

## ArtSTOR – digital images collection (Mellon Foundation)

H-ArtHist - Donandt -

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Gesendet: Dienstag, 10. April 2001 19:34

Betreff: ARTSTOR Announced by Mellon Foundation

[x-post: ninch-announce - <http://www.cni.org/Hforums/ninch-announce>]

The Andrew W. Mellon Foundation Announces ArtSTOR

<http://www.mellon.org/artstor%20announcement.html>

[From the Mellon Foundation Website:]

April 5, 2001

The Andrew W. Mellon Foundation announced today that it is undertaking a significant new initiative by sponsoring the formation of "ArtSTOR," an independent not-for-profit organization that will develop, "store," and distribute electronically digital images and related scholarly materials for the study of art, architecture, and other fields in the humanities. The Foundation also announced that Neil L. Rudenstine will lead an advisory group that is being established to guide the development of the new entity and will chair its board when it is formally established. James L. Shulman will serve as executive director of ArtSTOR.

ArtSTOR's mission will be to provide access to high quality digital images and other relevant materials for teachers, students and scholars at educational and cultural institutions. The new organization intends to develop collections of these digital materials and related information that will be broad and deep enough to meet a range of objectives. ArtSTOR also aims to reduce costs for participating institutions by eliminating the need for each entity or institution to create its own core archive. In addition, ArtSTOR will address issues of sustainability. At present, it is often difficult for scholars and institutions that develop valuable digital archives to maintain them and make them available under appropriate safeguards.

In negotiating the numerous legal and technical issues it will encounter as it establishes digital collections of images and related materials, ArtSTOR will benefit greatly from the leadership of Mr. Rudenstine, who will assume

the duties of chairman, on a half-time basis, after leaving the presidency of Harvard on July 1 of this year.

Mr. Rudenstine will work with the Mellon Foundation's president, William G. Bowen, and with Mr. Shulman to develop criteria for determining ArtSTOR's content, the architecture of the database, policies governing intellectual property rights, the method for distributing the content to users in the educational and cultural worlds, and a business plan ensuring sustainability of the project. ArtSTOR is in the process of applying for status as an independent 501(c)(3) public charity; in the interim it is being developed as a project of the Mellon Foundation.

"All of us at the Mellon Foundation are simply delighted that President Rudenstine has agreed to make such a substantial commitment of his time and talent to the development of the ArtSTOR concept," said Mr. Bowen. "Having worked closely with Neil Rudenstine over more than 20 years at Princeton and at the Mellon Foundation, I know what an extraordinarily insightful and effective leader he is. I believe that his knowledge of the humanities and of art history, his exceptional organizational skills, and his familiarity with leading scholars in the field qualify him superbly to guide the development of this new scholarly resource that has such potential to enhance and even alter the study of art. He and James Shulman will make a highly effective team, and I look forward with keen anticipation to working with them."

In his own statement, Mr. Rudenstine stresses that: "The formation of ArtSTOR represents a significant technological advance that will strengthen our capacity to study the field of art and many neighboring fields. We all recognize that there is no substitute for direct engagement with original works of art or for actual archival study. But the special opportunities presented by digital technologies constitute the most fundamental development in the potential for increased access and flexibility of use since the advent of photographic reproduction. Achieving ArtSTOR's objectives will take considerable time and resources. It will also depend critically upon the advice and collaboration of many individuals and organizations whose experience and knowledge will be invaluable. The Andrew W. Mellon Foundation is uniquely suited, by its tradition and the interests of its founders, to develop this new initiative. It also has, in William Bowen, an outstanding president with whom I have worked as a close colleague since the late 1960s, and in James Shulman, a person with the executive leadership skills that ArtSTOR will need. I am very enthusiastic about the prospect ahead."

One of ArtSTOR's first major projects will be the construction of an image "gallery" that will facilitate the teaching of art history courses, both in the US and abroad. It is anticipated that scholars and students with access

to the database via campus networks will be able to use its high-quality images and carefully-documented resources to enrich teaching and learning. The projected breadth of ArtSTOR's collection of digital images is likely to make it useful not only for students and teachers of art, but also for those studying history, anthropology, literature, the classics, American studies, and other disciplines.

"We hope that ArtSTOR will make it easier to teach from images in all sorts of classes, not only in art history," Shulman noted. "Moreover, while there are very few ways in which technology-or any innovation-can change the basic process of solitary scholarship in the humanities, I hope that ArtSTOR can introduce some new possibilities. Neil's profound understanding of both the work of the scholar and the workings of institutions will add so much to our being able to realize ArtSTOR's potential."

In addition to creating a broadly conceived image gallery, ArtSTOR will build and distribute electronically a number of deep scholarly collections, including projects sponsored by Mellon as well as by others. For example, in an initial pilot project, the Foundation has worked with the Dunhuang Research Academy in China, scholars and visual resource experts from Northwestern University, and a number of leading libraries and museums worldwide to digitize images associated with Buddhist cave grottoes in Dunhuang, China and now dispersed throughout the world.

In creating the "Mellon International Dunhuang Archive," the Foundation has learned much about how technology can change the ways in which paintings, manuscripts, sculpture, and other objects can best be recorded, accessed, presented, and archived. One objective of the Dunhuang project is to "re-connect," virtually, the cave paintings with numerous paintings, manuscripts, and textiles once at Dunhuang but now dispersed in museums and libraries all over the world. The Dunhuang project is an important demonstration of one aspect of ArtSTOR's mission: to make accessible that which is either difficult to access or (in many cases) entirely inaccessible.

A second pilot project is underway with the Museum of Modern Art in conjunction with LUNA Imaging, Inc. based in Venice, California. The digitization of over 6,000 works from the museum's design collection will make these holdings available, for the first time and in unprecedented ways, combining images of the highest resolution and appropriate text with user interfaces and exceptionally flexible search mechanisms. Many of these objects, which are of great interest to scholars, are locked away in storage and thus not normally available for study.

The high quality of the Digital Design Collection of MoMA will characterize other ArtSTOR collections, in part as the result of an agreement that the Mellon Foundation has reached to make wide use of LUNA's Insight software

which will provide Internet access to collections through its advanced user environment for research and teaching. In this and other ways, ArtSTOR expects to build upon LUNA's accomplishments and the high standing that the company enjoys within the academic and museum communities. Michael Ester, president of LUNA Imaging, commented, "ArtSTOR should be able to ensure that digital resources are available long-term for academic use while also giving the owners of such materials confidence that their interests are protected. It has extremely exciting potential as a safe haven repository of cultural resources for research and education."

In working with content providers, the Foundation and ArtSTOR have obtained perpetual, non-exclusive rights to aggregate such materials and distribute them electronically for educational and scholarly purposes. (The Foundation has retained the law firm of Cowan, Liebowitz & Latman, PC to help address complex intellectual property issues.) These agreements will allow ArtSTOR to serve as a dependable repository for providing non-commercial access to visual resources. In addition to serving the needs of teachers and scholars, one goal of these projects is to support the mission of institutions that seek to expand access to their own holdings for academic audiences without incurring the financial and administrative burdens of distribution.

The Mellon Foundation has long-standing interests in higher education, the humanities, and the arts, and has made numerous grants in these fields. In 2000, the Foundation awarded grants totaling \$220 million, with over 65 percent of these funds going to institutions of higher education or to independent cultural institutions (including museums and research libraries).

In 1995, the Foundation formed JSTOR, an independent not-for-profit entity whose mission is to create a trusted archive of important scholarly journals and to extend access to that archive to as many scholars as possible. JSTOR currently includes the entire runs of 147 journals, and serves over 1,000 institutional subscribers in more than 40 countries. While the initial capital costs of digitizing the journals in JSTOR's database have been supported by grants from Mellon, the Howard Hughes Medical Institute, Josiah Macy, Jr. Foundation, and the Stavros S. Niarchos Foundation, the current running costs of updating the database and providing access to it are supported by fees paid by participating institutions. The lessons learned through the development of JSTOR should be of great value in establishing ArtSTOR. Also, the Foundation foresees a number of possible points of intersection between JSTOR and ArtSTOR, including potential linkages between art history journals and other scholarly literature and digitized images in the ArtSTOR database.

A scholar of Renaissance literature, with longstanding interests in art and architecture, Neil Rudenstine is the author of *Sidney's Poetic Development*,

the co-editor (with George S. Rousseau) of *English Poetic Satire: Wyatt to Byron*, and the co-author (with William G. Bowen) of *In Pursuit of the PhD*. A selection of his speeches and writings as president of Harvard is soon to be published as *Pointing Our Thoughts: Reflections on Harvard and Higher Education 1991-2001*. Educated at Princeton, Oxford, and Harvard, from which he received his PhD in English, he was provost and professor of English at Princeton University before serving as executive vice president of The Andrew W. Mellon Foundation. He has served as president of Harvard University and professor of English and American literature and language since 1991.

In addition to assisting in the oversight of the Mellon Foundation's endowment as the Foundation's financial and administrative officer, James Shulman has served in research and program-related positions at the Mellon Foundation since 1994. He is the co-author (with William G. Bowen) of *The Game of Life: College Sports and Educational Values*, the author of *The Pale Cast of Thought: Hesitation and Decision in the Renaissance Epic*, and a collaborator on *The Shape of the River: Long-Term Consequences of Considering Race in College and University Admissions* (co-authored by William G. Bowen and Derek Bok). Shulman received both his BA and his PhD in Renaissance Studies from Yale University.

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ANN: ArtSTOR - digital images collection (Mellon Foundation). In: ArtHist.net, Apr 13, 2001 (accessed Jul 16, 2025), [<https://arthist.net/archive/24406>](https://arthist.net/archive/24406).