



Executive Committee Meeting

Thursday, May 3 2001
The Frick Collection and Art Reference Library

Minutes

1. In Attendance

Present: Nancy Allen, Museum of Fine Arts, Boston
Max Anderson, Whitney Museum of American Art
Elizabeth Broun, Smithsonian American Art Museum (for the meeting with the Mellon;
proxy voted by Anderson in working meeting)
Katharine Lee Reid, Cleveland Museum of Art
Sam Sachs, The Frick Collection and Fine Arts Reference Library

Regrets: Ken Hamma, J. Paul Getty Museum
Jack Lane, Dallas Museum of Art
Harry S. Parker III, Fine Arts Museums of San Francisco
Eric Vanasse (representing Guy Cogeval), Montreal Museum of Fine Arts

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

2. Call to Order

Chairman, Sam Sachs called the meeting to order and introduced the meeting agenda items.

3. Minutes of Previous Meeting

The minutes of the January 2001 Executive Committee meeting were introduced. Sam Sachs moved to approve the meeting minutes and Katharine Reid seconded that motion. The minutes were approved unanimously.

4. Review of Meeting with the Mellon Foundation

Immediately prior to the AMICO Executive Committee meeting the Committee had met with William Bowen, President of the Mellon Foundation, and James Shulman, Executive Director of ArtSTOR. ArtSTOR was a recently announced initiative by the Mellon Foundation to make digital image data available for scholarly purposes. There seemed to be quite an overlap in objectives between AMICO and ArtSTOR. Therefore, the Executive Committee thought it would be useful to learn more about ArtSTOR's plans.

Sam Sachs began the discussion by stating that clearly ArtSTOR was in a very nascent form and that they did not yet know where their initiative was headed. It was noted that Mr. Shulman stated they would announce an Advisory Committee for the initiative that would be headed by Neil Rudenstine, Chairman of the Board of ArtSTOR. There were questions as to who would make up that Advisory

Committee, but no membership had yet been announced; it is clear that Ira Fuchs is going to be playing a critical role in forming technical strategy. It was proposed that a way to reach Mr. Rudenstine would be to raise museums' concerns with him and explore possible interactions between Mellon's activities in this area and those of museums. The chilling effect that ArtSTOR is having on the climate may be an unintended consequence of the initiative.

Mr. Sachs suggested that perhaps ArtSTOR could be jump-started by incorporating AMICO content. He thought that a formal offer of a relationship between AMICO and their initiative should be proposed. Max Anderson resolved that AMICO draft terms under which the Mellon Foundation could have AMICO Library content incorporated into their offering, propose that AMICO and ArtSTOR create an ongoing relationship, and account for all AMICO's debts and identifiable costs to date. Anderson/Broun moved to approve this and Katharine Reid seconded the motion.

Discussion ensued about what terms for an AMICO Library package license to Mellon might look like. Nancy Allen stated that Luna Imaging is charging \$22.50 each for digitization of the Museum of Fine Arts, Boston's Egyptian collection. It was suggested that AMICO consider \$10 per work (excluding the Library of Congress' content) and future dues, possibly. A proposal was to have optional clauses regarding financing.

There were questions about who would be represented on the planned Advisory Committee. Also, some review of the staff for ArtSTOR was made; the core staff as the Executive Committee understood it was James Shulman, Don Waters, and Ira Fuchs. The future likely prospects for content in ArtSTOR were discussed; suggested targets were the photo archives at Harvard and Yale's slide library. Based on these prospects a question of collections development was posed, this being "if teaching is the focus for ArtSTOR, then what is the content?"

It is clear that content is the way to differentiate AMICO from any planned ArtSTOR activity. While it was noted that "it's hard to do AMICO" and that standards, implementation, and training are crucial to success. There are also some benefits to working together collaboratively. Perhaps we could explore ways to highlight the strengths of The AMICO Library in areas such as contemporary art, where our approach to licensing had paid off. This might even be considered as a separate content offering – distinct or separately available from the full AMICO Library at some point in the future. Other subsets might also be considered, though this is a departure from our one-library / one-price model.

The AMICO agreement with ARS is a key benefit for members, who are able to make significant use of the Web site provisions of the agreement. ARS costs to AMICO-central were discussed in the context of a budget report. Current charges are \$12 per work or a total of \$38,000. It was determined that it was acceptable to absorb this cost. The minor limitations on public web site use of works by some artists were noted. In conjunction with this discussion there was talk of creating AMICO Library feature bundles, so a 20th century works edition or history of photography edition, that could be licensed as separate products or called out as special content features. It was asked if there were other subsets that should be considered.

5. AMICO's Forward Plans

• Scenarios for future action

The group discussed the three future scenarios for AMICO prepared by staff as Talking Points. With a fuller understanding of the plans for ArtSTOR, the group felt that AMICO should continue on its current path; they reaffirmed the value of our enterprise and felt strongly that there was room for more than one digital art repository, just as there is room for more than one museum.

The committee wondered if the future AMICO Executive Director might have a different role in the future climate. It was raised that someone with a strong focus on K-12 and public outreach could be required and this may be a different type of person than originally envisioned by the committee.

Ms. Allen felt that AMICO's organizational role and focus should be interpreted as an aggregator of members' raw materials. The value added by AMICO is its integration. Regardless of what ArtSTOR's approach emerges to be, the AMICO model provides an economical way to gather good data from the sources closest to the originals.

The committee agreed that no shift in AMICO's course was needed unless external factors change significantly.

- **Distribution Agreements and Contracts**

A matrix of AMICO's developing distribution arrangements was presented. It reinforced our strategy to develop relationships with a broad range of information service providers in order to provide The AMICO Library to the broadest range of institutional users.

New distributors include H.W. Wilson, who will come on-line this fall and SCRAN which is looking forward to serving Further Education and possibly schools in the UK.

The committee authorized the renewal of the distribution contract with RLG. The new integration of Luna's Insight interface in RLG's delivery of The AMICO Library was discussed, as was the relationship of their Cultural Materials Initiative to The AMICO Library. There was interest in how the BMFA was linking to archive materials in RLG's Cultural Materials Initiative related to Egyptian artifacts in The AMICO Library.

Discussions are also underway – in a preliminary manner – with a major library systems vendor, interested in delivering the AMICO Library internationally to Colleges and Public Libraries.

- **ARS World-wide Rights**

As was noted above, AMICO's agreement with the Artists Rights Society is a major benefit for Members. In its extended form, it also covers web-site use by US-based Members (with limitations of resolution and placement). Members are urged to follow the guidelines for opting into this agreement carefully, to ensure accurate reporting and budgeting.

The possibility of a similar relationship with VAGA was again raised; AMICO staff will continue to move this negotiation forward as quickly as possible. Robert Panzer, VAGA's manager, appears interested, but is difficult to pin down.

6. Budget Proposals for FY 2001/2002

Max Anderson presented several different budget scenarios for MW2001/2002, based on different future scenarios. Nancy Allen noted that the Executive Director had not been rewarded with a raise since the founding of AMICO and proposed one but Trant and Bearman stated that they were comfortable leaving it be. After discussion of the points of difference between these scenarios, Anderson moved that the committee adopt the "likely" one, based on remain on our present course, and to assess the situation again at the fall Executive Committee meeting. Nancy Allen, Betsy Broun, and Katharine Reid all seconded this.

The Executive Committee reaffirmed the desire to begin to reward Founding Members for their commitment to the organization, perhaps through a discount in dues. It was noted that if we were

successful with a Wilson distribution, this might be possible, and could be presented to the Board at its annual meeting.

7. Forward Schedule

Sam Sachs reviewed the dates for the upcoming Annual Members Meeting and the contribution schedule for the 2002 Library Year. Jennifer Trant noted that many members missed deadlines related to their annual submissions.

The idea of building a “call list” for the AMICO Board to remind and reinforce deadlines was discussed, and will be followed-up as needed by AMICO staff.

The possibility of scheduling a meeting with AMICO and Gallery Systems participation surrounding the issues of TMS Export was raised. It was noted that if TMS did fully support AMICO then it was an easier “sell” for potential Members.

Ms. Trant agreed to send the current AMICO/TMS users list to Mr. Sachs and Mr. Anderson, so they could drum up support for a TMS/AMICO export focus. Ms. Allen reported that her institution is underway with a Luna Insight and TMS integration project and that exporting from TMS to AMICO was also on her forward agenda.

8. Other Business

Following a brief discussion of the moves ahead on the Antenna Audio agreement, it was again mentioned that Acoustiguide would be a good partner for AMICO (both the Fine Arts Museums of San Francisco, and The Frick Collection are Acoustiguide clients and would be active participants in such an alliance).

Members of the Committee also discussed other ways to enrich the content of The AMICO Library. Ms. Broun had mentioned that she had a group of 56 videos from their collections CD-ROM available, and should be enthusiastically encouraged to include these among the SAAM’s AMICO contributions.

A slate of possible candidates for the Executive Committee and officers needs to be raised for the Board meeting in the winter. Members were asked to consider this and provide input to the chairman.

Mr. Sachs asked if there was additional business. None was raised.

9. Adjourn

Mr. Sachs moved to adjourn the meeting; all unanimously agreed.