



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

***Using the AMICO Library***  
**Examples from the University Testbed Project**  
**(Academic Year 1998-1999)**

**Art History**

- A Professor projected AMICO images in class lectures, placed AMICO images in a restricted use (students of class only) web site for study purposes, and encouraged students to look for works to illustrate class papers in the AMICO Library.
- Another Professor asked students to use AMICO images in the online exhibitions they had to curate as a class project.
- An assignment in a Baroque sculpture class asked students to judge a work's authenticity and to grapple with connoisseurship based on an image from the AMICO Library.
- Students used AMICO works from the Library "live" in class presentations and discussed them.

**General Studies/Honors Program**

- A Professor created a multimedia web page (for students of class only) to be used as a study guide to Martin Luther's "Freedom of a Christian". The page contained sound files of J.S. Bach's "St. Matthew's Passion" and images of Dürer's *Large Passion* from the AMICO Library to help students enter the cultural landscape that Luther dwelled in when he wrote his religious texts.

**Design and Fine Art**

- A Professor used the AMICO Library in assignments in her 3-D Design class. Students were asked to find examples of sculpture based on organic forms in the AMICO Library. The students were to print out examples found and include them in their "concept scroll" to explain their creative process for making their own organic-inspired sculpture. Another assignment was based on studying solids and voids, finding images in the AMICO Library, and creating works themselves that explored these concepts.
- The same professor held class using AMICO images, picking works randomly that illustrated concepts, and lecturing about them "on the fly", rather than giving a prepared slide lecture.

**School of Printing**

- The AMICO Library was used in two technical courses, "Color Perception and Measurement" and "Color Separation Systems". The professors had students analyze AMICO images with regard to file consistency, the technical information they contained, and the ability to accurately reproduce the works from digital files versus color transparencies.

**Multimedia Development**

- One university had students of computer science, educational technology and psychology, art history, and comparative linguistics study the formal attributes of iconography. The students used images from the AMICO Library to illustrate iconographic concepts and learned to explain these concepts to a wider audience by creating multimedia presentations.



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***About the AMICO Library***  
**Proposed Copy for Publicity Materials**

Please feel free to use the following copy about the AMICO Library in your publicity efforts to notify your campus community about its availability and purpose.

*Effective outlets for this information would be:*

- as part of general flyers about library resources
- emails to teaching faculty, especially in Humanities departments
- first-year student library orientation materials
- part of a campus news publication
- a flyer in the slide library to offer students and faculty another image resource
- on your library web site, as part of a “new resources” feature

**AMICO Description**

The AMICO Library is a growing electronic database created by the Art Museum Image Consortium (AMICO), a not-for-profit association of institutions with collections of art. The Consortium is currently made up of almost 30 major museums in North America, including The Metropolitan Museum of Art, the Art Institute of Chicago, the National Gallery of Canada, and the J. Paul Getty Museum. Its innovative collaboration shares, shapes, and standardizes information regarding visual data collections and enables its educational use. A full list of members can be found at <http://www.amico.org>.

**AMICO Library Contents**

The AMICO (Italian for “friend” and pronounced ah – MEE - ko) Library provides students, teachers, and lifelong learners a range of multimedia documenting the varied collections of AMICO Members. The Library is accessible over secure networks on an institutional subscriber basis. The 1999 edition of the AMICO Library documents over 50,000 different objects, from prehistoric goddess figures to contemporary installations. More than simply an image database, entries in the AMICO Library may contain curatorial text about the artwork, detailed provenance information, multiple views of the work itself, and other related multimedia. The Library is projected to grow to 250,000 works of art by 2002.

**AMICO Library License**

(Your Institution’s Name here)’s subscription to the AMICO Library provides a license to use works from the compiled AMICO Library for a broad range of educational purposes, including class lectures and presentations, student papers, and restricted-access course web sites. A recent agreement with the Artists Rights Society provides AMICO Library users unprecedented access to modern and contemporary works.

**AMICO Library Access (add or delete information as applicable to your Institution)**

You may access the AMICO Library on-campus from (place your URL here). Off-campus access will require a User ID and Password.

**Further Information**

Full background about AMICO can be found on their web site at <http://www.amico.org>. Answers to additional questions may be addressed in the AMICO FAQ found on their web site at <http://www.amico.org/faq.html>.



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***Uses of the AMICO Library***  
**An “At-A-Glance” Summary of the AMICO License Terms**

The AMICO Library is provided by institutional subscription, under license.

- ✓ You **MAY** access and use the AMICO Library for classroom instruction and related activities including handouts, presentations, research, and student assignments.
- ✓ You **MAY** use the AMICO Library as part of a professional presentation at a conference, seminar, workshop, or other professional activity or in a public display or performance in the (Institution name) gallery or similar facility.
- ✓ You **MAY** use the AMICO Library for student or faculty portfolios, term papers, theses, and dissertations.
- ✓ You **MAY** adapt, alter, add to, delete from, manipulate, or modify an AMICO work if you’re doing it exclusively for educational, research, or scholarship purposes. But, you **MUST** clearly identify all changes made to an AMICO work and include an appropriate citation or direct link to the unadapted AMICO work.
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Want to know more? See the full AMICO Library License Agreements online at <http://www.amico.org/docs.html#Subscribe>.

**(We urge you to place the above License Information as a splash-screen before users may reach the AMICO Library on your Institution’s system. Some sort of graphical symbol to represent approved and prohibited uses, for instance a thumbs-up/thumbs-down or a green light/red light, would assist in visually presenting this information.)**



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## ***Citation Practices for AMICO Works*** **Recommended Citation Formats for an AMICO Work**

Just like footnotes for textual sources, it is important to accurately cite works of art when you use them as a reference source. Here are citation outlines and samples for reference purposes. Use a full citation whenever possible. A brief citation is acceptable when space for the citation is limited or if you are citing the work in a paper or some sort of text document.

### **Full Citation:**

Artist's Name (First and Last), Artist's Nationality and Dates  
Title and Date of the Work (if known)  
Materials and Dimensions of the Work  
Museum Name and Location  
Credit Line and Museum's Number  
Copyright, if applicable

### **Example:**



Edward Hopper, American, 1882-1967  
*Early Sunday Morning*, 1930  
Oil on canvas, 35 3/16 x 60 1/4 in. (89.4 x 153 cm)  
Whitney Museum of American Art, New York  
Purchase, with funds from Gertrude Vanderbilt  
Whitney 31.426  
The AMICO Library: WMAA.31.426

### **Brief Citation:**

Artist's Name (First and Last)  
Title and Date (if known)  
Museum Name and Location  
Museum's Number  
Copyright, if applicable

### **Example:**



Giacomo Balla  
*Dynamism of a Dog on a Leash*, 1912  
Albright-Knox Art Gallery, Buffalo, N.Y.  
1964:16:00  
The AMICO Library: AKAG.1964:16:00