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Images Matter: The Introduction of Artstor at the University of California Berkley

Lynn Cunningham

University of California Berkley, lynncunningham@berkley.edu

Kathryn Wayne

University of California Berkley, kwayne@berkley.edu

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5. We need more aggressive management of content licenses to strike a balance between comprehensive and affordable. Publishers still assume long-term price increases beyond affordable levels and libraries have a poor record of combating price increases with cancellations. This needs to change. We still have great opportunities to bring about improved efficiencies and effectiveness especially in eBook and non-text based e-content licenses. We need to continue evolving our financial models.

6. We have to make sure the cure is not worse than the disease. If more and more relevant information is on the freely available Web, we need to maximize discovery of it.

7. We need to fully develop our second generation statewide Digital Resource Commons platform to create, control, and access our own intellectual property assets.

8. We will assist Ohio higher ed in investigating all options for more affordable text book delivery (both paper and electronic).

9. We must ground everything we do in regularly assessment of our users' needs by surveys or other methods

10. More aggressive and expansive coordination with our Ohio partners in higher education as well as K-12, business, and public libraries is needed. With technology as the enabler, instruction, research, and libraries are all converging in the same place. There are many players with overlapping agendas.

11. Examine all library operations to implement collaborative innovations to reduce and control costs and improve effectiveness. An obvious area is the expansion and coordination to ensure preservation and access to lesser used materials at the lowest cost.

And this is just the tip of the iceberg as our community puts its creative abilities to work.

ATG: *Think big, think comprehensively.*

TS: As in the past, a key is to think big and comprehensively. OhioLINK has succeeded in a state that is not at the top economically or in its support of higher education. There was no single thing for us to concentrate on that we all could agree on. We have succeeded in part because we created a big picture that swamped the traditional differences of members. And we delivered on the promise quickly. As a group, you have to cre-

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ate common ground and that is best done with a broad, multi-faceted agenda.

ATG: *What is the most difficult part of achieving this change?*

TS: That's easy. The hardest thing is to decide what not to do, or what not to do anymore. It is easy to say what to do. It's not always rocket science. But under limited resources, it is critical to do the much harder thing, which is to decide what not to do. We are all creatures of habit. Breaking those habits is the key.

Images Matter: The Introduction of Artstor at The University of California Berkeley

by **Lynn Cunningham** (Associate Curator, Visual Resources Collection, History of Art Department)
<lynn Cunningham@berkeley.edu>

and **Kathryn Wayne** (Fine Arts Librarian and Head, Art History/Classics Library) <kwayne@library.berkeley.edu>

Art and architecture librarians have sat on the sidelines watching resources for other disciplines migrate from analog to digital formats over the past two decades. Business, law, science, and social science scholars have access to a comprehensive array of full-text publications such as indexes, books, journals or conference papers. For the fields of art and architecture, however, the

printed book continues to be the format of choice for faculty and students. Museums continue to favor the publication of exhibition catalogues that offer readers high quality reproductions. The art monograph and catalogue raisonné are alive and well with no apparent trend in sight by publishers to digitize. Even today, only a small percentage of art journals are available in

full-text formats. There is, however, a major trend to digitize slides and images. This digital revolution has been welcomed by the academic community in the arts and humanities.

In 2004, the **Andrew W. Mellon Foundation** launched **ARTstor** (www.artstor.org), a non-profit organization that provides a digital library of images to museums and institutions of higher learning. For the first time, librarians and visual resource curators were given the option to license a fairly comprehensive, coherent

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online digital-image database tailored to the research and pedagogical needs of the academic community. Students in any discipline could access it for myriad research applications, e.g., to search for an artist's work, to search by keyword for iconographical representations (dragons, saints) to search by a geographical location, or to determine where a work of art was located (to name just a few search options). This digital library of images is also a resource that faculty could use in the classroom.

ARTstor's image database currently includes over 500,000 images covering architecture, painting, photography, sculpture, decorative arts and design, archeological and anthropological objects, as well as visual and material culture stretching from antiquity to the 20th century. In the future, **ARTstor** plans to seek out collections that will be of great interest to users across the humanities and beyond. The image content originates from a variety of sources including museums, academic institutions, archives, and sources such as *The Illustrated Bartsch*, a 100-volume reference work.

The Fine Arts Librarian, along with her faculty, viewed **ARTstor** as a critical resource for the future but there were a variety of issues that had to be considered before making a commitment to license. The first concerned the subscription fee. **ARTstor's** fee structure classified the **University of California Berkeley** as a "very large" institution based on its student population. The Archive Capital Fee was a one-time payment that could be spread out over a three-year period. The Annual Access Fee was also a concern because the fine arts acquisitions budget, unlike the institution, was not "very large" and would have to be augmented in order to consider this purchase. Therefore, the Fine Arts Librarian launched a library-wide **ARTstor** marketing campaign so that it could be determined whether or not we had a wide range of support from bibliographers in other disciplines. By explaining how valuable the images might be to scholars working in other disciplines beyond art and architecture (e.g., history, women's studies, geography, botany, etc.) bibliographers were enthusiastic to commit funding for a percentage of the annual fee. In addition, support was received from the History of Art Department as well as the campus's **Berkeley Art Museum**. This was the first example of non-library units supporting a Library purchase. The History of Art faculty also authored a letter outlining the future benefits this source would offer to the Department. As a result of all of this cooperation and support, the Library's Collections Council approved the request for purchase and funded the Annual One-Time Fee.

The next critical issue was getting the word out campus-wide. Although announcements were made library-wide about the acquisition of **ARTstor** and to our direct constituents (History of Art, Art Practice, **Berkeley Art Museum**) it was clear that a plan needed to be formulated in order to make faculty in all

disciplines aware of this valuable new resource. Fortunately, the editor of the faculty newspaper *The Berkeleyan* accepted the idea to feature an article about **ARTstor**. The article "*The Right Picture: Finding it, Organizing it, Showing it, Storing it... ARTstor's database offers an easy way to integrate images and teaching.*" by **Wendy Edelstein** appeared in the October 26, 2005 issue. (See the online version at: http://www.berkeley.edu/news/berkeleyan/2005/10/26_artstor.shtml). Shortly after this article appeared **Chris Hsiung**, a contributing writer for the *Daily Californian*, wanted to write a story for the campus student newspaper. His article "*Art Imagery Brightens Lectures: Digital Library Houses 300,000 Art-Related Images From Growing Number of Museum Collections.*" was published November 23, 2005 (See the online version at: <http://www.dailycal.org/sharticle.php?id=20551>).

This campus coverage was extremely effective and provided a good public relations campaign for **ARTstor** that wasn't coming directly from the Library. In addition, when all of the PR bases appeared to be covered, the **University of California's Teaching, Learning and Technology Center** Associate Director **Paula Murphy** published an additional online article in the *TLTC News* entitled, "*ARTstor & UC Image Service: Integrating Images in Instruction Gets Easier*" in December 2005 (See online at: <http://www.utcltc.org/news/2005/12/images.html>). This article was distributed to the ten **University of California** campuses. Additionally, to get the word out further to the student body, **ARTstor** was featured in the "What's New?" column on the Library's Homepage.

A successful public relations campaign can be positive, but only if there is enough staffing to support the response. This was another issue that had to be seriously contemplated, even before the editor at *The Berkeleyan* was contacted. If the response was overwhelming, how would understaffed units support this training? Fortunately, **ARTstor** was willing to present two half-day training seminars shortly after the *Berkeleyan* article appeared. Those sessions attracted 40 faculty and instructors and were well-received and extremely useful. In addition **ARTstor** offers the same training for users online at: http://www.artstor.org/info/using_artstor/endusertraining.jsp. Training resources are also available for trainers. These resources have been invaluable and are accessed frequently by users.

After the on-campus **ARTstor** training took place, the next step was for the **Visual Resources Collection (VRC)** staff to provide support in transitioning some of the History of Art faculty, most of whom had been teaching with slides for thirty or more years, to the medium of digital. Although the technology to present and project digital images has been around for several years, the **UC Berkeley** History of Art Department faculty, for the most part, have been slow to adopt digital technology in the classroom partly because the infrastructure to support teaching digitally is not yet completely in place. Many of the classrooms are not yet equipped with digital projectors, and the **VRC**

is only beginning to launch an on-line searchable database with a small (17,000) but growing collection of digital images developed in-house. The conversion of the in-house slide collection has been rather slow due to the time commitment involved and a lack of staff and budget. Hence, with only a few exceptions, most of the faculty has been reluctant to abandon the reliable existing collection of nearly 400,000 slides (which has been carefully developed over seventy or more years) and effectively rebuild their lectures in an entirely new medium. A "critical mass" of images is required before faculty would be willing or able to shift the format of their lectures to digital. So, needless to say, **ARTstor**, with its rich resource of more than 500,000 digital images, provided the essential "critical mass" of content to interest the faculty in the prospect of teaching digitally.

The first pilot course for using **ARTstor** and its presentation software, the **Offline Image Viewer (OIV)**, in the classroom was HA10 — Introduction to Western Art. HA10 was chosen as a pilot course because all of the images needed for a general survey on Western Art could be found in the **ARTstor** collections. With most of the content available through **ARTstor**, the **VRC** staff could focus the pilot efforts exclusively on assisting the faculty member with searching for images in **ARTstor**, building lectures in the **OIV**, and presenting those lectures digitally. Although one faculty member found that the initial time-investment for preparing the lectures was equal to or greater than using slides, the **OIV** presentations are saved to be reused the next time the course is taught and will require little, if any, modification. This faculty member also found that **ARTstor's OIV** software greatly enhanced the way the images were presented in the classroom by allowing for dynamic zooming and impromptu image comparisons, as opposed to the more rigid format of slide or even **PowerPoint** presentations.

Overall, the initial pilot course with **ARTstor** was a success and has encouraged several other faculty members to consider teaching with digital images. The digital medium presents new opportunities for teaching and research, but it also gives rise to new challenges for academic **Visual Resources Collections** as they transition away from the traditional format of analog slides. Because **ARTstor** has served as an impetus for the History of Art faculty to begin to teach digitally, the pressure has increased to transition more of the in-house slide collection at **UC Berkeley** to digital at an even faster rate. **ARTstor** does not purport to be a completely comprehensive resource, so for courses with a more specialized focus than the general survey of Western Art it will likely be necessary for the **VRC** staff to augment **ARTstor** with each faculty's individual visual teaching needs. **ARTstor** provides our patrons with a core collection of digital images and the **VRC** staff is tasked with continuing to build on the in-house collection of digital images not available in **ARTstor**.

The increased interest in teaching digitally has also created a need to develop those aspects of the physical infrastructure that are required

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Innovations Affecting Us — Electronic-Only Format for New Journal Publication: A Medium for Innovation

by **Kristen DeVoe** (Electronic Resources Librarian, College of Charleston) <devoek@cofc.edu>

Advances in the management, generation, and distribution of scholarly information have allowed for the publication of journals in an electronic-only format, with no associated print counterpart. For smaller publishers electronic-only can be a more viable option than print or print plus electronic for new publications because of the lower cost in terms of article productions and the ability to quickly reach a wide audience. Some new journals have found that this format offers unique opportunities for innovation with regard to the functionality and editorial structure of the journal that could not be as easily accomplished with a print journal or an electronic journal that serves as an online version of a print publication.

Despite the opportunities that electronic-only journals have, through the use of technology and the Internet as a publishing medium, to make a successful impact in their intended fields many have failed. It can be difficult for electronic-only journals to develop the credibility and authority that is necessary for success. The peer review process, lack of an established paper equivalent, faculty tenure requirements, and the journal impact factor have all been obstacles for online-only journals since they began to emerge. To build credibility, these publications must balance themselves between the traditional (and accepted) features of printed scholarly communication such as rigorous peer review and inclusion in abstracting and indexing resources and the innovative features available to them as digital publications. By paying spe-

cific attention to the use of the Internet as a publication medium to offer scholars an inventive yet authoritative means of scholarly communication, some electronic-only journals have the opportunity to utilize new technologies and inventive editorial organizations to achieve success.

E-only: Reaching a Wider Audience

In the 1990s, as they began to create electronic versions of print publications, publishers were able to put scholarly articles before a wider audience than ever before and offer unique features such as hyperlinking and enhanced searching. Publishers of new journals that are "born digital" (electronic-only since their inception) are able to take these capabilities even further because there are no ties to an existing, traditional, print publication. For that reason, they can produce completely new vehicles for sharing scholarly information rather than create a print publication with an online version. Utilizing a digital only format for publication, quality, refereed articles can be published online at a faster pace, sometimes within days of their submission, and new editorial structures for scholarly journals can be put in place to reflect the wide reaching potential of the electronic environment.

In many cases, especially with the sciences, print journals are often niche publications that do not readily facilitate cross-disciplinary research. With the introduction of electronic versions of print journals, scholars are able to search across multiple journals through the use of aggregators that

provide access to a number of titles. As research in many fields becomes more interdisciplinary, some electronic-only journals have undertaken publication processes that better reflect this growing movement. Whereas with print and electronic versions of print journals, a scholar submits an article to one publication with a specific scholarly focus, an electronic-only journal can incorporate many disciplines and serve as one broad based publication that supports both subject specific and cross-disciplinary research.

Two examples of journals that have implemented unconventional editorial practices with success are **TheScientificWorldJOURNAL** (<http://www.thescientificworldjournal.com>) and **The Journal of Digital Information** (<http://jodi.tamu.edu/>). Both of these publications use a "journal within a journal" editorial structure as a means to manage and amalgamate papers within a broad scope. **TheScientificWorldJOURNAL** uses an overlapping "domain" based structure to organize accepted articles. Each domain is focused on a specific scientific discipline, approach or community and essentially functions as an individual journal, with its own editorial organization and structure. Similarly, the **Journal of Digital Information** has a theme based structure where each theme has its own editor, but themes are linked to facilitate the retrieval of relevant information. In each of these publications, a researcher can search within a subject area of interest, or can search the entire publication which includes multiple subject areas. This structure allows for both narrow and cross-disciplinary research and makes use of a digital format to do so. When viewing an article in one subject area, researchers can see what related fields that article has been placed in and access other information in those fields with the click of a mouse instead of having to search across multiple publications. Likewise, the cross-publishing of the same article across multiple subjects within the same publication ensures that a researcher looking in one particular field may find articles related to his or her research from across many subject areas that they may not have considered before. As this interdisciplinary publishing approach supports the interests of a scholar executing a search, it also supports the interests of the scholar submitting an article for publication because it helps to ensure that their research will reach a wide, interdisciplinary audience.

In a somewhat similar vein, the **American Institute of Physics (AIP)** and the **American Physical Society (APS)** have created a series called **Virtual Journals in Science in Technology** (<http://www.virtualjournals.org/>). These virtual journals also make use of the digital medium to encompass a broad subject range, but do so by presenting each virtual journal as a collection of online papers from existing "source" journals. While these are not born digi-

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to fully support the transition to digital. Developing the infrastructure has generated collaborations among several departments on campus. The **VRC** staff not only worked with the library who spearheaded the effort to acquire **ARTstor**, but also with the **Educational Technology Services (ETS)** unit to upgrade many of the classrooms with much needed digital projectors and provide training with the new equipment. The Learning Systems group of **ETS** is also working on developing an image gallery tool that will allow the integration of faculty personal digital collections into the Sakai-compliant bSpace course management software. The **Museum Informatics Program (MIP)** on campus developed an on-line searchable database for the **VRC's** collection of digital images. The biggest challenge yet, however, is for **ETS** to develop the ability to conduct cross-collection searches across these varied resources such

as **ARTstor**, the History of Art **VRC** collection, and faculty personal collection. **ETS** is exploring the possibility of facilitating these "federated" searches by which to search these multiple collections from one interface.

The lessons learned from the acquisition of **ARTstor** at **UC Berkeley** are invaluable. We found that faculty and students are interested and ready to use this new digital technology in a variety of ways, whether it's on the advanced level of showing images in the classroom via the **Offline Image Viewer**, or just browsing the database for images. Several campus units made history by working together to ensure that this purchase would go forward. **ARTstor** staff and numerous professionals in units across campus (**Visual Resources Collection**, Art History/Classics Library, Educational Technology Services) cooperated to ensure that all interested faculty were trained. This teamwork and collaboration was the key to successfully integrating **ARTstor** into the scholarly community at the **University of California Berkeley**.