

AMICO Annual Members Meeting Background Materials

May 8 – 10, 2003

Museum of Contemporary Art San Diego:

700 Prospect Street

La Jolla, CA 92037-4291

Phone: 858 454 3541



Art Museum Image Consortium

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Enabling Educational Use of Museum Multimedia

Annual Members' Meeting
May 8 – May 10, 2003
Museum of Contemporary Art San Diego
La Jolla, California

Day 1: Thursday, May 8, 2003
Museum of Contemporary Art San Diego

Agenda

10:00 am **Welcome Coffee**
Location: Coast Room

10:30 am **AMICO Status Report: Staff briefing**
Open Questions and Answers
Preliminary committee agendas
Location: Coast Room

12:30 pm **Lunch**
Location: Terrace

2:00 – **Users Session**
5:00 pm (Open to local users and museum staff)
Location: Coast Room
Introduction: Jennifer Trant, Executive Director, AMICO

User Presentations

Location: Coast Room

Dr. Andrew E. Hershberger, Assistant Professor of Contemporary Art History,
Bowling Green State University
Teaching Art History with The AMICO Library

Ann Copeland, Special Collections Cataloging Librarian, The Pennsylvania State
University
The Visual Image User Study (VIUS) at The Pennsylvania State University

Coffee Break

Jennifer Trant, Executive Director and David Bearman, Director, Strategy and
Research, AMICO
AMICO's Online User Survey: Preliminary Results

Questions, Comments and Discussion

Meeting Agenda

5:30 – Tour of the Museum of Contemporary Art San Diego
7:30 pm Stephanie Hanor, Assistant Curator
Andy Goldsworthy Exhibition: Three Cairns

Reception at the Museum
(Including local users and museum staff)
Location: Axline Court

Day 2: Friday, May 9, 2003
Museum of Contemporary Art San Diego

Agenda

9:00 am Coffee
Location: Coast Room

9:30 am Developing Agendas for Committee Meetings
Location: Coast Room

10:00 am Round 1 Committee Meetings – Separate Meetings of each
Location: Coast Room

11:00 am Round 2 Committee Meetings – Combined Meetings Topics
Location: Coast Room

12:30 pm Lunch
Location: Terrace

1:30 pm Round 3 Committee Meetings Resume
Location: Coast Room

3:30 pm Museum Committee Meeting Resume (if needed)
Location: To be determined

6:00 – Dinner
8:30 pm *Location: George's at the Cove*
1250 Prospect Street
La Jolla, CA

Day 3: May 10, 2003

Museum of Contemporary Art San Diego

Agenda

- 9:00 am **Continental Breakfast**
Location: Coast Room
- 9:30 am **Final Committee wrap up and preparation of reports to group**
Location: Coast Room
- 10:00 am **Presentations of Committee reports**
Location: Coast Room
- 11:00 am **Coffee break**
Location: Coast Room/Terrace
- 11:30 am **2003-04 Plans & Schedule**
Wrap up
Location: Coast Room
- 12:30 pm **Close**
Location: Coast Room



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Member Museum

Albright-Knox Art Gallery
Art Gallery of Ontario
The Art Institute of Chicago
The Art Institute of Chicago
Asia Society Museum
Brooklyn Children's Museum
Center for Creative Photography
The Cleveland Museum of Art
Dallas Museum of Art
Davis Museum and Cultural Center - Wellesley College
Denver Art Museum
The Detroit Institute of Arts
Fine Arts Museums of San Francisco
The Frick Collection and Frick Art Reference Library
George Eastman House, International Museum of Photography
Indianapolis Museum of Art
J. Paul Getty Museum
J. Paul Getty Museum
Library of Congress
Los Angeles County Museum of Art
Louisiana State Museum
The Metropolitan Museum of Art
The Metropolitan Museum of Art
The Minneapolis Institute of Arts
The Montréal Museum of Fine Arts
Musée d'art contemporain de Montréal
Museum of Contemporary Art San Diego
Museum of Fine Arts, Boston
National Gallery of Canada
National Museums of Scotland
The Newark Museum
Pennsylvania Academy of the Fine Arts
Philadelphia Museum of Art
The Phillips Collection
San Francisco Museum of Modern Art
Smithsonian American Art Museum
Sterling & Francine Clark Art Institute
Terra Museum of American Art
Victoria & Albert Museum
Walker Art Center
The Walters Art Museum
Whitney Museum of American Art

Principal Contact(s)

Richard Cherry
Liana Radvak
Alan Newman
Greg Tschann
Helen Abbott
Beth Alberty
Dianne Nilsen
Doug Hiwiler
Jacqueline Allen
Bo Mompho
John Roozen
Robert Hensleigh
Robert Futernick
Vivian Gill
Roger Bruce
Ruth Roberts
Kenneth Hamma
Erin Coburn
Mary M. Ison
Renée Montgomery
Jeff Rubin
Julie ZefTel
Susan Chun
Tammy Sopinski Perlman
Danièle Archambault
Anne Marie Zeppetelli
Charles Castle
Debra Lakind
Martha King
Wendy Turner
Rebecca Buck
Barbara Katus
William Weinstein
Ruth Perlin
Marla Misunas
Rachel Allen
Jay Dube
Leo Kelly
Alan Seal
Robin Dowden
Regine Schultz
Suzanne Quigley



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AMICO Board (2003 – 2004)

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. | Susan Chun | The Metropolitan Museum of Art |
| 7. | Pierre Théberge | National Gallery of Canada |
| 8. | Mark Jones | Victoria and Albert Museum |
| 9. | Robin Dowden | Walker Art Center |



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AMICO Staff

Jennifer Trant	Executive Director	jtrant@amico.org
David Bearman	Director, Research and Strategy	dbear@amico.org
Christine Steiner	General Counsel	csteiner@steinerconley.com
Scott Sayre	Director, Member Services and US Operations	scott@amico.org
Kris Wetterlund	Director, User Services	kris@amico.org
Meira Josephy	Library Editor	edit@amico.org
Sofia Ganni	Administrative Coordinator	admin@amico.org



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ARTstor Staff

James Shulman	Executive Director	js@mellon.org
Gretchen Wagner	General Counsel	gaw@mellon.org
Max Marmor	Director of Collection Development	mcm@mellon.org
Nancy Allen	Director of Museum Relations	nsa@mellon.org
Linda Tadic	Director of Operations	lt@mellon.org
Tony Gill	Director of Metadata	tg@mellon.org



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AMICO Achievements 2002 – 2003

(part-year; In reverse-chronological order)

May 2003

Over 20,000 new works for The AMICO Library™ sent to Distributors.

April 2003

Artist Rights Information Database Quick-Survey distributed and summarized.
AMICO Users Group meeting VRA conference.

March 2003

Museums and the Web paper and presentation “Addressing Multiple Audiences with Multiple Interfaces to The AMICO Library™”.
Print-On-Demand Quick-Survey distributed and summarized.
AMICO Users Group meetings CAA and ARLIS conferences.

February 2003

AMICO submits IMLS National Leadership Program: Professional Practices Grant proposal.
Technology Survey completed and draft report published.
2003 AMICO Library contribution received from Members.

January 2003

AMICO Canada incorporates as an independent non-profit affiliated with AMICO.
The Phillips Collection, Indianapolis Museum of Art and the Brooklyn Children’s Museum join AMICO.

November 2002

Cartography Associates begins active distribution of The AMICO Library™ using Luna Insight® Software, becoming our sixth distributor.

October 2002

Preliminary 2003 AMICO Library contributions received from Members.

September 2002

New AMICO office is opened at the University of Toronto to house Editorial and Research functions of AMICO.

August 2002

New AMICO US office is opened in Minneapolis, Minnesota. Scott Sayre is Director of AMICO Member Services and US Operations and Kris Wetterlund is Director of AMICO User Services.
July 2002
The 2002 edition of The AMICO Library is published, featuring multimedia documentation of approximately 100,000 works of art.

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

Developing a Digital Documentation Training Program for Museum Professionals

Abstract for the IMLS National Leadership Program: Professional Practices Grants submitted by AMICO to IMLS March 2003.

Decision: Fall 2003

Full proposal narrative available at <http://members.amico.org/docs.html#grants>

Note: This application was originally submitted in 2002, but the IMLS did not fully process it because of an erroneous staff judgment about AMICO's eligibility.

Museum documentation – like museum collections – is acquired over many decades as knowledge of the objects in our care grows and develops. But unlike libraries, museums are building information assets without agreement on standards and in the absence of traditions of constructing shared resources. Today, museums are producing digital text, sound, image and multimedia documentation without tested professional practices and standards to guide them and, unfortunately, without training in the skills that are needed. As a result, *museum documentation is often inconsistent across institutions, and frustrating for users.*

Without a defined professional digitization practice, *many of the digital resources being created in museums today will not fulfill their long-term potential. Their inconsistency in capture and presentation makes them difficult to use and unreliable for research.* A plethora of 'best practice' guidelines have been developed recently for various aspects of digitization, such as cataloging, image capture, and the use of the Dublin or VRA Core. However, these do not help museum professionals as they are presented in a fragmented manner that does not reflect museum roles and responsibilities or reflect the unique characteristics of museum collections. *Museum professionals need accessible training tailored to their needs to help them meet the digital challenge.*

The Art Museum Image Consortium (AMICO) has built up substantial experience in digital documentation methods. Our members possess an extraordinary range of registration, imaging, publishing, interactive multimedia and curatorial expertise, developed in a broad range of institutional contexts (from small to large museums). AMICO proposes to codify this distributed knowledge and make it available in a tested, modular form for the benefit of the museum community as a whole. AMICO's diverse membership will ensure that the training materials produced will be of benefit for large and small, national and local organizations.

During this two-year project, AMICO will develop and test a *program for training museum professionals* to implement standards-based, institution-wide practices for digital documentation of their collections as an investment in education, dissemination and access. Our goal is to increase the quality and utility of digital cultural documentation in all museums, whether or not they are AMICO Members. This modular training program – designed to be delivered either as a face-to-face workshops or as self-study workbooks – will incorporate findings from measured impacts on museum digital documentation successes.

Training will address: Analysis of Collection-Related Documentation and Interpretation Sources; Defining In-House Documentation Practices; Data, Image and Multimedia Acquisition and Capture; and Long-Term Usability of Digital Documentation. Each module will emphasize the utility of work-flow analysis and illustrate the fundamentals of digital documentation in a manner applicable to many organizational contexts.

The training program will be developed and tested in twelve museums, six as workshops and six as self-study, to ensure appropriate content, delivery method and results. Baseline measures of cost and quality from cycles of digitization conducted without benefit of training will be compared with results achieved after face-to-face workshop training and individually directed use of training materials. Assessment will contribute to the revised, final training program. Workbooks will be published in print and distributed on-line (for free). AMICO will maintain and update them and will present workshops based on them at professional conferences and meetings. *By providing easy access to the professional skills required to produce quality digital documentation, we ensure that investments in digital documentation in museums produce the greatest possible return and meet the widest possible user needs.*

Selected Results: Print-On-Demand Quick Survey

Survey Conducted: March 10 – March 26, 2003

Purpose:

Assess Member Museums' interest in AMICO pursuing a way to offer on demand digital printing of works within The AMICO Library™. This function could allow Member Museums to offer a wide range of postcards and greeting cards of images from their collections without investing in product, and earn income for AMICO and its Member Museums.

Total number of Member Museums submitting = 33 (from a total of 39)

How would you rank the quality and design of the sample Greeting Card and Postcard?

Card Quality 71% Good to Excellent

Card Design 75% Good to Excellent

Has your museum explored this kind of a service?

34% Yes

If AMICO were to make this type of print-on-demand card service available to Members and their visitors would your museum be likely to participate?

Yes 60%

How many rights cleared images do you think you would identify as eligible for print-on-demand?

Thousands 11%

Hundreds 37%

Dozens 17%

Where would you expect to offer such services?

Staff only 17%

Museum Shop 63%

Museum's Web site 69%

AMICO's Web site 57%

What other on-demand services is your museum interested in establishing?

Photographs 31%

Posters 43%

Slides 34%

Do you think the retail price of \$1.50 per postcard is:

Too low 0%

About right 49%

Too high 23%

Other 29%

Do you think the retail price of \$1.95 per greeting card and envelope is:

Too low 14%

About right 60%

Too high 9%

Other 17%

For each item ordered, if your museum received \$0.50, AMICO received \$0.50 and the printer received the rest do you think that is:

Too low 0%

About right 46%

Too high 3%

Other 51%

For the full results available via: <http://members.amico.org/docs/amico.qsrslts.pod030327.pdf>



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AMICO and ARTstor AMICO Members Briefing

May 1, 2003

Jennifer Trant, AMICO Executive Director

David Bearman, Director, Strategy & Research

Background

This winter and spring, AMICO and ARTstor staff have been discussing ways to collaborate that range from loose associations to merger. We have concluded these discussions with a tentative plan to merge AMICO into ARTstor over the coming year and continue museum publication of digital multimedia for education through ARTstor. A proposal reflecting this strategy has been sent from the Chairman of ARTstor, Dr. Neil Rudenstine, to Dr Elizabeth Broun, AMICO's Chair, and Director of the Smithsonian American Art Museum.

The AMICO Board will discuss the proposal at its meeting May 7, 2003, and make a recommendation on a course of action. AMICO staff will summarize that discussion and our new directions in the first Session of the AMICO Members' Meeting on May 8, 2003.

In anticipation of the development of a close working relationship, we've asked key ARTstor staff to join the AMICO Members Meeting. You'll find them listed under Contacts.

Scope of Discussions

Needless to say there are a large number of issues that have been discussed, and many compromises made by both sides, during the course of these negotiations. As AMICO's staff, we have tried to keep the values articulated during AMICO's planning in 1997 close at heart as we discussed how we might move ahead with ARTstor.

Here is a summary of the issues raised by the proposal from ARTstor.

Proposed Relationship

ARTstor assumes key AMICO functions.

Content Distribution

The AMICO Library would become a part of ARTstor

ARTstor will offer a its collections both in the Luna Insight and a browser-based toolset

ARTstor will support the development of tools to facilitate the use of digital content in teaching.

Audience

ARTstor will serve K-12 and Public Libraries as well as Universities.

Rights

ARTstor will seek permissions to reproduce works of art

Transition

AMICO will assign license income to ARTstor beginning in July 2003
ARTstor will pay AMICO's operating costs for FY2004
(to service the distributed AMICO Library)
ARTstor will pay AMICO's accumulated liabilities
(by the end of FY2004)
ARTstor will honor AMICO's contractual obligations through 2003/04
(when the last of our existing agreements ends)

Issues raised in the discussions but not resolved

If the Board decides to move ahead with the ARTstor proposal, there are a number of significant operational questions that remain to be resolved in 2003/2004.

Ongoing AMICO Operations

ARTstor will continue working with AMICO's existing staff – on what terms, for what duration or on what projects has not yet been determined.
AMICO Canada will be supported for some time in the Toronto Office, but the University of Toronto Contract will not be continued for the full five years as originally envisaged. Some activity may continue in Toronto.

Museum Input into ARTstor policy

The AMICO Board will serve as core of an ARTstor Museum Advisory Committee – responsibilities and details about how others will join this committee are not yet stated.

Contributions to ARTstor by current AMICO Members

The current AMICO Library will become part of ARTstor.
AMICO members will be invited to make ongoing contribution to ARTstor; there will be no dues.
Methods, standards and means by which museums could continue to contribute content remain to be defined. ARTstor may fund projects in this area
There will be some ARTstor funding for museum programs related to digitization, likely in more directed collections development areas.
ARTstor will continue value added data enhancement projects, though these have not been defined.
AMICO Members will be approached regarding images and documentation of works in AMICO Member collections digitized in ARTstor projects such as the Carnegie Collection and UCSD Slide Library. This process has not been defined.

Rights

The terms of incorporation of The AMICO Library into ARTstor have not been defined.
It is unclear whether ARTstor will assume responsibility for clearing rights as needed to provide educational use rights to end-users
Whether ARTstor will continue to support such functions as the "Reproduction Request Form" is unclear.

Access to ARTstor

Where Museum contributors will have access to ARTstor free of charge has not been determined.

Distribution

ARTstor has not made decisions about the future of distribution through third parties, such as RLG, Wilson, Cartography etc. Access through our various Distributors and at the local mounting sites has not been determined beyond the expiration of current contracts in June 2004.
Pricing of the ARTstor has not been discussed with AMICO staff.
License terms for ARTstor have not been discussed with AMICO staff.
The level of reporting of use to Museum contributors has not been established.

3. Membership & Library Development

The development of a User Services program at ARTstor is in a nascent stage. It is not known what level of research on users/uses, systems, services and audience needs ARTstor will be conducting. Means of feedback from Subscribers to Museums have been acknowledged as necessary, but not defined.

Questions for AMICO

The future of AMICO Inc. and AMICO Canada will be decided by the AMICO Board, but it should be noted that without an income source the options are limited. Whether other AMICO programs such as the Print-on-Demand possibility will be explored depends on their decision.



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New Members

AMICO has welcomed three new Members in the past year:

Indianapolis Museum of Art

The Indianapolis Museum of Art is among the largest general art museums in the United States, with a collection of 42,000 works that span the range and scope of art history, including one of the foremost collections of African art in the United States. Museum grounds include a historic house museum, the Oldfields–Lilly House & Gardens.

The Brooklyn Children’s Museum

Founded near the turn of the twentieth century in a Victorian mansion in Bedford Park in Brooklyn New York, The Brooklyn Children’s Museum is home to nearly 27,000 objects including cultural objects as well as specimens. The BCM programming for children and schools features a Portable Collections Program, begun in the 1930s, which allows schools to borrow objects for study.

The Phillips Collection

The Phillips Collection is the oldest museum of modern art in the United States. Noted for its Impressionist and Post-Impressionist paintings, it is home to Pierre-Auguste Renoir’s dazzling icon of Impressionism, *Luncheon of the Boating Party*. American artists are equally represented in The Phillips Collection--including 19th century artists Homer, Eakins, Prendergast, Whistler, and Ryder, and modernists O’Keeffe, Marin, Dove, and Hartley.

All new Members will be represented in the 2003 AMICO Library.



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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



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Total Contributions by Year by Member

(To be distributed at the Meeting)

Full Statistics are available from the Contribution Management System at <http://update.amico.org> Choose Statistics from the Main Menu.



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Rich Records in The AMICO

(To be distributed at the Meeting, pending completion of AMICO Library contributions.)



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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.

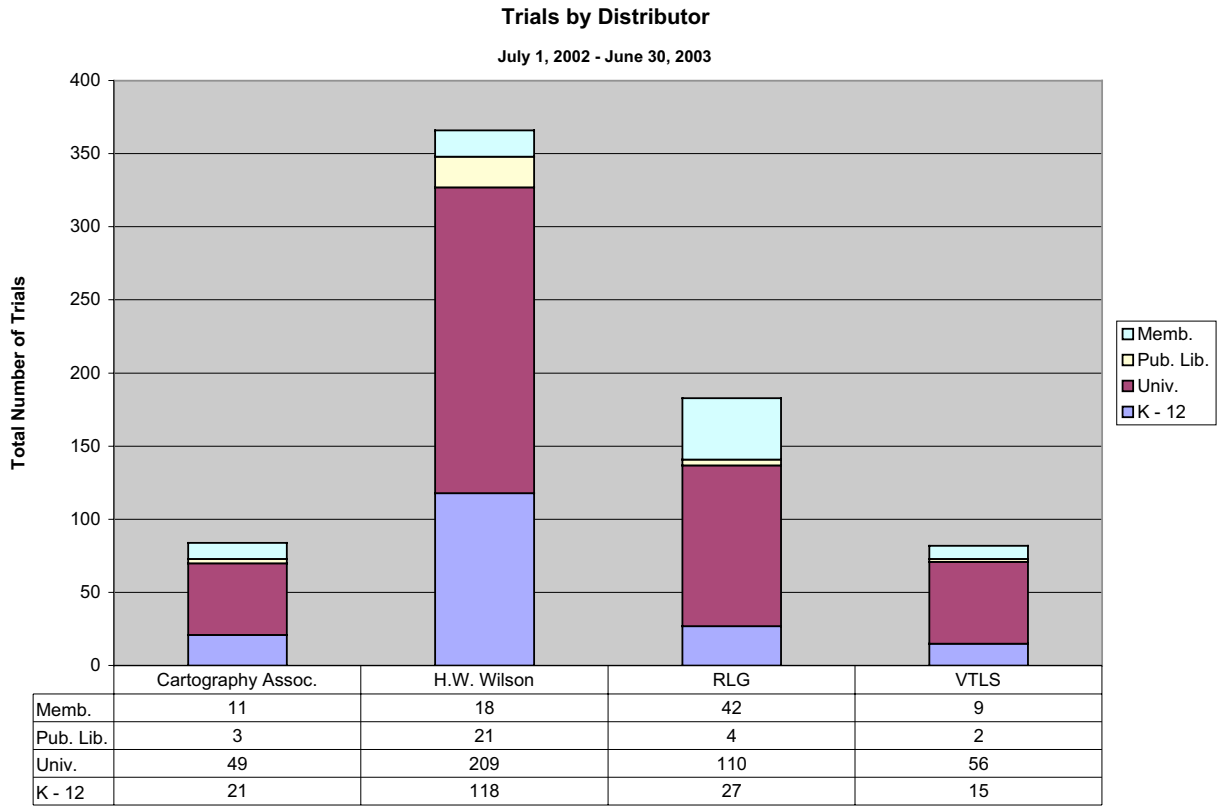
H.W. Wilson, the publisher of *Reader's Guide to Periodical Literature* and many other popular journals, offers The AMICO Library as part of its WilsonWeb service along with a variety of resources of particular interest to schools and public libraries. Subscribers to The AMICO Library and other WilsonWeb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

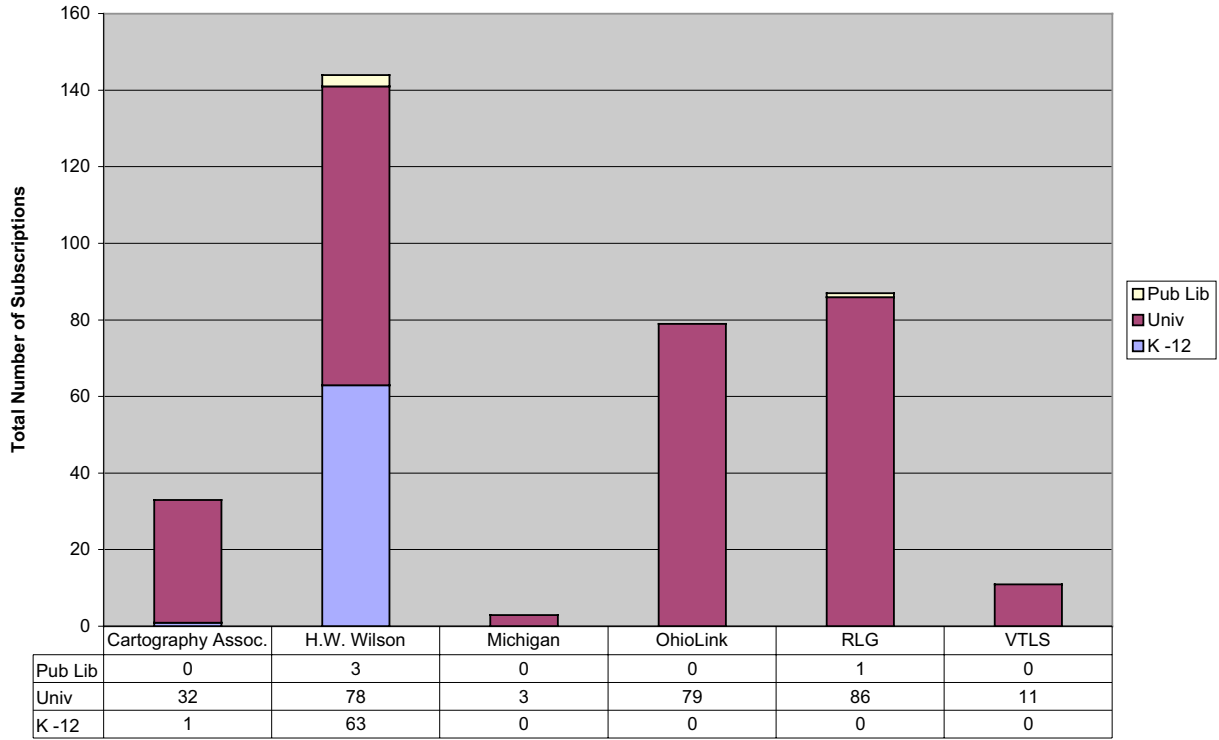
VTLS offers subscription access to The AMICO Library through a specially configured Chameleon iPortal web interface. Through this flexible and user-friendly interface, students, instructors, librarians, and historians of art and culture can locate images by keyword, title, creator, date, museum, subject, 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.

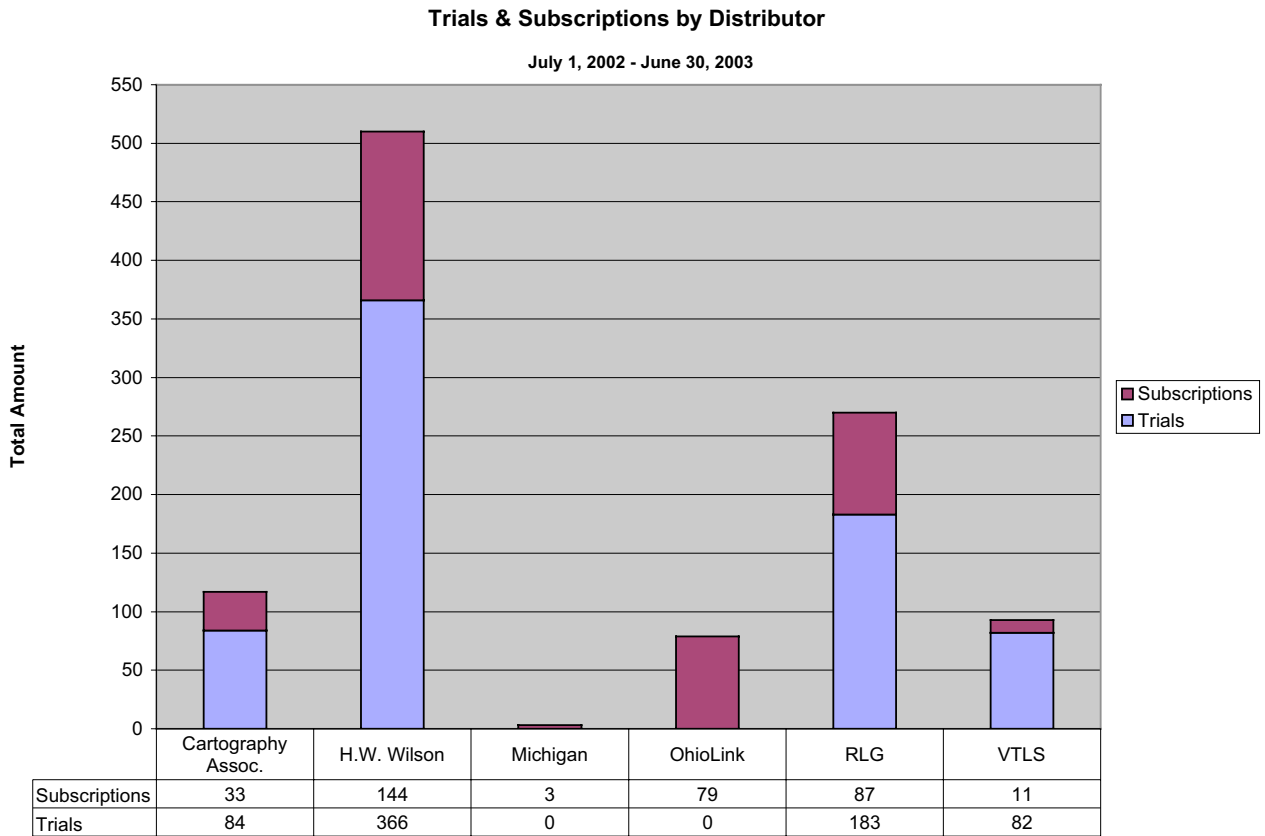
Subscribers in Ohio may use The AMICO Library as it is integrated into the **OhioLINK Digital Media Center Art and Architecture Database**. At all UM campuses, you can find The AMICO Library along with many other collections offered by the **University of Michigan Digital Library Image Services**.



Subscriptions by Distributor

July 1, 2002 - June 30, 2003







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Editorial Committee Tentative Agenda

Bring your suggestions for additional items to the meeting, or send a message to amico.editorial@update.amico.org.

Update on VRA Cataloging Cultural Objects Project

Erin Coburn, The J. Paul Getty Museum

AMICO Library Creation

A. Accomplishments

Improved Indexing

- i. Creator Name (CRN)
- ii. Creator Culture (CRC)
- iii. Object Type
- iv. Dates

B. Linking Images and Multimedia

Linking fields:

- Related Image Link (RIL), and Related Multimedia Link (RIL) are case sensitive, and must have prefix.

Descriptions

- Related Image Description (RID) and Related Multimedia Description (RMD) required.
- Format recommendations?

C. Field Usage

1. Maps of Members Data Fields to the AMICO Data Specification.

D. Contribution Strategies

Rich Media added to The AMICO Library

- What sources are there for this in the Museum?

Innovative content not currently being contributed

- Are there other places we can look for additional depth for AMICO Library records?

Committee Chair

Additions:

** Also see joint Technical/Editorial Committee Agenda*

** Also see joint Technical/Editorial/Users Committee Agenda*



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Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images

A Project of the Visual Resources Association,

With support from the Getty Grant Program, the Digital Library Federation and The Andrew W. Mellon Foundation

In cooperation with Rice University

Introduction

Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images (known as the CCO Guide) is a manual for describing, documenting, and cataloguing cultural objects and their visual surrogates. Conceived and developed by the Visual Resources Association (VRA), the project to formally create the manual began in December of 2001 and will continue, in two phases, through 2004.

The first phase, to be completed in the spring of 2003, includes research, analysis, and creation of a Web-based beta version of the CCO Guide. To ensure community input, this phase includes an extensive critique and review period, being conducted by an Advisory Committee comprised of six professionals from the museum, library, archive, and visual resources communities. The Getty Grant Program and the Digital Library Federation have provided financial support to cover the costs of this first phase.

The second phase of the project will add to the CCO Guide commissioned articles that offer in-depth analysis on particular issues that arise in cataloguing and describing cultural objects. The beta version of the CCO Guide will be amended based on community comment, and a print version also will be developed.

Progress To Date

Phase I of the project began in December of 2001. A project team was assembled, consisting of five editors (Murtha Baca, Getty Research Institute; Patricia Harpring, Getty Research Institute; Elisa Lanzi, Smith College and VRA President; Linda McRae, University of South Florida; Ann Baird Whiteside, University of Virginia and Past President, VRA) and a project manager (Diane Zorich, Cultural Information Management Consultant). The team has met several times to discuss the project work plan and timeframe, and to review work already underway.

An Advisory Committee for the first phase of the project also has been assembled. This Committee provides overall guidance on the content of the Guide, reviewing chapters and meeting periodically with the Editorial Team to discuss content-related issues. The Mellon Foundation and Rice University provided support for the first meeting of the Advisory Committee this past July in Houston. The Committee will meet next in Los Angeles in December, 2002. Advisory Committee members include:

Matthew Beacom, Yale University

Erin Coburn, The J. Paul Getty Museum

Jan Eklund, University of California, Berkeley Department of Art History

Mary Elings, University of California, Berkeley Bancroft Library

Elizabeth O'Keefe, Pierpont Morgan Library

Layna White, UCLA Armand Hammer Museum of Art

Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images (cont.)

The initial research and analysis of current practices is now complete. Editorial Team members are writing and reviewing drafts of each chapter, and sending them to the Advisory Committee for their comments and recommendations. The editors will then revise the chapters and the Advisory Committee will conduct a final review before the Project Team develops the Web-based beta version for community-wide comment and use. This version will be available in the spring of 2003 via the VRA Website.

Project Background

Over the last decade, many organizations and agencies have been working toward the development of standards for describing and retrieving information about cultural objects. Data standards not only promote the consistent recording of information; they are fundamental to the efficient retrieval of information online. In the art and cultural heritage communities, the most fully developed type of data standards are those that enumerate a set of categories or data elements that can be used to create a structure for a fielded format in a database (e.g., Categories for the Description of Works of Art [CDWA], and VRA Core Categories, Version 3.0 [VRA Core]). Although such a structure is the logical first step in the development of standards, a structure alone will achieve neither a high rate of descriptive consistency nor satisfactory retrieval.

The choice of terms or words (data values) and the selection, organization, and formatting of those words (data content) are two other types of standards that must be used in conjunction with an agreed-upon data structure in order to achieve an optimum rate of retrieval and a high level of consistency. Of these two types of standards, far more work has been accomplished, particularly by the Getty, in developing standards for data values, typically in the form of thesauri and controlled vocabularies such as the Art & Architecture Thesaurus, Union List of Artist Names, and Getty Thesaurus of Geographic Names. However, data content standards for art and cultural heritage information have received little attention outside of local contexts.

Both the library and archival communities have well-established rules for data content. Known as the Anglo-American Cataloging Rules, second edition (AACR2), the rules were originally intended primarily for describing books, but over the years adaptations have been developed for graphic materials and archival collections. Occasionally these rules have been applied to works of art, but they fall far short of meeting the specific and idiosyncratic needs for describing works of art and cultural objects.

The CCO Guide will be designed specifically for those communities engaged in describing and documenting works of art, cultural artifacts, and their visual surrogates. Standard rules for describing cultural objects will immediately improve the management of content and reduce redundancy of effort. In time, the accumulation of consistently documented records across multiple repositories will promote and make accessible the creation of a body of cultural heritage information that will greatly enhance research and teaching in the arts and humanities. The CCO Guide will cover a broad range of cultural objects and their images. Museum objects, such as paintings, sculpture, prints, manuscripts, photographs, archeological artifacts, and material culture objects will be covered, as will architecture and other areas of the built environment.

The intended audience is visual resources professionals, museum registrars and catalogers, library catalogers, archivists, and others engaged in documenting cultural heritage objects and images. Based upon the Categories for the Description of Works of Art and the Visual Resources Association VRA Core, 3.0, the CCO Guide will have relevance to other data structures and element sets such as the MARC format and Dublin Core in order to extend its value to the widest possible community of users.

For more information about Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images, contact CCO Project Manager, Diane Zorich, dzorich@mindspring.com



Art Museum Image Consortium

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Enabling Educational Use of Museum Multimedia

Rights Committee Tentative Agenda

Bring your suggestions for additional items to the meeting, or send a message to amico.rights@update.amico.org

1. **Princeton**
Resolution and AMICO Members' responses
2. **Negotiations with Copyright Holders**
Negotiations with the Canadian collectives in the hope of arriving at agreements similar to those struck with ARS and VAGA.
Mondrian
Rockwell Kent
3. **Rights Request**
Letter of agreement between AMICO and distributors for use of selected images to promote the AMICO Library
Define specific conditions for publication and limitations on use
4. **ARTstor**
Process for museums to assign ARTstor rights to AMICO contributions
Requests for rights from ARTstor for works in Carnegie and UCSD slide collections
5. **Print-On-Demand**
Rights implications of proposal to produce postcards and greeting cards from The AMICO Library
6. **Q & A with Christine Steiner**

Princeton University rights violation. Final Report to the Rights Committee.

In September 2002, the use of an image from The AMICO Library on the cover of a CD-ROM distributed by Princeton University was reported to Jackie Burns at the J.Paul Getty Museum.

Ken Hama reported the problem at the October AMICO Board meeting. After obtaining the CD we discovered that AMICO images were also used in the digital content. We immediately drafted a formal letter to Princeton, sent on October 31, 2002 to notify them of the breach of the AMICO license terms. We demanded a remedy by Nov 30, 2002 or we would terminate their license.

Princeton's General Counsel called immediately on receipt of the letter, admitted their error, provided a complete list of all works misused on the CD we found and on one other course CD distributed to alumni. We negotiated an agreement on December 19, 2002 in which Princeton corrected its past errors, took actions to prevent their recurrence, and agreed to reimburse fees to any AMICO museum that required them.

It took us about three months to contact each of the AMICO member museums and obtain their decision regarding how they would like to treat the Princeton violation of their image rights.

Name of Institution	Number of work misused	Total Amount Charged
Art Gallery of Ontario	7	\$0.00
Art Institute of Chicago	11	\$0.00
Museum of Fine Arts, Boston	30	\$0.00
Sterling & Francine Clark Art Institute	5	\$1,000.00
Center for Creative Photography - The University of Arizona	1	\$0.00
The Cleveland Museum of Art	22	\$0.00
Davis Museum and Cultural Center	2	\$0.00
Detroit Institute of Arts	1	\$0.00
Fine Arts Museums of San Francisco	79	\$0.00
George Eastman House	9	\$0.00
J. Paul Getty Museum	26	\$0.00
Los Angeles County Museum	5	Processing Fee
The Minneapolis Institute of Arts	13	\$0.00
Metropolitan Museum of Art	18	\$0.00
National Gallery of Canada	6	\$0.00
Philadelphia Museum of Art	7	\$0.00
Smithsonian American Art Museum	8	\$0.00
San Francisco Museum of Modern Art	1	\$0.00
The Frick Collection	5	\$0.00
The Walters Art Museum	1	\$0.00
Walker Art Center	1	\$0.00
Whitney Museum of American Art	3	\$0.00

On March 28 we sent Princeton an invoice reflecting the decision of one member institution to charge its usual fees; otherwise AMICO members forgave this as a one time breach and quoted their rates for any similar future uses.

Implications:

The Rights Committee might want to consider how we could obtain more speedy response if such a violation occurs in the future.

Are there ways we can prevent this in the future?



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Selected Results: Artist Rights Information Database

Survey Conducted: April 15 – April 23, 2003

Purpose:

Assess Member interest in developing a vehicle for voluntarily sharing artist rights contact information. It is hoped that such a system would reduce redundancy in rights related research, allowing Members to quickly determine if other Members have already gathered relevant contact information.

Total number of Member Museums submitting = 20 (from a total of 39)

Does your museum maintain artist rights contact information in a central location??

Yes 80%

In what form is this information maintained? (select all used)

Paper files 75%

Database 55%

Collections Management System 50%

Spreadsheets 20%

Word processing docs. 10%

Other 10%

Who directly uses this information? (select all users)

Rights and Reproductions 95%

Registration 35%

Publications/Design 30%

Curatorial 20%

Other 30%

Approximately how many artist rights records does your museum currently have on file?

1 – 99 records 25%

100 – 499 records 20%

500 – 999 records 20%

1000 – 4999 records 20%

Over 5000 records 15%

Do you believe your museum would be willing to share this information with other AMICO Members if all contributors were given equal access?

Yes 40%

No 15%

Depends 45%

Would your museum be willing to participate in a feasibility study requiring the contribution of a limited number of sample records?

Yes 40%

No 20%

Depends 40%

*Please review full results, including comments and “other” responses at:
<http://members.amico.org/docs/amico.qsrslts.arid030429.pdf>*



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Technical Committee Tentative Agenda

Bring your suggestions for additional items to the meeting, or send a message to amico.technical@update.amico.org

1. AMICO Technology Survey

Now that the survey is complete, what are the key findings?

How should these findings be used?

Should they be publicly shared? If so, what elements? To whom?

Please review the survey results: <http://members.amico.org/comm/tech/tech.html>

2. New Services

What, if any, shared services would AMICO Members like to develop in collaboration?

Print on Demand? Review questionnaire results.

Zoomable Image Services: Is there any interest in the development of a Mr SID or other shared zoomable image server that would allow member museums to provide zoomable images of their AMICO images within their public Web sites?

Catalog Portal: Is there any interest in the development of an HTML template to allow Member Museum's to query the AMICO thumbnail catalog through their public Web sites?

Are there other shared services Members are interested in developing?

3. Group Purchase Discounts

Are there any opportunities for technical products or services where AMICO may want to pursue discounts for members? Examples include software packages, computer and imaging hardware, magazine and journal subscriptions.

4. XML Version of the AMICO Data Transfer Format

Please review the DTD on the Members Web site at:

<http://www.members.amico.org/comm/tech/amicorecord.dtd>

This DTD is now being used to distribute The AMICO Library™.

Several Distributors are loading data in this format.

Which Members are interested in providing AMICO data in XML format?

Who will join a process to develop and test an XML contribution process?

How should CMS vendors be involved?

5. Additions

** Also see joint Technical/Editorial Committee Agenda*

** Also see joint Technical/Editorial/Users Committee Agenda*

AMICO XML DTD (page 1 of 5)

```
<?xml version="1.0" encoding="ISO-8859-1"?>
<!--
<!ENTITY % HTMLlat1 PUBLIC "-//W3C//ENTITIES
Latin1//EN//HTML" "../Entities/HTMLlat1.ent">
%HTMLlat1;
<!ENTITY % HTMLsymbol PUBLIC "-//W3C//ENTITIES
Symbols//EN//HTML" "../Entities/HTMLsymbol.ent">
%HTMLsymbol;
<!ENTITY % HTMLspecial PUBLIC "-//W3C//ENTITIES
Special//EN//HTML" "../Entities/HTMLspecial.ent">
-->
<!NOTATION jpeg SYSTEM "">
<!NOTATION tif SYSTEM "tif">
<!ENTITY % URI "CDATA">
<!ENTITY % common.attribs "Id ID #IMPLIED">
<!ELEMENT amicorecord (image*, header, group+, footer, metadata+)>
<!ELEMENT metadata (XID, XTI*, XCN*, XDE+, XPU, XDN*, XDA*, XRT, XAM,
XFO+, XRE+, XRS+, XMN?, XVD, XVV, XPR*, XDL?, XLY?)>
<!ELEMENT header (AID, OTY+, OPP*, CLG*)>
<!ELEMENT footer (AVD, AVV, ADP*, DEL?, ALY)>
<!ELEMENT group (OTG+, OST*, OEN*, OPD?, OPA?, MET+, MEG*, OMG+, OIN*,
OCH*, OTH*, CRG+, OCG+, OCP*, STG*, SUG*, CXG*, OCR*, OEH*, OOG+, OPO*,
ORG+, RWG*, RIG+, RMG*, RDG*, DCG*)>
<!-- definition of groups -->
<!ELEMENT XCN (XCP*, XCC*, XCR*)>
<!ELEMENT XDN (XDP*, XDC*, XDR*)>
<!ELEMENT XFO (XFE, XFP?, XCM?, XFD, XFF, XFC)>
<!ELEMENT XRE (XRY, XRI)>
<!ELEMENT CLG (CLT?, CLS?)>
<!ELEMENT CRG (CRQ?, CRT, (CRN | CRC)+, CDT?, CBD?, CBP?, CBQ?, CDD?, CDP?,
CDQ?, CAD?, CAP*, CGN?, CRB?, CRR*, CNO?, CID?)>
<!ELEMENT OCG (OCT, OCS?, OCE?, OCQ?)>
<!ELEMENT STG (STD?, STT*)>
<!ELEMENT SUG (SUP?, SUI*, SUT*)>
<!ELEMENT CXG (CXD?, CXP*, CXS*, CXT?)>
<!ELEMENT OOG (OON, OOP+, OOA+, OOC+)>
<!ELEMENT ORG (ORS?, ORL)>
<!ELEMENT RWG (RWD?, RWR?, RWL?)>
<!ELEMENT RIG (RIP, RID, RIR, RIL)>
<!ELEMENT RMG (RMD?, RMR?, RML?)>
<!ELEMENT RDG (RDD?, RDR?, RDL?)>
<!ELEMENT DCG (DCB?, DCD?)>
<!ELEMENT MEG (MCM?, MED?, MDV?, MDU?, MEQ?)>
<!ELEMENT OMG (OMD, OMT*, OMM*, OMS*)>
<!ELEMENT OTG (OTN, OTT*)>
<!-- definition of tags -->
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```

```
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>
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  alt CDATA #IMPLIED
  width CDATA #IMPLIED
  height CDATA #IMPLIED
>
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>
```



```
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<!ELEMENT OCS (#PCDATA)>
<!ATTLIST OCS
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<!ELEMENT OCT (#PCDATA)>
<!ELEMENT OCP (#PCDATA)>
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<!ELEMENT SUT (#PCDATA)>
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<!ELEMENT OOC (#PCDATA)>
<!ELEMENT OON (#PCDATA)>
<!ELEMENT OOP (#PCDATA)>
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<!ATTLIST ORL
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>
<!ELEMENT ORS (#PCDATA)>
<!ELEMENT RWD (#PCDATA)>
<!ELEMENT RWL (#PCDATA)>
```

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<!ELEMENT RMD (#PCDATA)>
<!ELEMENT RML (#PCDATA)>
<!ATTLIST RML
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<!ELEMENT RDD (#PCDATA)>
<!ELEMENT RDL (#PCDATA)>
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>
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<!ELEMENT DCB (#PCDATA)>
<!ELEMENT DCD (#PCDATA)>
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>
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>
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>
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<!ELEMENT XVV (#PCDATA)>
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 flagged (Y | N) #REQUIRED
>
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<!ELEMENT OPO (#PCDATA)>



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Selected Results: Member Technology Survey

Survey Conducted: May 2002 – March, 2003

Purpose:

Assess current status of technologies, and AMICO contribution related procedures in Member Museums.

Total number of Member Museums submitting = 35 (from a total of 39)

What Collections Management System (CMS), Database and Platforms is your museum using?

Museum	Contact	CMS Vendor	CMS Prod.	Vers., Build	Database	Platform
CAI_	Saul Morse	Argus	Argus	2b, pb7	Oracle	Unix
IMA_	Koven J. Smith	Argus	Argus	Open Edition 2b	Sybase	Windows NT
TNM_	Heidi Warbasse	Argus	Argus	2B 12	Sybase Adaptive Server Anywhere 7.0	Windows NT
TWAM	Ryan Heilman	Argus	Argus	2C_18	SQL 6.0 Sybase	NT
AIC_	Alan Newman	Developed In House	CITI III	None	4D	NT, Mac
CCP_	Dianne Nilsen	Inmagic	DBTextworks	3	Not Specified	Not Specified
SFMO	Marla Misunas	Gallery Systems	Embark	4.2.3	4D	NT
TFC_	Julie Shean	Gallery Systems	Embark	6.7.3	Not Specified	2000
ASIA	Deanna Lee	Developed In House	Filemaker	5.5	Not Specified	Windows 2000
DMCC	Bo Mompho	Developed In House	Filemaker	4.1	Filemaker Pro	Windows 2000
WAC_	Robin Dowden	Developed In House	Filemaker	NA	FileMaker Pro 4.0 MAC	Mac
AGO_	Liana Radvak	Developed In House	MS Access	97	Not Specified	Windows NT
AKAG	Michael J. Benner	Willoughby	MultiMimsy	2.5.2d	Oracle	2000
LACM	Delfin Magpantay	Willoughby	MultiMimsy	2.5.2e	Oracle	NT
MACM	Anne-Marie Zeppetelli	Willoughby	MultiMimsy	2.5.2b Biling. Swap	Oracle	NT, Mac
MBAM	Danièle Archambault	Willoughby	MultiMimsy	v.2.5.2	X	Not Specified
NGC_	Guy Lacroix	Willoughby	MultiMimsy	2.5.2 c	Oracle 8.1.7	NT 4
TPC_	Darci Vanderhoff	Willoughby	MultiMimsy	v.2.5.2d		Windows NT
VAM_	Peter Ford	Systems Simulation Ltd.	Musims	v2.8	Index +	Unix, NT
CMA_	Doug Hiwiller	Developed In House	NA	NA	Sybase, Powerbuilder	NT
FASF	Bob Futernick	Developed In House	NA	NA	4D	Mac
LSM_	Jeff Rubin	Developed In House	NA	NA	Access 97 MS	NT, 2000
BCM_	Key Kidder	Gallery Systems	TMS	9.15	SQL	Windows NT
BMFA	Linda Pulliam	Gallery Systems	TMS	9.0, 1109	SQL 7	NT
DIA_	Robert Hensleigh	Gallery Systems	TMS	8.5	SQL MS	NT 4

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DMA_	Jacqueline Allen	Gallery Systems	TMS	9.1 , 1236	SQL	NT
GEH_	Roger Bruce	Gallery Systems	TMS	current 12/02	ADABAS, soon SQL	VMS soon, 2000
JPGM	Amy Noel	Gallery Systems	TMS	9.15, 1513	Oracle	Unix
MCAS	Meghan Reiff	Gallery Systems	TMS	9.15	Advanced Server	Windows 2000
MIA_	Scott Sayre	Gallery Systems	TMS	9.10, 1236	SQL	NT
MMA_	Michael Jenkins	Gallery Systems	TMS	9.1, 1249	SQL MS 7.0 svpk 2	2000, NT
PMA_	William Weinstein	Gallery Systems	TMS	9.15, 1519	1MS SQL 7.0	NT 4
SAAM	Mary Ellen Guerra	Gallery Systems	TMS	9.1, 1250	Not Specified	NT
TMAA	Sarah Blackwood	Gallery Systems	TMS	9.1	Not Specified	NT
WMAA	Suzanne Quigley	Gallery Systems	TMS	9.0, 1098	SQL 7	NT4

Describe your AMICO data export process

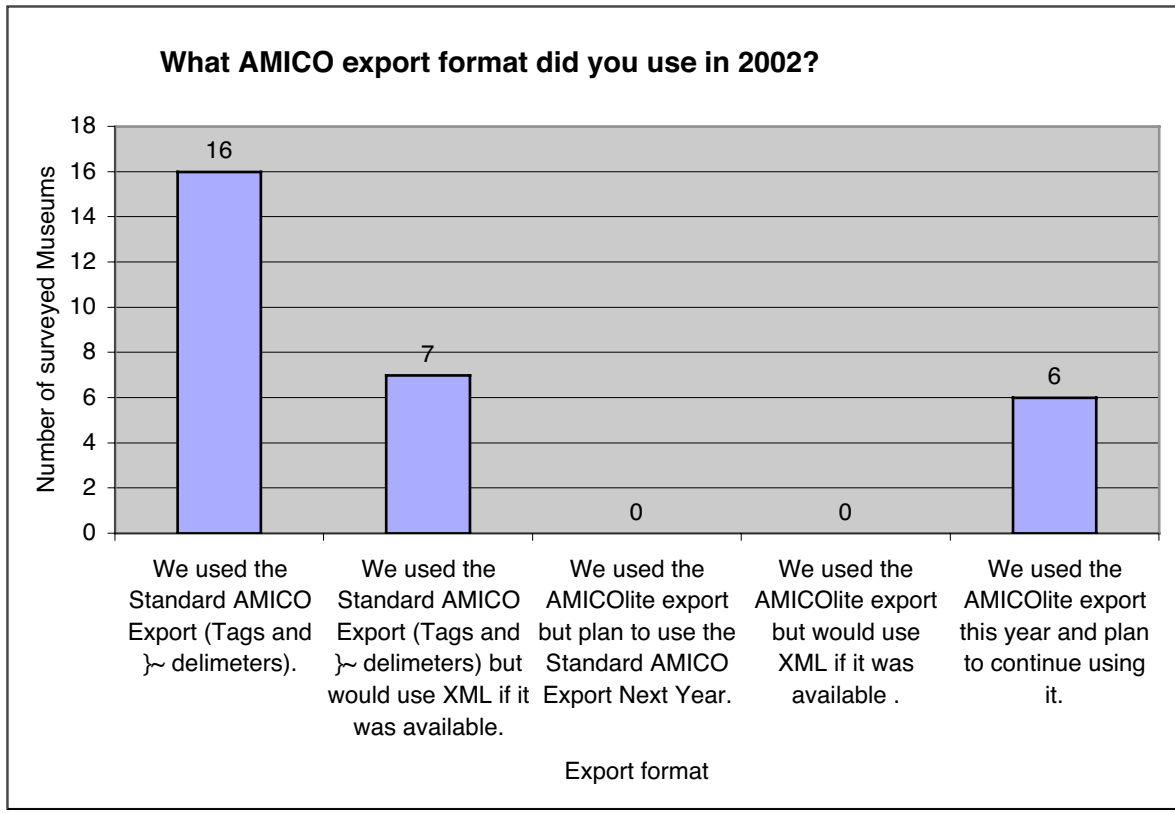
Museum	CMS	Description of Export Process
CAI_	Argus	Using a data dump from Classic Argus as powerbuilder does not work with latest Argus. Then filtering out using ColdFusion from our intranet. Final cleanup is done by hand in Excel
IMA_	Argus	Data was exported to a CSV file from ARGUS tables using an ODBC driver. Data was cleaned and formatted for AMICO using a Perl script developed in-house.
TNM_	Argus	Created a custom Powerbuilder report that displays some of the required fields. Export that as HTML file, opened in Excel. Manipulate and add data to create Excel template for AMICOLite. Save as text file for uploading into CMS.
TWAM	Argus	Using ARGUS 2C_18, I run a report that contains all the information I need for AMICO. I export that report to Excel. I then spend hours adjusting the data so it is in the correct format for AMICO. Once done, I save in appropriate format and send to AMICO
AIC_	CITI III	CITI: 4D tab delimited export object data; MacOS client Imaging Dept (metadata): Extensis Portfolio & Helix RADE, MacOS
CCP_	DBTextworks	Computer: Gateway E-1400. In Inmagic DBTextworks 3.0 collection database, flag records to be submitted with AMICO Library Year. Write records to a Word 97 file, using in-house designed report format that adds AMICO field tags and delimiters. Edit further: Indicate preferred title if more than one; remove date(s) from title(s) so they won't duplicate in AMICO display; edit date field down to year alone if more specific date given, so doesn't look 'ugly' in AMICO display; tie together nonrepeating fields with group tag; add field tag in multiple entries of repeating fields where report format didn't supply it; remove database-specific notes that would be meaningless to an outside reader, such as '(see GR [General Remarks])'; expand abbreviated codes that would be meaningless to an outside reader, such as PV (print verso); substitute Latin-1 characters for special characters (we use ALT-[3 digits] in our database). Submit to CMS.
SFMO	Embark	Export text from EmbARK into a text file, cleaned in Excel, saved as text & uploaded.
TFC_	Embark	The Embark export report is edited in Embark. The selected cataloguing records are export into a text file. The text file is uploaded by the AMICO browser. The image files are created by the photography department. These are jpegs that are manually sized and converted to tiff files-- saved to a cd, and mailed to AMICO. The metadata records are created in our asset management database (iView) and for one batch we created a text export for them. The second we didn't create any.
ASIA	Filemaker	Not sure, since the process occurred several years ago with different staff members. The data was probably in Word.
DMCC	Filemaker	Tab delimited text from Filemaker Pro.

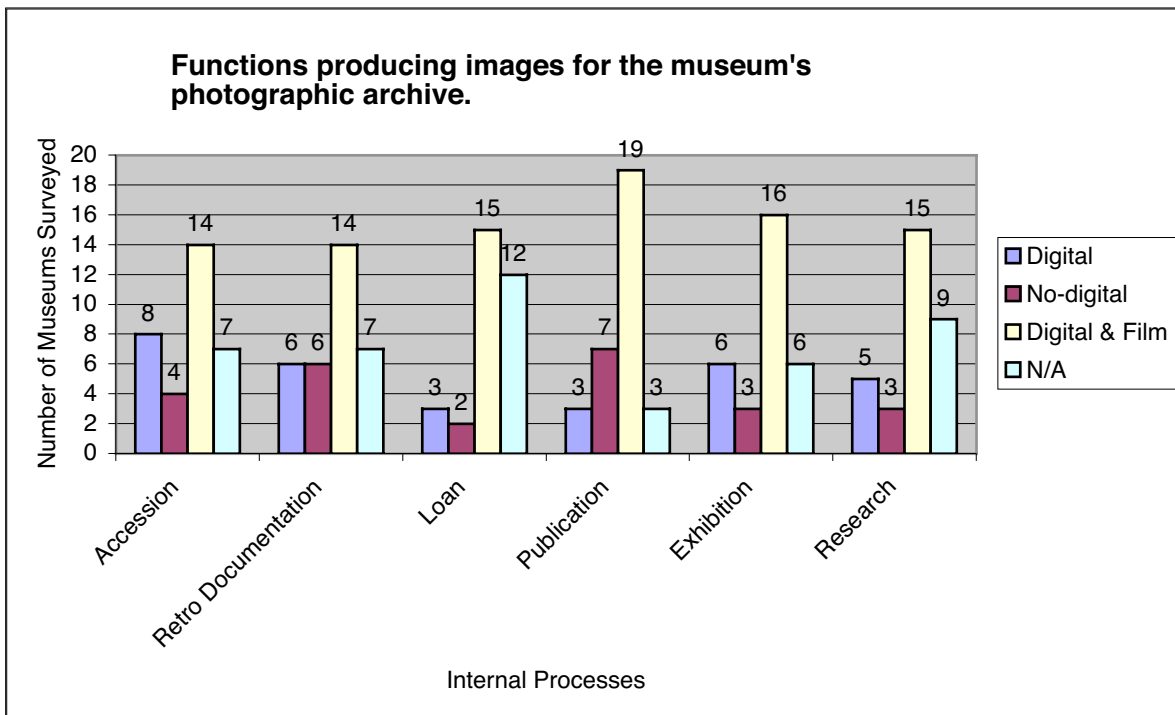
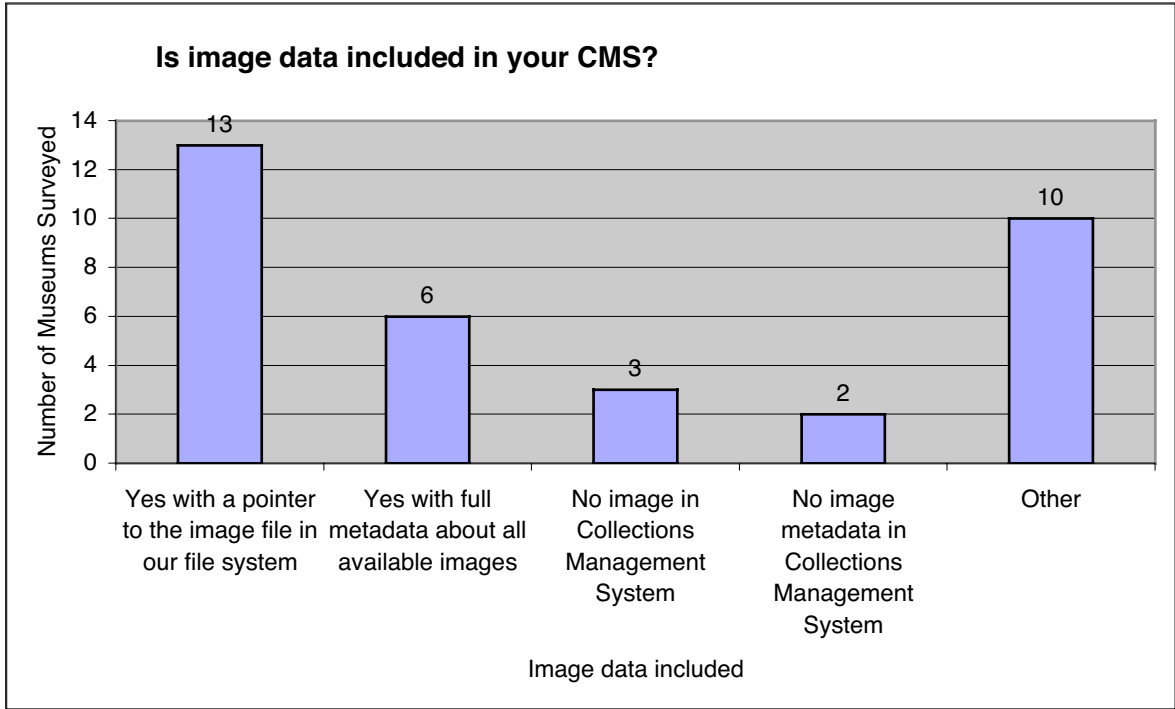
5. Tentative Committee Meeting Agendas

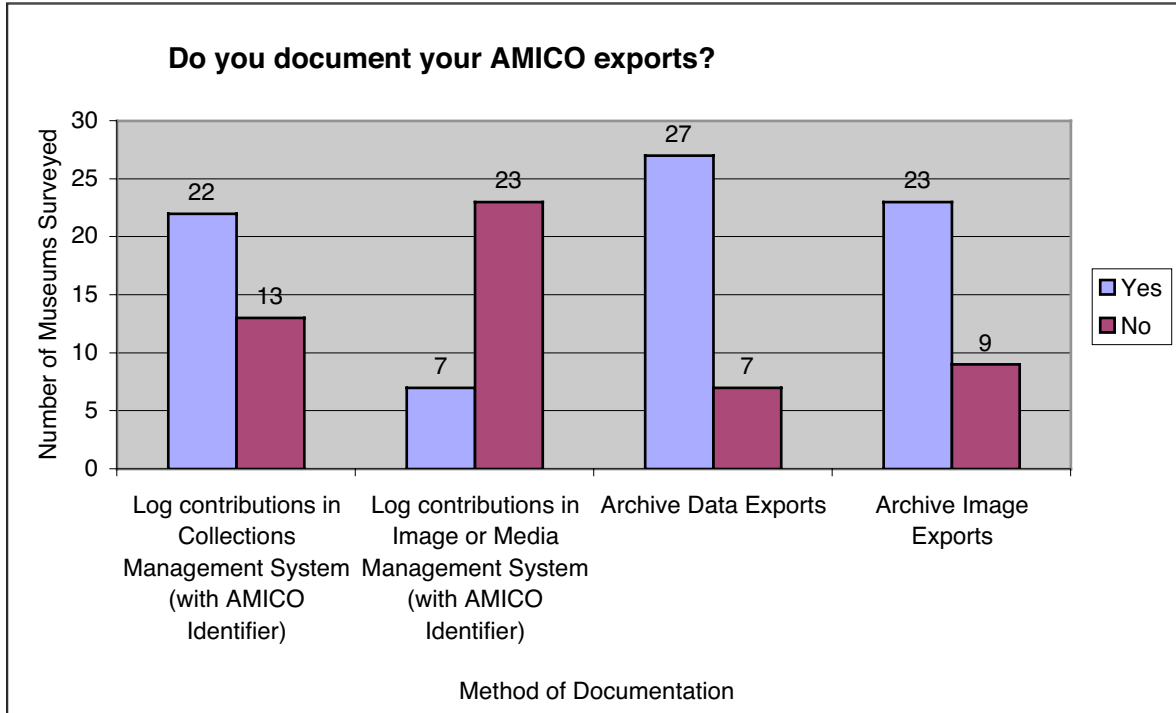
WAC_	Filemaker	In WACArt Database, fields have been added to indicate submission year, e.g., AMICO 2003, and AMICO permission status (Y, N, blank=unknown). Once final submissions are identified, media records are marked in a related Media Database (FM). Catalogue and media records are exported using FM layouts that provide AMICO field and record delimiters. Exports are tab delimited files that are modified in Word to remove special characters (e.g., FM repeating field symbols).
AGO_	MS Access	Export from Access to Microsoft Excel. Requires some manipulation of data to conform to AMICO requirements.
AKAG	MultiMimsy	I use Report Smith (version 3.11) in Oracle to generate the Core Data which I then put in a word document (Windows 2000) using the mail merge tool. I then use Report Smith to generate extra 'Non-Core' data. (Due to the requirements/limitations of the program this cannot be done in the same report as the Core Data.) The extra data is then merged into the core data - by hand - for every record that is submitted
LACM	MultiMimsy	Clean data are pulled from MultiMimsy using ReportSmith writer (Oracle. Report are saved in a text format. From the text format, it's exported into AMICO.
MACM	MultiMimsy	From the Oracle database, we export the data through a reporting software and import into an Excel spreadsheet.
MBAM	MultiMimsy	The exportation is done through Crystal Reports and transferred to excell. It is long. The digital images are send on a hard copy. Each image is copied individually.
NGC_	MultiMimsy	We use a report generated by Oracle Reports 2.5 which sends out the information to a text file. We then upload this text file for validation via the CMS.
TPC_	MultiMimsy	Too soon to tell. Haven't done it yet. Final conversion is underway.
VAM_	Musims	Bespoke project database (VB Client to Oracle database) used to source raw data. AMICI import structure created via Excel (VBA scripts and manual edit).
CMA_	NA	Photo Studio determines availability of photography and rights clearance for potential pool of objects to be submitted. From this, they use their departmental MS Access database to store Collection Management System object identifiers and digital image names and photographic metadata elements. A query of this database generates the necessary driver information for several processes written in Powerbuilder that are run against our Collections Management System database that: 1.) change the file naming 2.) generate the metadata files and 3.) generate the catalogue records. Steps 1,2, and 3 are first iterative and successive in that errors and missing required data are remedied before moving to each subsequent step. Our renamed images are burned to DVD-ROM and shipped to AMICO. The data files are FTP'd to AMICO.
FASF	NA	Gather a set of records which we can now send based on new licensing agreements with rights organizations. Search for recently photographed works and compare these sets. Compare resulting set with previously submissions. Export records and attendant images. FTP or send cd's if submission is large.
LSM_	NA	Data was exported from the Louisiana State University Digital Library. These records were exported in a comma delimited text file and sent to Amico in excel.
BCM_	TMS	We're in the midst of our first attempt. Plan is to use Crystal report supplied by Gallery Systems, export data, edit extensively in Word, contribute using CMS. Will put TIFs onto CDs and send to AMICO.
BMFA	TMS	For the October submission we created a Crystal Report with the minimum number of fields (no media data) and exported the data to Excel where it was normalized. The Excel file was e-mailed to AMICO. For the March submission we wrote a Crystal Report that included all fields and exported the data to Excel where it was normalized. The Excel file was imported to SQL tables and then exported via another Crystal report. This report added AMICO tags, and the field and record delimiters. This report ran against the SQL tables much faster than it would have run against the entire database. This data was exported into a Word document as required by AMICO. (Special attention was paid to truncation when data went into Excel.) The Word document was e-mailed to AMICO for verification. Images were copied from the media folder using a customized tool; in Photoshop they were converted from jpeg to tiff files. They were put on 3 CDs and sent to AMICO by surface mail.
DIA_	TMS	(PC) NT4 TMS Export via Crystal Reports, (Mac) to Filemaker - edit data - export to tab delimited file - open in BBEDIT - convert to DOS & ASCII. Image metadata created in Portfolio (Mac) - imported into FM and combined with object data for export.
DMA_	TMS	The collections database staff person used Crystal Reports (I believe) to customize an export that is delivered to the project manager as an Excel spreadsheet.

5. Tentative Committee Meeting Agendas

GEH_	TMS	We are mid migration from a legacy VMS/ADABAS system into Gallery Systems TMS. Will be using TMS tools.
JPGM	TMS	Select records to export, cross db query using SQL ArtAccess db and TMS and to eliminate previous records exported to AMICO. Brutally modify Seagate/ Crystal AMICO export report. SQL Query for image locations and list of objectIDs so Media specialist can batch process images for export.
MCAS	TMS	Our AMICO Data Export Process includes a Crystal Report working in the Museum System version 9.15
MIA_	TMS	In the last year we have moved from a Filemaker system to TMS. We will be dependent upon TMS's export process from this point on.
MMA_	TMS	Initially, we ran the AMICO export from TMS to send out the records, but this proved to be very labor intensive given the state of our records. For the last two years we have written our own Crystal Reports that have been run against one-off spreadsheets or databases with approved, edited content. We are held back from using any system created by Gallery Systems, because of the idiosyncratic use of our 20+ databases.
PMA_	TMS	Crystal report is run to produce export file. File is spot checked manually. Images are named and burned to cd as a manual process.
SAAM	TMS	Identify records to contribute. Must have a digital image, clear copyright, and be catalogued. Adapt Gallery Systems Crystal Report. Download to text and edit the data. Upload to TMS.
TMAA	TMS	Having only just performed one export, with substantial support from persons at Gallery Systems and AMICO, the export process here is fairly primitive. Basically it involved obtaining a script and report from Dmitry at Gallery Systems, then working with him to tweak the report (he used remote access to get on my workstation and change what needed to be changed). Then I ran the report and forwarded the flawed results to Adam at AMICO. He then went over the report and found the flaws and inconsistencies, which I assisted him in cleaning up. I burned the JPEG images that we have on file onto CDs as well as emailed the JPEG files.
WMAA	TMS	We use a Gallery Systems created AMICO export report; we use text files to upload; we burn CD's with images and mail







Which aspects of the AMICO Export pose the greatest challenges and why?

- 1) Poor exporting capabilities of Argus
- 2) We did not encounter too many difficulties during the export. The only real stumbling block was that in our CMS we only retain the cited (ULAN-style) name, and so had to work out a script to format a label-style artist name, which initially caused a few problems.
- 3) Exporting data out of Collection management system - little support from vendor. Reporting software is complex, hard to use, and won't export well.
- 4) Length of time to correct data and create export. With other tasks to be completed at museum, rarely do we have time to focus on AMICO.
- 5) Selecting objects and reviewing data
- 6) Editing AMICO-formatted text before submission. Producing image files with proper naming, orientation; needing to deal with CDs rather than online permanent storage - No RAID system yet. Coordinating bifurcated text and image contributions so they match. (We hope to add AMICO-based image metadata fields to our collection database before next year's submission that can be incorporated into our text submission; we have yet to supply that information.)
- 7) Additional detailed metadata we don't normally track in EmbARK like multi-media info.
- 8) Gathering photography and records that have been approved by Curatorial and Editorial pose the greatest challenge.
- 9) We do not have an electronic collections or image management system capable of exporting to AMICO.
- 10) Process is clumsy and not well enough defined or systematized for anyone to perform except Dowden.
- 11) A lot of data needs to be massaged into AMICO format. Once data is in excel, creating measurement fields, MEG, MED, MDV
- 12) The standardized list do not always match our categories (Example : you 'Drawings and Watercolors' we use 'Unique Works on Paper') thus we have to systematically replace our standard by yours for any field that is validated against a special list of terms.
 - 2) You cannot submit part of a record. To make a change or add more info you have to submit the full record again or use the contribution management system - one record at a time.
- 13) Exporting is pretty easy - it's dealing with the correction of data once it's exported to AMICO.
- 14) The data on artworks changes and we do not want to make corrections in 2 different databases. So, the challenge is how to get it to happen in an automated way.

Which aspects of the AMICO Export pose the greatest challenges and why? (cont.)

- 15) Time, also our data base is in French. It is difficult to send data in English
- 16) Having DG images ready for the contribution
- 17) Finding data from in-house database/s where there is no direct match with AMICO field criteria. A result of no universal deployment of a comprehensive core data standard.
- 18) Communication throughout the year between I.T. and the Photography and Digital Imaging services as the latter prepares the next year's submission based on available photography. This has revealed a lack of a system to prevent resubmission of objects from a previous AMICO submission as the loop is not closed. (i.e. the submitted results are not archived in the MS Access database that P & D.I. uses.)
- 19) The first challenge is continuing the imaging effort, which produces the digital resource. The challenge is not how to do it, but the funds for art handler and photographer salaries. The second challenge is improvement of our records which should first involve conversion of important paper based information to our collection database. Secondly, it should involve application of curatorial energy, yielding short descriptive catalog entries for [most] important works [first] including improved artist, date, size, and regional information. Again, we could use the infusion of funds for this important activity. Perhaps AMICO could serve as a conduit for grant submissions and funds distribution dedicated to its growing library of world art resources.
- 20) Naming convention
- 21) Will be better able to answer this after we've contributed successfully.
- 22) Submitting large numbers of records is very time consuming. Submitting records with multiple artists names is too complicated with the process we use. Burning DVDs for large numbers of records is very time consuming; sending multiple images for one object record is troublesome.
- 23) Cleaning up the data
- 24) Creating the list; clearing the rights; compiling curatorial input; editing text - all time consuming and on top of normal work load; not a part of the daily work expectations of any department in particular.
- 25) Writing TIFFs to CD. Slow burns.
- 26) Selecting the record set is complicated in our version of TMS because 'not equal to' function in Query doesn't work. The Seagate report for export must be extensively modified, because obviously not all TMS clients use TMS the same way. It's a complicated report and very slow 4 or 5 minutes per record. CLOB fields cannot be included in subreports and thus were not included in our 2002 export even though the information is in TMS.
- 27) Lack of robust TMS export
- 28) The greatest difficulties in creating AMICO exports at our institution, are the lack of a complete cycle for the creation, editing, and storage of information surrounding the collection and the inconsistent use of fields within our databases.
- 29) For the whole process, the greatest challenge is to get the curators to proofread their records. But they are getting used to this new annual task. Technically, the greatest challenge was the creation of our own Crystal Report that produced all the required fields formatted properly. Last year we tried to adapt the Gallery Systems report and it never worked properly. Now we have a solid report that we can enhance and adapt as desired.
- 30) The process has never gotten any simpler or speedier. I want to contribute to more data fields, but it is so time consuming to contribute the amount I do send, I can't afford to send more. As we change versions and builds in TMS, the export needs modifications and it would be helpful to have a stable export mechanism. Then I might be able to spend time adding another type of data each year.
- 31) Technical aspect. We have extensive information in our Museum Systems program, but do not have anyone in house with any extensive knowledge of exporting data. Also don't have anyone on staff who is very experienced with digital imaging
- 32) Time frame for submission

Do you have any suggestions for making the AMICO export process easier?

- 1) AMICOLite format is helpful to us for exporting. Would like to see an expansion of fields beyond the basic required fields.
- 2) AMICO needs to work with software companies to create predefined exports.
- 3) rolling contributions throughout the year
- 4) Not at the moment that you can help with.
- 5) We have streamlined it a lot so I'm not sure what else we could do.
Additional note to #25: we document all AMICO files sent on paper.
#23: depends on the object
- 6) It would be a great help if you could submit parts of records instead of having to re-submit whole records. For Example: Say you have 100 records that you previously submitted. Say that in one year those 100 records got new bibliographies or new exhibition histories which you wish to add to AMICO. In order to add that data to AMICO using the current submissions process you have to re-submit the whole record (i.e. all the core data fields and the extra fields.) Since every record has a unique identifier, namely the AID line, it would be nice if you could just submit the AID line and whatever other lines you wish to add or change (i.e. the OEI or RDG/RDR/RDD group.) Of course you can just edit the record in the Contribution Management System by hand - but if you are dealing with 100's of records that does not become practical.
- 7) The actual mechanics are easy at our end. Larger submissions have been a problem because of ftp issues. Improvement here would help. However, the use of inexpensive media and the mail is a pretty easy alternative.
- 8) Make it easier to update individual fields for all records without resubmitting full data records. Make it easier to update images (replace black and white images with color images, for instance), without requiring the resubmission of entire data records. Allow the submission of Excel files rather than word files.
- 9) Share benefits and stats on use with all member institutions - focus the benefits to the use of the member's records so that other staff can buy into the benefits of membership.
- 10) XML tags might make it easier.
- 11) Work with Gallery systems to finalize export with a customizable interface to remap fields which may be utilized differently by different institutions
- 12) I can't think of anything much. They present a list of required fields, they help you test your export, they tell you what needs fixing. Perhaps if they could evaluate the entire export before sending off requests for changes, that would help. I had to resend about four times.
- 13) If there were a way to get a seamless report to run off of Museum Systems, the export process would be a snap for us and any others who have their collection extensively documented in TMS.
- 14) AMICO and Gallery Systems do not appear to be communicating regarding changes in field tags in order that GS can update the export report for clients.

*Please review full results, including comments and "other" responses at:
<http://members.amico.org/docs/amco.qsrslts.mts.030429.pdf>*



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Users Committee Tentative Agenda

Bring your suggestions for additional items to the meeting, or send a message to amico.users@update.amico.org

1. Follow up on the Users Session at the Members Meeting on Thursday, May 8, 2003
2. AMICO Library use Statistics
Attachments:
 - Chart – Average Searches per Subscriber – March 2003
 - 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
3. Integrating Members Educational Materials with The AMICO Library
4. Ways of Connecting with AMICO Library Users
Report of Users Groups at CAA, ARLIS, and VRA
- summary of findings
5. Using The AMICO Library in Member Museums

Additions:

** Also see joint Technical/Editorial/Users Committee Agenda*



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AMICO Library Users Meeting

College Arts Association

Friday, February 22, 2003 12:30 to 2:00 p.m.

College Art Association Conference, New York

Present: Kirk Alexander, Princeton University; Susan Altman, Middlesex Community College; Kay Arthur, James Madison University; Gerald Clark; Nancy Harm, Luna Imaging; Ben Kessler, University of Chicago; Joy Kestenbaum, Purchase College, SUNY; Elisa Lanzi, Smith College; Sarah Legins, Clemson University; Amy Lucker, Harvard University; Kathy Martinez, Harvard University; Michael May, University of Alberta; Morgan Paine, Florida Gulf Coast Community; Susan Taylor, Research Libraries Group; Carol Terry, Rhode Island School of Design; Esther Thyssen, Sage Colleges.

AMICO Staff: Jennifer Trant, Executive Director; David Bearman, Director of Strategy and Research; Scott Sayre, Director of Member Services; Kris Wetterlund, Chair/User Services

Welcome

Kris Wetterlund welcomed the group and introduced herself as new AMICO User Services Staff. Kris's background is working in art museum settings to help K-12 teachers use technology in their classrooms. She mentioned that she was looking forward in building on this experience to create services that would help university and college faculty use technology in the form of The AMICO Library in their classrooms.

Introductions

The meeting began with a round table discussion of how The AMICO Library is currently being used by those attending the meeting. Kris asked what could be offered to support use of AMICO in the form of User Services.

Kay Arthur (James Madison) shared with the group the discoveries she has made teaching Gothic Architecture with early photographic resources from The George Eastman House in The AMICO Library. Comparing the 19th century photographs with present day ones allowed her to show the evolutions of buildings and the impact of restoration. Using The AMICO Library, Kay said, "I discover things I would never have found" using traditional sources. The group agreed that one of the most exciting things about The AMICO Library is the unexpected images found by instructors and students.

Kay felt that the breadth of material available in The AMICO Library was also helpful in other contexts. Problematic works provided good examples for discussion in upper-level seminars. Students are also able to find little known works of art that might have a topical or local resonance for them, because, for example, they are in the student's hometown. "Suddenly," she said "snap, you've got their attention" because it relates to something they know already. The AMICO Library also provides a great source of "Unknown" works to use on exams. Kay also mentioned listing The AMICO Library as a resource for student research projects.

Susan Altman, (Middlesex Community College) uses The AMICO Library as a source in a research project in her Renaissance and Modern introductory class. The group is assigned a research project that results in the creation of an 'exhibition' and its accompanying catalog. The students use the digital images from The AMICO Library as they design their exhibition. They have access to many more works than they might otherwise have had, and now, with access from home, another barrier to their creative use of the content is lifted.

5. Tentative Committee Meeting Agendas

Kirk Alexander (Princeton) mentioned that The AMICO Library was being used in History and Media Studies as well as in Art History.

Elisa Lanzi (Smith) reported strong interest at Smith College, and cited in particular a student paper on “Art and Death” that wouldn’t have been possible – or would have been a lot more difficult – without The AMICO Library.

Joy Kestenbaum (Purchase) reported that she had been teaching a course in Art Librarianship at CUNY Queens Graduate School of Library and Information Science where she had use The AMICO Library as a key resource for the electronic component.

Local vs. Network Use of The AMICO Library

A discussion was held about teaching with The AMICO Library live on the Internet versus downloading images into a presentation platform. The group recommended downloading those images used in class as an overall strategy

Several in attendance – including Ben Kessler (University of Chicago), Kirk Alexander and a number of MDID users have their own software in place to allow instructors to present images in university-designed interfaces.

Amy Luker (Harvard) explained that Harvard is exploring this option because they wanted to provide their users with a single view of images resources available, rather than require them to consult many different resources This cross-searching is a critical utility. While IT staff at some institutions can clear an access path to enable live access, most agreed that using presentation interfaces that were not live was the least risky way to go. In general it was agreed that more user management tools, such as those that allowed instructors to “take away” presentations, were desirable, whether they were provided by AMICO Distributors or by software designed by universities.

Susan Taylor of RLG reported that they plan to offer the AMICO Library via the interface used for RLG Cultural Materials when the next edition of the AMICO Library is made available, and hope to support cross-searching of the two collections at sometime in the future. Nancy Harm noted that with the Luna Insight platform offered by Cartography Associates it was possible to search multiple collections. Users present were interested in knowing more about the various features offered by different Distributors. Scott Sayre reported on a study that has begun at AMICO and that we hope will tell us more in the future about the functions required by users of networked cultural resources.

Integration of works from The AMICO Library into local systems is still a challenge. Kirk Alexander requested, for example, that the JPG header fields be used by Distributors to carry the data about the work of art depicted (so that the image always came with its cataloguing). Others felt that easy ways to integrate network-accessible content into courseware environments like Blackboard or WebCT were becoming more important.

Others mentioned the problem of having to re-size images to fit local needs. For example, the MDID sizes and the pre-sampled sizes in the RLG distribution are not identical. It was agreed, however, that this was a moving target and that expectations are rising with technological capabilities. Users with data in their local systems were reminded that The AMICO Library is a dynamic resource, and that the data in it changes and is updated, both with new works every year and with updates (often weekly). If data is loaded into a local system, provision needs to be made for managing these changes in information.

Development of The AMICO Library

Several attendees questioned future additions to The AMICO Library, and had specific requests for material they needed to teach or to fulfill faculty requirements. Everyone was encouraged to use the “Suggest a Work” form on the AMICO Web site to communicate these needs to AMICO Members. Ben Kessler requested that the “Suggest a Work” form on the AMICO Web site be simplified, so that he didn’t have to always fill in his contact information every time. (A quick fix for this suggested: allowing his browser to auto-complete that part of the form for him.) In commenting on the development of The

AMICO Library, he offered the metaphor of AMICO as a grocery store. The grocery store may or may not have all the ingredients you require, “but you still have to go home and cook,” inferring that it is the universities job to assemble all of the ingredients for successful teaching, and the job of the instructor becomes creating meaning for students from those ingredients.

Kay Arthur recommended Archeological museums, and several in the group expressed the desire to see more European museums added as AMICO Members. The National Gallery (Washington DC) was identified as a most desired American addition. Attendees wondered what factors stood in the way of a museum joining AMICO. Jennifer Trant and David Bearman (AMICO) explained the nature of AMICO Membership, with much depending on a museum’s ability to appreciate the demand from universities who use their material. If users of AMICO share the ways in which they use the Library and ways they want to use it, museums would better understand their need to become involved in AMICO to address user requirements. Amy Lucker formerly of the Museum of Fine Arts Boston, outlined the large investment of time and capital that a museum must take on in order to digitize its material. Many museums – like many universities – are not yet ready to take on projects of this scope, but they will be in the future.

Jennifer Trant encouraged all those present to communicate with their colleagues at museums that they would like to have become AMICO Members. Knowing that users see a difference between having something on the Web and in The AMICO Library, and that they want museums to participate, can help make the case.

Training

The group was asked if any present had training programs for faculty. Elise Lanzi reported that their Visual Resources Staff has become more and more of a training resource and that they have developed a training program. Elisa observed that often awareness is as big an issue as training, and thanked AMICO for the *AMICO Update* newsletter summarizing what we’re about in bite-sized bits. (Anyone interested in adding faculty names to the mailing list or who would like additional copies should contact Kris at userservices@amico.org.)

At Princeton, students serve as trainers, and work with instructors in their own classroom one on one. The model of a group of instructors attending training sessions together in a classroom hasn’t worked at Princeton. Harvard has begun to realize that faculty want technical support from the Library, and while they haven’t provided it in the past they are going to develop programs in this area soon. Ben Kessler stressed the importance of campus-wide support for teaching with technology, and encouraged everyone to find out what was available outside their department and take advantage of it.

At Clemson, where Visual Resources is part of the Library, training is coordinated with other needs across the campus. Michael May (University of Alberta) reported that they are finding that training hasn’t been a major impediment to use. Indeed, students there are raising the expectations in the department. Having had a course in Canadian Art History taught digitally, students expect the same access to other materials.

Recognizing Innovative Use

AMICO would like to recognize the investment made by faculty as they develop strategies for teaching with technology. It is also important to communicate the successes people have had with integrating new methods into their pedagogy. We’d like to offer an award for innovative use of The AMICO Library by instructors in their curriculum at subscribing institutions. Our current concept is to provide CAA Conference Registration for one instructor for next year’s conference.

The group recommended that those who had been part of AMICO since its inception serve on a jury, as well as a museum representative. The group also recommended that award submissions be presented in a panel on innovative use of technology in the classroom at next year’s conference, so that all AMICO users could benefit from examples of innovative use of the Library. We hope that CAA will be involved in sponsoring and crafting the award and it will be announced in CAA publications as well as the AMICO Users Listserv and the AMICO Web site (<http://www.amico.org>)

Ongoing Feedback

AMICO staff present thanked everyone for finding time in their busy CAA schedule to share their experiences with The AMICO Library. Kris promised to share what she'd learned with AMICO Members and said we're looking forward to further conversations. Kris encouraged anyone with ideas about how AMICO can facilitate use of The AMICO Library to contact her at userservices@amico.org.



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AMICO Library Users Meeting

Art Libraries Society

Tuesday, March 25, 2003 8:00 to 9:30 a.m.

Art Libraries Society of North America

Present: Debby Aframe, Worcester Art Museum; Paula Baxter, New York Public Library; Joan Beaudoin, Bryn Mawr College; Adeane Bregman, Boston College; Suzanne Degler, Minneapolis College of Art and Design; Paul Dobbs, Massachusetts College of Art; Paula Epstein, Columbia College Chicago; Ricky Erway, Research Libraries Group; Paul Glassman, New York School of Interior Design; Christine Hennessey, Smithsonian American Art Museum; Susanne Javorski, Wesleyan University; Kathleen List, Ringling School of Art and Design; Sue Maberry, Otis College of Art and Design; Dennis McGuire, Columbia College Chicago; Inge Reist, Frick Collection and Library; Carol Rusk, Whitney Museum of American Art; Marilyn Russell, Institute of American Indian Arts; Susana Tejada, Albright-Knox Art Gallery; Carol Terry, Rhode Island School of Design; Deborah Vincelli, Metropolitan Museum of Art;

Chair/AMICO Staff: Kris Wetterlund, User Services

Welcome

Kris Wetterlund introduced herself as new AMICO User Services Staff. Kris has worked in art museum settings to help K-12 teachers use technology in their classrooms. She said that she was looking forward to building on this experience to create services that would help university and college faculty use The AMICO Library in their classrooms.

Introductions

The meeting began with round table introductions; each attendee explained how The AMICO Library is currently being used at their institutions. Kris asked what user services could be offered to support the group's use of The AMICO Library.

Local vs. Network Use of The AMICO Library

Sue Maberry (Otis College) explained that Otis College has implemented a strategic plan to switch from slides to using MDID. Otis can't find images to move into their system fast enough. There was some question about the size of images at full resolution offered by H.W. Wilson. Otis College requires a minimum resolution of 1000 x 1200 dpi for their system. RLG AMICO subscribers who have signed the long license can request images at the highest resolution available. The next release of The AMICO Library from RLG will be a new interface that will provide real time delivery of highest resolution JPEG images with metadata.

Development of The AMICO Library

Meeting attendees wondered about future additions to The AMICO Library, and had specific requests for material they needed to teach or to fulfill faculty requirements. Several in the group expressed the desire to see more European museums added as AMICO Members. European members pose different challenges for AMICO, particularly where rights issues are concerned. Each country has its own set of laws and standards that must be navigated. However several discussions are underway and AMICO staff remains hard at work on bringing European members on board. Several art museum representatives explained the difficulties and expense museums face in digitizing images to contribute to The AMICO Library.

Museum curators and art history faculty need comprehensive resources, and many find The AMICO Library doesn't currently serve the need to have everything in one place. Dennis McGuire (Columbia College Chicago) said that The AMICO Library is being used at his institution for theme-based courses that assign students the job of organizing images around one topic, such as Impressionism.

Searching The AMICO Library

Paul Glassman (New York School of Interior Design) requested standard indexing such as IBM's Query by Image Content to allow students in fine arts and studio arts courses to search The AMICO Library based on design queries. Paul cited research on standards for visual searching, including projects at Birbeck College, University of London and the work of Abby Goodrum, formerly at Drexel and now at Syracuse.

Bibliographies and biographies were mentioned as valuable resources to be included in The AMICO Library, and the ability to search these kinds of resources was emphasized by many users. It was also suggested that implementing the VRA Core Categories would enhance search flexibility. Genre and style categories used in art history textbooks included in the metadata would also be of use.

Distributing The AMICO Library

Many in attendance were interested in the differences between distributors of The AMICO Library. Current distributors include RLG, H.W. Wilson, Cartography Associates, VTLS; and OhioLINK and the University of Michigan, distributors serving consortia users in those states. Kris described a paper given at Museums and the Web 2003 that outlines the different features and functions offered by each distributor. The paper, "Addressing Multiple Audiences with Multiple Interfaces to The AMICO Library™," can be found on the AMICO Web site at <http://www.amico.org/docs.html>

Recognizing Innovative Use

Kris announced that AMICO would like to recognize the successes people have had with integrating new technologies into their college programs by offering an award of one ARLIS Conference Registration fee for next year's conference to an individual who demonstrates innovative use of The AMICO Library at a subscribing institution.

Kris asked the group for feedback on the idea, including how innovative use should be judged. Meeting attendees recommended that a jury be formed that includes museum educators, studio arts faculty, librarians and art history faculty. Also important was representation on the jury of minority group members.

Many recommended that innovative marketing of The AMICO Library on subscribing campuses be included in award considerations. Training or tutorials, and examples of integrating The AMICO Library into a larger system and using The AMICO Library with other systems in an innovative way might also be included.

Presentation of the awards at next year's ARLIS conference was greeted with enthusiasm. Everyone seemed eager to learn from other examples of marketing, training and integration of The AMICO Library. While ARLIS requires session proposals months before the next conference, a presentation at the convocation, a poster session, or an exhibit booth presentation were all recommended for sharing examples of use of The AMICO Library.

Ongoing Feedback

Meeting attendees thanked AMICO for the users meeting, and several hoped it would be continued at next year's conference. Kris thanked everyone for sharing their experiences with The AMICO Library and promised to share what she'd learned with AMICO Members. Kris encouraged anyone with further ideas about how AMICO can facilitate use of The AMICO Library to contact her at userservices@amico.org.



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AMICO Library Users Meeting

Visual Resources Association Meeting

Houston, Texas,

April 9, 2003

In Attendance:

Chair, Jennifer Trant, AMICO

In Attendance: Kathe Hicks Albrecht, American University; Jennifer Faist, Art Center College of Design; Sheri Rosenzweig, Boston Architectural Center; Norine Duncan, Brown University; Janice Woo, California College of Arts and Crafts; Phyllis Pivorun, Clemson University; Mike Brugoni, Cleveland Museum of Art; Dustin Wees, Columbia University; Margaret Webster, Cornell University; Jacqueline Allen, Dallas Museum of Art; Brooke Cox, DePauw University; Amy Stidwill, Hillwood Museum & Gardens; Christina B. Updike, James Madison University; Heather Cleary, Otis College of Art & Design; Trudy Jacoby, Princeton; Gunter Weibel, Resch Libraries Group; Jolene M. de Verges, Smith College; Elisa Lanzi, Smith College; Corey Schultz, Stanford University; John Taormina, Duke University; Leigh Gates, The Art Institute of Chicago; Jeannine Keefer, The University of the Arts; Ben Kessler, University of Chicago; Jane Darcovich, University of Illinois - Urbana Champaign; Jane Goldberg, University of Illinois - Urbana Champaign; Wendy Holden, University of Michigan; Terry Kirby, University of Michigan; Susan Jane Williams, Yale University.

Review of Agenda

The meeting began with a welcome from Jennifer Trant, Executive Director of AMICO. She thanked everyone for coming and relayed AMICO's hopes that regular meetings of AMICO Library Users will take place to ensure sharing of experiences among Users and a channel of feedback to AMICO. Trant noted that User meetings had already taken place this year at the College Art Association meeting in New York, and at the ARLIS-NA meeting in Baltimore.

Trant reminded people that as well as the User Group meetings, there are other means of communication AMICO and Users: the AMICO University Users List (amico.u@update.amico.org), direct email to feedback@amico.org and the comments or feedback buttons available in various distributors' applications. She also noted the Suggest A Work form, on the AMICO Public Web site, which was tailored specifically for requests for works of art to be added to The AMICO Library.

Introductions

All present introduced themselves, and noted their positions within their organizations. This was of interest, as many different people are involved in making the decision to acquire The AMICO Library for a campus and in supporting its users. It's helpful for users to know who else has a role like theirs, and for AMICO to know how to target support materials.

Use of The AMICO Library

Trant then opened the floor for general discussion, asking those present to relay where and how they and others in their institution are using The AMICO Library. She also asked if there were things that AMICO could do, or products that AMICO could create, that would facilitate use of The AMICO Library. Trant reminded the group that The AMICO Library content was available through a number of different distributors with distinct interfaces, so some of the features or functions mentioned might not seem familiar. Three Distributors of The AMICO Library (Cartography Associates through Luna Insight, H.W. Wilson, and RLG) will be present in the VRA exhibit hall, for users who want to take a look at other interfaces. Free trials are also available. To request one, please complete the form on the AMICO Website at <http://www.amico.org/trial.html>.)

Wendy Holden, curator of Visual Resources Collections in the Department of the History of Art at the University of Michigan began the discussion by noting that U of M had The AMICO Library available through their local Digital Library Service, so that it was accessible across campus, and was cross-searchable with all other on campus digital image resources available. She felt that The AMICO Library was used primarily by students, and that faculty use was not high. Perhaps more could be done to build 'name recognition'. She was also exploring ways to incorporate information about AMICO Library content in to her local VR system, as another way of making it more immediately accessible to the Art History user community.

Susan Jane Williams of Yale empathized with this problem and wondered what strategies were being employed at Michigan to address the problem of collating information about works accessible in multiple sources. Wendy replied that at this point their exploration was still theoretical, and that they hadn't actually begun moving materials.

John Taorima, Director of Visual Resources in the Department of Art & Art History at Duke University, noted that he was in the process of introducing both The AMICO Library and Luna Insight to faculty at his institution. While his faculty were also in the state of not knowing too much about AMICO he felt that it was his role to offer information sessions and to make them aware of the tools and resources at their disposal.

Susan Jane Williams asked what kinds of statistics were available reporting on the use of The AMICO Library. Jennifer Trant explained that all Distributors, as part of their contract with AMICO agree to provide User Statistics following the guidelines established by the International Consortium of Library Consortia (ICOLC). However, not all Distributors have this function up and running completely (Luna Insight, the platform in use at Yale, lags in this area.) Other Distributors, such as RLG, provide online access to statistics about the number of sessions, number of images retrieved, and number and type of searches. Users interested in this specification, can find it as part of the Distributor's Specification, available from www.amico.org. It is important for users to contact their Distributors and ask for statistics if they are not receiving the information they need about resource use.

Jane Darcovich of the University of Illinois, Chicago, noted that they had been RLG subscribers but had recently switched to the Luna Insight interface through Cartography Associates. She noted a widely-shared sentiment that faculty have difficulty rethinking their courses and investing the time necessary to use digital images. It seemed that the methods of digital teaching were still undefined. Comprehensiveness of a single resource is a problem; we're drawing images from many different places. In the classroom, it's often possible to use analog or digital images, in a single lecture, but not both. Often classrooms are not equipped for this kind of "multimedia". This makes conversion to digital a challenge.

Margaret Webster of Cornell University felt that because The AMICO Library was a resource that was held by the University Library and not the Visual Resources Collection, Art History Department faculty were not very well aware of it. The Visual Resources Collections in the departments have built up longer-term relationships with users. Cornell gets The AMICO Library through RLG, and she felt that the Eureka Interface was easy and quick to use, and great as a tool to harvest images for other uses. However, the fact that there was no presentation tool was a problem for faculty adoption in teaching. Cornell also has Insight on campus, and they have found the learning curve to literacy quite steep, and perhaps not necessary for some kinds of casual users. Margaret was beginning to feel that there were many different kinds of users with different requirements and felt that the experience of two interfaces to The AMICO Library, validated the concept of different interfaces (or at least different kinds of functionalities) for different users as a way to meet different needs.

Gunther Weibel, who has recently joined the Research Libraries Group, noted that RLG is now investigating ways to support some kind of presentation software or courseware-like environment as part of its distribution service. RLG has struck an advisory group (including Tina Updike of James Madison University) to help them think through how best to implement this kind of tool, that has also been requested in association with the Cultural Materials database RLG offers. The Cultural Materials interface has additional functionality to the original Eureka interface (designed for the University Testbed in 1998!) RLG is now working towards the integration of The AMICO Library in the Cultural Materials environment.

Tina Updike, Visual Resource Specialist in the School of Art and Art History at James Madison University reported on their use of The AMICO Library in a local MDID implementation. JMU had initially loaded (selections from) the 1999 edition of The AMICO Library data, and images obtained on tape from RLG. However they hadn't loaded high-resolution images for works distributed since 1999, because the tape distribution was no longer available from RLG and the process of clicking through to the screen where image ordering was possible seemed too laborious. Tina introduces The AMICO Library to her faculty when she teaches them about MDID and has several quite active faculty users.

John Taorima interjected that he felt that it was this kind of activity that was the responsibility of VR curators, to be sure that their user community was aware of the resources available to them.

Heather Cleary, Visual Resources Librarian in the Library/Visual Resource Collection at Otis College of Art & Design, said that they had been exploring the possibility of switching their distributor to VTLS because of the capability of integrating The AMICO Library into their OPAC was an 'off the shelf' option with VTLS. Unfortunately, there were no VTLS users present, though others expressed interest in this way of ensuring people were aware of the resources of The AMICO Library.

Elisa Lanzi, Director of Image Collections at Smith College, relayed that at Smith they were using The AMICO Library with Insight from Cartography Associates. While it was great that Insight was supporting some cross-collection sharing, she felt that this it was necessary to bring some order to the chaos of large lists of groups and folders. (Helpfully Luna reported at their User group meeting held later the same day that this was coming in a future Insight release.) Elisa has been working with a faculty member at Smith to develop an online section of a Chinese Buddhist art survey course. The faculty member felt that there were places where the colour of the image in The AMICO Library was not correct (when compared to a slide available from the

University of Michigan), and also questioned the attribution of the work. (Unfortunately the Insight application does not have the “Feedback” function available in RLG for example, that would provide, an immediate way to send this comment back to the museum). Elisa hoped that a forum for faculty/curator interchange would develop where this kind of information could be exchanged.

Others in the room agreed that more mechanisms to encourage interchange between users of The AMICO Library and those involved in its creation would be a good thing. Ben Kessler, Director of the Visual Resources Collection in the Department of Art History at the University of Chicago, noted that he felt that there were some cases where the images from particular institutions were uniformly “too dark”. Jennifer Trant encouraged him to share this information with AMICO, so that it could be addressed, noting that many AMICO Members are regularly improving the quality of both their visual and textual documentation in The AMICO Library.

Kessler also reported on an exchange he had with an AMICO Member about the use of visible watermarking on some images; the University of Chicago felt that this interfered with the educational use of these particular reproductions. Ben asked if others had similar reactions. The group agreed that visible watermarking was not ideal, however there was also consensus that it was better to have a visibly watermarked image than none at all. Trant was asked if many AMICO images were watermarked. She replied that visible watermarking was now rarely used by AMICO Members, and that some early images that had visible watermarking had been replaced. There were, however, several AMICO Members using invisible embedded watermarks. So far no comments have been received about these watermarks interfering with image use. Watermarks are not really encouraged by AMICO. However, this is a topic for concern among AMICO Members, and is regularly discussed by the AMICO Technical Committee.

Two AMICO Members present at the Meeting, Jacqui Allen, Director of Libraries and Imaging Services at the Dallas Museum of Art, and Mike Brugnani Department Support Specialist of the Cleveland Museum of Art, offered their reactions to User concerns about content in the Library and the possibility of more user input. Jacqui Allen welcomed the input of specialists and encouraged users to contact AMICO Members if they feel that a work is not properly documented. She noted that the quality of available documentation at museums depends on the acquisition date and the availability of staff knowledgeable in a particular area to conduct research. She urged specialists to share their knowledge with their colleagues in museums.

Mike Brugnani of the Cleveland Museum of Art concurred. He encouraged people to send comments and corrections, as well as requests for new images, and noted that CMA was making 3-4 corrections per month to their documentation, based on user feedback

Several in the group wanted to stress that they felt that the availability of images in The AMICO Library was very good, and that they were pleased to have them. They felt it was important to note that having any image was better than not having one, and encouraged museums not to ‘hold back’ because of the perceived criticisms.

Improving use of The AMICO Library

Jennifer Trant asked the group for input into ways that we could improve the utility of The AMICO Library. Were there tools that AMICO could assist in developing, or things that we could do that would make the resource more accessible and useful?

5. Tentative Committee Meeting Agendas

Elisa Lanzi commented that ‘people love the notes’. These really helped users appreciate and understand the works, and made it possible to incorporate lesser known works in to their research and teaching.

Margaret Webster noted that often it was difficult to predict how images would be used, as instruction changing and images are being used in so many different ways. With different communities and requirements, came different needs for support. Campus-wide resources like The AMICO Library are a part of that change.

There was consensus that we need to work together to build awareness of The AMICO Library. Jennifer Trant reminded people of the materials available at AMICO for campus distribution, including brochures, posters, and the *AMICO Update* newsletter. Any of these materials can be requested by email to feedback@amico.org.

Visual Resource curators also offered to send lists of faculty in their department who might benefit from receiving AMICO Update directly. These will be added to AMICO’s mailing list. AMICO will follow-up with a request for faculty to be added to our mailing list.

The use of CAAH as a place for making announcements about The AMICO Library was encouraged, as this is a venue specifically for art history faculty. The College Art Association annual meeting was also suggested as a venue.

Sheri Rosenzweig Visual Resources Librarian at the Boston Architectural Center noted that she would like to see more materials that related to architecture, landscape and landscape design and industrial design in The AMICO Library. She found that her faculty had success assigning classroom exercises with particular works, but that it was sometimes difficult to find materials that they were interested in. Faculty at the BAC had been successful, however, in using The AMICO Library as the oasis for classroom exercises based on particular works.

Jennifer Trant responded that improving the accessibility of materials already in The AMICO Library was a priority for the Editorial Committee, and that she would put these problems to them, for consideration at their spring meeting. Particularly, as there is more interest in industrial and graphic design, we might need to look at terminology that separates it from “Prints” and “Decorative Arts and Utilitarian Objects” the two object types in use now. Trant mentioned the strong industrial design collection from the Minneapolis Institute of Arts. MIA collection of design.

Trant also noted that there are many historical photographs in The AMICO Library that could support the study of the history of architecture, but that these also are not well described to be searched by subject matter. Kay Arthur, a faculty member at James Madison University, was using 19th century photography as a source for medieval architecture, particularly with reference to 19th century ‘restoration’. (Arthur was present at the CAA User Group meeting.) Others concurred that the strong collections of Photographs (from George Eastman House, the Center for Contemporary Photography and others were tremendous resources. These works are often hard to find.

Architectural drawings were suggested as an area that could be developed in The AMICO Library™.

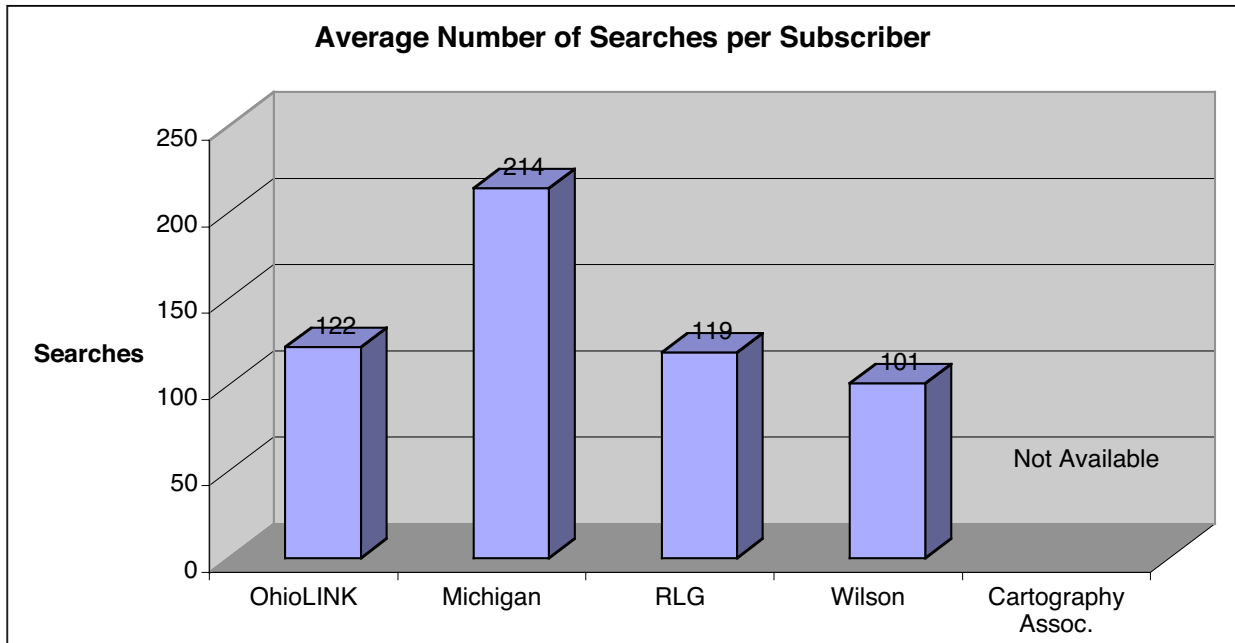
5. Tentative Committee Meeting Agendas

The meeting wrapped up with a comment from Jolene de Verges of Smith College. She relayed excitement about the number of works in The AMICO Library that were not on display, at the museums, and felt this was a real strength of The AMICO Library.

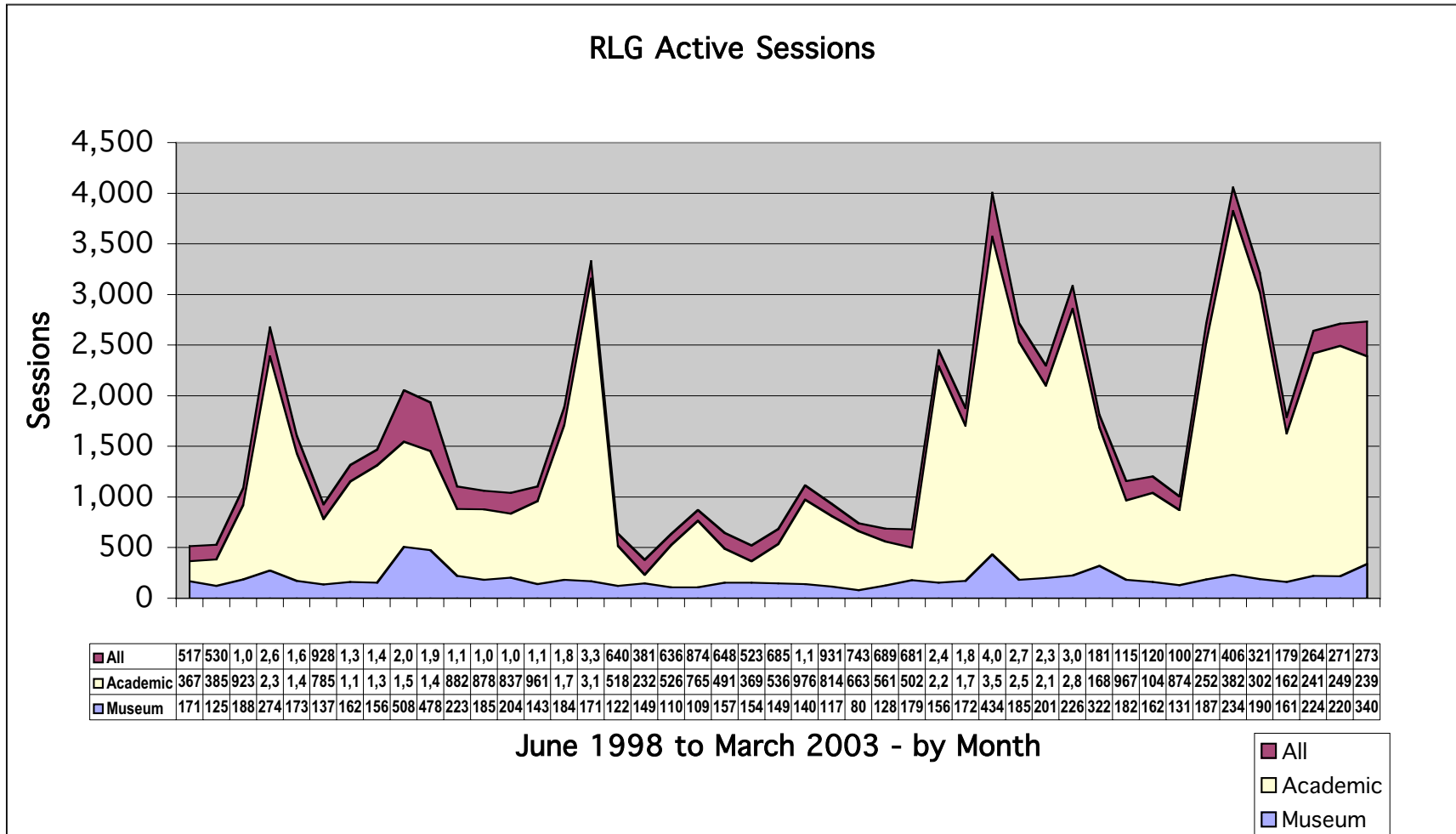
Jennifer Trant closed the meeting with thanks to all for their time and opinions. She encouraged follow-up comments to herself personally, or to feedback@amico.org.

User Committee

2. AMICO Library Use

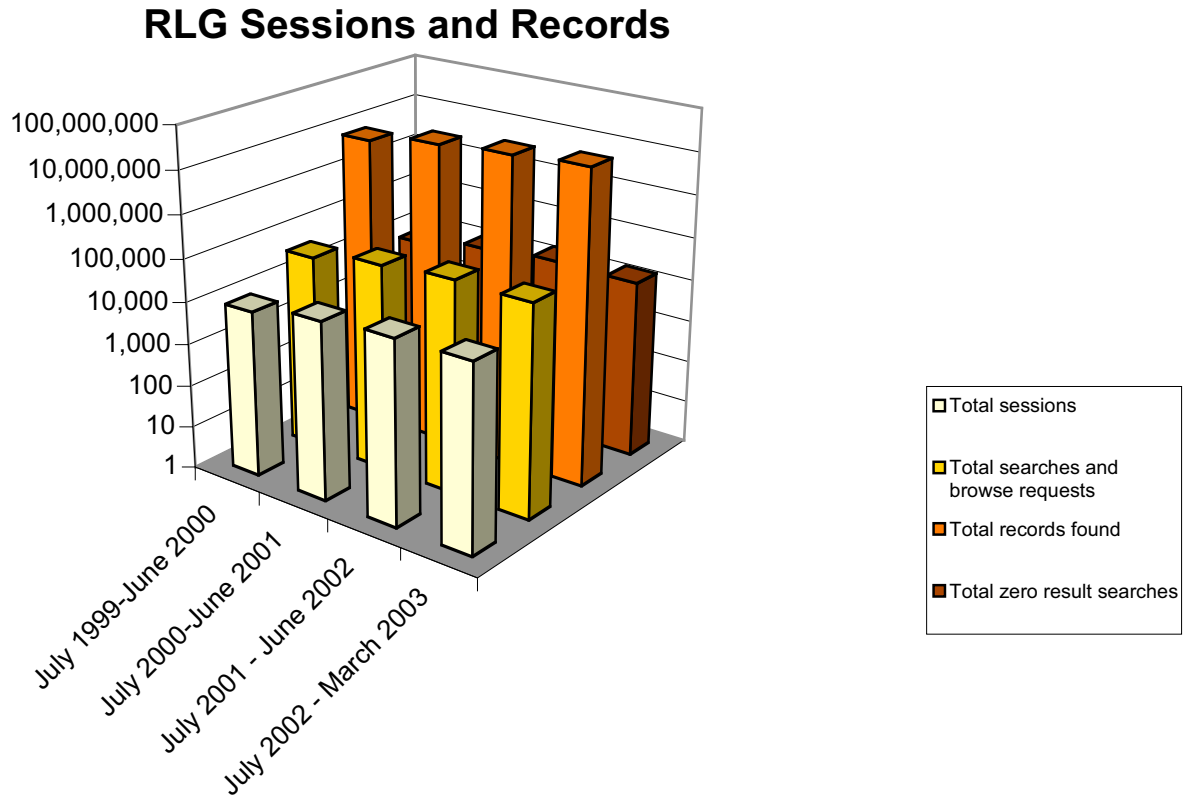


User Committee
2. AMICO Library Use



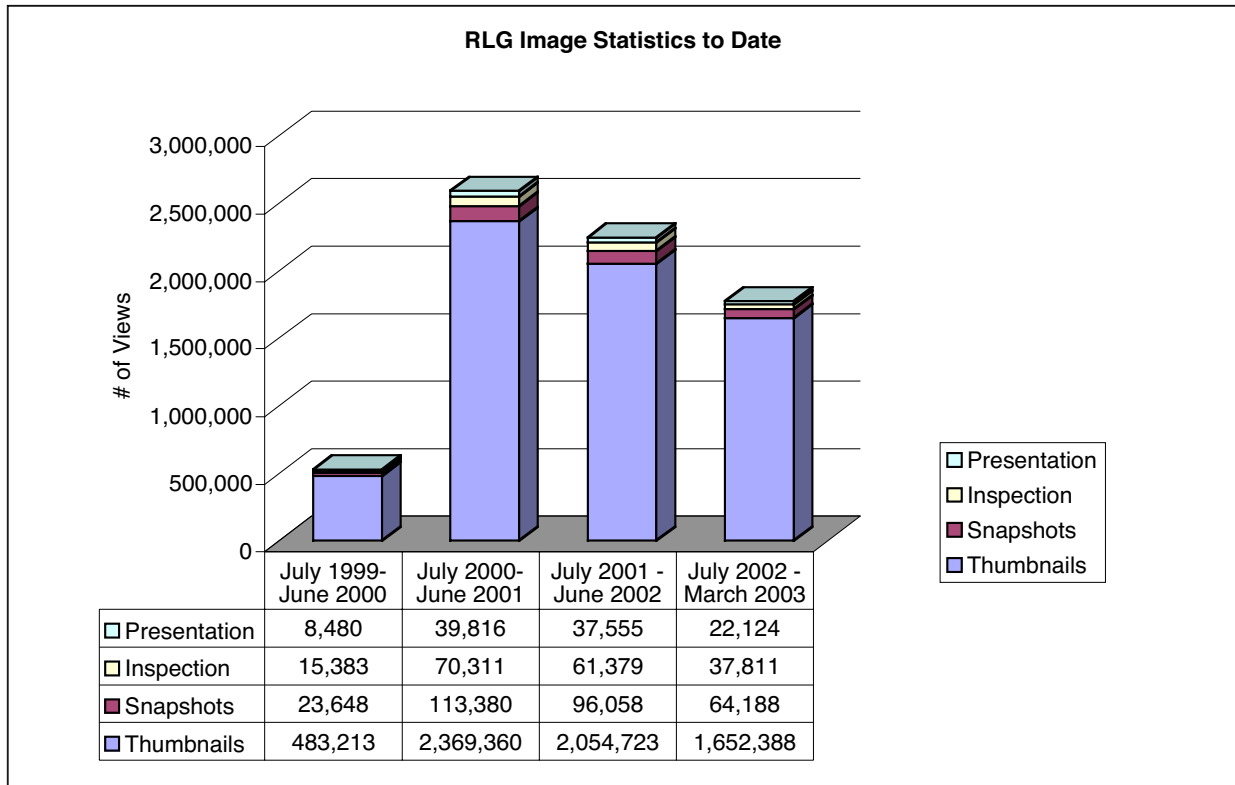
1999-2000 Cumulative Year (all users) = 8451
 2000-2001 Cumulative Year (all users) = 16,149
 2001-2002 Cumulative Year (all users) = 23,768

User Committee
2. AMICO Library Use



	July 1999-June 2000	July 2000-June 2001	July 2001 - June 2002	July 2002 - March 2003
Total sessions	8,451	16,149	21,945	23,072
Total searches and browse requests	40,541	76,196	102,324	95,726
Total records found	7,128,764	13,158,087	17,883,043	23,097,098
Total zero result searches	6,722	12,351	17,236	16,121

User Committee
2. AMICO Library Use



Number of Images Viewed, Divided by Subscription Year

Definitions:

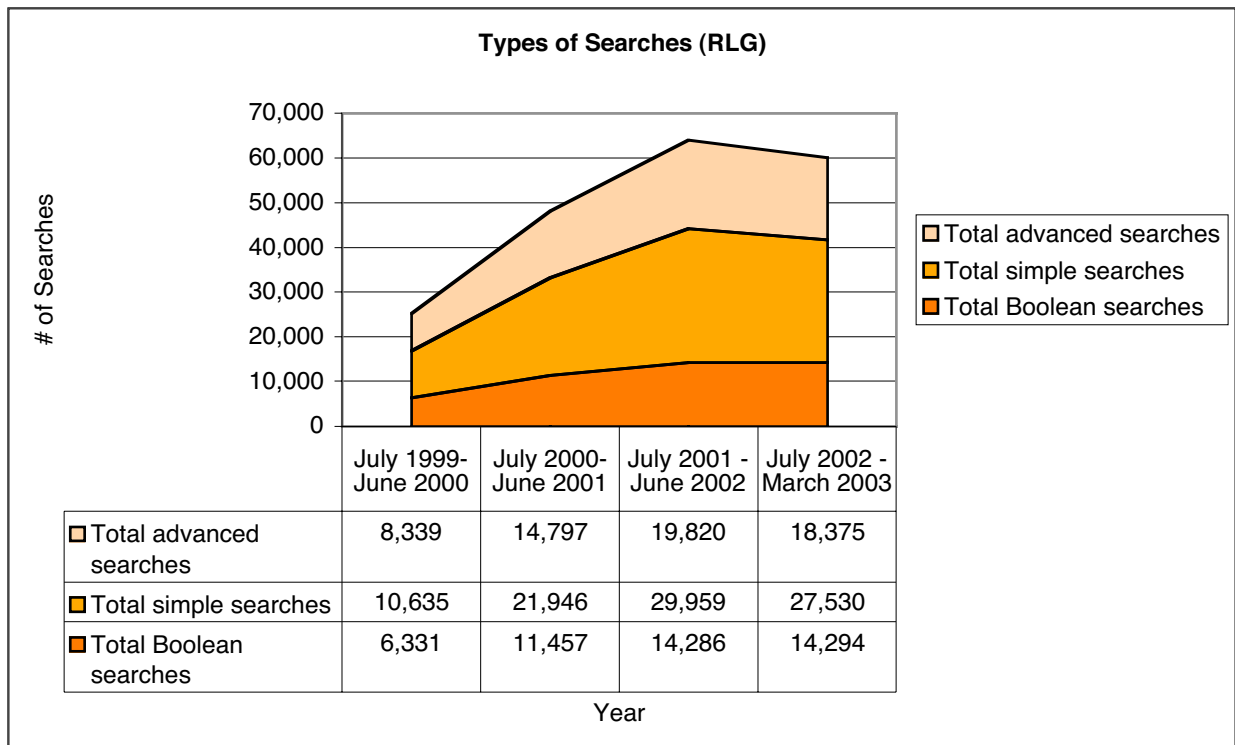
Thumbnail images (no larger than 128 x 128 pixels) appear on RLG Brief displays.

Snapshot images (no larger than 250 x 250 pixels) appear on RLG Full displays.

Inspection images (no larger than 640 x 480 pixels) appear by clicking on the Snapshot images.

Presentation images (no larger than 1024 x 768) are RLG's maximum image size, chosen from the Options menu.

User Committee
2. AMICO Library Use





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

Joint Editorial/Technical Committee Tentative Agenda

Additional items can be added.

1. Library Submissions/Workflow and Contribution Strategies

- A. Issues raised in the production of the 2003 AMICO Library
 - Field delimiters
 - White space
 - “Carriage returns” in data
 - Argus bar | record delimiters in data
 - Group/Tags, Group Fields and Field Order
- B. Export problems encountered (Members side)

2. Contribution Management System

- A. Contribution/validation process
 - Upload
 - Validate
- B. Online Editor
 - Adding tags
- C. Indexing Tools
 - Object Type (OTY)
 - Object Creation Date (OCG)

3. Workflow Enhancements

- A. What would be useful to improve the contribution process?

4. Additions:



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

Joint Users/Technical/Editorial Committee

Additional items can be added.

1. Users Needs for Access

Improving access to architecture, industrial and graphic design materials
Indexing Styles and Periods? Indexing of additional fields?
Object Type vs Classification Term (CLT)
Display Fields vs Indexing Fields
How fields are used in Distributor applications

2. AMICO Image and Multimedia Specification

Review of image and media submissions
Is the current Specification Adequate

3. Requests for Content

Suggest-A-Work
ARTstor Digitization Projects
Workflow implications

4. Additions: