INTRODUCTION

BACKGROUND

The Krannert Art Museum is not simply a building that houses a collection of works from deceased artists of the past. It is an active facility, which contains a wide variety of art as a tool to engage, inspire, and educate viewers. This business is carried out through its activity system and its six specific components. The Krannert Art Museum is founded under its mission statement, one of the tools that is essential for the functioning of this museum. All the components in the activity system are influenced by the statement, which allows the museum to fulfill its purpose of reaching out to the Urbana-Champaign community.

The Krannert Art Museum, shown in Figure 1, was dedicated on May 20, 1961, by philanthropists Herman and Ellanora Krannert (Leetaru, 2006). A new wing was dedicated in 1988, the Kinkead Pavilion, nearly doubling the building’s size to 48,000 square feet and making Krannert Art Museum the second largest fine arts museum in the state of Illinois (Krannert Art Museum (KAM), 2006). The permanent collection in the museum consists of eight thousand pieces of art in several different galleries. They include The Trees Collection of European and American Painting, Moore Collection of European and American Decorative Arts, The Olsen Collection of pre-Columbian Art, and examples of 20th Century Art collected during the Contemporary Arts Festivals (1948-1974) (KAM, 2006). The museum also hosts a variety of exhibitions that change frequently throughout the semester.

PURPOSE STATEMENT

We plan on analyzing the components of the community. Researching upon the museum’s history and its workings will allow us to understand an entity that has been on campus for forty-five years. We will take a closer look at the community, rules, subjects, tools, motives, and division of labor that make this system function. More specifically, we plan on looking at the museum’s mission statement and analyzing it as a business document. This writing will be broken down to understand its significance in the system; including its purpose, who utilizes it, and how. We will also research its evolution over time and the challenges it presents to the museum.

SCOPE
This prospectus evaluates certain areas of the activity systems as they pertain to the mission statement revolving around the Krannert Art Museum. The types of activities that we will report in this prospectus are: the community, rules, division of labor, tools, subject, and motives. Furthermore, we will evaluate the bond between these elements and the mission statement.

**Activity System**

An article entitled “Activity Theory: An Introduction for the Writing Classroom”, states that an activity system is “defined as a group of people who share a common object and motive over time, as well as the wide range of tools they use together to act on that object and realize their motive” (Kain & Wardle, 2004). The following section takes an in-depth look at each component of the activity system that constitutes Krannert Art Museum including: the community, rules, subjects, tools, motives, and division of labor.

**Community**

The community for the Krannert Art Museum includes a large range of people. Krannert Art Museum currently contains famous works of artists from around the world. Artists play an essential role in the Krannert Art Museum, and they come from a variety of cultural backgrounds and time periods.

The Krannert Art Museum Council is quite possibly one of the most important community members that the museum serves. The council is an independent support group that assists the museum with its activities and programs (Krannert Art Museum Council (KAMC), 2006). The council is a non-profit organization, and is designed for people with a passion and love for art. The council has a wide and diverse group of “art enthusiasts who are committed to perpetuating the museum and its mission.” (KAMC, 2006) These members provide support for the museum in many ways, especially financially. It organizes many events such as “Petals and Paintings,” which is an annual fund raising event. The council also hosts special member evenings and opening night receptions for exhibitions, sponsors the Collection in Context Lecture Series, organizes art-related trips and lecture luncheons, and serves as ambassadors to the community (KAMC, 2006).

Since the Krannert Art Museum is located on a university campus, it serves nearly 40,000 faculty, staff, and students of the University of Illinois. The Krannert Art Museum is also home to many classrooms that host a wide variety of classes that specialize in art and architecture.

The communities of Urbana and Champaign serve about 80,000 people from both towns. The museum serves the community as a statue of art and culture. Many schools in the area take field trips to the museum, as well as families who take their children to experience the art (KAM, 2006).

Krannert is also heavily involved with communities and organizations outside of the state. According to director Kathleen Harleman, over the years, the museum has become involved with many partnerships and collaborations. It was admitted into the Smithsonian Association in Washington DC. The museum is also part of the world renowned Philips Collection. It collaborates with many of community groups and campus activities,
tailoring to different ethnic groups. The museum is currently trying to organize activities with the community’s different ethnic groups. In all, Krannert serves a wide audience of over 132,000 visitors annually (personal communication, April 14, 2007).

**RULES**

The rules of the Krannert Art Museum help to maintain the functioning of the activity system. Rules for the general public, both students and people in the University’s community, are created to protect the art. According to Security Manager Don Matejowsky, backpacks, umbrellas, and oversized bags are prohibited inside the museum (personal communication, Apr. 7 2006). These items are prohibited to prevent potential damages to pieces on display. Although two-dimensional pieces are framed carefully, and three-dimensional works are placed on pedestals covered by a protective glass, running is prohibited. If artworks fall, they could easily be damaged and may never be restored to their original state. People also cannot stand too close or lean over any of the pieces on display to ensure the preservation of art (personal communication, Apr. 7 2006). These discretions prove how hard museum works to protect the pieces.

A group of people known as preparators ensure that the art is displayed in the proper fashion. Don Matejowsky explains that preparators, usually graduate or undergraduate industrial design majors, build pedestals for the exhibits in order to both display and protect works (personal communication, Apr. 7 2006). He also notes that the lighting must be set by the preparators. They use foot candles to determine the specific light measurement for the artwork. Light cannot be too bright for some paintings, because it may potentially damage the pigments. Kathleen Jones is the registrar who makes sure the artwork is cared for and the individual pieces’ conditions are noted. The permanent collection’s shipment must also always be checked. Don Matejowsky points out that if there is any damage to the pieces, Kathleen Jones must make note of it (personal communication, Apr. 7 2006).

The Museum can accommodate a variety of audiences; however, the space is limited to ensure the protection of its artwork. Another measure taken to maintain art is to abide by room capacity limits. According to Don Matejowsky, the capacity inside the Krannert Art museum is limited to about 25-30 people per room. Krannert’s classroom, which is in the basement of the museum, has a seating capacity of 146. Crowded spaces increase the risk of knocking over artworks. Don Matejowsky also mentions that the museum holds lectures in the 20th Century Gallery, where a maximum of 150 people can listen to guest speakers (personal communication, Apr. 7 2006). All these rules seem to be the system’s efforts to sustain artworks. These rules must be followed by both the general public and the museum’s staff. Without these rules in Krannert’s activity system, works of art are more susceptible to being destroyed, and the museum would eventually cease to function.

**SUBJECTS**

There are several subjects within the activity system of Krannert Art Museum including: the staff, artists, and patrons. The patrons consist of the students, faculty, and general public. When conducting an analysis of an activity system, it is imperative to understand the subjects in order to get a perspective of the system. Each of these groups engages in this activity system for different purposes. The Krannert staff keeps the museum running, and if not for them, this
activity system would cease to function. The artists play an important role in the activity system because it is their visions that give the museum its purpose of exhibiting artwork. However, the artwork is not restricted to known artists. The students use the museum as a learning tool to enhance their cultural education as well as a place to exhibit their artwork. For example, each year the museum hosts an exhibition for the faculty and students of the Art and Design school at the University (School of Art and Design, 2006). Faculty also uses the museum as a teaching tool for their students to partake in. When professors implement the museum into their classes, they help in providing students with cultural awareness. However, there are students who do not take advantage of the different resources available on campus. Krannert is not only a system that is available to University of Illinois students and faculty, but also to the public. While students and faculty use the museum largely for educational purposes, general society uses the museum for cultural entertainment and enlightenment through various seminars and programs that take place at the museum (personal communication, Apr. 14 2006).

Interactions between these different subjects vary. For example, the staff of the museum makes contact with every individual that comes to visit, whether these people are students, faculty, or the public. Obviously, students and faculty interact with each other in the museum during assignments and course-related work. During operating hours, the public visits the museum, thus creating interaction with university students and staff that may be using the museum as an educational resource. Each of these subjects serves an important purpose in the development of the museum as an activity system, and each interacts with the tools inside to make this activity system function.

TOOLS

The tools that comprise any activity system include not only the physical items that compose the center and keep it running, but also the language and symbols that may not be as apparent to an outsider of the system. Through both observation and personal interviews with Krannert Art Museum staff, our group discovered the obvious and not so obvious tools inherent in the center. The most crucial and visible tools were the pieces of art located throughout the various exhibits in the museum. Paintings, sculptures, and other visual displays from a variety of cultures and time periods fill the museum’s galleries. Equipment such as display cases, tables, shelves, and lighting present the artworks for museum goers in an organized and complementary fashion. Because the building encompasses vast amounts of precious materials, the tools that comprise a security system are very pertinent. From a high-tech fire alarm system to survey cameras in every room, the importance of the art becomes very apparent. A large, clear box is located at the entrance of the museum for visitors to give monetary donations. This reminds people that Krannert is a business that needs financial support in order to continue to thrive and meet its objectives. Furthermore, a room known as the Education Center contains art related books, posters, and videos that visitors and students can check out. This tool is essential in creating loyal museum visitors and providing them with incentives to make return visits. The actual building is also a very critical tool, as it is large enough to hold the pieces in a spacious and pleasing layout. Furthermore, the center has the obvious tools that run most any business: computers, brochures, offices, and other items that allow people to perform their jobs.

Forms of intangible tools differentiate this activity system from others around campus. An interview with security guard Don Matejowsky enlightened our group on the jargon that is
specific to the museum. For example, “foot candles” describe how much light each unit gives out per foot, “docents” are tour guides, and “friends” are those that support Krannert through donations and service work (Don Matejowsky, Personal Communication, April 7, 2006). These terms, while largely unknown to the outside world, are commonplace to those on the inside of the system. The skills that workers and volunteers possess are also vital to the museum. These include expertise in art and its preservation, security, and customer satisfaction. All of these tools are integral to the daily processes and long-term goals of the system. The tangible tools enable the center to function properly, while the intangible language and workers’ skills distinguish Krannert Art Museum from other activity systems around campus.

**Motives**

Motives influence the types of activities that take place within an activity system. The Krannert Art Museum’s subjects strive to carry out both their long-term and short-term goals, which are shaped by the museum’s motives. Our group interviewed Director Kathleen Harleman to understand the motives behind the museum’s activities. She mentioned that their primary short-term goal is to collect endowments for the museum (personal communication, Apr. 14 2006). These funds are essential to helping sustain the Krannert Art Museum. Income is gained solely through donations from community members (personal communication, Apr. 14 2006). Hence, gaining substantial communal support is of top priority. This leads to the long-term, ultimate goal of being actively involved in the community. Kathleen Harleman explains that the long-term goal shapes the museum’s daily activities, such as inviting community groups over to learn more about Krannert and what it has to offer (personal communication, Apr. 14 2006).

Another goal for Krannert is to enforce the rules on a daily basis. Ultimately, this will lead to the preservation of the precious art that the museum is composed of. Without quality art, the long-term goal of involving the community cannot be fulfilled. Krannert also makes an effort to provide a variety of lectures and exhibits to attract and suit the needs of the community. These actions allow the community to have an opportunity to become involved with the museum.

**Division of Labor**

The division of labor at the Krannert Art Museum is three tiered. It consists of administration and staff, the artists, and the patrons. The administration and staff provides the base for the activity system. The essential duty of the people at this level is to keep the museum functioning properly for the visitors to enjoy. The main administrative positions at the museum include the director, the exhibition coordinator, the visiting curator, the registrar, and the museum council. As aforementioned, this council is an independent group that assists the museum with activities and programs (KAM, 2006). The staff of the museum includes the security guards, docents, and volunteers who assist in the day-to-day running of the museum.

The second level of the division of labor is the artists whose works are displayed at the museum. The artists’ role in this activity system are extremely important. It is their work that the administration and staff displays and protects, and the patrons of the museum come to view. If the artists did not display their work at the museum, the museum would serve no purpose.
The third level of the division of labor is the people who use the museum such as students, educators, and the public. Keeping the museum running is an important job for administration and staff; however, Krannert would not serve its purpose with no visitors. Therefore, the people who use the museum play a huge role in the activity system, because they provide it with an ultimate sense of purpose.

**Analysis of the Mission Statement**

This activity system plays an important role in understanding the foundation of the museum’s mission statement and why it exists. The following section will discuss the mission statement of Krannert Art Museum and its relationship between the various pieces of its activity system.

**Mission Statement**

The textual tool that we chose to focus on is the Krannert Art Museum’s mission statement, because this document lays the foundation of the museum. The statement reads:

Krannert Art Museum preserves, documents, and interprets the art collections it holds in public trust for present and future generations. The Museum functions as a center of aesthetic enjoyment and intellectual inquiry for the University of Illinois community and the residents of Central Illinois. Krannert Art Museum aims to serve as a matrix for cultural engagement with the visual arts in the State of Illinois and beyond, through its exhibitions, educational programs, and outreach activities (KAM, 2006).

This mission statement is concise, effective, and very essential to the Krannert Art Museum and its community. These qualities are necessary for the functioning of a business document, because it can be read and understood by a multitude of people. The document is geared towards those who utilize this facility, because it describes the purpose and existence of the museum.

The mission statement serves a variety of audiences, from people seeking education to those in search of entertainment. This document shows that the museum acknowledges the differing motives and caters to the visitors’ needs. Krannert’s mission statement verifies that they represent a professional business, because it adheres to specific audiences, clearly states its objectives, and provides information on what it has to offer.

**Evolution of the Mission Statement**

To completely understand the mission statement, we must evaluate its evolution and historical value. According to the Director of the museum, Kathleen Harleman, the mission statement has evolved considerably since its inception (personal communication, Apr. 14 2006). When the museum was first erected, it was presumed that the mission statement focused on the aesthetics of the museum. This largely means that the mission statement focused on preserving and restoring the artworks, thus making them presentable and enjoyable for the public. Because the museum did not charge an admission fee, the administration ran into a problematic financial situation. With little to no donations, the museum had to drastically change its goals, and subsequently its mission statement. The mission statement changed Krannert from being solely a
sanctuary for artistic pieces, to a major center of communal exchange. Now, the mission of the museum is to provide the community with a valuable cultural tool, and to expand its presence throughout the region. This will eventually provoke people to donate money, all while educating the surrounding communities with culture (personal communication, Apr. 14 2006).

According to Harleman, the mission statement has been stable for the past ten years. Even though the statement has been fairly static, the implementations of its goals are being seen more now than ever before (personal communication, Apr. 14 2006). The museum has an overwhelming amount of communal involvement, so much that groups have to be waitlisted in some cases. This has mainly resulted because of Kathleen Harleman’s dedication to the cause. The museum is extremely busy with community activities, and is booked most weekends for different events and exhibits. Through this, Harleman hopes to achieve lasting relationships in the community.

What the future holds for the progress of the mission statement is still in question. Harleman believes that the mission is not complete, proposing that it will be slightly altered to accommodate new arenas and prospects for the museum in the next few years. The museum wants to create an endowment fund to help furnish new projects as well as buy works of art to add to the collection (personal communication, Apr. 14 2006).

We see that gradually over the history of the museum, the statement has been moving from a simple artistic sanctuary to a communal exchange of arts and culture. Harleman continues to see this mission statement head in that direction. This is mainly for visitors to sense a community oriented environment (personal communication, April 14, 2006). Because the museum is a public entity, it needs as much funding as it can get, and we can agree that further evolution of this mission statement will continue to be directed towards serving the community.

**INTERPRETING THE MISSION STATEMENT**

Kathleen Harleman gave us a better understanding of how the mission statement fits into the museum. She indicates that those who work or visit the museum become aware of the mission statement simply through being in the physical environment (personal communication, Apr. 14 2006). A well rounded selection of artwork varying from different time periods and cultures illustrates the mission statement’s goal of serving “as a matrix for cultural engagement”. The visually stimulating works create the enjoyment that the mission statement seeks to achieve. Aspects of different cultures are obvious through galleries such as the Asian Art Gallery, the African Art Gallery, and the Trees Gallery. Each gallery captures the essence of the specific culture through special uses of lighting, artwork placement, and even room coloring. For example, the Asian Art Gallery uses screens to divide groups of works. These screens are aesthetic, functional, and relative to the collection. According to Dana Rush an Art History Professor at the University of Illinois, the African Art Gallery is careful in the selection of wall painting, which was changed from a bright hue to lavender, to ensure a comfortable environment and to eliminate any cultural biases. People felt that the bright color represented a primal type of atmosphere, reducing the credit due towards the quality of these African artifacts (Dana Rush, personal communication, April 30, 2006). In 2005, Krannert hosted an exhibition to celebrate the Mexican and Latin American holiday, Day of the Dead. The
exhibit, filled with altars and paintings, provided not only the enjoyment that is inherent in looking at colorful paintings, but also gave people a new perspective on the culture (Kim, 2005). This provides concrete evidence of Krannert’s pursuit to create a diverse environment that reaches all interests and backgrounds of the community.

**MOTIVES BEHIND THE MISSION**

The Krannert Art Museum’s motives directly relate to its mission statement. Kathleen Harleman explains that the museum has an endowment fund in order to provide art for the public. Without this fund, there would not be a building that could house culturally engaging art exhibitions, educational programs, and outreach activities. The short-term goal of collecting money sustains the building, allowing Krannert’s mission statement to be carried out. The endowment fund gives Krannert the means to serve its purposes (personal communication, Apr. 14 2006).

The Krannert Art Museum’s long-term goal, involving the community, connects with the mission statement though its smaller goals. The community can get involved with the Krannert when the additional short-term goals are carried out. Another short-term goal for the museum is to collect and preserve art to educate and entertain the community. The rules are enforced to ensure that art objects are maintained for viewing. People within the universities’ community are able to engage with the museum’s art to its fullest potential when they are in their most optimum condition.

Another way that the Krannert Art Museum reaches out to the community is through its lectures in the 20th Century Gallery. Special guests come into the gallery and speak about topics, varying from Asian American art to European architecture. These lectures are open to the community, giving them unique opportunities to listen to live curators, panels, art historians, and other art experts. Both lectures and art exhibits provide the community with chances to become involved with the museum. The more that the people of Urbana and Champaign connect with the museum, through lectures and quality artworks, the more likely they are willing to contribute to the endowment fund.

Not only does the community’s involvement help increase the endowment fund, but connecting with the community also gives Krannert an opportunity to reach and inspire people with knowledge. Krannert provides a means for the university to receive knowledge and enjoyment through art. The museum links visual arts to different cultures, inside and outside of the community. Art collections are preserved, documented, and interpreted in order to capture genuine aspects of various cultures, conveniently placed under one roof for the community. Behind the scene work, from the rules and tools used, to how the Krannert staff’s labor is divided, shows how much Krannert values the community. According to Kathleen Harleman, the passion for art fuels Krannert’s motives and mission (personal communication, Apr. 14 2006). The museum tries its best to collect and present art for the community so that people will gain a passion for art and how it impacts the way we think.

**INCORPORATING THE MISSION STATEMENT INTO THE COMMUNITY**

The community seems to be the most important part of the activity system, because the main goal of the mission statement is to adhere to this entity. This not only means the University of Illinois students and faculty, but also the central Illinois community. According to Director
Kathleen Harleman, the main goal of the museum is to build and retain lasting relationships with the community. Through different exhibitions, the museum reaches a variety of people. For example, in the permanent archive, the museum has galleries categorized into four geographical regions: Asia, Africa, America, and Europe. These four categories can reach a vast array of people from different backgrounds. If people feel like they have a personal connection with the museum, they are more likely to visit, thus creating a permanent relationship with the museum (personal communication, Apr. 14 2006).

The Museum’s mission statement says that it “aims to serve as a matrix for cultural engagement through educational programs.” The Fred and Donna Giertz Education Center, located in the lower level of the museum, supports this statement. The Education Center provides primary and secondary educators with resources that allow them to engage their students with a diverse cultural experience. Educators can check out materials for no charge. By having these resources available to the educators, the museum helps to open a door to the world of art for their students. Making these resources available to the community is another way that the museum achieves their goals stated in the mission.

Krannert Art Museum’s ability to incorporate the community into every aspect of its being shows that it is a facility committed to staying true to its form and the foundations laid out in the mission statement.

CHALLENGES TO THE MISSION STATEMENT

The Krannert Art Museum’s mission statement faces challenges when attempting to carry out its main objectives. One of the primary concerns of the museum staff is building connections with the community. Director Kathleen Harleman states that building relationships and staying connected with groups outside of the museum proves to be a difficult task (personal communication, April 14, 2006). She notes that what they search for in other groups is a true passion for art, and that can be difficult when many organizations are not searching for long-term ties. This can result from groups having their own scheduling, resource, and funding needs that prohibit them from becoming invested with others. These bonds are heavily sought after, because they will create community exposure and support for the museum and its activities. Another challenge posed to the successful carrying out of the mission statement is the issue of time. Obtaining the level of recognition that the Krannert Art Museum strives for is not automatic, but rather takes substantial time, effort, and trust. This fact illustrates the patience and commitment needed from staff and museum supporters (personal communication, April 14, 2006).

Another challenge faced by the museum is obtaining more University of Illinois student support. Being an on-campus museum, getting students to visit the museum for the purpose of enjoyment rather than for course-related activities is surprisingly difficult. After questioning students around campus, we discovered that the majority of them had only been to the museum for school related research and project reasons. Otherwise, most had never been to the museum for purely enjoyment and recreational purposes. This valuable tool, right at students’ fingertips, is most definitely not used to its full potential. This point becomes clear in the document, because students are more likely to use this museum as a source of “intellectual inquiry” rather than as a place for “aesthetic enjoyment.” A task for Krannert workers is to build their visitor base by
attracting new students to the center for purposes more along the lines of recreation and pleasure. Difficulties in incorporating the purposes of the mission statement with the actual happenings of the museum are apparent. However, there is continual progress towards closing the gap, such as seeking outside organizational connections that will be valuable and that will increase the diversity of the center. Also, maintaining close ties with professors and art-related courses will gain student exposure to the museum and hopefully spread the word to new students about the enjoyment inherent in this place.

**CONCLUSION**

Krannert illustrates a true activity system, one that also happens to be an integral part of this university. The six essential parts of this system, including the community, rules, subjects, tools, motives, and division of labor, must all work properly in order to form one complete entity. Critical analysis of each component confirmed that the museum is focused on uniting these forces to achieve its overall mission. This mission, documented in the form of the center’s mission statement, clearly informed our group of the main objectives of Krannert.

This piece of writing adhered to typical business document guidelines in that it concisely stated the museum’s goals, while maintaining an awareness of the various audiences that would see the mission statement. We discovered that although the statement has transformed over the years, it has always focused primarily on serving the community and expanding its supporter base. One crucial support group that could be enlarged is the University of Illinois student base that exists right here on campus. Thus, our group has provided some general recommendations for successfully attracting this segment.

**RECOMMENDATIONS**

Krannert Art Museum brings a new and unique dimension to the campus. It has tremendous cultural and educational offerings. Research showed that this museum is not utilized by students for purposes beyond the classroom nearly enough. Hence, we have proposed some initiatives that can be taken in order to enlarge its University of Illinois student base.

One proposal includes making appearances at campus events and even in classrooms to survey students and discover what types of art and exhibits they would be most interested in viewing. This would not only increase general awareness of Krannert, but would also entice students to take active involvement in what the center offers.

Another recommendation would be to have more displays of art students’ works, which will motivate them and their friends to visit the museum. On a visit to the museum, our group viewed three-dimensional presentations created by art and design students at the university. Continuing to recognize students and their accomplishments is vital to increasing the visitor base. Making connections with these art students should not be hard, as most of these people are already aware of the center and have visited it for course purposes. Finally, increasing awareness around campus through posters and informational brochures will be extremely beneficial. The more that Krannert can get its name out around campus, the more students will be reminded of and tempted to visit the center.
REFERENCES


Matejowsky, Don. Personal Communication, April 7, 2006


APPENDIX

Survey Questions:
(Asked to students of the University of Illinois)

Have you ever been to Krannert Art Museum?

If so, was it a school related purpose?

Did you donate money on your visit?
Interview
Kathleen Harleman
Director-Krannert Art Museum
April 14, 2007
(Questions asked during interview)

What do you do as director of Krannert?

What is your history in working with museums?

What is the mission statement?

Has it been rewritten/will be rewritten?

Is Krannert involved with any organizations?

What types of ways do you receive financial support?

What are some challenges that the museum runs into when trying to fulfill its goals?
(Questions asked during interview)

Question: What types of tools (physical objects, language, etc.) are used?

Question: What are some of the rules involved in the museum?

Question: What people and groups are most involved with Krannert?

Question: What is the division of labor system here at the museum?
Transcript from the Interview
Kathleen Harleman

**Mission Statement:**
Mostly a general statement that people can abide and acknowledge by
Most employees can recite it but know the general criteria of it
Will be rewritten in the next few years
Was the same for the last decade
Probably evolved
Relation to the community is where the mission statement is taking us

Kathleen has worked at 3 university museums and 4 non-museums
More resources at a university

Krannert has “Strong life of the mind”
Continuing connection with the community
Connecting many cultures with art

Kranner is member of the Smithsonian Association in DC and Phillips Collections

Collections are mainly given by gift
Cash purchases are rare because of money constraint

Acquisition meetings
Get art by, aesthetic quality, condition, builds on the strengths or makes connections, building new connections

Long term and short term goals
Active involvement in the community
Endowment fund for the museum needs to be made

KAMC contributes to lots of the museums exhibitions

Kathleen as a director
Art History and Business major
Controls curating, programming, fund raising, planning, on lots of committees

Challenge:
Takes time to build relationships staying connected in the community
Needs to be passionate about art
A lot of requests of community involvement

Ties back to the mission statement, but takes more than just that.

Takes PASSION!
Interview Transcript
Don Matejowsky

Tools:
The museum has an elaborate security system that consists of cameras, fire safety equipment, etc. Also, the museum has an Education Center where people can rent books, posters, and videos on art. Special language also exists in the museum, which becomes apparent through the use of museum jargon such as “docents” (tour guides) and “foot candles” (the level of lighting each light fixture gives off per foot).

Rules:
No touching/handling of the art work, no food/drink, no running, no bags. Strict rules on the way in which art is brought into the museum and set up to ensure safety.

Community:
There are many individuals who come to the museum, for different sorts of reasons. Many art classes come to the building, and also non University of Illinois students that come for school-related purposes. People also come to attend concerts and hear guest speakers.

Division of Labor:
Don Matejowsky gave us a list of names of people such as: the special events coordinator, the director, the registrar, and the preparatory.
Figure 1  The Krannert Art Museum Entrance

Source: Photograph courtesy of Kim Ruelo (http://kim.waveview.net/art/sign.jpg)