



Art Museum Image Consortium

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Board Briefing Package

(confidential)

**Board Meeting
January 26, 2001
4:00 - 6:30 pm**

Museum of Fine Arts, Houston

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AMICO Staff**



Art Museum Image Consortium
Enabling Educational Use of Museum Multimedia

Annual Board Meeting
Friday January 26, 2001
4:00 pm - 6:30 pm
Museum of Fine Arts, Houston

Agenda

- 1. Call to Order and Review of Agenda**
- 2. Minutes from Last Meeting**
Attachment: Draft Minutes of Meeting January 21, 2000
- 3. Committee Reports**
 - **Treasurers Report (Anderson)**
Attachments: 1999/2000 Audited Financial Statement and Budget Report: 2000/2001 Year to Date
- 4. Update on Activities**
Attachment: Year 2000 Achievements
 - **K-12 Schools Testbed**
Attachment: K-12 Testbed Project
 - **ARS Worldwide Rights**
Attachment: ARS Worldwide Rights
- 5. Membership**
 - **Membership Report**
Attachments: Membership Status, Membership Growth, Membership Talking Points and How To AMICO: a guide for Members
 - **Contribution Requirements**
Attachment: Request for One-time Relief from Contribution Requirements
- 6. AMICO Library Growth**
 - **Member Contributions**
Attachments: Update on 2001 Contributions and AMICO Contribution Workflow
 - **Antenna Audio**
Attachment: Antenna Audio Update
 - **Educators' Requests**
Attachment: Update on Textbook Project
- 7. AMICO Library Use**
 - **Distributors, Subscriptions and User Statistics**
Attachments: Update on Subscription and Use Statistics
 - **Models of AMICO Library Use**
Attachments: Model Assignments Project Summary and How To AMICO: a guide for Educators
- 8. AMICO Management**
 - **Planning for July 2002 when A&MI management contract ends**
- 9. Schedule and Deadlines to 2002**
 - **AMICO Library Contributions**
 - **AMICO Members Meeting and Next Board Meeting**
Attachment: AMICO's Forward Schedule
- 10. Other Business**
- 11. Adjournment**

2. Minutes from Previous Meeting



Annual Board Meeting
Friday January 21, 2000
3:15 - 5:30pm
Boardroom, Phoenix Museum of Art

DRAFT Minutes

In Attendance:

Present: Nancy Allen (BMFA), Rachel Allen (NMAA), Max Anderson (Whitney), Benoit Bissonnette (Montreal, Contemporary Arts also representing Pierre Theberge, NGC), Charles Castle (San Diego Contemporary), Ken Hamma (Getty), Robert (Shell) Hensleigh (Detroit), Nancy Lutz (CCP), Renee Montgomery (LACMA), Harry Parker (Fine Arts, SF), Sam Sachs (Frick), Thom Sempere (SF MOMA), Erick Vanasse (Museum of Fine Arts, Montreal)

Proxies voted by the Chair: Art Gallery of Ontario, Art Institute of Chicago, Albright Knox Art Gallery, Cleveland Museum of Art, Denver Museum of Art, Minneapolis Institute of Arts, Metropolitan Museum of Art, Philadelphia Museum of Art

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

1. Call to Order

The meeting was called to order by Harry S. Parker, chair. It was noted that this was the first meeting at which permanent designates other than the Directors of AMICO member museums were in attendance. They were welcomed.

2. Minutes of the Previous Meeting

Chairman Parker called the attention of the Board to the draft minutes of the previous meeting and asked for any revisions or corrections. There were none. Charles Castle moved, Nancy Allen seconded a motion to adopt the Minutes of Meeting January 26, 1999. Passed unanimously.

3. Election of Chairman and Executive Committee

The Chairman reported that the Executive Committee, acting as a nominating committee, recommended the following slate of candidates for office and election to the Executive Committee:

Officers:

Sam Sachs, Frick Collection and Fine Arts Reference Library, Chair
Elizabeth (Betsy) Broun, Smithsonian Museum of American Art, Secretary
Maxwell Anderson, Whitney Museum of American Art, Treasurer and Vice-Chair

Members:

Nancy Allen, Museum of Fine Arts, Boston
Guy Cogeval, Musée des Beaux Arts, Montréal
Ken Hamma, J. Paul Getty Museum
Jack Lane, Dallas Museum of Fine Arts
Katharine Lee Reid, Cleveland Museum of Art
Harry S. Parker III, Fine Arts Museums of San Francisco

Charles Castle moved adoption of the slate of candidates, Thom Sempere seconded the motion. The vote carried unanimously.

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4. Vote of Appreciation

Harry Parker turned the chair over to Sam Sachs, whose first act as Chairman of AMICO was to present Harry Parker with a certificate of appreciation, from the Board of AMICO, which read:

*The Art Museum Image Consortium (AMICO)
expresses its appreciation to
Harry S. Parker, III
Director, Fine Arts Museums of San Francisco
for his support, leadership and vision
as the first chairman of our
unprecedented collaboration.
The strong foundation laid during his tenure will ensure our
continued growth and development, as together the members of AMICO
enable the educational use of museum multimedia*

A token of appreciation was also presented to Max Anderson, for his continuing support of AMICO, through its planning, formal founding and in its ongoing work.

5. Update on Activities: Executive Director's Report

Chairman Sachs then asked Jennifer Trant for an update on AMICO activities. She reported that AMICO membership now stood at 31 institution. The AMICO Library has grown in size, exceeding targets for the year, and was delivered to RLG on time.

Four new members joined during the year. Trant noted that this was not as many as we would have liked or than we need in the future. She distributed new member packets and buttons to the Board and urged them each to recruit at least one new member in the coming year. Trant reported that supporting members will be a focus in the coming year and that the successful AMICO workshops of last year would be repeated and probably extended to the annual meeting.

University Testbed Project

The University Testbed project wrapped up in 1999 with a useful conference in June from which the current AMICO brochure has been drawn. A full report of the meeting is available on the AMICO Web site.

As part of this project AMICO held two Focus Groups with members of the College Art Association (CAA) and the Visual Resources Association (VRA). These were funded by the Grant Program of the J. Paul Getty Trust. Summaries of the results from these meetings were distributed to the Board.

Artists Rights Society

An agreement was reached with the Artists Rights Society (ARS) as requested by the Board last year. Under this agreement members are able to make educational use of works in copyright represented by the ARS on their own websites, and AMICO may distribute the works under license. The Board received a copy of this letter of agreement. The AMICO Rights Committee is working on guidelines for the implementation of this agreement.

The Chair thanked Executive Director for her report.

6. Committee Report

Report from the Treasurer

Sachs called for a report from the Treasurer, Maxwell Anderson. AMICO is operating in the black from a cash flow perspective and looks forward a fully balanced budget with all debts repaid by 2003. Anderson presented the findings of the 1998/99 Auditor, noting that the Organization had a budgeted deficit in FY99 (and performed slightly better than budgeted) and no financial irregularities were reported by the auditors.

He called the Board's attention to the year-to-date financial statement which shows that AMICO will probably be slightly in the black in the current fiscal year. He noted that the Executive Committee had approved a budget predicated on costs of serving non-North American members, but that spending was actually being governed by the "North

2. Minutes from Previous Meeting

American” budget proposal, rather than the approved “International Members” budget until such time as non-North American members were admitted. He also noted that the Executive Committee had just approved a reassignment of funds to cover marketing expenses that AMICO has incurred.

Harry Parker noted that from the outset AMICO has relied upon the generosity of organizations such as Archives & Museum Informatics and the Art Museum Network to sustain our operations. He noted the obligation that AMICO members feel, and restated the desire of all AMICO members to retire any obligations, while noting that a proportional payment was not possible in the previous fiscal year. He felt that AMICO should have as a goal the attainment of self-sustaining financial situation.

Harry Parker moved to approve the Treasurer's Report and the Auditors Statement. Renee Montgomery seconded. The vote carried unanimously.

7. Membership

New Members

Sachs reported that AMICO has four new members:

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

The Board unanimously voted to welcome these new members.

Membership Terms

Chairman Sachs asked Jennifer Trant to present the proposed changes in Membership Terms. Trant noted that some potential members were being put off by the requirement of 500 works per year, but that in practice this “requirement” had been dealt with flexibly and members were being given time and help in getting ‘up to speed’. It was proposed that this be reflected in the terms of membership.

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 requirements over the first three years of their AMICO membership. AMICIO 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 contributions will be adjusted to reflect the state of preparedness of the new member.

In addition, in Executive Committee, it was noted that the same flexibility needed to apply to members who would contribute more works than required in some years and fewer in others. Members will not be penalized for not contributing in any particular year, and therefore, the ‘holding back’ works in years when much multimedia was created in order to be sure to have adequate future contributions was discouraged. Members are encouraged to make early and large contributions to the AMICO Library.

Charles Castle moved to adopt the motion, Nancy Allen seconded. The vote carried unanimously.

Internationalization

Sachs raised the issue of internationalization of AMICO Membership. We have been discussing this for some time, but do not seem to have broken the log-jam. Staff have met with a number of museums in the UK (where the possibility of a subscription may drive membership). In addition, strong interests have been expressed in The Netherlands and Eastern Europe, where staff also had preliminary meetings with interested parties. It was suggested that existing partnerships between AMICO members and foreign museums could be used as a basis to develop international AMICO membership. Trant was asked to canvas the Board for existing partnerships that might seed interest in AMICO.

Collections Management Systems and Library Contributions

In discussion, Renee Montgomery noted that LACMA still does not have a working export to AMICO from Willoughby Associates and asked for help. Users of The Museum System (Gallery Systems Inc.) noted that the latest release of the

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software has the required export function but that the vendor will not be able to upgrade them all to the latest release prior to the due date for AMICO contributions. AMICO staff urged them to band together to put pressure on the vendors and offered to help by informing members of who else uses the systems they use. AMICO staff will also work with the Technical Committee on this issue.

8. AMICO Library Use

Subscriptions and Distributors

Jennifer Trant asked David Bearman to report on AMICO Library use. Bearman summarized the distributed report that AMICO currently had 26 higher education subscribers through RLG representing about 400,000 students, and 79 subscribers through OhioLINK representing about 300,000 students. Charts of Library use were distributed to the Board.

AMICO currently has no direct distributor for the K-12 market though a variety of developments are being explored. The Whitney has a pioneering project underway using the RLG interface, and other developments will be reported later.

Consortial Pricing

Bearman reported that AMICO had presented at the Consortium of Library Consortia meeting in Chicago in the fall and as a consequence had negotiated with RLG a consortial pricing model – giving large groups of institutions up to 50% off – which we hope will bring in some consortial subscriptions soon. The United Kingdom as a whole is being offered licensing under the terms of this consortial price and will be testing the Library in the coming weeks.

The Board approved the Consortial Pricing Terms and strategy.

Library School Use

Bearman introduced the proposal to permit Library Schools to use the AMICO Library in instruction under a short term, free license. The proposal has received unanimous endorsement from the Right Committee and the Executive Committee. There was little discussion, no dissent.

Harry Parker moved, Nancy Allen seconded the adoption of this new policy. The vote carried unanimously.

9. Issues for the Future

Collaborations: Antenna Audio

Jennifer Trant introduced the first of two proposals for commercial collaboration with AMICO. Antenna Audio wants to offer AMICO members sound bites from their audio programming to augment the members own documentation. This data is now typically lost after the exhibition closes but Antenna has a large archive. In discussion, concern was expressed about whether Antenna had the rights to use such audio and whether the members would have a veto over inappropriate audio content. It was agreed that Antenna would be securing its rights and museum members secure theirs (as the rights are often shared). Members would be able to decide if they wanted the audio files to be contributed to the AMICO Library and it would only be used if approved by the members.

Concern was expressed about whether the content would be given to the museum to use for other purposes – AMICO agreed to raise the question with Antenna. Concern was also expressed about the ultimate look-feel of the logo/interface and mechanisms for citation. It was agreed that this would need to be mocked up.

Max Anderson moved and Nancy Allen seconded a motion to allow the AMICO staff to negotiate a contract with Antenna. The Board would like to review mock-ups of the manner in which Antenna Audio is incorporated into the AMICO Library, and how it is cited.

Britannica.com

David Bearman described a second proposal, just received and discussed at the Executive Committee meeting, from Britannica.com. Britannica.com wants to co-publish three products with AMICO:

- 1) for the K-12 market where they currently have licenses with 25,000 US schools, 20,000 UK schools and 8,000 Australian schools (now working on Canada). The product would encourage educators to use AMICO content tied to curriculum requirements of their school district.

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- 2) for the adult education/lifelong learning/higher education market. The product would integrate Britannica's indexing and a 'discourse space' for educators
- 3) for the general public/e-commerce market. The product idea seems to us almost completely undeveloped.

Britannica is seeking a five year agreement with AMICO, with the first products to appear this fall for educational use of AMICO multimedia documentation in return for giving AMICO Britannica content, on-going royalties (estimated at \$500K+) and an up-front payment (estimated at \$1M+).

The agreement would be exclusive only with respect to other encyclopedia publishers (Worldbook, Encarta etc.) and not other reference books with similar biographical, geographical, historical subject matter). We would offer the same overall co-publishing framework to such other publishers including Macmillan. Bearman noted that the issue in front of the Board was whether to authorize AMICO staff to continue negotiations.

Harry Parker led the discussion indicating that he felt this was a tremendous opportunity for AMICO both to reach the K-12 community we had so far been unable to reach and to place AMICO on a more secure financial footing. Sam Sachs noted that he too approved the idea of such a contract, emphasizing that Britannica was a respectable educational firm. Max Anderson noted that the border between non-profit and for-profit in educational publishing was very permeable and that in his view the energy in this arena was coming from the for-profit realm. The alternative to such collaborations might be in five years that AMICO would be irrelevant.

There was a generally expressed feeling that the idea was a reasonable one, but concerns were expressed for AMICO staff to take into consideration:

- Limitations on resolution and application of watermarking for these widely distributed images
- Building in protection against relicensing and authoring anything not approved by AMICO
- Noting that copyright clearances with ARS will change with such an agreement and that Britannica will need to pay (as they have agreed in principle) for such rights
- Questions were raised about whether the museums could receive income from such an agreement, or at least recover their AMICO dues. It was agreed that this was a matter for future Board consideration rather than part of the Britannica negotiations per se.
- Concern was expressed that the e-commerce aspects be voluntary for AMICO members. AMN was cited as an example of how such opportunities can be offered but not required.
- Concern was expressed about over committing members of AMICO in development of the applications given that members still had to deliver the year 2000 Library.
- Other issues raised by Board for the attention of the negotiators included:
 - Making certain that updates will be processed by Britannica
 - Ensuring access to AMICO members
 - Ensuring use of Britannica content by AMICO members beyond the co-published product
 - Making sure Britannica understands our growth projections
 - Making certain we have product approval authority
- Enabling AMICO members to have access to Britannica content.
- Ensure that Britannica has no rights to relicense.

It was agreed that negotiations would be reported blow by blow to the AMICO Board through the Board list, and that the eventual contract would be brought to the Board as Ken Hamma put it – as in treaty ratification – for a vote.

Chairman Sachs asked for approval of the motion to continue negotiations. It passed unanimously.

10. Other Business / Adjournment

Sam Sachs asked if there was any other business. There being none entertained a motion for adjournment, which was assented broadly and carried unanimously.

4. Update on Activities



AMICO Achievements – The Year 2000 in Review

(In reverse-chronological order)

December

- The AMICO Library is the Featured Collection in the December issue of D-Lib Magazine, an online publication on issues relating to digital libraries, <http://www.dlib.org/dlib/december00/12contents.html>
- AMICO UK Trial underway.
- First subscriptions to the AMICO Library via the JISC are received

November

- AMICO is named as an Affiliate Society of the College Art Association.

October

- Joint Information Systems Committee (JISC) of the UK Higher Education Authority agrees to license the AMICO Library for approximately 190 UK Universities and over 1.2 million undergraduate students. UK Higher Education.

September

- The Florida State Library Consortium subscribes to the AMICO Library, providing access to all 10 state universities in Florida.
- The Pennsylvania Academy of the Fine Arts, Philadelphia, PA, and the Walters Art Museum in Baltimore, MD become AMICO's newest Members.

August

- AMICO announces a K-12 School Testbed Project to investigate of the AMICO Library at the elementary and secondary school levels.

July

- The Clark Art Institute in Williamstown, MA joins AMICO.
- Antenna Audio, a leading provider of museum audio tours, agrees to provide AMICO with audio clips to augment Member works in the AMICO Library, enhancing the depth of information available.

June

- Over 700,000 students at more than 110 campuses in North America have subscription access to the AMICO Library.
- Income to the AMICO Library from subscribers exceeds income from membership dues.
- AMICO members, meeting in San Francisco, discuss plans for adding depth and breadth to the AMICO Library during FY2001.

May

- AMICO launches a summer intern program, bringing students and teachers to Pittsburgh to begin the process of editing the AMICO Library and adding authority enhancements.
- A profile of the AMICO Library, including an analysis of its strengths and weaknesses vis a vis standard textbooks, is completed. Discussion of its implications by AMICO members is encouraged as prelude to annual meeting planning.

April

- AMICO members attending Museums and the Web 2000 again take advantage of subsidized workshop opportunities.
- AMICO Library contributions for the year 2000 Library submitted to AMICO.

March

- University of Michigan becomes first subscriber to decide to locally mount the full AMICO Library on its campus for internal distribution.

February

- Elementary schools in New York State and the Whitney Museum of American Art begin experimental program with the AMICO Library.
- AMICO holds first "users group" meeting in conjunction with ARLIS/NA. Its success ensures that future meetings will be planned.

January

- Dallas Museum of Art, Denver Museum of Art and the Museum of the Americas Foundation join AMICO. Membership has grown by 50% over two years.

4. Update on Activities

K-12 Testbed Project

Building knowledge about our constituencies is key to developing the AMICO Library as a useful resource. Testbeds that engage 'early adopters' in particular communities have proved an effective manner of developing our understanding of user requirements.

During the summer of 2000 Scott Howe, a school teacher from New Orleans, Louisiana, interned with AMICO. Scott began helping us think about the issues facing primary and secondary schools who wish to use the AMICO Library. Based this work, we issued a call for participation in the fall of 2000, selected a group of participants, and launched a K-12 Testbed.

Modeled on our University Testbed, this project provides three semesters of free access to the AMICO Library for a select group of eleven teachers across the United States who teach varied subjects at different grade levels. This group will develop model curriculum and share their teaching experiences, as well as assist us in developing our strategy for reaching the K-12 community. Our thanks to RLG for creating an account and providing access for this Testbed.

Members may learn more about the Testbed by visiting the dedicated K-12 Schools site at <http://schools.amico.org> and those who would like to monitor and interact with the teacher participants via the email distribution list should contact Kelly Richmond (kelly@amico.org) to be added to the list (amico.schools@update.amico.org).

Below is a list of the selected participants and a schedule for the project.

Participant List

Participant Name	Job Role	School	Location	Grades
Neme Alperstein	Fifth Grade Teacher	P.S. 56 Queens, The Harry Eichler School	Richmond Hill, NY	K-6
Deborah Frederick	Librarian	Edward Bleeker Junior High School	Flushing, NY	7-9
June Gordon	Art Teacher	Elmira Free Academy	Elmira, NY	9-12
Terry Guenther	Library Media Specialist	Arkport Central School	Arkport, NY	K-12
Elaine Henderson	Interdisciplinary Studies Teacher	W.E. Greiner Middle School	Dallas, TX	7-8
Scott Howe	History & Art History Teacher	Isidore Newman School	New Orleans, LA	9-12
Bobb Jackson	French & Spanish Language Teacher	Farrer Middle School	Provo, UT	7-8
Michelle Marcus	Art History and Museum Studies Teacher	The Dalton School	New York, NY	K-12
Carolyn Olson	Art Specialist	Cotton High School	Cotton, MN	9-12
Lorraine Rittmeyer	Art Teacher	Lakeview Elementary School	Sarasota, FL	K-6
Constance Vidor	Librarian	The Cathedral School	New York, NY	K-8

4. Update on Activities

K -12 Testbed Project Schedule

Date	Activity
2000	
November 10, 2000	All participant information due back
November 2000	Private Web Site is available http://schools.amico.org (password protected)
November 2000	Participant introductions on the web
November 2000 - June 2002	Ongoing participation in the Project via the Testbed dlist and web site
2001	
January 15, 2001	Testbed Participant Proposal/Plan of Use due to AMICO
March 2001	Mid-Semester check-in (possible meeting at NAEA Conference in NYC in mid March)
March - May 2001	Submission of first AMICO Library Model Assignment by all participants
June 2001	Survey of Project at 6 months
August 2001	Back to School Welcome
October 2001	Mid-Semester check-in
October - Nov. 2001	Submission of second AMICO Library Model Assignment by all participants
December 2001	Survey of Project at 12 months
2002	
March 2002	Mid-Semester check-in
June 2002	Survey of Project at 18 months
July 2002	Possible Summer Institute (NEH support)
July 31, 2002	Final Reports from Participants due to AMICO

4. Update on Activities

Worldwide Rights from the Artists Rights Society (ARS)

The right to distribute the AMICO Library to subscribers worldwide is crucial to AMICO for recruitment of foreign members and for increasing subscription income.

Our contract with the JISC for distribution throughout the UK demonstrated the potential financial benefits of having rights to distribute the AMICO Library. We were able to obtain a contract worth c. \$150,000 p.a. to AMICO in return for a payment of c.\$10,000 p.a. to the rights societies.

As soon as we concluded the UK agreement in November 2001, we began negotiating for worldwide rights. We sought a combined agreement to:

- grant worldwide rights to AMICO to publish digital representations of works of art and
- to obtain explicit rights for members to publish these works on their websites.

In negotiations with the ARS, we had to accept some limits because ARS does not have certain rights:

- we cannot obtain rights from ARS to publish The AMICO Library from servers outside the US, only from US-based servers
- we cannot obtain rights from ARS for museums outside the US to publish on their web sites, only for US-based museums

We were able to reach an agreement, verbally, on December 14 for ARS to give AMICO worldwide rights and AMICO North American museums rights to use these images on their websites in resolutions up to 600 x 800. ARS is drawing up a contract document which we expect to have in final form for approval at the AMICO Executive Committee meeting January 25, 2001.

5. Membership

Membership Report

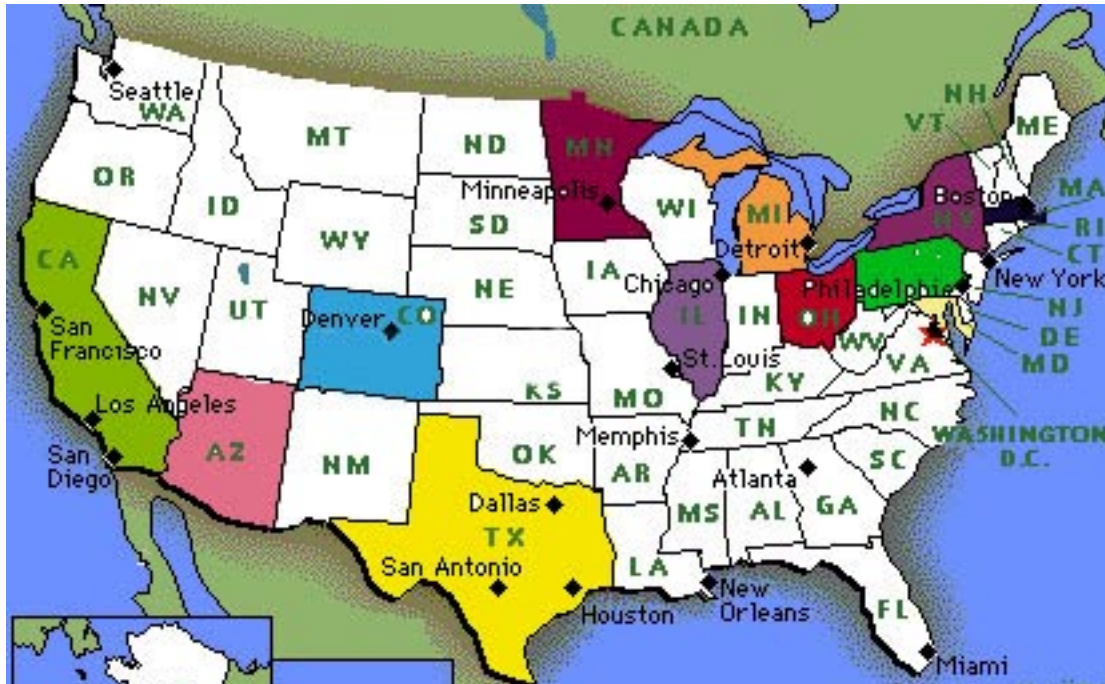
AMICO's success is dependent upon the development of membership and the growth of the AMICO Library. This table summarizes our growth to date.

Member	Dues	Joined In
Albright-Knox Art Gallery	\$2,000	1998
Art Gallery of Ontario	\$5,000	1998
Art Institute of Chicago	\$5,000	1998
Asia Society Galleries	\$2,000	1998
Center for Creative Photography	\$2,000	1998
Cleveland Museum of Art	\$5,000	1998
Dallas Museum of Art	\$5,000	2000
Davis Museum and Cultural Center, Wellesley College	\$2,000	1998
Denver Art Museum	\$5,000	2000
Detroit Institute of the Arts	\$5,000	1999
Fine Arts Museums of San Francisco	\$5,000	1998
The Frick Collection and Frick Art Reference Library	\$5,000	1998
George Eastman House, International Museum of Photography	\$2,000	1998
J. Paul Getty Museum	\$5,000	1998
Library of Congress	\$5,000	1999
Los Angeles County Museum of Art	\$5,000	1999
The Metropolitan Museum of Art	\$5,000	1998
The Minneapolis Institute of Arts	\$5,000	1998
Montreal Museum of Fine Arts	\$5,000	1998
Musée d'art contemporain de Montréal	\$3,500	1998
Museum of Contemporary Art, San Diego	\$2,000	1998
Museum of Fine Arts, Boston	\$5,000	1998
National Gallery of Canada	\$5,000	1998
Pennsylvania Academy of the Fine Arts	\$2,500	2000
Philadelphia Museum of Art	\$5,000	1998
San Francisco Museum of Modern Art	\$5,000	1998
San Jose Museum of Art	\$2,000	1998
Smithsonian American Art Museum	\$3,500	1998
Sterling & Francine Clark Art Institute	\$3,500	2000
The Walters Art Museum	\$5,000	2000
Walker Art Center	\$5,000	1998
Whitney Museum of American Art	\$5,000	1998

5. Membership

U.S. Membership

Breakdown by State



State	Number of Member Museums
New York	6
California	6
Massachusetts	3
Minnesota	2
Pennsylvania	2
Washington, D.C.	2
Arizona	1
Colorado	1
Illinois	1
Maryland	1
Michigan	1
Ohio	1
Texas	1
TOTAL	28

5. Membership

Canadian Membership

Breakdown by Province



Province	Number of Member Museums
Ontario	2
Quebec	2
TOTAL	4

5. Membership

Membership Growth

AMICO's success depends on growth in membership. To date, we have not met our own targets for new member recruiting.

Membership Targets

Reconstituting the AMICO Membership Committee is suggested as a way to develop a more coordinated approach to growing our Membership. All members of the Board are invited to participate, and volunteers will be solicited at the Meeting.

United Kingdom

Now that the AMICO Library is available to all institutions of higher education in the United Kingdom at a very competitive rate under the JISC contract, AMICO saw a natural expansion for membership to museums throughout the United Kingdom.

Our approach begins with the National Museums Directors Conference, an association consisting of the directors or chief executives of the national museums in England, Scotland, Wales and Northern Ireland, the three national libraries, the botanic gardens at Kew and Edinburgh and the Public Record Office. Trant and Bearman address their Technology Advisory Committee January 18th, 2001.

A letter has been sent from AMICO's Chairman to all Directors of national museums inviting them to join the consortium. To date the following meetings have been scheduled:

National Museums of Scotland	January 15, 2001
Scottish Cultural Resource Network (SCRAN)	January 15, 2001
The British Library	January 16, 2001
Museum of London	January 17, 2001

An updated report of the outcomes from these meetings will be provided at the January 25/26 meetings.

Mailings

In order to heighten AMICO awareness to prospective Members AMICO has mailed a postcard to all AAMD member museums that don't currently belong to AMICO, to all contacts acquired through AAM conference attendance, all the directors of U.S. state museum associations, and all directors and communications contacts for the U.S. state arts agencies, and any other acquired prospects. The mailing total was 366 pieces.

This AMICO Member prospect list will be mailed quarterly to stimulate AMICO membership interest.

5. Membership

AMICO Membership Talking Points

When discussing AMICO membership here are some points that highlight the benefits of belonging to our Consortium.

Being an AMICO Member helps to:

Minimize Risks and Share Rewards

- determine standards collaboratively and promote their use
- negotiate digital rights with artists and artists estates and with museums in other countries
- administer educational licenses efficiently
- provide leverage with vendors to reduce costs of transferring collections data (e.g. our work with Gallery Systems to create an export from The Museum System TMS)
- collaborate with other organizations, such as Antenna Audio, in a coordinated way, to add multimedia content to your documentation
- lower costs associated with supporting image reference services, such as Slide Libraries

Build Data Competency within Your Institution

- assist staff with improving their information infrastructures and documentation practices
- facilitate interchange of experience and ideas between museum colleagues
- provide a locus to bring documentation from different museum systems and departments together

Expand Scope of Educational Mission

- create a common library for consistency and ease of use
- link your collections to others through a common interface and search system
- encourage broad use of your museum's collections
- build links among museum and user communities in a coordinated and cost effective way
- develop new audiences for your collection through the educational programs of other AMICO Members' programs
- extend your museum's reach and fulfill your educational mission
- learn from other AMICO members how to incorporate technology into educational programs, through joint ventures and by example
- provide its members access to collective funding to pursue their educational missions

For different departments within a museum:

Tell your Registrar

Streamline Rights and Reproductions for educational uses
Take advantage of group rights clearance with organizations like the Artists Rights Society (ARS)
Develop documentation standards and links to reference files (such as the Union List of Artists Names)

Tell your Educators

Access to works from other collections
Share your interpretive programs with students across the country or around the globe

Tell your Curators

Have in-depth access to detailed collections documentation from other museums
Use digital documentation of other collections in gallery labels and didactic exhibits
Incorporate works from other collections into lectures and presentations

Tell your Librarian

Direct patrons to the AMICO Library as a useful public reference tool

Tell your Systems IT staff

Connect with the best in the business and share strategies and solutions with peers

5. Membership

How to AMICO: a Guide for Members

Member Support

AMICO Staff was asked to begin to develop a series of training materials that will assist new and continuing AMICO Members. The first of these has now been drafted and circulated for Members' comment. Particularly useful were the development of Workflow diagrams and statements of responsibility, that are helping Members make contribution to the AMICO Library more routine.

- **"How To AMICO: A Guide for Members" is distributed separately**

It is also available from the Members' web site at

<http://www.members.amico.org/docs/HowToAMICOmem.pdf>

5. Membership

Membership Requirements

Procedure for Petitioning the Executive Committee for Contribution Relief

During AMICO's planning, Members agreed to contribute a minimum of 500 new works per year to the AMICO Library. During the first two years of operation, staff occasionally reached informal agreements with members to relax a contribution requirement due to extraordinary circumstances at the member museum. Typically these were building programs, or major digitization undertakings that would miss the usual deadline but allow the member to contribute more in a subsequent year. In an effort to regularize this, the Board, at its January 2000 Meeting agreed that under special circumstances Members would be relieved of the obligation to submit 500 works per year.

It was agreed that a formal statement of flexibility about contribution numbers could help prospective Members feel more comfortable about their ability to join AMICO. The Board also agreed that new Members often needed help from AMICO to get them up to speed during the first year of membership, and that they could 'ramp up' to a 500 work contribution level.

The adoption of a method for accepting possible reduced contributions was not designed to be a signal for everyone to reduce their contributions unilaterally. We were not prepared for the overall relaxation of Members' attitudes to the contribution goals. In the 2000 Library contribution cycle many members did not contribute 500 works.

In October 2000, the Executive Committee reiterated that the flexibility it envisioned was for members with specific one time problems in reaching their contribution requirements. This remission was intended only when the Executive Committee had given prior approval in response to a written request by the museum Director for special relief from the obligation of membership. The procedure outlined in the Executive Committee meeting has been formalized into a proposal, which is being presented for Board approval.

1. The Director of the Member institution should request a special exemption from the Chairman of the AMICO Board no later than October 15th in the contribution cycle. This communication should be in email (or letter) copied to the Executive Director of AMICO.
2. The Member should indicate the approximate actual number of works they plan to submit (if asking for relief about the number of works) and/or the date they plan to make their contribution (if asking for relief in the timing of the contribution) and explain the special circumstances.
3. The Chairman will notify the Executive Committee and seek agreement which will be conveyed to the Member and the Executive Director of AMICO as soon as possible.
4. AMICO will reflect the planned contribution in lists of works to be contributed (due on October 15th each year so that potential subscribers can be advised of the scope of the library for the coming subscription year).
5. At its winter meeting, the Board will be advised of contribution estimates for each Member. Members receiving special relief are encouraged to return to a contribution level that will re-establish their annual average contribution at 500 or more works as soon as possible.

6. AMICO Library Growth

AMICO Members' Library Contributions

AMICO's quality in the eyes of our subscribers is driven by their perception of The AMICO Library. Continued growth is key to our success. The table below outlines contributions to date, including those promised for the 2001 AMICO Library year.

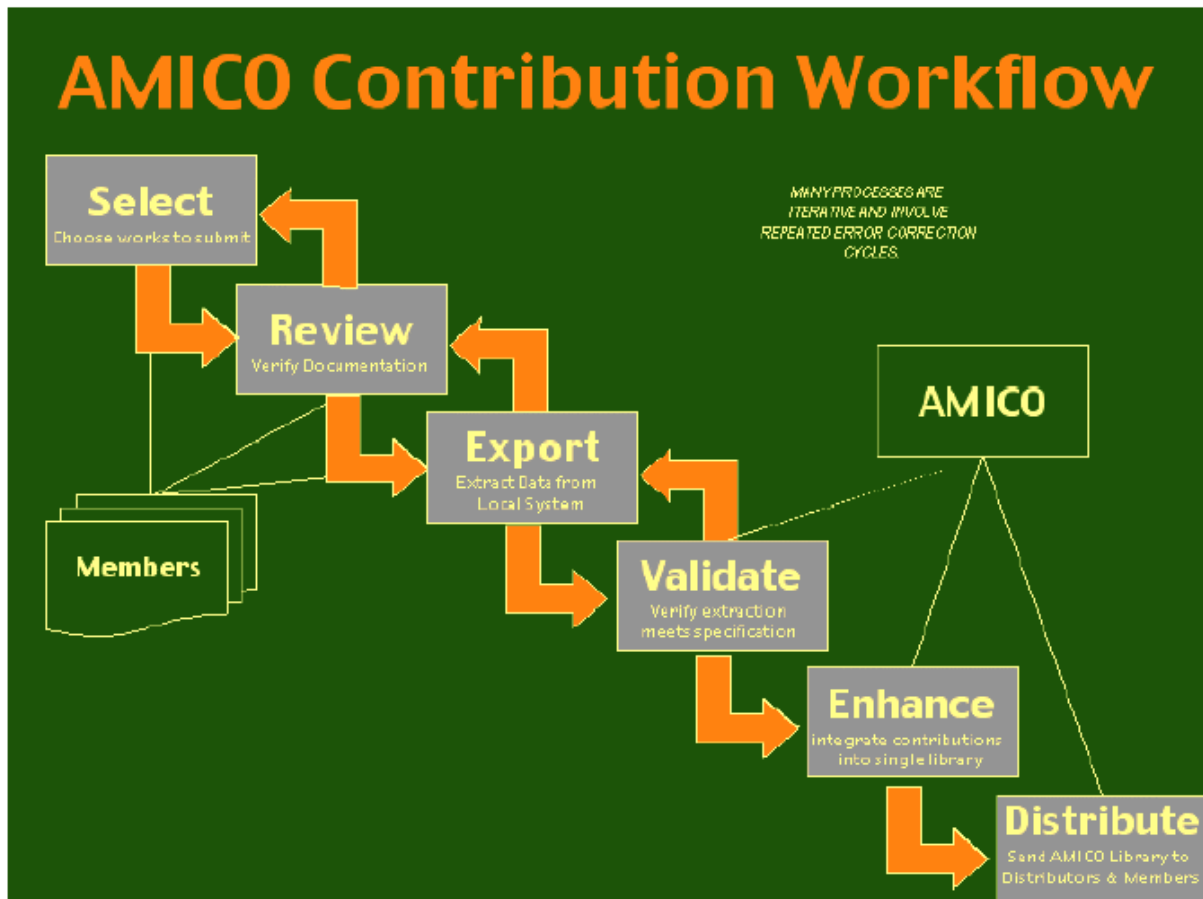
Member Contributions of Works	Total	1998	1999	2000	2001 Promised
Albright Knox Art Gallery	1810	455	439	482	434
Art Gallery of Ontario	3951	378	2550	535	488
Art Institute of Chicago	1395	475	497	423	Not yet declared
Asia Society Galleries	278	178	100	0	0
Center for Creative Photography	1883	400	275	707	501
Cleveland Museum of Art	3128	961	521	774	872
Dallas Museum of Art	0	xxx	xxx	xxx	Not yet declared
Davis Museum and Cultural Center	571	50	521	0	Not yet declared
Denver Art Museum	0	xxx	xxx	xxx	Not yet declared
Detroit Institute of Arts	561	xxx	xxx	104	457
Fine Arts Museums of San Francisco	11342	4989	5147	956	250
The Frick Collection	301	xxx	301	0	Not yet declared
George Eastman House	3397	1603	363	847	584
J. Paul Getty Museum	1462	499	963	0	Not yet declared
Library of Congress	20816	xxx	20816	0	Not yet declared
Los Angeles County Museum of Art	2211	475	539	555	642
The Metropolitan Museum of Art	1160	259	0	901	Not yet declared
Minneapolis Institute of the Arts	2555	451	477	1013	614
Musée d'art contemporain de Montréal	87	87	0	0	Not yet declared
Musée des beaux arts de Montréal	50	50	0	0	Not yet declared
Museum of Contemporary Art, San Diego	236	31	0	132	73
Museum of Fine Arts, Boston	4968	3068	1900	0	Not yet declared
National Gallery of Canada	2014	1131	297	103	483
Pennsylvania Academy of the Fine Arts	0	xxx	xxx	xxx	Not yet declared
Philadelphia Museum of Art	959	156	53	0	750
San Francisco Museum of Modern Art	1364	4	28	802	530
San Jose Museum of Art	102	36	66	0	Not yet declared
Smithsonian American Art Museum	2051	944	514	208	385
Sterling & Francine Clark Art Institute	1166	xxx	xxx	xxx	1166
The Walters Art Museum	10	xxx	xxx	xxx	10
Walker Art Center	1037	357	274	171	235
Whitney Museum of American Art	1730	xxx	759	0	971
Total Works	72,595	17,037	37,400	8,713	9,445

Those institutions that have met or exceeded the 500 work benchmark for each year of their membership are shown in bold.

6. AMICO Library Growth

Contribution Workflow Diagram

The following diagram outlines the process of contribution to The AMICO Library.



6. AMICO Library Growth

Antenna Audio

Amico has an agreement with Antenna Audio to facilitate the addition of their sound files to The AMICO Library.

Procedure

1. Antenna identifies files - completed
2. AMICO notifies members of works in their collections – completed
3. Members notify AMICO of existing or forthcoming contributions - **Overdue**
4. AMICO requests these files from Antenna - **Overdue**
5. AMICO makes files available for member review – January 2001
6. Members review file list– January/February 2001
7. AMICO adds related multi-media – January/February 2001
8. AMICO sends files to distributors – April 2001

Members not represented here are not Antenna clients.

Antenna Audio Files	1. Sept 2000	2. Oct 2000	3. Dec 2000	# works	4. Dec 2000	5. Jan 2001	6. Jan/Feb 2001	7. Jan/Feb 2001	8. April 2001
Cleveland Museum of Art	324	Yes	No		No				
Denver Art Museum	53	Yes	No		No				
J. Paul Getty Museum	460	Yes	No		No				
Los Angeles County Museum of Art	290	Yes	No		No				
The Metropolitan Museum of Art	345	Yes	No		No				
Minneapolis Institute of the Arts	119	Yes	No		No				
Museum of Fine Arts, Boston	80	Yes	No		No				
National Gallery of Canada	390	Yes	No		No				
Philadelphia Museum of Art	37	Yes	No		No				
San Francisco Museum of Modern Art	161	Yes	No		No				
The Walters Art Museum	34	Yes	No		No				
Whitney Museum of American Art	81	Yes	Yes	42	No				
Total Antenna Files	2374			42					

6. AMICO Library Growth

Educators' Requests

In an effort to help Members prioritize their contributions to the AMICO Library, AMICO conducted a survey of the works reproduced in a number of basic art history textbooks. The table below summarizes how well AMICO Members have been able to respond to these requests, based on the contributions promised to date.

To help Members prioritize their contributions to the AMICO Library, and to respond to requests that the AMICO Library consider works that are commonly used for teaching, AMICO Library interns conducted a survey of the works reproduced in a number of basic art history textbooks.

Books Surveyed

Text	Number of Works	In AMICO Collections	In the AMICO Library
DK Publishing, <i>Art A World History</i> , (DK Publishing, 1997)	1736		
Janson, H.W., and Anthony F. Janson, <i>History of Art</i> , (Harry N. Abrams Inc., 1997)	1254		
Kostof, Spiro, <i>A History of Architecture: Settings and Rituals</i> , (Oxford University Press, 1995)	986		
Newhall, Beaumont, <i>The History of Photography</i> , (The Museum of Modern Art, 1997)	292		
Silver, Larry, <i>Art in History</i> , (Abbeville Press, 1993)	588		
Stokstad, Marilyn, <i>Art History</i> , (Harry N. Abrams Inc., 1995)	1392		
Tansey, Richard G., and Fred S. Kleiner, <i>Gardner's Art Through the Ages</i> , (Harcourt Brace College Publishers, 1996)	1389		
Academic Image Cooperative "Want List"	2531		
Total number of Works Reproduced	6913	598	198 *

* This number has not been adjusted for 2001 contributions

In addition, there have been specific requests for teaching purposes from subscribers at the University of Alberta and Princeton University. These requests have been circulated to AMICO Members, as input into the choice of works for the AMICO Library 2001 year.

The full details of these requests can be found on the AMICO Members Web Site:
<http://www.members.amico.org/comm/users/users.html#content>

6. AMICO Library Growth

Educators' Requests

The following Table summarizes AMICO Members' responses to Educators Requests.

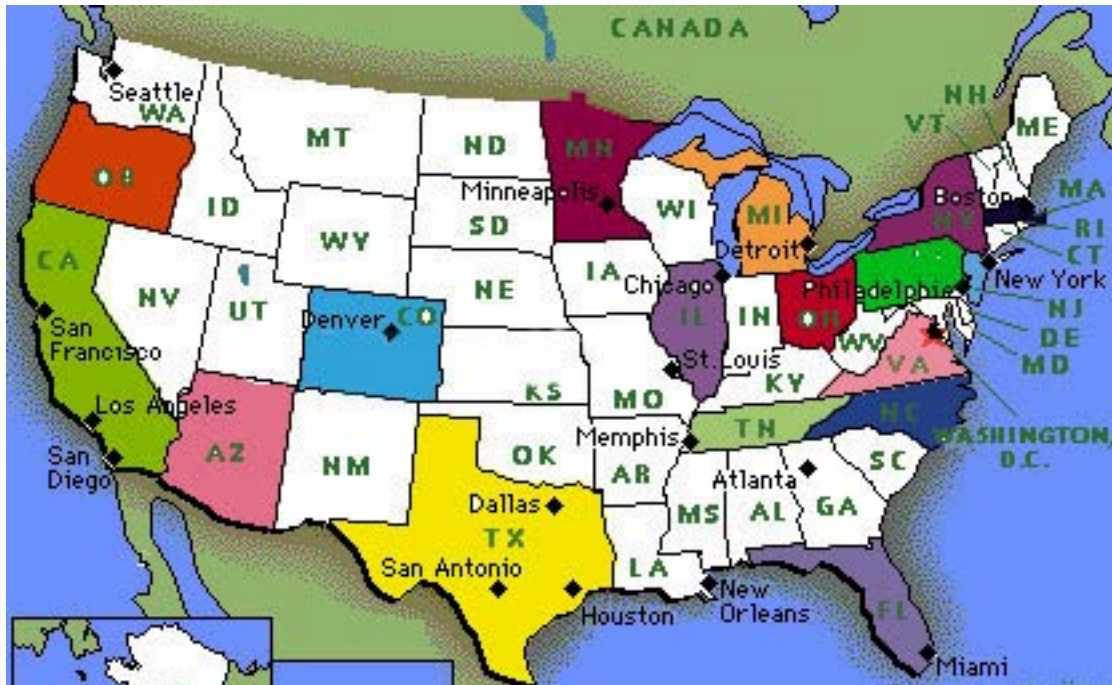
Educators' Requests	Textbook Requests	Works Provided	Teaching Requests	Works Provided
Albright Knox Art Gallery	13	9	4	1
Art Gallery of Ontario	5	4	97+	91
Art Institute of Chicago	54	3	11	1
Asia Society Galleries	0	0	0	0
Center for Creative Photography	2	2	0	0
Cleveland Museum of Art	22	9	8	3
Dallas Museum of Art	5	0	2	0
Davis Museum and Cultural Center	2	2	0	0
Denver Art Museum	2	0	1	0
Detroit Institute of Arts	20	0	26	0
Fine Arts Museums of San Francisco	27	15	2	1
The Frick Collection	11	5	0	0
George Eastman House	50	8	0	0
J. Paul Getty Museum	13	6	0	0
Library of Congress	8	1	0	0
Los Angeles County Museum of Art	16	7	2	0
The Metropolitan Museum of Art	177	49	73	23
Minneapolis Institute of the Arts	22	11	1	0
Musée d'art contemporain de Montréal	0	0	0	0
Musée des beaux arts de Montréal	1	1	0	0
Museum of Contemporary Art, San Diego	1	1	0	0
Museum of Fine Arts, Boston	75	43	49	37
National Gallery of Canada	6	2	78	16
Pennsylvania Academy of the Fine Arts	3	0	0	0
Philadelphia Museum Art	32	4	20	0
San Francisco Museum of Modern Art	3	2	2	0
San Jose Museum of Art	0	0	0	0
Smithsonian American Art Museum	9	5	2	0
Sterling & Francine Clark Art Institute	1	0	0	0
The Walters Art Museum	3	0	0	0
Walker Art Center	4	3	0	0
Whitney Museum of American Art	15	1	21	1
Total	602	193	399+	174

7. AMICO Library Use

University Subscription Report

Higher Education Institutions (U.S.)

Subscriber Breakdown by State



State	Number of Subscribing Institutions	Potential Number of Users
Ohio	79	322,119
Florida	11	145,155
New York	5	27,975
California	4	45,651
Pennsylvania	5	36,205
Arizona	3	72,752
Illinois	3	44,892
Massachusetts	2	11,169
Michigan	2	53,083
Virginia	2	25,652
Connecticut	1	2,734
Indiana	1	20,275
Missouri	1	5,723
Nebraska	1	17,924
New Jersey	1	4,624
North Carolina	1	8,660
Oregon	1	1,700
Tennessee	1	5,660
Texas	1	2,743
TOTAL	124 schools	854,696 students

7. AMICO Library Use

University Subscription Report

Higher Education Institutions (Canada) Subscriber Breakdown by Province



Province	Number of Subscribing Institutions	Potential Number of Users
Alberta	1	23,264
Ontario	1	35,258
Saskatchewan	1	10,000
TOTAL	3 schools	68,522 students

7. AMICO Library Use

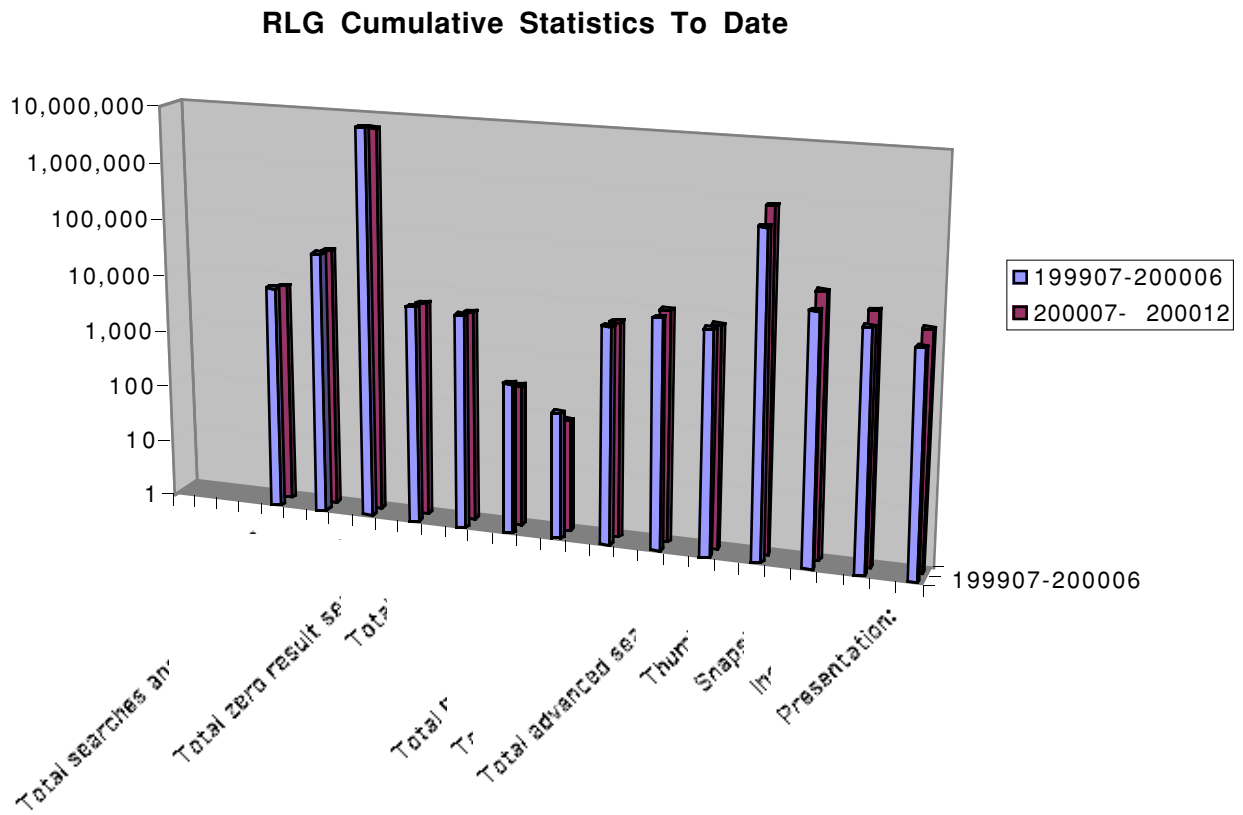
- **Higher Education Institutions (United Kingdom)**

The contract with the Joint Information Systems Committee of the UK Higher Education Funding Councils (the JISC) makes the AMICO Library available to all schools of Higher Education in the United Kingdom, a potential universe of 1.2 million students.



7. AMICO Library Use

Year One vs. Year Two (first six months)

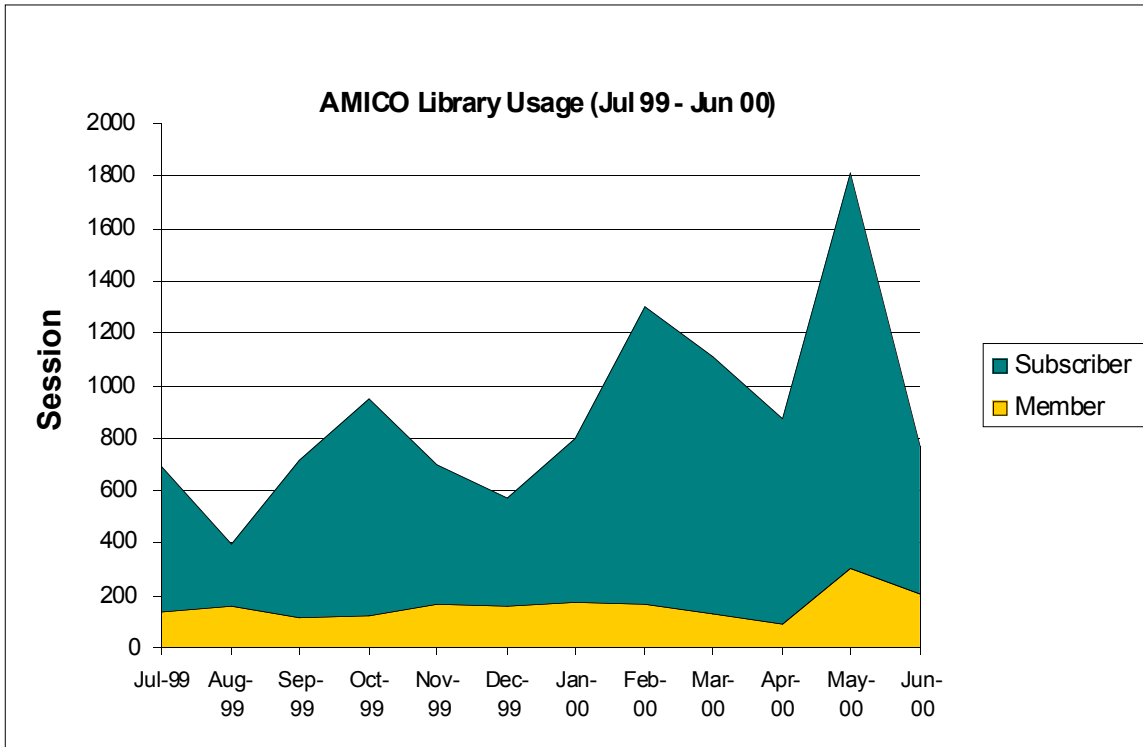


* Note the logarithmic scale.

7. AMICO Library Use

Use during the 1999-2000 AMICO Library Subscription Year
(the first year of AMICO Library availability)

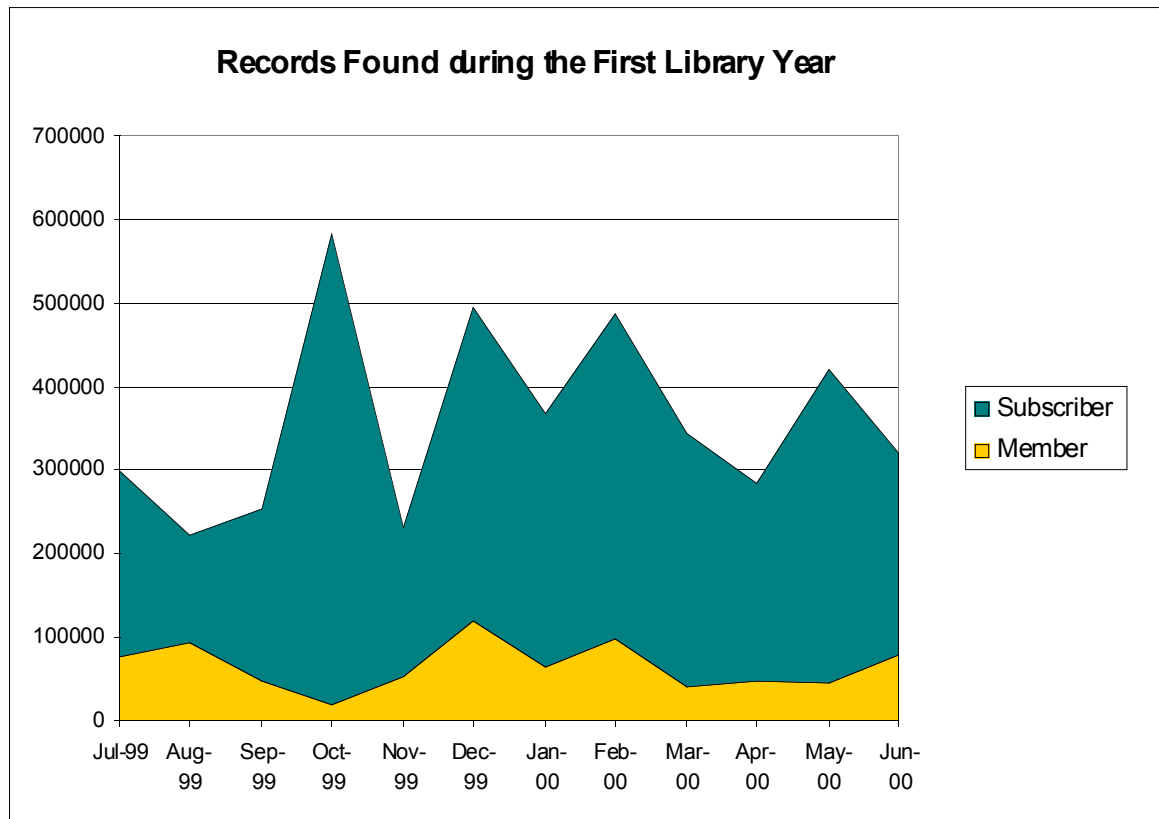
Sessions



7. AMICO Library Use

Use during the 1999-2000 AMICO Library Subscription Year
(the first year of AMICO Library availability)

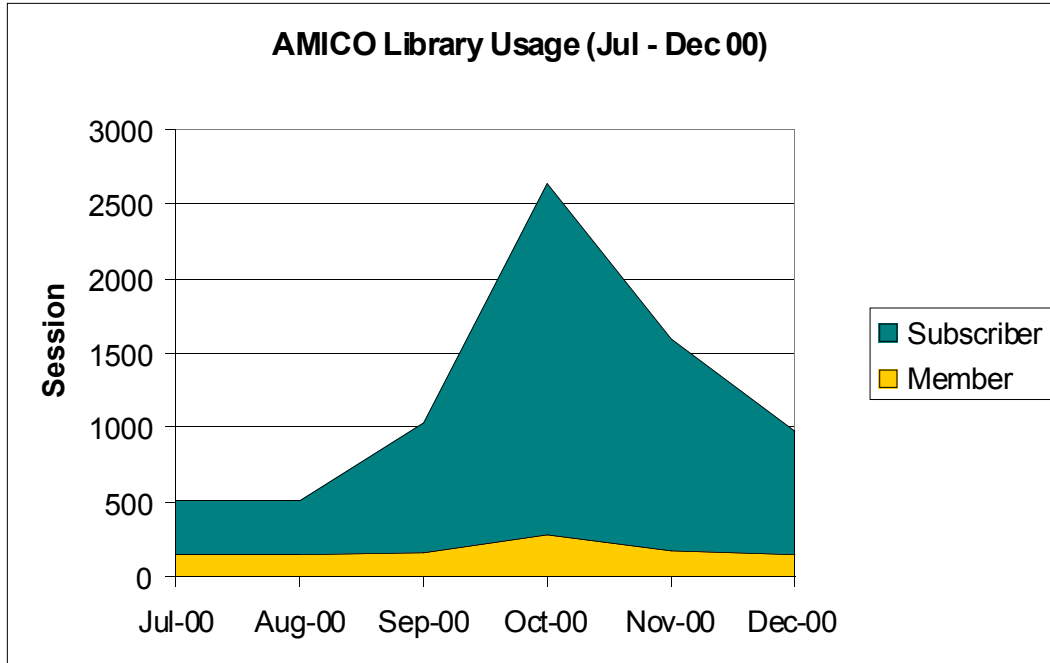
Number of Records Found



7. AMICO Library Use

Use during the first six months of the 2000/2001 AMICO Library Subscription Year

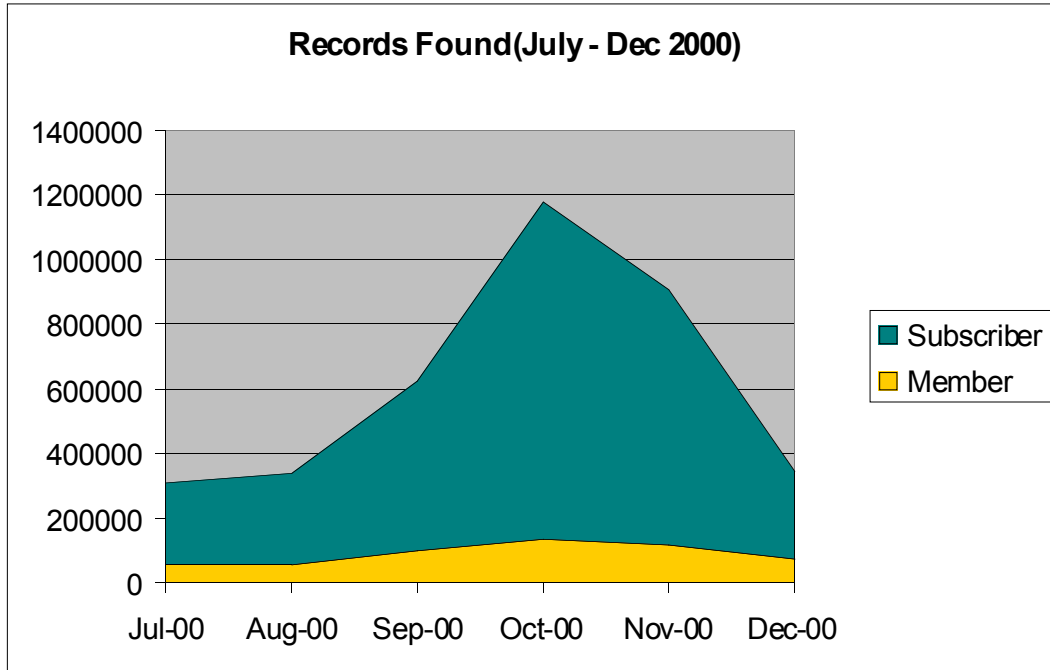
Sessions



7. AMICO Library Use

Use during the first six months of the 2000/2001 AMICO Library Subscription Year

Number of Records Found



7. AMICO Library Use

Model Assignments for the use of The AMICO Library

In order to develop an awareness of possible uses (that may require a minor change in teaching processes) and stimulate active integration of AMICO Library use into normal class practices AMICO has contracted with Peter Walsh to prepare a series of model assignments that draw on the AMICO Library and could be used by Professors and Teaching Assistants at subscribing AMICO Colleges and Universities. These are based on a review of the courses offered at those schools, and developed with an eye to identifying works from the collections of AMICO Members that would strengthen the AMICO Library if they were contributed. Assignments will be designed to be presented and distributed by AMICO on the AMICO Public Web site, where they will be mounted by AMICO Staff.

Model Assignments Created Thus Far:

- **Find and Compare Exercises for Modern European Art, 1780-1900**
Exercise One: Power, Propaganda, and Prestige in Revolutionary France
Exercise Two: Neo-Classicism to Romanticism
Exercise Three: Rise of the Landscape
Exercise Four: Realism and Politics
Exercise Five: Photography as Art, Art as Photography
Exercise Six: The Rise of the Avant-Garde
Exercise Seven: Impressionist vs. Neo-Impressionist
Exercise Eight: In and Out of Reality

- **Group Curatorial Exercise for American Art, 1600-2000**

- **Case Study Exercise in Old Master Prints**

Sample Exercise Instructions

Exercise One: Power, Propaganda, and Prestige in Revolutionary France

1. Using the AMICO Library, choose one artwork made in France during the generation *before* the French Revolution (a generation is about twenty years). The artwork may be by any artist in any medium.
2. Using the AMICO Library, choose a second artwork made in France during the generation *after* the French Revolution. The artwork may be by any artist in any medium.
3. In a 250 word essay, compare the two artworks, considering one of more of the following questions:
 - Who was in power in France when each work was created?
 - Who was out of power?
 - What were the social, political, and economic conditions in France when the each work was created?
 - Who do you think commissioned the works and why?
 - Does either work take a political stand and if so how is it expressed?
 - Do the works express the artist's point of view, someone else's, or a combination of the two?
 - What roles do style, setting, gesture, and costume play in the two works?
4. Save the images and related data in your essay.
5. Your essay will be judged on the following criteria:
 - Did you correctly follow instructions for the exercise?
 - Did you make a good choice of images?
 - How does your essay reflect your knowledge of the period, its political history, and its art?

The full report of this project is available on the Users Committee Web page of the AMICO Members Web Site at: <http://www.members.amico.org/comm/users/users.html>

7. AMICO Library Use

How to AMICO: a guide for Educators

- Copies will be available at the Meeting
- It is also available from the Members' web site at <http://www.members.amico.org/docs/HowToAMICOedu.pdf>

9. Schedule and Deadlines to 2002

Schedule for 2000-2002

The following schedule outlines key activities through 2002. Critical upcoming dates are shown in **bold**.

Year	Date	Event
2000	July 1	Year 2000 Library Released
	October 15	List of Contributions PAST Due to AMICO
2001	January 25	Executive Committee Meeting
	January 25	Board Meeting
	February 15	Core Data Fields for all Submissions due to AMICO
	March 31	Completed Member Submissions due to AMICO
	June	Executive Committee Meeting coincide with the AAMD Meeting which will take place in Milwaukee, WI from May 30 - June 2, 2001.
	June 20 - 22	AMICO Members Meeting*
	July 1	Year 2001 AMICO Library Released
	October	Executive Committee Meeting
	October 15	List of Contributions Due to AMICO
2002	January/.Feb	Board Meeting: to coincide with the AAMD Midwinter Meeting planned for Feb 3 - 10, 2002 in Hawaii.
	February 15	Core Data Fields for all submissions due to AMICO
	March 31	Completed Member Submissions due to AMICO
	June	Executive Committee Meeting
	June	AMICO Members Meeting
	June	K-12 Testbed Participants Reports due
	June 30	A&MI Management Contract ends
	July 1	Year 2002 AMICO Library released.
	July	Possible K-12 Teachers Summer Institute (NEH Grant)

* The 2001 Annual AMICO Members Meeting will be held on June 20-22, 2001 at the National Gallery of Canada, Ottawa, Canada. Early Registration is now open with a bundled price for both lodging and the conference. This registration closes on **March 16, 2001**. A tentative agenda for the meeting will be circulated and posted to the AMICO Members site (<http://www.members.amico.org>) in mid-February.