The event held at the Krannert Art Museum on January 29, 2009 was meant to introduce visitors to the opening of six new exhibitions and give them some background information on the various artists and works that were included. I am not sure how much information was given on each new exhibit but when I arrived a talk was being given by someone on the museum staff about the Jean Luc Mylayne gallery and many people were listening.

The event itself was very lively, unlike what the atmosphere of the museum is like on most days. A majority of the people who showed up to the event seemed to be between the ages of 20 and 50. While it looked as though there were a number of college students at the event there seemed to be twice as many non-students. I also recognized a number of students from various art or art history classes so I assume that most students who showed up were affiliated with the college of fine arts. Also, most of the audience was Caucasian which probably reflects the demographic of the town itself. The audience seemed to respond well to the new exhibits and everyone looked like they were enjoying themselves. There was a lot of conversing and in some instances people seemed to be talking more than they were looking; I’m sure for some people this event served more as a get together or chance to catch up with friends. However, there was also a lot of active discussion going on in terms of the works of art. In many cases I noticed that people who seemed to be knowledgeable about art brought someone who was not as knowledgeable and they were going around explaining certain aspects of the works to their friend, this especially seemed true amongst those who looked like students. I also overheard a mother trying to explain to her kids, who looked like they were between the ages of 6 and 10, how the Andy Warhol portraits were not originally meant to be art.

While all of the exhibits got a fair amount of attention from visitors, some were more popular than others. Through-out my hour or so at the museum, the Jean Luc Mylayne, Audubon, and Andy Warhol exhibitions seemed to attract the most visitors. These three exhibits seemed to attract a constant flow of people whereas some of the other exhibits were slower. For example, I went into the Marloes ten B homer exhibit a few times and there were often only a handful of people, sometime 3 or 8, present. Also, while there were often a number of people in Rosann Gelvin Noel Gallery most people seemed to congregate there to talk and listen to music rather than look at the works of art; I wonder how many people knew that was a new exhibition. One problem, however, was that some of the exhibits held in smaller rooms, such as the Audubon exhibit, got very crowded. While many people were walking around and looking at
the works, others were just standing in groups talking for minutes at a time. Perhaps it would have been helpful in those instances for the museum staff to try to get people moving. I also noticed the lack of people in the permanent exhibits compared to the new exhibits. I walked into some of the permanent exhibits a few times and there was usually only one or two people walking around which suggests that most of the audience were people who were familiar with the museum and were only there to see the new exhibits.

The work I chose for this exploration is *La Famille de Bourbon-Conti* by Nicholas Lancret. The reason I chose this painting was because of the contrast between the dramatic scene taking place in the center of the painting and calm, almost picturesque, background.

The painting depicts a number of figures in a countryside or forest-like setting. There are eight figures in the painting, a group of four women on the left side, a man and woman in the center, and two people in the background on the right. The four women huddled together on the left are of varying ages and seem to be ready to leave the area. The girl in pink, who is holding a pink leash with a small dog on it, is looking directly out at the audience and the woman next to her, who seems to have a protective hand on her shoulder, also appears to be looking out in the audience’s direction. To right of them is a little girl in blue who is looking at them and appears to be trying to give one of them flowers. The woman on the right of the group, who appears to be the oldest and is the most heavily draped in clothing, is looking down at the dramatic scene taking place between the man and woman in the forefront of the painting. Interestingly, all of the ladies seem to have a nonchalant look on their face almost like they are not surprised by the exchange between the man and woman or could care less. The women are elegantly dressed in colorful and luminescent clothes which allude to their wealth. The flowers in their hair and the dark blue blanket on the ground by man and woman suggest they were at one point sitting on the ground playing in the grass. In the forefront of the painting are a man and woman who seem to be involved in an intense exchange. A woman, in a yellow and green dress, is sitting on the ground and a man dressed in brown is hunched over her and appears to trying to put his arms around her, perhaps to help or get her up. The woman however is pushing him away with her right arm suggesting she does want his help or does not want to be near him. There is obviously tension between the two. While this dramatic scene is taking place a second, larger, dog appears to sleeping on the ground to the right of them. On the very right of the picture, further into the background, are two people surrounded by a herd a sheep; my guess is they are farmers. Behind them are several cottages faded into the background which is perhaps the village that the farmers belong to.

The figures are placed in a very rural setting. There are blue skies with wispy clouds, trees are bunched together throughout the background, and the leaves are painted in a way that they seem to blend into each other; it is very soft and picturesque. The calm background only highlights the scene taking place in the forefront and makes it seem out of place. One of
the first questions that come to mind upon is the identity of the man and woman. The title of the work seems to be one a particular family so it appears as though the wealthy figures are related. The artist may be depicting the patriarch of the family with his wife and daughters. Perhaps they were enjoying an afternoon in the countryside when they got into an argument and of the girls got mad and didn’t want to leave or didn’t want her father tell her what to do. There are number of possibilities. Since the painting seems to depict a family who I assume actually existed it may have been part of a collection that depicted scenes of their daily life. I imagine that the family commissioned the painting since they were the subjects, and wanted a collection of paintings that displayed aspects of their life, good or bad.

Another interesting aspect about this painting is the placement of the figures and light. The left side of the painting, where the wealthy family is situated, is much darker compared to right side of painting where the two farmers and small village is placed. The family is surrounded by trees; it almost looks like they found a heavily wooded area to hide in, while the farmers are located in a more open space with the sunlight coming through the trees. Perhaps the light, or lack there of, is a reflection of the figures mood or current situation. The artist may be suggesting that despite their wealth things are not as happy and carefree as people might think and their lives are sometimes filled with drama, tension, and secrets. The farmers on the other hand are shown in a warm, open space suggesting they are content with their lives and do not need money to be happy.

**Keywords:** Chiwara Headcrest

**Object Guide:**
- Chiwara Headcrest
- Bamana artist, Mali
- Wood, beads
- Early 20th c.
- Gift of Richard J. Faletti
- 2001-16-1

**Description:**

The Chiwara headcrest depicts three animal forms stacked vertically on top of each other as well as a human figure. Starting from the bottom they are an aardvark, a pangolin or anteater, and an antelope. The animals are hard to identify because they are not all shown in their entirety. The aardvark is shown completely and it is depicted standing with its head lowered. It is characterized by a long body, short bent legs, and large pointed ears. Standing on the neck of the aardvark is a female
The legs of the figure are bent as if they are kneeling. There is also a string of white beads wrapped about the hips of the figure. The pangolin is characterized only by long bent legs, and a thin arched back. The human figure stands where the head of the animal would be located. This metamorphosis suggests the importance of humans and animals in Bamana agriculture. On top of the pangolin are multiple horns of the antelope. The Art Institute of Chicago suggests that each animal depicted in a headpiece has qualities desired by or similar to farmers. For example, the horns of the antelope represent strength, and similar to how an anteater or aardvark has the ability to burrow into the earth, a farmer has the ability to dig into the earth to plant seeds.

The crest is made out of dark wood and carved into the forms of each animal is a different pattern consisting of angled lines or triangles. The pattern on the headpiece of the human is cross-hatching. Not only does this add texture to the crest but is also helps distinguish the different animals.

Context:

Historically, Chiwara played a key role in the introduction of agriculture to the Bamana people. According to author Katie Dowling, “Chiwara is the proper name of the mythological half-man, half-antelope who taught the Bamana to cultivate the earth and who epitomizes the qualities of the ideal farmer” (Dowling, 34). Chiwara has many different spellings, an alternative being Ci Wara in which Ci means farming and Wara means wild beast. Like the different spellings, Chiwara also has different meanings. The term Ci Wara also refers to a stage in a young boys training when they are paired with their future female partners and learn skills needed to become successful farmers. Today, headcrests are used in dance masquerades. Two dancers dressed in costumes wear the crests on top of their heads, the two crests usually represent a male and female, and imitate movements of the animals depicted on their headcrests. This dance not only honors Chiwara but it also encourages
men to work hard in the fields. There are three styles of Chiwara masks, horizontal, vertical, and abstract. This headerest appears to be the abstract style because although its form is very vertical the combination of antelope horns with various animal bodies is typical of the abstract style.

Bibliography:

Annotated Question Plan:

Materials:
1. What do you think this is made of?
   a. Wood, stone. The brown color may suggest wood.
2. Do you see any marks that suggest how it was made?
   a. There are lines, shapes on some of the forms. Older kids may realize they were carved on and then a short discussion can take place on sculpture or wood carving.
3. Do you notice any specific patterns or shapes on the wood?
   a. Lines, small triangles. Again, this is meant
to get kids to look closely and notice the carvings. Some kids may also notice there are different patterns on different animals which might help them identify the three different animals.

Description:

1. What do you see?

2. How many humans or animals are shown?
   a. One person. One, two, or three animals. Most kids will probably say there is an animal on the bottom, however they probably will not know what it is. There may be various answers, dog, deer, rat etc. Most will also probably know there are horns at the top, although some might think the horns and the pangolin are one animal. Once they given there answers, however, there will need to be a discussion on the three different animals and their identities. Have you ever seen pictures of an antelope, anteater, or aardvark? Do you know what they are, have you ever heard of them? If this object is used on a tour, perhaps pictures of the actual animals can be shown.

3. Why do you think the animals and the human are shown together?
   a. They like each other, they live together. This is where the guide can talk about how the animals and the person live in the same environment, Bamana, where farming is important. The meaning of Ci Wara and the story of how the Chiwara taught the Bamana to farm can be told: Historically, Chiwara played a key role in the introduction of agriculture to the Bamana people. According to author Katie Dowling, “Chiwara is the proper name of the mythological half-man, half-antelope who taught the Bamana to cultivate the earth and who epitomizes the qualities of the ideal farmer” (Dowling, 34). Chiwara has many different spellings, an alternative being Ci Wara in which Ci means farming and Wara means wild beast.

Masks/Masquerades:
1. Does this look like a typical mask? Why or Why not?
   a. Most will probably say no because it does not look like the type of mask that covers their face. This is where the guide could explain that there are different types of masks and people make them many different ways.

2. How do you think a person would wear this?
   a. Most kids probably won’t know this, so this is where the guide can explain that it is attached to a mask that covers a face and the headcrest is actually placed on top of the head.

3. Why do you think there is a dance using this mask? How do you think people act or dance when wearing this mask?
   a. Similar to a previous question, kids might say that people like the animals and so they give them a dance. A guide could explain that the Chiwara is important to Bamana people and the dance is meant to honor or remember it. Some kids may even say that a person acts like an animal when wearing the mask, although some might just say they jump and run around. This is where the guide explains that the dancers act like the animals to help them become better farmers: Two dancers dressed in costumes wear the crests on top of their heads, the two crests usually represent a male and female, and imitate movements of the animals depicted on their headcrests. This dance not only honors Chiwara but it also encourages men to work hard in the fields.

Tour Stop: Overview:
This tour stop will focus on the Chiwara Headcrest in the African Gallery and includes an activity in which students will draw a mask inspired by their favorite animals.

Artwork:
Chiwara Headcrest
Bamana artist, Mali
Wood, beads  
Early 20th c.  
Gift of Richard J. Faletti  
2001-16-1  

Supplies:  
Handout with space for drawing  
Pencils  
Images of Animals  
Images of Chiwara Masquerade  

Procedure:  

- First, allow everyone to move around the display case for a few seconds to view all sides of the headcrest.  

- What do you see?  
- How many humans and animals are shown?  
  a. Three. From bottom to top: aardvark, anteater, antelope.  
- Why do you think the animals and the human are shown together?  
  a. Shows the connection between animals and humans. The Chiwara is a mythological half-man half-antelope creature who taught the Bamana how to farm. The animals represent qualities the farms desire or have…-the antelope horns represent strength and similar to how an aardvark and anteater can burrow into the earth, a farmer digs into the earth to plant seeds.  
- Does this look like a typical mask? Why or why not?  
- How do you think a person would wear this?  
  a. The headcrest is worn on top of a dancer’s head; it is attached to a mask that covers the dancer’s entire head.  
- How do you think people act or dance when wearing this mask, especially when you consider the story of the Chiwara?  
  a. Dancers imitate the movements of the animals depicted on their headcrest. This not only honors the Chiwara but it encourages men to work hard in the fields.  
    - What do you think this is made of?  
    - Do you see any marks that suggest how it
is made?
• Do you notice any specific patterns or shapes on the wood?
• Let students walk around the display case so they can see all sides of the head crest.
• "If you could be any animals, what would you be? Since the animals on the Chiwara Headcrest represent characteristics that Bamana farmers have, I would like you all to draw an animals that best represents you and your personality. For example, if you like to swim you might be an animals that lives in water. Take a few minutes to think of and draw your animals and when everyone is finished I'll ask some volunteers to share their drawings and tell us why they chose their animals."

Mask Drawing:
Let's become animals! Since the animals on the Chiwara Headcrest have characteristics similar to Bamana farmers I would like you to draw an animals that represents you or an aspect of your personality. Use the space below for your drawing.
The purpose of Kids @ Krannert is to provide kids and their families with interesting and creative activities that help them learn more about art and interact with specific art works and galleries in the museum. I was apart of the Peek-a-Bird activity and based on the enthusiasm of the kids I think the activity was a success. They seemed to enjoy looking for the birds and getting stamps and many kids even extended the activity themselves by trying to find the birds in all of the photographs in the gallery. While I did not witness all of the other activities first hand, most of the people I talked to or interviewed said they took part in all of the activities and enjoyed every one. While the event was geared toward kids the adults seemed to be having a good time as well. One woman I talked to said that while her kids seemed to enjoy the mask making activity the most, she enjoyed seeing the live birds. While their kids were engaged in the Peek-a-bird activity, many adults seemed to be interested in the story behind the Mylayne photographs. Many adults ask me whether or not I knew what
type of bird was featured in the photographs, unfortunately I did not know the answer, and a few also asked me if I knew any information about the artist and his process. It was nice that both the kids and adults were curious and interested in the photographs.

The people that I interviewed all said they had been to the Krannert Art Museum before and two of them said they had been to a Kids @ Krannert event before as well. It seems, therefore, that many people are fans of the event and see it as being worthwhile. The interviews also showed that most people stick to the galleries that have activities in them. When I asked the question about what artworks have you looked at today no one really mentioned a specific artwork. Everyone pretty much stated that they stuck to the galleries or art works where an activity was involved. This is probably due to the fact that many of those who showed up to the event were already familiar with the museum and that the activities are the main draw of the event and the adults want to make sure their kids take part in each activity. However, some of the adults also said that if they had time they would walk around some of the galleries: a father also told me that while his kids were taking part in some of the
activities with his wife he walked around some of the galleries himself. For the most part no one really had any major criticisms about the event or the museum. One woman told me that parts of the event seemed a little disconnected and she wished that there had been someone at the entrance of each gallery to explain the activity taking place but most people seemed to think that the event and the activities were fairly self explanatory. Overall, the event seemed like a success because a lot of families showed up and everyone seemed to be having fun with the activities, myself included.

**Audience Development of College Students:**

The results of the audience study basically showed that many students do not know much about the Krannert Art Museum. Many students knew the area where the museum was located and that it displayed art and had exhibits, but not much else. Those who were familiar with the museum were so because they were in the College of Fine Arts or had visited it in connection with a class. Two students told me they had been there for a class assignment, and another said they occasionally went there for events regarding their major which is in the College of Fine Arts. This person also said they went there
daily to visit the café, so I would not be surprised if the café is a main draw to other people as well.

Unfortunately, many students also stated that information regarding the museum was not very widespread. When asked where they saw information about exhibits and exhibitions many students said they could not remember. Some said they thought they saw fliers around the Union and quad but they could not give specific places. Again, only those who were a part of the College of Fine Arts or frequented buildings connected to the college saw information regarding the museum regularly. It seems like the museum needs to broaden their scope concerning their information or flier placement and try to attract more students who are not connected with the arts. One student even said the museum should consider holding more excitable social functions to attract visitors.

The audience study also revealed how rarely people visit art museums in general. When asked what museums they had visited in the past year many said they had been to a science or cultural museum such as the Field Museum or the Museum of Science and Industry, but there were not many art
museums that were included. Again, the only person who had visited an art museum, or one that was not the Art Institute in Chicago, was the student in the College of Fine Arts. Even though many students stated that the purpose of an art museum was to educate people or make them more culturally diverse, this did not seem like enough of an incentive to regularly visit an art museum. Interestingly, some students even said the purpose was to offer artistic inspiration and display objects for study suggesting they believed an art museum is more geared towards those with an inherent interest in art. This suggests that for whatever reason people just do not see art museums as being as fun or relevant as other types of museums. One reason for this may be because people do not see art museums as being very interactive. Some people, especially younger kids, might think it is boring to just walk around looking at things. Perhaps art museums need to come up with more tours or activities that engage the viewer more effectively.

Audio Guide Script:

Art After Hours was an event that attempted to spread the word about the Krannert Art Museum and offer students a fun night at the museum with the hopes that they would explore and become
more familiar with the museum itself. The main activities of the night were a fashion show that took place in two of the galleries as well as a live performance by a musician. Free food and drinks were also offered. The activities taking place that night were meant to get people to the museum and offer them a different experience than a traditional museum visit. Based on previous research students said they wanted the museum to offer more social activities and thought they would be a good way to get more people to visit the museum. While the activities, or at least the fashion show, drew a huge crowd the problem was that many people seemed to think it alone was the main attraction of the night.

During the fashion show I was in the Link gallery taking care of food and drinks and saw that many students came to the museum only for the fashion show. There were many students who simply left after learning that all the seats in the fashion show were filled. There were a number of people who stayed in the Link gallery during the fashion show but were unsure of what to do once it ended. Some people stayed around and ate while they were trying to make other plans for the night, and others seemed to stay out of curiosity as to what
else the museum was going to offer. Not everyone knew that a live musician would be playing after the fashion show and I even heard someone ask if the museum was showing a new exhibition. The food, unfortunately, seemed to be a main draw for those who did not get into the fashion show and many simply stayed in the Link gallery and socialized while getting free food. Once the fashion show let out everyone flocked to the food and seemed to think that the night was over. The goal of the night was to use the activities as a way of getting students into the museum so they could then explore it but most students seemed to think that the museum was simply the setting for the fashion show and did not care to stick around. This may have been due to the fact that more people rsvp’d to the event through the runway website and thought that the fashion show was the only thing to see that night.

**Event Response – Additional Event:**

The conservation lecture that was held on April 30th was very interesting. I do not know much about the conservation field so this lecture was my introduction to it. I liked that the lecture featured a conservationist and a restorer because I did not really know the difference between the two. Both speakers detailed their process step by step and had very good power point
presentations. I preferred the presentation on the *Virgin at Prayer* painting because the speaker was more in-depth concerning her thought process. I especially liked the views of the painting under the microscope and infra-red camera because I have never seen paint from that view before. The technology that is available is very impressive. The presentation on *The Barber* was very well though out but the speaker sounded too formal and technical. Before this lecture, I did not realize how much damage can be done due to grime, dust, age, or bad restorations. I will definitely look at paintings more closely when I see them in person.

The turn out for the lecture was very small. Excluding the speakers, there were about 18 people in the auditorium. Besides the group of students from this class, the audience seemed to be made up of people associated with the museum or the university because I recognized a few art history professors. However, this was my first lecture at the museum so I do not know what the turn out for these talks usually looks like. Overall, I liked the lecture and would attend one again.

**Final Paper:** Outreach is something that is pertinent to art museums because
it seems that a majority of the public does not think an art museum has as much to offer as a science, history, or cultural museum. This is especially true when kids are involved. A large portion of museum visitors are made up of families because people see museums as a way to expose their kids to something new while still having a good time. Personally, my family and I have always seen a trip to the museum as a fun day out. The problem for art museums is that they are not always seen as being stimulating unless you already have an interest in art. In today’s age where museums have IMAX movies, activities, games, dinosaur bones, and attractions that resemble rides, the art museum is seen as boring in comparison. Expectations of museums are constantly changing and I feel that museums should find ways to adapt. This is why I believe a constructivist museum is the best way to reach out to kids and get them interested in art and the museum.

A constructivist museum is one that finds multiple ways to engage a diverse audience. It takes into consideration the fact that everyone learns differently and allows people to decide for themselves what the meaning of an exhibit is. While a constructivist museum is not for or desired by everyone, I do
think it is the best fit for kids and the Krannert Art Museum is a testament to that. As I have witnessed first hand, the Krannert Art Museum attempts to reach out to kids in a number of ways though programs such as art-to-go, school tours, and K@K. The great thing about these programs and events is that build upon each other. While the tour and art-to-go emphasizes two to four works and offers a more traditional classroom or textbook learning experience, events like Kids and Krannert takes the next step by focusing on a larger number of works and trying to get kids to understand the bigger picture in a gallery. Kids at Krannert not only allows kids to engage in more works, but it tries to give kids an impression of a specific gallery or teach them the process or style present in a gallery. It also offers fun activities for kids to take part in and gives them the chance to create art which is always a big hit.

The experience of creating art brings me to my first suggestion of how to get kids more interested in visiting an art museum. I believe that having some type of art studio available in or by a museum is a good way to build the desire to visit an art museum. Looking back at my elementary and high school education, the one thing I wish I was exposed to more is art. I
attended a very small private elementary school and there was not always a specific time set aside each day or week for art. If anything, we did some type of art project every month. It was not until I went to a larger middle school for one year that I was required to take an art class. Even in high school taking an art class was not required. If you were interested in art classes you could take it one year as an elective. Looking back, I realized I never even took a field trip to an art museum when I was in school which is odd because I am from Chicago and can remember taking a field trip to every other major museum in the city. In today’s schools, art programs are often cut to make room for the hard sciences which is why I think it is important for museums to step in and offer some type of studio program or experience. Exposing kids to the process and experience of creating art is a way to build their interest and appreciation for works shown in a museum. Even though I have been exposed to art, I do not know much about the process behind different forms of art. One thing I am constantly thinking in an art museum is how did the artist do that? In my mind, the process behind creating a work of art is just as important as its history and meaning, and creating art is an activity that most kids enjoy
because it is hands-on.

Due to the size and funds available to the Krannert Art Museum, some type of studio program could probably only be offered once a semester or year. For my website review I came across an art museum in Indianapolis that offered a spring break art camp that taught basic principle and designs of art. An art camp would be a good way to introduce art to kids who do not have a substantial art program in school or to further teach elements of art to kids who already have an interest in it and want to expand their knowledge. Since the Krannert Art Museum is located on a school campus, spring break might not be the best time to hold a program such as this since involvement from university students would be important. It would be hard to coordinate the schedules of elementary or high school students to university students, so summer might be a good time to hold an art camp. A good way to incorporate the knowledge of students into an art camp would be to have students from the college of fine arts, who are majoring in subjects such as art history, painting, drawing, and photography, help create programs or presentations to give at the camp. University students could basically give an art lesson
to a group of kids. An art camp could also be made available
to kids of all ages. Students in high school, for example, could
be exposed to a larger number of art mediums and could also
learn about different styles, periods, and movements in
art. During the end of the camp the staff could even put
together an art show or create a gallery that displays the work
done by the participants. This would be an exciting way to get
kids to realize how important it is to artists to have their work
displayed in a gallery or museum. If it is not possible to put a
week long art camp together, I think the idea behind it could be
broken down into smaller meetings. Perhaps art lessons, which
last for an hour or two, could be offered at various times through
out the year where university students or artists hold a lesson
entitled, learn how to draw or brush up on your painting
skills. These lessons could be offered in the museum in a room
such as the Palette café or Link gallery. If a drawing lesson is
given where only paper and a pencil is needed the lessons could
even take place in one of the galleries. Similar to the art camp
these lessons could be adapted for kids of all ages. They
could even focus on recreating or taking influence from a
specific work of art in the museum. No matter what the activity
is I do believe that exposing kids to the experience of creating art is one of the first steps that is needed to development an interest and appreciation in what an art museum has to offer.

In order to get people to return to a museum, it is important that their first visit is an enjoyable one. It seems that many people even need incentives to lure them into a museum. During the I-Spy game at the Kids@Krannert held on May 2 I noticed that there were many families who enjoyed playing the game together. Many parents who were with younger kids who could not quite read or understand all the clues were very instrumental in helping their kids, and some parents seemed to be having fun trying to figure out the clues for themselves. There were also many older kids who were caught up in exploring the gallery while trying to solve all the clues. Instead of having games like I Spy only offered during events such as Kids @ Krannert perhaps the museum could print up similar constructed prompts and make them available in each gallery or exhibit: similar to a pamphlet. You could also adapt the prompts to specific age groups so you would have something for those in elementary school, middle school, and high school. This would not only get kids to actively look at
certain aspects of a work of art, but it is a fun activity for those who are not comfortable with just looking at art and want instruction or a challenge. Another fun idea that may bring people into the museum is having an artist come to the museum on certain days to draw or paint a person’s portrait on the spot.

When it comes to families and kids museums need to be aware that they are often looking for a fun experience. I personally do not see why someone cannot learn and have fun at the same time. No matter what age you are being involved in an activity or program you find enjoyable will help you learn more effectively. It also creates a sense of intrigue and is one of the reasons why people take multiple trips to a museum each year. The Krannert Art Museum does a very good job at trying to create programs and events that reach out to kids and I hope my paper reflects the insights I have gained as result of taking this class.