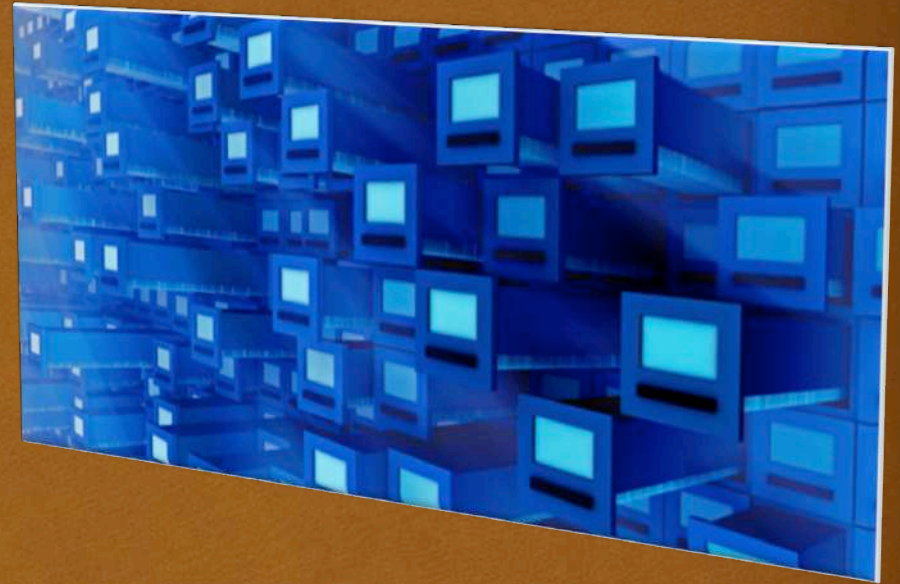


ENVISIONING  
A RHIZOMATIC  
AV ARCHIVING  
FOR THE FUTURE



PROF. NICK DEOCAMPO  
University of the Philippines

# What shape will AV archiving take in the future?



Archiving in the past has been characterized for its central role in keeping holdings of all sorts and shapes.





The old practice of centralization in archiving resulted to what appears to be a linear direction dictating an archive's singular path toward mobility and progress.

From the professional archivist at one end of the archival spectrum, I find myself at the other end of it.

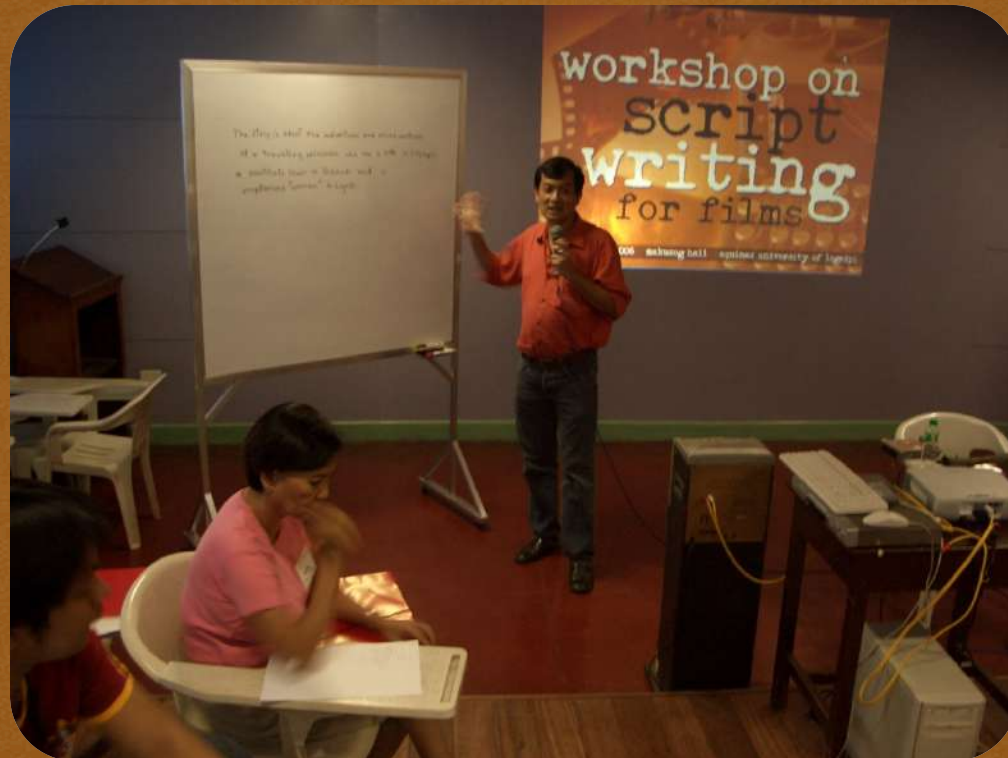


I present myself to you as an “end-user” but one who eventually developed a personal archive.

# NEED

I arrived at my own kind of “archiving” to attend to my needs as a TEACHER, a FILMMAKER, and a FILM HISTORIAN, resulting to my becoming an AMATEUR ARCHIVIST.

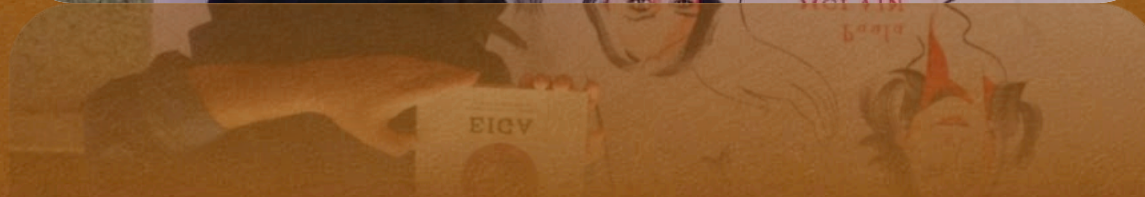
# Film Teacher



# Filmmaker dealing with the history of Philippine cinema



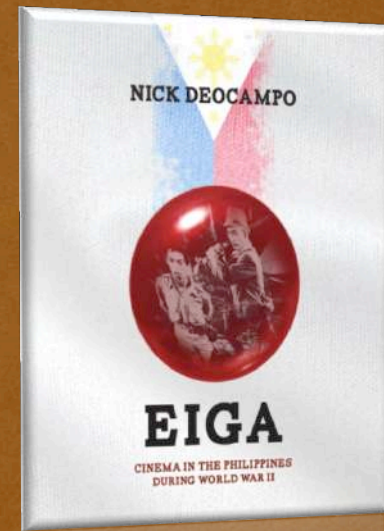
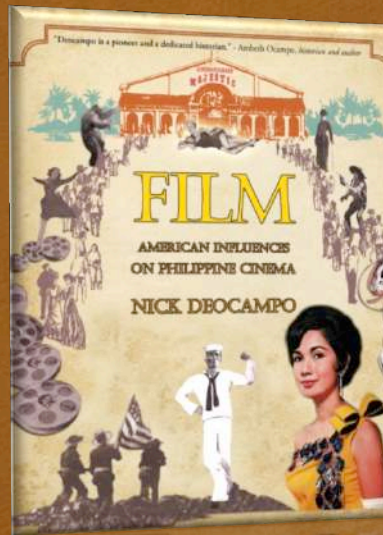
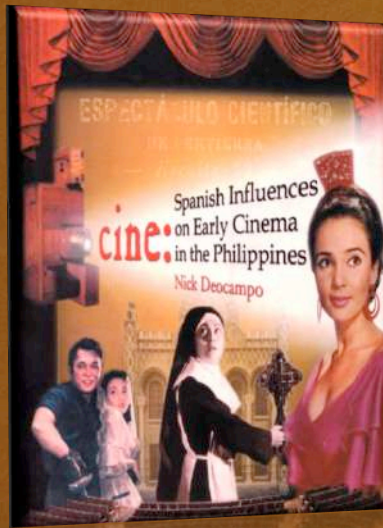
# Film historian writing books about Philippine film history





# Film History Books

Five-volume book project. Three volumes have been printed, covering the Spanish, American and Japanese film periods.



# ABS CBN archive and the Film Development Council of the Philippines



ABS-CBN



# User-turned-archivist



# Constraining Forces

*Technology*

*Economics*

*Infrastructure*

*Politics*

*Climate*

*Illiteracy*

# Introducing the Rhizome:

## Two Paradigms for the Future of AV Archiving

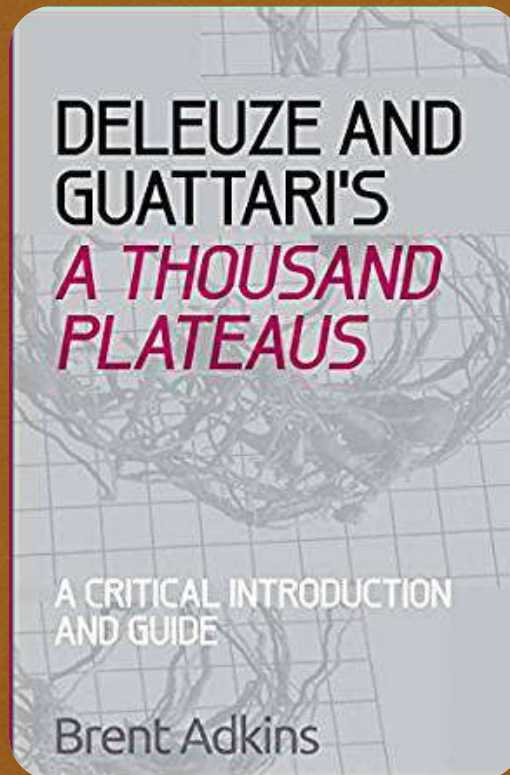


ARBORESCENT



RHIZOMATIC

# “A Thousand Plateaus” Gilles Deleuze and Felix Guattari



Brent Adkins

# Arborescent Model

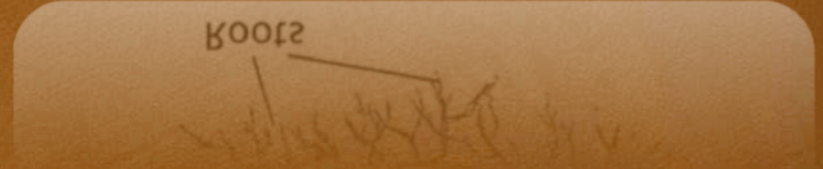
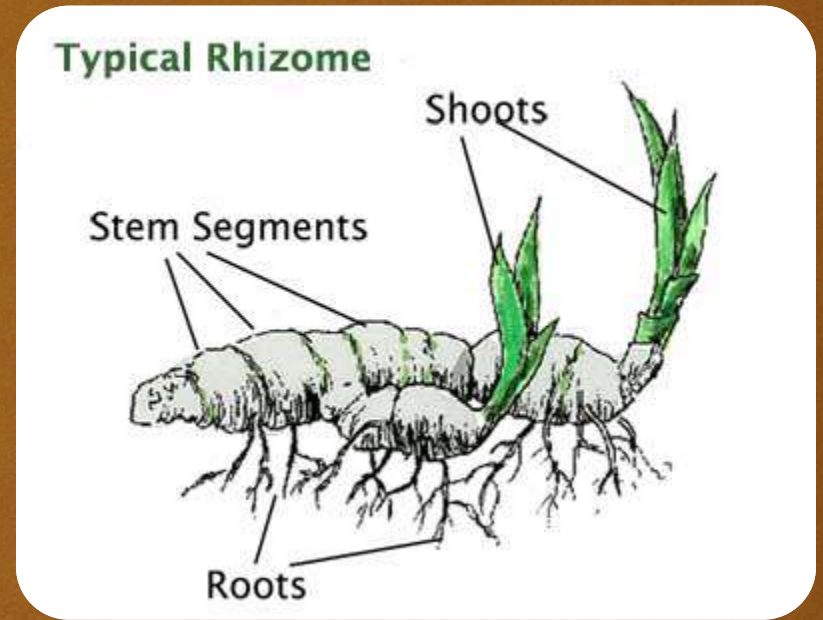


Much of the past  
developments in  
archiving may  
be seen to have assumed  
linear and vertical  
directions of growth.

The vertical growth of trees.

# Rhizomatic Model

Defines a horizontal, root-like spread of archives that respects individual shapes and sizes of archival Institutions.

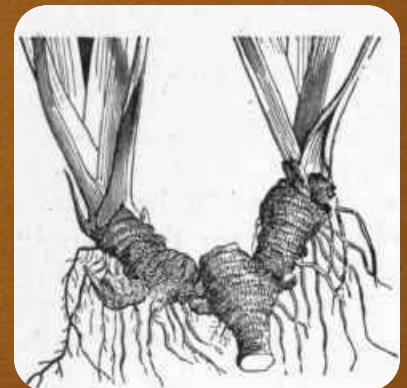




# Rhizome: Definition

“a subterranean stem,”

A rhizome is one that assumes diverse forms, “from ramified surface extension in all directions to concretion into bulbs and tubers.”



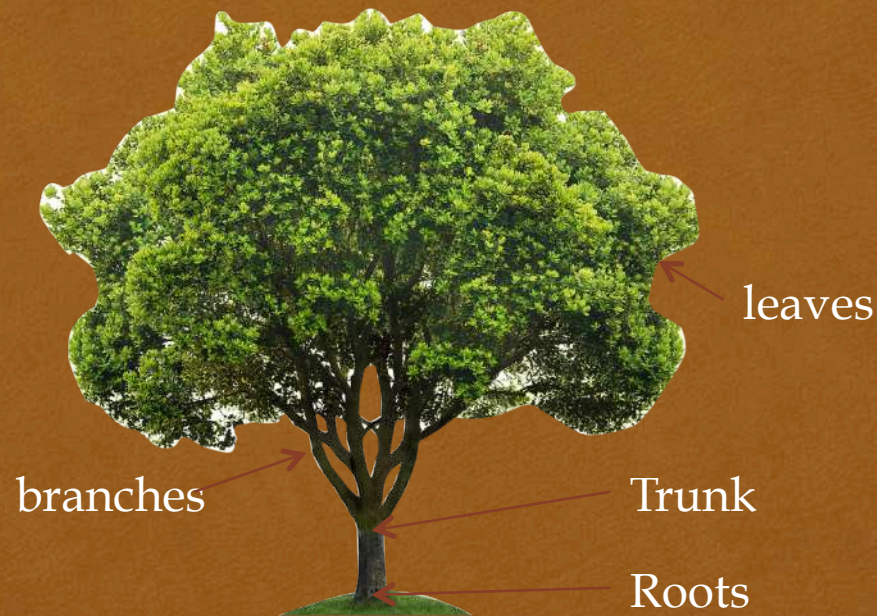
# Deleuze and Guattari define the rhizome

“A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles...A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive.”

Applying Deleuze and  
Guattari to interpret  
SEAPAVAA

# Arborescent type

defined as having “hierarchical systems with centers of significance and subjectification.”



# Arborescent Archives

may be characterized as those oriented toward a “culmination point or external end,” such as the crown of a tree.



# Deleuze and Guattari:

“There is always something genealogical about a tree. It is not a method for the people.”

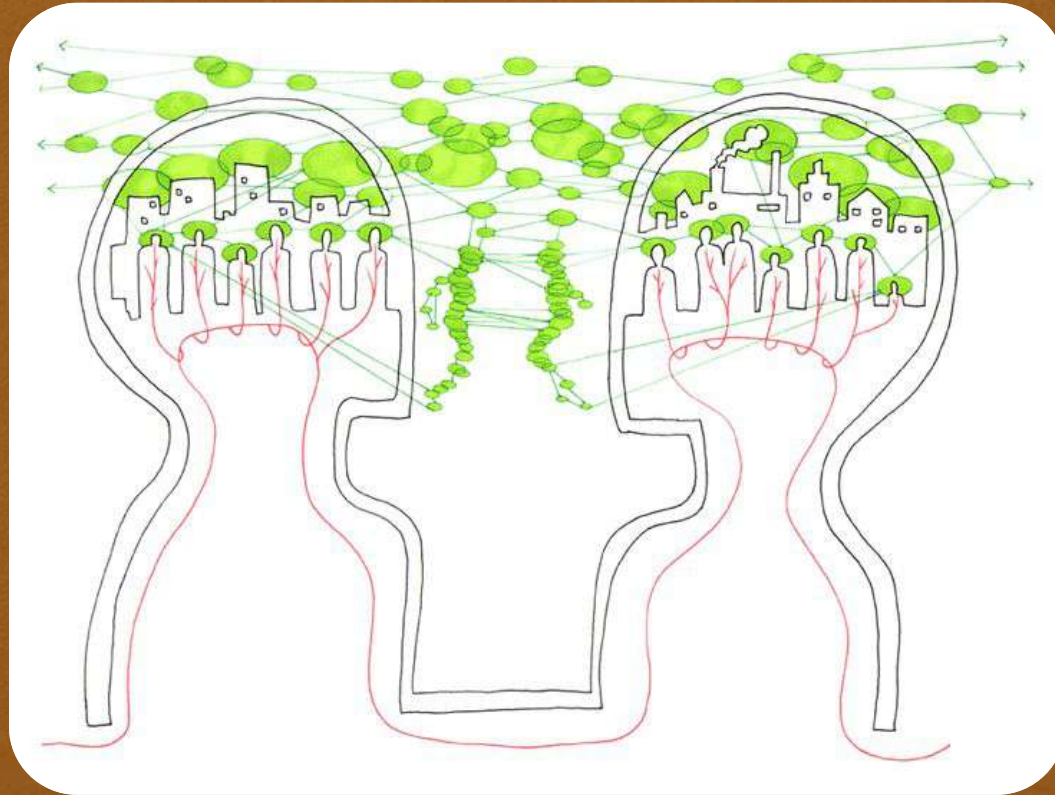
# Deleuze and Guattari:

“We’re tired of trees.”

“We should stop believing in trees, roots, and radicles. They’ve made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics.”

“Thought is not arborescent, and the brain is not a rooted or ramified matter.”

Our cue for the future lies in that statement





“A map and not a tracing.”



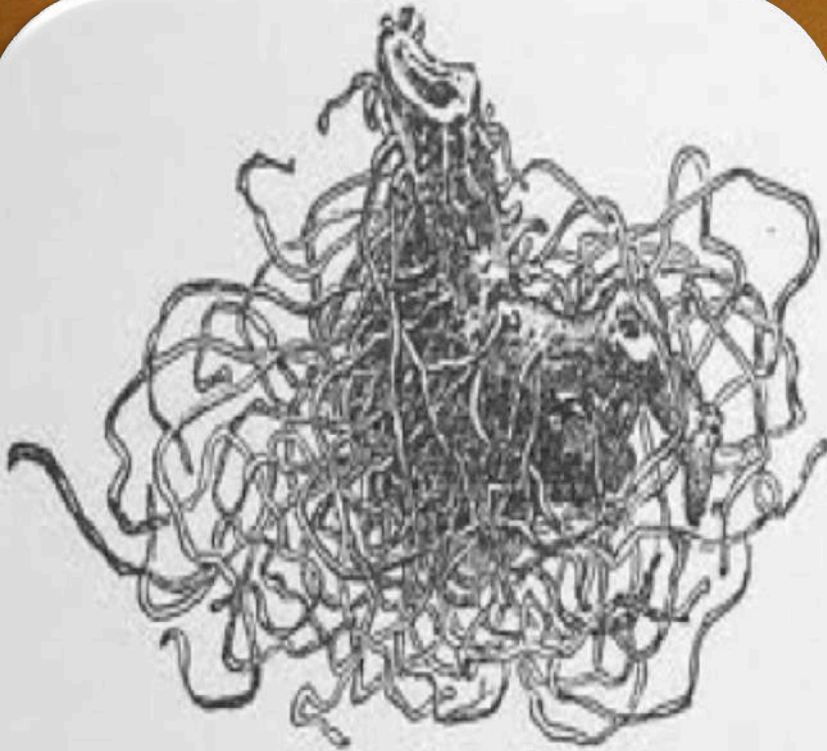
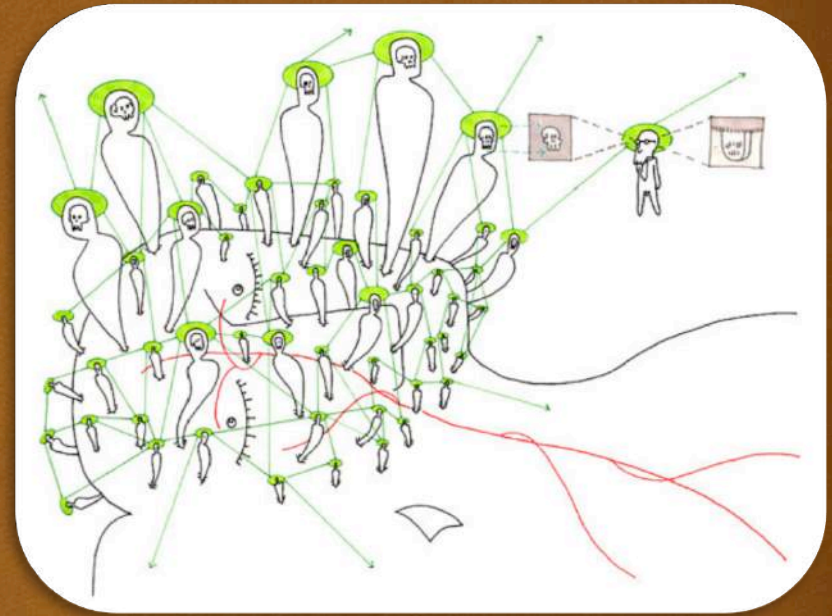


FIG. 165.  
Dried Rhizome of *Caulophyllum thalictroides*  
(small size).



One key concept offered is this: “any point of a rhizome can be connected to anything other, and must be.”

Rhizomes are  
“anti-genealogy”

A middle, not a  
hierarchy.



Imagine a rhizomatic  
archive as one being a  
“middle.”

# Deleuze and Guattari:

(A rhizome) has neither beginning nor end, but always a middle (milieu)... It constitutes linear multiplicities with  $n$  dimensions having neither subject nor object... When a multiplicity of this kind changes dimension, it necessarily changes in nature as well, undergoes a metamorphosis.





Globalism

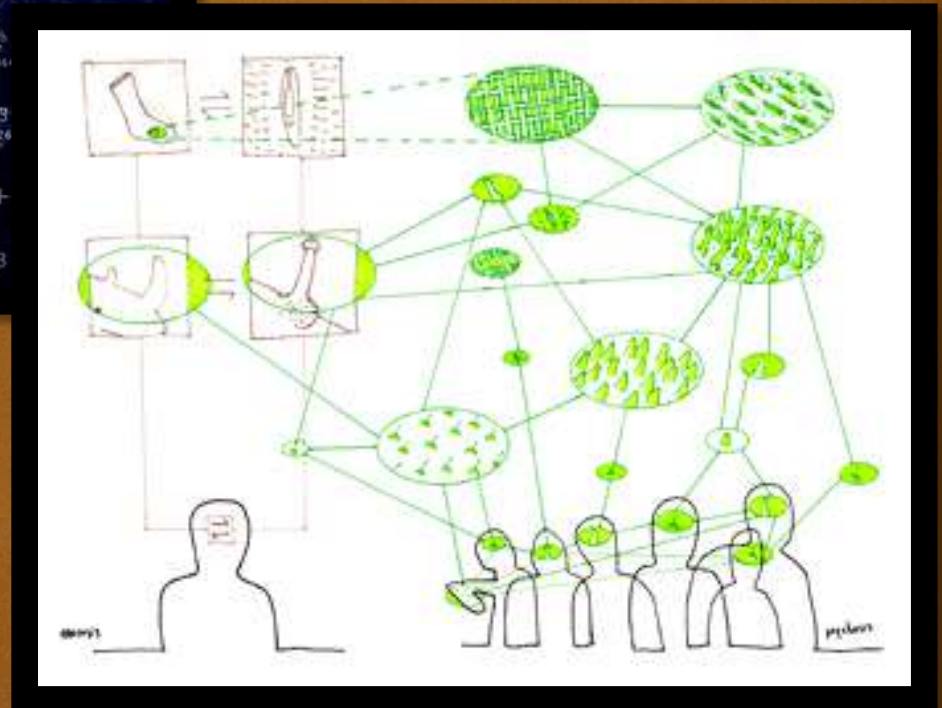


Digital Technology



Populism

# World Wide Web



# Deleuze and Guattari:



...the rhizome is made only of lines: lines of segmentarity and stratification as its dimensions, and the line of flight or deterritorialization as the maximum dimension after which the multiplicity undergoes metamorphosis, changes in nature.

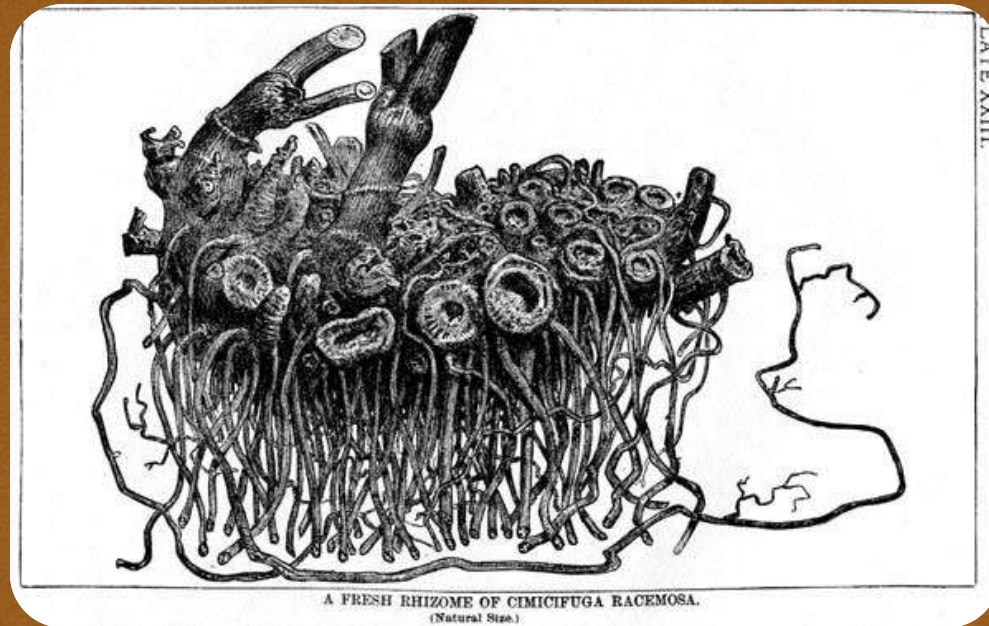


“Make a map,  
not a tracing.”

# Deleuze and Guattari:

...the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight...the rhizome is an acentered, nonhierarchical, nonsignifying system without a General and without an organizing memory or central automaton, defined solely by a circulation of states.

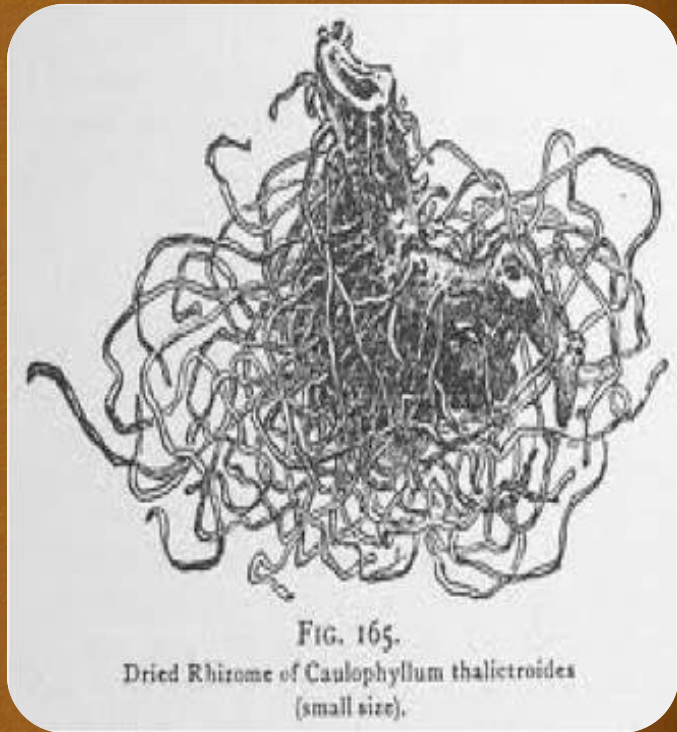




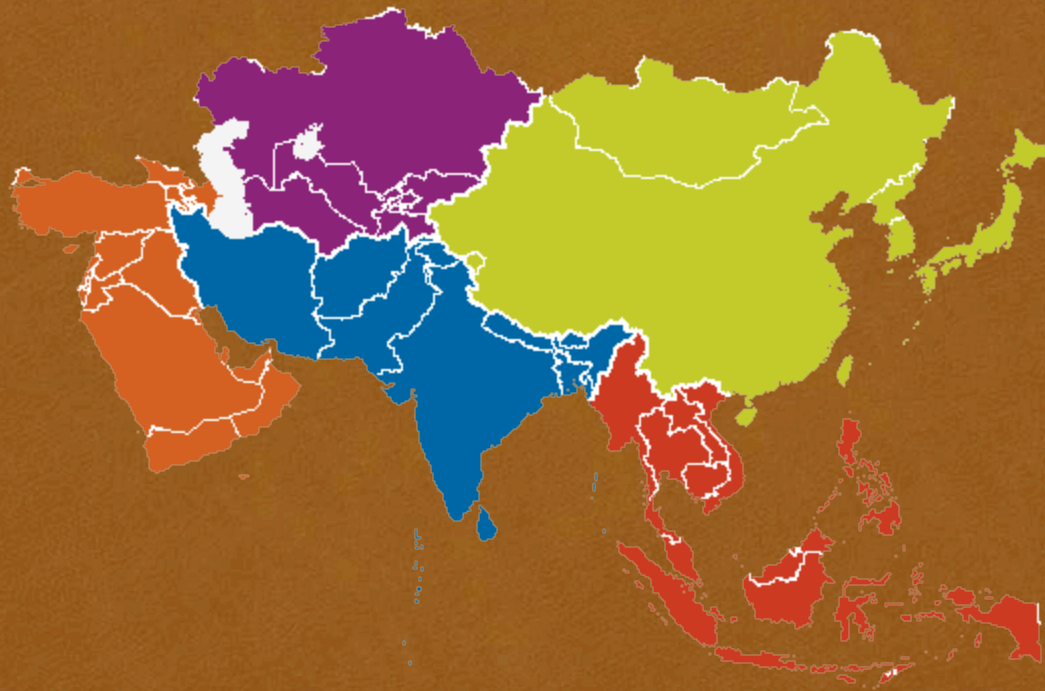
Let us summarize the principal characteristics of a rhizome: unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states...It is composed not of units but of dimensions, or rather directions in motion.

“Alliance.”

“A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance.” Can SEAPAVAA be that alliance?



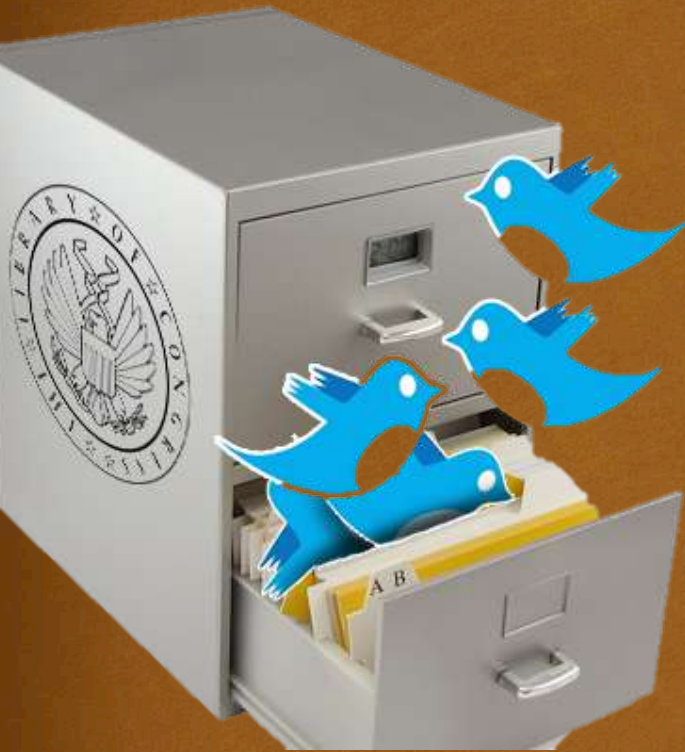
*Archipelagic geography* of the countries we belong to in the Asia-Pacific region.



# Online Archiving



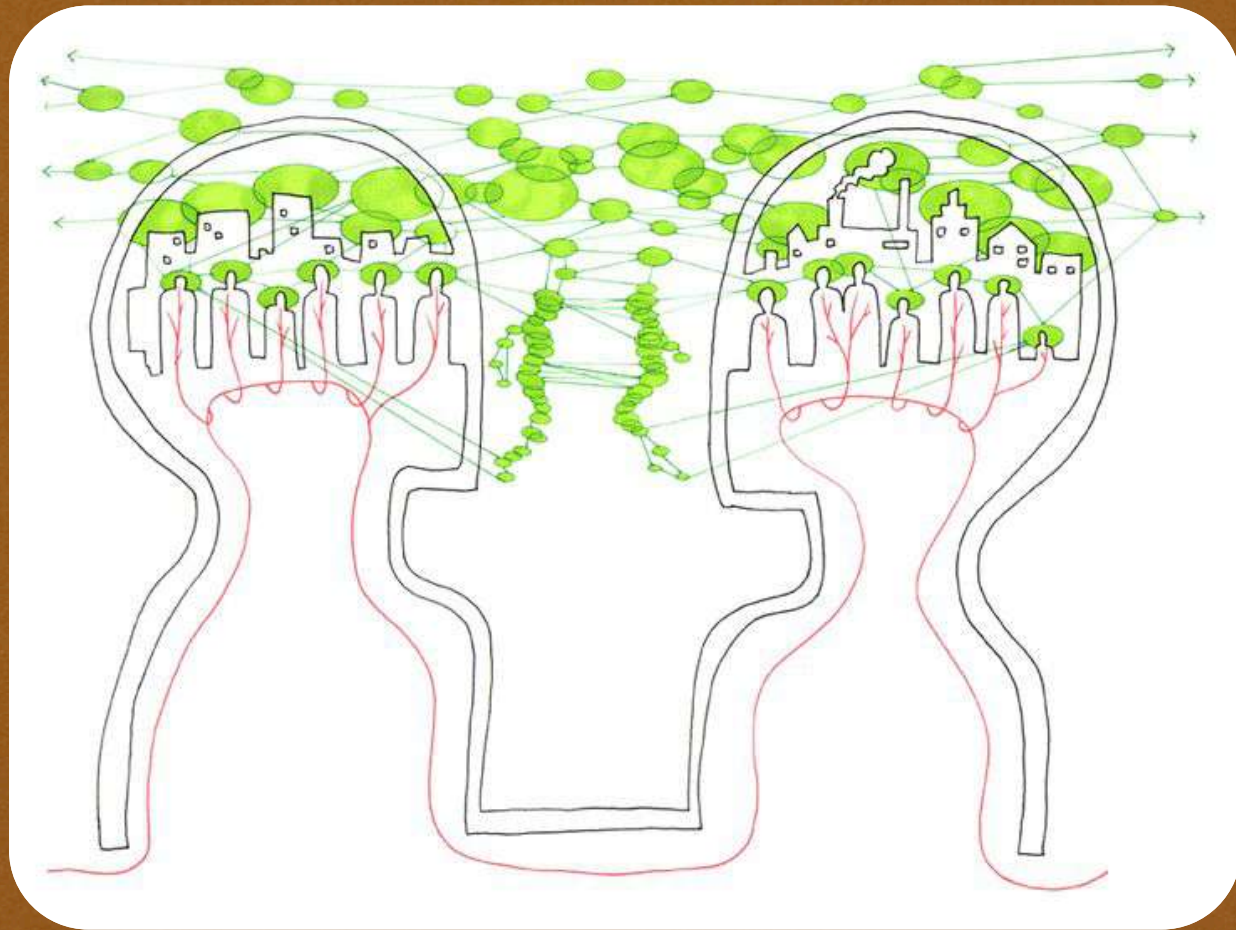
# Online Archiving





“We’re tired of trees!”

“Many people have a tree growing in their heads, but the brain itself is much more a grass than a tree.”

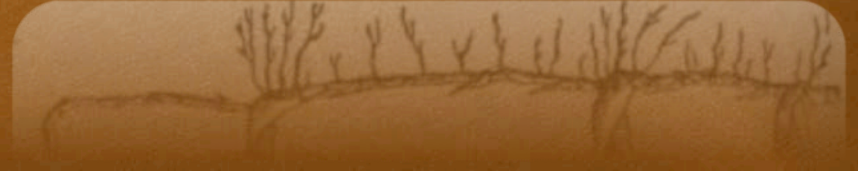
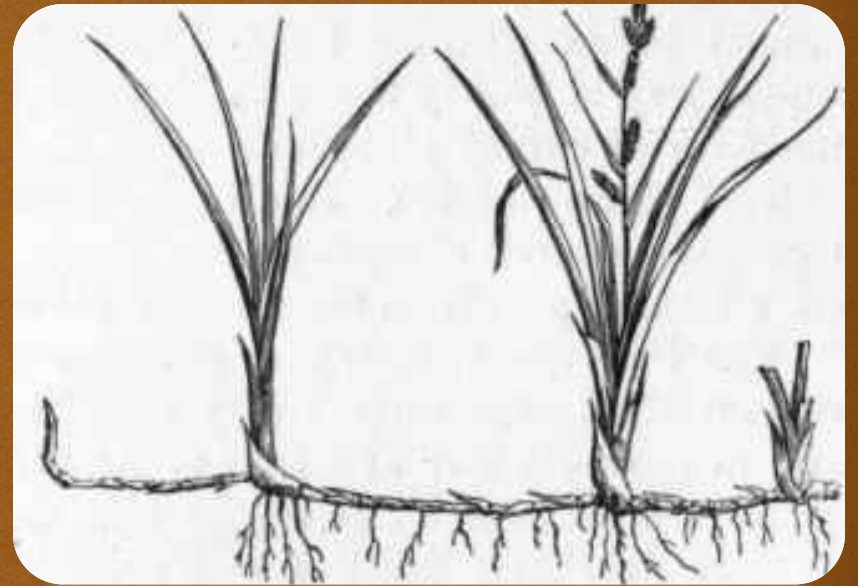


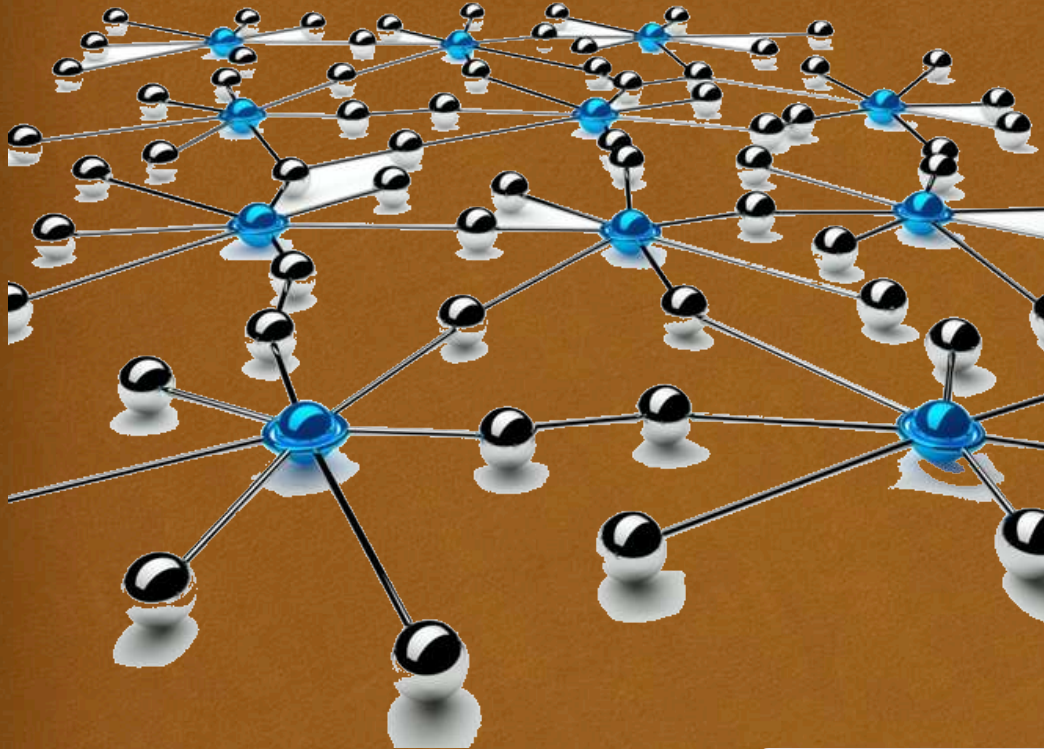
“Archives are like weeds.”



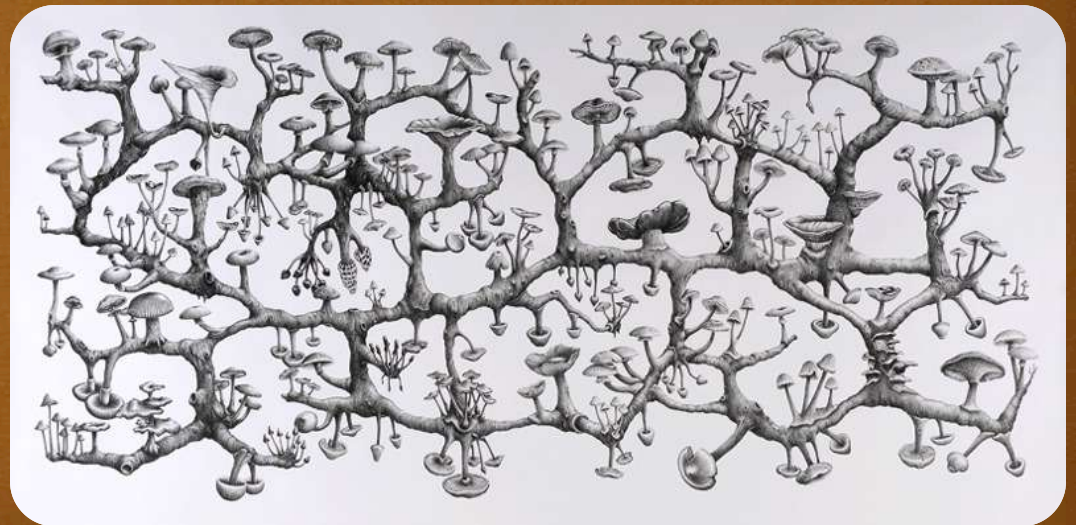
GrassPadWarehouse

# SEAPAVAA AS RHIZOME





# Multiplicity

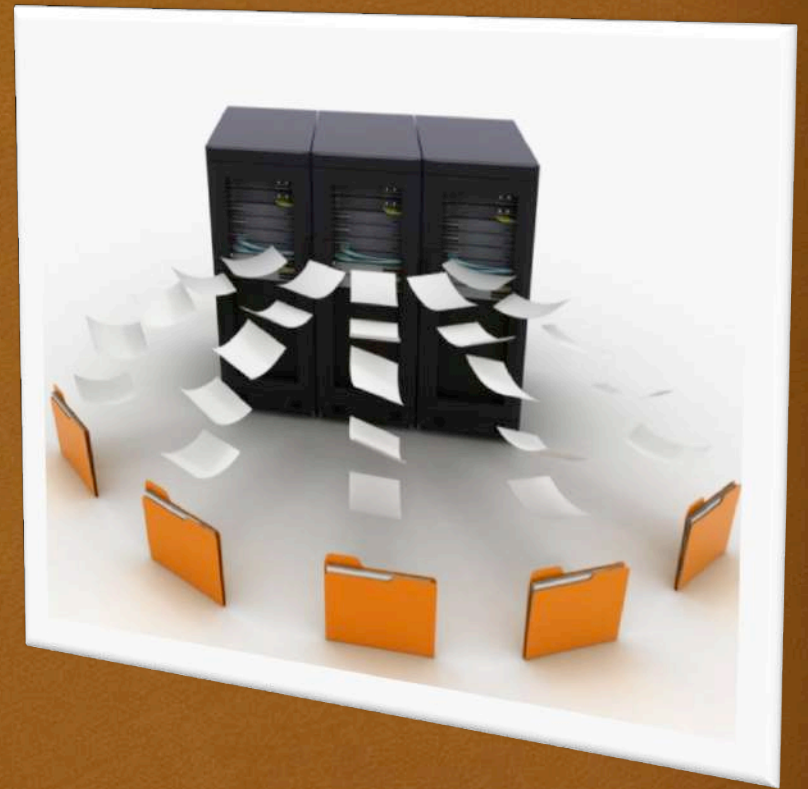


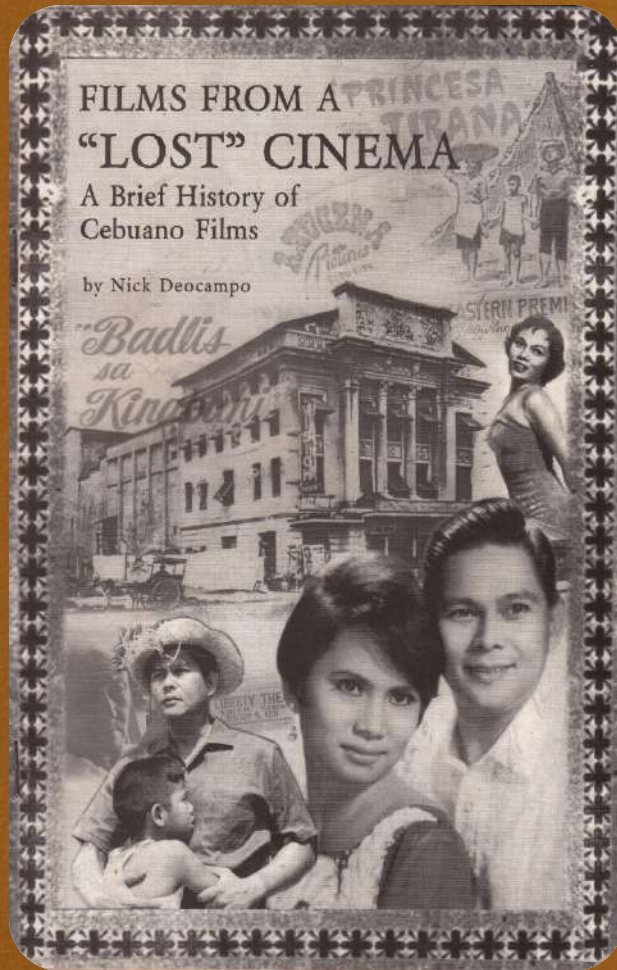
# Decentered



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# Online Archiving





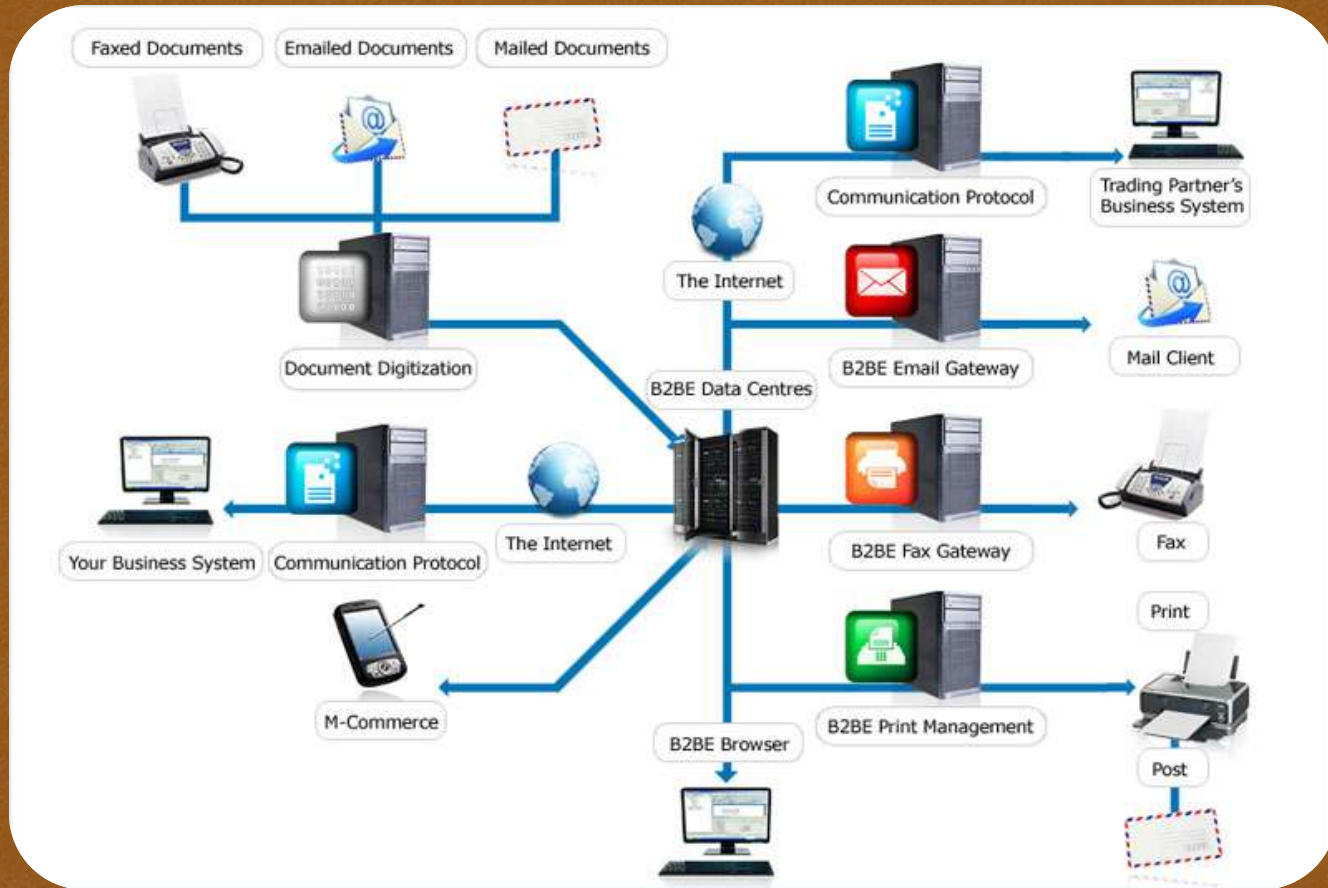
# Cebu's Lost Films



# Non-Film Documents



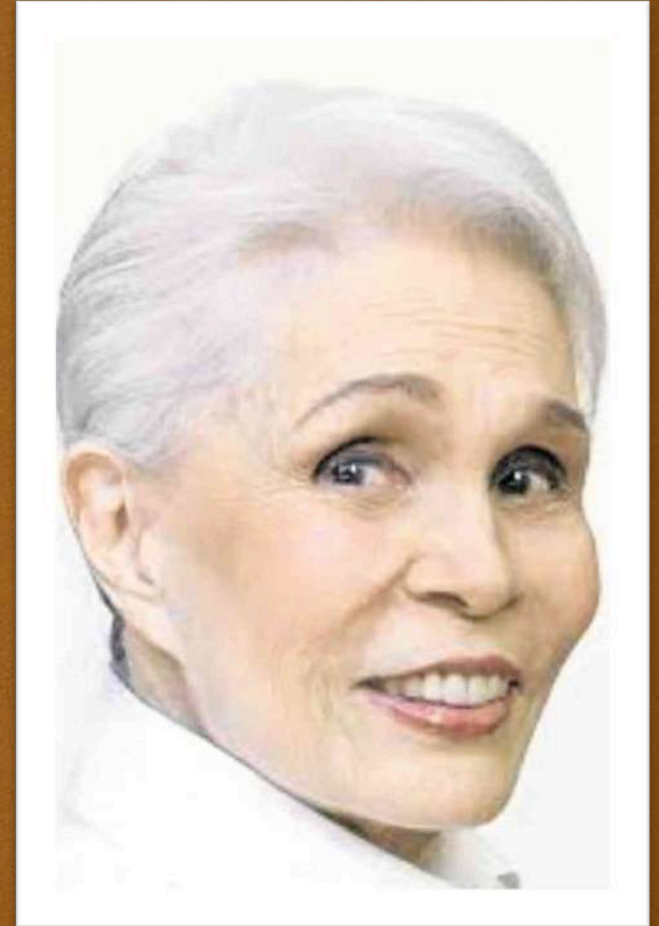
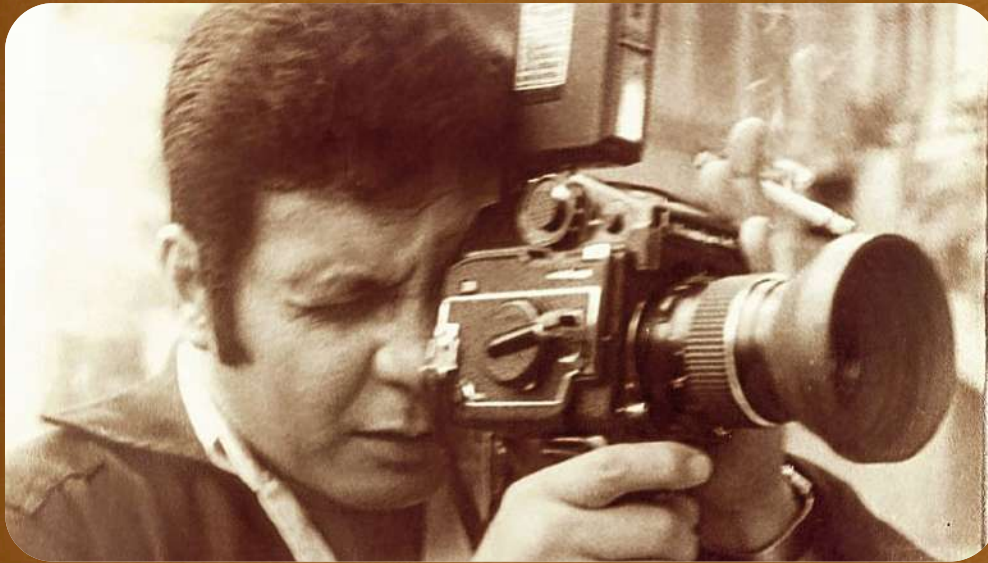
# Online Archiving





“I am a Weed.”

# Producers' Film Collection



# The Orphan Film Situation

Four Ways a Film can be Orphaned:

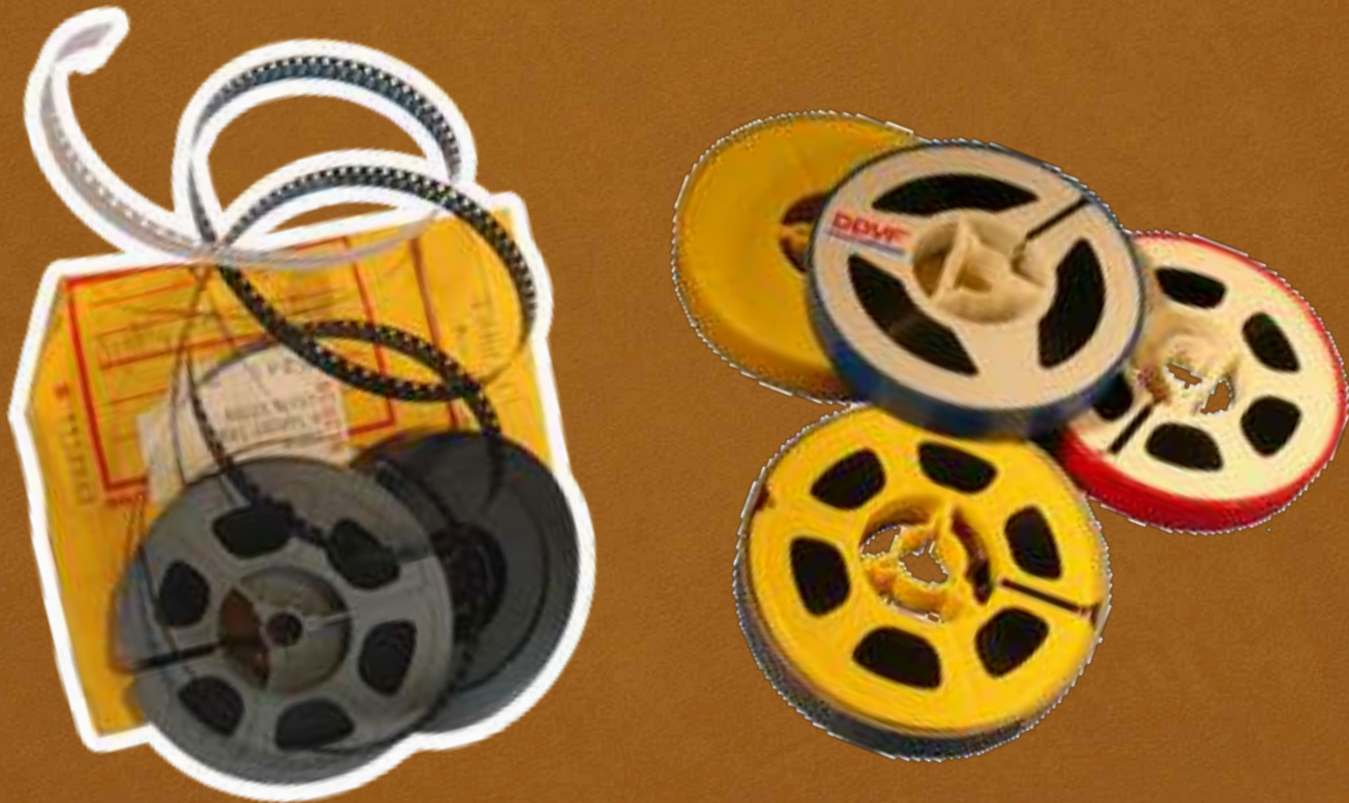
Legal

Authorial

Material

Archival

# Preserving AV Documentary Heritage



# Digital Collection



# Orphan Films from Asia Pacific



Preserving AV  
Documentary Heritage

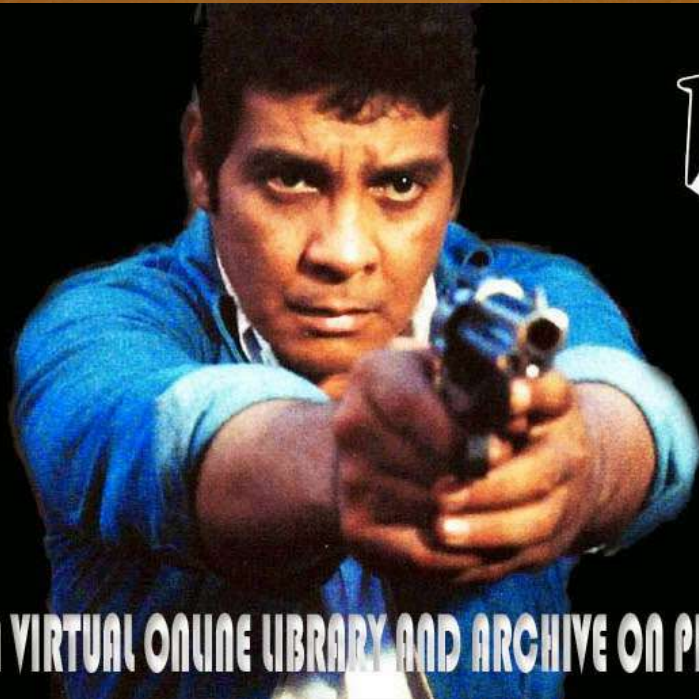


Memory of  
the World

# UNESCO Memory of the World



# VIDEO 48



*Video  
48*

A VIRTUAL ONLINE LIBRARY AND ARCHIVE ON PHILIPPINE CINEMA

A VIRTUAL ONLINE LIBRARY AND ARCHIVE ON PHILIPPINE CINEMA

# Building Community Archives

# Problems Facing Online Archiving

Archive Follows the  
Direction of Public  
Access

# Into the Future of AV

*archiving*

*polyphonic*

*polymorphic*

*polyfunctional*

*pulti-perspectival*

*multi-valent*

*multi-purpose*

A Rhizomatic Future in  
AV Archiving