

MR ANTHONY CALNEK:

Thank you, Dr Ho, and our other hosts here today. Thank you for inviting me here. I have to say I was a little bit confused about the breadth of the subject matter of this conference. It seemed so enormous so of course I contacted Jane to ask her what to do. She was very clear in her instructions. She said talk about the importance of audience development and public outreach in communication, from publications to press relations, to marketing to brand development, to word of mouth, so she really focused that down for me. What I learned at the Guggenheim is that it's always best to do what Jane says, so that's what I'm going to do today.

I want to give a brief overview of the Guggenheim Foundation though. You may not Guggenheim is a foundation rather than a museum. The foundation itself dates back to 1937 and it was founded by an individual. It's not a public institution, it's not like the Tate at all or National Gallery of Australia, it was purely the brain child of a single wealthy American industrialist named Solomon R Guggenheim, and he in his later years became a great passionate collector of modern abstract art and his feeling was that art could change the world and he wanted to share that belief with the rest of the country and indeed the world.

So he gave a great fortune to this foundation that bears his name. He gave his entire collection of abstract art to this foundation. It was given to a private foundation by it is meant for the betterment for the public. We share with the Tate a mission that says that learning about art is a great way to educate the public and that it can in fact improve the public, to increase the public's appreciation of art. That was in 1937.

Now, for many, many years the Guggenheim Foundation operated without a specific space. It wasn't about the building at all. There was no building. We were working out of rented quarters and we were organising exhibitions of this

permanent collection, sharing it with other museums around the United States and with other European institutions until 1959 when we opened the first of many spaces that have come to be associated with the Guggenheim.

Now, just as Alex started by telling you what the Tate is now, I will tell you what the Guggenheim Foundation is in 2006 and by 2007 it may be a little bit different. But at the moment the Guggenheim Foundation is responsible for the programming and operation of five museums in four countries. We operate two museums in the United States, one in New York and one in Las Vegas. We also operate a museum in Venice, Italy, in Bilbao, Spain and in Berlin, Germany. Let me just quickly go through these.

In 1959, 22 years after the foundation was established, we got our first permanent home and you know what, it is kind of about the building. This building instantly became world famous because of its unique architectural form. It was designed Frank Lloyd Wright, and it was instantly a sensation. It's on 5th avenue in New York City and the modest tower addition behind the main rotunda dates from 1992.

The Guggenheim is primarily here for the exhibition of modern and contemporary art. I would say that in a non-traditional space like the Guggenheim, contemporary art is particularly suited for display, because contemporary art is, by its nature, adaptable to space. I picked one example to show you. This is an installation from 1989 by Jenny Holzer which perfectly adapted to the unique shape of the building. 20 years after the New York building opened in 1979 another Guggenheim, this one named Peggy died, and she gave the foundation her fabulous palazzo on the Grand Canal in Italy.

The Guggenheim Foundation, even though it had been funded by her uncle, was the second choice for Peggy to give this palazzo. Her first choice was the Tate but somebody insulted her along the way and she gave it to the Guggenheim Foundation. It's a wonderful building with a fantastic

collection of surrealist and modern art.

By virtue of this one extraordinary gift the Guggenheim Foundation, without any sort of prior desire, became de facto an international institution. It now is operating two museums which it wholly owned, had total financial responsibility for on two sides of the Atlantic, one in Venice, one in New York. Meanwhile, no public funding. Nonetheless, a dedicated group of private philanthropists for the most part supported the foundation for many years, and the institution thrived.

However, as we went into the 90s and things become more and more expensive and complicated, the Guggenheim Foundation came up with a new solution to growth and that wasn't to rely on yet greater public support, because there wasn't any point in visiting that that well. Rather we established an alliance in 1997 with the Basque Government in northern Spain, and a new Guggenheim was born. This is the Guggenheim Museum Bilbao in northern Spain. It was designed by Frank Gehry, and like the predecessor museum by Frank Lloyd Wright, this also instantaneously became famous because of its fantastic architectural success.

This is quite different from the other two museums I have shown you. This museum is not owned by the Solomon R Guggenheim Foundation. Nor does the foundation have any financial responsibility for it. Rather the Guggenheim has entered into a unique relationship with the Basque Government whereby the Guggenheim has lent it's name to this building, otherwise it would be just the Bilbao Museum of Art. More importantly, it has lent its expertise. We brought Frank Gehry to the table to design this museum. We are responsible for programming the institution which means that we are responsible for organising exhibitions. We develop the acquisition program and this museum itself has its own permanent collection, and we share exhibitions back and forth.

A funny thing happened as we partnered with the Basques over the past 10 years we found they have had a tremendous

influence on us as an institution. They have made us much more aware of a tremendous strength in modern art history that comes out of the Basque region that we wouldn't necessarily have been aware of. We have also learned from them a tremendous amount about being a public institution, because indeed they are a government supported institution, and what it means to be a public institution and be responsible to the people who are themselves the basis for the government.

Our own turbine hall is the great gallery which we call the Fish Gallery, in Bilbao and last year it was the site of a new site-specific installation by the American artist, Richard Serra. This is the largest permanent sculpture commission in history. It's rather a fabulous experience.

In that year, 1997, not only did we partner with the Basque Government, we also partnered with a private corporation, with Deutsche Bank. Deutsche Bank happens to have the largest corporate art collection in the world. They simply believe that collecting art is a way to stimulate creative thinking within their own business and they see it as a tremendous asset. It was a natural alliance, and shortly after the Bilbao Museum opened we entered into an agreement whereby we would create a small museum on the bottom floor of this 1920's building in the former East Berlin.

This is a site for commissioning new works of art by contemporary artists. The way this model works is that the Guggenheim, using its connections to artists around the world, will approach major contemporary artists, in this case James Rosenquist, and ask them to create a new work of art at a museum scale which will premiere in this space in Berlin. All of the costs are funded by Deutsche Bank. So once again the Guggenheim Foundation, which does not have deep pockets itself, is able to partner with institutions that are a little bit more financially blessed and in this case Deutsche Bank assumed all the costs for running this gallery, paid for the commission of this work which then premiered in this gallery and Deutsche Bank takes some credit for it and have its own

image enhanced through its association with this artist and then the Guggenheim. The work of art itself has entered the Guggenheim collection. It's a wonderful model for building your own collection, even if you don't have the money to pay for it.

This is a partnership with two other institutions that are on different sides of the world in many ways. In 2001 we established a partnership with the Hermitage Museum in St Petersburg which is one of the great treasure houses of Europe. We have an overall alliance agreement with the Hermitage to work together to share collections, to share exhibitions but also help each because the Hermitage, although it's one of the great institutions of the world, it really is very financially challenged and they were looking for ways to help them simply support their basic functions of preserving their fantastic collection and making it available for their public.

We came together and we made a small gallery in a casino in Las Vegas which is actually a fabulous space designed by Rem Koolhaas and it has now been in operating for five years and it is used for the presentation of works of art from both museums' collections. Here you see a blend of four Picasso paintings, on either end two works from the Hermitage and in the middle two works from the Guggenheim's collection.

At the moment there are these five museums. You may have read that we recently agreed to embark on a new project in Abu Dhabi in the Middle East and we will be working with Frank Gehry again on a new museum that will open in 2012.

So, as we get bigger though, we find that we have to telescope in on our audience which is so diverse now, even though it's fun to look at the huge global picture of the Guggenheim, the fact is that as we get bigger, we ironically have to think a little bit smaller. What we realise is that we have to be much more strategic about how we communicate what we do. Jane mentioned some detractors somewhere in the world. I have no idea what she was talking about. The fact

is that because we are out in the world in four different countries, we are creating new models for growth that some people think are less than conservative in partnering with a corporation and a foreign government in one year to create two different museums is a brand new model that is deserving of discussion. It also has created a little bit of confusion in the public's mind.

We find we have to be quite strategic about communicating who we are on a large basis but also on a very focused basis. We have developed actually quite an elaborate mechanism to reach our three basic constituencies, that's the press, our patrons and the public. I want to go through in some level of detail how we have developed very specific organs of communication to reach these three basic target audiences.

Within the press I think that we are looking at two very distinct groups of members of the press. There are the critics. Those are really a very, very important piece for any arts organisation. As Rupert mentioned, they are a very important part of the ecology of any large museum community. Critics are there to stand in between what a public institution like a museum is doing and the public that may need help in comprehending what the goal of an exhibition or program is and a little help in judging its success relative to other efforts by other museums.

We have a very active critical press that we are dealing with but there are also a tremendous number, an increasing number of arts journalists. These are people who are realising that there is a career to be made in covering the news generated from museums. Museums are news, they are tremendously huge magnets for the public. There is a tremendous amount of money involved in museum buildings. They reach people from students to wealthy philanthropists and the fact is that there is a lot to read about.

In the meantime, we are always looking at the local press in a very detailed way while always keeping an eye on

our international profile. For the Guggenheim Foundation this means each of our individual five museums has dedicated press that is building those close relationships with the local critics and the local journalists because it all comes down to personal relationships, but at the same time the Guggenheim Foundation has such a high international profile that we have to be aware when any activity of any of our museums rises to the level of being of international interest.

Of course, for any museum, I think from the smallest to the largest, the very most urgent matter is making sure that critics who come to visit your shows are educated about them, that they have the basic information that they need. That may be a check list, a chance to talk to a curator, a press release, an advance preview of an exhibition, because that opening day when the show opens to the public the first thing you want to do is see how it is received by the critics because that will give you some sense of whether you have succeeded or failed on an artistic or a scholarly or an educational fashion. That is really true for any institution of any size.

But, increasingly, what I have found is many museums are not really geared to exploit the news value of what they are doing. We found that we have had to pour more resources into really looking for those opportunities to reach the art journalists. These are the people who simply must fill up space everyday in the news section of the newspaper. Critics can wait until something happens and in between they don't really have to write. Journalists must write everyday. I once got a call from a woman named Carol Vogel who is the main art reporter for the New York Times. She has a column every Friday. She said that every Friday she must fill this column whether she wants to or not. Therefore we developed a sort of symbiotic relationship because she always needs content and we always need a place to help us publicise some of the accomplishments that aren't part of the kind of sexy show openings, or having to do with artists themselves.

This is an example of something that we are particularly happy with. We did a government study that proved for the first time that exposing children to art and teaching them about art actually increased their literacy rates. Children who studied art through one of our programs actually did better on reading tests as a result. So we thought this was an important news story to get out. Rather than trying to make it an international story we really focused on our connection with this particular writer, Randy Kennedy, who also needed to fill space. Once it gets into the New York Times, our local newspaper, we can be pretty sure that it is picked up. This story indeed was then picked up by the wire service and all sorts of blogs, so it was really worthwhile.

As I say, it's very important to look for overlooked stories as a way to get across the message that a museum isn't just an exhibition, an opportunity for an exhibition, it's not just about the permanent collection but about public outreach. I think that we all do fantastically wonderful things in connecting art and artists to the public but the fact is that we still think that a lot of the public is a little intimidated by coming into the museum. We did two things about this. One, we trained our guards, literally the people who are guarding the art are now trained as educators because we found that when people are coming into the museum, even though they have a whole range of tools to help them understand the art and the message that the curators have prepared for them, they still have questions. They can read wall text, they can read the handouts, they can read the reviews, but they always have just a simple question and it can be intimidating for them to ask that question. We have trained guards to wear cheerful looking badges that basically invite the public to come and ask them questions and this has been very successful.

Yet that is not enough, because even if you put a lot of time and energy into a program like this, if people don't know it's out there, they won't come to the museum and recognise that this program exists. Therefore we did real push to promote it. Back to the trusting New York Times, we found a

writer who thought this would be an engaging story to pitch and indeed it was.

We are also looking for opportunities to get into magazines, because actually this is one step between a local communications piece and a more widely diffused publication. In this case Modern Painters which was a magazine that recently moved to New York and relaunched it's issue with a splash. They chose to feature one of the exhibitions we were preparing for our Berlin Museum on their cover. The reason we were interested in this is that a magazine that has national and international distribution, it's taken more seriously, its less ephemeral than newspaper coverage. Once you have taken care of your very basic requirements to reach your local press, the next place to extend your resource is to really focus on the key magazine and key magazine writers and editors that can get your message to a larger public.

Here is last month's issue of Art in America promoting our David Smith show which just opened at the Tate. Here are some other examples of news stories that might be overlooked if you are not focussing on trying to promote deep within your own organisation. We recently hired a fantastic new curator of Asian art, her name is Alexandra Munro. She is the Guggenheim's first senior curator of Asian art and indeed we believe we are the first modern art museum in the west to have a dedicated curator for modern Asian art. We thought that was a story that should be out there, not only in New York but that it should be particularly out there in Asia. We were trying to reach you, this audience with this story, so we really made an extra effort to revise our press list for the Asian press. Alexandra had tremendous resources. This was covered all over. Were you aware that this development occurred that we have a curator of Asia art? The press only goes so far.

We are also looking for opportunities, when we can, and this isn't the big priority, but we want our exhibitions in New York or in Bilbao or Venice, wherever, to be covered in the international press. We had a big survey of Russian art

that I am going to use as a case study to show you that was picked up in the Economist. It takes a certain amount of extra work to reach press outside your local area. In this case we are not expecting people in London who read the Economist to immediately jump on a plane and come to the Guggenheim when they see a story.

But an international respect for our program is very important for all the reasons that I mentioned because we are international. I also noted yesterday a number of the speakers talked about why an international profile is important for them. Dr Kim said something that was fascinating to me. She was talking to Korean artists and talking about the context of independent art spaces, that advancement on to the international stage is the highest aspiration for Korean artists. I thought that was a fascinating thing for her to say. I would say that for us it's also true, you always want to be known and respected internationally when you are in the art world because the art world is international. But the fact is that it doesn't happen placidly. If you do want that recognition in the international art world you have to expend yet more precious resources making connections, ongoing relationships with foreign journalists.

Johnson Cheng also mentioned in his overview of his role in promoting Chinese art overseas that it was a single invitation to one of the biennales -- I think it was the San Pablo Biennale, that caught the international attention of the people that were organising other international opportunities and that it was this single exhibition in San Pablo that was the entry point for certain of these Chinese artists to be noticed by the international art audience. You don't need a lot of major coverage, but some coverage will go a long way in awakening people to the fact that there is yet another huge, important fascinating section within the art world that they didn't know about.

The international art world is hungry to learn about

new artists, new trends in art. But the international art world relies on its basic communications organs like magazines, newspapers, blogs. That is reaching the press.

We spend a tremendous amount of time developing communications pieces to reach our patrons. Back in 1937 there was one patron and there was one basic means of communication. The director of the museum, would talk to the sole funder, Solomon Guggenheim, and get him all excited and he would write the cheques. When Solomon Guggenheim died his nephew, Harry Guggenheim, was then responsible for writing the cheques and once a week the director of the Guggenheim museum would take him through and give him his own art history lesson and that worked pretty well.

Eventually the Guggenheims ran out of money; I will just tell you this now. The Guggenheims are not supporting the Guggenheim Foundation and yet we are not founded as a public institution, so we had to broaden our patron base and that has been a tremendous challenge for us. I think dealing with patrons who, for New York based non-profit, that means wealthy philanthropists, individuals who have the ability and passion to write tremendously big cheques to support our activities is absolutely key. We also rely on support from corporate sponsors who have more of a business interest in their connection with the Guggenheim.

I am going to talk a little about how it is that we reach our core patron group and this really boils down to maybe a dozen individuals who are so key in funding our program. It's important for us to understand why it is that they are funding us, why are they passionate about the Guggenheim. Are they passionate about the collection, about the buildings, about the artists who have their first opportunities to do a commission in Berlin? We have to find that out. All of these things are potentially attractive to somebody. What we found is that our current group is really interested in very traditional values. They are very interested in the values of collection growth and collection care. That really wasn't

true of the group that we had ten years ago.

For many years we didn't publish an annual report, which is very traditional means for an American museum to communicate to its funding base its accomplishment over the years. We have actually just reintroduced this. We are always reinforcing to our funding group the distinction between the Guggenheim and the other museums that they might otherwise support because in New York there are just dozens and dozens of worthy museums that are going after these same funders. What differentiates us is our international outlook, our international presence. We are also reminding them of that.

We are also letting them know all the great things we are doing. So, in 2005 we acquired a good 50 works of art, some of which were quite major like this installation by Richard Prince. We are thanking our patrons all the time. We have a profession in the US called "development". These are fund raisers and our director of development said that when you are dealing with a private individual you have to thank them six times before they think they have been thanked. We are constantly looking for ways to thank them, thank them, thank them.

We also are trying to represent the Guggenheim's education program as a place of interaction and very people oriented special sphere of museum activity where individuals have one on one communication with museum experts, whether they're artists like Catherine Opie in the upper left-hand corner, or Marina Bromovich below, our curators or education staff. We are literally thanking them, thanking them, thanking them, here we are thanking them by listing their names and showing their pictures and we are giving the top donors opportunities to tell their story of why they are supporting the Guggenheim. This is actually is a remarkably important piece.

We have also taken the methodology of popular magazines

and we have used it as a format to become our main organ of communication with our donors. We have our own magazine called the Guggenheim Magazine. It's only distributed to our members and in the Guggenheim Magazine all the news about the Guggenheim is good news. All the reviews are good. I will tell you, really, most of the reviews in this we get are good but here we ensure that its' good.

Individuals are looking for individual contact so we have a new director of the New York Museum, the foundation itself has led us for 18 years by Thomas Krenz. Now in New York we have a new director named Lisa Dennison. She calls herself the "smiling director". Yes, in every picture of her, every event she is a smiling, welcoming presence because she's the figure head of the institution and in fact we want this museum to be a welcoming institution. That is represented by the people who are running the place.

We always want our patrons to know about our success around the world. We are focussing on the things that our studies show are important to them. As I told you, there are so many things that people could support about the Guggenheim. What we found in doing a strategic planning process with them last year was that they are very, very interested in promoting our curatorial staff. They had a sense that the public at large wasn't aware of how many distinguished curators we had doing research, organising exhibitions for the Guggenheim. It was seen as a sort of this monolithic entity where everybody was talking about the building, and in fact it's what goes on inside that matters.

In every issue of Guggenheim Magazine we profile curators so that our patrons know they are extremely important to us. We also give them an insider's perspective on the global activities of the foundation.

One of the main areas of patronage for a private museum is that people give us money to go towards building the permanent collection. There are many, many funders who are

donating money specifically to buy works of art. As you know, works of art often come into a permanent collection, they join an enormous permanent collection that is cared for in a state of the art facility but aren't often exhibited. Our funders find this puzzling. They don't like the idea that they have given money to a work of art that isn't seen by anybody. What we have done is as soon as we acquire new works of art that were funded by patrons of the foundation, we publish them immediately. This is the way to thank them and to show them that we value this donation especially.

It's also one stop on the path that will get it on to our website and to our permanent collection publications and let the world at large how the Guggenheim collection is growing.

As I said, our patrons told us that they want to hear more about our curators. Every issue of Guggenheim Magazine has a feature story on one of our curators. This is one of our most distinguished curators. That's the David Smith show that was at the Guggenheim. This is talking about an overview of her projects.

We also like to travel the world with our patrons because the Guggenheim is an international institution, have access to artists and curators and collectors around the world. We organise these wonderful trips. Once again, to firm up our relationships with our patrons, give them a reason to support the Guggenheim rather than another institution, and then we publish an article about it in our magazine, as sort of an instant memory book to reinforce what a great time they had. This is a recent trip to Tokyo. When I tell you that it's one of our keenest interests to learn more about art in Asia, it's really pervading the institution on many different levels. We are making our patrons aware of the fantastic art that is happening in Asia. We have hired a curator whom we think is the most distinguished in the field and we are really going full steam ahead.

Another thing we found out about patrons is that they like to have pictures of themselves enjoying parties. Here this is a standard thing you'll see in American magazines, is pictures of people at parties and indeed it's very helpful.

Now, this is sort of a journalistic approach, sort of soft approach to marketing the museum's membership programs to our patrons. There is a little call to action, give a gift membership but in general it's sort of a softer approach. But as we segue way into marketing I will tell you a little bit about some of the specific marketing programs that we have developed.

Right now, at this very moment, it's night-time in New York and it is the annual gala, it's the big fund raiser for the Guggenheim. People were astonished I was not going to be there and chose to be here in Hong Kong for this. I'm much happier to be here than there, but it's a fantastic fund raising event. Actually, one of the honourees is Sai Kwok Cheng who created an art work two days ago in New York that is being auctioned off at that gala to help raise funds for the Guggenheim's Asian art program. Sai will actually be the subject of a mid-career retrospective at the Guggenheim Museum in 2008. That show will then travel, we hope, to Beijing to coincide with the Olympics.

Our other great group that we pay a lot of attention to are our corporate supporters. If you can't go to the government for money, you have to go to corporations. The standard formula for corporate support is to give corporations certain benefits when they support a show. The very basic around the world everybody is understanding that you must credit your supporters on the wall with a big logo and you have to give them the opportunity to entertain in the museum to their own base of supporters. We have extended this idea a little bit though because we are so dependent on corporate support we have formed long-term partnerships with corporations that share our values, that also believe that art is one of the most important communications vehicles that

that is the area that is worthy of support. Hugo Boss, the German menswear company, actually has an art in the workplace program that is similar to Deutsche Bank. We have formed an alliance over the years with them. One of the main ways that this has succeeded in benefiting the public is through an international juried contemporary art prize called the Hugo Boss prize. This is essentially a co-branding between Hugo Boss and the Guggenheim. It's exemplified by Hugo Boss putting his name above our name on our building so that people don't miss the point. But it's actually a wonderful program that has allowed us to really stay at the forefront of contemporary art practice. Actually, it's through the Hugo Boss prize that we got to know Sai Kwok Cheng because he was one of the finalists for the first Hugo Boss prize. The last winner of the Hugo Boss prize was Rirkrit Tiravanija, the Thai artist who was the winner of the prize and is a fantastic artist.

We also partner with corporations who are interested in co-branding for commercial purposes. Here is where we get into some interesting territory that might be -- it's sort of a less conservative approach. But we have a certain methodology that we are comfortable with. We do allow corporations to use the Guggenheim name and the image of the building in advertisements when certain criteria are met. One, when we believe that a brand is at a high level. When we are comfortable with the art direction of a particular advertisement, when I say "we", I mean the curators. The curators are the living embodiment of the values of an institution and the curators have to be comfortable that a partnership like this is going to be fine. People will understand that this is an advertisement but we wouldn't do it with a product we didn't think was at a high value or with a production quality that was not so great.

I talked about how we communicate with the press, how we communicate with our patrons. But, of course, there is the public. So, we all know that we're all doing great things by creating these institutions that are there to benefit the

public. Whether or not we're supported by the government or by private patrons, we all know that we are doing exhibitions that based on years of scholarship and study and that we are doing these fantastic programs that are going into communities. All these sorts of things and then there's the question of is anybody going to come. We were just discussing this earlier.

Does great programming sell itself? The answer, in my experience, is no, it does not. You could do the greatest program in the world and yet people have to know about it. The press is one way to inform the public that you are doing a fantastic show. But you really must market your programs.

I am going go through this one case study to show the level of the development that we have gone to. It's not as good as it should be or as wide ranging as it should be but it represents a greater allocation of resources than some other museums are doing at the moment.

We will focus on a very broad public down to very specific user groups, and let me start with some sort of mass market programs. For a big survey of Russian art that we had at the Guggenheim a year ago, we devised an ad campaign with its own branded logo. This exhibition, Russia, had its own snappy title, it's own snappy graphics and this was held consistently so that the public saw the Russia show as a branded entity that they were constantly being reminded of. I showed you the initial review in the Times and Economist. That is important to give the public that first news that this is an event they should see. But the fact is people have so many competing interests and opportunities, particularly in a city like New York, we have to constantly remind them, Russia, Russia, Russia. They get into the subway and see this subway poster. Every single subway car in New York City had this poster.

This and ran in several different publications in the New York Times, in New York Magazine, magazines that would

really be geared towards New Yorkers who are choosing what to do on their leisure time. We even did a TV spot.

(TV advertisement shown)

Just to make it clear, this ran on public television. We couldn't afford a major broadcast network. But I'll tell you, this became the single best attended art exhibition in our history. It had over 400,000 visitors which was really a spectacular thing for what was basically an artist oracle survey show. It was of course on our website.

In addition to trying to reach this very, very wide audience throughout New York City, which included visitors and permanent residents alike, we also focused a lot of our effort on ancillary programs, educational programs which are successful if they bring in more than 150 people in a 300 seat theatre. It's actually harder to get people into a small event than it is to a large event. We now have three full-time people in our marketing department who are really understanding how to get people into the smaller programs at the Guggenheim which are often the hardest to fill because they are really geared toward very small user groups.

We are now spending a tremendous amount of time building up our database. We literally have a list of people who have told us what their interests are and we are communicating with them through the mail and through email. But the rules of doing this in New York, I don't know how universally they apply, are that a non-profit can't solicit through the internet from someone unless they've asked to be solicited. You can't just send junk mail, you can't send spam through the internet if you are a reputable institution. It's not so easy though to find out who wants to get an advertisement. It literally boils down to that. We do everything we can do to get people to sign on for our mailing list and check off their areas of interest. We leave forms at the museum. In every single publication that we have, we ask them to join our mailing list. Everybody who comes to our website is invited aggressively to join our

mailing list because we cannot send them a message unless they ask us to legally. This is actually a problem. But we have found that once they have identified themselves as a group that is interested in a specific program, they will respond to a direct solicitation through email. This lecture series associated with our Russia show, it did reach that audience and was pretty much sold out. It was a pretty remarkable thing.

Then there is the public that comes to the museum. It's very important that we make them comfortable within the museum. Every single visitor to the Guggenheim, whether they come to New York, to Bilbao, or to Las Vegas, will get an educational beautifully illustrated brochure that will give them their introduction to the exhibition. It gives them something to take away. It's one of these many, many tools I talked about to reach the public. We have wall texts, audio guides, guards who are trained to answer people's questions, because ultimately we do rely on word of mouth to extend that message. Once we have one group of people in, we need them to go out tell their friends and associates that this is a fantastic exhibition and that they had a good experience at the Guggenheim.

That one question that they ask of the guard actually might be the key to giving them comfort in a gallery with art that is just utterly perplexing to them. There are plenty of people who read wall text and have no idea what it means. They read this guide, they just don't understand what it is about. They have very, very simple questions that we can't anticipate and we have to be there to answer them.

On the other end of the spectrum we are responsible also for the hardest, the toughest critics which are the experts in the field, which is why we pour a lot of resources into our exhibition catalogues. I think this is true of any major western museum at this point. Our catalogues are 300 to 500 pages. A major survey exhibition is going to yield a volume with ten or twenty essays by the leading experts in the field.

The idea is that a major exhibition is the opportunity for a publication that will be the definitive volume on that subject for years to come.

We are always seeking to promote our arts education program. This was the Russia program at the time. We know that it's very important not to just give to people the information they need but to provide a call for action. This by the way is an example of how we are promoting that mailing list with these cheerful colours and nice graphics and basically what we are asking is for people to join a list where they will get advertisements to our programs.

We also know that it's very important not just to reach the public, but to reach teachers. So we have actually a very extensive program of communicating the basic elements of our program to teachers in the New York City public school system. Every single school in the New York public system will get, whenever we do a major show, a curriculum guide to the exhibition which gives lesson plans to teachers so that they can form classroom experiences around an exhibition. Ideally they will bring their classes into the shows and teach about the art or about some related curriculum matter. Maybe it's a history unit that is informed by a visit to the Guggenheim's Russia show. We also put these curriculum guides online. They are available to teachers throughout the world free of charge. It's a core part of mission -- remember, the mission of the Guggenheim as set forth by Solomon Guggenheim was one of educating the public about art and nowadays we are doing this in all sorts of ways he could never have imagined and in ways that we want to make sure people know about, which is why even though we have these things out in the world we need to make sure that people know about them and invite to use them, and I think I will leave it at that.