

ACOR Photo Archive:

Mobilizing digital tools to preserve
visual heritage



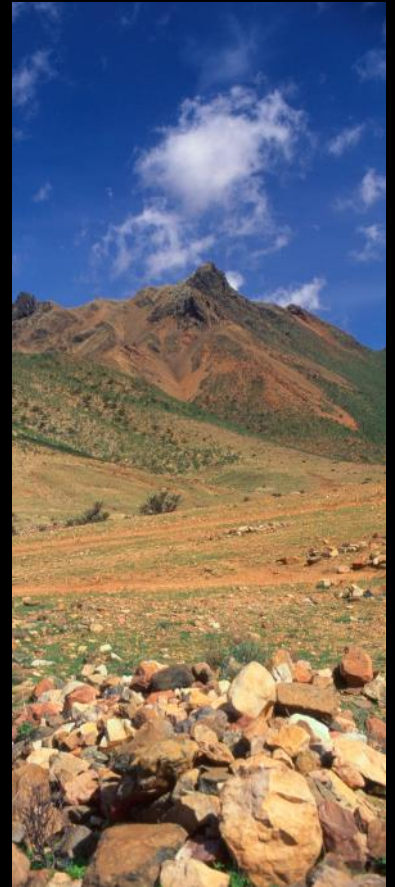
Jack Green | Associate Director | jgreen@acorjordan.org
Jessica Holland | Archivist | jholland@acorjordan.org

February 11, 2020, ACOR, Amman.

Photo: Jane Taylor collection. ACOR.

Sections

1. Project Introduction
2. Changes over time: from excavation to restoration
3. Interdisciplinary collections
4. Collaboration
5. Re-use of archive photos
6. Future directions

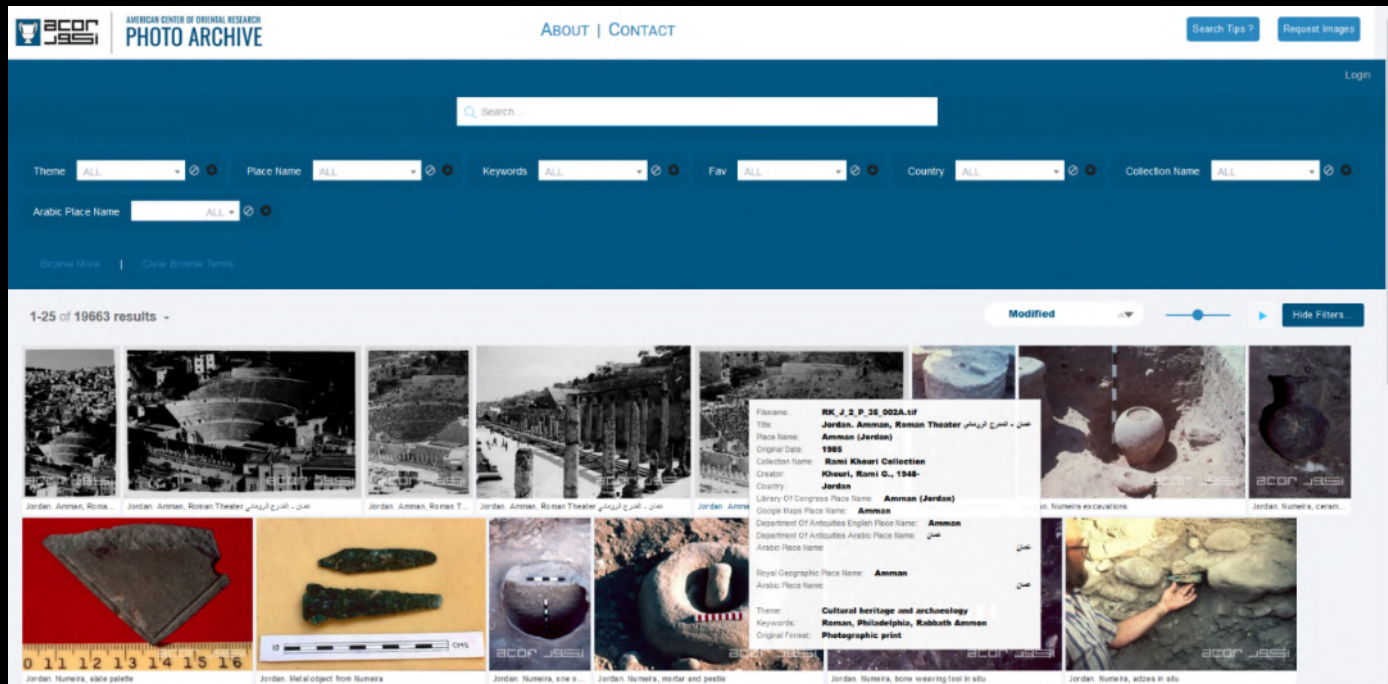


Left: Sinai, Egypt. 1999. Right: Socotra, Yemen, 1995.
Both from Jane Taylor collection. ACOR.

acor.digitalrelab.com
currently at 25,000 images (target 30,000)



Funded by a U.S.
Department of
Education AORC
Grant (Title VI)
2016-2020



Project Team Members

Team members past and present: Clockwise from top left: Ashley Lumb, Rachael McGlensey; Eslam Dawodieh; Humi Ayyoubi, Glenn Corbett, Razan Ahmad, Steve Meyer, Samya Khalaf Kafafi, Corrie Commisso, Charles (Chuck) Jones



Collections

Main collections

- Jane Taylor
- Rami Khouri
- Linda K. Jacobs
- George Bass



Rami Khouri at Petra. Rami Khouri collection.

Jane Taylor with H.M. Queen Noor, and Pierre Bikai. 1992. ACOR Institutional collection

Collections

Recently Added

- Paul and Nancy Lapp
- Bert de Vries

Coming soon

- Kenneth Russell

Top: Bert de Vries preparing for ICHAJ 5, April 1992.
Bottom: Kenneth Russell in Library carrel, 1992.
Both: Jay Guikema, ACOR Institutional collection.



Jane Taylor Collection



Medain Saleh (Hegra),
Saudi Arabia

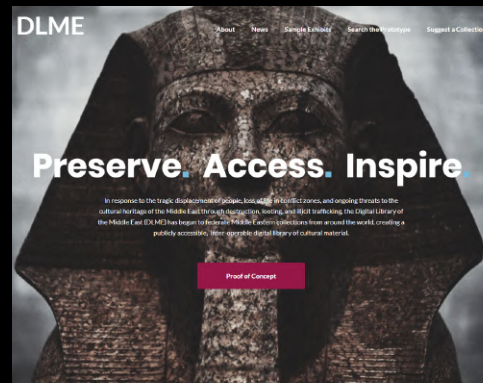


Persepolis,
Iran



Old City of Sana'a,
Yemen

Examples of Middle East Cultural Heritage Image Archives



apaame.org/

arachne.dainst.org/project/syrher

akkasah.org/

manar-al-athar.ox.ac.uk/

<https://dlme.clir.org/>

“Nothing is safe from the cultural cleansing underway...It targets human lives, and minorities, and is marked by the systematic destruction of humanity's ancient heritage”
Irina Bokova, former Director-General of UNESCO, March 2015.

Cited in *Destruction of Memory* (2016) by Robert Bevan

Conflict Heritage

Ain Dara Temple, Syria
Linda Jacobs (1982)



REKREI

<https://projectmosul.org/>



Neo-Assyrian lion sculpture,
Mosul Museum

3D printed model displayed
at “What Remains”
exhibition, Imperial War
Museum, London (2019-20)



Photo: J. Green

Material Speculation, ISIS
Morehshin Allahyari, 2015

<https://hyperallergic.com/504461/talking-digital-colonialism-with-morehshin-allahyari/>

Displayed at “What Remains”
exhibition, Imperial War
Museum, London (2019-20)



Safar and Mustafa 1974.
Hatra: The City of the Sun God. Baghdad



Photo: J. Green

Threatened Heritage



Early Bronze Cemetery, Feifa, Jordan
(Jane Taylor, 1998)



Feifa Cemetery, Jordan
(Chad Hill, Landscapes of the Dead Project, 2016)

Development



Olive orchard on hilltop near Jarash, 2004
Jane Taylor Collection



Islamic Ayla, Aqaba, with hotel development, 1999
Rami Khouri Collection

From excavation to restoration



1962: Paul & Nancy Lapp Collection



1980: Linda K. Jacobs Collection



1998: Jane Taylor Collection

Iraq al-Amir (Qasr al-Abd)



Iraq al-Amir, 1999
Rami Khouri Collection



Iraq al-Amir, 1983
Nancy Lapp



Paul Lapp (center back) and workers at Iraq al-Amir, 1961-62 (AE_C-011).

Paul and Nancy Lapp collection, 1962

Color image by Robert Scott



“Doorway to the sky”

See ACOR Photo Archive Essay: “Unearthing the past: ACOR from 1988 to 1991 through the lens of Bert de Vries” by Ashley Lumb, Jan. 2020
photoarchive.acorjordan.org

Umm el-Jimal, 1988-1990
Bert de Vries Collection



Rephotography

Jerash images by George Bass (1955) and ACOR Photo Archive team (2019)



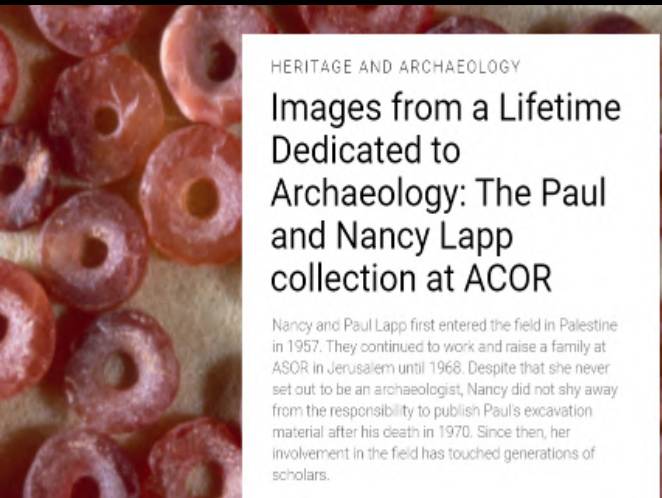


The Deir at Petra. Charles Wilson collection.
1944-45. ACOR.



hikinginjordan
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Creating stories from images



HERITAGE AND ARCHAEOLOGY

Images from a Lifetime Dedicated to Archaeology: The Paul and Nancy Lapp collection at ACOR

Nancy and Paul Lapp first entered the field in Palestine in 1957. They continued to work and raise a family at ASOR in Jerusalem until 1968. Despite that she never set out to be an archaeologist, Nancy did not shy away from the responsibility to publish Paul's excavation material after his death in 1970. Since then, her involvement in the field has touched generations of scholars.

photoarchive.acorjordan.org/nancy-lapp/

Unearthing the past: ACOR from 1988 to 1991 through the lens of Bert de Vries

By Ashley Lumb. Published: 28th January 2019

ACOR has recently added the photographic collection of Dr. Bert de Vries (ACOR Director 1988 to 1991) to the online archive, which is the first part of the project that focuses on ACOR's institutional archive. The archive can be seen here in its entirety and includes 831 color slides, taken around Jordan during his time as Director. Bert has been involved with ACOR since 1968 and he has the most extensive living history of the institution. His knowledge of its past provides a rich well from which we can draw illustrations about life at ACOR during the late 1980s, which was a very active time in archaeology and in Jordan.



photoarchive.acorjordan.org/unearthing-the-past-acor-from-1988-to-1991-through-the-lens-of-bert-de-vries/

“...the archaeological object [is] not as a frozen moment of time but an ongoing human duration, extended through these technologies of the archive and the camera.” Lesley McFadyen and Dan Hicks, *Archaeology and Photography*, 2019.

Visual heritage



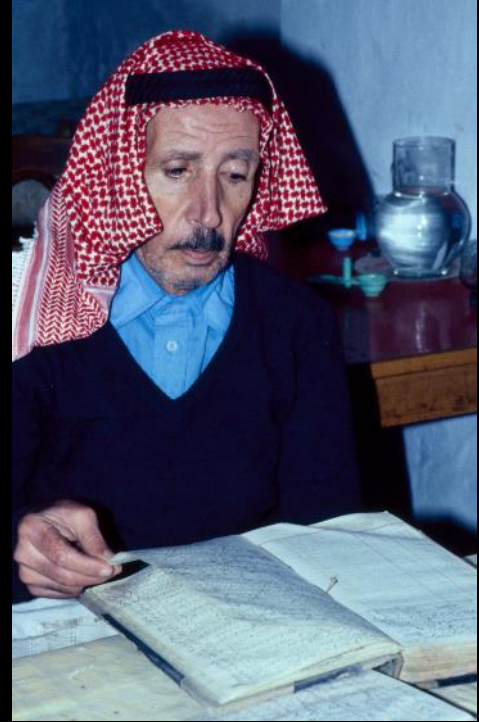
Left: Site workers during field excavations at Iraq al-Amir, Jordan.
Paul and Nancy Lapp collection. 1962. ACOR.

Right: Women with weaving tool, Ain Al-Asad/Lion's Spring, Jordan.
Linda Jacobs collection. 1980. ACOR.

Open-access


“Open access is a broad international movement that seeks to grant free and open online access to academic information, such as publications and data.”

Source: <https://www.openaccess.nl/en/what-is-open-access>



Radi Al-Amad, business owner in As-Salt, Jordan. 1982.
Rami Khouri collection. ACOR.

Citation



Saudi Arabia. Mada'in Saleh, Khuraimat, large tomb façade with sphinxes, tomb 100

Filename: **JT_SA_4_006.tif**
Title: **Saudi Arabia. Mada'in Saleh, Khuraimat, large tomb façade with sphinxes, tomb 100**
Creator: **Taylor, Jane, 1940-**
Collection Name: **Jane Taylor collection**
Original Date: **1994**
Place Name: **Mada'in Saleh (Saudi Arabia)**
Arabic Place Name: **مدائن صالح (الحجر)**

Google Maps Place Name: **Mada'in Saleh**
Country: **Saudi Arabia**
Theme: **Cultural heritage and archaeology**
Keywords: **Ancient "al-Hijr" or "Hegra, UNESCO, World Heritage Site**
Original Format: **Medium Format Transparency**
Rights And Usage: **This photo is free to use for research and academic purposes; please contact ACOR for non-watermarked images. Commercial use is granted on a case by case basis.**
Citation Template: **Jane Taylor collection. DATE OF IMAGE. ACOR. COPY FILE LINK.**

Citation Template: **Jane Taylor collection. DATE OF IMAGE. ACOR. COPY FILE LINK.**

For TIFF images without a watermark, click Request Images and give contact info and type of publication.

Images free for educational and editorial use.

The screenshot shows the ACOR Photo Archive website. At the top right, there are two buttons: "Search Tips ?" and "Request Images". The "Request Images" button is circled in yellow. Below the header, there is a "Login" link. The main content area is titled "ACOR Photo Archive" and contains a paragraph about image usage: "Images are free to use for research and academic purposes; watermarked images may be downloaded via these steps: 1) Click an image 2) Click 'View' 3) Right-Click (or two-fingers click for Mac) and select 'Save Image As'. For non-watermarked images, please state where the image will be reproduced in the box below. For commercial use, please fill out this form. Read our Image Policy here." Below this text is a "Request Images" button. Underneath the button is a form with the following fields: "Your Name:" (text input), "Your Email:" (text input), "Comments:" (text area), "Requested Media:" (text input), and "Link Of Picture:" (text input). A "submit" button is at the bottom right of the form. A red asterisk and the word "required" are at the bottom left of the form. On the left side of the page, there is a search bar with a dropdown menu set to "ALL", a "Fav" button, and a "Hide Filters..." button. Below the search bar is a thumbnail image of a stone structure.



‘Reconsidering
archaeological photographs
involves reconsidering
archaeological knowledge’

-----Jen Baird, in Eds. Dan Hicks and Lesley
McFadyen, *Archaeology and Photography*
(2019:91)

Top: Qasr Kharaneh, 1970s-80s. Rami Khouri collection. ACOR.
Bottom: Madaba, Charles Wilson collection. ACOR.



“local workers go unnamed or even unmentioned at all, appearing as distant silhouettes in photographs or as the implied subjects of actions described in the passive voice”(2019:5)

----- Allison Mickel, Essential Excavation Experts: Alienation and Agency in the History of Archaeological Labor. *Journal of the World Archaeological Congress* (2019)

Jordan. Bab edh-Dhra' town site, Field XVII, David McCreery's excavation area with several phases of early Bronze Age III use. 1979. Paul and Nancy Lapp collection. ACOR.



Right: The edh-Dhib family who worked at Iraq al-Amir. Left to right: Ahmed, Falah edh-Dhib, Hamid, Fafidhi, Subhen, Ghalib. Falah and his three older sons worked at the site. Paul and Nancy Lapp collection. April 1961. ACOR.

Archaeology and anthropology



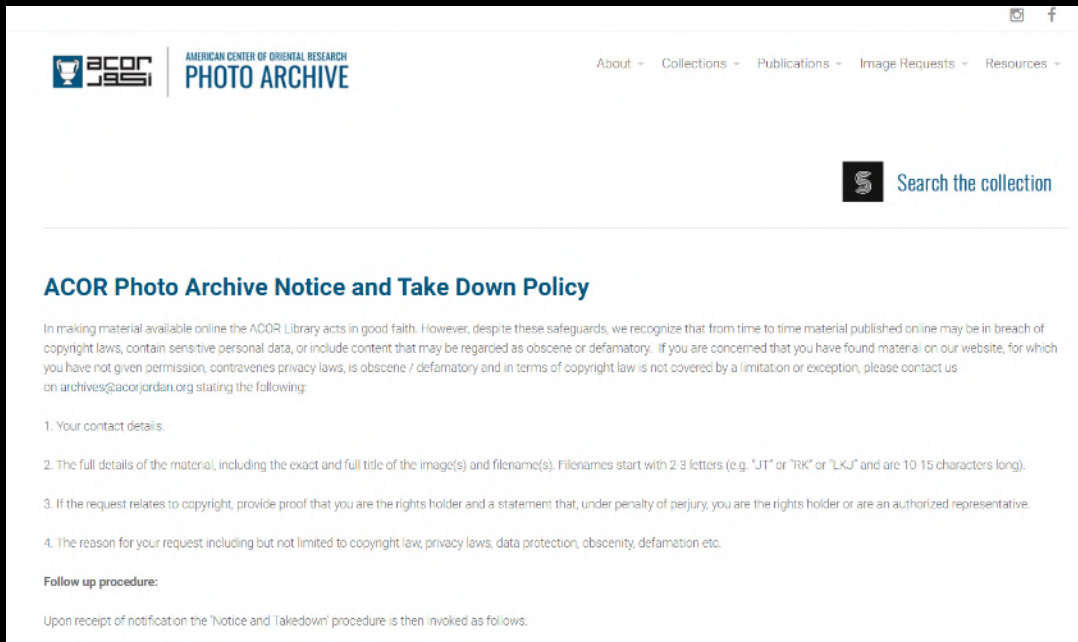
From left: Group of men laughing at the Ain Al-Assad (Lion Spring) excavations in Azraq;
Man pausing to smile at the camera whilst hard at work on the North Theater excavation at Jerash.
All locations in Jordan. Linda K. Jacobs collection. 1980-2. ACOR.



Left: Man with rababa instrument.
Right: Woman in Bedouin tent near Wadi Lisan, Dead Sea area;
Both images: Linda K. Jacobs collection. 1980-2. ACOR.

Notice and Takedown policy

- Best practice standards established in Canada ensure that opening up access to archival collections does not expose information that communities would prefer remains private
- See also: Traditional Knowledge labels



The screenshot shows the ACOR Photo Archive website. The header includes the ACOR logo (American Center of Oriental Research) and the text 'AMERICAN CENTER OF ORIENTAL RESEARCH PHOTO ARCHIVE'. Navigation links for 'About', 'Collections', 'Publications', 'Image Requests', and 'Resources' are visible. A search bar with a magnifying glass icon and the text 'Search the collection' is present. The main content area is titled 'ACOR Photo Archive Notice and Take Down Policy'. The text explains that while the ACOR Library acts in good faith, it recognizes that online material may be in breach of copyright laws, contain sensitive personal data, or be obscene/defamatory. It provides a list of four requirements for a takedown request: 1. Contact details, 2. Full details of the material (image(s) and filename(s)), 3. Proof of rights holder status and a statement under penalty of perjury, and 4. Reason for the request (copyright, privacy, data protection, etc.). A 'Follow up procedure' section states that the 'Notice and Takedown' procedure is invoked upon receipt of notification.

ACOR
AMERICAN CENTER OF ORIENTAL RESEARCH
PHOTO ARCHIVE

About + Collections + Publications + Image Requests + Resources +

Search the collection

ACOR Photo Archive Notice and Take Down Policy

In making material available online the ACOR Library acts in good faith. However, despite these safeguards, we recognize that from time to time material published online may be in breach of copyright laws, contain sensitive personal data, or include content that may be regarded as obscene or defamatory. If you are concerned that you have found material on our website, for which you have not given permission, contravenes privacy laws, is obscene / defamatory and in terms of copyright law is not covered by a limitation or exception, please contact us on archives@acorjordan.org stating the following:

1. Your contact details.
2. The full details of the material, including the exact and full title of the image(s) and filename(s). Filenames start with 2-3 letters (e.g. "JT" or "RK" or "LKJ" and are 10-15 characters long).
3. If the request relates to copyright, provide proof that you are the rights holder and a statement that, under penalty of perjury, you are the rights holder or are an authorized representative.
4. The reason for your request including but not limited to copyright law, privacy laws, data protection, obscenity, defamation etc.

Follow up procedure:

Upon receipt of notification the 'Notice and Takedown' procedure is then invoked as follows:



Bdoul Bedouin of Petra region. Jane Taylor collection at ACOR. 1990-1994.

“He made the complex easy to understand, distant history relevant to life in Jordan today, and intricate technicalities of archaeology and pottery a source of endless wonder and joy for lay people like myself.”

----- *Rami Khouri, Obituary for Jim Sauer. ACOR Newsletter Winter 1999.*



Rami Khouri, President of the *Friends of Archaeology and Cultural Heritage Association* addressing friends at Numeira, Jordan. Bert de Vries collection. 1988-1991. ACOR.

Technological changes

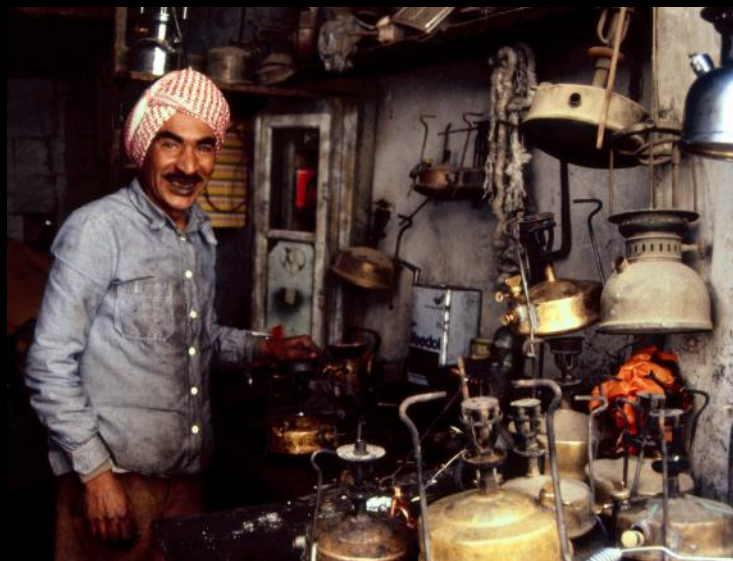


School girls' trip to solar energy plant.
(Above)

Royal Scientific Society visit to solar
energy plant near Aqaba. (Right)



All Rami Khouri collection. 1980s. ACOR.



Metalworker in As-Salt, Jordan. 1982.

Workers in a shoe factory. Rami Khouri collection. 1980s. ACOR.

Urban/rural change



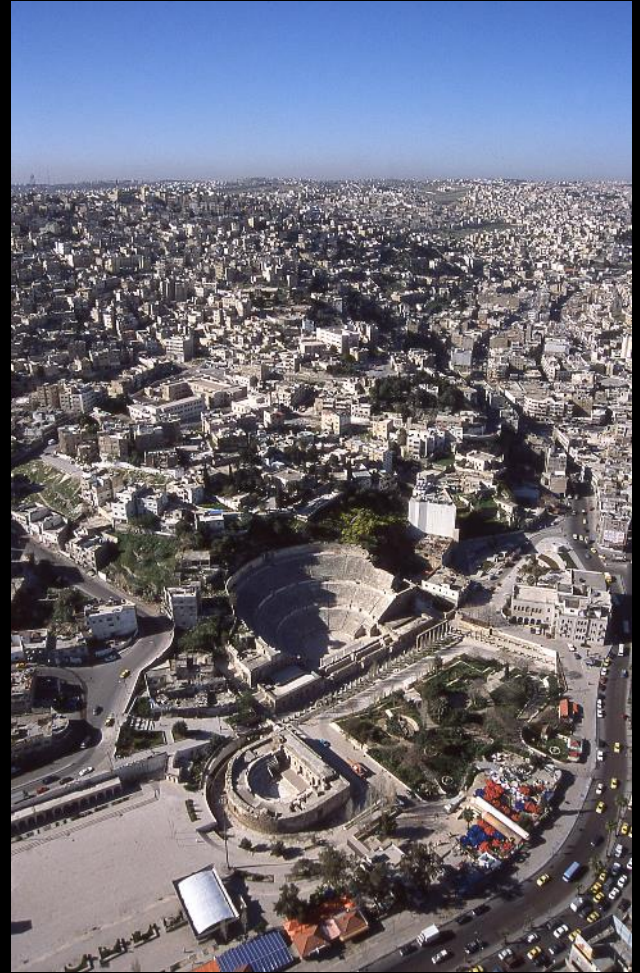
Amman, lantern slide copy in Paul and Nancy Lapp collection. 1900-1930
ACOR.

Downtown Amman and Roman Theater.
Charles Wilson collection. 1944-45. ACOR.





Downtown Amman, with Roman Theater
(right). Bert de Vries collection. 1988-91.
ACOR.



Downtown Amman, with Roman Theater
(center). Jane Taylor collection. 2004.
ACOR.



Two views of Jabal Ashrafiyyeh from above.
Jane Taylor collection. 2004. ACOR.



Landscape change



Azraq Wetlands. 1985. Jane Taylor collection. ACOR.



Azraq Wetlands Reserve. Note visitors center in top left. 2004.
Jane Taylor collection. ACOR.



Azraq Wetlands Reserve. 2011.
Aerial Photographic Archive for Archaeology Middle East. APAAME. Photo by Mat Dalton

Modern and contemporary history



Guest-worker refugees from Kuwait await repatriation in building opposite ACOR, Amman, Jordan. Bert de Vries collection. 1988-91. ACOR.

Modern and contemporary history



ACOR 40th Anniversary celebration.

Left: David McCreery, Bert de Vries, Pierre Bikai, and Barbara A. Porter.

Right: Sa'id Adawi, Abed Adawi, Naif Zaban, Sarah Harpending, Carmen (Humi) Al Ayoubi, Patricia Masri, Nisreen Abu Al Shaikh, Samya Khalaf Kafafi, Kathy Nimri, Fawwaz Al-Khraysheh and David McCreery

Photos by Jay Guikema. ACOR Institutional collection. 12 June 2008. ACOR.

Archive's Significance for Middle East (Area) Studies

“Without leaving my desk, I go on a journey every day to archaeological sites.” - Eslam al Dawodieh

«كل يوم اذهب في رحلة لزيارة المواقع الأثرية من
خلال شاشة كمبيوتر ومجموعات الصور المذهلة
والماسح الضوئي والإنارة الخفيفة»

Archive's Significance for Middle East (Area) Studies

Survey of researchers about importance of archival resources:

1. “Archives are at least as central to the future of area studies of the Middle East as fieldwork and interviews.”
2. Due to inaccessibility of various archives about the region there is a “growing need for resources and digitized archives created in partnership with Middle East libraries and archives”
[emphasis added]

----- Laila Hussein Moustafa *Archivaria* 85, *The Journal of Canadian Archivists* (2018)

Collaboration

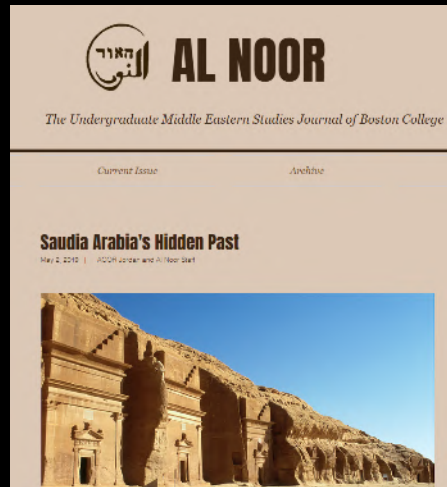
Yosha Al-Amri from Jordan Museum demonstrates 3D scanner to workshop participants including Hala Syoof from Dept. of Antiquities, 2019. Photo: Barbara Porter.



Image re-use & re-contextualization

‘[...]the archive has always been a *pledge*, [...] a question of the future [...] of a promise and a responsibility for tomorrow.’

----- J. Derrida. *Archive Fever*. 1996:36



Future directions

- Greater access to reliable visual and textual information sources online
- Suitable for use in education – college level, high school level, middle school level
- More educational videos - digitizing the ACOR lecture series
- Transform the ACOR Photo Archive into a multi-media teaching resource



Samya Khalaf Kafafi at
Jordan School Librarians
Conference 2019

‘To reproduce an object is a task that requires know-how, but to understand what the object represents, its function or how it came to be, requires another kind of knowledge.’

Akram Zaatari, *Against Photography* (2018:103)



ACOR Photo Archives team 2019 – 2020. From left: Barbara Porter, Samya Khalaf Kafafi, Jessica Holland, Ashley Lumb, Charles Jones, Carmen (Humi) Ayoubi, Razan Ahmad, Rachael McGlensey, Jack Green. Not pictured: Eslam Al-Dawodieh

Thank you

Search: acor.digitalrelab.com

Read: photoarchive.acorjordan.org

Contact: Jessica Holland
jholland@acorjordan.org

Jack Green
jgreen@acorjordan.org

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