

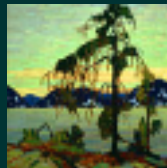
# Creating Cultural Content: AMICO's strategy for sustainability

Jennifer Trant, Executive Director  
Art Museum Image Consortium  
[www.amico.org](http://www.amico.org)

Nobel Symposium: virtual museums and public  
understanding of science and culture,  
Saltsjöbaden, May 27, 2002

## What is AMICO?

- independent, non-profit, consortium of institutions with collections of art
- Mission: enable educational use of museum multimedia



Tom Thomson,  
*The Jack Pine*, 1914,  
National Gallery of Canada,  
Ottawa, Ontario

*Life, Shrine Head*, 12th - 14th  
century, Minneapolis Institute of  
the Arts, Minneapolis, MN



## User Demand

- Teaching, learning and research across the curriculum

- Frustrations

- Quality
- Discovery
- Persistence
- Rights Clearance
- Redundancy
- Cost



*Museum content in non-museum context*

## Why AMICO?

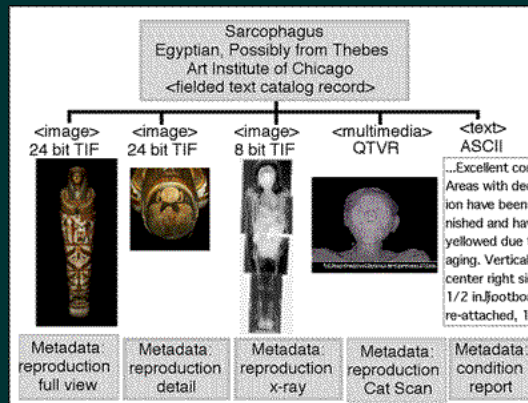
- **create persistent digital museum resource**
  - provide consistency and ease of access
  - encourage broad use of museum collections
  - administer educational licenses efficiently
- **facilitate interchange of experience and ideas**
  - technology and professional practices
- **link museum and user communities**

# AMICO's Challenges

- **Content**
  - What are we going to distribute?
- **Documentation**
  - How will it be described and presented?
- **Technology**
  - How do we digitize, and provide access to it?
- **Intellectual Property**
  - Do we have the rights?
- **Economics**
  - Can we pay for it?
  - Who pays for what?
- **Community Building**
  - Why would we collaborate?
  - Who wants it, and what will they do with it?

# The AMICO Library

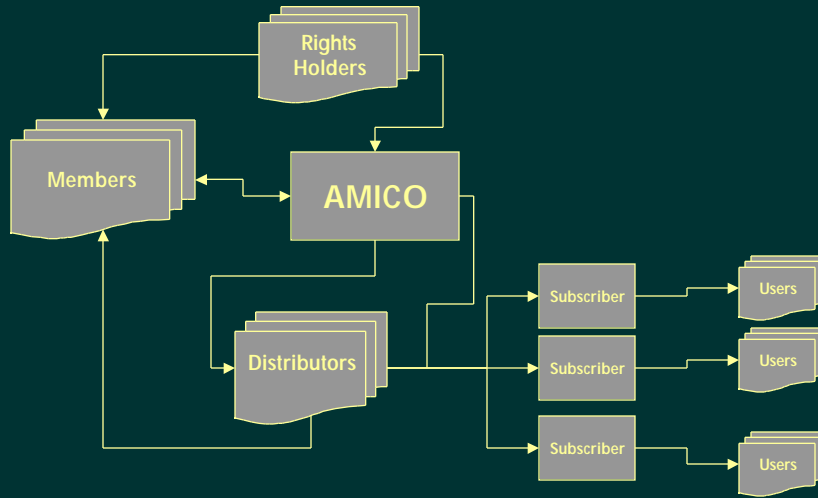
Compiled digital documentation of members collections:  
text, image and multimedia



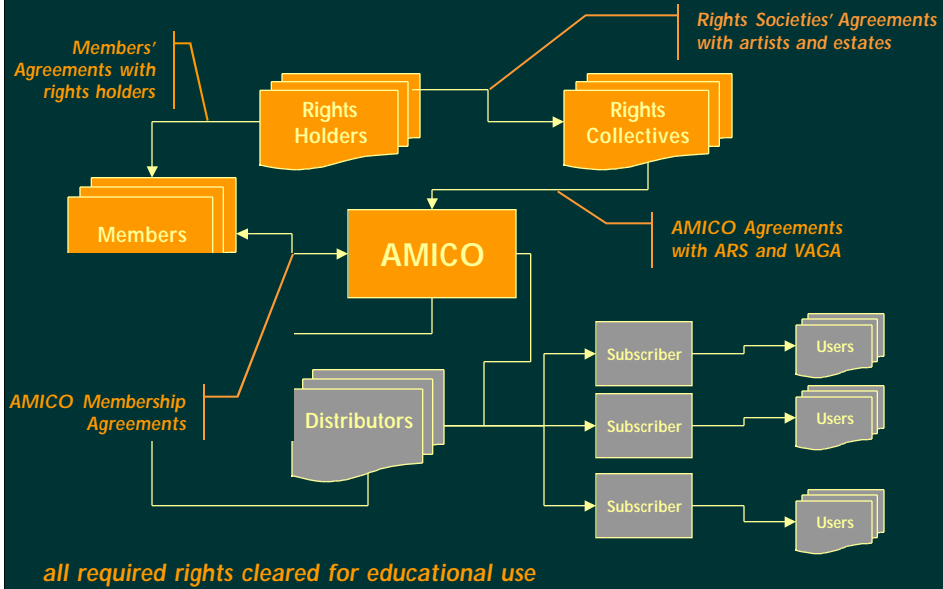
governed by  
AMICO Data  
Specification



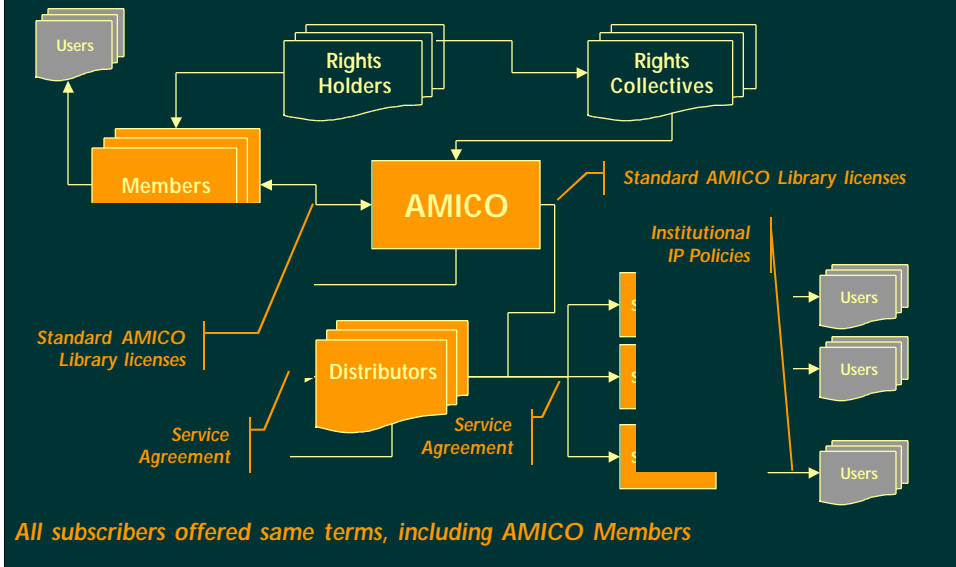
# Stakeholders



# Production Relationships



## Distribution Relationships



## After four years ...

- 36 members (USA, Canada and UK)
- 100,000 works of art
- 6 distributors
- > 3 million users at subscribing institutions

*Challenges: full internationalization and scaling*

Claes Oldenburg,  
Spoonbridge and Cherry,  
1985-1988,  
Walker Art Center,  
Minneapolis, Minnesota, USA



## Implications ...

- Collaboration enabled creation of new kind of resource
- Business plan and economic model adjusts to changing financial position
- Museum commitment essential as documentation increases and standards change over time

*Mickey Pallas, Harlem Globetrotters Baseball Players, 1949, Center for Creative Photography, University of Arizona, Tucson, Arizona, USA*



## Sustainability...

- comes from distribution of costs as well as benefits



*Oscar Rejlander, Putto as Allegory of Painting, 1896, George Eastman House, Rochester, New York*

*Art Museum Image Consortium  
[www.amico.org](http://www.amico.org)*