



Art Museum Image Consortium  
[www.amico.org](http://www.amico.org)

January 12, 2000

To: AMICO Board

From: Jennifer Trant

Subject: AMICO Board Meeting Briefing Package

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Dear AMICO Board Members,

The briefing package for the annual meeting, to be held at the Phoenix Museum of Art, January 21, 2000, (3:00 - 5:00 pm) follows. Please review these documents prior to our meeting. A PDF version of this package is also available on the AMICO Members private web site, at <http://www.members.amico.org>, linked to the Board page. (You can open this file with Adobe Acrobat).

If your institution will not be represented at the meeting, please complete and return the PROXY ballot, immediately following this cover sheet. This will allow AMICO to conduct necessary business at our annual meeting.

Please RSVP to Jennifer Trant, AMICO Executive Director <[jtrant@amico.org](mailto:jtrant@amico.org)> if you have not already done so.

Feel free to contact the AMICO office (412 422 8533 or [jtrant@amico.org](mailto:jtrant@amico.org)) if you have any questions about the Meeting.

I look forward to seeing you in Phoenix.

jennifer.

J. Trant  
AMICO Executive Director



## PROXY

I will be unable to attend or send a representative to the meeting of the Board of Directors of the Art Museum Image Consortium Inc. to be held at the Phoenix Museum of Art on January 21, 2000.

I therefore give the Chairman of AMICO the right to cast my vote in such a manner as the Executive Committee directs.

Special instructions (if any):

\_\_\_\_\_  
Signed

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Member Institution

Please return this form,  
**NO LATER THAN WEDNESDAY JANUARY 19, 2000**  
to:

J. Trant  
Executive Director  
Art Museum Image Consortium  
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Pittsburgh, PA  
15217  
USA

Fax: 412 422 8594



**Art Museum Image Consortium**  
*Enabling Educational Access to Museum Multimedia*

**Annual Board Meeting**  
**Friday January 21, 2000**  
**3:00 - 5:00pm**

**Boardroom, Phoenix Museum of Art**  
**1625 North Central Avenue**  
**Phoenix, Arizona**

## **Agenda**

### **1. Call to Order and Review of Agenda**

### **2. Minutes from Last Meeting**

*Attachment: A. Draft Minutes of Meeting January 26, 1999*

### **3. Election of Chairman and Executive Committee**

*Attachments: B. AMICO Board Members*

*C. Slate of Officers and Executive Committee Members*

### **4. Update on Activities**

*Attachment: D. Accomplishments, Deadlines and Targets*

- **University Testbed Project**

*Attachments: E. Report, and User Studies Summary*

- **Artists Rights Societies**

*Attachment: F. Letter of Agreement with ARS (Confidential)*

### **5. Committee Reports**

- **Treasurers Report (Anderson)**

*Attachments: G. 1998/99 Audited Financial Statement*

*H. Budget Report: 1999/2000 Year to Date*

*I. Fundraising Status Report and Strategy*

- **Membership**

*Attachments: J. New Members*

*K. Proposed Revisions to Membership Requirements*

### **6. AMICO Library Use**

- **Subscriptions and Distributors**

*Attachment: L. Distribution Report*

- **Consortial Pricing**

*Attachment: M. Consortial Pricing Proposal*

- **Library School Use**

*Attachment: N. Proposal for Library School Use*

### **7. Marketing and Public Relations**

- Brochure distribution, and advertising

*Attachments: O. Brochure and P. CAA Program Advertisement*

- Papers, presentations and articles

*Attachment: P. List of papers and presentations on AMICO*

### **8. Issues for the Future**

- Potential Collaborations

### **9. Other Business**

### **10. Adjournment**



**Art Museum Image Consortium**  
*Enabling Educational Access to Museum Multimedia*

**Board Meeting**  
**January 26, 1999**  
**2:00pm - 4:00 pm.**  
**Museum of Contemporary Art, San Diego, California**

**DRAFT Minutes**

**In Attendance:**

Chairman: Harry S. Parker III, Fine Art Museums of San Francisco

Members represented:

Asia Society Galleries, Vishakha Desai  
Center for Creative Photography, Terry Pitts  
Cleveland Museum of Art, Bob Bergman  
Frick Collection and Art Reference Library, Samuel Sachs  
George Eastman House, Anthony Bannon  
J. Paul Getty Museum, Ken Hamma for John Walsh  
Musée d'art contemporain de Montréal, Marcel Brisebois  
Museum of Contemporary Art, San Diego, Hugh Davies & Charles Castle  
San Jose Museum of Art, Josie Callan  
Davis Museum and Cultural Center, Susan Taylor  
Whitney Museum of American Art, Maxwell Anderson

Regrets: Albright Knox Art Gallery (Schultz expected)  
Art Gallery of Ontario  
Art Institute of Chicago (Wood possibly expected)  
Library of Congress  
Los Angeles County Museum of Art (Bodell for Beale expected)  
Musée des beaux arts de Montréal  
Museum of Fine Arts, Boston  
Metropolitan Museum of Art  
Minneapolis Institute of Arts  
National Gallery of Canada  
National Museum of American Art  
Philadelphia Museum of Art  
San Francisco Museum of Modern Art  
Walker Art Centre

Guests: Jim Michalko, President, The Research Libraries Group Inc. (RLG)  
Mimi Gaudieri, AAMD

Staff: Jennifer Trant, AMICO Executive Director  
David Bearman, AMICO Director of Strategy and Research

**1. Call to Order**

Chairman Harry Parker called the meeting to order at 2:05 pm. The Agenda was accepted as circulated.

**2. Minutes of Previous Meeting**

The Chairman asked for and received unanimous approval for the minutes of the previous meeting.

**3. Executive Committee Membership**

It was moved by Hugh Davies and seconded by Bob Bergman that Samuel Sachs of The Frick Collection be named to the Executive Committee to take up the position vacated by Shirley Thomson upon her retirement from the National Gallery of Canada. Approved unanimously.

**4. Update on Activities**

Jennifer Trant, AMICO Executive Director, reviewed recent Activities and Upcoming Deadlines (through July 1, 1999) with the Board. These are summarized in an attachment to the Agenda. Deadlines include submission of works to the 1999-2000 Library and research activities, including focus group and other evaluation studies. Trant also reviewed the major targets identified for 1999-2003 including membership growth at a rate averaging one new member per month, Library growth from 40,000 to 250,000 works, extension of the subscriptions to university students, public libraries, and K-12 students, all leading to debt free, self-sufficiency by 2003.

Trant shared with the Board some background on the progress of the University Testbed project, now entering its sixth month. This included publicity attracted by the University of Alberta, descriptions of focus groups research (proposed for funding by the J. Paul Getty Trust Grants program, and evaluation of online usage (conducted by Cornell University on behalf of AMICO). She also provided the Board with an announcement of the forthcoming AMICO meeting with the University Testbed participants on June 3-4, 1999. Finally, Trant reported on the IUPUI project, funded by IMLS, which is scheduled to begin in February, with hiring of a project manager.

Screen shots of the Web Site ([www.amico.org](http://www.amico.org)) were discussed and reviewed. This site, hosted by the Art Museum Network, is our electronic brochure, offering potential users background information on AMICO and providing a searchable catalog of 'thumbnails' (small images and abbreviated text) of the entire AMICO Library. The chairman thanked Max Anderson and the Art Museum Network (owned by the Whitney Museum of American Art) for providing this service to AMICO.

**5. Report from Research Libraries Group, the first AMICO Distributor**

Jennifer Trant introduced our guest, Jim Michalko, President of the Research Libraries Group, the distributor of the AMICO Library during the Testbed year.

Michalko began with an introduction to RLG, a non-profit membership organization, that brings together libraries and research institutions to share information online. RLG is not a trade association. He reviewed RLG's mission statement and described its membership (universities and research organizations). RLG members pay annual dues – "general" members at \$40K; and "special" members at \$4k. In addition, they pay for the actual services they use - like the AMICO Library. RLG engages in programmatic activities (such as conservation, development of specialized databases, etc.) and operational activities (ongoing provision of such as bibliographic databases).

This year RLG will launch its newest data service - Museum Resources. At its heart will be the AMICO Library. In addition, it will include Citation Resources, Member Resources, Commercial Suppliers, Image and Reference databases. To illustrate the nature of the service, and the nature of the AMICO Library as viewed through RLG, he then gave a demonstration of "Eureka", the RLG interface to AMICO. RLG has invested significantly in the enhancement of the Eureka system to deliver the AMICO Library and other like resources.

All Museum Members of AMICO have unlimited access to the AMICO Library as delivered by RLG (and any other distributor).

The Board spent a few minutes questioning Michalko after the demonstration. In the course of his remarks, Michalko mentioned there were between 30 and 60 user sessions a day on the AMICO Library. Future challenges for RLG and AMICO include the rapid continuing technical evolution, influencing and responding to evolving museum practice and policy, developing solid business relations and providing AMICO direction for further development. In his view, the crucial issue for AMICO is to "preserve the brand".

Harry Parker thanked Jim Michalko for his and RLG's efforts on behalf of AMICO. Michalko left the meeting at this point.

## **6. Treasurer's Report**

Max Anderson, AMICO Treasurer, reviewed with the Board the budget statements circulated with the Agenda. These included statements of FY 97/98 actual expenses, FY 98/99 Budgets and FY 98/99 Q1-2 expenses. Five year budget projections were also prepared by AMICO staff.

Statements showed the current year (FY 98/99) with a budgeted deficit of \$49,000 and cumulative debt of \$385,000 which would be paid off by 2002 with an annual surplus projected at \$134,000. Ken Hama questioned why the five year budget in 2000 shows decrease in cumulative debt (which was explained to be as a consequence of the slight surplus of income over expenses shown that year).

The Executive Committee reported two principles that guide its budget discussions. First, AMICO should break even over 5 years. Secondly, income from licenses should balance that from membership dues as soon as possible.

Harry Parker reminded the Board that the Art Museum Network (AMN), Archives & Museum Informatics (A&MI), and Michael Shapiro Esq., had all agreed to assist the start-up of AMICO by providing services for which they have not billed. AMICO has agreed to provide payment for these services, should it be able to do so in the future. Bob Bergman moved that Board extend thanks, and recognize this debt to AMN, Michael Shapiro, and A&MI. Vishakha Desai seconded the motion, which carried unanimously.

It was agreed that a 1999-2000 budget would be prepared by AMICO staff and submitted to the Executive Committee and Board at its meeting in June 1999.

## **7. Fundraising Status Report**

The Treasurer then reviewed the status of AMICO's fundraising activity. We've received a planning grant from the Mellon Foundation, and support from the Delmas Foundation for planning a submission to the National Science Foundation's Digital Libraries Initiative program. Our partner, IUPUI, has also received an IMLS National Leadership Grant for the delivery of the AMICO Library to K-12 and Public Library users in Indianapolis.

We have one application pending at the Grant Program of the J. Paul Getty Trust, for support for a series of Focus Groups to study the needs of users of the AMICO Library.

To date, we have not been successful in our search for operating support for the startup of AMICO. Members of the Board were encouraged to contact Max Anderson with their ideas for development targets.

## **8. Membership Committee Report**

Robert Bergman, Membership Committee chairman, reported that AMICO had three new members join in the fall. He welcomed The Frick Collection and Art Reference Library, The Library of Congress, and the Whitney Museum of American Art to AMICO.

Bergman noted that our membership growth objective is to recruit 1 new member per month on on-going basis, and that thus far, we are not meeting that target. AMICO Members were encouraged to discuss membership with their colleagues and encourage others to join.

Max Anderson suggested that a recruitment strategy might be to encourage some institutions to participate in order to help them do their collections management better (he notes that Willoughby and Gallery Systems have promised to provide "AMICO export" facilities). Bob Bergman pointed out that this might be a two-sided argument in light of reports (Josie Callan, and others) that participating in AMICO is hard. All agreed that more potential members needed to be approached during the upcoming AAMD meetings.

Bergman then introduced the new draft of the AMICO Membership Agreement, that clarifies some terms of membership, as requested by the Los Angeles County Museum of Art and the Walker Art Center, particularly with regard to indemnification and insurance. Changes are shown on the marked-up copy of the Agreement, distributed with the Agenda. Future members will sign this new Agreement. IF approved, existing members MAY sign the agreement, but are not required to as they have Agreements in place

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment A: DRAFT Minutes of Previous Meeting**

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already. Copies of the each members' Agreement have been circulated to all members. It was moved by Max Anderson and seconded by Hugh Davies that the changes to the AMICO Membership Agreement be accepted. Approved unanimously.

Jennifer Trant summarized questions about AMICO's insurance that had been raised in light of the changes in the Membership Agreement. Members wished to be sure that AMICO was adequately protected. A copy of a letter to our Account Manager at Huntington Block, detailing these questions, was circulated with the Agenda. Trant agreed to report to the Executive Committee on the reply.

**9. Library Distribution**

The Distributors status report was presented by David Bearman. It shows that we are reaching our goal of developing multiple vehicles for users to access the AMICO Library. Of interest, particularly as they offer a local funding opportunity, are the state-wide distribution prospects with the California Digital Library and the OhioLINK network.

**10. Library Growth**

AMICO Members have made great strides in creating the first edition of the AMICO Library. However, a 20,000 work collection just begins to scratch the surface. Users will judge AMICO's utility and our success by the size and content of the AMICO Library. A set of Library growth projections were circulated with the Agenda. These were discussed in terms of new contributions by existing members, and in the recruiting of new AMICO Members. The target of an AMICO Library totaling 250,000 works in five years was affirmed.

**11. Artists Rights**

Jennifer Trant reported on progress being made by AMICO in clearing rights to contemporary art. This is a serious problem for many members, who have to invest a great deal of time and effort contacting individual artists or their agents before they can contribute works to AMICO. The Executive Committee (in September) discussed the question of "mass clearance" of works through collective agencies such as ARS and VAGA.

A model was proposed under which any member could contribute copyright works to AMICO without cost to them with reimbursement from AMICO to the copyright society based on the percentage of copyright works in the AMICO Library by artists represented by that society. For example, Trant explained, if 10% of the AMICO Library is contemporary copyright protected works in 2002, and of that 40% is represented by ARS, AMICO would pay to ARS a royalty (percentage to be negotiated) based on 40% of 10% of AMICO gross income. ARS would then redistribute this income to their artists. Where there was revenue that was attributable to contemporary works, it would be shared equitably with artists or estates, who are copyright holders.

Harry Parker asked for resolution that Board is in support of sharing AMICO income with artists rights societies in the way proposed, with staff negotiating the specifics. Bob Bergman so moved, Max Anderson seconded. Max stressed the importance of our doing this in order to ensure representation of all collections. An agreement would also give AMICO international viability. Sam Sachs wondered if it weakens other positions within the museum, and asked Hugh Davies for his view. Hugh believes that this is a good step but cautioned that it won't solve every problem. Max argued strongly that we should go ahead, and try and break this log-jam. The question was called and the vote was unanimous.

**12. Member Services**

During the planning of AMICO, a number of Member Services were envisioned that would assist members in their evaluation and implementation of technologies, and in their use of imaging and networks. To date, much of AMICO's activities have been focussed on the creation of the first edition of the AMICO Library.

Board members were asked to consider how AMICO's Member Services could be developed to meet needs in their organizations. They, or their staff, were encouraged to contact AMICO with ideas.

**13. Other Business**

Harry Parker asked if there was any other business. No new issues were raised

**14. Adjournment**

The meeting was adjourned at 4:15 pm.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment B: AMICO Board Members**



**Board Members**

	<b>AMICO Member</b>	<b>Director</b>	<b>Permanent Designate</b>	<b>Alternate for this Meeting</b>
1.	Albright-Knox Art Gallery	Douglas Schultz		
2.	Art Gallery of Ontario	Matthew Titlebaum		
3.	Art Institute of Chicago	James Wood		
4.	Asia Society Galleries	Vishakah Desai		
5.	Center for Creative Photography	Terrence Pitts		Nancy Lutz
6.	Cleveland Museum of Art	Kathryn Lee Reid		
7.	Dallas Museum of Art	Jack Lane		
8.	Davis Museum and Cultural Center, Wellesley College	Susan Taylor		
9.	Denver Art Museum	Lewis I. Sharp	John Roozen	
10.	Detroit Institute of the Arts	Graeme Beale		Robert (Shell) Hensleigh
11.	Fine Arts Museums of San Francisco	Harry S. Parker		
12.	Frick Collection	Samuel Sachs		
13.	George Eastman House, International Museum of Photography	Anthony Bannon		
14.	J. Paul Getty Museum	John Walsh		
15.	Library of Congress	Winston Tabb		
16.	Los Angeles County Museum of Art	Andrea Rich	Renee Montgomery	
17.	McMichael Canadian Art Collection	Barbara Tyler	James Lee	
18.	The Minneapolis Institute of Arts	Evan Mauer	Scott Sayre	
19.	The Metropolitan Museum of Art	Phillipe d'Montebello		
20.	Montreal Museum of Fine Arts	Guy Cogeval		
21.	Musée d'art contemporain de Montréal	Marcel Brisebois		
22.	Museum of Contemporary Art, San Diego	Hugh Davies	Charles Castle	
23.	Museum of Fine Arts, Boston	Malcom Rogers	Nancy Allen	
24.	The Museum of the Americas Foundation	Christopher Addison		
25.	National Gallery of Canada	Pierre Theberge		
26.	National Museum of American Art, Smithsonian Institution	Elizabeth Broun		Rachel Allen
27.	Philadelphia Museum of Art	Anne d'Harnoncourt		
28.	San Francisco Museum of Modern Art	David Ross		
29.	San Jose Museum of Art			
30.	Walker Art Center	Kathy Halbreich		
31.	Whitney Museum of American Art	Maxwell Anderson		



**Art Museum Image Consortium**  
*Enabling Educational Access to Museum Multimedia*

**Proposed Slate of Officers and  
Executive Committee Members**

- Chair** Samuel Sachs, The Frick Collection and Art Reference Library
- Secretary** Elizabeth Broun, National Museum of American Art, Smithsonian Institution
- Treasurer  
and Vice Chair** Maxwell L. Anderson, Whitney Museum of American Art
- Members**
1. Nancy Allen, Museum of Fine Arts, Boston
  2. Guy Cogeval, Musée des beaux arts de Montréal
  3. Jack Lane, Dallas Museum of Art
  4. Harry S. Parker, Museums of Fine Arts, San Francisco (Past Chair)
  5. Katherine Lee Reid, Cleveland Museum of Art
  6. One additional member to be named



## **Accomplishments, Deadlines and Targets**

### **1999 Significant Accomplishments**

January	McMichael Collection joins. J.P. Getty Trust provides \$20,000 Grant for User Study (focus groups).
February	RLG Exhibits AMICO Library at VRA, ARLIS, CAA. Focus Groups held.
March	Cornell University online use study went live. Members submitted and AMICO compiled 30,000 additional works for Library.
April	1999 Library shipped to RLG on schedule.
May	Agreement with Artists Rights Society (ARS) signed. CDL signs Distributor Development agreement. Marketing intern hired for summer.
June	University Testbed Meeting/Annual AMICO Meeting. Proposal submitted to NEH.
July	RLG makes subscriptions available.
August	\$100,000 payment received from OhioLINK for three year license.
September	AMICO brochure printed/distributed.
October	First payment made to Artists Rights Society.
November	Detroit Institute of the Arts joins. Agreement in principle with Antenna Audio.
December	Denver Museum of Art and Museum of the Americas Foundation join.

### **2000 Upcoming Deadlines in FY2000**

January	Members identify works to be contributed in 2000 (for CAA/VRA announcement).
February	Staff meets in UK with prospective member museums.
March	Members contribute yr. 2000 content to AMICO.
April	Free Workshop Registration at Museums and the Web.
May	Staff welcomes summer interns enhancing data for yr. 2000 Library.
June 8-10	Annual AMICO Members Meeting in San Francisco.
July 1	Year 2000 Library released.

### **2000-2003 Major Targets**

- On-going growth in membership at rate of 1 new member per month.
- Growth of AMICO Library from 75,000 (yr. 2000) to 250,000 (yr. 2003) works.
- Expansion of licensed users:
  - University students from 1M to 5M
  - Public library patrons from 2M (yr. 2000) to 10M (yr. 2003)
  - K-12 students from 100,000 (yr. 2000) to 1M (yr. 2003)
- Complete pay-back of debts and economic self-sufficiency by 2003



In October 1997 AMICO issued a call-for-proposals from Universities interested in becoming test sites for research on the prototype AMICO Library, scheduled for the 1998-99 academic year. In January, 1998, the AMICO Board, acting on recommendations from its Users and Uses Committee, accepted research proposals from 16 universities to take part in the "AMICO University Testbed".

The University Testbed AMICO Library when released in July 1998 consisted of documentation for almost 20,000 works of art. University Testbed participants each made different kinds of uses of the AMICO Testbed Library, and conducted different types of research on its uses. In the spring of 1999, they were invited to propose papers on their experiences for a research conference capping the testbed year. Papers were accepted from eight Testbed Universities, and presented along with a paper from AMICO on its data processing, one from members on their methods, one from AMICO's Testbed Library distributor, the Research Libraries Group, and one from a research team at Cornell University which had been hired by AMICO to conduct an independent analysis of Library use. The conference program was announced to coincide with the day before, and first day of, the AMICO members meetings so as to encourage AMICO members to attend the meeting in order to help shape the agenda for AMICO in 1999 and beyond.

Papers were delivered in six sessions over two days. The first day was designed to give everyone a common sense of what had occurred in the Testbed year on campus, online, and in the trenches where the AMICO Library was made and delivered. In the first session, on Teaching with the AMICO Testbed Library, Michael May (University of Alberta) and Jeffrey Howe and Marc O'Connor (Boston College) illustrated two highly successful uses of relatively small selected subsets of the AMICO Library in art history (Canadian art) and general humanities (honors seminar) teaching by highly motivated instructors. In the second session on Who Uses the AMICO Library, researchers at CMU, Cornell University and AMICO reported on qualitative interviews, quantitative surveys and focus groups that sought to find out why users were using the Library and what they hoped to achieve. In the third session, museum participants in AMICO reported on how they created their AMICO contributed data, AMICO staff discussed the processing steps, and Arnold Arcolio of the Research Libraries Group discussed the RLG delivery system.

The second day began with a session on how Rochester Institute of Technology, Washington University, Western Michigan University and the University of Toronto encouraged faculty use of AMICO. The strategies were different but the underlying problem was the same - faculty needed considerable hands on help and even examples of uses, in order to participate. In the fifth session, other uses beyond the classroom were discussed. Eelco Bruinsma reported on the widespread effect of AMICO on imaging and print work at the University of Leiden. Tammy Sopinski reported on plans to integrate the AMICO Library into museum education in the state of Minnesota. And June Ward reported on a project to exploit the AMICO Library in K-12 education in greater Indianapolis. The day ended with an open discussion of lessons learned and suggestions to AMICO members about ways to strengthen the Library and its delivery. The Presentation Slides used by many of the speakers can be found on the AMICO Web site, linked to the formal meeting program (at <http://www.amico.org>) and many of these uses were featured in the AMICO Library brochure.

The University Testbed project was valuable to AMICO for at a number of reasons. It provided:

- an incentive for AMICO members to make their initial contributions quickly
- insight into what worked and did not work in the creation of the AMICO Library
- open lines of communication with AMICO Library Users
- a beta environment within which RLG could develop and test an application for AMICO

The University Testbed also provided a core of the 1999-2000 subscriptions through RLG, thereby providing AMICO with on-going support. Testbed participants were rewarded with a discount on their continuing license fees of 25% per year for 8 years.



**Visual Resources Association Focus Group**  
**February 13, 1999**

**Summary of Questionnaires**

Based on eight completed questionnaires:

The VRA participants had a fairly high degree of familiarity with the AMICO database. Most had used it extensively and some had developed AMICO applications.

**RLG Application**

The overall appearance and functionality of the RLG application was rated very highly by these participants. A few exceptions, or observations of note, were:

- the new image frames should be correctly sized and perhaps have a fixed location
- the pick lists as implemented might not scale well
- image only views needed at least a creator, and perhaps a creator/title caption
- there might be one too many sizes of images (full screen?)
- saving the notebook will be a good innovation

**Priorities for Authority Files**

AMICO were overwhelmingly to link/or incorporate, AAT/ULAN. Abstracting and indexing services ranked second, but considerably below AAT/ULAN. All other secondary and tertiary targets, including textbooks, encyclopedias, and journals, ranked lower than primary sources from archives or museums.

**Delivery Options**

Generally existing AMICO delivery strategies were endorsed. VRA participants favored separate media files rather than authored multimedia; 1024x768 lower boundaries for images, with black and white only for items which are b/w in their originals. However, they were happy to accept watermarks on higher resolution images. In generally they felt that cataloging in the language of the repository should be accompanied by indexes in English.

**Rights**

VRA participants were uniformly willing to accept item-level rights limitations; only two felt we should continue to exclude everything that did not have full rights. Only one participant was willing to accept text without images. While they felt that links to rights holders, and perhaps to agreements, were desirable they were not interested in paying for them. On the other hand, they felt that an AMICO Library with substantial contemporary art content was worth 10-20% extra.

**Users and Uses**

VRA participants did not think any new categories of users were necessary. They agreed that downloading, classroom projection, research and course web site mounting uses were essential and showed considerable willingness to give up overlay, manipulation and incorporation into new works.

On the other hand, they strongly felt that retaining access after the license was important and were willing to pay an average of \$10 per image for that right. They accepted all other prohibitions on use that are currently in place.

**Reporting**

Surprisingly those who responded were willing to report on modification as a condition of receiving rights to modify.

**Location of Use**

Interestingly, VRA curators agreed that heaviest use would take place in libraries, with home as second. Visual Resources Collections, classroom, and offices ranked third.

**Linkage with other resources**

VRA curators ranked links to local slide holdings as most important, followed by course web sites. They overwhelmingly ranked ULAN "interoperability" highest in the metadata links, with AAT a distant second and MARC, VRA core and DC as "also rans".

**Documentation**

VRA curators believed almost uniformly that exhibition history was the most important new content to add to AMICO. Scholarly essays came second.



### **Summary of Questionnaires**

Based on six (partially) completed questionnaires.

#### **Background**

The College Art Participants did not have great familiarity with the AMICO database prior to coming to the Focus group meeting. They reported an average of 3 on a scale of 1-5 (I've explored the AMICO Library myself before coming here), but some commented that this experience consisted of as little as ten minutes.

#### **RLG Application**

As a consequence of having little experience with the Library, and probably also of having less experience with on-line systems in general, they had little to say about the RLG application appearance or functionality. Where they did rank features, there was little consensus. Perhaps the single issue that attracted attention was the perceived need for an improved Notebook function (ranked 2.25 on a scale of 1-high to 3-low and commented on elsewhere under saving previous search sets).

#### **Use**

Where: Somewhat surprisingly, CAA participants ranked the Library as first in places AMICO would be used by themselves and their students, followed by the visual resources collection, home and office. The classroom was checked by only one CAA participant, and as relevant only to students!

Linkages: CAA participants saw links to Art History texts, Course web sites and local slide libraries as valuable. Links to encyclopedias, on-line library catalogs, personal databases were ranked lower.

#### **Content**

When asked to indicate percentages of the AMICO Library of particular genres, sources, cultures, or historical periods, CAA participants were unable to suggest targets, but in general they expressed the view that breadth was preferable, and that under-represented and hard to get works and collections should be featured. Perhaps surprisingly, they agreed that works that we would not expect from known collections, and works from relatively unknown collections, were preferred. Also, modern and contemporary work was seen as a positive. They were interested in being able to provide suggestions about content to AMICO, but in a more general fashion rather than requesting specific works.

#### **Rights**

CAA participants would like to see works included in the AMICO Library even if full rights are not available - in general with rights enumerated at the item level. They would be interested in having links to where other rights can be obtained and possibly links to agreements offered by rights holders, but do not feel this should be incorporated at an extra cost.

#### **Users**

In general, the CAA participants felt it was desirable for almost anyone to be a user; they agree that it was essential to include Distance Education students.

Currently allowed uses: CAA participants were adamant that viewing, use on course web sites, and research uses be permitted but were willing to give up (or probably to sometimes not have) copying to CD or slides, overlaying images, manipulating them, or incorporating them into one's own art work.

Currently prohibited uses: Not surprisingly CAA participants were interested in having the right to publish in academic journals and in retaining for educational use after the license term. When asked for the value of such a post-use copy, however, they felt it was less than \$5 (our lowest number) - possibly only \$1 per image. All thought that faculty being able to retain copies for research was an important extension of the existing rights.

#### **Reporting**

By and large, CAA participants were not willing to report on use, though two felt that reporting on copying would be ok.



## **Artists Rights**

### **Background**

At the last Board Meeting, the staff of AMICO was authorized to pursue a 'blanket' agreement with artists rights societies that would facilitate the contribution of documentation of contemporary works to the AMICO Library.

### **ARS**

In April of 1999 AMICO and the Artists Rights Society signed a Letter of Agreement enabling AMICO Members to contribute works to the AMICO Library by ARS represented artists (or their estates) without prior clearance for each individual work.

AMICO and ARS will coordinate the clearance of rights for these works directly. AMICO will compensate ARS 25% of the income directly attributable to the use of these works in the AMICO Library. Our first such payment, was made in November 1999.

The confidential text of our Letter of Agreement follows.

### **VAGA**

AMICO has begun talks with VAGA about a similar arrangement. At this point, however, negotiations are stalled, as VAGA is insisting on a per work/per year fee basis that would allocate a disproportionate amount of AMICO's income to VAGA represented artists.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment F: Artists Rights**

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May 18, 1999

Ted Feder  
President  
Artists Rights Society  
65 Bleeker Street  
9th Floor  
New York NY  
10012

Dear Ted,

I am very pleased that we have agreed on the terms and conditions under which the members of the Art Museum Image Consortium ("AMICO"), a nonprofit organization dedicated to increasing educational access to works of art, may contribute to the AMICO Library images and related documentation of copyrighted works of art by artists and artists' estates represented by the Artists Rights Society (ARS). I'm hopeful that it's still not too late to make a difference in the proportion of works by contemporary artists included in the first release of the AMICO Library, scheduled for July 1, 1999.

This letter outlines the terms of our agreement.

ARS grants to AMICO a non-exclusive, North American license to digitally reproduce, distribute, publicly display, and make digital derivatives of copyrighted works of art by artists represented by ARS ("ARS works"). ARS also grants AMICO the right to sublicense the use of such works to subscribers to the AMICO Library scholarship, under an AMICO subscription agreement, solely for the purposes of education, research and scholarship. Licensed users of the AMICO Library may also make hardcopy of ARS works for reference purposes; no publication or redistribution is permitted under an AMICO subscription. In recognition of their investment in documenting works in their care, ARS also grants to each AMICO member a limited, non-commercial license to make educational use of a pre-defined size of digital image of ARS works from each member's permanent collection. For the initial year this will be 800 x 600 pixel resolution, and maximum 72 dpi resolution.

At the beginning of the calendar year, ARS shall provide AMICO with a current, complete, and accurate list of all artists and artists' estates represented by ARS. We understand that there may be particular proportional limitations placed upon the inclusion of works by certain artists; ARS and AMICO will work together to find a mutually satisfactory representation. Any ARS work included in the AMICO Library in this way will contain an acknowledgement of the artist or copyright holder, ARS and the AMICO member whose collection includes the work.

For each annual edition of the AMICO Library, AMICO will provide ARS with a current, complete, and accurate listing the of the titles of each copyrighted work created by artist represented by ARS. On a quarterly basis, beginning October 1 of each year, AMICO shall pay a royalty to ARS of twenty-five percent (25%) of the licensing fees collected from AMICO Library subscribers during the preceding quarter, multiplied by the percentage of works in the AMICO Library licensed through ARS. AMICO books can be opened to ARS authorized auditors on demand.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment F: Artists Rights**

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Feder, May 18, 1999

Page 2

Our agreement is understood to be for an initial term of one year (for the AMICO Library as available to subscribers from July 1, 1999 to June 30, 2000) and shall automatically be renewed for additional periods of one year each, unless either party gives the other party written notice of non-renewal at least ninety (90) days before the end of the initial term or the renewal term.

If you agree to these terms, please countersign and return this letter as our contract, keeping one copy for your files. We will then immediately notify AMICO museum members of their opportunity to include works by artists represented by ARS in the 1999-2000 AMICO Library.

We look forward to working closely with ARS over the coming years to increase the number and proportion of works by artists represented by ARS in the AMICO Library. Together we can ensure that modern and contemporary works are not excluded from the study of our cultural heritage in the digital domain.

Sincerely yours,

Countersigned & agreed:

Jennifer Trant  
Executive Director  
Art Museum Image Consortium  
2008 Murray Ave, Suite D  
Pittsburgh PA 15217

Ted Feder  
Executive Director  
Artist Rights Society

Art Museum Image Consortium  
FINANCIAL STATEMENTS  
June 30, 1999

BUCKLER, McKENNEY & NADZADI, P.C.

BUCKLER, MCKENNEY & NADZADI, P.C. Certified Public Accountants MONROEVILLE,  
PENNSYLVANIA

INDEPENDENT AUDITOR'S REPORT

To the Board of Directors  
Art Museum Image Consortium  
Pittsburgh, PA

We have audited the accompanying statement of financial position of Art Museum Image Consortium (a non-profit corporation) as of June 30, 1999, and the related statements of activities, and cash flows for the year then ended. These financial statements are the responsibility of the Organization's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Art Museum Image Consortium as of June 30, 1999, and the changes in its net assets and its cash flows for the year then ended in conformity with generally accepted accounting principles.

Buckler, McKenney & Nadzadi

November 22, 1999

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment G: Audited Financial Statement, Fiscal Year 1998/1999**

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Art Museum Image Consortium  
STATEMENT OF FINANCIAL POSITION  
June 30, 1999

ASSETS

Cash	\$ 5,520
Accounts receivable	150
Office equipment, net of accumulated depreciation of \$209	<u>6,766</u>
TOTAL ASSETS	<u>\$ 12,436</u>

LIABILITIES AND NET ASSETS

LIABILITIES	
Accounts payable	\$ 36,713
Unearned membership revenue	<u>10,000</u>
TOTAL LIABILITIES	46,713
NET ASSETS	
Unrestricted	(34,277)
Temporarily restricted	-
Permanently restricted	<u>-</u>
TOTAL NET ASSETS	<u>(34,277)</u>
TOTAL LIABILITIES AND NET ASSETS	\$ 12,436

See accompanying notes to financial statements.

BUCKLER, MCKENNEY & NADZADI, P.C.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment G: Audited Financial Statement, Fiscal Year 1998/1999**

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Art Museum Image Consortium

STATEMENT OF ACTIVITIES

For the Year Ended June 30, 1999

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
REVENUE AND OTHER SUPPORT				
Membership dues	\$108,500			\$108,500
License fees	60,000			60,000
Grants - foundations	54,173	10,000		64,173
Donated services	15,300			15,300
Contributions	5,000			5,000
Program fees	3,300			3,300
Investment income	2,214			2,214
Miscellaneous income	3,769			3,769
Net assets released from restrictions	<u>10,000</u>	<u>(10,000)</u>	<u>          </u>	<u>          </u>
TOTAL REVENUE AND OTHER SUPPORT	262,256			262,256
EXPENSES				
Management fees	166,293			166,293
Legal and accounting	33,232			33,232
Office supplies and expense	26,318			26,318
Travel and entertainment	21,856			21,856
Data preparation	11,577			11,577
Grant expense	10,527			10,527
NSF meeting expenses	9,995			9,995
Depreciation	209			209
Program supplies and expenses	5,677			5,677
Dues and subscriptions	1,660			1,660
Printing and reproduction	1,251			1,251
Insurance	750			750
Miscellaneous	<u>7,188</u>	<u>          </u>	<u>          </u>	<u>7,188</u>
TOTAL EXPENSES	296,533			296,533
CHANGE IN NET ASSETS	(34,277)			(34,277)
NET ASSETS AT BEGINNING OF YEAR	<u>          -</u>	<u>          -</u>	<u>          -</u>	<u>          -</u>
NET ASSETS AT END OF YEAR	<u>\$(34,277)</u>	<u>\$          -</u>	<u>\$          -</u>	<u>\$(34,277)</u>

See accompanying notes to financial statements

BUCKLER, MCKENNEY & NADZADI, P.C.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment G: Audited Financial Statement, Fiscal Year 1998/1999**

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Art Museum Image Consortium

STATEMENT OF CASH FLOWS

For the Year Ended June 30, 1999

CASH FLOW FROM OPERATING ACTIVITIES	
Change in net assets	\$(34,277)
Adjustments to reconcile change in net assets to net cash from operating activities:	
Depreciation expense	209
(Increase) decrease in accounts receivable	(150)
Increase (decrease) in accounts payable	36,713
Increase (decrease) in unearned membership revenue	<u>10,000</u>
NET CASH PROVIDED (USED) BY OPERATING ACTIVITIES	12,495
CASH FLOWS FROM INVESTING ACTIVITIES	
Purchase of equipment	<u>(6,975)</u>
NET CHANGE IN CASH	5,520
CASH, BEGINNING OF THE YEAR	-
CASH, END OF THE YEAR	<u>\$ 5,520</u>

See accompany notes to financial statements.

BUCKLER, MCKENNEY & NADZADI, P.C.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment G: Audited Financial Statement, Fiscal Year 1998/1999**

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Art Museum Image Consortium  
NOTES TO FINANCIAL STATEMENTS  
June 30, 1999

NOTE I -SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Art Museum Image Consortium is a nonprofit organization incorporated on June 2, 1998. The mission of the Organization is to enable educational access to museum multimedia documentation.

Financial Statement Presentation

The financial statements have been prepared in accordance with generally accepted accounting principles. A summary of the accounting policies follows:

The financial statements are prepared on the accrual basis of accounting whereby revenue is recognized when earned, regardless of when received, and expenses are recognized when incurred, regardless of when paid.

The Organization applies Statement of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profit Organizations*. The Organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. In addition, the Organization is required to present a statement of cash flows.

The Organization also has applied SFAS No 116, *Accounting for Contributions Received and Contributions Made*. In accordance with SFAS No. II 6, contributions received are recorded as unrestricted, temporarily restricted, or permanently restricted support depending on the existence and/or nature of any donor restrictions. Restricted net assets are reclassified to unrestricted net assets upon satisfaction of the time or purpose restrictions.

Use of Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Income Taxes

Art Museum Image Consortium is exempt from income taxes under Section 501(c)(3) of the Internal Revenue Code. The Organization is also being treated as an entity that is not a private foundation within the meaning of Section 509(a) during an advance ruling period.

Property and Equipment

Property and equipment are capitalized at cost. The assets are depreciated using the straight-line method over their estimated useful lives.

Management and General: Fundraising

Expenses disclosed on the Statement of Activities are primarily for program services. Approximately 5 % of expenses are related to management and general and 5 % to fundraising.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment G: Audited Financial Statement, Fiscal Year 1998/1999**

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NOTE 2 -DONATED SERVICES

Donated legal services are valued at a fair market value of \$15,300, and are shown in the financial statements as revenue and offsetting legal expenditures.

NOTE 3 -MANAGEMENT SERVICES

The Organization has contracted with Archives & Museum Informatics to manage daily operations. Approximately \$198,000 was paid to Archives and Museum Informatics to cover management fees, office expenditures, and other operating expenses.

NOTE 4 -CONTINGENT LIABILITY

Art Museum Image Consortium has not accrued a liability for services provided by various consultants to the Organization. These services have been provided, but not billed. The parties involved do not expect to receive full benefit for their services. They have agreed to defer their billings until such time that Art Museum Image Consortium generates a surplus to allocate amongst the parties based on their respective percentage of the total outstanding debt. The accumulated contingency is approximately \$340,000.

NOTE 5 -NET ASSETS RELEASED FROM RESTRICTIONS

Net assets released from donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by donors for the year ending June 30, 1999 are as follows:

Purpose restrictions accomplished:

The Gladys Kriebler Delmas Foundation	
to fund National Science Foundation (NSF) meeting	<u>\$10,000</u>

BUCKLER, MCKENNEY & NADZADI, P.C.

**AMICO Board of Directors: January 2000 Meeting  
Attachment H: Budget Report**

**AMICO Budget Report: FY 98 Actual, FY 99 Audited  
FY2000 Budget and Year to Date**

<b>AMICO Budget/Actuals</b>	<b>Actual FY98</b>	<b>Budget FY99</b>	<b>Actual- Audit FY99</b>	<b>Budget FY00</b>	<b>Actual To Date</b>	<b>unearned &amp; receivable</b>	<b>Projected Year End</b>
<b>INCOME</b>							
<b>Membership</b>							
Existing Members	\$91,000	\$91,000	\$91,000	\$108,500	\$113,000		\$113,000
New Members		\$60,000	\$17,500	\$60,000	\$5,000	\$7,000	\$20,000
<b>Licenses</b>		\$51,000	\$60,000				
RLG				\$140,000	\$45,750	\$17,000	\$100,000
States				\$58,333	\$33,333	\$66,666	\$45,833
Other				\$5,000			
				\$30,000			
<b>Fundraising</b>							
Delmas (awarded FY98/usedFY99)	\$10,000		\$10,000				
Mellon (awarded FY98/used up FY99)	\$10,827		\$34,173				
Getty (awarded FY99/part used FY99)			\$20,000				
IMLS		\$12,000		\$21,000	\$15,750		\$15,750
Private donation			\$5,000				
Conference registrations			\$3,300				\$3,000
Interest			\$2,214	\$6,000	\$2,672		\$4,000
Donated Legal Services			\$15,300				
Miscellaneous			\$3,769		\$500		\$500
<b>Total Income</b>	<b>\$111,827</b>	<b>\$214,000</b>	<b>\$262,256</b>	<b>\$428,833</b>	<b>\$216,005</b>	<b>\$90,666</b>	<b>\$302,083</b>
<b>EXPENSES</b>							
<b>Staff</b>							
Executive Director		\$56,250		\$75,000	\$31,023		\$75,000
AA				\$12,000	\$2,400		\$4,800
Library Editor				\$30,000			\$15,000
Member/Client Services		\$27,000		\$10,000			\$8,000
Member Services				\$40,000			
Technical Services		\$37,500		\$50,000	\$8,278		\$45,778
Interns				\$25,000	\$1,987		\$10,000
<i>Subtotal</i>		<i>\$120,750</i>	<i>\$106,211</i>	<i>\$242,000</i>	<i>\$43,688</i>		<i>\$158,578</i>
Benefits		\$24,150	\$17,029	\$47,740	\$6,981		\$22,000
<b>Consulting/Services</b>							
A&MI Consulting	\$99,710	\$60,000	\$43,333	\$35,000	\$14,334		\$30,000
<i>Subtotal Management Fees</i>		<i>\$204,900</i>	<i>\$166,573</i>				
Data	\$10,500		\$11,577	\$10,000	\$3,074		\$10,000
Processing/Infrastructu re							
Legal	\$5,000	\$15,000	\$33,232	\$40,000			\$10,000
Office/Accounting		\$24,000	\$26,318	\$24,000	\$12,000		\$25,000
Travel		\$30,000	\$21,856	\$50,000	\$9,487		\$25,000
Grant expenses			\$20,522	\$10,087	\$2,620		\$2,620
Payout to AAMD/AMN/ARS			\$9,555	\$5,000.00	\$268		\$1,000
Marketing					\$2,995		\$10,000
Other			\$6,900				
<b>Total Expenses</b>	<b>\$115,210</b>	<b>\$273,900</b>	<b>\$296,533</b>	<b>\$463,827</b>	<b>\$95,447</b>		<b>\$294,198</b>
Cash Position	(\$3,383)	(\$49,086)	(\$34,277)	(\$34,994)	\$120,558		\$7,885
<b>Cumulative Liabilities</b>							
AMN (Deferred billing)	(\$78,000)	(\$71,760)		(\$71,760)			
A&MI (Deferred billing)	(\$157,200)	(\$261,480)		(\$334,624)	\$-23,334		-\$60,000
M. Shapiro (Deferred billing)	(\$14,500)	(\$13,340)		(\$13,340)			
<b>Total Liabilities</b>	<b>(\$249,700)</b>	<b>(\$346,580)</b>		<b>(\$419,724)</b>	<b>(\$443,058)</b>		<b>(\$479,724)</b>

**AMICO Board of Directors: January 2000 Meeting  
Attachment I: Fundraising Status Report**

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**Fundraising Status Report**

Since the last Board meeting, AMICO has received \$20,000 of \$25,000 requested from the Getty Grant program to hold focus groups of potential users at the VRA and CAA meetings February 1999. We held these meetings and reported to the Users and Uses committee. Funds are now expended and a final report drafted. Results have been posted to the AMICO web site and are being taken into account in positioning AMICO marketing, developing editorial strategy and

AMICO applied for \$278,100 from the National Endowment for the Humanities, Preservation and Access Program to develop *Guidelines for Application of Art Documentation Standards*. This is a two year project in collaboration with the Visual Resources Association, the Art Libraries Association, the J. Paul Getty Trust and the Research Libraries Group. If successful, it will begin May 2000; a decision is expected by April 2000.

In summary, AMICO's experience to date is:

<b>Source</b>	<b>Total Request</b>	<b>AMICO Request</b>	<b>Purpose</b>	<b>Award</b>	<b>Decision</b>
Delmas Foundation	\$10,000	\$10,000	Only NSF planning meeting costs	\$10,000	Awarded
Mellon Foundation	\$500,000 - 2500000	\$500,000 - \$2,500,000	Ongoing Operating support to offset 4 yr. deficit	\$45,000	Awarded for planning
Technology and Information Infrastructure Assistance Program (TIAP)	\$440,045	\$100,000	Client and Member Services; project travel		Declined
Institute of Museum and Library Services (IMLS)	\$299,000	\$38,000	Member Services Coordinator; project travel	\$15,750	Awarded; IUPUI changed partners
National Science Foundation, Digital Libraries Initiative 2 (NSF/DLI2)	\$2,471,000	\$800,000	Develop and Deliver Library in collaboration with University partners		Declined
Getty Grant Program	\$25,000	\$25,000	AMICO Focus Groups at CAA and VRA	\$20,000	Awarded
National Endowment for Humanities	\$278,100	\$278,100	Lead Community Development of Guidelines		Pending: April 2000



**AMICO New Members**  
**1999/2000**

**New Members**

The following institutions have become AMICO Members since January 1999:

- Dallas Museum of Art
- Denver Museum of Art
- Detroit Institute of the Arts
- Museum of the Americas Foundation

**Membership Development Activities**

A Membership Recruiting package has been developed, and sent out to over 30 institutions who have requested information about becoming AMICO members. There have also been distributed at conferences and meetings.

**International**

The Executive Committee identified the United Kingdom as the first key source of international members. AMICO staff has made conference presentations, and held a number of individual meetings with UK institutions. We have also begun to work with the Museum Documentation Association (mda) to coordinate UK activities. We have had interest, but no commitments to date.

**Membership Targets**

Membership growth is key to the success of AMICO. We have set a target of one new member per month. Please encourage any interested institutions to join us!



## **Membership Contribution Requirements Proposed Change in Terms**

### **Current Requirement**

Full Members of AMICO are required to contribute digital documentation of at least 500 works per year to the AMICO Library.

Associate Members may make optional contributions to the AMICO Library.

### **Proposal**

In place of a stated requirement that members contribute a minimum of 500 works per year, it is proposed that AMICO policy state that all members will aim to contribute a minimum of 500 works per year and that:

“AMICO staff will work with new AMICO members to help them build the capability to meet their annual contribution requirement over the first three years of their AMICO membership. AMICO staff will put in place a concrete program of training and guidance to assist new members in reaching this goal. During these initial membership years, contribution requirements will be adjusted to reflect the state of preparedness of the new members.”

### **Background**

In practice, what is perceived as a high and rigid bar, has been very flexible. Members have contributed between 30 and 20,000 works per year.

This change in policy gives new members a bit of breathing space to ramp up, while allowing them to take advantage of the learning network of AMICO. It also focuses AMICO staff attention on developing and providing an educational program as one of AMICO's membership benefits.

The Executive Committee has discussed the proposal, in light of the concern expressed by some potential new members about their ability to meet the 500 work requirement. The Executive Committee was in favor of the new policy.

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment L: Library Subscriptions**



**Research Libraries Group (RLG)**

The Research Libraries Group is a not-for-profit membership organization providing information services. They offer the AMICO Library to their members and clients. As partners in the University Testbed project, RLG brought up the first AMICO Library application. They began selling subscriptions to the Library in July 1999.

Subscriber Institution	Peterson's # Undergrads	Start Date	Invoice	AMICO FY00
Bard Graduate Center	1,126	1-Sep-99	\$1,583.00	\$416.67
Boston College	8,921	1-Jul-99	\$5,250.00	\$2,250.00
Carnegie Mellon University	4,875	1-Jul-99	\$3,500.00	\$1,500.00
Columbia	6,000	Dec-99	\$3,500.00	\$1,500.00
Indiana University / Purdue University of Indiana	19,723	1-Jul-99	\$6,000.00	\$3,000.00
Ithaca College	5,556	1-Oct-99	\$3,000.00	\$1,500.00
James Madison	13,200	Dec-99	\$6,000.00	\$3,000.00
Leiden University (guess at # undergrads)	12,000	1-Jul-99	\$5,250.00	\$2,250.00
Princeton University	4,600	1-Jul-99	\$3,325.00	\$1,500.00
Rice University	2,714	1-Jul-99	\$3,800.00	\$2,000.00
Rochester Institute of Technology	9,418	1-Jul-99	\$5,250.00	\$2,250.00
School of the Art Institute of Chicago	1,468	1-Jul-99	\$1,900.00	\$500.00
University of Alberta	23,177	1-Jul-99	\$6,000.00	\$3,000.00
University of Arizona	24,769	1-Oct-99	\$7,500.00	\$4,500.00
University of Illinois-Chicago	16,192	1-Jul-99	\$6,000.00	\$3,000.00
University of Illinois-Urbana	26,391	1-Jul-99	\$8,500.00	\$4,500.00
University of Nebraska	18,179	1-Oct-99	\$5,250.00	\$3,000.00
University of Pennsylvania	11,404	1-Oct-99	\$4,275.00	\$2,250.00
University of Southern California	14,751	1-Sep-99	\$5,542.00	\$3,333.33
University of Texas, Austin	35,701	1-Sep-99	pd.in1998	pd.in1998
University of Toronto	34,010	1-Jul-99	\$8,075.00	\$4,500.00
Vanderbilt University	5,829	1-Jul-99	\$4,000.00	\$2,000.00
Washington University	5,493	1-Jul-99	\$3,500.00	\$1,500.00
Western Michigan University	19,894	1-Jul-99	\$6,000.00	\$3,000.00
24 institutions	325391		\$113,000.00	\$56,250.00

**OhioLINK**

OhioLINK is a consortium of Ohio colleges and universities that offers online information services to its members. They have licensed the AMICO Library for a three-year period beginning in July, 1999.

	# undergrads	Start Date	earned FY'00	unearned
89 institutions	277,378	1-Jul-99	33,333.33	66,666.67

**California Digital Library**

The CDL is the digital library for the University of California System, serving all UC campuses. They are developing an AMICO Library application in collaboration with the San Diego SuperComputer Center.

	# undergrads	Start Date	Earned FY00
9 institutions (University of California system)	161,741	Development contract only	no payment yet

**AMICO Board of Directors: January 2000 Meeting**  
**Attachment M: Library Consortial Pricing**

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**Background**

As part of our goal to make the AMICO Library as accessible as possible, and to increase use, we have developed a set of Consortial discount terms. These reflect the common situation of bulk-buying among groups of libraries.

**Terms**

The Consortial discount for the AMICO Library ranges from 20-50% off the full price. The amount of the discount depends on the percentage of participating eligible\* consortium members OR on the number of users represented by participating eligible members – whichever is more beneficial to the consortium.

A consortium must have a minimum of at least three participating eligible member institutions to qualify for the discount. There is a minimum annual subscription of \$10,000 per consortium.

To ascertain the most favorable **discount rate** for which your consortium qualifies, look up the percentage of your consortium's eligible members participating and the number of users\*\* in the table below:

<b>Discount Rate</b>	<b>EITHER Users **</b>	<b>OR % Participation *</b>
20%	<99,999	< 50%
30%	100,000 - 499,999	50 - 69%
40%	500,000 - 999,999	70 - 99%
50%	1,000,000+	100%

To determine your total consortial **price**, multiply the number of users\*\* times \$ 0.50, add the fees for museums and other research institution members,\*\*\* then apply the discount rate.

If the consortium has the authority to commit to licensing terms and to enforce policies on behalf of its members, then the consortium can sign a single RLG service agreement and AMICO agreement. If the consortium does not have the above authority, then each of the consortium's participating members must sign each agreement. All charges will be consolidated on one invoice and sent to the consortium's single designated administrator. RLG normally sets up a consortium with a single account and password. If separate accounts are required, there is an additional annual charge of \$250 per institutional account.

For information about changes within a subscription year, multiple accounts, determining user numbers, or any other questions, contact the RLG Information Center (phone 800 537-7546 or email to [bl.ric@rlg.org](mailto:bl.ric@rlg.org)).

\* Eligible consortium members are those that are non-profit, educational institutions in one of four categories: higher education, K-12, public library, museum or research organization. Consortium members already subscribing to AMICO that choose not to participate in this consortial purchase are excluded from user counts and percentage of participation calculations.

\*\* The number of users from participating eligible institutions is determined by adding the following:  
The number of higher education undergraduates x 1.0  
The number of K-12 students x 0.4  
The number of public library cardholders x 0.04  
[Graduate-only consortial members choosing to subscribe are included in the user count (at 1.0) and percentage of participation calculations for purposes of calculating a consortium's discount rate and total price. Otherwise graduate-only consortial members are excluded from the discount rate calculations.]

\*\*\* The fee for museums, historical societies, and other research institutions is based on their annual operating budgets: \$2500 for a budget of less than \$5M, \$3500 for a budget of from \$5M to \$10M, and \$5000 for a budget over \$10M



**Use of the AMICO Library by  
Library/Information Science Educators  
without University License**

AMICO has been asked to provide Library School students free access to the AMICO Library for educational purposes. RLG provides free access to some of our online resources to ALA accredited library schools for educational purposes only, and is willing to support free access to the AMICO Library.

Free access was proposed to the Users Committee and the Rights Committee on January 3, 2000. As of Jan. 9, 2000, this proposal has received unanimous approval of museums commenting on the list:

- Cleveland Museum of Art
- Museum of Fine Arts, Boston
- National Gallery of Canada
- National Museum of American Art
- San Francisco Museum of Modern Art
- Whitney Museum of American Art

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**AMICO Board of Directors: January 2000 Meeting**  
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### **Papers and Presentations**

*The following papers and presentations (listed in reverse chronological order) occurred during the 1999 calendar year. A complete listing of documents since 1997 can be found on AMICO's web site at <http://www.amico.org>*

#### **California Digital Library**

Chatanya Baru, Project Leader, "[AMICO: The Art of Managing Art](#)", *Data Intensive Computing Environments*, Vol. 15, no. 3, 1999

#### **University of Pittsburgh, Art History Colloquium**

Jennifer Trant, "Art Museum Image Consortium (AMICO), museum multimedia for education", November 2, 1999 [PDF version of Presentation Slides](#)

#### **MUZEJA, Kulturni Dedictivi a digitalini revoluce, Prague, Czech Republic**

Jennifer Trant, "Art Museum Image Consortium: enabling educational use of museum multimedia", October 14, 1999 [PDF version of Presentation Slides](#)

#### **Acesso Multimedia ao Partimonio Cultural, Porto, Portugal**

Jennifer Trant, "Art Museum Image Consortium ", October 7, 1999 [PDF version of Presentation Slides](#)

#### **International Consortium of Library Consortia (ICOLC)**

David Bearman, "Art Museum Image Consortium: a cultural heritage resource for Educational", October 1, 1999 [PDF version of Presentation Slides](#)

#### **International Cultural Heritage Informatics Meeting - ichim99**

Jennifer Trant, "Using Knowledge Models in AMICO", September 24, 1999 [PDF version of Presentation Slides](#)

#### **CIDOC/MDA, London England**

Jennifer Trant and David Bearman, "Art Museum Image Consortium: a Cultural Digital Library for educational users", September 9, 1999 [PDF version of Presentation Slides](#)

#### **RLG Focus**

["AMICO Library Available July 1999"](#), Issue 38, June 1999

Rochester Institute of Technology's News and Events ["20,000 Art Images via Computer: RIT in Test Project"](#), April 2, 1999

#### **Research Libraries Group Annual Meeting**

Ricky Erway, "[Access to Cultural Heritage Resources at RLG](#)", April 1999

**Museums and the Web 1999**, New Orleans, March 11-14, 1999.

Colleen Skidmore and Sandra Dowie, "[Camera Lucida: AMICO in an Art History Classroom](#)"

**Museums and the Web 1999**, New Orleans, March 11-14, 1999.

Michael S. Shapiro, JD, Ph.D "Developing Museum Information Policies" [PDF version of Presentation Slides](#)

#### **The San Diego Union-Tribune**

Pam Dixon, "[Museums Join Forces to Protect Cyber Rights to Art](#)", January 31, 1999

#### **New York Cybertimes**

Matthew Mirapaul, "[Museums Turn to Internet to Share Collections](#)", January 28, 1999