



The Infinite Loop

ARCHIVES AND TIME TRAVEL IN
THE POPULAR IMAGINATION

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FOREWORD BY CONNIE WILLIS

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Contents

Series Introduction ix

Foreword ... xi

Acknowledgments ... xv

Introduction ... xvii

1	Missed Connections: Time Travel Versus Archives in Popular Culture	1
2	Integration: Archives in Time Travel Narratives	27
3	Constructing the Current and Future Archives	55
	<i>Conclusion</i> ... 95	
	<i>Bibliography</i> ... 105	
	<i>About the Authors</i> ... 117	
	<i>Index</i> ... 119	

Series Introduction

“WHAT’S PAST IS PROLOGUE”: IN *THE TEMPEST*, SHAKESPEARE REMINDS us that our actions up to this very moment provide context for our present decisions and actions. The accrual of this activity, in the form of the archival record, enables us to reflect on that past with tangible evidence in hand (or on screen). But recorded evidence doesn’t just enable us to interrogate the present. We preserve the records and data of the present to provide evidence and context that will help us shape our collective future.

The Archival Futures series seeks to capture an irony that lies at the heart of the series title: Can what is past have a future, and vice versa? As a point of departure for critical thinking and for conversation, it centers the active role of archivists *and* everyday people in documenting society. Above all, it seeks to bring together all individuals who have a vested interest in cultural heritage and its stewardship, to both acknowledge and imagine the importance of the future archival record. This is a tall order.

When people find themselves without records and archives, memory, accountability, and transparency become precarious. We all share a collective, vested interest in the future of archives and must be partners in the preservation of the evidence of our present. Archivists act on behalf of the public good. Our work is focused outward and reflects the interests of many individuals and institutions. When archivists appraise records for enduring archival value, we imagine how people will use those materials; when archivists arrange and describe those records, we imagine how those descriptions might help people access important records; when archivists select technology and systems to serve as interfaces to our inventories and digital materials, we consider the ease with which people can find critical information; when archivists preserve and provide access to records, we imagine how those records will provide context for complex issues to society in the future; and when archivists consider the constellation of digital content on the Web—social media, hosted systems, local systems—and the fragility and ephemeral nature of that content, we understand our vital roles as stewards for the historical record and our role in ensuring that these materials will exist in the future.

What makes this engagement of the archival record possible is a new approach to looking at the archival endeavor. By considering the work of archivists along with the theory that underpins that work, and by pairing that with ideas from contemporary trends in social theory, this series shows how the preservation and stewardship of the archival record is a collective effort that underpins and supports inclusive and democratic societies and institutions. Our current times stand as a watershed for transparency, authenticity, accountability, and representation. These values are bound to the responsible preservation of our historical materials, and everyone should be concerned with the processes by which we accomplish this.

The decision to preserve a historical record is also undertaken in conjunction with allied professionals, such as librarians, museum curators, and information scientists, and is fundamentally future oriented. As the contributions to this series reveal, the notion of an *archival future* underlies all discussions concerning the responsibility to promote the preservation of records that document the full range of human activity. Archival practice necessarily responds to the past, the present, and the future. Archival professionals imagine a future—whether in the next century or a week from now—and strive to support the use of records in that future, by people not yet known, for reasons not yet imagined.

Through the contributions to this series, we want to open the discussion about the future of the archival record. We enter into this with the understanding that the archival record of the past informs contemporary society and that archival practice is a collaborative endeavor—between archivists, librarians, and people. Our stake in the future is written in the records and archives that represent us and tell our stories to future generations. What is past is not simply prologue; what is present is not simply epilogue; the records of the now are vital to the future of human society.

Bethany Anderson
Amy Cooper Cary

Foreword

Without libraries, what have we? We have no past and no future.

—RAY BRADBURY

THE IDEA OF TIME TRAVEL HAS ALWAYS HELD AN EXTRAORDINARY fascination for people. A nostalgic yearning for the past is part of it, and so is the desire to know what the future holds and how things will turn out, and/or to see past current troubles to happier times. Regret for mistakes we've made is also part of the fascination, and the wish that if we could just go back in time, we might be able to fix our own mistakes and those of society and even change the course of history for the better.

These desires explain why time travel is one of science fiction's most popular tropes and has been from the beginning of the genre. Even in the days before science fiction proper was being written, there were time travel stories, from Washington Irving's "Rip Van Winkle" to Edgar Allan Poe's "A Tale of the Ragged Mountains." One of the very first formal science fiction novels was H. G. Wells's *The Time Machine*. (In it, the hero traveled not to the past, but to the future, and early science fiction stories set in the future were all presented as time travel stories, with a careful explanation given as to how the narrator had reached the future described in the story.)

Through the years, many, many science fiction writers, including early authors like Jack Williamson and the team of C. L. Moore and Henry Kuttner, and more recent ones like Harry Turtledove, Diana Gabaldon, and Ken Liu, have written about time travel, exploring every possible facet of it, from the grandfather paradox (Robert A. Heinlein's *By His Bootstraps*) to extrapolations of what the world would look like if a historical event had turned out differently (Ward Moore's *Bring the Jubilee*).

They've examined the unintended consequences of altering a single, tiny, inconsequential event (Ray Bradbury's "A Sound of Distant Thunder"), the tragic consequences of traveling through time (Jack Finney's *Time and Again*) and the comic ones (William Tenn's *Me, Myself and I*), and they've played games with time loops (Fredric Brown's "The Yehudi Principle") and temporal paradoxes (Philip K. Dick's "A Little Something for Us Tempunauts").

The fascination with time travel is also deeply rooted in science fiction writers' passion for history and, by extension, for libraries and other kinds of archives.

We see this in many stories: from the repository of all galactic knowledge on Thantos in Isaac Asimov's *Foundation* trilogy and the abandoned museum in *The Time Machine* to Christopher Morley's *The Mysterious Bookshop* and the basement full of books that no longer exist in my own novelette, *I Met A Stranger in an Antique Land*, as well as countless traditional libraries: the dusty, dangerous stacks of Ray Bradbury's *Something Wicked This Way Comes*, the maze-like Secretum in Umberto Eco's *The Name of the Rose*, and China Miéville's floating collection of books stolen by pirates, to name only a few.

These three things—time travel, archives, and history—are deeply connected in all sorts of ways, and *The Infinite Loop: Archives and Time Travel in the Popular Imagination*, a part of the Archival Futures series, explores those connections in detail. It considers how science fiction authors view archives and archivists, how their portrayals in time travel narratives affect the readers' views of them, and how information from studying those portrayals can be used to improve the relationships between archivists and the authors who write about them and make their portrayal in fiction more accurate.

The authors of *The Infinite Loop*, Lynne M. Thomas and Katy Rawdon, are both accomplished professionally trained archivists and devotees of time travel science fiction. They have employed a wide array of science fiction novels, short stories, movies, and TV series in *The Infinite Loop* to illustrate the different approaches to time travel that science fiction authors use, the concepts of time and of the rules and mechanisms of time travel authors employ, and the way archives and archivists are represented in different time travel stories.

They explore how different cultures and societies view time differently, using works like Octavia Butler's *Kindred*, Toshikazo Kawaguchi's *Before the Coffee Gets Cold*, and Rivers Solomon's *An Unkindness of Ghosts* to show how those differences in temporal perception affect the presentation of time travel in their works.

They also look at imperfections both in the way time travel writers view archives, including stereotypes, outdated views, and biases, and at imperfections in the archives—and in the historical records themselves. They examine the misperceptions of authors regarding archives and archivists and discuss ways in which the information gleaned from studying time travel fiction can be used to improve the relationship between archivists and the authors who write about them and make their portrayal in fiction more accurate.

To do so, Thomas and Rawdon employ an impressive array of examples from time travel fiction, from H. G. Wells's *The Time Machine*, written in 1895, to Matt Haig's *The Midnight Library*, written in 2020, and everything in between. They

explore Deborah Harkness's *All Souls* trilogy, Audrey Niffenegger's *The Time Traveler's Wife*, and Amal El-Mohtar and Max Gladwell's *This Is How You Lose the Time War*, as well as movies and TV series like *Doctor Who*, *Back to the Future*, and the Marvel movie *Loki*.

Their careful analyses of these works, their well-thought-out conclusions, and their many thought-provoking—and useful—insights, both as readers and archivists, make this a valuable contribution to both fields, as well as an engrossing read.

Connie Willis
March 2025

Introduction

It's like people somehow rise from [the documents] and become real, in a way. Maybe it's specific for archivists, that we can sort of walk through time.

—REINE RYDÉN, “ARCHIVISTS AND TIME”

What Is This Book About?

This volume is part of a book series titled Archival Futures. We thought that it would be interesting to examine imagined archival pasts, presents, and futures that already exist, as a way of helping us frame discussion of the kinds of archival futures that we—as a cultural heritage profession—are interested in creating.

The authors of this volume are a professionally trained archivist and librarian who also writes poetry and traditionally published romance fiction, and a professionally trained rare book librarian who has won awards for her nonfiction work about *Doctor Who* as well as for her professional editing work in science fiction and fantasy short fiction. We both spend our lives simultaneously immersed in cultural heritage work and fictional narrative, thinking about the intersections that arise. Time travel narratives in particular tend to favor plot points that involve documentation of some kind and thus are an excellent place to examine these overlaps.

Time travel stories have held a broad appeal for many audiences for many years. Time travel—fictional, of course, unless the reader of this book knows something we don't—provides a direct, visceral experience of a different time that nonfiction historical works often do not. Fictional stories that depict a character encountering the sights, smells, and experiences of a different time teach us about that time in a way that feels immediate and real. We, the authors, believe that archives can do the same. For this reason, we find it fruitful to examine them together and believe that this examination will be productive for archivists and nonarchivists alike.

While there are many entry points into archival theory and practice, we have taken the approach of looking at its representations—and lack thereof—in time travel literature and media. Every day, archivists and librarians make choices

about which parts of the cultural record will potentially survive and which will be allowed to disintegrate. Especially in the twenty-first century, our profession grapples with the understanding that the choices we make—what gets saved, what gets shared—are not neutral but reflect the cultural mores and biases of those making such choices. Yet our professional struggles are rarely depicted in fiction, and when and if they are, these struggles tend to not be shown accurately.

Archivists experience these inaccurate depictions as an infinite loop. Archival experiences represented in both fiction and nonfiction—often drawn from twentieth-century archival practices that have since been critically re-examined—have been retold so many times that they have become culturally embedded “truths” in the minds of far more people than those who experience archives firsthand. Current and more realistic stories about archivists’ work don’t travel nearly as far, which means we spend a lot of energy returning to and countering inaccurate narratives. That is energy not devoted to building, adapting, and promoting the twenty-first-century archival labor and contributions that move our field forward. New stories that come from decades of critical examination of our field are drowned out by the volume of archival tropes. And so, archivists are constantly compelled to convince the public that such tropes do not reflect reality. The only way to break a time loop like this is to closely examine the loop itself and to see what changes will produce a different outcome.

We believe that looking holistically and critically at popular cultural expressions of archives, particularly in relation to how time travel stories leverage archives, can lead us to more productive and inclusive archival work. Conversely, we think it is crucial to examine how cultural heritage professionals are depicted in time travel literature, when we appear at all. Depictions of archivists, librarians, and other cultural heritage workers in popular culture shape the public’s perceptions of archives, how they work, and why they are or are not relevant.

Our hope is that this volume will be of interest to readers and writers of time travel literature, as well as to cultural heritage professionals as we collectively create new futures. The dream is that tackling the concepts in this book will lead to cultural heritage practices that encourage critical thinking about our roles in documenting our times, as well as shifts in how archivists, librarians, and other cultural heritage workers are (or are not) fictionally depicted and, therefore, understood by the public.

We have done our best to cast a wide net as we searched for time travel stories to examine, inclusive of narratives from across the globe. Yet, based on recent publishing trends (particularly in science fiction), the vast majority of our

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references are English-language works, or global works translated into English, from the twentieth and early twenty-first centuries. The broad popularity of time travel narratives across different media—books, short stories, movies, and television shows primarily—going back to at least the 1890s means that while we have attempted to be as thorough as possible, we know that we cannot be utterly comprehensive in our coverage of relevant works.

Defining Our Terms

What Is Time?

What is time? The answers to this question, such as they are, can be scientific, philosophical, or cultural—or all of the above. And no single answer is agreed upon by everyone.

Historically and across cultures, time has frequently been viewed as cyclic, following the cycles of nature. Linear time, the construct that many modern Western people assume to be the unquestionable default, is in fact only one concept. Ancient Greek philosophers sought to explain the nature of time as everything from a constructed unit of measurement to something that does not even exist. Ancient Indian Vedic philosophy viewed time as *both* linear and cyclical. Modern philosophers argued back and forth about whether time is absolute or relative. Isaac Newton believed that our perception of time was relative, but that it also existed as an absolute force outside of human perception. His rival, Gottfried Wilhelm Leibniz, disagreed, suggesting that time was instead completely relational to occurring events. Albert Einstein, some two hundred years later, stated that time is—unsurprisingly—*relative*, depending on the observer and their velocity in relation to the event. Today, many physicists firmly believe that time is an arrow: an unrelenting, forward-marching force.¹

While scientists continue to examine, deconstruct, and argue over the nature of time, it is perhaps more useful for the purposes of a pop culture analysis to focus on cultural explanations.

We often assume that the concept of time is a natural, universal structure, but it is in fact culturally diverse and subjective. Time as a linear, impenetrable force is a Western structure. As anthropologist Deborah A. Thomas explains, “Ideas of linear temporality are rooted within western discourses of evolution and Christianity, and then used to classify hierarchies of personhood along evolutionary scales of development with western capitalist logics of time at the apogee.”² The idea of time as linear is not only one perception among many; it

also serves a purpose: to reify a specific belief system, that is, Western Christian capitalism. Linear time is not universal but rather a specific system of belief that in turn supports other cultural systems and ways of being, including colonialist systems that classify people who don't adhere strictly to linear time as "other" or "less than."

Michelle Caswell offers an excellent introduction to a variety of cultural perceptions of time.³ She notes that while the white, Western, Christian, heteronormative, cisgender community considers time to be linear, always working toward "progress," cultures minoritized or colonized by this community often view time as circular, particularly in reference to cycles of oppression instigated by the white community. The emphasis on linear progress as the ideal way to perceive time has many outcomes, not the least of which is an assumed need for continued "improvement" or optimization, which in itself leads to unceasing consumption and expansion as well as the veneration of technology as the ultimate problem solver and time saver—regardless of the consequences.

Caswell's case studies include queer, Black, and South Asian communities, all of whom experience time—and archival concepts of time—radically differently than the white, heteronormative community. Elizabeth Freeman calls this assumed-universal concept of time *chrononormativity*: "Chrononormativity is a mode of implantation, a technique by which institutional forces come to seem like somatic facts. ... Manipulations of time convert historically specific regimes of asymmetrical power into seemingly ordinary bodily tempos and routines, which in turn organize the value and meaning of time."⁴

Of course, it helps that when we imagine a trip to the past, we have tools to assist us: archives, libraries, and cultural heritage collections. The past is documented, in some ways knowable and tangible. The tools available to us help break down the invisible, hegemonic chrononormativity by connecting us to real, known places, people, and cultures who lived in the past. Historical documents and artifacts are a starting point for breaking out of chrononormativity and into a different concept of time.

Although the ways in which we understand and move through time—from how we understand our relation to the distant past and future to how we structure our days and understand when it is "time for" certain routine actions—feel so normalized and universal as to be almost invisible, a culture's understanding of time is in fact a way to reinforce power structures. In the modern Western world, that includes our calendar, the work week, and, of course, impenetrable and unchangeable linear time. The authors of this book live with this Western

concept of time; the vast majority of the time travel narratives that we draw upon are both part of this tradition and play with it in their storytelling. Yet by inserting time travel into that linear perception, these stories simultaneously turn that perception on its head. Regardless of the understood structure of time within a story, where there is time travel, there is a circularity: a challenge to that linear nature.

If cultural beliefs around time serve to uphold existing power structures, then challenging the hegemonic conception of time can be an act of social justice. As Walidah Imarisha said in her keynote address at the 2017 Society of American Archivists Annual Meeting,

It's really important to recognize that linear time is a method of social control. That we're told this is all we have, the past is gone, there's nothing it can do for you. The future is unknowable, you can't do anything about that. All you have is the present. So just ... be as happy as you can, get as much as you can, watch as many movies, numb yourself, just get through it, cause that's all you have. And instead, many societies, historically ... you know, brown cultures have recognized that time is not linear, it's circular, it's spherical, it exists in multiple places at once, that we live in the past, the present, and the future altogether.⁵

Modern thinkers continue to try to unravel the concept of time, both as it was understood in the past and how we might understand it now. In particular, ideas of time outside of the linear Western understanding are being examined and re-examined. As one example, Black Quantum Futurism is an artistic collective and theoretical framework founded by Rasheeda Phillips and Camae Ayewa that uses an Afrocentric conception of time to propose methodologies toward the liberation of Black people. As Phillips describes it:

Black Quantum Futurism (BQF) is a new approach to living and experiencing reality by way of the manipulation of space-time in order to see into possible futures and/or collapse space-time into a desired future in order to bring about that future's reality ... a practice of BQF allows a visionary to see into the future with clarity, seize upon a vision of one particular future of your choosing, alter, shift, or shape it, then collapse it into your existing reality.⁶

Phillips elsewhere states:

In *Mastered by the Clock: Time, Slavery, and Freedom in the American South*, Mark M. Smith describes the process by which white southern enslavers adapted a mechanical clock time and corresponding linear time construct as the dominant temporal consciousness over that of nature-based time-keeping methods. ... In many indigenous African cultures and spiritual traditions, time can be created, is independent of events, is not real until experienced, and is often intimately connected to genealogical, astrological, and ecological cycles ecology.⁷

Time travel stories, of course, by definition, ostensibly subvert the linear time structure and play with the implications of different understandings of time. The idea of time travel by its very nature depicts time as circular, or at least nonlinear from the perspective of the time traveling characters. These characters really do live in the past and/or future as well as the present, in the most literal sense. There is an agency in traveling through time and taking real action in the past or future, whether it be for intensely personal reasons or to right wrongs on a broader scale. The present *isn't* all we have in time travel narratives, and characters *can* do something about whatever has catapulted them through time. While time travel stories are fictional, the imagining itself breaks us from Freeman's chrononormativity: linear time is no longer invisible, and another time structure is suddenly revealed.

But different structures and understandings of time can only go as far as an author's or creator's imagination. It is no accident that so many time travel stories involve characters traveling to the past rather than the future. Reine Rydén writes: "Psychological research shows that most people find it harder to think far ahead than far back in time. As a result, they tend to avoid issues extending far into the future and confine themselves to short-term planning. Generally, they also tend to think about the future as an extension of the past."⁸

What Is Time Travel?

For the purposes of this book, we define time travel as moving in a nonlinear fashion across or around or through a contextually defined timeline, deviating from the expectations of the reader or viewer as to how time typically works. How we as consumers of these narratives experience time travel is deeply rooted in the cultural traditions in which we exist. Those of us steeped in Western linear time,

or “White Time,” as described by Charles W. Mills, experience time as moving in one direction only.⁹ Communities with different traditions, however, experience time in other ways, including in circular loops. In travel through White Time, time loops are often presented as a problem to be solved (e.g., the film *Groundhog Day*) rather than as a typical experience of time.

The fictional mechanisms of how and why time travel happens vary widely, often tied to the thematics of the story itself. Some stories never explain why a character has traveled through time, while others go to great lengths to describe exactly how and why the traveling incident occurred. In many (particularly white, Western) time travel stories, the goal is to use time travel to change a previously made choice or to solve a particular problem, thus changing future outcomes (e.g., the TV series *Quantum Leap*). However, there is a thread of time travel stories, often from authors not writing in Western traditions, that don’t allow for interventions or changing timelines. The purpose of these stories is often to allow the characters to better understand outcomes through observation rather than intervention and changed outcomes altogether. The main element time travel stories have in common is that the experience of the traveler is no longer linear; “White Time” is ruptured, both for the narrative and the reader. In nonfiction, this rupture is seen in the work of Ariella Azoulay and others writing critically on imperialist narratives.¹⁰

What Are Archives?

Defining archives is a tricky business because it absolutely depends upon whom you ask and the context of the question. When we use the term “archives,” we are including “traditional” archives, that is, gatherings of organizational records and personal papers by institutions and governmental agencies for the purpose of preserving and making them accessible.¹¹ We may also use this term to include personal or community-based archives, which don’t have formal institutional affiliation but whose community members do similar work within communities that have been overlooked by “traditional” archives. In many cases, we may refer to rare books and special collections (intentional groupings of old, valuable, and scarce materials in particular subject areas), as they are often combined in the public image with archival collections.¹² Our professional fields have seen numerous administrative mergers of archives with rare books and special collections in the past two decades. One highly visible example is the 2004 merger of the National Library of Canada and the National Archives of Canada into Library

and Archives Canada.¹³ Particularly when pointing to fictional examples, we may refer to locked rooms full of dusty materials in multiple formats that have no designated keeper, where crucial bits of historical evidence are discovered at important moments in the plot.

Traveling Through This Book

Chapter 1 provides a brief overview of the landscape of time travel narratives, including a description of the various mechanisms, narrative aims, and “rules” of time travel stories. We also touch on narratives that aren’t *quite* actual time travel, as well as stories that highlight archives but do not include time travel, and then examine what these stories might tell us this far into our exploration. We provide a representative sample from an enormous pool of candidates for the purpose of providing context for our discussions in chapters 2 and 3, but we are not performing a comprehensive literature review. Throughout, we refer to all examples by title, while full citations can be found in the bibliography at the end of the book.

Many of the time travel stories we examine focus on travel to the past since that is where time travel and archives narratively intersect. We also discuss several works that include archives as a major part of their narrative but do not include time travel to give context regarding the popular culture depiction of archives and archival workers. While we reference *Kindred*, *The Time Traveler’s Wife*, *Loki*, *An Unkindness of Ghosts*, *A Knight in Shining Armor*, Connie Willis’s *Oxford Time Travel* novels, *The Freedom Maze*, *Doctor Who*, and Deborah Harkness’s *All Souls* trilogy, a deeper dive into these works and their impacts on the perceptions of archives in popular culture can be found in chapter 2; they are the central fictional texts for the analysis and discussion in this book, exploring themes that occur when time travel and archives are combined. Lastly, chapter 3 synthesizes what we’ve learned from exploring these stories and draws together lessons and themes to inform future archival work and future fictional depictions of archives.

These themes include prevalent stereotypes of archives and archival workers, various perceptions of time used within the narratives, the non-neutrality of archives, and the ways the various narratives highlight patrons’ wants and needs. We then move into imagining archival futures, looking at issues such as labor, institutional trust, community archives, and the power inherent in archives and archivists’ work. We use concepts of *repertoire*, *activated archives*, and the *archival imaginary* to push further into possible archival futures.

As the Tenth Doctor would say, “Allons-y!”¹⁴

ADDITIONAL FOUNDATIONAL CONTEXT

The following brief sections provide context for much of our discussion in this volume. These are—through training, inclination, and lived experience—core frameworks that live in our brains and, therefore, at the foundation of this book.

Cultural Heritage Work Is Not Neutral

We work from the understanding that we, as cultural heritage professionals, make choices daily as part of our work that determine what is kept for posterity and what is allowed to degrade or be destroyed. We also determine what to prioritize for description and access with limited resources. These—selection, appraisal, description, access policies, and resource allocation—are not neutral acts.¹⁵

Historically, and in many cases currently, these choices have been based on what is considered “culturally important” or “stands the test of time,” loaded phrases that routinely underpin white supremacy and deliberately erase significant parts of diverse human existence from the cultural record. Our choices today are also not without the implicit biases of our lived experiences, our positionalities, our education, and professional guidelines. Reparative work in archives and libraries is only beginning. We firmly believe it is our job to make more inclusive choices with an understanding that we do so as part of the collective responsibility to do better now that we know better.¹⁶

If you firmly believe that “neutrality” is possible, achievable, or valuable for cultural heritage institutions, this is not the book for you.

Doctor Who, Or, Why the Authors Are Obsessed with Time Travel

The BBC’s *Doctor Who* (1963–1989 “Classic Series”; 2005–present “New Series”), one of the longest-running science fictional television shows, features an alien from the planet Gallifrey with two hearts who calls themselves “the Doctor.” The Doctor travels in a time-and-space ship called the TARDIS (Time and Relative Dimension in Space). While the TARDIS is typically shown dematerializing in one timeline and rematerializing in another, it is also used for linear travel between spots. The actual ability of the Doctor to control the TARDIS is variable, which creates additional avenues for unexpected adventures.

At its most basic, time travel in *Doctor Who* is often used to deposit the characters in media res at the beginning of any given story. However, with the series celebrating its sixtieth anniversary at the time of writing, it has had ample time to play with nearly every possible approach to a time travel story sited in Western whiteness, either in televised form or in its tie-in audio adventures, comics, and novels.

Behind the scenes, one of the hallmarks of the series is that the production teams and cast for *Doctor Who* change every few years. The show had been running for decades before the concept of series continuity “bibles” made it into television production practices. Thus, there are dozens of directly contradictory examples of how time travel works across the series, depending upon which story one is experiencing and when it was written, produced, and broadcast. Across *Doctor Who*, some history cannot be changed at all, ever; there are fixed points that cannot be changed and nonfixed points that can. Adversely, history is constantly changing based on numerous factors, including multiverses, pocket universes, and the Doctor’s decision to intervene and completely reboot the universe on at least one occasion. Therefore, readers will find numerous examples of various types and outcomes of time travel spread across this book where relevant to the discussion.

The authors, both of whom have been *Doctor Who* fans for decades, are confident that at least a lengthy article and possibly a short book could be dedicated solely to exhaustively cataloging and discussing the depictions of archives, museums, and libraries in *Doctor Who*, especially when the tie-in media is taken into account. However, in this volume, we have done our best to restrain ourselves to the most relevant examples. ▣

NOTES

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Index

11/22/63 (King), 2

A

academia, as common setting, 2
activated archives, 9, 63–67, 90
Adams, Douglas, 13–14
advocacy, 86–87, 101–102
Afrocentric conceptions of time, xxi–xxii
AI-predictive text models, 31, 52n12
All Clear (Willis), 31
All Souls trilogy (Harkness), 6, 27–29, 51n3
anarchy, as purpose, 12–14
& *This Is How You Stay Alive* (Kagunda), 10
Anderson, Bethany, ix–x
Anderson, Kimberly, 59, 85
anti-time travel stories, 12–13
The Anubis Gates (Powers), 2, 5
Arcadia (Stoppard), 15
archival aporia, 89, 94n56
Archival Fictions (Benzon), 23–24
archival imaginary, 87–90
archival labor
 contingent workers and, 68–69, 87, 92n20
 erasure of, 23–24, 27–29, 40, 56, 100
 Loki's visible integration of, 39–41, 84
 resource allocation and, 86–87
archival power, 82–87
archival silences, 21, 33–36, 45, 61, 65–66, 81
archives
 activated, 9, 63–67, 90
 community-based (*see* community archives)
 as creators of history, 71
 definitions of, xxiii–xxiv, 62, 63, 99
 in fiction
 with time travel (*see* time travel narratives)
 without time travel, 16–20
 future of, ix–x, 95–104
 incomplete, 17, 21–23, 65
 infinite loops and, xvii, 72, 96, 98, 104
 issues in creating change in, 68–72
 lack of funding for, 29, 55–56, 69, 75, 80, 97–103

 literal embodiments of, 28, 37–39
 nonneutrality of, xxv, 60–61, 91n8
 paper-based (*see* paper-centric archives)
 perceptions of
 20th-century, 18, 55, 57, 60, 73, 75–76, 101, 102
 21st-century, 73, 75, 80–81
 records in (*see* records and documentation)
 secret and hidden, 17–21, 33–34, 56, 67
 stereotypes of (*see* stereotypes)
 tropes about (*see* tropes)
 trustworthiness of, 69–72, 85–86
 users of (*see* patrons)
 as white-centric, 69–72
ArchivesAware, 93n34
archivists
 advice for, on working with authors, 75–77
 advocacy by, 86–87, 101–102
 burnout in, 41, 69, 102
 erasure of the work of, 23–24, 27–29, 40, 56, 100
 need to do less with less, 100–101, 102
 need to tell their stories, 80–81
 possible futures for, 95–104
 at predominantly white institutions (PWIs), 70, 72, 83
 stereotypes about, xvii, 17, 27–28, 46, 56–57
 talking firsthand with, 75
 whiteness of, 60
Armstrong, Kelley, 14, 16
Ashldr (Lady Me), 43, 46–49
Ashmole 782 manuscript, 28, 51n4
Attack of the Clones (film), 22, 57
authors
 advice for, 73–77
 of classic science fiction, xi–xii
 stereotypes perpetuated by, 56–57
Ayewa, Camae, xxi
Azoulay, Ariella, xxiii

B

Back to the Future trilogy, 2, 4, 9
Baker, Brian, 38

Baker, Kage, 4, 5, 21–22, 56
 Battles, David M., 34
Before the Coffee Gets Cold (Kawaguchi), 10, 103–104
 Bell, Derrick, 9
 Benzon, Paul, 23–24
Bid Time Return (Matheson), 6
bildungsroman, 11, 19
Bill & Ted's Excellent Adventure (film), 4, 8
 Bishop, Diana, 6, 28–29
 Black characters, 9, 10–11, 20–21, 34–36, 65
 Black Quantum Futurism (BQF), xxi
Blackout (Willis), 31
 blogs and social media, 75, 93n34
 books on time travel. *See* time travel narratives
 Bradbury, Ray, xi, xii
 Brooks, Geraldine, 18–19
 Buckley, Karen, 55, 70
 burnout, 41, 69, 102
 Butler, Octavia, 6, 34–36
 Byatt, A. S., 16, 17, 66

C

Captain America, 3
 Card, Orson Scott, 5, 7
 Cary, Amy Cooper, ix–xi, 60
 Caswell, Michelle, xx, 9, 58–59, 63–64, 78, 86, 87–90
 chaos, as purpose, 12–14
The Chronicles of St. Mary's series (Taylor), 2, 4, 12, 51n8, 56, 64, 67
 chrononormativity, xx, xxii
 circular time, xx, xxi, xxii, xxiii, 65
 climate change, 97–99, 102–103
 collective memory, 32, 71, 77–78
 community archives
 activated archives and, 9, 63–64
 defined, xxiii, 91n10
 for *Doctor Who* fans, 45
 fictional, 21, 36–37
 as living, growing entities, 17
 repertoire and, 62, 65, 72
 trustworthiness of, 72, 85–86
 white supremacy and, 72
 conscious documentation, 28, 50, 63
 context
 loss of, 29–31, 62
 time travel adding to, 77–78
 contingent labor, 68–69, 87, 92n20
 Cook, Terry, 23, 77–78
 Cornell, Paul, 54n46
 Cresswell, Tim, 38
 Cross, Samantha, 40, 41
 cultural heritage work

in *Doctor Who*, 41–45
 erasure of, 23–24, 27–29, 40, 56, 100
 labor issues and, 68–69
 lack of funding for, 29, 55–56, 69, 75, 80, 97–103
 nonneutrality of, xxv
 stereotypes about, 27–29, 56–57
 cultural perceptions of time, xix–xxiii

D

Darth Vader comics, 22
 data, turning archival information into, 29–31
 De Kosnik, Abigail, 9, 17, 50, 62, 72, 82
 deep sleep trope, 3–4
 deeper understanding, as purpose, 9–12
 Derrida, Jacques, 24
 Deveraux, Jude, 14, 31–32
 diaries, in *Doctor Who*, 43, 46–50, 53n38
 digitization, misconceptions about, 29, 56–57, 101
Dirk Gently's Holistic Detective Agency (Adams), 13–14
A Discovery of Witches (Harkness), 6, 27–29, 70
Doctor Who series
 about, xxv–xxvi
 “The Ark in Space,” 4
 “Blink,” 66–67
 “City of Death,” 44
 Classic Series vs. New Series, xxv, 11, 43
 community archives for, 45
 Doctors
 casting of, xxviii14, 44–45, 53n37
 First Doctor, 43, 44
 Second Doctor, 1–2, 53n38
 Fifth Doctor, 7
 Sixth Doctor, 53n39, 67
 Seventh Doctor, 11, 13, 45–46
 Tenth Doctor, xxiv, 1, 11, 49
 Eleventh Doctor, 42, 49
 Twelfth Doctor, 46–47
 Thirteenth Doctor, 13, 53n37, 104
 Fourteenth Doctor, 11–12
 “Father’s Day,” 7, 67
 fix-it narratives of, 7, 11–12
Flux, 13
 “The Girl Who Died,” 46–47
 “The Mind Robber,” 1–2
 missing episodes of, 53n44–54n44
 monsters and menaces in, 53n36
 records and documentation in, 41–50, 53n38, 66–67
 TARDIS, xxv, 1–2, 4, 43, 49
 “The Trial of a Time Lord,” 53n39, 67
 “The Visitation,” 7, 44

documentation

- archival (*see* records and documentation)
- conscious, 28, 50, 63

The Doomsday Book (Willis), 30

Du Maurier, Daphne, 5

Dust (Steedman), 23

dystopian future of archives, 97–99

E

Einstein, Albert, xix

Eleventh Doctor (*Doctor Who*), 42, 49

Elliniko, Archivist, 46

El-Mohtar, Amal, 6

embodied archives, 28, 37–39

erasure of archival work, 23–24, 27–29, 40, 56, 100

escapism, 2

F

fandom wikis, 8, 12, 27, 45, 51n3

The Far-Time Incident (Maslakovic), 2–3

fiction

- as time travel, 1–2

- on time travel (*see* time travel narratives)

- tips for writers of, 73–75

Fifth Doctor (*Doctor Who*), 7

Finney, Jack, 6

First Doctor (*Doctor Who*), 43, 44

“fixing” the past, xi, 7–15, 24

fix-it fic, 9

fixity of records, 59

forgetting, right to, 46–49

Fourteenth Doctor (*Doctor Who*), 11–12

Fox, Michael J., 9

The Freedom Maze (Sherman), 6, 33–34, 36–37, 65

Freeman, Elizabeth, xx, xxii

funding, lack of, 29, 55–56, 69, 75, 80, 97–103

the future

- of archives, ix–x, 95–104

- people’s difficulty conceptualizing, xxii

The Future of Another Timeline (Newitz), 4, 66

G

Gabaldon, Diana, 6, 66

generation ships, 4, 16, 36

ghost stories, 16, 64

Gilliland, Anne J., 87–89

Gladstone, Max, 6

Gordon, Avery, 16

Greene, Belle Da Costa, 78

Groys, Boris, 71

H

Hackbart-Dean, Pam, 60

handwavium, 6, 24n7

Harkness, Deborah E., 6, 27–29, 51n2, 56

Hartman, Saidiya, 87–88

hauntings and ghost stories, 16, 64

Hellenga, Robert, 19–20

hidden archives, trope of, 17–21, 33–34, 56, 67

historians, advice for, 75

historical records. *See* records and documentation

history

- archives as creators of, 71

- as collective memory, 32, 71, 77–78

- “fixing” through time travel, xi, 7–15, 24

- personified vs. nonpersonified, 2–3

- rewriting of, in *Doctor Who*, 44–45

Holmes, Robert, 53n36

Hopper, Jo, 71

The House on the Strand (Du Maurier), 5

I

Igwe, Onyeka, 65, 71

Imani, Nikitah Okembe-RA, 71

Imarisha, Walidah, xxi, 82

imperialist narratives, xxiii

In the Garden of Iden (Baker), 5, 21–22, 51n8, 56

incomplete archives, trope of, 17, 21–23, 65

infinite loop

- of inaccurate depictions of archives, xviii

- of lack of resources, 72

- possible futures of, 96, 98, 104

institutional trust, 69–72, 85–86

Internet Archives, 58

interventions, lack of rules for, 2

Irving, Washington, xi, 3

iterative processing, 87, 93n50

J

Jedi Archives, 22

Jules, Bergis, 34

K

Kadish, Rachel, 18–19, 66

Kagunda, Shingai Njeri, 10

Kawaguchi, Toshikazu, 10

Kearsley, Susanna, 14

Ketelaar, Eric, 77

Kindred (Butler), 6, 34–37, 60–61, 64, 67, 72, 89

Kingfisher, T., 3

A Knight in Shining Armor (Deveraux), 14, 31–32, 52n13, 56, 60–61, 64

Knox, Emily, 34

L

- labor, archival. *See* archival labor
- Lady Me, 43, 46–49
- “Lalibela” (Teodros), 11
- L’An 2440, rêve s’il en fût jamais* (Mercier), 3
- large language models, 31, 52n12
- Leibniz, Gottfried Wilhelm, xix
- librarians and archivists
- burnout in, 41, 69, 102
 - erasure of the work of, 23–24, 27–29, 40, 56, 100
 - stereotypes about, xviii, 17, 27–28, 46, 56–57
 - whiteness of, 60
- libraries
- in *All Souls*, 27–29
 - in *Doctor Who*, 41–50
 - in *The Time Traveler’s Wife*, 37–38
- See also* archives
- Library and Archives Canada, xxiii–xxiv
- linear time, xix–xxiii, 7, 89–90
- Loki* (television show), 22–23, 39–41, 63, 84, 101
- “Lots of Copies Keep Stuff Safe” (LOCKSS), 45, 54n45

M

- MacDonald, Ian, 4
- machines, as mechanisms, 4–5
- magic, as mechanism, 6
- Malden, Sue, 53n44–54n44
- Marvel Entertainment, 3, 6, 22–23, 39–41, 59
- Mascarenhas, Kate, 4, 10, 20
- mass digitization, misconceptions about, 29, 56–57, 101
- Mastered by the Clock* (Smith), xxii
- Matheson, Richard, 6
- McDaniel, Kathryn, 30
- McQuiston, Casey, 14–15, 16
- mechanisms of time travel, 3–6
- memory
- collective, 32, 71, 77–78
 - rights to, 46–49
- Mercier, Louis-Sébastien, 3
- Merriam-Webster, 94n56
- metaphysics, 38–39
- military, as common mechanism, 2, 4
- Mills, Charles W., xxii–xxiii
- minoritized communities, 70–72, 82
- Morgan Library and Museum, 78
- museums
- Brian Baker on, 38
 - de-prioritizing of Jo Hopper’s work in, 71
 - in *Doctor Who*, 41–42

N

- National Archives (UK), 58
- National Archives & Records Administration, 101
- neutrality, lack of, xxv, 60–61, 91n8
- Newitz, Annalee, 4, 66
- Newton, Isaac, xix
- Niffenegger, Audrey, 6, 27, 37
- Noble, Donna, 11–12
- nonfiction
- dismissal of archival labor in, 23–24
 - tips for writers of, 75
- not-quite time travel stories, 14, 15–16
- Nu, Jocasta, 22, 57

O

- OCLC’s Total Cost of Stewardship toolkit, 80
- One Day All This Will Be Yours* (Tchaikovsky), 12–13, 64
- One Last Stop* (McQuiston), 14–15, 16
- Outlander* (Gabaldon), 6, 66
- Oxford Time Travel* series (Willis), 4, 29–31, 56, 64, 66

P

- paper-centric archives
- narratives on, 17–20, 31–34, 39–41, 43, 46–50
 - and the right to be forgotten, 48
- paradoxes, xi, 7
- Parham, Marisa, 35
- the past
- common yearning for, 33–34
 - “fixing” through time travel, xi, 7–15, 24
 - the future as an extension of, xxii
- Pastwatch* (Card), 5, 7
- patrons
- institutional trust and, 69–72, 85–86
 - underrepresented, experiences of, 70–72
 - wants and needs of, 61–63, 70, 79–80
 - white, expectations of, 70
- People of the Book* (Brooks), 18, 19
- perceptions of time, 57–59
- Phillips, Rasheeda, xxi–xxii
- Possession* (Byatt), 16, 17–18, 20, 66
- power structures, 82–87
- Powers, Tim, 5
- predominantly white institutions (PWIs), 70, 72, 83
- privilege, characters with, 27–29
- pseudo-historicals, 7
- psychological research, xxii
- The Psychology of Time Travel* (Mascarenhas), 4, 10, 20, 67

Q

Quantum Leap (television show), 2, 5, 8, 9, 51n8
queer erasure, 21

R

racial and cultural perceptions of time, xix–xxiii
racism and white supremacy, xxv, 34–36, 59, 61, 65, 69–72, 82
rare book librarianship, 29, 51n6
rare books and special collections
 mergers with archives, xxiii–xxiv
 time machine metaphor of, 58
Rashomon (film), 58
realistic future of archives, 99–104
records and documentation
 activated archives and, 63–64
 archival imaginaries and, 87–90
 collective memory and, 32, 71, 77–78
 community-based (*see* community archives)
 in *Doctor Who* series, 41–50, 53n38, 66–67
 fixity of, 59
 misconceptions on digitization of, 29, 56–57, 101
 paper-centric, 17–20, 31–34, 39–41, 43, 46–50
 perceptions of time and, 57–59
 research value of, 60, 76
Red Dwarf (television show), 4
“Red Kite Kindred” (Saxey), 7–8
remembrance
 collective, 32, 71, 77–78
 rights to, 46–49
reparative description, 78, 93n38
repertoire, 50, 62–68, 72, 73, 77, 85, 90
research value, 60, 76
Richards, Justin, 45
Rip Van Winkle (Irving), xi, 3
River Song, 43, 44, 46, 49–50
Rogue One (film), 22
romance narratives, 14–15, 31–32
The Rose Garden (Kearsley), 14
rules for time travel stories, 1–3, 95
Rydén, Reine, xvii, xxii

S

Sabiescu, Amalia, 17
Sankofa (film), 10–11
Saxey, E., 7–8
Schmuland, Arlene, 17, 56
Schultz, Hannah, 36
Schwartz, J. M., 23
science, as mechanism, 4–5
science fiction
 escapism of, 2

popularity of time travel in, xi

See also time travel narratives
Second Doctor (*Doctor Who*), 1–2, 53n38
secret archives, trope of, 17–21, 33–34, 56, 67
sedentarist metaphysics, 38–39
See You Yesterday (film), 2, 9, 65
Seventh Doctor (*Doctor Who*), 11, 13, 45–46
Shakespeare, ix, 45
Sherman, Delia, 6, 33
silences, archival, 21, 33–36, 45, 61, 65–66, 81
The Sixteen Pleasures (Hellenga), 19–20
Sixth Doctor (*Doctor Who*), 53n39, 67
slavery, xxii, 10–11, 33–37, 65
sleep narratives, 3–4
slow librarianship, 94n51
Smith, Mark M., xxii
social justice, xxi
social media and blogs, 75, 93n34
“Social Media Strategy Fiscal Years 2021–2025” (NARA), 101
Society of American Archivists (SAA)
 2017 keynote address, xxi, 82
 website, 73, 101–102
Solomon, Rivers, 16, 34, 36–37
Somewhere in Time (film), 2, 6
Song, River, 43, 44, 46, 49–50
staff, contingent, 68–69, 87, 92n20
Star Wars franchise, 22, 57
Steedman, Carolyn, 23, 24
stereotypes
 of archivists, xviii, 17, 27–28, 46, 56–57
 held by authors, 75–76
 on mass digitization, 29, 56–57, 101
 as prevalent in time travel narratives, 56–57
 tools for correcting, 80–81
 See also tropes
A Stitch in Time (Armstrong), 14, 16
Stokely, J. D., 65, 71
Stoppard, Tom, 15
Summerfield, Bernice, 43, 45–46
sustainability, 102
Swordheart (Kingfisher), 3
systemic destruction, as purpose, 12–14

T

TARDIS, xxv, 1–2, 4, 43, 49
Tate, Catherine, 11–12
Taylor, Diana, 17, 62
Taylor, Jodi, 4, 12, 45, 51n8, 56, 64
Tchaikovsky, Adrian, 12–13, 64
technology, as mechanism, 4–5
Tennant, David, 1, 11–12
Tenth Doctor (*Doctor Who*), xxiv, 1, 11, 49
Teodros, Gabriel, 11

- Terminator* franchise, 7
- Theatre of War* (Richards), 45–46
- Thirteenth Doctor (*Doctor Who*), 13, 53n37, 104
- This Is How You Lose the Time War* (El-Mohtar), 6, 13
- & *This Is How You Stay Alive* (Kagunda), 10
- Thomas, Deborah A., xix, 16, 64
- time
- definitions of, xix–xxii
 - perceptions of, 57–59
- Time and Again* (Finney), 6
- time loops, xi, xxiii
- The Time Machine* (Wells), xi, xii, 4
- time machines, archival materials as, 58
- time travel
- definitions of, xxii–xxiii
 - as a form of repertoire, 64–67
 - people's desire to fix history through, xi, 7–15, 24
 - as popular science fiction trope, xi
 - proof of, as emotional mirror, 33–34
 - as theoretically adding context, 77–78
- time travel narratives
- anti-time travel stories and, 12–13
 - as archival imaginaries, 89–90
 - early writers of, xi–xii
 - erasure of archival work in, 23–24, 27–29, 40, 56, 100
 - mechanisms and purposes of, 3–15
 - not-quite time travel stories and, 14, 15–16
 - prevalence of stereotypes in, 56–57
 - rules for, 1–3, 95
 - slavery depicted in, 10–11, 33–37, 65
 - trauma depicted in, 6, 33–37, 47–48, 64
 - tropes in (*see* tropes)
 - See also specific titles*
- The Time Traveler's Wife* (Niffenegger), 2, 6, 27, 37–39
- Time Variance Authority (TVA), 39–41
- Time Was* (MacDonald), 4
- To Say Nothing of the Dog* (Willis), 30
- Torchwood* (television show), 95
- Total Cost of Stewardship toolkit, 80
- tours of archives, 74
- Tran, Frances, 65–66, 67
- trauma, depictions of, 6, 33–37, 47–48, 64
- tropes
- of deep sleep, 3–4
 - of “fixing” the past, 7–15
 - of incomplete archives, 17, 21–23, 65
 - infinite loop caused by, xviii
 - playing against, 3
 - of secret archives, 17–21, 33–34, 56, 67
 - of technophobia, 7
 - See also stereotypes*
- true love, as purpose, 14–15
- trustworthiness, 69–72, 85–86
- Twelfth Doctor (*Doctor Who*), 46–47
- twentieth-century perceptions of archives, 18, 55, 57, 60, 73, 75–76, 101, 102
- twenty-first century
- perceptions of archives in, 73, 75, 80–81
 - sustainability as key concern for, 102
 - as when everything changes, 95
- U**
- underrepresented communities, 63–64, 70–72, 82
- the unexplained, as mechanism, 6
- An Unkindness of Ghosts* (Solomon), 16, 34, 36–37, 64
- users. *See* patrons
- utopian future of archives, 95–97
- V**
- Voyagers!* (television series), 8–9
- Voynich manuscript, 28, 51n5
- W**
- The Watermelon Woman* (film), 20–21, 65
- Wayback Machine, 58
- Wayward Lives, Beautiful Experiments* (Hartman), 87–88
- Weber, Max, 93n45
- The Weight of Ink* (Kadish), 18–19, 20, 66
- Wells, H. G., xi, 4, 98
- Western concepts of time, xix–xxiii, 7, 59, 60–61
- white patrons, 70, 72, 82
- white supremacy, xxv, 34–36, 59, 61, 65, 69–72, 82
- White Time, xxii–xxiii
- whiteness of archivists, 60
- Whitney Museum of American Art, 71
- wikis, fandom, 8, 12, 27, 45, 51n3
- Willis, Connie, xi–ix, 4, 29–31, 56, 64, 66
- Winn, Samantha, 99, 102–103
- Woolfork, Lisa, 34, 35
- A Wrinkle in Time* (L'Engle), 5
- writers. *See* authors
- Y**
- Yale University, 28–29, 51n5, 71