



Art Museum Image Consortium
www.amico.org
Enabling Educational Use of Museum Multimedia

Board Briefing Package
(confidential)

May 7, 2003
10:00 am – 2:00 pm

Coast Room
Museum of Contemporary Art San Diego
700 Prospect Street, La Jolla, California, U.S.A.

Prepared by J. Trant, D. Bearman
AMICO Staff



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BOARD MEETING

May 7, 2003
10:00 am – 2:00 pm

Coast Room
Museum of Contemporary Art San Diego
700 Prospect Street, La Jolla, California, U.S.A.

AGENDA

10 am Convene, minutes

Attached: Board Meeting January 2003

10:15am Status report:

- 2003 Financial – M. Anderson
Attachments:
FY04budget.ongoing – To be distributed at Meeting
FY04budget.closedown – To be distributed at Meeting
FY04budget.artstor – To be distributed at Meeting
Budget Unearned Income FY2003 – To be distributed at Meeting
AMICO.2004 Financial Options
- 2003 Membership, Distribution, Subscribers, Rights
Attachment: Status Report
- 2003 Contributions – J. Trant
Attachment: Contribution Statistics

Future: Strategic situation – partners/contracts
Options – Alternative to ARTstor proposal – D. Bearman
Attachment: Michalko Correspondence-Proposal

11:00am – 12:00pm: Open Board discussion of proposal

What the proposal is: J. Trant
Attachment: ARTstor Proposal: Board Options
Attachment: Proposal Precise

Implications (Decisions Board needs to take if we go ahead) – D. Bearman

12:00 – 1:00 pm: Presentation of ARTstor Proposal by Neil Rudenstine by conference call
James Shulman and Gretchen Wagner in attendance. Discussion with Board over informal lunch.

1:00pm – 1:15pm: Board Yes/No Decision on ARTstor Proposal

If accepted:

1:15pm - 1:45pm Presentation/Discussion/Vote on individual terms to ensure are present in AMICO-ARTstor contract and acceptance letter

AMICO Canada: To Resolve
Attachments:
AMICO Canada: To Resolve
University of Toronto status
Preliminary Transition Plan

If rejected:

1:15pm – 2:00pm:

Budget for FY2004



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BOARD MEETING

January 30, 2003

11:00 am – 3:00 pm

Board Room

Victoria & Albert Museum,

Cromwell, Road, South Kensington, London, England

Board Members Attending: Ken Hamma, Vice-chair, presiding (J.Paul Getty Museum), Maxwell Anderson, Treasurer (Whitney Museum of American Art), Marc Jones (Victoria & Albert Museum), Bob Futernick (Fine Arts Museums of San Francisco), Shell Hensleigh (Detroit Institute of the Arts), Susan Chun (Metropolitan Museum of Art), Leonard Steinback (representing Katherine Lee Reid, Cleveland Museum of Art)

Staff: Christine Steiner (General Counsel), Jennifer Trant (Executive Director), David Bearman (Director, Strategy & Research)

1. Call to Order and Review of Agenda

The meeting was convened by Ken Hamma, acting chair. Who announced that the circulated agenda would be re-ordered to permit a discussion of ARTstor before lunch.

2. Minutes from last meeting

Draft minutes were presented on behalf of Secretary Katherine Reid. Moved by Len Steinback, seconded by Susan Chun, they were approved without changes.

3. Treasurer's Report and Audit

Maxwell Anderson presented the audited accounts for 2002 and the Treasurer's Report on AMICO's 2002/2003 Year to Date budget. The Board re-affirmed the debts to Archives & Museums Informatics, Michael Shapiro and the Whitney Museum of American Art referenced in Note 4 in the Auditors report. Futernick moved and Chun seconded a motion to accept the auditors report. The vote was unanimous.

4. Management of AMICO

Jennifer Trant and Christine Steiner reported on the Incorporation of AMICO Canada and the framework it provides for the internationalization of AMICO. The Board reviewed and approved the Articles of Incorporation for AMICO Canada and the structure this suggests for the relationship between various "AMICO-like" entities in different countries in the future.

5. ARTstor

Max Anderson reported that ARTstor Chairman Neil Rudenstine had come to the AAMD meeting to discuss ARTstor and received many questions about why the Mellon was doing this instead of supporting AMICO. This led to a follow-up discussion with Max, and contacts between James Shulman, ARTstor's Executive Director, and Bearman and Trant.

Bearman and Trant reported that James Shulman had been to Toronto for a day of talks which resulted in agreement to talk further, to write an article together for D-Lib in June, and to explore working closely together over the coming year to merge or coordinate functions of ARTstor and AMICO. They were cautiously optimistic that a head to head competition would be avoided and that AMICO members values would be respected in any agreement worked out between the parties, but warned that there was lots of work yet to be done and that no details had been discussed yet.

Members of the Board expressed divided opinions about the desirability of having these discussions at all and raised issues that they felt AMICO should not allow to be overlooked. Views ranged from considering the discussions to be positive and hoping they would result in a complete merger to thinking them without

much promise and believing that ARTStor would not succeed and could be ignored. Specific issues that the Board wished to make sure would be taken into consideration in any future talks were identified. Bearman and Trant agreed to take the views expressed at the meeting and those that had been received by e-mail prior to the meeting, into account in on-going negotiations and to keep the Board advised.

The Board had lunch with members of the staff of the Victoria & Albert Museum.

6. AMICO Update

Jennifer Trant reported on Member issues including the AMICO Library Development for 2003 (noting the attachments describing the contribution statistics and contribution schedule). She reviewed achievements since the October Board meeting. And she introduced three new membership applicants: The Philips Collection, the Indianapolis Museum of Art and the Brooklyn Children's Museum. The Board voted by acclamation to accept these new members.

David Bearman reviewed the status of AMICO Distributors and noted that EBSCO is now awaiting our approval to develop a system for its distribution tentatively scheduled to begin January 2004.

7. Other Business

- Sam Sachs will be retiring as Director of the Frick this Spring. Max Anderson moved, and the Board approved by acclamation, that Mark Jones should take over his seat.
- Susan Chun noted that we need a nominating committee for the new Board to assume duties January 2004. She proposed that the Officers appoint such a committee ASAP. This was approved by acclamation.
- David Bearman reported that the matter of Princeton University having used images from the AMICO Library in CD's distributed to its alumni had been resolved and that Princeton had agreed to make any necessary amends. A final report on the matter, once Princeton has paid its fees, will be made at the next Board meeting.

8. Forward Schedule

The date of the next Board meeting was set for May 7, 2003 at the Museum of Contemporary Art San Diego.

9. Adjournment

The meeting was adjourned at 2:45 pm.□



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AMICO Status Report

Membership:

Added: Three new members joined this January: The Phillips Collection, the Brooklyn Children's Museum and the Indianapolis Museum of Art. We have temporarily ended all discussions of membership with potential future members.

Lost: The Library of Congress has withdrawn from membership but explicitly left their content for us to use if we wish. Musee des Beaux Arts de Montreal asked to withdraw from membership, leaving their content, but we just waived dues and they have been active as participants. The Art Institute of Chicago – neither paid dues nor made contributions of work, 2nd year in a row.

Distributors:

Added:

- Cartography Associates, AMICO and ARS have agreed to an "independent scholar" contract and Cartography will be distributing to individuals in 2003/4
- OhioLink and AMICO have agreed to a distribution to reach every school, public library and university in Ohio starting July 1, 2003.

Lost:

- SCRAN has still not been able to create an application that passes the minimum requirements for AMICO. We expect to terminate their distribution contract.
- EBSCO put off launching its distribution until January 2004; given the fact that AMICO will only be available for six months thereafter, we terminated their contract.

Special Consortial Subscribers:

AMICO has had unusually generous consortial subscription agreements with the JISC in the UK for UK Higher Education and with NYLINK for subscriptions in New York State. October 30, 2003 will be the end of the JISC agreement and it is not being renegotiated. We have notified NYLINK that their agreement will terminate as of December 31, 2003, in accordance with a provision of that contract. Neither agreement produced the numbers of subscribers that the consortium or AMICO thought it should.

Rights

In a departure from its dealings previously only with artists rights societies, AMICO has agreed to license works directly from the Mondrian Trust and the representatives of Rockwell Kent. Whether we would have continued such arrangements in the future, would have depended on how well they worked. We do not know whether ARTstor will continue them.



Membership & Library Development

**Total Library Contributions
 by Year by Member**

<i>Member</i>	<i>Total Valid</i>	<i>catalog 2003</i>	<i>catalog 2002</i>	<i>catalog 2001</i>	<i>catalog 2000</i>	<i>catalog 1999</i>	<i>catalog 1998</i>
Albright-Knox Art Gallery	3804	425	1457	549	469	428	476
Art Gallery of Ontario	4390	0	439	487	469	1000	1995
Asia Society	274	0	0	0	0	96	178
Brooklyn Children's Museum	50	50	-	-	-	-	-
Center For Creative Photography	3295	665	760	494	699	278	399
Dallas Museum of Art	1616	596	1015	5	0	-	-
Davis Museum and Cultural Center, Wellesley College	555	0	180	0	0	328	47
Denver Art Museum	0	0	0	0	0	-	-
Fine Arts Museums of San Francisco	17702	2883	2553	1244	912	5115	4995
George Eastman House	5011	401	923	819	748	510	1610
Indianapolis Museum of Art	123	123	-	-	-	-	-
J. Paul Getty Museum	3121	550	1111	0	0	962	498
Library of Congress	20816	0	113	0	0	20703	0
Los Angeles County Museum of Art	4745	397	1017	1737	571	533	490
Louisiana State Museum	1160	660	500	-	-	-	-
Musée d'art contemporain de Montréal	1710	1566	143	1	0	0	0
Musée des beaux-arts de Montréal	120	0	0	70	0	0	50
Museum of Contemporary Art, San Diego	518	86	138	294	0	0	0
Museum of Fine Arts, Boston	10404	2509	1161	2030	0	1767	2937
National Gallery of Canada	3231	513	571	613	122	278	1134
National Museums of Scotland	0	0	0	0	-	-	-
Pennsylvania Academy of the Fine Arts	10	0	0	10	-	-	-
Philadelphia Museum of Art	2249	874	587	660	0	49	79
San Francisco Museum of Modern Art	2373	554	576	434	714	82	13
Smithsonian American Art Museum	4094	1352	563	520	208	514	937
Sterling & Francine Clark Art Institute	5341	2152	2097	1092	0	-	-
Terra Museum of American Art	136	60	76	0	0	0	0
The Art Institute of Chicago	1803	0	0	415	422	495	471
The Cleveland Museum of Art	4959	531	1277	896	772	526	957
The Detroit Institute of the Arts	1744	663	506	546	29	0	0
The Frick Collection and Art Reference Library	484	93	90	0	0	301	0
The Metropolitan Museum of Art	1785	13	583	331	858	0	0
The Minneapolis Institute of Arts	4845	1375	542	936	987	539	466
The Newark Museum	68	68	0	-	-	-	-
The Phillips Collection							
The Walters Art Museum	662	375	277	10	0	-	-
Victoria and Albert Museum	1085	545	538	-	-	-	-
Walker Art Center	1689	259	208	421	165	274	362
Whitney Museum of American Art	2478	301	498	806	1	741	0
Totals:	118,450	20,639	20,499	15,420	8,146	35,519	18,094

Statistics verified by AMICO Contribution Management System
 * as of May 06, 2003



ARTstor Proposal: Board Options

- 1) Accept the ARTstor proposal (negotiating some points, as needed)
- 2) Reject ARTstor proposal, develop similar relationship with RLG
- 3) Stop active work July 1 to December 31; pay debts from current income; reconsider situation and on-going options (if any) in December 2003
- 4) Accept ARTstor, but explore RLG offer in coming year with eye towards continuing some AMICO activities in conjunction with RLG

Staff Recommendation:

Work with ARTstor to ensure that museums can achieve together what we set out to do five years ago. Make sure that important values are communicated and protected.

Assuming we accept the ARTstor proposal, we think the Board should make its consent conditional on:

- 1) Final legal agreements completed within one month. (Without these, we cannot reasonably act in time for June 30). This needs to be stated unequivocally to ARTstor as they would prefer to let final agreements on some matters slide. A meeting in NYC scheduled for the second week of June to approve the final agreements might help ensure a timely completion.
- 2) Firm commitment from ARTstor to clear rights for all data they publish (to date we have had only a commitment to "seek" to clear rights and it has not extended to all works). We should ask for a commitment to replace images and data that are from AMICO Member museums in the UCSD slide library, the Carnegie American Arts collection, and other secondary sources they are publishing, with data provided by the museums. We should, presumably, agree to help them do this in 2004.
- 3) Commitment to continue distribution to K-12 and to enable value added distribution by third parties to K-12, universities and libraries
- 4) Definition of the role, responsibilities and plans for the Museum Advisory Committee that is to be formed, initially with AMICO Board involvement.
- 5) Concrete plans for AMICO staff from July 1, 2003 (so that we can be communicate these to them with the minimum of two weeks notice required).

There are a few problems that the AMICO Board should be aware of, that AMICO will need to resolve in the coming months:

- 1) No AMICO Agreements may be assigned or transferred. Hence AMICO members will need to execute agreements allowing AMICO to transfer rights in the works in the AMICO Library, 2003 edition.
- 2) AMICO will not have any programmatic direction of its own after July 1, 2003. As such, its "job" will be to wind itself up, unless the Board defines some other concrete activities that AMICO staff should pursue.
- 3) AMICO Inc. and AMICO Canada will be left without many resources of their own after turning over 2003/4 subscription income to ARTstor.
 - a. If AMICO had activities it wished to pursue on its own:
 - it could apply the small balance it will carry forward from 2003
 - it could decide to collect dues in 2004
 - it could apply for grant funding
 - it could accept the offer from RLG to pursue some endeavors in conjunction with them
 - b. Alternatively, AMICO Inc. could effectively wrap up its operations, thereby shifting all resources and program to AMICO Canada.



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Proposal Precise:

Dear AMICO Board members and Directors of AMICO Members museums,

Attached is an exchange of letters between Neil Rudenstine, Chairman of the ARTstor Board and Betsy Broun, Chairman of AMICO which reflect the results of negotiations that we have been having with ARTstor over the past several months. The officers of AMICO have been involved at each stage along the way, and in general we are satisfied with the offer that ARTstor has made.

The offer, its implications, and how AMICO should respond will be the primary piece of business at the Board meeting on May 7. We welcome all discussion prior to that meeting, and have invited Dr. Rudenstine to present the proposal and James Shulman, Executive Director of ARTstor to be present for the Board meeting to answer questions in person.

Issues Resolved:

- ARTstor to carry AMICO content after July 1, 2004
- ARTstor to serve K-12 and public libraries as well as Universities
- ARTstor to seek clearance for rights
- ARTstor to pay any remaining AMICO debts and FY2004 operating costs
- ARTstor to ensure AMICO contractual obligations fulfilled in 2003/04

Issues addressed without detail:

- Future of the Toronto Office/ University of Toronto Contract
- Future role of AMICO Board as core of ARTstor Museum Advisory Committee
- Future of AMICO's existing staff
- Ongoing contribution of works by AMICO members to ARTstor
- Funding for museum programs related to digitization
- Means, methods, and standards by which museums can contribute content
- Value added data enhancement projects

Issues left unresolved:

- Future of Distribution through RLG, Wilson, Cartography etc.
- Future of AMICO Inc. and AMICO Canada
- Museum contributor's access to ARTstor without charge
- AMICO Members 2004 contributions, incl. UCSD Slide Library replacements



"Rudenstine, Neil" <NLR@mellon.org> 04/24/03 04:56PM
April 24, 2003

Betsy Broun
Chairman, AMICO

Dear Betsy:

It was very good to meet with you recently in Washington. Thank you for being so hospitable - including unsurpassable airport taxi service!

As you know, over the course of 2003, ARTstor staff members have been having very promising conversations with David Bearman and Jennifer Trant about whether we might be able to combine our efforts and create a future together. This future should be one that builds upon the very substantial accomplishments of Jennifer, David, you and your colleagues on the Board, as well as colleagues at the 39 AMICO institutions. I am writing now - following the most recent meeting with David and Jennifer (which we found to be very productive) - to propose elements of such an arrangement for your consideration.

■■■■■■■■■■

As ARTstor has begun to take shape during the past year, it has become increasingly clear to us how much AMICO's work should be both celebrated and carried forward. We believe it is highly desirable for ARTstor to do what it can to continue AMICO's accomplishments, both within the 39 institutions and beyond. To our mind, these accomplishments include:

■■■■■■■■■■ A very sizeable repository of images - together with documentation - that can be disseminated for educational uses, and the progress made among the AMICO institutions in working both on their own and together toward such a shared goal;

■■■■■■■■■■ Strong inter-museum collaboration, including the sharing of information and best practices among museum staff; and

■■■■■■■■■■ The community-building efforts that have linked museums, educational institutions, other not-for-profits, and users in a wide range of institutions.

ARTstor's goals in such an integration of efforts would be to:

■■■■■■■■■■ Maintain AMICO subscriber service through existing channels until June 30, 2004, at which point we would expect that the AMICO "image library" would be available as part of ARTstor. During the period prior to June 30, 2004, ARTstor would assume responsibility for maintaining the current AMICO library (including the current data modifications and delivery processes) in the ways that AMICO members and subscribers now expect.

Until ARTstor developed the internal capacity to assume these functions and to integrate them with ARTstor practices (which we anticipate would happen in less than one year), ARTstor would contract with AMICO, Inc. to serve as ARTstor's agent in maintaining these functions. □AMICO subscription revenue would be forwarded to ARTstor. □

□□□□□□□□□□ Devise plans for continuing other key AMICO functions within ARTstor operations (described in more detail below);

□□□□□□□□□□ Ensure (following appropriate due diligence) that accumulated AMICO debt would be retired by June 30, 2004. □This would be carried out by applying July 1, 2003- June 30, 2004 AMICO subscription fees toward this debt. □We would assume that if such fees did not fully satisfy the debt, ARTstor and the Mellon Foundation would satisfy the debt at the end of the designated period;

□□□□□□□□□□ Set up a special ARTstor Museum Advisory Committee which we hope that you would be willing to chair and that would include AMICO board colleagues who could provide advice concerning policies and programs. Although we have not worked out the precise shape of such a committee, we would expect that it would evolve into a larger advisory committee - perhaps international in nature - that would continue to include members from AMICO institutions. □Particular areas of the Committee's charge might be to make recommendations concerning tools that ARTstor could create (or sponsor) to facilitate image collection building in museums; to help ARTstor strengthen ties with the AAMD concerning the educational use of museum images, and to gain support for these practices in the US; and to discuss ideas concerning ways to maintain close museum collaboration as the number of associated institutions continues to grow.

One set of factors for you and your colleagues to consider - as you review these ideas - concerns the precise AMICO functions that ARTstor should work hardest to continue. □Our current view is that we would intend to build on the accomplishments of AMICO in the following areas:

□□□□□□□□□□ Devising scalable and sensible means, methods, and standards by which museums can contribute content to a database constructed to serve non profit, non-commercial educational users in museums, in institutions of higher education, and in schools, as well as libraries;

□□□□□□□□□□ Establishing plans for compiling, editing, and judiciously adding value to cataloguing contributions from museums; for improving or supplementing existing metadata in ARTstor collections, and for sharing any such enhancements or new data with museums; and for defining means and methods for interactions among museums, copyright owners, and user communities (including rights' clearance mechanisms, user evaluations concerning content, usage data in all settings, and research about users/uses, systems, and services). □

In an effort to devise ways to encourage other museums to follow the lead of the AMICO member institutions in disseminating collections information for these and related purposes, we would be inclined to shift the mode of collection-building away from the current model of requiring a specified annual number of contributed images. □We would seek to create

other means to stimulate a wide array of museums to collaborate and contribute, including sponsoring and managing some inter-institutional projects for which Mellon could provide seed funding. We anticipate that the Mellon budget for ARTstor will provide flexibility to sponsor a limited number of trans-museum co-operative projects. One such project that we are considering would be to work with museums to document the 8,000 -10,000 Italian Renaissance and Baroque paintings in American museums, (using existing photography where appropriate, and new photography as needed). As already mentioned, we would also seek to build or sponsor the building of tools to facilitate the flow of images and information into a shared database.

Of course, we would encourage continuing contributions on the part of AMICO members to an ever growing image library, even if such contributions were no longer required. Our longer term goal - one shared, I believe, with AMICO - is to increase the sharing and updating of museum documentation. While our "submission" goals in the near future may be primarily directed toward updating documentation in existing ARTstor collections and building new inter-institutional collections (like the Italian Painting project), the larger goal is to enhance the community's ability and interest to share materials through a trusted public utility.

Since ARTstor has been intending to manage its own distribution, we are not at all clear on whether and how we would seek to sustain distribution of the AMICO library (or ARTstor more broadly) through channels such as RLG and H.H. Wilson (beyond current contracts). We do strongly share the goal of making the resource as widely available as possible for educational use, and hence are eager to investigate further how best to serve communities such as the K-12 market served by Wilson. We also recognize the importance of making museum content available and usable in the context of other visual and textual resources. Currently, the AMICO distributors play a valuable role in doing so, and we will want to explore how to continue to function in this way, because it is clearly in all our interest to do so.

In terms of staff, we would fully expect to draw upon AMICO executive staff as consultants during a transitional time, learning from their significant accomplishments and devising targeted projects that are of interest to them and to ARTstor. In the coming year, we anticipate utilizing David Bearman and Jennifer Trant's services through a contractual arrangement to manage the updating and servicing of the AMICO library, and to facilitate the transition of these processes into ARTstor.

We would also want to meet Scott Sayre and Kris Wetterlund, and are open to considering projects that might be appropriate for them to work on.

Finally, while it is unlikely that we would seek to adopt AMICO's 5 year contract with the University of Toronto, we would be willing to explore projects of mutual interest (possibly in the area of data editing and enrichment). We recognize both the contributions that the University of Toronto has already made in hosting AMICO, and the potential it has for future contributions to an integrated enterprise, and would be open to exploring various research projects that might be a suitable way to make

use of this potential and provide a smooth transition from a relationship that they had expected to continue for 4 more years. In any case, we would make certain that any conclusion of the contract would be carried out in a professional and responsible manner.

The final set of relevant questions concerns the governance of AMICO, Inc. We firmly believe that it is up to you and your colleagues to determine whether, aside from the substantial and important role that AMICO institutions will continue to play as part of a shared future with ARTstor, AMICO itself will want to develop other projects and a continued existence as a consortium. The key question for both of our boards is to decide which arrangement would best achieve our shared operational aims for the coming year, and our shared integrated aims for the future. I would propose that, if you and your colleagues find it agreeable, ARTstor would assume AMICO's obligations, including the operational aspects of AMICO (maintaining existing AMICO agreements through June 30, 2004, and managing other operations through contracts with AMICO, Inc. and/or with current AMICO and/or ARTstor staff). The details of this integration would be set forth in an agreement between AMICO and ARTstor.

If an approach of this kind has appeal to you and your colleagues, we could proceed on two fronts. First, the Foundation's attorneys could conduct the relevant due diligence and draft official materials for our joint review, in order to define arrangements such as those outlined above.

Meanwhile, my colleague, James Shulman, could continue to work with David Bearman and Jennifer Trant to develop a plan to communicate with the museum and educational communities about our combined future, moving toward an official action intended to coincide with the June 30, 2003 close of the fiscal year, or shortly thereafter. In this way, we could move in tandem, continuing to explore - and make progress in - the complex terrain that you, Max, Sam, Katharine, Ken and other colleagues on the AMICO board have done so much to chart. Finally, please do call (or write) concerning any and all issues about which you (or other AMICO colleagues) may have concerns or questions.

With warm regards,

Neil Rudenstine

cc: David Bearman
Jennifer Trant
James Shulman
Gretchen Wagner



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Date: Tue, 29 Apr 2003 09:17:52 -0400

From: "Elizabeth Broun" BrounE@saam.si.edu

Dear Neil,

Please forgive my delay in acknowledging and thanking you for this excellent proposal. We appreciate all the serious concern and good work that has gone into this effort to unite the AMICO accomplishments and ARTstor objectives. The AMICO board meets in early May and can discuss your proposal then. Following that, we'll be better able to respond to the many aspects of your proposal. We've enjoyed talking with you and James and your colleagues over the past weeks, and I am sure we'll find a good way to work together along the lines you suggest.

More soon!

Betsy

From: Jim Michalko <James_Michalko@notes.rlg.org>
Date: Thu, 1 May 2003 06:50:38 -0700

David, Jennifer,

As the AMICO board and membership consider the future relationship with ARTStor I hope you'll keep in mind RLG's investment in the presentation and distribution of the AMICO Library as well as our concern for the value that the AMICO consortium has presented its members. I realize that it's not yet possible to know what ARTStor intentions might be regarding the future of the Library as a resource. Nevertheless, RLG is very interested in continuing to provide the Library to our community of users. There may even be opportunities in this new relationship for RLG to provide additional operating support should the group decide that they want the resource to continue to grow.

RLG might also be able to provide a vehicle for the continuation of the collaborative value that AMICO members derived from the consortium. We would be happy to talk with interested AMICO members about the ways in which RLG could provide the framework and support for continuing multi-institutional staff engagement. We can support the sharing of staff expertise and encourage collective approaches to the issues presented by digitization, access and use of collections, as well as the expanding audience for museum materials. RLG has a long history of successful programmatic support for this kind of collaboration and would be pleased to extend it to those AMICO institutions who want to continue their progress in a new configuration.

I hope you'll convey this to the AMICO board and members as input to their deliberations along with our congratulations on the collective achievements of AMICO over the course of the last five years. RLG has been pleased to contribute to that progress. We hope that contribution can continue in some form as AMICO enters its next phase.

With best regards, Jim

James Michalko
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AMICO Canada Legal Matters to Resolve:

1. **AMICO-AMICO Canada Contract terms**
AMICO Canada is going to function as the primary office for AMICO after July 1, 2003. This means AMICO would withdraw the IMLS Grant Proposal currently on the table. It also means that there needs to be a way for AMICO and/or ARTstor to Contract with AMICO Canada to have on-going edit and update tasks performed.
Action: Staff should be instructed to write such a contract for the Transition Committee to execute
2. **AMICO Canada Contract with DB& JT terms**
Trant and Bearman currently have a letter contract with AMICO through June 30, 2004. This should be updated to reflect that their work will be through and for AMICO Canada.
Action: New draft contract to be prepared for Transition Committee
3. **AMICO Canada Contracts with University of Toronto terms**
AMICO Canada and AMICO currently have contracts with the University of Toronto. These need to be re-negotiated over the next few months, in conjunction with ARTstor.
Action: New contracts, superceding the previous ones, will be needed. Discussions will need to take place in Toronto with University and ARTstor staff.



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University of Toronto: Status

- 1) We've signed a five year, cost free, space agreement with the University
- 2) We've agreed to teach the Digital Libraries/Digital Heritage course again next year
- 3) We've agreed to provide free access to the AMICO Library in return for space etc.
- 4) University of Toronto is preparing to be a distributor to Ontario Colleges. Latest status:

Date: Tue, 06 May 2003 13:17:21 -0400

From: "Marshall (Peter) Clinton" <m.clinton@utoronto.ca>

Organization: University of Toronto Library

David --

[[[met with the OCUL Information Resources committee late last week, and it looks like OCUL is prepared to sign an agreement with us as a distributor of the Amico Library to all of the Ontario universities. All that is left for us to do is work out the details of the license fees. When you have a few minutes we should get together about this. I would like to see the OCUL agreement being used as the model for an agreement with the Ontario digital library group for distribution to both the schools and the public libraries.

Peter

- 5) University of Toronto has undertaken the redevelopment of their local image presentation system, FADSIS, so as to enable it to use AMICO data as well as other licensed resources, collections on the campus, and collections of individual faculty. The intention is to develop a generalized toolset that could either be shareware or licensed. We have played a role in defining the requirements.



Art Museum Image Consortium

www.amico.org

Enabling Educational Use of Museum Multimedia

Preliminary Transition Plan:

- 1) From July 1, 2003, AMICO becomes a program within ARTStor. ARTStor assumes the debts and obligations and takes ownership of the assets and future income of AMICO Inc. AMICO Inc., as an organization, becomes dormant – its Board becomes the museum program Advisory Committee within ARTStor.
- 2) AMICO Canada maintains employees and programs operating at the University of Toronto. It bills ARTStor to cover its expenses. DB & JT administer AMICO Canada on behalf of ARTStor and will hire/fire employees and undertake activities as directed by ARTStor. DB & JT have a one year fixed cost contract with AMICO; if ARTStor wishes to do without their services this contract may be terminated but must be paid out unless DB&JT resign in which case they will give at least one months notice and be paid only through their last day of work.
- 3) AMICO's US Office, staffed by Scott Sayre and Kris Wetterlund, will become part of the ARTStor AMICO programs element. ARTStor can negotiate directly ewith Sayre and Wetterlund regarding terms of their employment after July 1 2003. AMICO and ARTStor General Counsels will communicate to the IMLS to assure that the Nastional grant proposal is not effected in the process.
- 4) AMICO will turn down offers pending from EBSCO and SCRAN to become distributors of the AMICO Library. Contracts with RLG, H.W.Wilson and Cartography Associates, which terminate in the summer of 2004, will be renegotiated to give each distributor on-going access to the AMICO Library 2003 edition, and, if possible, introduce a role for them vis-à-vis distribution of ARTStor.
- 5) AMICO will retain contracts with ARS and VAGA extending them, if possible, to accommodate other museum content in ARTStor or othgerwise working with ARTStor to renegotiate their terms.
- 6) AMICO will transfer the contract with the University of Toronto to AMICO Canada. For the 2003/04 academic year, Trant and Bearman will provide the University of Toronto with the in-kind services (teaching a course, consulting etc.) which are the basis for AMICO's no cost trade of space and services with U of T. During 2003, Bearman and Trant will formulate a research project of value to ARTStor and of interest to them, to be conducted at the University of Toronto from July 1 2004 to June 30, 2007 and propose it to the Andrew Mellon Foundation. It is understood that ARTStor will second the proposal and assumed that the Foundation will support it financially.