Krannert Art Museum

University of Illinois at Urbana-Champaign

FY 16 ANNUAL REPORT AND BUDGET PLAN

26 January 2015
REPORT

1. Overall State of Krannert Art Museum 3
2. Resource Alignment and Progress toward Strategic Goals 3
3. Peers and Competitive Position/Threats and Opportunities 4
4. Implications of Possible Cuts 5

APPENDICES

A. KAM’s Financial Comparison Report 6
B. Provost Summary of KAM’s Financial Resources 8
C. Academic Art Museums (Peers) 10
D. History and Mission 12
E. FY2014 Specific Accomplishments 14
   Institutional
   • Exhibitions and Related Programming
   • Installations of the Permanent Collection
   • KAM Exhibitions on Tour
   • Selected Campus Collaborations
   • Service to Educators/Students and Community Engagement
   • Collection Care Efforts
   • Acquisitions and Loans
   • Publications and Marketing Efforts
   • Grants and Other Financial Awards
   Staff
   • External Conferences, Lectures, Juries, Committees, Associations, Etc.
   • Publications
F. Summary of KAM’s FY2016 Strategic Goals 30
FY2016 STRATEGIC AND BUDGET PLAN

1. Overall State of Krannert Art Museum

Krannert Art Museum (KAM) operates deficit-free and is in good financial health. From FY2013 to FY2014, unrestricted revenue grew 19% (from $1.60 million to $1.90 million) while expenditures were reduced by 8% (from $1.76 million to $1.62 million). The $300,000 rise in unrestricted revenue is attributable largely to increases in state appropriations, individual and foundation contributions, and traveling exhibition fees. Barring significant cuts to state appropriations, it is anticipated that $1.9 million in unrestricted revenue can be generated again for FY2015 and FY2016. (Appendix A provides details for the above notes; Appendix B reflects five years of financial metrics compiled by the Office of the Provost.)

Some recognitions of note from FY2014 (additional achievements are included in Appendix E):

- In May 2014 KAM was the recipient of a 2013 Association of Art Museum Curators (AAMC) Award for Excellence regarding its permanent collection installation, Encounters: The Arts of Africa, curated by Allyson Purpura. The installation was awarded co-First Prize in the annual AAMC Awards of Excellence for exhibitions organized by museums with operating budgets under $4 million.

- KAM curator Allyson Purpura received a National Endowment for the Humanities Planning Grant for her upcoming exhibition World on the Horizon: Swahili Arts Across the Indian Ocean.

- Three KAM projects (out of 1,000+ entries) won awards from the University and College Designers Association, including the highest award granted for the Blind Field catalogue. This catalogue was also selected for inclusion in the Fall 2013 Chicago Design Archive that recognizes outstanding achievement in Chicago graphic design.

2. Resource Alignment and Progress toward Strategic Plan Goals

The museum’s two major strategic focuses are a five-year fundraising initiative and facility renovations. With its nascent fundraising initiative, KAM is aggressively generating revenue and non-cash contributions from diversified sources. To realize tangible results now and strengthen the museum’s long-term future, dramatically increased giving in the following three areas is essential:

- **Current use funds** for renovations to the museum’s galleries and public spaces, as well as to exhibitions and arts education initiatives
- **Deferred gift commitments** (multi-year pledges, bequests, and endowment contributions)
- **Gifts of art** from donors’ collections, either currently or as a bequest

KAM’s fundraising goal from FY2014 to FY2019 is $10 million, including $2 million for facility renovations. To date, $5.3 million has been raised including $750,593 for renovations. A transformational investment by the Provost provides a 1:1 match for renovation contributions of $5,000 and above (to a maximum of $2 million). $1.2 million of funds (raised and matched combined) are now being directed to the renovation of four KAM galleries with construction anticipated to begin in Fall 2015. The fact that half of the total fundraising goal has been met in the first 18 months of a five-year initiative is encouraging.

KAM’s main initiatives (summarized in Appendix F) further and contribute to the four goals of the campus’ 2013–16 Strategic Plan’s that are to:

- Foster scholarship, discovery, and innovation
- Provide transformative learning experiences
- Make a significant and visible societal impact
- Steward current resources and generate additional resources for strategic investment
Of the six multidisciplinary themes from The Chancellor’s Visioning Future Excellence initiative, Social Equality and Cultural Understanding has the most resonance for our unit. However, the museum also contributes to the Education and Economic Development themes, as many of the public schools that we work with have a high level of poverty.

The College of Fine + Applied Art’s (FAA) Strategy 2014–16 adopts and responds to the university’s goals and themes; of FAA’s ten goals, four connect directly with KAM’s priorities and aspirations:

- Increasing the internal and external awareness and visibility of the college’s research, teaching, and engagement efforts
- Demonstrating through our scholarly practice the centrality of the arts in the university’s focus on society’s grand challenges
- Balancing the preservation of our artistic legacies with the desire for innovation within our artistic practices
- Exploiting the special power of the visual and performing arts for exposing alternative viewpoints and suggesting paths forward in a diverse, politically charged society

3. Peers and Competitive Position/Threats and Opportunities

For art museums (academically affiliated or not) there are no established entities compiling annual rankings and little agreement about which ranking criteria should be prioritized. Last year, KAM’s Annual Report and Budget Plan analyzed the museum’s competitive position relative to a set of peers (Michigan State University’s Eli and Edythe Broad Art Museum, University of California at Los Angeles’s Fowler Museum, and University of Michigan Museum of Art). The resulting chart (Appendix C) compared data on facilities, collection size, budget, and number of exhibitions presented. The most significant conclusions of this analysis were the limited investment by the university in a new or renovated building and the relative modesty of KAM’s operating budget.

In conversations with Provost Adesida and Dean Feser, the case was made that the primary obstacle to KAM’s recognition as a premier university museum was the quality of its facility. This deficiency could be addressed by working within the museum’s existing footprint and with relatively modest funds, as the 2012 renovation of KAM’s African Gallery demonstrated. The fact that KAM had begun a significant fundraising initiative, which generated results, spoke to our resolve and capacity. However, realizing a facility upgrade within a reasonable timeframe (five years) would require a collaborative model: KAM’s fundraising efforts coupled with a financial commitment from the university. Thanks to the efforts of Ilesani Adesida, Mike Andrechak, Ed Feser, and Barbara Wilson, the Urbana campus pledged $2 million for the renovation match.

Implications of a Lean Operating Budget

Before quitting the topic of competitive position and peers, it is advisable to focus on the size of KAM’s annual operating budget. At approximately $1.6 million (based on FY2013 comparative data), it is considerably smaller than those of its peers (Broad $3.2 million, Fowler $4.6 million, and UMMA $6 million). The reason for highlighting this fact is to ensure that the implications of KAM’s leanness are understood.

The primary impact relates to KAM’s program. With 80% of its state budget allocated to salaries and wages, there are few recurring funds to produce the exhibitions, publications, and educational programs that are the core of the museum’s mission.

In the last decade, KAM’s earned revenues have grown through its active traveling exhibition program. Institutions that host KAM’s shows pay the museum a venue fee, cover a portion of the shipping costs, and buy and sell exhibition catalogues. For example, the Spring 2010 exhibition, Stranger in Paradise: The Works of Reverend Howard Finster, completed a six venue, two-year tour that generated over $100,000. The upcoming Spring 2015 exhibition, MetaModern, has five venues confirmed and should produce $115,000 in income. Additional benefits of traveling exhibitions include increased exposure and recognition for the exhibited artists, for lenders, for KAM, and for the university.

It takes two to four years to research, finance, and realize major exhibitions and publications. KAM had been making yearly investments with projects at different stages of development, thereby responding to workload, grant cycles, cash flow, and the goal of creating a dynamic exhibition program. The annual output was two major
exhibitions and one to two major publications. However, with significant cuts to state appropriations in FY2010 and FY2011, the two-show-per-year model was permanently disrupted.

*The Strange Life of Objects: The Art of Annette Lemieux*, opened at KAM in Fall 2010 and traveled to other venues through Spring 2012. The last major exhibition/publication package, *Blind Field*, a focus on contemporary Brazilian art, opened at KAM in Spring 2013—two-and-a-half years after *Annette Lemieux*. In the future there will be two years each between *Blind Field*, *MetaModern* (2015), and the 2017 opening of *World on the Horizon: Swahili Arts Across the Indian Ocean*—a major KAM initiative that will travel to the Smithsonian’s National Museum of African Art and UCLA’s Fowler Museum (the two top venues for African art in the country).

A museum’s core work must be an ongoing and significant commitment. Without the investment in research, major exhibitions, and scholarly publications, KAM is unable to attract significant foundation and federal sponsorship or traveling exhibition fees. And by not doing the core work of a museum, we move further away from the imperatives and mission of a Tier One Research University.

Few museums of KAM’s size have curated or originated a similar number, scale, and caliber of exhibitions. The opposite of curating or originating exhibitions is hosting other institutions’ products. The commitment to commissioning and producing original material positions institutions like the Krannert Center for the Performing Arts (KCPA) head and shoulders above most performing arts centers. KAM and KCPA share a set of priorities with academic units in this university that includes original research and production, experimentation, and the advancement of knowledge. KAM has worked hard building its national reputation for significant and challenging research, exhibitions, publications, and educational initiatives. There is a point at which budgetary cuts destroy efforts vital to strength and growth.

4. Implications of Possible Cuts

Reduced state appropriations of 2.5% or 5% in each of the next two years (totaling $65,167 and $128,683 respectively) would significantly impact KAM’s exhibition program. As asserted above, producing scholarly exhibitions and related publications is the core work of a museum at a top tier research university. Past funding cuts reduced KAM’s production of major scholarly exhibition/catalogue packages from one or two a year to one every two years. If future cuts were imposed and we are unable to replace those funds through other sources (which is anticipated), production would fall to one major scholarly exhibition/catalogue every three years. This reduced schedule would place KAM at a distinct disadvantage relative to its peers.
APPENDIX A
KAM'S FINANCIAL COMPARISON REPORT
### KRANNERT ART MUSEUM

**Financial Comparison Report**

<table>
<thead>
<tr>
<th></th>
<th>Fiscal Year 2013</th>
<th>Fiscal Year 2014</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Earned Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Traveling Exhibition Fees</td>
<td>$19,022</td>
<td>$30,778</td>
<td>62%</td>
</tr>
<tr>
<td>Gallery/Publication Sales</td>
<td>$2,245</td>
<td>$1,339</td>
<td>-40%</td>
</tr>
<tr>
<td>Food Sales/Concession Revenue</td>
<td>$12,392</td>
<td>$9,888</td>
<td>-20%</td>
</tr>
<tr>
<td>Membership Dues/Fees</td>
<td>$53,613</td>
<td>$54,640</td>
<td>2%</td>
</tr>
<tr>
<td>Interest &amp; Dividends</td>
<td>$1,025</td>
<td>$280</td>
<td>-73%</td>
</tr>
<tr>
<td>Income from Investments</td>
<td>$60,813</td>
<td>$59,998</td>
<td>-1%</td>
</tr>
<tr>
<td><strong>TOTAL EARNED REVENUE</strong></td>
<td><strong>$149,111</strong></td>
<td><strong>$156,924</strong></td>
<td>5%</td>
</tr>
<tr>
<td><strong>Contributed Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual Contributions</td>
<td>$64,656</td>
<td>$159,824</td>
<td>147%</td>
</tr>
<tr>
<td>Corporate Contributions</td>
<td>$25,285</td>
<td>$11,770</td>
<td>-53%</td>
</tr>
<tr>
<td>Foundation Contributions</td>
<td>$28,100</td>
<td>$139,750</td>
<td>397%</td>
</tr>
<tr>
<td>Government - City, State &amp; Federal</td>
<td>$13,484</td>
<td>$17,561</td>
<td>30%</td>
</tr>
<tr>
<td>Special Events</td>
<td>$8,175</td>
<td>$7,069</td>
<td>-14%</td>
</tr>
<tr>
<td>State Appropriations (see Note below)</td>
<td>$1,205,127</td>
<td>$1,319,827</td>
<td>10%</td>
</tr>
<tr>
<td>Additional U of I Contributions</td>
<td>$107,258</td>
<td>$88,864</td>
<td>-17%</td>
</tr>
<tr>
<td><strong>TOTAL CONTRIBUTED REVENUE</strong></td>
<td><strong>$1,452,086</strong></td>
<td><strong>$1,744,665</strong></td>
<td>20%</td>
</tr>
<tr>
<td><strong>TOTAL UNRESTRICTED REVENUE</strong></td>
<td><strong>$1,601,196</strong></td>
<td><strong>$1,901,589</strong></td>
<td>a 19%</td>
</tr>
<tr>
<td><strong>TOTAL IN-KIND REVENUE (GIK)</strong></td>
<td><strong>$385,406</strong></td>
<td><strong>$433,346</strong></td>
<td>12%</td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Salaries &amp; Fringe</td>
<td>$1,054,241</td>
<td>$1,054,211</td>
<td>0%</td>
</tr>
<tr>
<td>Advertising and Marketing</td>
<td>$21,073</td>
<td>$34,571</td>
<td>64%</td>
</tr>
<tr>
<td>Artists &amp; Performers - Non-Salaried</td>
<td>$26,674</td>
<td>$32,001</td>
<td>20%</td>
</tr>
<tr>
<td>Catering &amp; Hospitality</td>
<td>$24,735</td>
<td>$26,408</td>
<td>7%</td>
</tr>
<tr>
<td>Collections Conservation &amp; Management</td>
<td>$17,834</td>
<td>$30,942</td>
<td>74%</td>
</tr>
<tr>
<td>Depreciation</td>
<td>($69,464)</td>
<td>$60,054</td>
<td>-186%</td>
</tr>
<tr>
<td>Facility Repairs &amp; Maintenance</td>
<td>$273,910</td>
<td>$71,562</td>
<td>-74%</td>
</tr>
<tr>
<td>Insurance</td>
<td>$25,194</td>
<td>$25,771</td>
<td>2%</td>
</tr>
<tr>
<td>Lodging &amp; Meals</td>
<td>$5,340</td>
<td>$11,873</td>
<td>122%</td>
</tr>
<tr>
<td>Office &amp; Administrative Expense</td>
<td>$56,847</td>
<td>$42,850</td>
<td>-25%</td>
</tr>
<tr>
<td>Printing</td>
<td>$75,532</td>
<td>$56,073</td>
<td>-26%</td>
</tr>
<tr>
<td>Production &amp; Exhibition Costs</td>
<td>$82,903</td>
<td>$62,648</td>
<td>-24%</td>
</tr>
<tr>
<td>Programming</td>
<td>$43,389</td>
<td>$24,787</td>
<td>-43%</td>
</tr>
<tr>
<td>Professional Development</td>
<td>$4,521</td>
<td>$9,846</td>
<td>118%</td>
</tr>
<tr>
<td>Professional Fees: Other</td>
<td>$4,788</td>
<td>$1,196</td>
<td>-75%</td>
</tr>
<tr>
<td>Security</td>
<td>$8,664</td>
<td>$9,503</td>
<td>10%</td>
</tr>
<tr>
<td>Traveling Exhibitions</td>
<td>$87,604</td>
<td>$43,514</td>
<td>-50%</td>
</tr>
<tr>
<td>Travel</td>
<td>$13,574</td>
<td>$17,959</td>
<td>32%</td>
</tr>
<tr>
<td><strong>TOTAL EXPENDITURES</strong></td>
<td><strong>$1,757,358</strong></td>
<td><strong>$1,615,836</strong></td>
<td>b -8%</td>
</tr>
<tr>
<td><strong>Income (Loss for year) Less in-kind</strong></td>
<td><strong>($156,162)</strong></td>
<td><strong>$285,752</strong></td>
<td>283%</td>
</tr>
</tbody>
</table>

| Salaries as Percentage of State Appropriations | 87.48% | 79.87% | -8.69% |

### June 30 Ending Balances

<table>
<thead>
<tr>
<th>IRREVOCABLE ASSETS</th>
<th>Fiscal Year 2013</th>
<th>Fiscal Year 2014</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banner Balances</td>
<td>$843,492</td>
<td>$1,028,427</td>
<td>22%</td>
</tr>
<tr>
<td>Endowment Book Value</td>
<td>$1,237,428</td>
<td>$1,283,222</td>
<td>4%</td>
</tr>
<tr>
<td>Irrevocable Deferred Gifts (not including GIK)</td>
<td>$148,818</td>
<td>$1,148,818</td>
<td>672%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REVOCABLE ASSETS</th>
<th>Fiscal Year 2013</th>
<th>Fiscal Year 2014</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revocable Deferred Gifts (not including GIK)</td>
<td>$2,509,505</td>
<td>$2,509,505</td>
<td>0%</td>
</tr>
<tr>
<td>Revocable Gifts In-Kind (GIK)</td>
<td>$1,400,000</td>
<td>$1,500,000</td>
<td>7%</td>
</tr>
<tr>
<td>Major Pledges</td>
<td>$50,000</td>
<td>$467,768</td>
<td>836%</td>
</tr>
<tr>
<td><strong>Total June 30 Ending Balances</strong></td>
<td><strong>$6,189,243</strong></td>
<td><strong>$7,937,740</strong></td>
<td>28%</td>
</tr>
</tbody>
</table>

**Note:** $78,000 of the $114,700 differential between two fiscal years is due to appropriations allocated but not received in FY 2013.
### FINANCIAL RESOURCES (000)

Amounts from previous years have been restated to reflect the data structures as of the fiscal year and period above.

<table>
<thead>
<tr>
<th>Budget Sources Unrestricted¹</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th>FY15</th>
<th>% Change FY14 - FY15</th>
<th>% Change FY11 - FY15</th>
</tr>
</thead>
<tbody>
<tr>
<td>State/Income Fund (IF) Perm Budget</td>
<td>1,222.6</td>
<td>1,255.5</td>
<td>1,206.6</td>
<td>1,275.3</td>
<td>1,269.7</td>
<td>-1.9%</td>
<td>6.3%</td>
</tr>
<tr>
<td>Inst Perm Budget</td>
<td>1.6</td>
<td>1.8</td>
<td>1.6</td>
<td>1.6</td>
<td>-</td>
<td>-100.0%</td>
<td>-100.0%</td>
</tr>
<tr>
<td>State/IF &amp; Inst Temp Budget</td>
<td>40.8</td>
<td>45.1</td>
<td>119.9</td>
<td>101.8</td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>Subtotal Unrestricted Funds</td>
<td>1,266.0</td>
<td>1,303.2</td>
<td>1,337.1</td>
<td>1,375.6</td>
<td>1,299.7</td>
<td>-2.7%</td>
<td>2.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Budget Sources Restricted²</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th>Projected FY13 - FY14</th>
<th>% Change FY11 - FY14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-Supporting</td>
<td>151.8</td>
<td>149.0</td>
<td>90.6</td>
<td>34.4</td>
<td>21.0</td>
<td>-82.0%</td>
</tr>
<tr>
<td>Grants &amp; Contracts</td>
<td>9.0</td>
<td>24.2</td>
<td>21.8</td>
<td>31.8</td>
<td>48.4</td>
<td>45.6%</td>
</tr>
<tr>
<td>Endowments &amp; Gifts</td>
<td>276.4</td>
<td>219.6</td>
<td>241.2</td>
<td>413.4</td>
<td>472.7</td>
<td>71.4%</td>
</tr>
<tr>
<td>County Funds</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>NA</td>
</tr>
<tr>
<td>Subtotal Restricted Funds</td>
<td>437.2</td>
<td>392.8</td>
<td>353.7</td>
<td>473.6</td>
<td>542.0</td>
<td>36.5%</td>
</tr>
</tbody>
</table>

| Fiscal Year Total | 1,702.2 | 1,696.1 | 1,680.8 | 1,855.2 | 1,641.7 | 10.6% | 9.2% |

<table>
<thead>
<tr>
<th>Beginning Carry Forward Balances³</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th>FY15</th>
<th>% of FY15 Held Centrally</th>
</tr>
</thead>
<tbody>
<tr>
<td>State/IF &amp; Institutional</td>
<td>1.7</td>
<td>9.1</td>
<td>12.5</td>
<td>40.0</td>
<td>102.4</td>
<td>-0.0%</td>
</tr>
<tr>
<td>Self Supporting</td>
<td>144.1</td>
<td>219.6</td>
<td>255.3</td>
<td>199.1</td>
<td>157.8</td>
<td>N/A</td>
</tr>
<tr>
<td>Endowments &amp; Gifts</td>
<td>1,020.5</td>
<td>1,065.7</td>
<td>712.8</td>
<td>621.9</td>
<td>774.1</td>
<td>-0.9%</td>
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<tr>
<td>Plant</td>
<td>0.5</td>
<td>0.5</td>
<td>0.5</td>
<td>-</td>
<td>-</td>
<td>N/A</td>
</tr>
<tr>
<td>County</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>N/A</td>
</tr>
<tr>
<td>Total Carry Forward</td>
<td>1,166.8</td>
<td>1,284.9</td>
<td>981.1</td>
<td>861.0</td>
<td>1,034.2</td>
<td>-0.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Deficits⁴</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition Distribution⁵</td>
<td>FY11</td>
<td>FY12</td>
<td>FY13</td>
<td>FY14</td>
<td>FY15</td>
</tr>
<tr>
<td>Undergrad</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Grad</td>
<td>-</td>
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</tr>
<tr>
<td>Prof</td>
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<tr>
<td>Other</td>
<td>-</td>
<td>-</td>
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<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total Tuition</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### COUNTS

<table>
<thead>
<tr>
<th>FACULTY &amp; STAFF FTE (ALL FUNDS)⁶</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure Fac</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>18.1</td>
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### STUDENT

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<tr>
<th>IU's Taught Undergraduate &amp; Graduate/Professional⁷</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
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<tr>
<td>Undergrad</td>
<td>51.0</td>
<td>70.0</td>
<td>66.0</td>
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<tr>
<td>Grad/Prof</td>
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<tr>
<td>Total</td>
<td>61.0</td>
<td>73.0</td>
<td>66.0</td>
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<table>
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<tr>
<th>Enrollment⁸</th>
<th>FY11</th>
<th>FY12</th>
<th>FY13</th>
<th>FY14</th>
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<tbody>
<tr>
<td>Undergrad</td>
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<td>Grad</td>
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<tr>
<td>Total</td>
<td>-</td>
<td>-</td>
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### Notes

1. Budget Sources Unrestricted
2. Budget Sources Restricted
3. Deficits - Annual Deficit Report
4. Tuition Distribution - Budget Reform Calculations - Distribution of Tuition Income (Total Tuition)
5. Faculty & Staff FTE (All Funds) - from DMI Items
6. FACULTY FTE & Staff FTE (All Funds) - from DMI Items
7. IU's taught Undergraduate & Graduate/Professional - from calculation using DMI Items
8. Enrollment - from DMI Items
APPENDIX C
ACADEMIC ART MUSEUMS (PEERS)
## Academic Art Museums (Peers)

<table>
<thead>
<tr>
<th>Museum</th>
<th>Institution</th>
<th>Museum</th>
<th>Institution</th>
<th>Museum</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Krannert Art Museum</td>
<td>University of Illinois at Urbana-Champaign</td>
<td>Eli and Edythe Broad Art Museum</td>
<td>Michigan State University</td>
<td>Fowler Museum</td>
<td>University of California at Los Angeles</td>
</tr>
<tr>
<td><strong>Opened in 1961; expanded in 1998</strong></td>
<td><strong>Opened in 2012</strong></td>
<td><strong>Opened in 1963; new facility in 1992</strong></td>
<td><strong>Opened in 1946; expanded and renovated in 2009</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63,000 square feet</td>
<td>46,000 square feet</td>
<td>100,000 square feet (70,000 museum; 30,000 archaeological institute)</td>
<td>94,000 square feet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$1 million original construction; Approx. $4.1 million expansion</td>
<td>$47 million construction</td>
<td>$22 million construction</td>
<td>$41 million construction for expansion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,000 works of art in collection</td>
<td>2,000 works of art in collection</td>
<td>120,000 works of art in collection (600,000 etnico/arch. objects in institute)</td>
<td>19,000 works of art in collection</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FY2013 budget = $1.6 m</strong></td>
<td><strong>FY2013 budget = $3.2 m</strong></td>
<td><strong>FY2013 budget = $4.6 m</strong></td>
<td><strong>FY2013 budget = $6 m</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$1.2 m (university)</td>
<td>$1.9 m (university)</td>
<td>$2.4 m (university)</td>
<td>$4 m (university)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$0.4 m (endowment income + earned/contributed revenue)</td>
<td>$1.3 m (endowment income + earned/contributed revenue)</td>
<td>$2.2 m (endowment income + earned/contributed revenue)</td>
<td>$2 m (endowment income + earned/contributed revenue)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 exhibitions in 2013</td>
<td>20 exhibitions in 2013</td>
<td>10 exhibitions in 2013</td>
<td>14 exhibitions in 2013</td>
<td></td>
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</tr>
</tbody>
</table>
HISTORY AND MISSION

Krannert Art Museum and Kinkead Pavilion (KAM) is a unit of the College of Fine + Applied Arts (FAA). KAM is accredited by the American Alliance of Museums and employs a staff of 17.5 full-time equivalents that possess impressive talent to envision and deliver the museum’s ambitious future. Admission to the museum is free and all activities are open to the public. KAM’s attendance for 2014 was 128,054.

KAM’s major objectives are to:
• play a vital role in the educational mission of the university and larger community;
• exploit the special assets of the university and community to develop dynamic collaborations across often disparate disciplines and interests; and
• be a leader in visioning and realizing the future of the arts.

The museum opened its doors in 1961, establishing a permanent home for the university’s existing collection of fine art that dates back to 1872. In 1988 a new wing, the Kinkead Pavilion, was dedicated, almost tripling the building’s size to 63,000 square feet and making KAM the second largest general fine art museum in the state of Illinois. A significant part of the museum’s permanent collection is displayed in nine galleries. In addition, there are three temporary exhibition spaces, two seminar spaces, an education center, a print study room, art storage spaces, a collections library, a state-of-the-art auditorium, and a café. Museum hours are Monday–Saturday 9 am–5 pm and Thursday 9 am–9 pm. A 24-hour information line, weekly E-News, seasonal newsletter and printed calendars, a website (http://kam.illinois.edu), and Teacher E-News provide information about exhibitions, programs, and collections. KAM’s facility and programs also address individuals with disabilities.

KAM has a rich, varied, and comprehensive collection of approximately 10,000 works of art ranging from the fourth millennium BCE to the present, representing an extensive array of cultures and media and reflecting the museum’s educational mission. Areas of acknowledged strength include European and American paintings of the fifteenth to the nineteenth centuries, American twentieth-century painting, ancient Peruvian art, and African art. The museum also has strong representative collections of Asian, ancient and medieval arts, sculpture, decorative arts, prints, posters, and photographs. In FY2014 KAM presented 17 exhibitions (most of them organized by KAM) and over 150 educational programs and special events. Since 2004, KAM’s exhibitions have traveled to 29 cities in the United States and beyond.

KAM is an engaged partner in the intellectual work of the campus, involving students and faculty in research and development of exhibitions and museum publications, organizing interdisciplinary workshops and other exhibition programming, and inviting renowned artists and scholars to campus. Most of KAM’s exhibitions and projects actively involve faculty, students, and staff as initiators, partners, and subjects. Increasing KAM’s integration into the curriculum and enlisting more of the intellectual assets of the campus into the museum’s exhibition and educational objectives are major priorities. As a university museum, KAM benefits immensely from the intellectual capital of faculty, students, and staff and is fortunate to have many willing collaborators across wide-ranging departments.

KAM connects with the larger community in multiple ways—loaning thousands of objects to schools through The Fred and Donna Giertz Education Center; offering informed docent-guided tours; providing podcasts and audio guides to the public; creating innovative partnerships with local schools, including KAM–WAM (Krannert Art Museum–Week At the Museum); as well as hosting family-oriented programs, such as Kids@Krannert.

Over its history, KAM has been known and admired for the quality of its collection and for the legacy of the legendary Festival of Contemporary Arts, which brought choreographer Merce Cunningham, composer John Cage, and other luminaries to this community during the 1950s and 1960s. In the twenty-first century, KAM is building its leadership position nationally by originating high-quality exhibitions that travel, innovative programming that cuts across disciplines and engages diverse interests, and vital collaborations that create powerful curricular connections and public engagement.
APPENDIX E
FY2014 SPECIFIC ACCOMPLISHMENTS
FY2014 SPECIFIC ACCOMPLISHMENTS

INSTITUTIONAL

1. Exhibitions and Related Programming

KAM strives to present a rich variety of content using approaches that work with and reach out to diverse audiences. Many initiatives are collaborations with university faculty, students, and staff, as well as with members of the larger community. Unless otherwise noted, all exhibitions listed below were organized by KAM.

Counterpoints/Moshekwa Langa: Mogalakwena (January 25–July 28, 2013). Born in 1975 in rural Bakenberg, South Africa, and now based in Amsterdam, internationally acclaimed artist Moshekwa Langa uses everyday objects and organic materials to create whimsical, map-like collages and imaginary landscapes that link disparate things. Langa’s diaristic paintings and assemblages are born of a boyhood fascination with the power of words to conjure images in the mind’s eye. He is perhaps best known for his introspective, almost insurgent visual journeys through time, place, and memory, and for his attention to ephemeral acts and events that evoke enduring narratives of (be)longing, displacement, and solitude. This exhibition was organized by KAM curator of African Art Allyson Purpura and included a talk by the artist.

Surrealism and Its Influence (May 21–July 28, 2013). With its beginnings in the literary arts, the modern art movement Surrealism explored the potential of an individual’s unconscious to create expression. These artists and writers believed that the conscious mind repressed one’s imagination and sought to uncover the irrational in the everyday through their art. Due to the outbreak of World War II, many surrealist artists sought refuge in the United States, most settling in New York City. It was during this time that the émigré artists, namely Roberto Matta and Yves Tanguy, came into contact with and directly influenced young American artists such as William Baziotes, Jackson Pollock, and other abstract expressionists. Included in this exhibition were works by major surrealist artists as well as paintings, works on paper, and photographs by artists they influenced in the United States. KAM assistant curator Kathryn Koca Polite organized the exhibition.

OPENSTUDIO 2 (August 30–September 22, 2013) presented a series of performances in conjunction with artist residencies that were intended to forge interdisciplinary learning and cultural exchange between internationally renowned visiting artists, students, faculty, and the community. Transforming the main exhibition gallery into a learning laboratory, visiting artists and university faculty and students inhabited and created active zones for experimentation, viewing, and discussion. Activities included public performances (including a world premiere), rehearsals, workshops, video screenings, digital archiving, and artist-led discussion sessions. In addition to the events listed below, audio artist Jeff Kolar presented the talk “Transmission Alert: Sonic Practice in the Electromagnetic Spectrum.”

• Tere O’Connor: "Sister": 2013 Doris Duke Artist Award recipient and contemporary choreographer Tere O’Connor created a new duet, Sister, for dance artists Cynthia Oliver and David Thomson. Commissioned by KAM and premiered as part of OPENSTUDIO 2 on September 11 and 12, the duet was the third work in O’Connor’s Bleed project that looked at the multiple strata of information comprising a dance.

• Jennifer Monson: "Live Dancing Archive": The extraordinary dance artist, choreographer, and Guggenheim award winner Jennifer Monson created Live Dancing Archive in three components: an evening-length solo performance, a video installation, and a digital archive. The performance premiered at New York’s arts exhibition space, The Kitchen, in February 2013 and was presented again as part of OPENSTUDIO 2 on September 19. Live Dancing Archive included choreography by Monson, video installation by Robin Vachal, sound by Jeff Kolar, lighting by Joe Levasseur, costumes by Susan Becker, dramaturge by Betsy Brandt, production management by Davison Scandrett, digital archive by Young Jae Bae, and dressing by Tatyana Tenenbaum.

• Renée Wadleigh: Dance On Video Installation: Distinguished dancer with the Paul Taylor Company, choreographer, and teacher Renée Wadleigh’s Dance On Video Installation featured world-class contemporary dance artists from the United States and abroad whose work embodies current concerns and developments in the visual arts. The videos illustrated correspondences between developments in
contemporary art and dance that took shape in the 1960s and intensified by the middle of the 1990s. Wadleigh conducted the gallery conversation “The Intersection of Dance and the Visual Arts” after a special screening on September 9.

**HELLO WORLD! Or: How I Learned to Stop Listening and Love the Noise** (August 30, 2013–January 5, 2014). Chicago-based artist Christopher Baker compiled thousands of unique video diaries from the Internet for this installation, shedding light on how we engage technology and its influence on our daily lives. Installed and arranged in a rectangular grid with 5,000 faces all speaking, the work examined how media tools like YouTube provide a democratic and participatory platform that is accessible and yet, unsuccessful at emotionally connecting with the public. Former KAM curator of Contemporary Art Tumelo Mosaka organized the exhibition.

**Return to Sender: Ray Johnson, Robert Warner, and the New York Correspondence School** (August 30, 2013–January 5, 2014). In the mid-1950s, the New York-based artist Ray Johnson (1927–1995) initiated a new form of artistic practice called “mail art,” in which participants received a letter or object in the post, added to or subtracted from that item, and then mailed it onward to another participant or returned it to Johnson. Through this process he established the New York Correspondence School (NYCS). Robert Warner, a NYCS participant, engaged the school’s legacy by sending mail art and creating art installations out of thirteen boxes of NYCS ephemera that Johnson gave him in 1988. At KAM, Warner reinstalled the boxes and emphasized Box 13, which contained ephemera from a mail art event that Johnson organized in Illinois in 1974 through an Illinois Arts Council grant. Also on display were 25 portrait collages (most of NYCS correspondents) created by Johnson. The exhibition was guest curated by Illinois Ph.D. graduate student Miriam Kienle, who also conducted a gallery conversation on Johnson and his work. Other exhibition programming included a performance by Robert Warner during the opening reception, as well as a film screening of the documentary *How to Draw A Bunny* (2002) and the rare, short film *Ray Johnson Correspondence School* (1974). A printed brochure accompanied the show.

To complement the exhibition Return to Sender, **Correspondents of Ray Johnson** (August 30, 2013–January 5, 2014) showcased works from the museum’s permanent collection by artists who corresponded with the collagist and mail artist Ray Johnson. Correspondents highlighted Pop artists such as Robert Indiana, Mel Ramos, James Rosenquist, Ed Ruscha, Andy Warhol, and Chicago-based Karl Wirsum, among others. KAM assistant curator Kathryn Koca Polite organized the exhibition.

**Yun-Fei Ji: Selected Works** (August 30, 2013–January 5, 2014). Chinese artist Yun-Fei Ji creates artworks using Chinese traditional materials such as ink and watercolor on handmade mulberry or xuan paper to explore the violence and suffering of communities affected by the Three Gorges Dam project in China, the world’s largest hydropower plant. Ji’s images capture the struggle and despair of people forced into worse conditions of poverty and raise questions about the accountability of industrial development to local communities. Former KAM curator of Contemporary Art Tumelo Mosaka organized the exhibition.

**Fourth Annual Area High School Art Exhibition** (December 6, 2013–January 5, 2014) displayed over 50 works from twelve featured area high schools.

**Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond** (January 24–April 6, 2014). This major presentation of the Guerrilla Girls illuminated and contextualized the important historical and ongoing work of these highly original, provocative, and influential artists who champion feminism and social change. Focusing primarily on recent work from the past decade, the exhibition featured rarely shown international projects that trace the collective’s artistic and activist influence. In addition, a selection of iconic work from the 1980s and 1990s illustrated the formative development of the group’s philosophy and conceptual approach to arts activism. Lastly, documentary material including ephemera from famous actions, behind-the-scenes photos, and secret anecdotes revealed the Guerrilla Girls’ process and inspiration. This exhibition was organized by Columbia College Chicago and curated by Neysa Page-Lieberman. Frida Kahlo, one of the original founding members of the Guerrilla Girls, drew a large crowd as she presented the talk “Not Ready to Make Nice: 28 Years of the Guerrilla Girls.” There was a softcover exhibition catalogue available for purchase.

As a complement to Not Ready to Make Nice, **Art as Provocation** (January 24–May 4, 2014) featured works from the museum’s collection whose creators used similar tactics to confront societal inequities surrounding
race, gender, or sexual orientation; to protest military conflict; or to criticize growing class disparity. This selection presented paintings, sculpture, and works on paper by artists such as Michael Ray Charles, Barbara Kruger, Carrie Mae Weems, David Wojnarowicz, and Illinois-based artists Billy Morrow Jackson and Joel Ross. KAM assistant curator Kathryn Koca Polite organized the exhibition.

**Auto-Graphics: Recent Drawings by Victor Ekpu**k (January 24–July 27, 2014). The Nigerian-born artist is best known for his improvisational use of *nsibidi*, a form of ideographic writing associated with the powerful Ekpe men’s association of southeastern Nigeria. Ekpu’s early fascination with *nsibidi* during these years led to his broader explorations of drawing as writing, and to the invention of his own fluid letterforms. In recent years, Ekpu’s approach to mark-making has come to flourish through his investigations of scale, motion, surface, and form. *Auto-Graphics* featured selections from several of Ekpu’s new bodies of work, including collage, digital prints, and his large-scale drawings. In addition, visitors are greeted by one of Ekpu’s ephemeral works drawn directly onto the museum’s entrance gallery wall. KAM curator of African Art Allyson Purpura organized the exhibition, which will travel to the Hood Museum of Art at Dartmouth College, Hanover, New Hampshire, in 2015. Purpura, Prita Meier, assistant professor in Art History, and the artist participated in the gallery conversation, “Post-Scripts: A Conversation with Victor Ekpu.”

**Mandala Flea Market Mutants** (January 24–July 27, 2014). Yoko Inoue, a multi-disciplinary artist from Kyoto, Japan, explores the relationship between mass-produced objects and their mutating transcultural value. Inoue creates ceramic hybrid objects that are hand-cast from popular items found in urban markets—Coca-Cola bottles, Buddha statues, and Hello Kitty figurines that have been morphed with traditional Japanese symbols to inspire new ideas and questions about globalization and its transformative impact. By displaying them like vending booths derived from traditional Japanese temple fairs, Inoue investigates how cultural symbols acquire new meaning beyond their original context. Former KAM curator of Contemporary Art Tumelo Mosaka organized the exhibition.

**School of Art + Design Faculty** (October 6, 2013–January 5, 2014), **Master of Fine Arts** graduate students (April 20–May 4, 2014), and **Bachelor of Fine Arts** graduates (May 11–18, 2014). Each of these exhibitions highlighted in turn the individual achievements of faculty members and students, collectively confirming the national and international reputation of the school. The works represented a broad range of art and design studio practices that illustrate both new and established technologies in material and virtual realms. Particularly, the BFA exhibition presented the work of 120 undergraduates at a time when students’ families and friends were on campus for graduation, making KAM a lively destination for campus visitors. These student and faculty shows were curated by small teams of Art + Design faculty and KAM staff.

### 2. Installations of the Permanent Collection

**Recent Multi-Year Installations**

KAM opened its newly designed gallery devoted to the arts of Africa with the reinstallation Encounters: The Arts of Africa in October 2012. Visitors have been welcomed by a completely renovated space with a new interpretive framework, casework, lighting, layout, and entranceways into the gallery. The thematically organized installation, which includes 68 artworks from KAM’s African holdings, was inspired by the idea that objects can tell multiple stories, not only about themselves but also about the broader social contexts and often fraught global histories through which they have journeyed. Indeed, as a 21st-century museum, KAM is committed to raising awareness about the “life histories” of African artworks, as well as to the museum’s role in shaping our understanding of those histories. The new exhibition space and installation design for the African Gallery was conceived and detailed by Rice+Lipka Architects, New York. An accompanying brochure for the reinstallation was designed by Studio Blue, Chicago. KAM curator Allyson Purpura curated the reinstallation.

**Modern Sculpture: Jacques Lipchitz and Salvador Dalí** opened in May 2012 and features works by Lithuanian modernist artist Jacques Lipchitz and Spanish surrealist artist Salvador Dalí. These sculptures were selected from the museum’s permanent collection. KAM assistant curator Kathryn Koca Polite organized the installation.
FY2014 Installations
The last few years have seen more installations and small exhibitions at KAM drawn from the permanent collection. In FY2014, guest curators and KAM staff will have produced three collection-based projects, including the ones described below. These exhibitions not only showcase parts of the collection that have rarely been on view to the public, but also cost considerably less than those involving loans from other institutions and individuals.

Kathryn Koca Polite, KAM assistant curator and Illinois masters graduate in Art History, organized the following exhibitions from the museum’s 20th-century collection:

• **Surrealism and Its Influence** (May 21–July 28, 2013). The exhibition is described on page 15.

• **Correspondents of Ray Johnson** (August 30, 2013–January 5, 2014). The exhibition is described on page 16.

• **Art as Provocation** (January 24–May 4, 2014). The exhibition is described on page 16.

3. KAM Exhibitions on Tour
Since 2004, exhibitions organized by KAM have traveled to 29 cities across the United States and one in Bermuda. The resulting benefits of initiating and sharing efforts are many—increased visibility for KAM and the University of Illinois, revenue from venue fees and catalogue sales, and the creation of relationships that generate a greater ability to obtain important loans for future exhibitions.

KAM’s FY2014 traveling exhibition was:

• **Blind Field**, which was at the Eli and Edythe Broad Art Museum at Michigan State University in East Lansing, Michigan, from June 7–September 8, 2013.

KAM’s FY2015 traveling exhibitions are:

• **MetaModern**, which opens at KAM January 30, 2015, and proceeds to five venues through February 2017: Scottsdale Museum of Contemporary Art; Orlando Museum of Art; DeVos Art Museum, University of Northern Michigan; Cincinnati Art Museum, and Palm Springs Museum of Art.

• **Auto-Graphics: Drawings by Victor Ekpuk**, which was presented at KAM from January–July 2014 and will travel to The Hood Museum of Art at Dartmouth College in April 2015.

4. Selected Campus Collaborations
KAM is an engaged partner in the intellectual work of the campus, involving students and faculty in the research and development of exhibitions and museum publications, organizing interdisciplinary workshops and other exhibition programming, and inviting renowned artists and scholars to campus. Most of KAM’s exhibitions and projects actively involve Illinois faculty, students, and staff as initiators, partners, and subjects.

Increasing KAM’s integration into the Illinois curriculum and enlisting more of the intellectual assets of the campus into the museum’s exhibition and educational objectives is a major priority. As a university museum, KAM benefits greatly from the intellectual capital of faculty, students, and staff and is fortunate to have many willing collaborators across wide-ranging departments. The museum’s goal is to aggressively extend the reach and depth of these partnerships.
A selection of FY2014 collaborations include:

- **OPENSTUDIO 2** celebrated three major initiatives directed, choreographed, and performed by illustrious faculty members from the College of Fine + Applied Arts’ Department of Dance and their celebrated colleagues from across the country. The exhibition included:
  - “Sister”: choreographed by Tere O’Connor, professor in Dance, and featuring Cynthia Oliver, professor in Dance, and David Thomson, dance artist
  - “Live Dancing Archive”: danced and choreographed by Jennifer Monson, professor in Dance
  - “Dance On Video Installation”: curated by Renée Wadleigh, professor in Dance

- Public gallery conversations and artist talks are a regular KAM offering and take place in conjunction with KAM exhibitions.
  - In conjunction with OPENSTUDIO 2, Renée Wadleigh, professor of Dance, led the video screening and gallery conversation on “The Intersection of Dance and the Visual Arts.”
  - Audio artist Jeff Kolar gave a talk entitled “Transmission Alert: Sonic Practice in the Electromagnetic Spectrum.” Kolar was also the composer for the production of “Live Dancing Archive” that was part of OPENSTUDIO 2.
  - As exhibiting artists in the School of Art + Design Faculty Exhibition, Emmy Lingscheit, assistant professor in Printmaking, and Jorge Lucero, assistant professor in Art Education, participated in a gallery conversation.
  - Miriam Kienle, doctoral student candidate in Art History, conducted a gallery conversation for the exhibition Return to Sender: Ray Johnson, Robert Warner, and the New York Correspondence School. As guest curator, Kienle also hosted a screening of the following two films: Ray Johnson Correspondence School (1974) and How to Draw a Bunny (2003).
  - One of the founding members of the Guerrilla Girls conducted an informal gallery conversation and a formal lecture in conjunction with the exhibition Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond.
  - Exhibiting artist Victor Ekpuk participated in a gallery conversation along with Prita Meier, assistant professor in Art History and exhibition curator Allyson Purpura, entitled “Post-Scripts: A Conversation with Victor Ekpuk.”

- KAM co-sponsors the School of Art + Design Visitors Series, which features lectures by artists and scholars from around the world. The Visitors Series helped fund the campus visit of the following artists and scholars: Lyn Rice, Sarah Kanouse, Shiloh Krupar, Kevin Snipes, Bill Brown, Laurie Palmer, Theaster Gates, Dylan Trigg, Julian Malins, Stephanie Rothenberg, Kiff Slemmons, Jason Wallin, and Corinne May Botz.

- KAM also co-sponsors events, such as lectures, student performances, and film screenings, from various areas of campus, including: the departments of Art History, African American Studies, and Media & Cinema Studies; the Figure One Gallery; and the School of Music.

- The Faculty, MFA, and BFA Exhibitions represent the most direct ways KAM connects with the faculty and students of the School of Art + Design.

- KAM’s director, Kathleen Harleman, and School of Art + Design associate director and professor, Alan Mette, co-taught ARTE 475: Art Museum Exhibition Practice.
• KAM’s director of education, Anne Sautman, taught ARTE 260: Museums in Action both semesters.

• Dozens of courses toured KAM and focused classes and assignments on specific works of art and exhibitions. These included courses from: Art, Art Education, Art History, Studio Art, Industrial Design, Dance, College of Fine + Applied Arts Discovery courses, English, Comparative and World Literature, Music, Italian, Museum Studies, History, Anthropology, African Studies, and Gender and Women’s Studies. Museum staff members were asked by faculty and others to lead classes and give talks.

• Three times each semester KAM co-sponsored and hosted the Creative Writing Program’s VOICE Reading Series, which showcases fiction writers and poets from Illinois’ MFA program in Creative Writing.

• The Fall 2013 KAM Members’ Night featured a panel on “Current Practices in Art and Design” with multiple faculty members from the School of Art + Design.

• KAM contributed annual salary dollars to the Museum Studies initiative that is based in the Department of Anthropology.

• In Spring 2014, KAM hosted student performances created from MUS 404 / DANC 451: Improvisation, Composition, and Interdisciplinary Collaboration (), aka COLAB. Taught by Armand Beaudoin, professor of Mechanical Science and Engineering; Erik Lund, associate professor of Music; and Kirstie Simson, assistant professor of Dance, the course was a laboratory for collaborations between musicians, dancers, and engineers.

• The museum also benefits from the work of many students. One graduate assistant from Curriculum and Instruction is responsible for conducting object research, leading tours, teaching docents, and coordinating public events. Three graduate assistants from Art + Design assist the museum’s preparators with exhibition installations. Nine Library student interns are currently researching and cataloguing art reference books in KAM’s library; these records will be available to be searched and linked with works in the museum’s collection for educational and research purposes. Approximately 10–15 students each semester enroll in the service-learning course Museums in Action; these students help the museum work with elementary schools, plan and staff the Kids@Krannert family festivals, and connect with university students.

• KAM collaborated with David O’Brien, associate professor in Art History, and Wayne Pitard, director of Spurlock Museum, in supervising École du Louvre intern, Pauline Parent. For her project at KAM, Parent assisted curator Robert G. La France with research on Lorado Taft and created a related website.

• KAM hosted the student-organized Art History graduate student symposium, consisting of an exhibition and speakers.

• The following university classes used the KAM classroom and/or galleries as their regular meeting space: several sections of FAA 110: Exploring Arts and Creativity; ANTHR 362: Body, Personhood, and Culture; and GWS 301 Lab, Studio, and Practicum.

• KAM partnered with University Primary School and hosted its end-of-the-year student art exhibition.

• KAM’s registrar, Christine Saniat, is a member of the Illinois’ Preservation Working Group. She participated as a preservation specialist at the 2014 Preservation Emporium: Heirlooms, Artifacts, & Family Treasures held at the Spurlock Museum.

• KAM staff members co-presented a talk that was part of Illinois’ Public Engagement Colloquium titled “KAM–WAM: Best Practices in Building Campus-Community Collaborations.”
• KAM co-hosted the annual Fehl Memorial Lecture in Art History titled “Death in Venice: Constructing and Deconstructing Tombs in the Fourteenth Century” with Dr. Louise Bourdua.

• KAM hosted a student performance for a song-writing class with Music faculty members Julie Gunn and Stephen Taylor.

5. Service to Educators/Students and Community Engagement

Service to Educators/Students

In addition to presenting exhibitions, related programming, and family-oriented programs such as Kids@Krannert, KAM connects with educators on campus and in the community by offering a variety of educational resources and outreach initiatives:

• The Fred and Donna Giertz Education Center offers a free loan collection of 5,370 art and cultural materials suitable for preschool through adult learners. The Education Center is an active member of the Illinois Heartland Libraries System and is part of the integrated library catalogue. In FY2014, the Education Center loaned 1,576 visuals or resources. Some of these visuals were experienced in small classrooms of 5–10 students; other objects were used and made available to an entire school. In addition, the Center loaned 308 items to borrowers at other libraries throughout Illinois and as far away as Kansas and New York.

  o Seven community members volunteer in the Giertz Education Center where they assist K–12 teachers and pre-service teachers to find resources to support and enhance curriculum.

• KAM welcomes groups of all ages to the museum for Educational Tours. In FY2014, volunteer docents, Museums in Action students, and staff members conducted 270 tours, reaching over 7,292 visitors. Preschoolers through high-school-age students from Champaign and Urbana, as well as Bloomington and Chicago, received tours of KAM. Museum tours are available in Spanish and in French. In addition, university classes—including those in the departments of Art History, Rhetoric, Mathematics, East Asian Language and Culture, and Dance—used the museum collection 100 times for classroom instruction (reaching 1,437 students).

• Art-to-Go programs are held off-site and are designed to serve school-age children. The programs incorporate lively discussions about projected images from KAM’s permanent collection and special exhibitions, and often a hands-on component. KAM’s education coordinator and Museums in Action students conduct the Art-to-Go visits, which reach public schools and home schools throughout the region.

• Teacher Workshops use KAM’s permanent collection and special exhibitions to illustrate issues in education, such as multiculturalism. The workshops provide teachers with lesson plans, teaching strategies, and practical skills for integrating visual arts into their classroom curriculum. Participating teachers earn credit toward certification through the university’s Continuing Education program. The Fall 2013 Workshop focused on “Using the Common Core to Explore ‘What is Art?’ and ‘What is a Museum?’.” The Spring 2014 Workshop was titled “Off the Wall: Bringing Artwork to Life Using Dramatic Approaches and Literacy Strategies.”

• KAM’s education department stays in contact with regional teachers by sending out its Teacher E-News two to three times per semester.

• KAM partnered with two area schools for Art-to-Go lessons. In Fall 2013, university students enrolled in Museums in Action visited Urbana’s Leal Elementary School and presented lessons to two classrooms. A few weeks later, these same college students led museum tours for these children. In Spring 2014, Museums in Action students worked with Champaign’s Westview Elementary School to present a similar Art-to-Go experience.
• KAM docents led tours for **Champaign’s 35 public school kindergarten classes** during Spring 2014. These tours focused on the theme “Homes Across Time and Place” and connected with the district’s social studies unit on families.

• In FY2012, KAM initiated **Krannert Art Museum–Week at the Museum (KAM–WAM)**. The concept was to offer a program to elementary schools that expanded upon the typical museum field trip. It was to be a true collaboration, where schools and the museum could learn from each other; provide interdisciplinary, engaging learning opportunities for students based on the art in the museum; and create an experience that would encourage teachers, students, and families to perceive KAM and the university as accessible and transformative forces in the community. In FY2014, the very popular program was expanded to include two additional levels of engagement: the less-intensive **KAM–BAM** one-day option and the longer **KAM–JAM** professional development level. In the past year, 400 students participated in the program from the following six elementary schools: Wiley and Yankee Ridge (Urbana), and Robeson, South Side, Garden Hills, and Stratton (Champaign).

The program has attracted financial support from individuals, foundations, and Illinois’ Office of Public Engagement. The superintendents of the Champaign and Urbana Public School Districts encouraged all elementary school principals to participate in the program, and are covering expenses related to buses and substitute teachers. Letters with enthusiastic responses to the experience have been submitted from dozens of teachers, principals, superintendents, and parents.

• Anne Sautman, KAM director of Education, continues to partner with Carol Mauck, co-director of the **Circle of Friends Adult Day Center** in Champaign, to offer monthly social engagement tours for people living with dementia.

• Anne Sautman, KAM director of Education, participated in the 2014–2015 **Educator Preview** hosted by **Krannert Center for the Performing Arts**.

**Community Support and Engagement**

More than 150 volunteers from the community and campus are actively involved with KAM, assisting with docent-guided tours, working in the Education Center, studying the collection, and organizing receptions and fundraising events.

In 2014, the Krannert Art Museum Council celebrated its 50th anniversary. An independent support group of 79 active and 37 sustaining members, the Council was established in 1964 to advocate for the museum. It is involved with a variety of activities that range from hosting opening receptions for exhibitions and planning art-related tours, to organizing two luncheon/lectures per year. Council members also help coordinate and support the annual spring fundraiser and museum benefit, Petals & Paintings, by participating in marketing and fundraising for the event, as well as serving as greeters for the weekend. (The event coincides with Illinois’ Moms Weekend, thereby attracting thousands of students and their families.)

In 2011 a new Council committee was formed—the garden committee—comprised of 19 members. These volunteers have spent countless hours in the spring, summer, and fall working to restore and care for the museum’s gardens. This has been an important initiative for the Council and, as a result, a small fundraising project grew out of it. Photos were taken of the garden at various times of the year and a perpetual calendar was created using these seasonal photographs. The garden committee and the calendar project are just two examples of the renewed energy and enthusiasm of the KAM Council. Their dedication to and interest in the museum has been invaluable.

Many of KAM’s most significant benefactors are long-standing members of the campus and larger community who are deeply committed to the museum’s mission. KAM connects with the larger community in many additional ways. Examples of engagement with the local community this past year include the following initiatives:
• **Private Members** and **Public Receptions** are excellent opportunities to attract large numbers from campus and the community for the openings of KAM’s new exhibitions. The receptions often involve opportunities to meet exhibiting artist(s) and talk with curator(s).

• KAM has 21 members in its **volunteer docent** team. KAM docents lead tours of the museum’s permanent collection and special exhibitions for K–12 students and adult groups. In addition to giving tours, docents attend approximately eight training sessions per semester to continue to learn about the museum’s collection and exhibitions and ways to share the art with different age groups.

• This past year KAM was again a venue for the **Pygmalion Music Festival**. The festival features both local and national indie-rock talent and is a popular event in the Champaign-Urbana community. Four bands/individuals performed in the Link Gallery, including Emily Otnes, Bone Jugs N Harmony, Count this Penny, and The 92s.

• KAM, together with the School of Art + Design, hosted the **Fourth Annual Area High School Art Exhibition** (December 12, 2013 —January 5, 2014) in the Link Gallery. The exhibition was an opportunity for high school art students from nine local schools to present their work to the community.

• **SPEAK (Song, Poetry, Expression, Art, and Knowledge) Café** unites the university and local community in a celebration of hip-hop activism and Black Power expression. Held monthly in KAM’s Palette Café, this is an open-microphone public space, coordinated by Aaron Ammons, local poet and social activist. SPEAK Café is a collaboration with the African-American Studies and Research Program. It is co-sponsored by African-American Studies, Bruce D. Nesbitt African American Cultural Center, 40 North/88 West, and KAM.

• **Kids@Krannert** is a family event consisting of hands-on art projects and interactive explorations of exhibitions. This popular event is offered twice per semester.

• The **Sudden Sound Concert Series** presents leading artists in the fields of improvised music and jazz avant-garde, establishing KAM as a destination for enthusiasts of today’s most progressive music from the United States and abroad. The series, comprised of four concerts a year, is curated by Jason Finkelman, a talented member of the local music community. In Fall 2013, the series featured the William Parker Quartet as well as Adam Rudolph and Ralph Jones, while Spring 2014 brought the NGO Nakatani Gong Orchestra and the Chicago Underground Duo. The series is co-sponsored by the Edwards Foundation Arts Fund, MMS Rentals & Production and KAM with in-kind support provided by WEFT, 90.1 FM.

• **Petals & Paintings** is an annual exhibition curated by Rick Orr, a member of the American Institute of Floral Designers and a longtime resident of Champaign-Urbana, which features innovative floral arrangements inspired by works from the museum’s permanent collection. The displays are created by award-winning floral designers from across the Midwest. The opening night of Petals & Paintings is a fundraiser for the museum. The scheduling of the two-day free exhibition overlaps with Illinois’ Moms Weekend, attracting thousands of students, their families, and members of the larger community to the museum. 2014 marked the event’s 22nd year; proceeds from the fundraiser benefited three museum initiatives: the conservation of a work of art; KAM–WAM, an education outreach program; and the renovation of the museum’s foyer.

• A Friday lunchtime series of **free yoga classes** is offered throughout the year to continue to make KAM a more welcoming place for an increasingly diverse audience. Due to popular demand, a second weekly yoga class is provided for KAM members.

• Twice yearly, members of the Krannert Art Museum Council organize **public luncheon lectures**. Robert G. L. France, KAM’s curator of Pre-Modern art, spoke in Fall 2013 about “Lorado Taft: The Chicago Years.” Chancellor Phyllis Wise spoke on May 2, 2014 about “The Intersection of Arts and Higher Education: Delivering on the Promise of a Comprehensive Land-Grant University.”
• KAM has also connected with the *tango community* and has been offering three tango dancing events each semester along with live tango music by Tangotta (Armand Beaudoin, bass/cello; Dorothy Martirano, violin; Chris Reyman, keyboard and accordion; and George Turner, guitar). The events are organized and promoted by Melih Sener and Chantelle Houglund.

• KAM partnered with **CUDO (The Champaign-Urbana Design Org)** to host PechaKucha Night Champaign-Urbana on May 31, 2014. This popular event consisted of presentations from brilliant (and eclectic) minds, each showing 20 slides for 20 seconds.

• Since 2006, KAM has partnered with Rantoul Township High School to offer the **Art Speak Teen Program**. Art Speak is a high-school internship program that provides ethnically diverse high school students the opportunity to experience the multifaceted and multicultural offerings at KAM. Students participate in an end-of-the-semester reception at the museum where they host their family and friends in tours of an exhibition of their own artwork.

• As part of the **Museums at the Crossroads Consortium**, KAM and other museums in Champaign County sponsored a music stage at Urbana’s Sweetcorn Festival.

• KAM partnered with the **Orpheum Children’s Science Museum** by hosting a session for their Girls Do Science Club.

### 6. Collection Care Efforts

KAM’s Conservation Committee evaluates the collection and prioritizes conservation projects. In 2014, the museum was fortunate that a New York conservator specializing in repainting Yves Klein’s sculptures was available to restore the surface of KAM’s *Venus Bleue*. Another large project, the conservation of the David Teniers II painting and frame, will require two conservators and several months in order to restore the work for exhibition. KAM has retained Andrej Dajnowski, the conservator of the university’s Alma Mater sculpture, to treat five of KAM’s outdoor sculptures next year. Smaller projects that rely on KAM staff skills for matting and framing also continue.

Individual artworks conserved (or to be conserved):

• **Anonymous, Parable of the Prodigal Son**: glass restoration
• **Armand Pierre Fernandez, Untitled (French Horns Table)**: sculpture restoration
• **Mali Marka Mask**: sculpture restoration
• **Yves Klein, Venus Bleue**: sculpture restoration
• **Jess Collins, The Hang’d Man: Tarot XIII**: Plexiglas replacement
• **Zana Soro Senufo, Helmet Mask**: cleaning and surface treatment
• **William Quirt, I’m Going Away, Far, Far Away Into the Distance, Never to Return—Goodbye**: painting conservation
• **David Teniers II, The Artist with a Fortune Teller in a Landscape with a Hovel and a Castle**: painting and frame conservation, 2014–2015
• **Mirko, The Initiate**: outdoor sculpture treatment 2015
• **Tom Otterness, four outdoor sculptures**: treatment 2015
• **Frank Stella, Kozangrodek III**: sculpture restoration 2015
• **Gabriele Münter, The Blue Gable**: painting conservation 2015

A 2011 FAA Creative Research Award was granted to FAA Visual Resources Curator Sarah Christensen to support digitization and cataloguing of KAM’s works on paper. KAM staff collaborated with Illinois’ Library Digital Content Creation Unit to create high-resolution digital images from the print collection. The digital files were transferred to Shared Shelf and catalogued by the Visual Resources Curator and an assistant for upload to ARTstor. During the process, Robert G. La France, KAM curator, reviewed the approximate 4,500 print records and updated about 1,000 based upon his research. To date, the digitization of the prints and the review
process has been completed. Under the supervision of Sarah Christensen, the Shared Shelf database has been sent to ARTstor Digital Library for processing. The images and information will be available for researchers once the contract is finalized in 2015.

7. Acquisitions and Loans

Acquisitions

Potential donations are carefully assessed for their contribution to the collection and to teaching objectives. KAM’s Acquisitions Committee, comprised of faculty from the College of Fine + Applied Arts, meets usually once per semester to approve or reject potential gifts and purchases. In 2014, 186 works (gifts and purchases) were acquired, including:

- Andy Warhol (six prints)
- Alexander Calder (drawing)
- John McKay, Quaich (silver)
- Pap boat (silver)
- Pair of telescopic candlesticks
- Emil James Bistram (painting)
- Allen Stringfellow (two collages)
- Théodore Gericault (twelve prints)
- Eugène Delacroix (six prints)
- Walter Wellington Quirt (painting)
- Erte (ten prints)
- Ellen Lanyon (two prints, two paintings, one drawing)
- Victor Ekpuk (one drawing, two collages)
- Alexander Corazzo (gouache painting)
- Richard Koppe (three gouache paintings)
- Guerrilla Girls portfolio (88 projects)
- Zhang Lijie (two digital chromatic prints)
- Yu Haibo (digital chromatic print)
- Zhou Hai (two digital chromatic prints)
- Tamen (two digital chromatic prints)
- Howard Finster (wood sculpture)
- Robert Matta (lithograph)
- Purvis Young (painted poster board)
- Willie Cole (sculpture)
- Donna Ferrato (twenty photographs)
- Adriaen Cornelisz Beeldemaker (two paintings)
- John C. McRae (print)
- Philip Baldwin and Monica Guggisberg (contemporary glass sculpture)
- David Bennett (contemporary glass sculpture)
- Laura de Santillana (contemporary glass sculpture)
- Ivana Sramkova (contemporary glass sculpture)
- Paul Nelson (contemporary glass sculpture)
- Zinadu Saro-Wiwa (four giclée prints)

Loans

KAM also welcomes the opportunity to share important works from its collection with other museums and institutions. By lending, KAM gains valuable scholarship and visibility for its works and develops collegial relationships with others that encourage loans to KAM’s own exhibitions.
KAM's current loan commitments include the following:

- Pierre Daura, *Louise and Martha*, ca. 1950, oil on board—Indiana University Art Museum, Bloomington, Indiana; Georgia Museum of Art, Athens, Georgia; Daura Gallery, Lynchburg College, Lynchburg, Virginia; and Harnett Museum of Art, University of Richmond, Richmond, Virginia


- Master of the Saint Ursula Legend (attributed), *The Virgin and Child with Saints Augustine, John the Baptist, Monica, and Nicholas of Tolentino*, ca. 1480, oil on cradled panel—Scuderie del Quirinale, Rome, Italy

- Margarita Worth, *Seraph*, 1952, lignum vitae—Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska

- Five Chinese objects: glazed terracotta horse, beaker vase, bottle vase, Maitreya white marble, bronze food vessel—Spurlock Museum, University of Illinois

8. Publications and Marketing Efforts

Publications

KAM has an active publications program that generates and distributes major exhibition catalogues as well as smaller-scale exhibition brochures and materials. A special distribution agreement with the University of Washington Press results in increased revenue and visibility for the museum’s catalogues.

The following reflects recent publication efforts:

- A tri-fold brochure was produced for the exhibition *Return to Sender: Ray Johnson, Robert Warner, and the New York Correspondence School* (August 30, 2013–January 5, 2014). The brochure featured multiple images of collages included in the exhibition as well as an essay by Miriam Kienle, guest curator and Ph.D. graduate student in Art History. The brochure, designed by Studio Blue, was made available to visitors free of charge.

- KAM published two issues of *Krannert Art Museum News* (KAM’s biannual newsletter), as well as two calendars and exhibition announcement cards.

- KAM also published three informational brochures for the museum: a museum overview/membership brochure, a guide to education programs, and a museum map. The trio, also designed by Studio Blue, has formed the center of the museum’s external marketing that also includes signage, outdoor advertising, and exhibit/presentation displays.

Marketing Efforts

Marketing at KAM is accomplished in a variety of ways to target a wide and diverse audience. At the beginning of each semester, 2,450 copies of *Krannert Art Museum News* are printed and sent out to members, donors, business sponsors, and peer art museums, as well as to university deans, directors, department heads, FAA faculty, and academic professionals. In addition, 6,600 calendars of exhibitions and events are printed and distributed to faculty and colleges, and to an extensive list that includes media, park districts, libraries, art galleries, and a variety of other venues.

Five thousand printed exhibition announcements are sent each semester to the list above; an electronic version of the announcement is also sent to FAA faculty, staff, teaching assistants, and students, as well as to the English department graduate students, colleagues at IPRH, OIIR, the Office of International Programs, the College of Business, and student affairs/communication colleagues in the College of Liberal Arts.
In addition to print materials, the museum emails **KAM eNews**, a weekly update of upcoming events and exhibitions sent to over 900 students, faculty, staff, and members of the community. The museum also distributes a monthly **Teacher eNews** to over 600 area teachers who partner with KAM on arts education initiatives, including teacher workshops and KAM–WAM programs. KAM’s Facebook page connects with more than 1,900 fans and its Twitter account, initiated in July 2013, gathered a following of more than 800 users in its first year. These electronic and social media outlets are used to promote the museum’s exhibitions and events, but also to support the communications and marketing efforts of units within the college and the university at large.

Throughout FY2014 KAM was recognized with over 225 mentions in media venues. Most of these were feature articles with images of exhibitions and/or events. The museum website has served the needs of more than 30,500 unique visitors, including referral traffic from over 370 online venues.

### 9. Grants and Other Financial Awards

Recent grants and other financial awards to KAM include the following (with projects funded in parentheses):

**Federal**
- National Endowment for the Humanities Planning Grant (*World on the Horizon: Swahili Arts Across the Indian Ocean Museum* exhibition)

**State and City**
- Illinois Arts Council (exhibition and program funding)
- Champaign Unit 4 Schools (KAM–WAM)
- Rantoul Township High Schools (ArtSpeak)

**Corporate Partnerships**
- Fox Development Corporation
- Busey Bank
- News-Gazette, Inc.

**Foundations**
- O.P. & W.E. Edwards Foundation Arts Fund (*Sudden Sound Concert Series*)
- Lumpkin Family Foundation (KAM-WAM)
- Elizabeth Firestone Graham Foundation (*MetaModern* catalogue)

**University of Illinois**
- Public Engagement Grant (KAM–WAM)
- Student Sustainability Committee (LED Lamp Retrofit Project)
- Academic Professional Development Fund (Kim Sissons: EmbARK Fundamentals & System Administration; Anne Sautman: National Art Education Association Museum Education conference)
- Campus Research Board (Robert G. La France: Italian Renaissance artist Timoteo Viti)

**FAA**
- Frances P. Rohlen Visiting Artists Fund (*MetaModern*)
- School of Art + Design Ed Zagorski Visitors Series (*Artists Including Me: William Wegman*)
- Creative Research Award (*World on the Horizon: Swahili Arts Across the Indian Ocean Museum* exhibition)
- School of Art + Design Visitors Series (*MetaModern*)
- Special Grants (Virginia Erickson: Illinois Art Education Association conference; Robert G. La France: Renaissance Society of America National Conference; Walter Wilson: Campbell Center for Historic Preservation Basic Installation of Art and Artifacts course support)
STAFF

The selection of FY2014 accomplishments and service-related activities listed below speaks to the strong talents, professional standings, and energetic participation of KAM’s staff.

10. External Conferences, Lectures, Juries, Committees, Associations, etc.

Contributions by Robert G. La France, curator:
• Gave a lecture at the historic Cliff Dweller’s Club, Chicago, Illinois, on the artist Lorado Taft
• Serves on the Executive Board of the Renaissance Society of America as Development Chair (2013–2016)

Contribution by Amy Powell, curator of modern and contemporary art:
• Gave a public lecture, “Art, Politics, and Environment in Zina Saro-Wiwa’s Port Harcourt Project,” and met with students at Wheaton College in Norton, MA (November 2014)

Contributions by Allyson Purpura, curator of African art:
• Presented a paper at the College Art Association, Chicago, Illinois, on panel “Other Asias” (February 2014)
• Presented a paper at the Triennial Meeting of the Arts Council of the African Studies Association on panel “Africa Eastward” at Brooklyn Museum, New York, New York (March 2014)
• Participated on Association of Art Museum Curators Committee to nominate prizewinner for excellence in catalogues from museums with budgets between $4–20 million
• Participated on a public roundtable at the National Museum of African Art, Smithsonian Institution, Washington, D.C., for “Connecting the Gems of the Indian Ocean” program (November 2014)

Contribution by Kathryn Koca Polite, assistant curator and publications specialist:
• Committee Member for Art in the Park, Galesburg Civic Art Center

Contributions by Christine Saniat, museum registrar and exhibitions director:
• Member of the American Alliance of Museums (AAM) Registrars Committee
• Member of the Association of Registrars and Collections Specialists (ARCS)

Contributions by Walter Wilson, design and installation specialist:
• Taught course titled “Introduction to Art and Artifact Installation” at the Campbell Center for Historic Preservation Studies, Mount Carroll, Illinois (September 2013)

Contributions by Virginia Erickson, coordinator of Education:
• Served as the museum education representative on the Board of the Illinois Art Education Association
• Facilitated “Time to Talk: Museum Programs” at the Illinois Art Education Association Conference in Lisle, Illinois
• Represented Special Libraries on the SHARE Circulation and Resource Sharing Committee for Illinois Heartland Libraries System
• Judged Arts & Crafts Show at the Greater Federation of Women’s Clubs Conference in Bloomington, Illinois (May 2014)

Contributions by Anne Sautman, director of education:
• Co-presented a session titled “How a Week at the Museum Strengthens Student and Teacher Relationships” at the National Art Education Association Conference in San Diego, California. Fellow presenters were three Champaign and Urbana art teachers.
• Co-presented a session titled “Museums and Schools Working Together” at the National Art Education Association Pre-Conference for Museum Educators in San Diego, California
• Served on the art education committee of 40 North/88 West and judged 40 North’s “The Eric Show” of high school art
Contributions by Kathleen Harleman, director:

• Presenter for “University Museums as Laboratories of Innovation” panel organized by the Fowler Museum, University of California at Los Angeles (November 2013)
• Illinois Arts Council Fine Arts Review committee for the Art in Architecture Program (Capital Development Board), Integrated Bioprocessing Research Laboratory
• Peer reviewer for American Alliance of Museums accreditations
• Member of Contemporary Art Museum Directors Group

Contribution by Julia Kelly, communications and marketing specialist:

• Member of American Institute of Graphic Arts (AIGA), Chicago chapter

11. Publications

Katie Koca-Polite, assistant curator, and Kathleen Harleman, director:

• Artists Including Me: William Wegman, 2015 (brochure accompanying KAM-organized exhibition).

Robert G. La France, curator:

• “Exorcising the Borgia from Urbino,” Renaissance Quarterly (accepted for publication; expected February 2015).

Amy Powell, curator of contemporary and modern art:

• “Museum with Room for (Ms.)understanding: Notes from a Curator-Participant,” Room to be (Ms.)understood: A Social Sculpture Workshop with Lynne McCabe exh. cat. Houston, TX: Blaffer Art Museum, 2015. (forthcoming)

Allyson Purpura, curator of African art:

• Eight-minute film on the recent work of Victor Ekpuk (for KAM-organized exhibition)
• Nnenna Okore, 2015 (brochure accompanying KAM-organized exhibition) (forthcoming)
APPENDIX F
SUMMARY LIST OF FY2016 GOALS
SUMMARY OF KAM’S FY2016 STRATEGIC GOALS (listed alphabetically):

ACADEMIC LIAISON
• Hire curator of European and American Art/Academic Liaison to generate creative, scholarly exhibitions, publications, and programming that increase KAM’s national and international profile and dynamic partnerships with academic departments across the university
  Responsible: Allyson Purpura
  Deadline: March 2015

• Increase collaborative opportunities at KAM for faculty and students
  Responsible: Anne Sautman
  Deadline: December 2015

• Balance gallery access between K-12 and campus demands
  Responsible: Anne Sautman
  Deadline: December 2015

BUDGET
• Develop a transparent and user-friendly financial reporting system for staff and program managers
  Responsible: Claudia Corlett-Stahl
  Deadline: December 2015

COLLECTION
• Implement a standardized and searchable collection database with improved functionality that allows greater accessibility to information on KAM’s collection via a web component
  Responsible: Kim Sissons
  Deadline: March 2016

EDUCATION
• Sustain and expand Krannert Art Museum–Week at the Museum (KAM–WAM)
  Responsible: Anne Sautman and Brenda Nardi
  Deadline: June 2016

FUNDRAISING
• Implement a five-year fundraising initiative through dramatically increased giving in the following four areas: current use funds; annual funds; deferred gifts; and works of art
  Responsible: Brenda Nardi and Kathleen Harleman
  Ongoing until FY2019

MARKETING
• Determine measurable goals regarding publicity, attendance, etc.
  Responsible: Julia Kelly
  Deadline: March 2015

• Set priorities for marketing/publicity related to museum renovations
  Responsible: Julia Kelly
  Deadline: June 2015

• Work with collection team and FAA IT to integrate Embark project with KAM website, including option of licensing eMuseum interface
  Responsible: Julia Kelly
  Deadline: June 2015
• Identify key markets and engagement strategies to access markets, including Chicago/national, museums/academic peer museums, area visitors, international visitors, prospects/students/parents/alumni
  Responsible: Julia Kelly
  Deadline: December 2015

RENOVATIONS
• Develop architectural/installation designs and schedules for renovating galleries and public spaces; implement renovations.
  Responsible: Kathleen Harleman
  Ongoing (construction in four main floor galleries to begin Fall 2015)