to open an arts & crafts site on a regular basis. Kempens Landschap will take over from volunteers and has to implement a whole new business strategy to attract international visitors, create income, and to run the site on a daily basis. I wrote the master plan for the further development, which has been submitted for approval and funding.



Christian Brändle

Director, Zurich Museum of Design, Switzerland

I studied for a Masters in architecture ETH at the Swiss Federal Institute of Technology, and did a Preliminary course at the Schule für Gestaltung, Basel. I am active at the Kunsthalle Basel and the Opernhaus Zürich, and am Chief Site Manager for the exhibition architecture at the Schweizerische Landesausstellung Expo.02, Arteplage Murten. Since 2003 I have been the Director of the Museum für Gestaltung Zürich, or Zurich Museum of Design. I have managed exhibitions and publications on a variety of topics, including René Burri, Sportdesign, 'Head to Head – Political Portraits' and 'Out to sea? - The Plastic Garbage Project' among others. I am a lecturer at the Zurich University of the Arts and President of the Art Museums of Switzerland Association. I am also a Board member of Manifesta 11, and was knighted as "Chevallier dans l'ordre des Arts et des Lettres" by the French Republic. I live and works in Zurich.



Christina Busuttill

Student, Christie's, Malta/United Kingdom

Bold, ambitious, colourful and forever curious, but no, I don't work in a museum - yet. I'm currently reading an M.Litt in fine and decorative art (Renaissance to Modern) at Christie's with much of the coursework/thesis having a strong ground in curatorial and museological studies.

For about 7 years prior to this, I found myself working in the international wines & spirits sector as a Business Development Manager in Malta and as a Brand Ambassador to a world renowned alcoholic beverage. During this time I also chaired the local Chamber of Commerce committee for the industry. My love for all aspects of culture and somewhat eclectic undergraduate degree in Archaeology and Theatre added further clout to my respect for all that is authentic, beautiful, performative and essentially educational.

Whether excavating objects intending to be part of a museum's collection, sponsoring artists' gallery openings with alcoholic products, or assisting with art hangs through my internships at the auction house, I have always had a curious relationship with such institutions. It is my desire to develop and augment all the different perspectives I have gained throughout my career that led me to apply to this course.

Hopefully I will leave this course with a better understanding of the industry, particularly in licensing, filming and eCommerce (which I feel I know nothing about), and am looking forward to meeting potential mentors and friends!

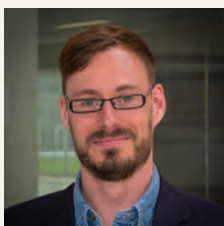


Christine De Weerd

General Director, STAM – Ghent City Museum, Belgium

I studied art history at the University of Leuven, and European Studies at the Institut Européen des Hautes Etudes Internationales-Université de Nice. Currently I serve as General Director of STAM – Ghent City Museum. I gained extensive experience in cultural management and heritage projects through a career as co-ordinator for the Cultural Heritage Unit in Ghent, and as General Coordinator of the Charles V Year of Culture from 1997 to 2000. Previously, I worked as Business Manager at Speeltheater Gent and have been member of staff in the Architecture Section of 'Antwerp 93 – Cultural Capital of Europe'. I was winner of the Cultural Management Award 2010 from the University of Antwerp.

STAM opened in 2010, and presents the story of the city of Ghent. Temporary exhibitions explore the concept of 'urbanity' from different angles. It is rather successful, but now we want to take the next step. We would like to broaden our resources both financially and in terms of support from the community on a long term basis. Therefore we are looking for creative ways to attract more public, learn how to use our historical heritage more as an asset, and develop a membership organisation. We also want to set up exhibitions in partnership with other museums outside of Belgium.



Aldwin Dekkers

Business Manager (Head of Support), M – Museum Leuven, Belgium

I am an internationally oriented professional with a proven track record of managing transactions and organisations for private, corporate and institutional purposes. After obtaining my law degree from KU Leuven, and an LLM in international business law from René Descartes Paris V University, I practised for almost 10 years at the bars of Brussels and Luxembourg. In 2012 I took a sabbatical year to read for a MBA at the Solvay Business School. Graduating with high honours in October 2013, I was set on putting my leadership and inter-human skills, multidisciplinary knowledge and broad interests to better use. Having a passion for art and a love for museums, I decided to pursue a career in the world of (art) museums.

In March 2014 I became the Fundraising and Event Manager of the Royal Belgian Institute of Natural Sciences, home to one of the world's richest collections of dinosaurs and Europe's largest dinosaur exhibition hall. I managed and facilitated external and internal events held at the Museum, and developed and managed corporate and institutional contacts for fundraising purposes.

Since January 2015, I have been the Business Manager and Head of Internal Affairs of M - Museum Leuven, responsible for finance, administration, human resources, facilities and infrastructure, events and fundraising. As a member of the executive board, I can now contribute and give direction to a young, ambitious and internationally renowned art museum.

Through this course I hope to find some inspiration and information around new income generating ideas as well as exploring methods to maximise current commercial activity at the Geffrye Museum.



Charles McKenzie

Commercial Manager, The Geffrye Museum, United Kingdom

The Geffrye Museum is no exception to the industries increasing need for self-generated commercial income. Having been awarded funding from the Arts Council Museum Resilience scheme, I was recruited to lead a culture shift in the museum and explore any and all income streams for the museum. This includes retail, catering, corporate hires, public programme, commercial partnerships and future off site/expansion plans.

With a career spanning 15 years in Arts & Culture venues my roles have included retail, events, business development and programming for sites such as the Design Museum, British Museum, Sadler's Wells, Artsdepot and privately owned sites around East London.



Federica Olivares

Chairman, Gallerie dell'Accademia, Italy

I have been a publisher and a partner in major exhibitions with the Metropolitan Museum and MoMA in New York since 2000, and with many other museums in Italy. I am a Professor of Cultural Planning, Director of the Master's Program in Arts Management, and Founder and Director of 'City Innovation Lab/ALTIS', an international knowledge platform for place branding and public diplomacy at Università Cattolica in Milan.

I have been Vice President and a member of the Board of Piccolo Teatro – Theater of Europe, in Milan since 2004. Formerly, I was Cultural Counsellor to the Minister of Foreign Affairs between 2011 and 2013, where I was responsible for strategy and policies of Cultural Diplomacy activities. I am a member of the Council for the Arts at MIT, Massachusetts Institute of Technology, in Cambridge, Massachusetts and of the Board of Casa Italiana Zerilli Marimò, Department of Italian Studies, at New York University. Furthermore, I have been a member of the Italy and U.S. Fulbright Commission Board and a member of the Scientific and Cultural Council of UNESCO – Venezia, both since 2012.

Gallerie dell'Accademia in Venice is a world renowned Museum for Renaissance and Venetian Art with masterworks from Leonardo to Tiziano, Veronese and Canaletto. A recent reform of National Museums in Italy gave to twenty Museums (from Uffizi to Brera to Gallerie dell'Accademia in Venice) a new status of "autonomous Museums" in terms of administration and organisation.

Appointed by the Minister of Cultural Heritage to the Board of the Gallerie dell'Accademia Museum in Venice in 2016, my role is to foster innovation and new partnerships. My main interest is to better understand how to leverage the material and immaterial assets of the Museum. I am especially interested in Corporate Partnerships, although I am an experienced fundraiser (during my years a fundraiser for cultural institutions, I raised a conspicuous amount of money). I am also interested in licensing and new forms and programmes to attract a wider membership. As a publisher and entrepreneur, my work is always focused on generating income!



Pia Poskiparta

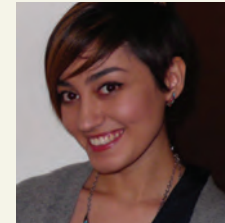
Head of Customer Service, Alvar Aalto Museum, Finland

Alvar Aalto Museum is a specialist museum of architecture and design located in Central Finland. It's a national and international centre for information on the most famous Finnish architect, Alvar Aalto. We are operating under the Alvar Aalto Foundation.

I started working at the museum in late 1990s and nowadays am responsible for our ticket office, museum shops and guided tour reservations. Also I organise local events and handle our publications marketing. Our museum shops are working quite well; we mainly sell architectural books and small design items, but we are also one of the two Artek furniture dealers in our town. We have produced some exhibition related products, but there is definitely a need for development, and this is one of the topics I hope to learn about in London. Also I would need tips on how to contact companies regarding sponsorship and co-operation.

This summer we'll be opening a new web shop, which will help with the fact that we are located far, far away in a little country called Finland. Only a few of the 'Aalto fans' are able to travel across the globe to visit us. We already have some web exhibitions, and the museum can be visited via Google's Street View. Learning new things about eCommerce is also something I need.

We receive some income from selling the usage rights of Aalto's architectural drawings and photos. Much more could be done in this field – there is a great treasure hidden in our archives!



Asli Samadova

Independent Curator and External Consultant to the Ministry of Culture and Tourism, Azerbaijan Republic

Prior to embark on the freelance work in art and culture sector, I studied international management at Bocconi University and LSE and worked for approximately 3 years in business strategy consulting Bain & Company Milan office. As an external consultant to the Ministry of Culture and Tourism of Azerbaijan Republic, I am engaged in a number of special projects, including Azerbaijan's museum system improvement. My projects are mostly focused on education and event management, and some of them include income generating initiatives. By taking the V&A's *The Enterprising Museum* course I hope to couple my business consulting experience with course and peer learning to apply the newly acquired practices back in Azerbaijan.

As a part of my personal initiative MI Project: Milli rsimiz – National Heritage of Azerbaijan, I won the UNESCO Participatory Programme grant to devise museum learning materials and activities dedicated to national textiles. Following that, I attended the V&A's international course in Creating Innovative Learning Programmes in November 2015. Currently, the material licensed under CC BY-NC-SA 4.0 international license and is available at Azerbaijan Carpet Museum and Azerbaijan National Museum of Art. I am currently working on interactive learning exhibition dedicated to textiles, publication of a fairy tale book about carpet making traditions and children adaptation of medieval Azerbaijani writers' oeuvres.



Alex Tam

Centre Executive of Kaitak, Centre for Research and Development in Visual Arts, Hong Kong

I am the Centre Executive of Kaitak, Centre for Research and Development in Visual Arts, which was founded by the Academy of Visual Arts of the Hong Kong Baptist University in September 2013 to enhance the visual arts development in Hong Kong and neighbouring regions.

Housed in the former Royal Air Force Officers' mess – a Grade I listed historic building located on a serene hilltop overlooking the old Kai Tak Air Field - the Centre promotes visual arts research, creative arts education and community engagement through a vibrant programme of artist-in-residence, exhibitions, workshops, talks and publications. I believe that museum merchandise and visitor facilities such as shops and cafés have great potential in providing a more enriching experience to the visitors, especially if they are more directly related to the contents and purposes of the exhibitions in the museums.

Through the course, I would like to learn about different income-generating models in museums, galleries and heritage sites. I am particularly interested in looking into the key factors behind the decisions of producing certain merchandise products and to see how the museums integrate the artistic concepts into the products.



Elviera Velghe

Director of the Fotomuseum Antwerp, Belgium

I have been the Director of the Fotomuseum in Antwerp for six years, but have worked for more than 15 years in the museum sector. First I was the Head of Public Activities in the Groeningemuseum in Bruges, known for its Flemish Primitives. In 2010 I started working at the Fotomuseum. The museum has existed for 50 years and has a collection of more than 1 million national and international objects, such as cameras, images, negatives, photo books, etc. The FOMU attracts every year more than 75,000 visitors, 35% of them under 26 years of age, and 30% tourists. Every year we show about 10 exhibitions, a mixture of famous photographers (e.g. August Sander, Weegee), young Belgian photographers (e.g. Tom Callemin, Jan Rosseel), our own collection (e.g. Le Lynx, Photography Inc.) or group exhibitions on an actual theme (e.g. 'From Here On', 'Shooting Range'). The FOMU has a large programme of public activities for all kind of people, but especially for young ones. There is also a shop, a library, a restoration department, a museum café, two cinemas and an educational room with two dark rooms to develop photos.

The FOMU is one of the 20 nationally recognized museums of Flanders. It receives grants from the government of Flanders and of the province of Antwerp. However, 17% of our earnings are not related to grants, but instead come from sales of tickets, shop, room rentals, etc. We tried to increase this amount but it's very hard. I tried to build up sponsorships, crowd funding projects, etc., but I'm still missing the tools I need to extend. I hope the course will show me what tools are available and how I can use them to achieve my goals. I'm also curious how the new digital culture we live in, can strengthen managing a present day museum.



Mei-Yi WEE

Deputy Director, Asian Civilisations Museum, Singapore

Founded in 1993, the Asian Civilisations Museum is the only museum in the region devoted to exploring the artistic heritage of Asia. It spotlights historical connections between the cultures of Asia, and between Asia and the world. Objects on display tell stories of the trade and the exchange of ideas that were the result of international commerce, as well as the flow of religions and faith through Asia.

I drive Philanthropy and manage Marketing and Revenue Generation for the Asian Civilisations Museum. Prior to joining the museum in August 2015, I delivered high-impact projects in strategic marketing, business communications, and change management in 15 markets across Asia for ABN AMRO Bank and The Royal Bank of Scotland's International Banking business. Having lived, and held leadership roles in Singapore, Tokyo, Hong Kong and Beijing in the management consulting and banking industries, I now leverage my marketing skillset garnered over 15 years to market to raise private funds for the museum. The Asian Civilisations Museum closed its fundraising efforts at nearly £900,000 between August and December 2015.



Sarah Wickham

University Archivist and Records Manager, Heritage Quay, University of Huddersfield, United Kingdom

I've worked in the heritage sector for the last 20 years, in Higher Education, local authority and 3rd sector archives. My current role is to transform an internal/corporate heritage service into an externally-facing organisation largely through an Heritage Lottery Fund/University funded £2million project (2012-2017). Our new facility, Heritage Quay, opened in Autumn 2014 and won "Inspiring Building" at the Guardian Higher Education Awards 2016. Our team has won other awards for public history, use of digital in heritage, and is currently a finalist in the Times Higher Education Awards.

Our collections focus on 20th/21st century British music (not pop), rugby league – which was founded in Huddersfield in 1895 – politics, and education (among other things).

Partnership projects are currently in development which will broaden our remit including with the Holocaust Memorial for the North, and with local authority museum and archive services.

I obtained my professional qualification in Archives & Records Management in 1998. Commerce & enterprise didn't feature on the curriculum! Whilst the University has a separate catering offer, I am particularly interested in licensing, corporate partnership, marketing, membership, publishing and retail. My income-generation experience to date has been in fundraising (chiefly HLF but other sources including internal).

Course Programme

Day 1. “Exit through the gift shop” – Banksy Monday 11 July 2016

10:00–11:15

WELCOME AND INTRODUCTIONS

Please be prepared to introduce yourself, your institution and your own aims for the course. Anaïs Aguerre, Head of International Initiatives.
The Boardroom

11:15–12.15

COMMERCIAL OVERVIEW

The principles of income generation initiatives and how this fits with the V&A's overall mission. Alex Stitt, Director of Commercial and Digital Development.
The Boardroom

12:15–13.15

WHAT IS A BRAND?

Sarah Armond, Former Senior Marketing Manager at the V&A clarifies exactly what is a brand.
The Boardroom

13:15–14:00

LUNCH

Art Studio

14:00–14:45

HOW MUSEUM RETAIL HAS CHANGED

Sarah Sevier, Head of Retail shares the journey of how retail has evolved and developed at the V&A over the last 10 years.
Seminar Room 1

14:45–15:15

A TOUR OF RETAIL SPACES

A tour of the different shops within the South Kensington site.

15:15–15.45

COFFEE BREAK

Art Studio

15:45–16:15

GETTING THE BALANCE RIGHT

Alison Cant, Head of Merchandising on getting the balance right, ensuring the numbers add up and the aim at the end of an exhibition product range - an empty warehouse and a full shop!
Seminar Room 1

16:15–16:45

THE CHALLENGES OF HAVING AN ECOMMERCE PRESENCE

Vanessa Smuts, eCommerce Manager describes how her team of 3 manages 3,000 plus SKUs with the ebb and flow of the exhibition programme.
Seminar Room 1

16.45–17:15

BRAND AND RETAIL SURGERY

Sarah, Vanessa and Alison answer questions from the group.
Seminar Room 1

Optional visit to the local pub

.....

Day 2. : Food Glorious Food

Tuesday 12 July 2016

10:00–10:45

REFLECTIONS

Each morning participants will analyse in pairs, what they found useful the previous day. They will think about what they might take back to their own institutions.

Art Studio

10:45–11:45

CREATING THE RIGHT TEAM AND VISITOR EXPERIENCE

Jonathan Curzon and Daniel Feeney will discuss the importance of creating a welcoming visitor experience in the V&A's catering facilities. They will discuss the key ingredients to ensure a successful catering offer for the museum and ensuring customer satisfaction

Art Studio

11:45–12:00

COFFEE BREAK

Design Studio

12:00–13:00

TOUR OF THE CATERING SPACES

A tour of the different catering locations within the South Kensington site.

13:00–14:00

LUNCH

An opportunity to discover more about the Benugo V&A café by sampling it yourself! You will be issued with special instructions before the session.

V&A Café

14:00–14:30

LUNCH RETROSPECTIVE

Share the results of the lunch road trip and rank which is the most important to change.

Art Studio

14:30–15:30

LET THEM EAT CAKE...BUT WHERE AND HOW?

Beautiful spaces and beautiful food - what takes precedence? Jonathan shares how to incorporate refreshments which complement the visitor experience.

Art Studio

.....

15:30–15:45

COFFEE BREAK

Design Studio

15:45–16:30

COMPILING A CASE, TRIALLING IT AND WHAT TO DO WITH THE RESULTS

Art Studio

16:30–17:00

RETAIL OPS & CATERING Q&A

Jonathan Curzon and Daniel Feeney answer questions from the group.

Art Studio

.....

Day 3. "Publish and be damned!"

Wednesday 13 July 2016

10:00–10:45

REFLECTIONS

Seminar Room 1

10:45–11:30

LIGHTS, CAMERA, ACTION

Rachel Lloyd, Filming and Location Hire Manager, talks through photography and filming opportunities on location.

Seminar Room 1

11:30–11:45

COFFEE BREAK

Seminar Room 1

11:45–12:30

UNDERSTANDING THE ASSETS

Lauren Sizeland, Head of Business Development and Licensing reveals how to avoid costly errors.

Seminar Room 1

12:30–13:15

LUNCH

Design Studio

13:15–14:00

BRAND & IMAGE LICENSING

Lauren will provide a practical guide which covers how to find the right partners right through to staying the right side of the law.

Seminar Room 1

14:00–14:15

COFFEE BREAK

Design Studio

14.15–15:15

WHAT SHOULD I LICENSE?

Teacups, tea towels, posters, pencils....so much choice. Which is a winner?

Seminar Room 1

.....

15:15–15:45

HIDDEN TALENT: MAKING THE MOST OF PEOPLE AND KNOWLEDGE

Jo Banham, Head of Adult Learning will explore the whys and wherefores, do's and don'ts of running adult events and programmes in order to generate profile, audiences and income.

Seminar Room 1

15:45–16:45

IS PUBLISHING EVER RISK FREE?

Tom Windross, Senior Editor, shares the V&A's approach to co-publishing and licensed publishing.

Seminar Room 1

16:45–17:15

TALENT, BRAND, ASSET AND PUBLISHING Q&A

Question time with Jo Banham, Lauren Sizeland, Rachel Lloyd and Tom Windross.

Seminar Room 1

COURSE SUPPER

.....

Day 4. “Never love anyone who treats you like you’re ordinary”

Oscar Wilde

Thursday 14 July 2016

10:00–10:45

REFLECTIONS

Seminar Room 1

10:45–11:30

SMALL CHANGES BIG IMPACT

Kati Price, Head of Digital Media describes how small, tactical changes can transform your digital presence.

Seminar Room 1

11:30–11:45

COFFEE BREAK

Design Studio

11:45–13:00

MEMBERSHIP AND PROGRAMMING FOR MEMBERS

James Beardsworth, Head of Friends discusses how to attract and how to keep members.

Seminar Room 1

11:45–13:00

MEMBERSHIP AND PROGRAMMING FOR MEMBERS

James Beardsworth, Head of Friends discusses how to attract and how to keep members.

Seminar Room 1

13:00–13:45

LUNCH

Design Studio

13:45–14:45

**MAKING THE MOST OF COPERATE PARTNERSHIPS –
VENUE HIRE, CORPORATE MEMBERSHIP AND SPONSORSHIP**

Laura Sears and Caroline Newton from the Corporate Partnerships team share their experiences of fundraising, through building award winning corporate relationships from membership schemes and brand partnerships to delivering outstanding events in tricky museum environments.

Seminar Room 1

14:45–15:00

COFFEE BREAK

Design Studio

.....

15:00–16:00

DATA, DATA AND MORE DATA - HOW TO KEEP AFLOAT

Graham Lee, Head of CRM shares our journey of how we have begun to create more meaningful relationships with our customers.

Seminar Room 1

16:00–17:00

GROWING YOUR AUDIENCE Q&A

Question time with Kati Price, Graham Lee, James Beardsworth, Laura Sears and Caroline Newton

Seminar Room 1

.....

Day 5. “The future ain’t what it used to be”

Friday 15 July 2016

10:00–10.30

GROUP PHOTOGRAPH

10.30–11.30

REFLECTIONS – WHERE WILL YOU INVEST YOUR TIME AND MONEY?

Time to consider what makes sense for you and your institution and how you would like to see your investment, income and effort distributed.

Art Studio

11:30–11.45

CERTIFICATES

Seminar Room 1

11:45–13:30

THE ENTERPISING MUSEUM - WHAT DOES THE FUTURE LOOK LIKE?

The V&A partners form a panel to answer questions from the course participants.

Seminar Room 1

Participants will have the opportunity to put anonymous questions in a box throughout the week as well as pose questions on the day.

13: 30–10.00

LUNCH

The museum will be open until 22:00. Please feel free to explore

Contacts

Christina McMahon

Learning Academy Programme Co-ordinator

Tel: +44 207 942 2517

Email: InternationalTraining@vam.ac.uk

Malini Balluck

Learning Academy Programme Manager - Professional Development

Tel: +44 207 942 2195

Email: m.balluck@vam.ac.uk

Rachel Cartmail

Business Development Consultant

Tel: +44 207 942 2461

Email: r.cartmail@vam.ac.uk

Anaïs Aguerre

Head of International Initiatives

Tel: +44 207 942 2336

Email: a.aguerre@vam.ac.uk

Alex Stitt

Director of Commercial & Digital Development

Tel: +44 207 942 2982

Email: a.stitt@vam.ac.uk