



Art Museum Image Consortium

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Enabling Educational Use of Museum Multimedia

AMICO Annual Members Meeting Background Materials

May 30 – June 1, 2002

The Asia Society

The Frick Collection

The Metropolitan Museum of Art

Whitney Museum of American Art



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Agenda

Day 1: Thursday, May 30, 2002

The Asia Society, 725 Park Avenue (Main Entrance)

10:00 – 11:00 am	Welcome Coffee Registration	A-Level
11:00 – 12:30 pm	Presentation of AMICO Activities 2001-2002	Auditorium
12:30 – 1:00 pm	Tour of The Asia Society Building	8 th floor
1:00 – 2:00 pm	Lunch	TBA
2:00 – 3:30 pm	Using The AMICO Library™: Reports from Subscribers	Auditorium
3:30 – 4:15 pm	Coffee Break	A-Level
4:15 – 5:30 pm	Distributors of The AMICO Library: Demos & Q&A	Auditorium

Whitney Museum of American Art, 945 Madison Avenue (enter via 74th Street staff entrance)

6:00 – 7:30 pm	Reception & self-guided tours of the Whitney Biennial	Second Floor Conference Room
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Day 2: Friday, May 31, 2002

The Metropolitan Museum of Art, 1000 Fifth Avenue (enter via 81st Street & 5th Avenue door)

9:00 – 9:30 am	Coffee & Continental Breakfast	Uris Orientation Theatre
9:30 – 10:30 am	Setting of Committee Agendas	Uris Orientation Theatre
10:30 – 12:30 pm	Committee Meetings <ul style="list-style-type: none">• Editorial• Rights• Technical• Users & Uses (Rolling tours of the Hazen Center, including reviews of Distributors' applications)	TBA
12:30 – 1:30 pm	Lunch	Uris Orientation Theatre
1:30 – 5:00 pm	Committee Meetings Continue	
3:00 – 3:30 pm	Coffee Break	Uris Orientation Theatre
4:15 – 5:00 pm	TMS Users Session (Review AMICO TMS Export Process)	Tech. Ctte Room
5:00 – 6:00 pm	Tour of MMA Galleries/Exhibition	
6:00 – 7:30 pm	Reception at The Metropolitan Museum of Art	Vanderlyn Panorama

Day 3: Saturday, June 1, 2002

The Frick Collection, 1 East 70th Street (Main Entrance)

9:00 – 9:30 am	Coffee	Garden Court
9:30 – 10:30 am	Final Committee Wrap Up (Preparation of Reports)	Music Room
10:30 – 12:30 pm	Committee Reports <ul style="list-style-type: none">• Editorial• Rights• Technical• Users & Uses Future Year Schedule Other Business	Music Room
12:30 pm	Close Tour of The Frick Collection	



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AMICO Achievements – The Year in Review

(In reverse-chronological order)

May 2002

- The 2002 AMICO Library will contain over 100,000 works thanks to the great efforts and contributions of Members.

April 2002

- Cartography Associates signs a contract to distribute The AMICO Library using Luna Insight.

March 2002

- AMICO welcomes two new members: the Louisiana State Museum and the Victoria & Albert Museum.
- AMICO gets feedback about The AMICO Library through User Group Sessions held at the College Art Association conference and ARLIS/VRA joint conference.

February 2002

- AMICO reconfigures its Board; elects 13 new members. Membership dues rebates are approved as a means to encourage contribution of both large numbers of works and high quality multimedia to The AMICO Library.

January 2002

- Users needs are met through two new tools on the AMICO public web site. Suggest-A-Work Form encourages input into the composition of The AMICO Library. Reproduction Request Form facilitates permissions for additional uses.

December 2001

- AMICO welcomes two new members: the Terra Museum of American Art and The Newark Museum.

November 2001

- Nylink – a library consortium – signs a consortial subscription agreement. Nylink members may subscribe to The AMICO Library™ initially through either HW Wilson or VTLS. Nylink members include more than 6000 libraries, universities, and K-12 schools in New York state.

October 2001

- The Visual Artists and Galleries Association, Inc. (VAGA) and AMICO agree on a worldwide license to include works of art from VAGA-represented artists and estates The AMICO Library.
- The AMICO Library now has subscribers on four continents; two Australian universities subscribe.

September 2001

- VTLS – an international company that markets, and supports solutions for managing library collections and accessing information via computer networks – agrees to distribute The AMICO Library, through their multimedia tool suite.

August 2001

- The Scottish Cultural Resources Access Network (SCRAN) signs a distribution agreement and plans to add The AMICO Library to its existing services available to primary and secondary schools throughout the United Kingdom.
- First South American subscriber to The AMICO Library, Universidad de los Andes.

July 2001

- The 2001 edition of The AMICO Library is released, featuring multimedia documentation of approximately 78,000 works of art.
- HW Wilson will be an AMICO Library Distributor and integrate The AMICO Library with its art and reference databases such as the *Art Index*, *Art Full Text*, *Art Abstracts*, and *Biography Reference Bank*.

June 2001

- Research Libraries Group (RLG) and AMICO sign a three-year contract for RLG to continue as non-exclusive AMICO Library distributor.
- Artists Rights Society (ARS) and AMICO agree to worldwide rights clearance for ARS-represented works in The AMICO Library. This allows AMICO to open subscription to The AMICO Library to educational institutions worldwide.

See our most recent achievements on the AMICO Public Web site at <http://www.amico.org>

VAGA Agreement Highlights

The Art Museum Image Consortium, Inc. (AMICO) and the Visual Artists and Galleries Association, Inc. (VAGA) have reached a landmark agreement that will expand the coverage of contemporary and modern art in the leading digital library of works of art available for educational use. In this agreement, VAGA has granted AMICO a non-exclusive, worldwide license to include digital images of copyrighted works of art by artists and estates represented by VAGA and its affiliated rights societies in The AMICO Library™ where they can be studied along with multimedia documentation of other works of art in the collections of AMICO member museums. In return, AMICO will make royalty payments to the artists through VAGA.

- **About VAGA**

Founded in 1976, VAGA was the first organization in the U.S. to represent visual artists' copyrights on a collective basis. Its membership includes American artists and estates and also foreign artists and estates through reciprocal agreements with sister organizations worldwide. Membership is open to all visual artists ranging from those just starting out to well-known members of the art community such as, Robert Rauschenberg, Stuart Davis, Robert Motherwell, Louise Bourgeois, Jasper Johns, Joseph Cornell, Ben Shahn, David Smith, Carlos Mérida, Romare Bearden, James Rosenquist, Alexander Rodchenko, Donald Judd, Alex Katz, Thomas Hart Benton, Adolph Gottlieb, Tom Wesselmann, Wayne Thiebaud, Vladimir and Georgi Stenberg, David Alfaro Siqueiros, H.C. Westermann, Grant Wood, Ken Noland, Robert Smithson, and Larry Rivers.

Robert Panzer, Executive Director of VAGA, considered the agreement noteworthy. “As a representative and advocate for VAGA artists’ rights we must balance needs of access and dissemination with protection and copyright,” Mr. Panzer noted. “This agreement between VAGA and AMICO heightens availability of our artists’ works for educational purposes, while still ensuring their appropriate use under an educational license agreement; that’s definitely a win-win from VAGA’s perspective.”

AMICO Library subscribers will benefit from this agreement as well. Along with the existing AMICO agreement with the Artists Rights Society (ARS), the AMICO/VAGA agreement expands the depth of resources contained in The AMICO Library without any change in subscription fees. Individual teachers and students won’t need to obtain additional copyright clearances, often a time-consuming and uncertain process, when using pivotal contemporary works in their educational projects.

- **How does this affect AMICO Members?**

All Members may take advantage of this agreement. To do so, you *must* opt in and reference VAGA in the Rights Statement for each and every work. The list of artists covered is available from the Web site.



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AMICO Fact Sheet

The AMICO On-line Reproduction Request Form

Request reproductions and publication rights in one step.

The Art Museum Image Consortium (AMICO) furthers its mission to enable the use of museum documentation through an on-line Reproduction Request Form, linked to the public Thumbnail Catalog of The AMICO Library™. Anyone, including scholars whose institutions do not yet subscribe to The AMICO Library and commercial users ineligible for AMICO educational licenses, can request reproductions directly from AMICO Members in a consistent and automated format.

Finding reproductions and negotiating rights to reproduce works of art can be a complex and frustrating process. Scholars, and even commercial users whose job it is to locate images, often don't know whom to contact, and rights holders are frustrated when the information they receive isn't complete enough for them to evaluate the request. A standard reproduction request form that includes clear identification of the work in question and the desired use of the reproduction will streamline the process for everyone involved.

Each work in The AMICO Library is represented in the Thumbnail Catalog available at <http://search.amico.org>. A link in the work's description opens a customized Reproduction Request Form that includes a small image of the work and its full citation. Once completed, these requests are routed directly to the appropriate office at an AMICO Member institution. Martha King of the National Gallery of Canada and Chair of the AMICO Rights Committee says, "There's no possibility of confusion about the work requested when a user completes the on-line form. This removes a cause of frustration for us and of delays for those who want to use reproductions from our collection. There are many 'landscapes' in our collection and often we invest a lot of time trying to figure out which one a request references."

Brad Nugent, Associate Director for Imaging for The Art Institute of Chicago concurs, "We want to be able to fast-track scholars' requests while also maintaining our commercial revenue streams. The ease and utility of the on-line Reproduction Request Form meets those needs perfectly, by giving us the information we need, in a concise and consistent manner."

To use the Rights Request Form simply visit the Thumbnail Catalog on the AMICO public Web site <http://search.amico.org>. Use either the Simple or Advanced Search options to find a work. Click on the Rights hyperlink in the work's description, and complete the customized on-line form. Submitted forms are forwarded directly to the appropriate person at an AMICO Member institution, and when necessary, are also copied to the rights society representing the artist or estate.

Licensed users of The AMICO Library – a digital resource that includes works of contemporary art for which AMICO pays royalties – continue to have rights for a range of educational uses, as defined in the AMICO Library license. The on-line Reproduction Request Form provides these users with a simple means to request further rights, including those for publication.



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AMICO Fact Sheet

Suggest A Work for The AMICO Library™

Users of The AMICO Library can now help guide its development.

Do you know of particular works in AMICO Members' collections that you would like to use in your current teaching or study? Would you like to do in-depth research around a particular topic or artist?

We recognize that often pedagogical and research goals require access to documentation of particular works or kind of works, and we'd like to ensure – where possible – that you can find what you are looking for in The AMICO Library. Please use the new Suggest a Work form to let us know your needs.

The Suggest a Work Form allows users to identify specific works from Member collections that they would like to see in The AMICO Library, and encourage their inclusion. AMICO passes requests for specific works on to our Members, who will work to include them in future editions of The AMICO Library. While we can't guarantee every work requested will be added right away, AMICO Members have shown that they will adjust priorities to meet the specific needs of known users.

Users of the Suggest A Work Form can also make suggestions about broader types of content that would add utility to The AMICO Library or to reference works not in AMICO Member collections that are essential to their teaching or research. These suggestions will assist AMICO in developing The AMICO Library and growing AMICO as a consortium.

Users of The AMICO Library who are launching a new course, or are seeking particular works in AMICO Members' collections for current teaching and research use should communicate their needs using the Suggest A Work Form. You'll find the form on the AMICO Web site at <http://search.amico.org/suggest.html> or by clicking on the Suggest A Work button in the Public Thumbnail Catalog at <http://search.amico.org>.

*Suggest A Work at
<http://search.amico.org/suggest.html>*

AMICO Membership Responsibilities & Benefits

- **AMICO Membership Levels**

Full Members govern the consortium, by voting for the AMICO Board and Officers. They commit to providing documentation of at least 500 works per year.

Associate Members receive comparable member benefits but are relieved of submission expectations and do not have voting privileges.

- **Responsibilities of Membership**

Participation in Governance Full Members agree to participate in the governance of AMICO by voting for its Board of Directors. They also agree to have staff participate on-line and in person in meetings of AMICO working committees. Associate Members do not vote for the Board but may have staff participate in committee work.

Contributing to The AMICO Library Full Members of AMICO agree to contribute digital multimedia documentation until they have completely documented their collections. (The target is 500 works per year. New Members can ramp up to that requirement over time. Members are encouraged to contribute as many works as possible as soon as possible.) Members may appeal to the Board to have requirements relieved in any particular year.

Members also agree to enhance the documentation of works previously contributed to The AMICO Library as new digital information becomes available. Documentation is provided in the formats and on the schedule set by the AMICO Technical Committee. Specifications will be published at least six months in advance. Associate Members may choose to contribute to the Library, but are not obligated to do so. If they choose to, they agree to all specifications and schedules, except those related to the number of works documented.

Payment of Dues All Members of AMICO agree to pay annual dues to support the creation of The AMICO Library and the running of the consortium.

Membership Dues (In US Dollars, based on Annual Operating Budget)

BUDGET	DUES
< \$5 m	\$2,500 (US)
> \$5 - < \$10 m	\$3,500 (US)
\$10 m +	\$5,000 (US)

- **AMICO Membership Dues Rebate**

Full Members in “good standing” will receive a rebate on their Membership dues, based on the number of works contributed to The AMICO Library and the quality of documentation provided. For the 2002 AMICO Library year:

- No payment will be made for works that do not meet the minimum Data Specification
- \$1 per work for works with “minimum level” documentation
- \$2 per work for works with more than one still image and/or extended text beyond the minimum required
- \$3 per work for works with multimedia documentation in addition to extended text

A Member in “good standing” has:

- contributed an average of 500 works per annum of Membership,
- made a contribution of at least minimum documentation of 500 works in the immediate prior year, or
- contributed documentation of their entire collection

Membership Summary

AMICO has welcomed four new Members in the past year:

- **Louisiana State Museum**

Louisiana State Museum, located in New Orleans, LA, consists of three major collections in the visual arts, jazz, and costume and textiles. The LSM Jazz Collection's audio recordings and film will help with AMICO's continued growth as an online resource for multimedia.

- **The Newark Museum**

The Newark Museum, located in Newark, NJ, contains varied holdings in art of Africa, the Americas, and the Pacific, a strong American art collection, a significant collection of Tibetan art, a selection of classical antiquities, Coptic art, and ancient Egyptian works, an historic property – Ballantine House – which contains a wealth of decorative arts, and a unique numismatic collection of coins and currency.

- **Terra Museum of American Art**

The Terra Museum of American Art, located in Chicago, IL, has a small but strong collection of nearly 700 works of the finest 19th and 20th century American artists. The collection includes paintings, prints, drawings, photographs, and sculpture.

- **Victoria & Albert Museum**

Victoria & Albert Museum, located in London, maintains four collections departments, including Sculpture/Metalwork/Ceramics/Glass, Furniture/Textiles/Dress, Word and Image, and Asia. Within this quartet, there are some four million objects of decorative and fine arts, books, prints, and drawings. The VAM is AMICO's second European Member.

We remain dependent upon Membership growth to develop AMICO and The AMICO Library™.

Annual AMICO Contribution Schedule

September	Quarterly media update to distributors
October 1	Preliminary list of submissions due (core fields)
December	Quarterly media update to distributors
March 1	All Contributions due to AMICO
March	Quarterly media update to distributors
April	AMICO ships data to distributors
June	Quarterly media update to distributors
July 1	New annual edition of The AMICO Library available from distributors

2. Membership & Library Development

Total Library Contributions by Year by Member

Member	Total Valid	catalog 2002*	catalog 2001	catalog 2000	catalog 1999	catalog 1998
Albright-Knox Art Gallery	3531	1608	550	469	428	476
Art Gallery of Ontario	4396	443	487	469	1002	1995
The Art Institute of Chicago	1803	0	415	422	495	471
Asia Society Galleries	278	0	0	0	100	178
Center for Creative Photography	2636	760	498	700	278	400
The Cleveland Museum of Art	4600	1423	908	776	525	968
Dallas Museum of Art	1030	1025	5	0	-	-
Davis Museum and Cultural Center, Wellesley College	562	181	0	0	331	50
Denver Art Museum	0	0	0	0	-	-
The Detroit Institute of Arts	1094	506	559	29	0	0
Fine Arts Museums of San Francisco	17775	5436	1247	920	5176	4996
The Frick Collection and Art Reference Library	392	91	0	0	301	0
George Eastman House	4624	929	827	748	510	1610
J. Paul Getty Museum	2572	1111	0	0	962	499
Library of Congress	20816	113	0	0	20703	0
Los Angeles County Museum of Art	4354	1017	1740	571	536	490
Louisiana State Museum	500	500	-	-	-	-
The Metropolitan Museum of Art	1826	633	331	862	0	0
The Minneapolis Institute of Arts	3479	542	937	990	540	470
The Montreal Museum of Fine Arts	120	0	70	0	0	50
Musee d'art contemporain de Montreal	149	87	42	0	0	20
Museum of Contemporary Art, San Diego	434	138	296	0	0	0
Museum of Fine Arts, Boston	8036	1173	2035	0	1848	2980
National Gallery of Canada	2717	570	613	122	278	1134
National Museums of Scotland	0	0	0	-	-	-
The Newark Museum	0	0	-	-	-	-
Pennsylvania Academy of Fine Arts	10	0	10	-	-	-
Philadelphia Museum of Art	1402	597	665	0	52	88
San Francisco Museum of Modern Art	1974	590	512	752	101	19
Smithsonian American Art Museum	2771	591	520	208	515	937
Sterling & Francine Clark Art Institute	3189	2097	1092	0	-	-
Terra Museum of American Art	76	76	0	0	0	0
Victoria & Albert Museum	538	538	-	-	-	-
Walker Art Center	1431	208	422	165	274	362
The Walters Art Museum	287	277	10	0	-	-
Whitney Museum of American Art	2069	501	826	1	741	0
Totals:	101471	23761	15617	8204	35696	18193

Statistics verified by AMICO Contribution Management System

* as of May 23, 2002



The AMICO Library™: Profile of the 2002 Edition

- Over 100,000 works of art from over 30 leading museums
- Works from major European, American, and Canadian artists in the collections of member museums are included in The AMICO Library, representing contemporary, Native American and Inuit, ancient Greek, Roman, and Egyptian, along with Japanese and Chinese and other Asian and Pacific cultures.

Types of Works

over 13,000 paintings
over 5,900 sculptures
over 13,700 drawings and watercolors
over 23,800 prints
over 29,000 photographs
over 1,800 textiles
over 1,600 costumes and jewelry
over 9,800 works of decorative art
over 1,200 books and manuscripts

Time Periods

over 2,500 works dated BC
over 6,000 works dated between 0 and 1500 AD
over 3,300 works dated between 1501 and 1600 AD
over 5,000 works dated between 1601 and 1700 AD
over 6,300 works dated between 1701 and 1800 AD
over 20,000 works dated between 1801 and 1900 AD
over 53,000 works dated between 1901 and the present

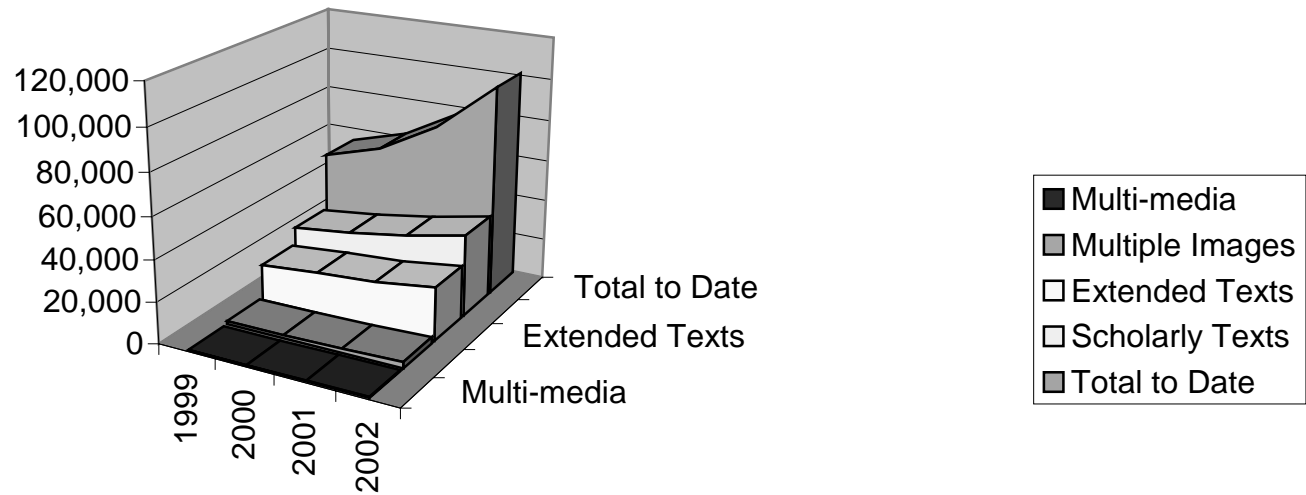
Cultures

over 32% works from Europe, including ancient Greece and Rome
over 55% works from the Americas, including Pre-Columbian (Meso-American)
over 7% works from Asia, including ancient Asia Minor
over 5% works from Africa, including ancient Egypt

Weekly data updates, quarterly image and multimedia updates, and annual member contributions make The AMICO Library a growing resource.

See <http://www.amico.org/AMICOLibrary/contents.html> for the latest profile.

Occurrences of Rich Records in The AMICO Library



	1999	2000	2001	2002
■ Multi-media	2	2	319	442
■ Multiple Images	1,384	1,491	2,052	2,977
□ Extended Texts	17,765	20,237	22,009	25,822
□ Scholarly Texts	26,122	29,388	33,759	39,592
■ Total to Date	54,195	62,402	77,754	101,477

*Extended Texts include contextual notes and biographical descriptions

**Scholarly Texts include conservation history, exhibition and publication history



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AMICO Fact Sheet

The AMICO Library™ – Available Through Multiple Distributors

Choose the tools and services that meet your needs.

To meet the needs of many different kinds of users, including researchers, curators, college and university students, primary school teachers and public library patrons, The AMICO Library™ is now available through a number of Distributors. Subscribers chose among Distributors' delivery services and software to find a delivery environment that suits them.

Cartography Associates, a publisher of on-line digital resources including the David Rumsey Map Collection, will provide access to The AMICO Library to institutions using Luna Imaging Inc.'s Insight™ software, beginning in July, 2002. Insight web services for independent scholars and home-schoolers will also be available.

H.W. Wilson, the publisher of *Reader's Guide to Periodical Literature* and many other popular journals, offers The AMICO Library as part of its WilsonWeb service along with a variety of resources of particular interest to schools and public libraries. Subscribers to The AMICO Library and other WilsonWeb databases will be able to search simultaneously across these resources.

RLG, Inc., a non-profit research collections corporation, has provided access to The AMICO Library since July 1999 through the RLG Eureka® interface also used to deliver many other art-related resources.

SCRAN is a Scottish not-for-profit on-line educational resource service offering access to 1,000,000 items from museums, galleries, archives and the media. It contains images, sounds, movies and text and is licensed to UK schools, colleges and universities. SCRAN is integrating The AMICO Library into the software and content models it has developed for UK formal education and lifelong learning.

VTLS offers subscription access to The AMICO Library through a specially configured Chameleon iPortal web interface. Through this flexible and user-friendly interface, students, instructors, librarians, and historians of art and culture can locate images by keyword, title, creator, date, museum, subject, format, and other approaches. The interface is integrated with the VTLS Hi-Res Image Navigator to provide the user with the ability to access detailed imagery in a variety of magnification sizes. Institutional subscribers using Z39.50 compliant integrated library may configure access to The AMICO Library among their broadcast or aggregate search options.

Subscribers in Ohio may use The AMICO Library as it is integrated into the **OhioLINK Digital Media Center Art and Architecture Database**. At all UM campuses, you can find The AMICO Library along with many other collections offered by the **University of Michigan Digital Library Image Services**.

3. AMICO Library Use

Subscriber Update

The AMICO Library™ has been available to educational institutions, such as colleges and universities, elementary and secondary schools, public libraries, and museums since July 1, 1999. Authorized users within subscribing institutions include faculty, staff, researchers, teachers, students, curators, museum visitors, scholars, and artists. Each subscription is governed by an AMICO Library license.

Our current institutional subscriber list includes colleges and universities, visual arts institutes, libraries, and research institutions. Over 3 million users on four continents may access The AMICO Library.

A full list of subscribers is available on the AMICO Public Web site at:

<http://www.amico.org/subscribe/subscribers.html>

AMICO has also negotiated agreements with several major groups of institutions.

Consortial Subscriptions

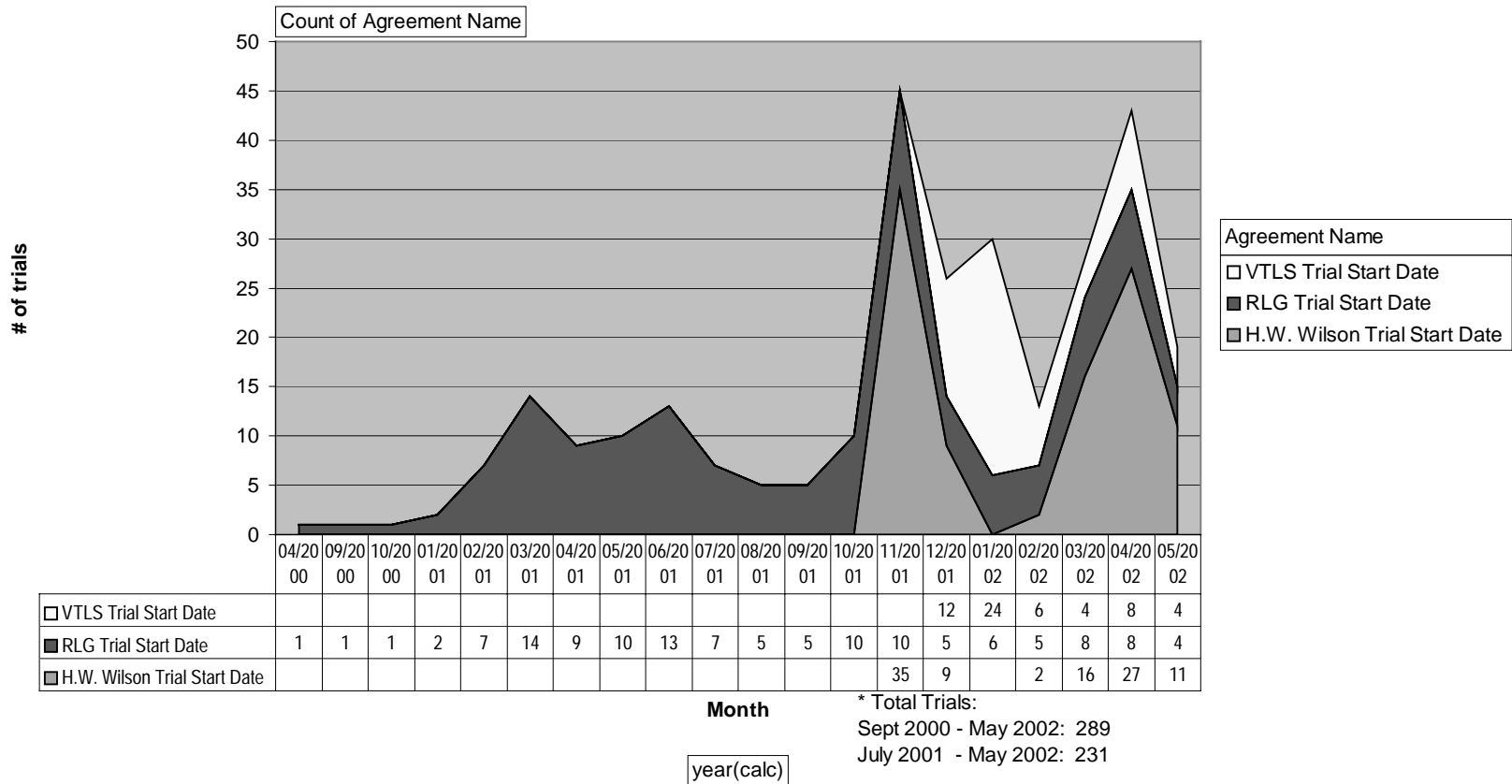
Network	Members
Nylink (New York Library Network)	> 6000 libraries in New York state -began in January 2002
OhioLINK (Ohio Library Network)	79 universities in Ohio - all subscribe
JISC (Joint Information Systems Committee, UK)	120 universities in the UK (19 with 371,652 undergraduates)

Free Trials

Thirty day trials are one of our major marketing tools. Each Distributor supports trials under a trial license agreement.

Institution Type	Number of Institutions	Number of Users
Public Library	2	1,832,000
K-12 Institution	16	4,000
College / University	186	1,733,000
Museums	1	100
Total	205	3,569,100

Cumulative Trials Across Distributors



AMICO Changes in Governance

AMICO was formed in 1997 by 22 museums who adopted a model of governance in which each member institution had a position on the Board of Directors. As the membership has grown and the organization has matured, the need for full Board representation of each Member, and the practicality of a Board comprised of a representative from each Member, has lessened.

In February 2002, the AMICO Board voted to change the Board-of-the-whole to a smaller elected Board of Directors. By reducing the number of Board members and electing a smaller Board, AMICO replaced the current Executive Committee, thereby simplifying its governance structure.

ALTERATIONS: The AMICO By-laws were revised in February 2002 to reflect:

- *The Board of Directors of AMICO shall consist of 13 members, elected by the membership of the consortium from Full Member institutions in good standing. Terms of Board members shall normally be three years, with initial terms staggered to ensure that the Board has an annual turn-over of at least four members.*
- *A quorum of the Board, consisting of at least 5 members, shall be required for the conduct of any business. Each member of the Board shall have one vote, which can be exercised by proxy, by a designated representative, or in person.*
- *The Board of Directors shall select a Chairman, Vice-Chairman, Treasurer, and Secretary from its membership.*
- *Candidates to the Board of Directors shall be nominated by a Nominating Committee established by the Board. Candidates for the initial Board of Directors shall be nominated by a Nominating Committee of the existing Executive Committee of the Board.*
- *The Board of Directors shall hire and fire its Executive Director and General Counsel. The Executive Director shall report to the Board and be responsible for supervising all employees of AMICO Inc., except for the General Counsel.*



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2002-04 Elected Board

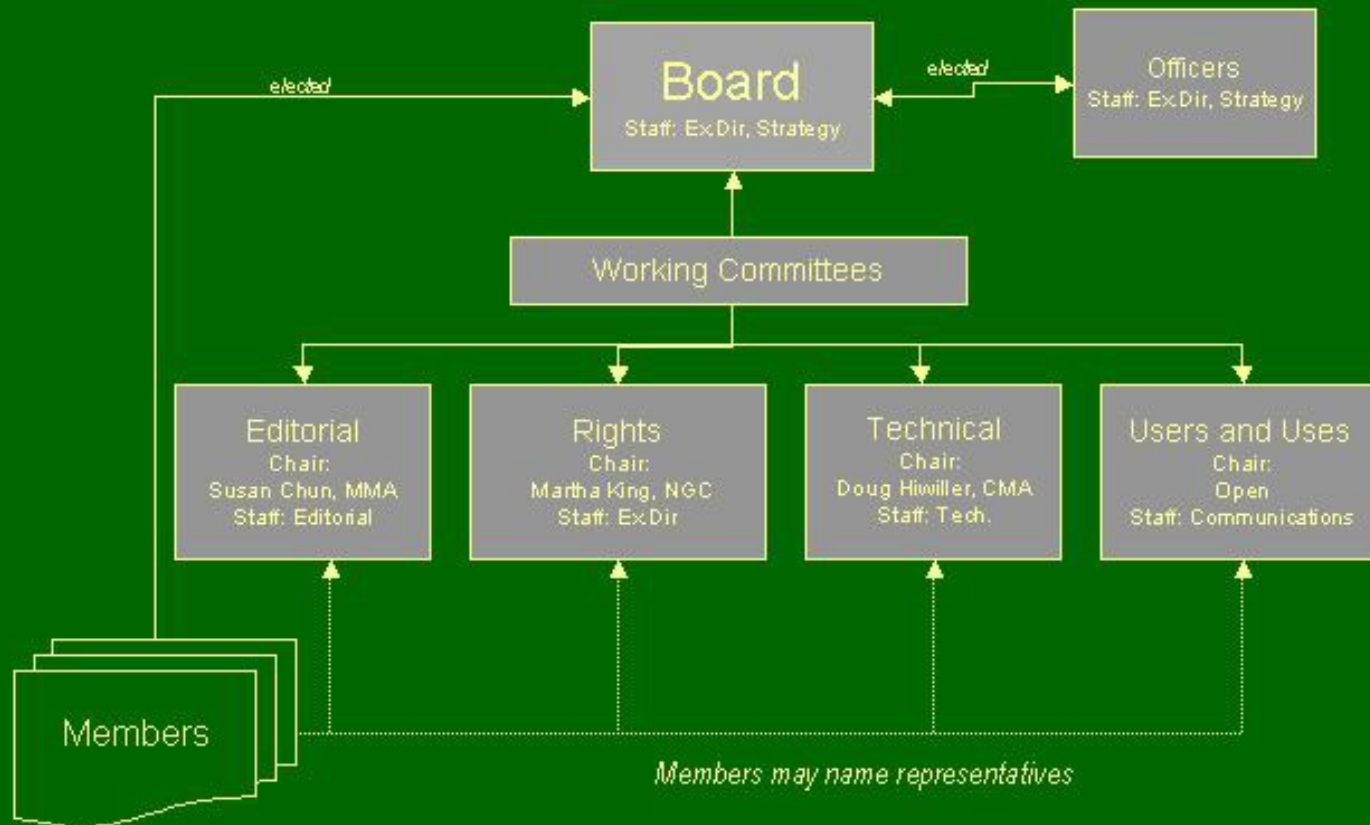
Officers

Chair	Elizabeth Broun	Smithsonian American Art Museum
Vice-Chair	Ken Hamma	J. Paul Getty Museum
Treasurer	Maxwell. L. Anderson	Whitney Museum of American Art
Secretary	Katharine Lee Reid	The Cleveland Museum of Art

Members at Large (9)

1.	Alan Newman	The Art Institute of Chicago
2.	Jacqui Allen	Dallas Museum of Art
3.	Robert (Shell) Hensleigh	The Detroit Institute of Arts
4.	Harry S. Parker	Fine Arts Museums of San Francisco
5.	Michael Conforti	The Francine and Sterling Clark Art Institute
6.	Sam Sachs	The Frick Collection
7.	Susan Chun	The Metropolitan Museum of Art
8.	Pierre Théberge	National Gallery of Canada
9.	Robin Dowden	Walker Art Center

AMICO's Committees





Request for Proposals for an Institutional* Host

Deadlines: Expressions of interest: February 28, 2002 (optional)

Responses: March 29, 2002

The Opportunity

The Art Museum Image Consortium (AMICO), an independent, non-profit membership organization of museums dedicated to enabling educational use of museum multimedia, is seeking a synergetic relationship with a host institution. At a minimum, AMICO seeks to move its offices and staff, and become a tenant within a university or other not-for-profit in North America. Ideally, we seek a mutually beneficial environment in which to advance research on digital cultural heritage in the context of our production schedule and requirements.

The Organization

AMICO was formed in 1997 by 23 institutions with collections of art, dedicated to enabling educational access to museum multimedia. In the past four years, AMICO has grown to over 35 members and established itself as a self-sufficient, subscription-income-funded, organization. The AMICO Library is delivered by a variety of established information service providers. Currently over 160 universities, schools, research institutions, museums and art galleries on four continents subscribe to The AMICO Library.

A Request for Proposals

Universities or other not-for-profit institutions with a strong tradition in Humanities Computing or Digital Library development and interested in exploring a hosting relationship with AMICO should consult the full Request for Proposals (PDF).

Further Information

Questions can be directed to Jennifer Trant, Executive Director, AMICO <jtrant@amico.org>

* Note: The original call has as been revised to allow bids from any not-for-profit research institution, in response to inquiries from non-university institutions that otherwise satisfied our interest in finding AMICO a location in an organization conducting research on digital libraries, multimedia educational resources, and/or business and legal issues in on-line services.



Art Museum Image Consortium

www.amico.org

Enabling Educational Use of Museum Multimedia

Editorial Committee Tentative Agenda

1. AMICO Library Content – See attached Cataloging Examples
 - A. Data Fielding
 - Data from multiple fields indexed in a single field
 - Data from multiple record groups indexed in a single group
 - Variance in spelling and capitalization
 - Lack of standards resources (ie The AMICO Library not represented in AAT)
 - Dilemma of supporting access for expert and non-subject specialist (Chinese, Indian vs)
 - B. Creator Issues
 - Creator Display Text (CTT) – how to clarify relationships between various contributors to a work
 - Unnamed Creators (CRG) – representing known and unknown creators
 - Multiple Creators (CRG) – identifying attributes about creators with multiple occurrences of CRG using CRQ and CRR
 - C. Creation Dates
 - Creation Dates – recording multiple dates for the same work
 - Period/Era/Dynasty issues – creating equivalency tables based on Member data
 - Related Works – representing individual works that are pictured together or with separate and group images
2. Creator Reference File – Update (joint with Technical Committee)
3. Workflow & Contribution Strategies
 - AMICO Contribution Management System (joint with Technical Committee)
 - Tools for capturing good records outside of collections management systems
 - Innovative content not currently being contributed
4. Displays of AMICO Data Across Distributors
 - Indexing and Access Issues raised by Users & strategies to address them
Attachment: Displays of AMICO Data Across Distributors
5. Documentation Standards Work – latest institutional standards & news
6. User Needs
 - Strategies for providing appropriate contributions
 - Response to AMICO ‘Suggest A Work’ form
7. Committee Governance
 - Determine continuing or new committee chair
 - Committee Membership: should others at our institutions be involved in this work?

Additions:

How to

AMICO Library

Committees

Discussions

Governance

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Samples of Common Cataloging Problems & how to deal with them in The AMICO Library

Contents

- [Repeating Fields](#)
- [Repeating Groups](#)
- [Creator Display Text \(CTT\)](#)
- [Creator \(CRG\)](#)
 - [Multiple Creators \(CRG\)](#)
 - [Unnamed Creator \(CRN\)](#)
- [Creation Dates \(OCG\)](#)
 - [Multiple Creation Dates](#)
 - [Ongoing Works](#)
- [Related Works \(RWG\)](#)
- [Related Images \(RIG\)](#)
 - [Multiple Works Displayed w/in the Same Image \(RIG\)](#)
 - [Multiple Views of the same work \(RIG\)](#)
- [Related Textual References \(RDG\)](#)
- [Related Multimedia \(RMG\)](#)
- [Copyright Issues](#)
 - [Metadata Rights Statement \(XRS\)](#)
 - [Rights for Multimedia Files](#)
 - [Object Rights Group \(ORG\)](#)
 - [ARS Represented Artists](#)
 - [VAGA Represented Artists](#)
- See the [Sample Records](#) for other examples of the use of AMICO fields

Have a question about how to apply the AMICO Data Dictionary?
Send it to the [Editorial Committee Discussion List](#)!

Repeating Fields

Sometimes we need to record multiple terms in the same field. To make sure that we can index these terms properly, each term gets its own occurrence of a repeating field. So, for example, if a print's state was identified by different scholars, you could record them both, each in their own field.

For simple repeating field, such as Object State OST you repeat the tag before each occurrence of a group.

Field Name	Tag	Data Value	Output Format View
Object State	OST	Bartsch III527, variant of state II	OSTBartsch III527, variant of state II}~
Object State	OST	Robinson 1997, ii/iv	OSTRobinson 1997, ii/iv}~

Repeating Groups

Sometimes, we want a set of fields to work together in a record, for example, to keep all of the information about one artist separate from that about her collaborator. In the AMICO Data Dictionary, we use Repeating Groups to do this.

The Group Tag (ending in G) appears before each occurrence of the fields in the group, and clusters them together meaningfully. For examples, see "[Multiple Creators](#)" and "[Multiple Views of the same work](#)"

Relationships Between Individuals: Creator Display Text (CTT)

Creator Display Text (CTT) offers a way to express meaningful relationships between various contributors to a work.


Use of Creator Display Text (CTT) in the following example clarifies the partnership between Peter and Ann Bateman that may be obscured when recording their names in separate Creator Groups (CRG) for indexing purposes.

Field Name	Tag	Value	Data Output View
Creator Display Text	CTT	Peter and Ann Bateman	CTTPeter and Ann Bateman}~
Creator Group	CRG	{group tags never contain data}	CRG}~
Creator Name Text	CRT	Peter Bateman	CRTPeter Bateman}~
Creator Name	CRN	Bateman, Peter	CRNBateman, Peter}~
Creator Group	CRG	{group tags never contain data}	CRG}~
Creator Name Text	CRT	Ann Bateman	CRTAnn Bateman}~
Creator Name	CRN	Bateman, Ann	CRNBateman, Ann}~

Multiple Creators: Creator Group (CRG)

My work was created by two artists working together. How do I record both their names?

The *Spoonbridge and Cherry* created by Claes Oldenburg and Coosje van Bruggen, in the sculpture garden at the Walker Art Center (WAC_.88.385) is a great example of using Repeating Groups of Fields. The collaborators are indicated with two occurrences of the Object Creator Group CRG. The record would look like this:

	Field Name	Tag	Value	Data Output view
	Creator Group	CRG	{group tags never contain data}	CRG}~
	Creator Text	CRT	Claes Oldenburg	CRTClaesOldenburg}~
	Creator Name Sort	CRN	Oldenburg, Claes	CRNOldenburgh, Claes}~
	Creator Culture	CRC	American	CRCAmerican}~
	Creator Group	CRG	{group tags never contain data}	CRG}~
	Creator Text	CRT	Coosje van Bruggen	CRTCoosje van Bruggen}~
	Creator Name Sort	CRN	van Bruggen, Coosje	CRN van Bruggen, Coosje}~

Creator Culture	CRC	American, Dutch	CRCDutch-American}~
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My work was created by an artist following the style or specific work of another. How should this be represented?

If a work was created with reference to the work of another artist, there should be two entries in the Creator Group (CRG). The first occurrence of this field is for the artist and the second records the artist whose work inspired it. Creator Qualifier CRQ in the second entry would say "After."

JPGM.91.SE.74 provides a good example.

Field Name	Tag	Value	Data Output view
Creator Group	CRG	{group tags never contain data}	CRG}~
Creator Qualifier	CRQ	Probably modeled by	CRQProbably modeled by}~
Creator Name Text	CRT	Gennaro Laudato	CRTGennaro Laudato}~
Creator Name	CRN	Laudato, Gennaro	CRNLaudato, Gennaro}~
Creator Culture	CRC	Italian	CRCItalian}~
Creator Group	CRG	{group tags never contain data}	CRG}~
Creator Qualifier	CRQ	After a model by	CRQ After a model by}~
Creator Name Text	CRT	Giuseppe Sanmartino	CRTGiuseppe Sanmartino}~
Creator Name	CRN	Sanmartino, Giuseppe	CRNSanmartino, Giuseppe}~
Creator Culture	CRC	Italian	CRCItalian}~

Unnamed Creators: Creator Group (CRG)

The following example illustrates how to represent both named and un-named (known and unknown) creators in the Creator Record Group (CRG).

1. Named Creators

Field Name	Tag	Data Value	Output Format View
Creator Record Group	(CRG)	{group tags never contain data}	CRG}~
Creator Name Text	(CRT)	Giacomo Balla	CRTGiacomo Balla}~
Creator Name	(CRN)	Balla, Giacomo	CRNBalla, Giacomo}~
Creator Culture	(CRC)	Italian	CRCItalian}~

2. Unnamed Creators

Record culture in CRT for records with no specific or known creator. The CRT can be a more descriptive than the single term used for culture in the Creator Culture (CRC) field.

Field Name	Tag	Data Value	Output Format View
Creator Record Group	(CRG)	{group tags never contain data}	CRG}~
Creator Name Text	(CRT)	Chinese, Chekiang Province, Southern Song Dynasty	CRTChinese, Chekiang Province, Southern Song Dynasty}~

Creator Name	(CRN)	Unknown	CRNUnknown}~
Creator Culture	(CRC)	Chinese	CRCChinese}~

Southern Song Dynasty would be recorded in Styles and Periods (STD).

Chekiang Province would be recorded in Creation Place (OCP).

Creation Dates (OCG):

What are the differences between the fields in the Creation Dates Group (OCG)?

The Object Creation Date group of fields records the date a work was created, in both a displayable (free text) and a searchable (numeric) form. **Object Creation Date Text** Use this field to express creation dates with free text.

FIELD NAME	TAG	DEFINITION	EXAMPLES
Creation Date Text	OCT	The date on which a work was created, or the range in which its creation falls.	100 B.C. – 100 A.D. 18 th century mid to late 1950's

Object Creation Start and **Object Creation End** Use these fields to index creation dates in a searchable (numeric) form. These fields record the outer range of dates within which you would like to retrieve this work with a search. If these indexing dates are not supplied by the Member, AMICO adds them based on <link>established rules</link>. Format the date as year, month day with no punctuation: YYYYMMDD

Creation Date Start	OCS	A number indicating the earliest possible date a work could have been created.	YYYYMMDD 1550 15641205 -0100
Creation Date End	OCE	A number indicating the latest possible date a work could have been created.	YYYYMMDD 15650614 0050

- Enter the date as precisely as possible.
- Do not record month and day if uncertainty exists.
- Record B.C. dates as negative integers.
- If the creation date is unknown, add ten years to the artist's birth date for Object Creation Start (OCS) and use the actual death date in Object Creation End (OCE).

Object Creation Date Qualifier Use this field to indicate an approximation in the earliest or latest creation date.

Creation Date Qualifier	OCQ	A qualifier indicating an approximation of the earliest or latest date.	Circa Before After No later than
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How should I record multiple dates for the same work?

Often, after an initial creation date, parts of a work are added or modified. Information pertaining to any supplementary set of dates should go in a separate occurrence of the Object Creation Group (OCG). An example is provided below. AID: TFC_.19155008

FIELD NAME	TAG	VALUE
Creation Date Text	OCT	covers 1675/1725
Creation Date Start	OCS	1675
Creation Date End	OCE	1725

FIELD NAME	TAG	VALUE
Creation Date Text	OCT	additions dating from the second half of the 19th century
Creation Date Start	OCS	1850
Creation Date End	OCE	1899

FIELD NAME	TAG	VALUE
Creation Date Text	OCT	frames made in the late 19th or early 20th century; carved and gilt
Creation Date Start	OCS	1875
Creation Date End	OCE	1925

How should I express dates for a work that is ongoing?

For these works, provide a free text description indicating such in Creation Date Text (OCT). Record the Library Year in which it will be contributed as Creation Date End (OCE).


FIELD NAME	TAG	VALUE
Creation Date Text	OCT	1988- present; ongoing
Creation Date Start	OCS	1988
Creation Date End	OCE	2002 (Current Library Year)
Creation Date Qualifier	OCQ	

Multiple Views of the Same Work: Related Image Group (RIG)


How do I link more than one image to a work? How does AMICO decide which one goes in the Thumbnail Catalog?


Repeating Groups are also used to link multiple view to a catalog record. Each image is described in a Related Image Group. The Related Image Preferred (RIP) field is used to indicate which image is the 'main' one that should appear in the Thumbnail Catalog, in short lists and search results.

So, for example, the images linked to the *Mummy Case of Paankhenamun* (AIC_.1910.238) would look like this:

	Field Name	Tag	Value	Data Output view
	Related Image Group	RIG	(group tags never contain data)	RIG}~
	Related Image Preferred	RIP	Y	RIPY}~
	Related Image Description	RID	Front View	RIDFront View
	Related Image Relationship	RIR	HasFormat	RIRHasFormat}~
	Related Image Link	RIL	AIC_.E22927.TIF	RILAIC_.E22927.TIF}~

	Field Name	Tag	Data Value	Output Format
--	------------	-----	------------	---------------

	Related Image Group	RIG	(group tags never contain data)	RIG}~
	Related Image Preferred	RIP	N	RIPN}~
	Related Image Description	RID	View of top of Head	RIDView of top of Head}~
	Related Image Relationship	RIR	HasFormat	RIRHasFormat}~
	Related Image Link	RIL	AIC_.E31636.TIF	RILAIC_.E31636.TIF}~

	Field Name	Tag	Data Value	Output Format
	Related Image Group	RIG	(group tags never contain data)	RIG}~
	Related Image Preferred	RIP	N	RIPN}~
	Related Image Description	RID	Front View. Photo of X-ray	RIDFront View. Photo of X-ray}~
	Related Image Relationship	RIR	HasFormat	RIRHasFormat}~
	Related Image Link	RIL	AIC_.E15251.TIF	RILAIC_.E15251.TIF}~

Multiple Works Displayed within the Same Image

How do I represent a work that is shown in the same image with other works?

- Occasionally, more than one distinct work is represented by the same image. In cases such as these, it is possible to use the same image or “ensemble photograph” for multiple records in The AMICO Library.

Use the **Related Image Group (RIG)** of an AMICO Record to clarify which object in an image belongs to which record.

For example:

You have an image of a five-piece tea set. (**AID: BMFA.1989.151**).



Assume that multiple records identify each component of this set.

- To reference BMFA.sc8968.tif in each record, use the same **Related Image Link (RIL)**.
- Describe where the work is shown in the image in **Related Image Description (RID)**.

In the Record for Tea and Coffee Set AID: BMFA.1989.151

Field Name	Tag	Data Value	Output Format View
Related Images	RIG	<i>group tags never contain data</i>	RIG}~
Related Image Link	RIL	BMFA.sc8968.tif	BMFA.sc8968.tif}~
Related Image Description	RID	Ensemble: Shown Top Right	RIDEnsemble: Shown Top Right}~
Related Image Relationship	RIR	HasFormat	RIRHasFormat}~
Related Image Preferred	RIP	Y	RIPY}~

What if the work is shown both in an image by itself and also in an image with a group?

- Unlike a scenario in which all components are only pictured together, here a single image is the Preferred Image, and a group image provides an alternate view.

Both a single image and a group image are linked to the record for the work. The first Related Image Group (RIG) describes the image of the single work, while the second (shown below) places it within a larger context of related works.

*Use the **Related Image Group (RIG)** of an AMICO Record to show how the different images are associated with a record.*


For the Work


Shields Landon ('S.L.') Jones.

Guitarist. 1976

Smithsonian American Art Museum. No. 1986.65.382A-B.

there would be two Related Image Groups:

Field Name	Tag	Data Value	Output Format View	
Related Image Group	RIG	<i>group tags never contain data</i>	RIG}~	
Related Image Preferred	RIP	Y	RIPN}~	
Related Image Description	RID	Full View	RIDFull View}~	
Related Image Relationship	RIR	HasFormat	RIRHasFormat}~	
Related Image Link	RIL	SAAM.1986.65.383A-B.tif	RILSAAM.1986.65383A-B.tif}~	

Field Name	Tag	Data Value	Output Format View	
Related Image Group	RIG	<i>group tags never contain data</i>	RIG}~	
Related Image Preferred	RIP	N	RIPN}~	
Related Image Description	RID	Ensemble	RIDEnsemble}~	

Related Image Relationship	RIR	HasFormat	RIRHasFormat}~
Related Image Link	RIL	SAAM.1986.65.383A-B_2.tif	RILSAAM.1986.65383A-B_2.tif}~

Use the **Related Works of Art (RWG)** record group to describe relationships between the works represented in a group image.

The following example shows how our Guitarist is related to two other objects in The AMICO Library.

In the Record for the Guitarist AID: SAAM.1986.65.382A-B

Field Name	Tag	Data Value	Output Format View
Related Works of Art	RWG	<i>group tags never contain data</i>	RWG}~
Related Works Description	RWD	Part of an ensemble with "Banjoist"	RWDPart of an ensemble with "Banjoist"}~
Related Works Relationship	RWR	References	RWRReferences}~
Related Works Link	RWL	SAAM.1986.65.383A-B	RWLSAAM.1986.65.383A-B}~

Field Name	Tag	Data Value	Output Format View
Related Works of Art	RWG	<i>group tags never contain data</i>	RWG}~
Related Works Description	RWD	Part of an ensemble with "Fiddler"	RWDPart of an ensemble with "Fiddler"}~
Related Works Relationship	RWR	References	RWRReferences}~
Related Works Link	RWL	SAAM.1986.65.250A-C	RWLSAAM.1986.65.250A-C}~

Related Works (RWG)

We have sketches for this painting in our collection...How do I relate these works to each other?

Works are related to each other in The AMICO Library by using the Related Works Group. This makes it possible, for example, to link together multiple pieces of a set that have been cataloged individually. This relationship is described and the related work identified in the two fields in the group.

Field Name	Tag	Data Value	Output Format View
Related Work Group	RWG	<i>(group tags never contain data)</i>	RWG}~
Related Work Description	RWD	One of a pair of Chimney Pieces, the other of which is also in the BMFA collection	RWDOne of a Pair of Chimney Pieces, the other of which is also in the BMFA collection}~
Related Work Link	RIL	BMFA.???	RWLBMFA.???)~

Related Textual References (RDG)

This work references a well-known poem. How do I relate a work of art to a document or record its publication history?

Related documents such as literary allusions or published citations to a work may be referenced in the Related Documents Group (RDG). The document is described and the relationship is identified in the fields in the group.

Field Name	Tag	Data Value	Output Format View
Related Documents Group	RDG	<i>(group tags never contain data)</i>	RDG}~
Related Documents Description	RDD	Lord Byron, <i>The Giaour: A Turkish Tale</i>, 1813	RDDLord Byron, <i>The Giaour: A Turkish Tale</i>, 1813}~
Related Documents Relationship Type	RDR	References	RDRReferences}~
Related Document Link	RDL		

Related Multimedia Group (RMG)

How do I relate an audio file to the catalog record for a work from our collection?

Multimedia files (such as sound, video, animation) are related to works in The AMICO Library by using the Related Media Group. The relationship between the work and the media file is described and the related media file identified in the fields in the group.

Field Name	Tag	Data Value	Output Format View
Related Media Group	RMG	<i>(group tags never contain data)</i>	RMG}~
Related Media Relationship	RMR	isReferencedBy	RMRisReferencedBy}~
Related Media Description	RMD	Textile artist Kaffe Fassett discusses the inspiration of the Embroidered Box in a excerpt from the Interactive Gallery Program <i>Material Witnesses</i>	RWDTextile artist Kaffe Fassett discusses the inspiration of the Embroidered Box in a excerpt from the Interactive Gallery Program <i>Material Witnesses</i>}~
Related Media Link	RML	MIA_.Kaffe.ram	RMLMIA_.Kaffe.ram}~

Rights for Multimedia Files

Where do we record rights fields for multimedia files? If someone famous is hired to speak on an audio guide the rights are cleared and if these files are re-purposed and the rights cleared for AMICO - it seems the rights have to be indicated somewhere.

Each multimedia file must be accompanied by a metadata record. It contains a place for Rights Statements, and also has places to record statements of responsibility for various parts of the work

Field Name	Tag	Data Value	Output Format View
Metadata Rights Statement	XRS	Sound file courtesy of Antenna Audio.	XRSSound file courtesy of Antenna Audio.}~

Metadata Rights Statement	XRS	Photograph copyright Sheldon Collins, 1996.	XRSPhotograph copyright Sheldon Collins, 1996.}~
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ARS Represented Artists

How do I show that I've included a work under AMICO's Agreement with the Artists' Rights Society?

To indicate that a work has been included in The AMICO Library under the "[ARS Agreement](#)", include the following information in the Object Rights Group (ORG). This data **MUST** be included for you to take advantage of AMICO's agreement with ARS.

Field Name	Tag	Data Value	Output Format View
Object Rights Group	ORG	<i>(group tags never contain data)</i>	ORG}~
Object Rights Statement	ORS	Artists Rights Society, New York	ORSArtists Rights Society, New York}~
Object Rights Link	ORL	http://www.arsny.com	ORLhttp://www.arsny.com}~

VAGA Represented Artists

How do I show that I've included a work under AMICO's Agreement with VAGA?

To indicate that a work has been included in The AMICO Library under the "[VAGA Agreement](#)", include the following information in the Object Rights Group (ORG). This data **MUST** be included for you to take advantage of AMICO's agreement with VAGA.

Field Name	Tag	Data Value	Output Format View
Object Rights Group	ORG	<i>(group tags never contain data)</i>	ORG}~
Object Rights Statement	ORS	Copyright VAGA, New York, NY	ORSCopyright VAGA, New York, NY}~
Object Rights Link	ORL	http://www.amico.org/rights/vaga.html	ORLhttp://www.amico.org/rights/vaga.html}~

Return to the [AMICO Examples Page](#)

Return to the [AMICO Editorial Committee Page](#)

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Last modified on May 28, 2002

Displays of AMICO Data Across Distributors



AMICO Thumbnail Catalog

OTN	Early Sunday Morning
OCT	1930
CRT	Edward Hopper
OON	Whitney Museum of American Art
OOA	No. 31.426
	Photo: Copyright Whitney Museum of American Art

OhioLINK Short Display

OTN	Early Sunday Morning
OCT	1930
CRT	Edward Hopper
CRC	American
OOA	Purchase, with funds from Gertrude Vanderbilt Whitney
OON	Whitney
OOA	31.426

RLG Short Display

CRT	Edward Hopper
OTN	Early Sunday Morning
OCT	1930
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
OMD	Oil on canvas
OOA	Purchase, with funds from Gertrude Vanderbilt Whitney
OON	Whitney Museum of American Art
ORL	Rights [link]

VTLS Short Display

CRT	Edward Hopper
OTN	Early Sunday Morning
OCT	1930
OON; OOP	Whitney Museum of American Art New York New York USA
CLT	Embroidery
OOA	Purchase with funds from Gertrude Vanderbilt Whitney
AID	The AMICO Library: WMAA.31.426

Michigan

OTN	Early Sunday Morning
OTY	Paintings
OCT	1930
OCS	1930
OCE	1930
CRT	Edward Hopper
CRC	American
CRN	Hopper, Edward
CBD	1882
CBP	Nyack, New York, United States
CDD	1967
CDP	New York, New York, United States
CDT	1882-1967
OOA	31.426
OOA	Purchase, with funds from Gertrude Vanderbilt Whitney
OON	Whitney Museum of American Art
OOP	945 Madison Avenue, New York, NY 10021
ORL	Rights
CXD	Early Sunday Morning was acquired by the Whitney...
OMD	Oil on canvas
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
RDD	Sims, Patterson. Whitney Museum of American Art:...
RMR	<i>IsReferencedBy</i>
RID	Scanned from an 8x10 transparency by Sheldon Collins
RIL	WMAA.31_426.tif
RIP	Y
RIR	<i>HasFormat</i>
AID	WMAA.31.426
ALY	1999
AVD	20000726
AVV	1.2

OhioLINK Long Display

OTN	Early Sunday Morning
CRN	Hopper, Edward
CRC	American
CDT	1882-1967
OCT	1930
OTY	Paintings
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
OMD	Oil on canvas
CXD	Early Sunday Morning was acquired by the Whitney...
OON	Whitney Museum of American Art
OOP	945 Madison Avenue, New York, NY 10021
OOA	Purchase, with funds from Gertrude Vanderbilt Whitney
OOA	31.426
AID	WMAA.31.426
ORL	Rights

4. Tentative Committee Agendas

RLG Long Display

CRT	Edward Hopper
CDT	1882-1967
OTN	Early Sunday Morning
OCT	1930
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
OTY	Paintings
OMD	Oil on canvas
OON	Whitney Museum of American Art
OOO	Purchase, with funds from Gertrude Vanderbilt Whitney
ORL	Rights
OOA	31.426
CXD	Early Sunday Morning was acquired by the Whitney...
RDD	Sims, Patterson. Whitney Museum of American Art:...
RMD	Antenna Audio: Permanent Collection
AID	WMAA.31.426

VTLS Full Display

OTN	Early Sunday Morning
OCT	1930
CRN;C DT	Hopper Edward 1882-1967
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
ORL	http://www.whitney.org/information/rights.shtml
CBP	Nyack New York United States
CDP	New York New York United States
CXD	Early Sunday Morning was acquired by the Whitney...
OON; OOP	Whitney Museum of American Art New York New York USA

Wilson Web

ORL	Rights
OTY	Paintings
OTN	Early Sunday Morning
MET	whole: 35 3/16 x 60 1/4 in. (89.4 x 153 cm)
OMD	Oil on canvas
CRT	Edward Hopper
CDT	1882-1967
CRC	American
CBP	Nyack, New York, United States
CDP	New York, New York, United States
OCT	1930
CRN	Hopper, Edward
CXD	Early Sunday Morning was acquired by the Whitney...
OON	Whitney Museum of American Art
OOP	945 Madison Avenue, New York, NY 10021
OOA	31.426
OOO	Purchase, with funds from Gertrude Vanderbilt Whitney
ORL	http://www.whitney.org/information/rights.shtml
RDD	Sims, Patterson. Whitney Museum of American Art:...
ALY	1999
RID	Scanned from an 8x10 transparency by Sheldon Collins
AID	WMAA.31.426

4. Tentative Committee Agendas



AMICO Thumbnail Catalog

OTN	Mummy Case of Paankhenamun
OCT	Third Intermediate Period, Dynasty 22, c. 945 – 715 B.C.
CRT	Egyptian
OON	The Art Institute of Chicago
OOA	No. 1910.238
	Photo: Copyright The Art Institute of Chicago, 1998

OhioLINK Short Display

OTN	Mummy Case of Paankhenamun
OCT	Third Intermediate Period, Dynasty 22, c. 945 – 715 B.C.
CRT	Egyptian
OON	The Art Institute of Chicago
OOA	The Art Institute of Chicago, William M. Willner Fund
OOA	1910.238

RLG Short Display

CRT	Egyptian
OTN	Mummy Case of Paankhenamun
OCT	Third Intermediate Period, Dynasty 22, c. 945 – 715 B.C.
OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
OOA	The Art Institute of Chicago, William M. Willner Fund
ORL	Rights [link]

VTLS Short Display

CRT	Unknown
OTN	Mummy Case of Paankhenamun
OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
OON; OOP	The Art Institute of Chicago Chicago Illinois USA
OOA	The Art Institute of Chicago, William M. Willner Fund...
AID	The AMICO Library: AIC_1910.238

Michigan

OTN	Mummy Case of Paankhenamun
OTT	preferred
OTY	Decorative Arts and Utilitarian Objects
OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
OCS	-09450101
OCE	-07151231
OCP	Europe, Greece, Central Greece and Euboea, Boeotia department, Thebes
CRT	Egyptian
CRC	Egyptian
CRN	Unknown
CAP	Africa, North Africa, Egypt
CDT	Ancient Egypt Africa, North Africa, Egypt
OOA	1910.238
OOA	The Art Institute of Chicago, William M. Willner Fund
OON	The Art Institute of Chicago
OOP	Chicago, IL
ORL	Copyright [link]
CXD	Egyptian, probably from Thebes. The coffin belonged...
OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
OIN	The hieroglyphic text above Horus reads...
RID	front view. photo of x-ray
RIL	AIC_E15251.TIF
RIP	N
RIR	IsReferencedBy
RMD	3-D construction of mummy's head...
RML	AIC_1910.238_QT01.mov
RMR	?
SUP	Anthropoid coffin made for Paankhenamun...
CLT	Mummy Goods
DCB	Leigh Gates
DCD	19990422
AID	AIC_1910.238
ALY	1998
AVD	20000802
AVV	1.2

4. Tentative Committee Agendas

OhioLINK Long Display

OTN	Mummy Case of Paankhenamun
CRN	Unknown
CRC	Egyptian
CDT	Ancient Egypt Africa, North Africa, Egypt
OCT	Third Intermediate Period, Dynasty 22, c. 945 – 715 B.C.
OTY	Decorative Art
CLT	Mummy Goods
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment
SUP	Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun...
CXD	Egyptian, probably from Thebes. The coffin belonged to a man named...
OON	The Art Institute of Chicago
OOP	Chicago, IL
OOO	The Art Institute of Chicago, William M. Wilner Fund
OOA	1910.238
AID	AIC_.1910.238
ORL	http://www.artic.edu/aic/rights/main.rights.html

RLG Long Display

CRT	Egyptian
CDT	Ancient Egypt Africa, North Africa, Egypt
OTN	Mummy Case of Paankhenamun
OCP	Europe, Greece, Central Greece and Euboea, Boeotia department, Thebes
OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
OTY	Decorative Arts and Utilitarian Objects
OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment...
OIN	The hieroglyphic text above Horus reads...
OON	The Art Institute of Chicago
OOP	Chicago, Illinois, USA
OOO	The Art Institute of Chicago, William M. Willner Fund
ORL	Rights [link]
OOA	1910.238
OCH	Excellent condition. Areas with decoration have been...
OTH	Footboard reattached in 1994.
SUP	Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun...
CXD	Egyptian, probably from Thebes. The coffin belonged to a man named...
RDD	<i>Cleopatra: A Multi-Media Guide to the Ancient World...</i>
RMD	3-D construction of mummy's head...
AID	AIC_.1910.238

VTLS Full Display

RML	Linked images
OTN	Mummy Case of Paankhenamun
OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
CRT; CDT	Unknown Ancient Egypt Africa, North Africa, Egypt
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
ORL	http://www.artic.edu/aic/rights/main.rights.html
CXD	Egyptian probably from Thebes...
OCH	Excellent condition. Areas with decoration have been...
OTH	Footboard reattached in 1994.
OIN	The hieroglyphic text above Horus reads...
SUP	Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun...
OMT	Gum} linen} papyrus} gold leaf} pigment} metal mount
OON	The Art Institute of Chicago Chicago Illinois USA

Wilson Web

ORL	Rights Information [link to museum link]
OTY	Decorative Arts and Utilitarian Objects
OTN	Mummy Case of Paankhenamun
MET	H: 170.2 cm (67 in.); W.: 43.2 cm (17 in.); D.: 31.7 cm (12-1/2 in.)
OMD	Cartonnage (gum, linen, and papyrus), gold leaf, pigment...
CRT	Egyptian
CDT	Ancient Egypt Africa, North Africa, Egypt
CRC	Egyptian
OCT	Third Intermediate Period, Dynasty 22, c. 945 - 715 B.C.
CRN	Unknown
CLT	Mummy Goods
OIN	The hieroglyphic text above Horus reads...
CXD	Egyptian probably from Thebes...
SUP	Anthropoid coffin made for Paankhenamun, a doorkeeper of the estate of Amun...
OON	The Art Institute of Chicago
OOP	Chicago, IL
OOA	1910.238
OOO	The Art Institute of Chicago, William M. Willner Fund
DCB	Leigh Gates
DCD	19990422
ORL	http://www.artic.edu/aic/rights/main.rights.html
RDD	<i>Cleopatra: A Multi-Media Guide to the Ancient World...</i>
RMD	3-D construction of mummy's head...
ALY	1998
OTH	Footboard reattached in 1994.
?	Front view. Photoof x-ray
AID	AIC_.1910.238

6. Tentative Committee Agendas



AMICO Thumbnail Catalog

OTN	Embroidered Box
OCT	1662
CRT	Artist unknown
OON	The Minneapolis Institute of Arts
OOA	No. 95.14a-bb
	Photo: Copyright The Minneapolis Institute of Arts

OhioLINK Short Display

OTN	Embroidered Box
OCT	1662
CRT	Unknown
OON	The Minneapolis Institute of Arts
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
OOA	95.14a-bb

RLG Short Display

CRT	Artist unknown
OTN	Embroidered Box
OCT	1662
OMD	Silk, metallic threads on white satin, decorated with seed pearls, wood, metal
MET	H.11-3/4 x W.11 x D.8 in. (overall)
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
ORL	Rights [link]

VTLS Short Display

CRT	artist unknown
OTN	Embroidered Box
OCT	1662
OON; OOP	The Minneapolis Institute of Arts Minneapolis Minnesota USA
CLT	Embroidery
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
AID	The AMICO Library: MIA_.95.14a-bb

Michigan

OTN	Embroidered Box
OTY	Textiles
OCT	1662
OCS	1662
OCE	1662
CRT	Artist unknown
CRC	British
CRN	Unknown
CRR	artist
OOA	95.14a-bb
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
OON	The Minneapolis Institute of Arts
OOP	Minneapolis, Minnesota, USA
ORL	Copyright [link]
CXD	Needlework has always been an important art for...
OMD	silk, metallic threads on white satin, decorated with seed pearls...
OMM	silk metallic thread seed pearls metal
OMS	Wood and satin
OMT*	<i>embroidering</i>
MET	H.11-3/4 x W.11 x D.8 in. (overall)
MCM	overall
MDU	inches
MDV*	11.75 11 8
MED*	height width depth
OIN	Signature, Date
OPP*	1
RDD*	Extended Object Label
RDR	References
RID	Front
RIL	MIA_.2346c.tif
RIL	MIA_.2346c.tif [more info]
RIP	Y
RIR	HasFormat
RMD	Museum Director and CEO, Evan Maurer, leads visitors...
RML	MIA_.9514.ram MIA_.Kaffe.ram
RMR	References
SUP	This box tells the Old Testament story of Queen Esther.
SUG	Old Testament Queen Esther
CLS	AAT
CLT	Embroidery Boxes (containers)
DCB	Soth: MIA Photo/Scanning Services
DCD	3/26/98
AID	MIA_.95.14a-bb
ALY	1998
AVD	20000606
AVV	1.2

6. Tentative Committee Agendas

OhioLINK Long Display

OTN	Embroidered Box
CRN	Unknown,
CRC	British
OCT	1662
OTY	Decorative Art
MET	H.11-3/4 x W.11 x D.8 in. (overall) height 11.75 inches; width 11 inches; depth 8 inches
OMD	silk, metallic threads on white satin, decorated with seed pearls, wood, metal
SUP?	This box tells the Old Testament story of Queen Esther
CXD	Needlework has always been an important art for of England...
OON	The Minneapolis Institute of Arts
OOP	Minneapolis, Minnesota, USA
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
OOA	95.14a-bb
AID	MIA_95.14a-bb
ORL	http://www.artsmia.org/restrictions.html

VTLS Full Display

RIL	[Different linked TIFF images]
RML	[linked mp3 files]
OTN	Embroidered Box
OCT	1662
CRN	Unknown
MET	H.11-3/4 x W.11 x D.8 in. (overall)
ORL	http://www.artsmia.org/restrictions.html
CXD	Needlework has always been an important art form of England...
OIN	Signature, Date
OMT	Silk, metallic threads on white satin, decorated with seed pearls, wood, metal
OMS	wood and satin
OON;	The Minneapolis Institute of Arts Minneapolis
OOP	Minnesota USA

RLG Long Display

CRT	Artist unknown
OTN	Embroidered Box
OCT	1662
MET	H.11-3/4 x W.11 x D.8 in. (overall)
OTY	Textiles
OMD	Silk, metallic threads on white satin, decorated with seed pearls, wood, metal
OIN	Signature, Date
OON	The Minneapolis Institute of Arts
OOP	Minneapolis, Minnesota, USA
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
ORL	Rights [link]
OOA	95.14a-bb
CXD	Needlework has always been an important art form of England...
RMD	Antenna Audio: Permanent Collection Tour...
AID	MIA_95.14a-bb

Wilson Web

ORL	Rights Information [link to museum link]
OTY	Textiles
OTN	Embroidered Box
MET	H.11-3/4 x W.11 x D.8 in. (overall)
OMD	Silk, metallic threads on white satin, decorated with seed pearls, wood, metal
CRT	Artist unknown
OCT	1662
CRN	unknown
CLT	Embroidery
OIN	Signature, Date
CXD	Needlework has always been an important art form of England...
OON	The Minneapolis Institute of Arts
OOP	Minneapolis, Minnesota, USA
OOA	95.14a-bb
OOC	The John R. Van Derlip Fund and gifts in honor of Mary Ann Butterfield...
DCB	MIA Photo/Scanning Services
DCD	3/26/98
ORL	http://www.artsmia.org/restrictions.html
RML	[two linked audio files]
ALY	1998
AID	MIA_95.14-a-bb



Rights Committee Tentative Agenda

1. 2001-02 Accomplishments
 - ARS agreement update
 - AMICO/VAGA agreement
 - On-line Reproduction Request Form
2. Ongoing Work
 - Review model AMICO artist's request and agreement
Attachment: Draft Letter Requesting Artists' Permission to include works in The AMICO Library
 - Antenna Audio agreement update
 - Confirm procedure for approaching artists (unrepresented by a society) with a single request representing all AMICO Members
 - University Agreement Long Form
3. Current Issues for Discussion
 - Procedure when an artist has left a copyright society
 - Identification of 'publicity images' from each Member for AMICO Library Promotion
Attached: Draft Request
 - Association of Art Museum Directors/Reuters partnership
 - Develop strategy against piracy of images from Members
4. Objectives for 2002-03
 - Pursue agreements with Canadian societies (to include Members' use of images on home sites)
 - Moral Rights and Adaptations – Guidelines for Users
5. Q & A with Christine Steiner

Additions:

AMICO Library Work for Public Relations Purposes

Draft Letter of Request

Dear [personally addressed],

AMICO has found that there are certain works from AMICO members (each institution's "sample work") that we find ourselves wanting to use in many different ways and at many different times in promotion of The AMICO Library™.

Last year we asked you to give AMICO rights to show a sample work from your institution on the AMICO public web site. We're delighted to say that together with the thumbnail catalog, this has proved to be an excellent way for prospective subscribers to get an idea of what is in The AMICO Library.

We also asked some of you to give us rights to publish one or another of these works in a brochure, on a postcard, on a poster, or in the AMICO exhibit booth graphics. Needless to say, each one of these separate requests has taken us, and you, time to process.

Recently we've had requests from the Art Museum Network to link to the AMICO site with a rotating set of thumbnails like the ones we use on our public web site, and from several AMICO Library Distributors to use some of these works on their web sites or in print advertisements for The AMICO Library in order to attract subscribers. We would very much like to accommodate them, but don't want to get into a situation where we have to broker every such request with a separate rights request to you.

Therefore we have decided to ask each AMICO member to identify one work (hopefully the "sample record" we have already selected for this purpose) that they would be willing to give AMICO rights to use, and to grant others rights to use, for purposes of advertising The AMICO Library.

Specifically, we seek the right for AMICO or an AMICO-authorized distributor to reproduce the following work (in print or digital form):

[full citation and the data from the request for the rights form here]

Thank you very much for your assistance with our efforts to publicize The AMICO Library

Best wishes,

J. Trant
AMICO Executive Director

AMICO Rights Committee: Draft Letter Requesting Artists Permission to Include Works in The AMICO Library

(as prepared at 2000 AMICO Members Meeting & modified January 31, 2002)

<Date>

<Name>

<Address>

<Address>

Dear <Name>,

The <insert museum> is a member of the Art Museum Image Consortium (AMICO). AMICO is a not-for-profit association of leading art museums whose goal is to enable educational use of their collections by establishing an extensive, digital fine arts library that will be available to university, public library and kindergarten through grade 12 education communities.

Usage rights for The AMICO Library™ are granted to authorized users, such as for faculty, staff, students, and researchers for designated uses. The distribution system is secure, requiring authorization from a subscribing educational institution before access is granted. As part of the agreement, the works may not be published, placed on a public web site, or otherwise redistributed without specific and separate permissions from the copyright holder or the authorized representative.

We are requesting permission to include the following work(s) of art as part of the contribution to The AMICO Library:

<INSERT CAPTION HERE (OR SEE ATTACHED LIST)>

All contributions will be accompanied by a caption which lists artists, title, date(s), dimensions, medium, and museum credit line.

Please sign at the bottom of this page to indicate your agreement and return it by mail or fax. You can learn more about the project by visiting its public web site at <http://www.amico.org>. If you have any additional questions, please feel free to call me at <insert phone number>.

Thank you for your consideration of this request.

Sincerely,

<Name>

<Title>

I grant permission to (insert museum) for Members to reproduce the work(s) in The AMICO Library.

Artist/estate _____

Date _____

OR

Authorized representative _____

Date _____



Technical Committee Tentative Agenda

1. AMICO Technology Survey
2. Technical Issues with Distributors Interfaces
3. Library Submissions
 - A. Overview of Export Work flow and schedule
 - B. 2002 Library Import
 - character sets
 - formatting issues
 - HTML in records
 - Truncated text fields
 - C. Other Issues
 - changing or re-submitting data already in the Library
 - Missing Image Recovery
4. Creator Reference File – meaning to AMICO and its Members (joint with Editorial Committee)
5. Contribution Management System
 - A. Changes to CMS
 - new look and feel
 - new ways to search
 - library statistics
 - Data Dictionary changes
 - improved Linking report
 - Date and Object Type Normalization Tools
 - XML Import?
 - B. Getting Data back
 - Is there data you want back?
 - Indexing fields, alternate names
 - Cultural hierarchies
 - ULAN information
6. Looking Forward
 - RDF and how it could help AMICO and its Members (WSC/Dublin Core Project)
 - Data Harvesting: CIMI and the Open Archives Initiative

Additions:



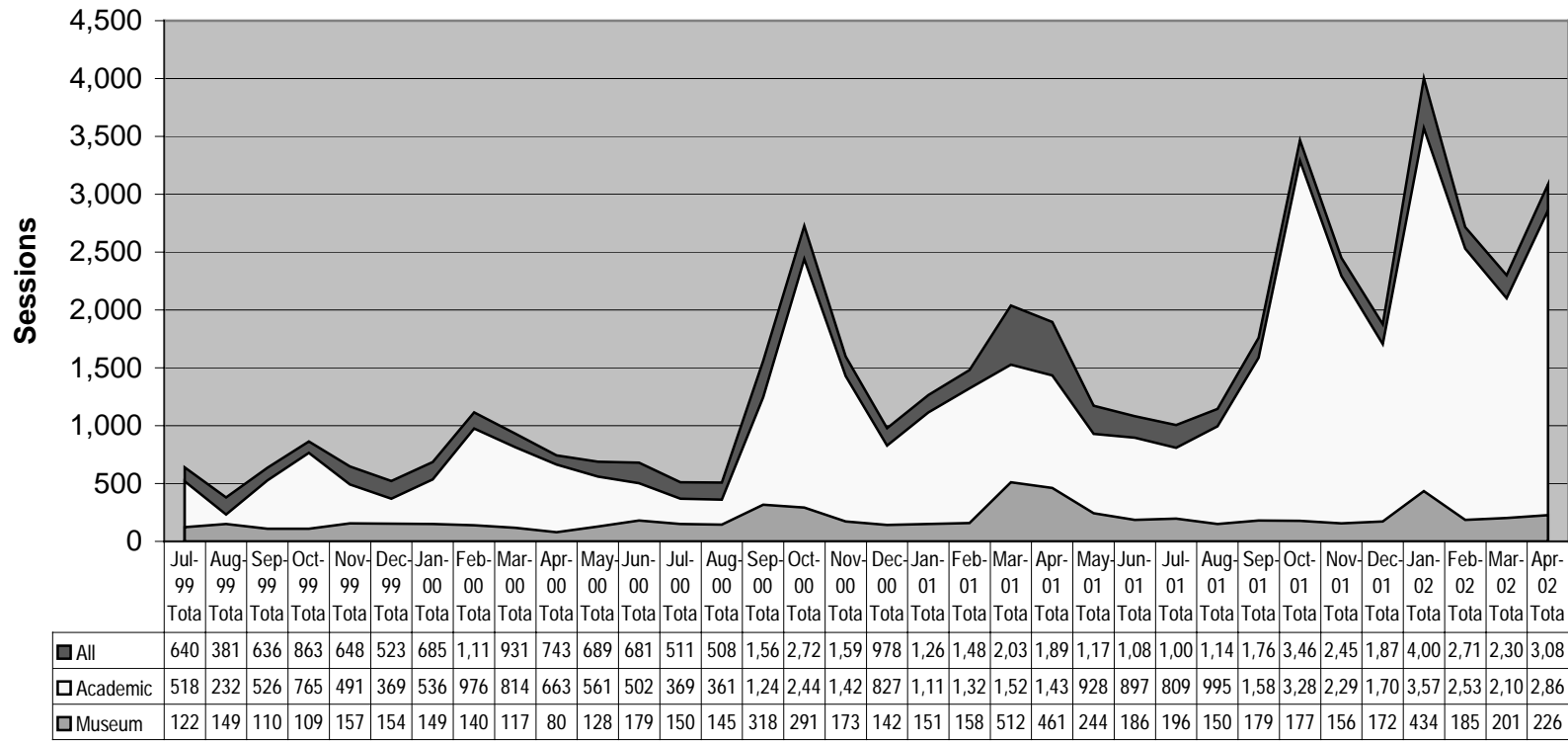
Users Committee Tentative Agenda

1. Follow up on the Users Session at the Members Meeting on Thursday, May 30, 2002 at the Asia Society Galleries
2. Library use Statistics – RLG
Attachments: Chart - RLG Active Sessions by Day
Chart - RLG Sessions & Records
Chart - RLG Image Statistics to Date
Chart - Types of Searches
Chart - Types of Advanced Boolean Searches
Chart - AMICO Public Thumbnail Catalog Search Statistics
Chart - AMICO Public Website Access Statistics
Chart - RLG Usage by Month for AMICO K-12 Testbed
3. K-12 Testbed – further reporting from Scott Howe
4. User Issues arising from the review of the different distributors' applications (at the Asia Society Galleries and at the Met's Hazen Center)
5. "Integrating Digital Images into the Art and Art History Curriculum"
By Sharon P. Pitt, Christina B. Updike, and Miriam E. Guthrie
Attachment: <http://www.educause.edu/ir/library/pdf/EQM0225.pdf>
6. Ways of Connecting with AMICO Library Users
7. Using The AMICO Library in Member Museums

Additions:

6. Tentative Committee Agendas

RLG Active Sessions by Day

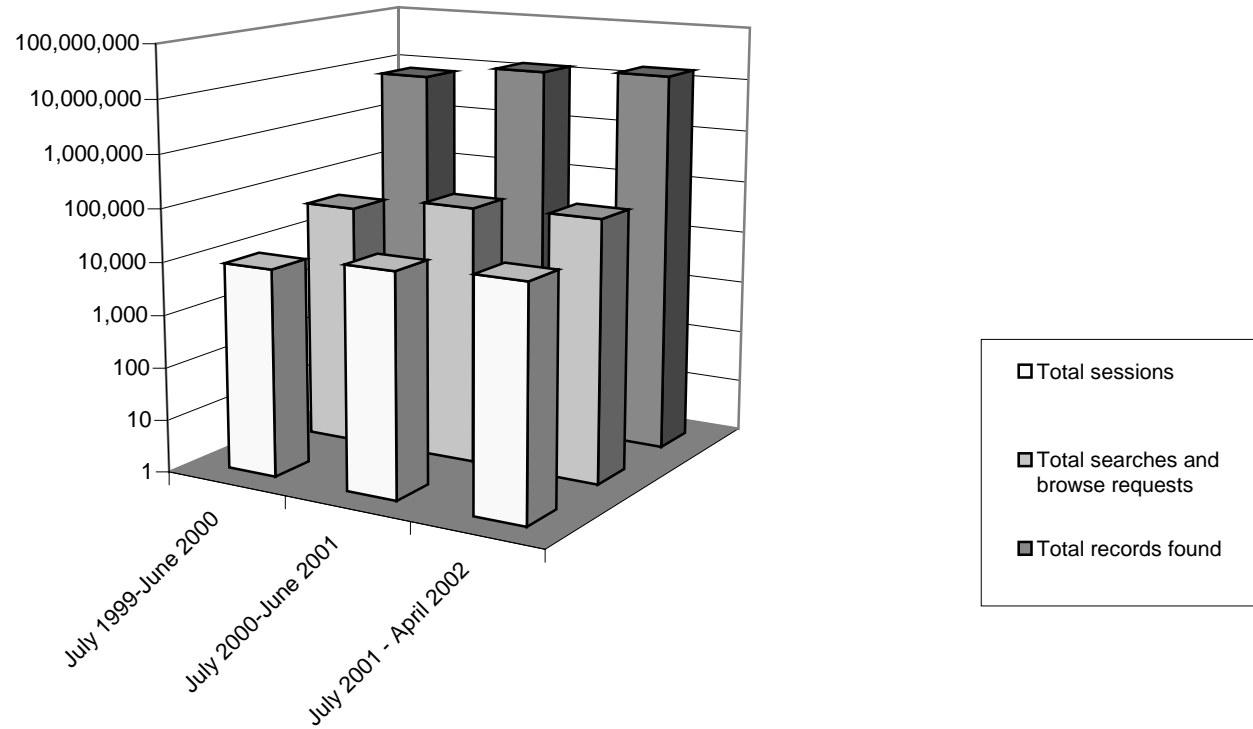


Month

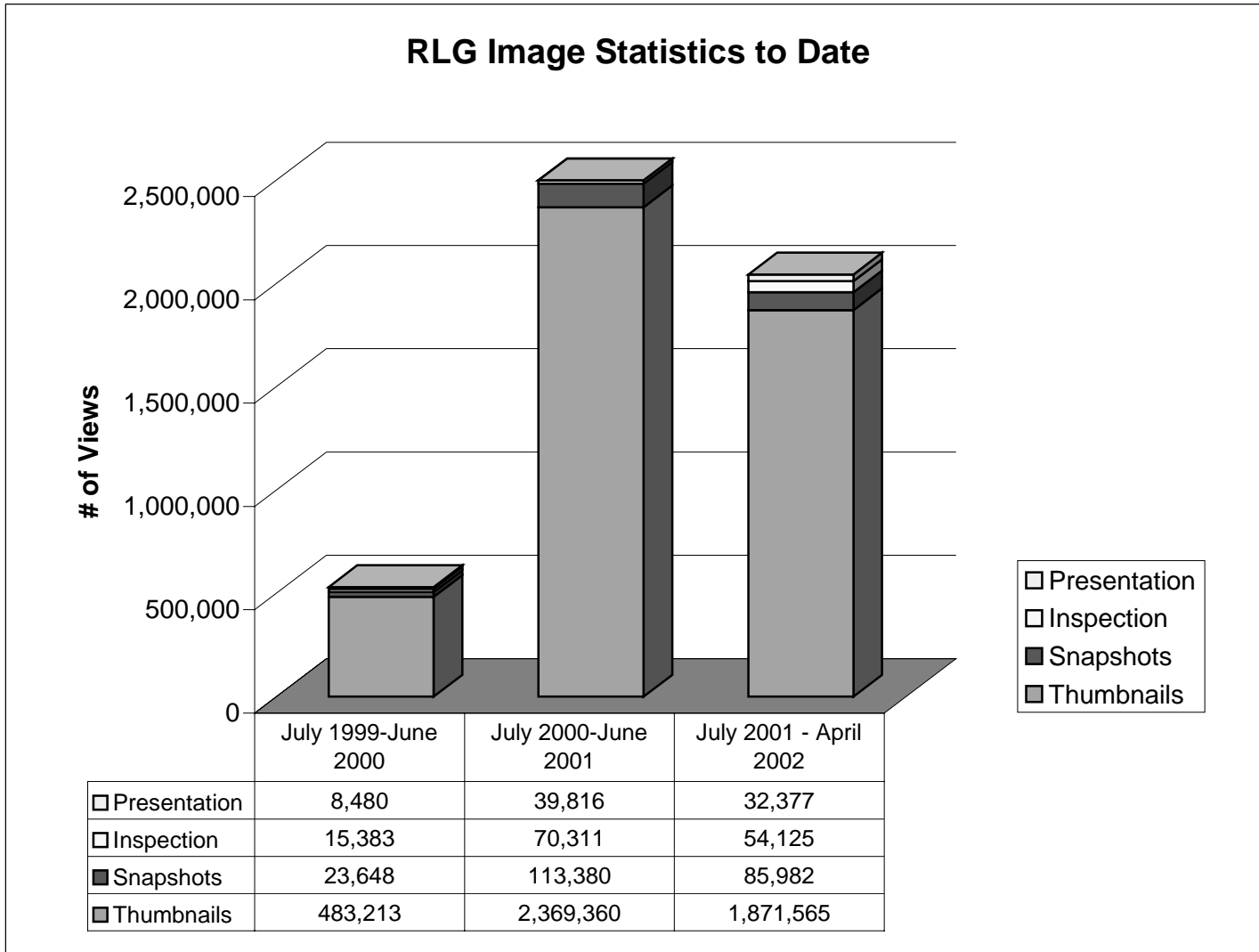
All
 Academic
 Museum

6. Tentative Committee Agendas

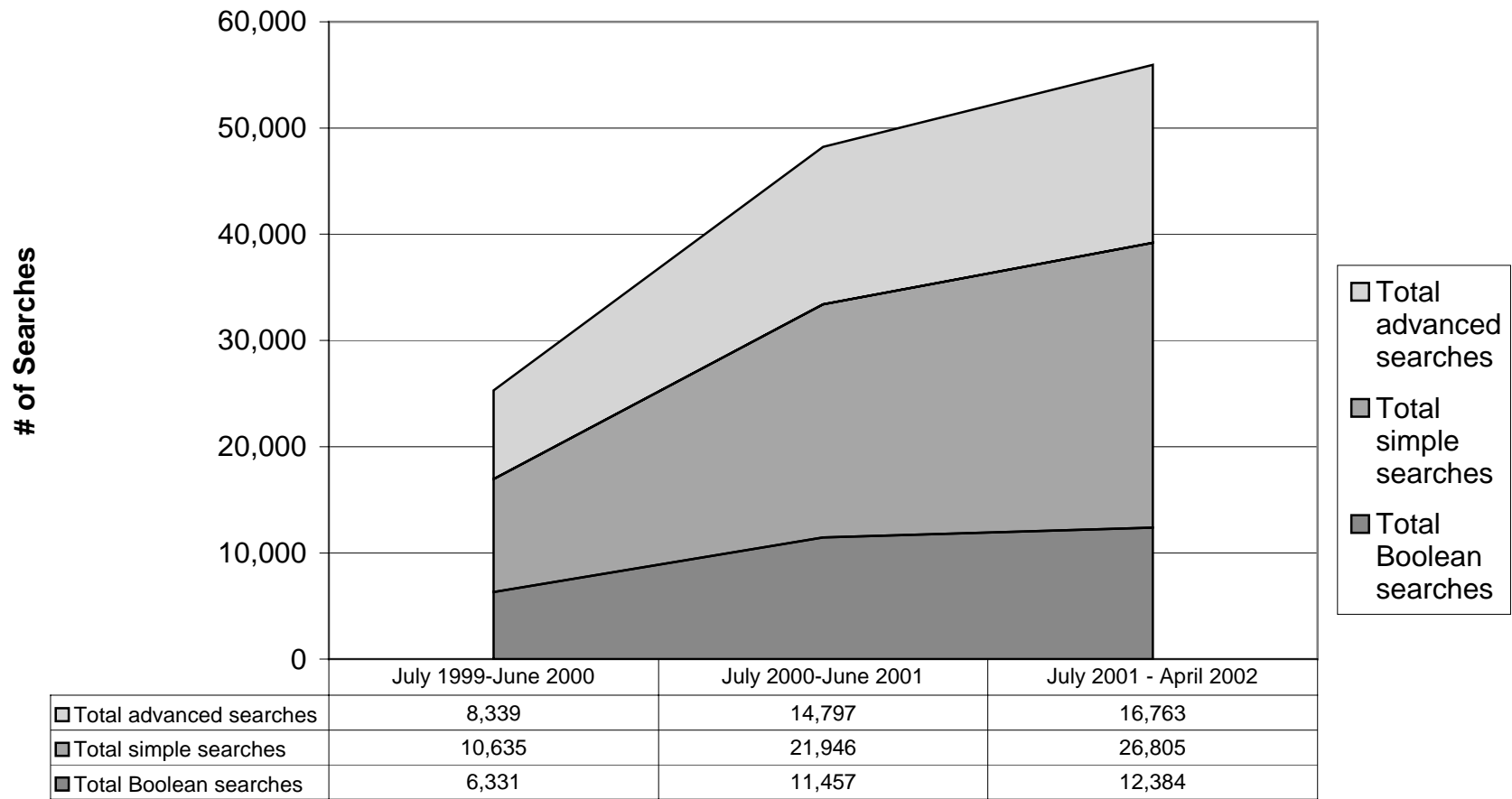
RLG Sessions and Records



	July 1999-June 2000	July 2000-June 2001	July 2001 - April 2002
Total sessions	8,451	16,149	21,945
Total searches and browse requests	40,541	76,196	89,812
Total records found	7,128,764	13,158,087	16,308,950

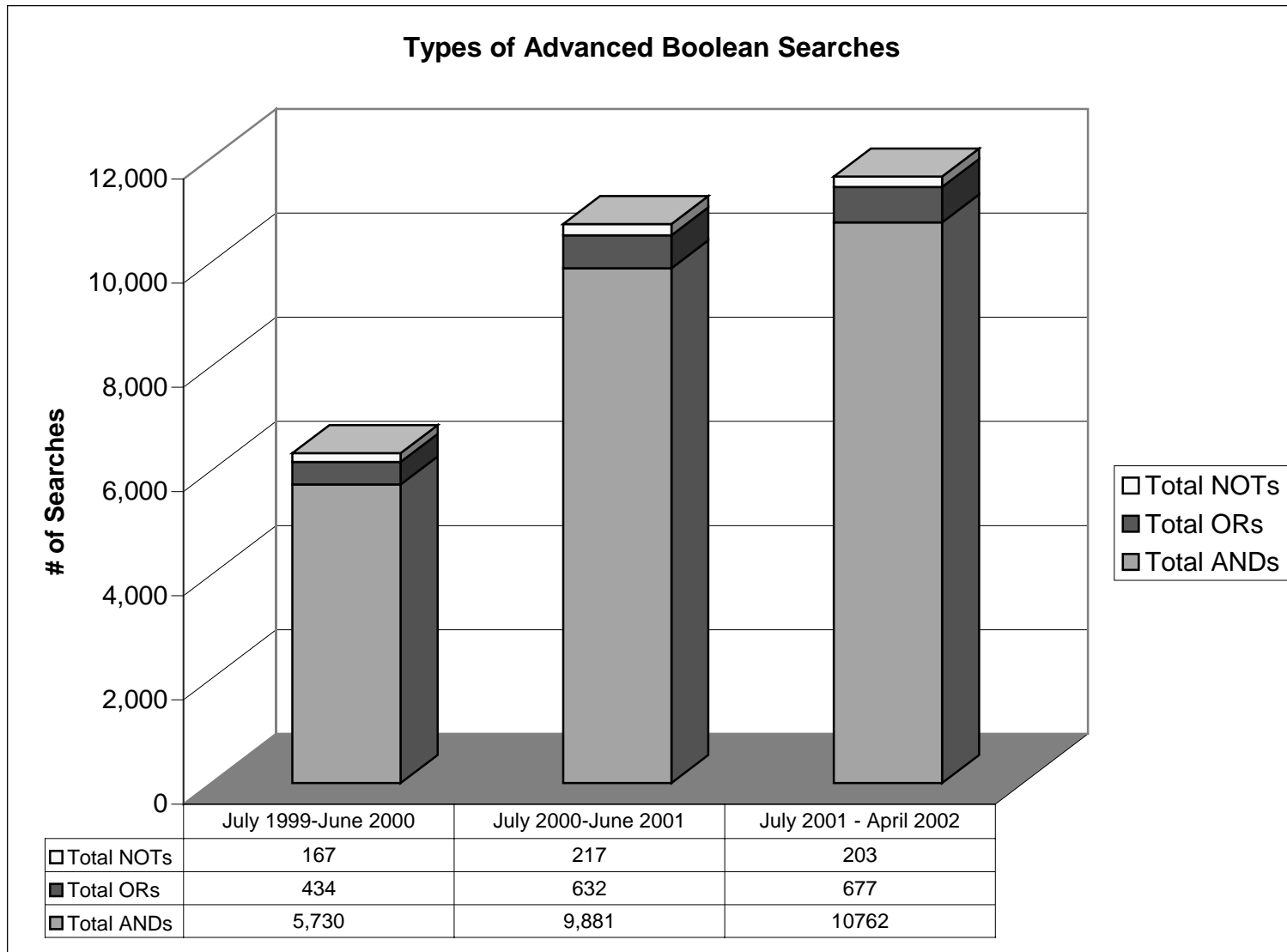


Types of Searches (RLG)

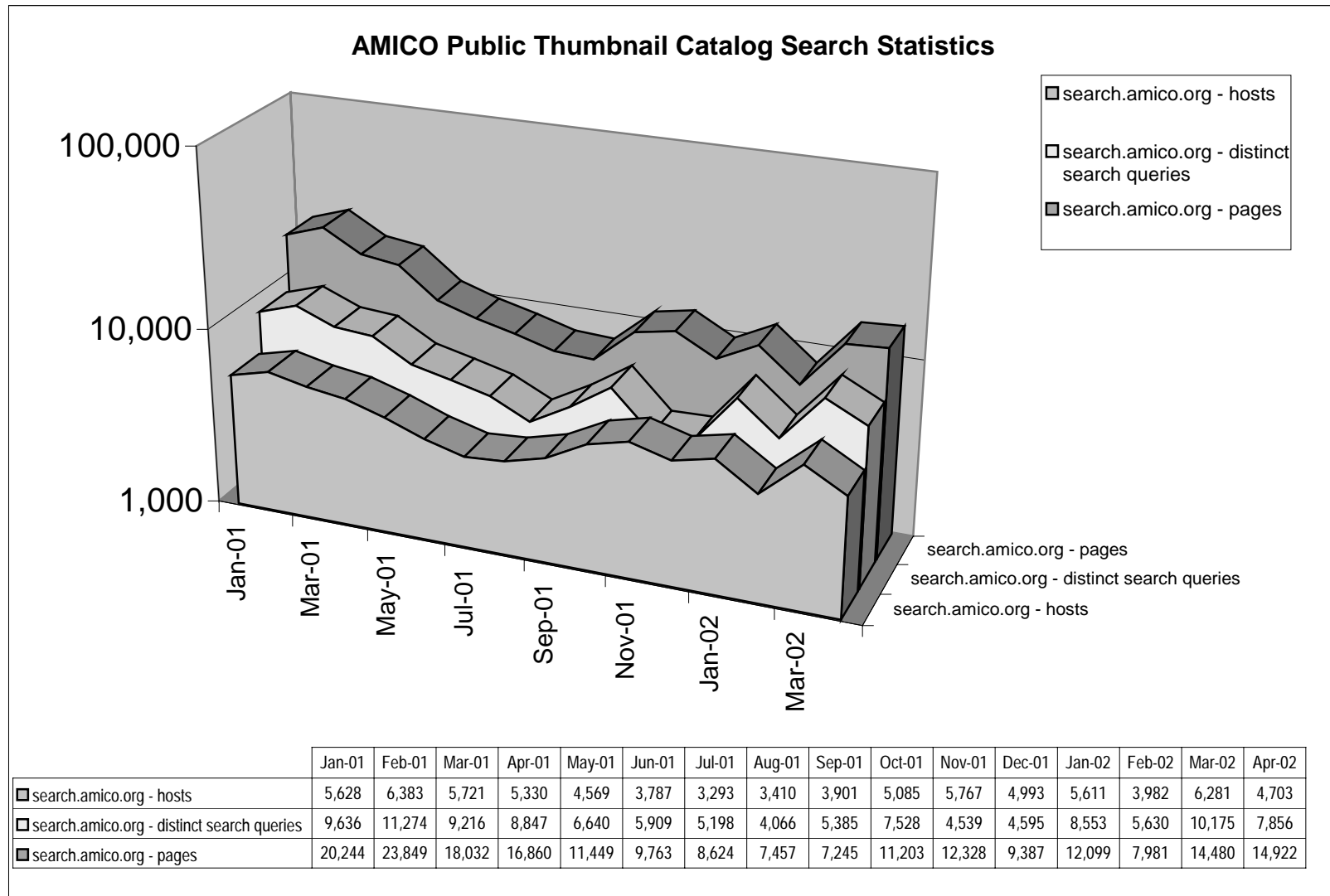


Year

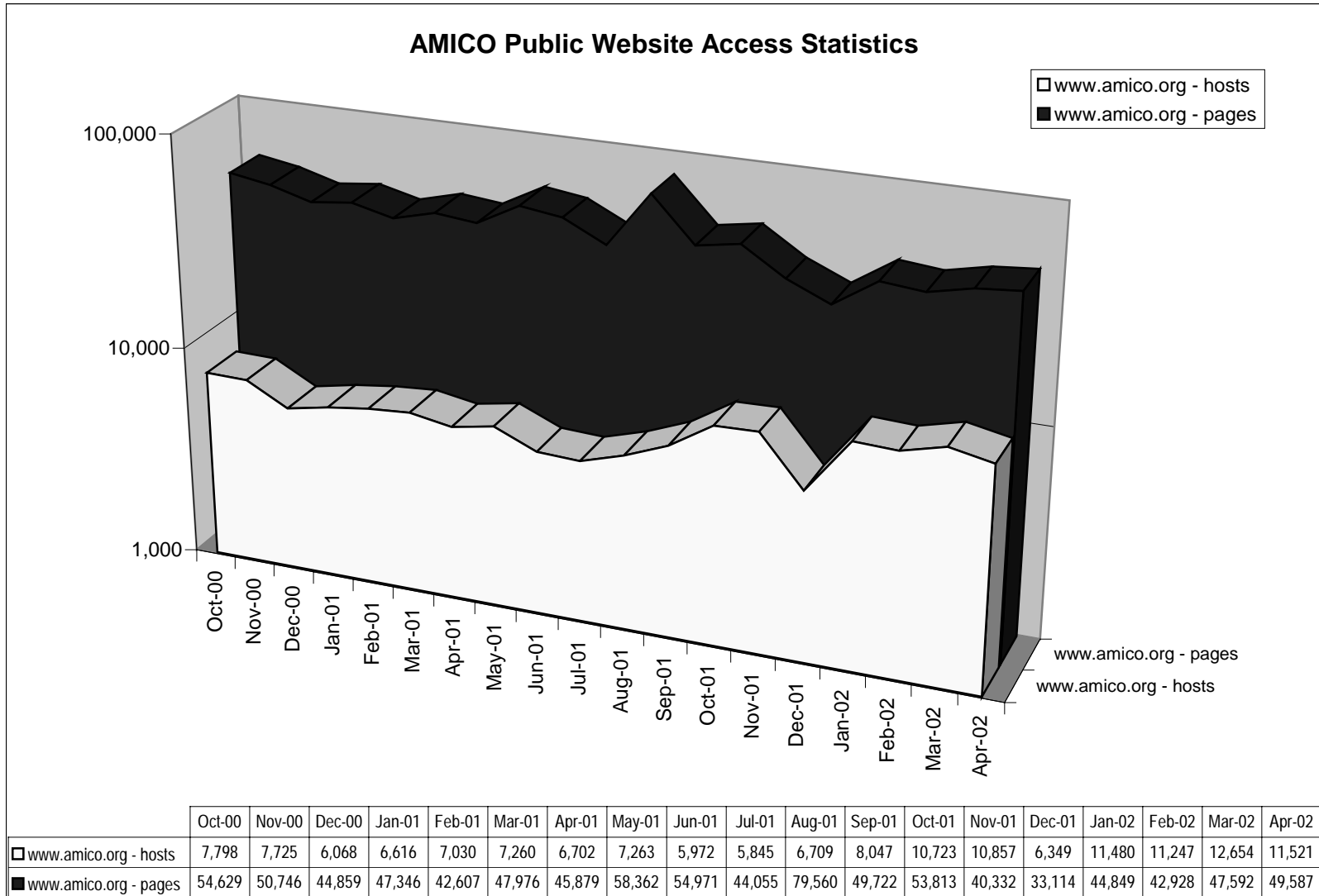
6. Tentative Committee Agendas



6. Tentative Committee Agendas

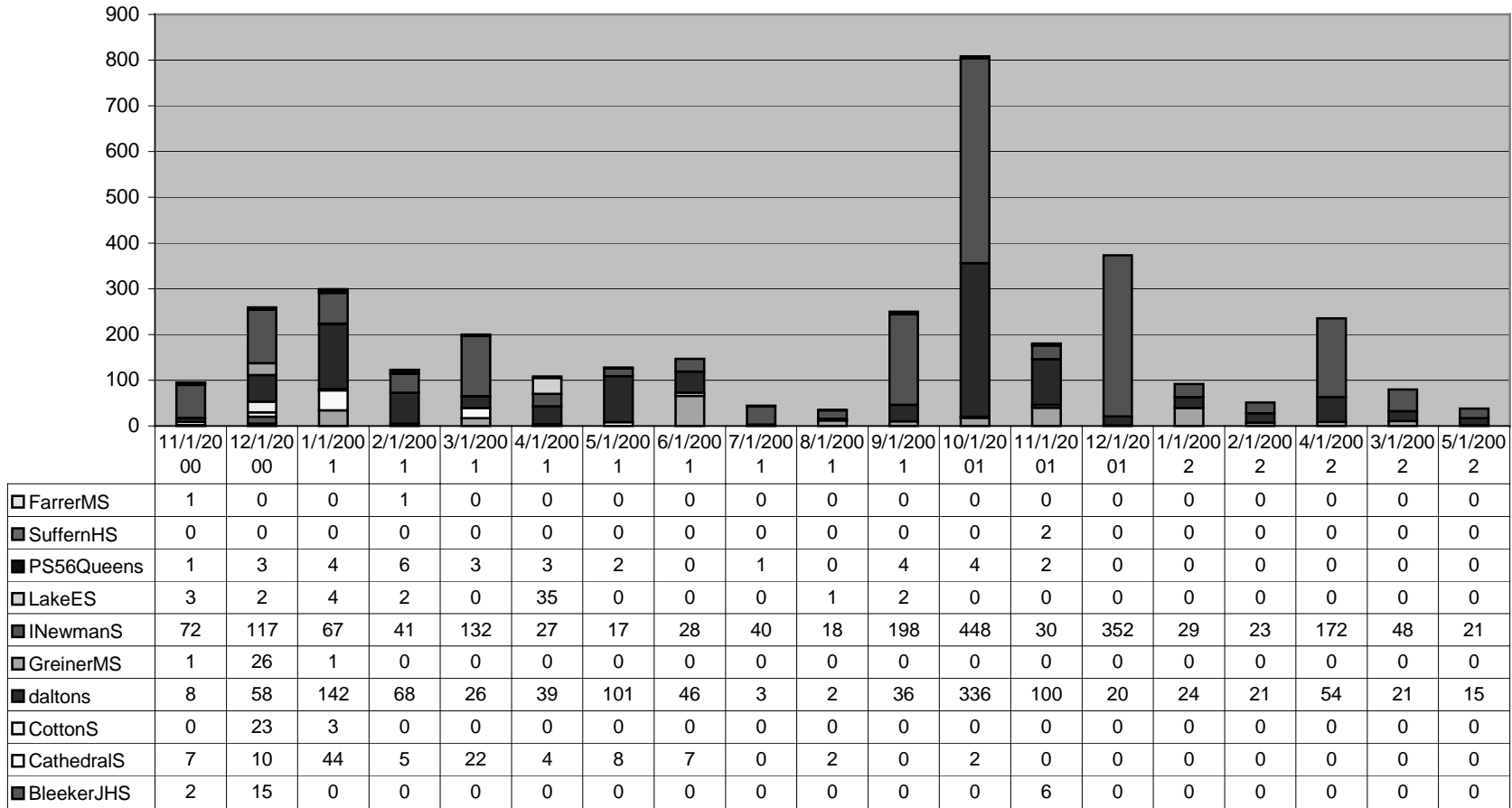


6. Tentative Committee Agendas



6. Tentative Committee Agendas

RLG Usage by Month for AMICO K-12 Testbed





Art Museum Image Consortium
www.amico.org

Enabling Educational Use of Museum Multimedia

TMS User Meeting

Guests from Gallery Systems:

Jay Hoffman, President & CEO
Karen Waldemar, Director of Product Management
Dimitry Vessensky, Support Specialist

Tentative Agenda

1. Member Level Differences in Field Usage
2. Data Formatting Issues
3. Customizing the AMICO Export Report
4. Amy Noel's Email (attached)
 - CLOB fields in subreports
 - 4 minute/record on Oracle

Additions:

Amy Noel Email

May 28, 2002

To: <amico.tms@update.amico.org>

Subject: AMICO TMS Meeting in NYC

Hello,

One of the problems I had with the AMICO report is that Crystal does not allow you to include CLOB fields in subreports. The XID is a subreport from media, the public caption and description fields in Media records are CLOB fields. We included medi a for details, technical and other views and were not able to include more descriptive information in our export that is contained within these CLOB fields.

The report took a long time to run, an average of 4 minutes per record. I wonder if this is unique to TMS running on Oracle?

In summary my questions are how can we get CLOB fields currently referenced in subreports into the AMICO export? Maybe a series of reports that are linked together after they're run, but I have no idea how that could be done.

Overall can the report be tuned to perform faster? Is Crystal Reports the best tool to use for the AMICO export, would using MS Access or something else that most TMS clients might have, give greater flexibility in mapping the TMS to AMICO considering that TMS users use some fields in different ways.

Sorry I won't be able to join you this week. Thanks for the opportunity to voice my concerns.

Best regards,
Amy