

**[slide 1] Feminist Archiving as Phronesis: Archive of Our Own and  
Creating Space for Interactive Digital Curation**

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[slide 2] Transformative works, or works of fanfiction and fanart, remain some of the most common sites of creativity in digital spaces. Fan content creators have flocked to websites such as Tumblr, DeviantArt, and Fanfiction.net to share and create repositories of works that profess their love for their favorite fictional works, including everything from *Harry Potter* to *Star Trek*. These fans, consisting of primarily female and minority creators, have spent years seeking out new ways to share, preserve, and archive their content in digital spaces that allow for community growth as well as the sharing of content.

In her book *Archive Everything*, Gabriella Giannachi describes Archives 3.0 and 4.0 as archival practices that allowing for mechanisms that “facilitate the creation, dissemination and preservation of different types of values within the digital economy” (2016). While the earlier model of archives 2.0 approaches the flexible digital models of archive 3.0 and 4.0, current practice has yet to fully push the boundaries of digital archiving and curation.

[slide 3] I argue that the transformative work website Archive of Our Own (hereafter referred to as ‘AO3’) follows a model of curation and preservation that accounts for the lived experiences, risks, and opportunities found in transformative fanwork communities. The use of AO3 as a repository of creative works, site of community building, and location of fandom phronesis demonstrates that the archives of the future exist in the present, and they are being pioneered by female creators of fan content. After discussing the conversation currently surrounding digital archival practices as a whole, my investigation focuses on the language present on the AO3 website as well as the overall structure of the archive and how that reflects those principles of lived experience, community building, and preservation.

[slide 4] **Building and Creating: Feminist Archives and Archiving as Apparatus**

The trajectory of archival research in Rhetoric and Composition has been heavily influenced by a shift in methodology combined with the consideration of the archive as more than an information catalog and repository. Scholarship has moved towards viewing the archive beyond its initial physical presence, to the point that Lynee Lewis Gaillet notes that researchers are now seeking instead to put “a human face” on the scholarship and consider the ethics surrounding the investigation of primary materials (37).

[slide 5] Since no archive exists without the inherent bias of its creators, Gaillet describes archives as “primary sources for creating knowledge rather than mere storehouses for finding what is already known” (39). Archival research undertaken as an interdisciplinary task tends to raise as many questions as it answers, covering everything from what counts as evidence in archival research, cultural borders, and the gatekeeping functions an archive can create (Gaillet 38). The archive, now clearly more than a simple repository for knowledge, expands our academic understanding of what it means to investigate, store, and preserve information. This creates the challenge of defining what constitutes an archive, and Gaillet’s idea of the archive as a site of knowledge creation rather than knowledge storage aligns with Gabriella Giannachi’s concept of the archive as apparatus.

In her book *Archive Everything*, Giannachi uses Giorgio Agamben’s definition of apparatus: “a set of practices, bodies of knowledge, measures, and institutions that aim to manage, govern, control, and orient - in a way that purports to be useful - the behaviors, gestures, and thoughts of human beings” (Agamben in Giannachi 2016). Operating from the Foucauldian concept of apparatus as panopticon, prison, and schoolhouse, Giannachi thus sees

the archive as something that “cannot be read in isolation,” rather functioning as a relational structure that “directly affects our behaviors, actions, and thoughts” (2016).

[slide 6] These apparatus-like archives appear beyond Giannachi’s concept and investigation of mixed reality and artistic environments, appearing in mission statements such as *A Manifesto for Feminist Archiving*, Jenna Ashton’s work with the Digital Women's Archive North, or DWAN. Ashton and her colleagues seek to create an archival model that focuses on literacy education, skill growth, and enable connectivity and collaboration between women (Ashton 126-127). The methodologies Ashton outlines include three major principles: “intervention”, “living”, and “reimagined”, all of which consider the necessity of an active relationship with an archive, which “conceptually and physically rethinks best practice for managing and creating collections” (127). Ashton’s feminist archival methodology echoes the aims of Giannachi’s use of Agamben’s archive as apparatus, where both women look to see archives beyond their brick and mortar repositories of knowledge, expanding their definitions to consider the relational nature of archiving in the 21st Century.

[slide 7] **Beyond Print: Archive 2.0 and its Successors**

Archives, despite having universal characteristics, diverge when it comes to their historical evolution.

[slide 8] Giannachi’s model begins by adopting the theorization set up by Michael Shanks, which defines Archives 1.0, 2.0, and 3.0. The first, Archive 1.0, sees bureaucracy and the early stages of civilization in the archive, where inscription is used as an instrument of management (Shanks in Giannachi 2016). Archive 2.0 features mechanization and digital archivization, which aims towards “fast, easy and open access” as well as statistical analysis of data (2016). Finally,

Archive 3.0 is the animated archive, which creates and accounts for “new prosthetic architectures for the production and sharing of archival resources” (2016).

[slide 9] Giannachi builds on these archival stages and creates two new categories: the initial urge towards archival curation, Archive 0.0, and the idea of archives being a pervasive part of the digital economy, Archive 4.0. Giannachi traces the inception of Archive 4.0 through the digitization of archival work seen beginning in archives 2.0, where the archive becomes a generative tool that positions its user within different configurations, allowing users to interact with archives that were not necessarily physical (2016). Archive 2.0, Giannachi concludes, demonstrates that the *topos* of an archive is no longer associated with a physical site or particular set of records, but is instead an adaptable ordering mechanism that can “shape the way we interface with and document ourselves in the everyday” (2016). Giannachi discusses Archives 3.0 and 4.0 together, noting that both of them bring physical and digital environments together, much as Shanks defined them in the past, as mixed reality archives that facilitate the creation, dissemination, and preservation of different ideas and values in a digital economy (2016). However, Giannachi’s distinction between Archives 3.0 and 4.0 lies in the way that Archive 4.0 is not just the ordering system used to design and act out our different roles in the digital economy, but also the instrument or apparatus “through which our bodies are (re-)programmed inside out” (2016). Archive 3.0 facilitates users having multiple identities as users of the archive, as producers and spectators, performers, and subjects. This carries over into Archives 4.0, which takes things a step further by creating adaptive and transitive archival networks that become indistinguishable from the environments that produce them, becoming our environment (2016). In a sense, Archives 2.0 and 3.0 account for the digitization of an archive, while Archives 4.0 returns to aspects of the 1.0 archive by acknowledging space and place again. The two have always been intrinsically connected, and what Archives 4.0 achieve is

that acknowledgement of the infrastructure behind digital archival practices, the view of interconnected adaptable platforms as the future of archiving, and the way that digital archival texts need not be (and in many cases cannot be) separate from their environments. In looking at archives in the digital age, Giannachi's expansion of Shanks' model accounts for the shift to digital archiving and the importance of viewing the digital economy as both ephemeral and physical, data and infrastructure.

[slide 10] **Digital Materials: Curating in the Age of the Internet**

The prevalence of materials created for the digital sphere increases as internet usage becomes more ubiquitous. These materials, termed 'born-digital' by scholars including Niels Bruegger, are distinguished as such by their existence in no form other than a digital one (104). While much of the work that appears online originated in a physical form (and is referred to hereafter as 'digitized' material), born-digital materials that have only ever existed in the digital spheres are more commonplace than ever, and its presence has changed the state of archiving in the 21st century.

[slide 11] Born digital works require different preservation methods and materials, and often the tools used to present them are as digitized as the material itself (Giannachi 2016). This prevalence of born digital material has led to an archiving shift that concerns itself with "defining the documentation, preservation, and archivization of such forms, not only as objects but also increasingly as processes" (Giannachi 2016). An archive featuring born-digital material must therefore be a part of an archive 2.0 or beyond, where the infrastructure defined for that archive allow for the collecting and preserving of non-physical material.

[slide 12] The concern surrounding born-digital material lies in the anxiety surrounding the sheer amount of born-digital material that currently exists. Deciding what should be kept

and preserved has the potential to lead to a kind of “Darwinistic” archiving, where only the best preserved items are the ones that survive (Giannachi 2016). While numerous organizations have made the effort towards preserving and documenting the history of the internet, the current available infrastructure makes this a complex and daunting prospect. Despite Giannachi’s call to action with the title of her book - *Archive Everything* - to do so brings up complex questions of how to determine what is preserved, how it can be preserved, and who decides what is worth preserving. What archives 2.0 and beyond can provide is a more collectivist method for curating materials for archiving and preservation, where the archivist is not an individual, but a community, and the archive is not a lifeless collection but a living thing that changes and shifts over time, with collaboration and creation from multiple participants in multiple roles.

[slide 13] **Virtual Community: The Role of the Archive in Social Networking**

Archival work in the 21st century has found itself alongside another complex digital sphere: social networking. Social networks operate on the same principle as the rest of the digital economy in terms of the abundance of information they host. In this way, social networking operates on a principle of curation, which has become a central component of social media practice (Davis 770). Whether participants are particular in the friends they make, the content they post, or the media they consume, social media functions through different curationist lenses.

[slide 14] Digital curation, as proposed by Jenny Davis, operates in both productive and consumptive areas, where users curate performance of self through their produced participation in digital networks, and curate content from their networks for consumption (770). This curation, despite having two listed facets, is multidirectional, and the two modes of curation are intertwined, feeding into and off of each other in a mode reminiscent of the Archive 2.0 and 3.0 models noted above (771). Rather than a static collection, curation is a process, and that

process relies upon different modes of participation and consumption as users engage with social media. These modes are also constrained by infrastructure and algorithm, dependent on the technology used and the social media users partake in. While productive curation involves personal selection of what to save and display, much of what users seek and consume is interface and algorithm dependent, restrained by the affordances of whichever platform they make use of (Davis 776). Platforms dictate content production in some forms, such as Twitter's recent expansion to the 280 over 140 character limit, restricting message length of producers. Likewise, the content Twitter users consume is always through that 280 character lens, a specific platform-induced restriction that affects curated content. Social Networks operate via curation of contacts and people as well as content, wherein the individual becomes the primary driving force (Baym 385). In many cases, connecting with and meeting people is the secondary objective of a social network, where participants gather around a particular brand of media or content, such as music sites. Participants have the ability to make friends on that music sharing network, but their first priority is the content, the social networking being supplementary (Baym 386).

[slide 15] Social Networks, therefore, operate on different curatorial levels, some of which facilitate community building or content collection, and the role of the interface in those connections cannot be underestimated. Curation and personal archiving practices, intrinsically connected to social media, have thus had to consider those connections as part of their development and creation. For an archive to reflect the goals and interests of a community, that archive has to also be, at least in some form, a social network. Archives at their core share an element of history, and, as Zoya Street observes, a community history "re-centers authorship in the community itself" (2017). For archival practices to acknowledge the phronesis, or lived experience, of groups and participants, that element of social networking and community history

allows for a development of an archive that moves towards the principles of Archives 3.0, expanding and changing along side the ever-evolving digital interface.

[slide 16] **Archives of Their Own: Creating a Space for Transformative Works**

Transformative works, such as fanfiction and fanart, come from a long history of popular culture fandom, where creative and enterprising individuals, upon viewing their favorite films and television shows, began making their own stories inspired by those works (Jenkins 159). The realm of fanfiction, originating in print zines and mailing circles (Jenkins 160), has grown into a major component of internet community building, with sites such as Livejournal and Fanfiction.net providing digital spaces for content creators to gather, exchange ideas, and collaborate on their passions.

[slide 17] Fanworks such as fanfiction have a complex and fraught relationship with the law, where creative works have been subject to legal action due to their use of content that falls under copyright laws (Tushnet 653). This shaky relationship with the law has led to a deeply unstable online presence in fandom communities, with fanfiction writers often lacking access to reliable digital spaces to share their content, with entire websites being taken down or restricted due to legal investigation, or fear of legal investigation, particularly involving explicit content, termed also as 'slash' (Jenkins 192). An example of this is website Fanfiction.net, where authors found that their explicit works were removed en-masse in what was referred to colloquially as a 'purge' of adult content, featuring the removal of approximately 62,000 stories, done as the website's policy changed and allowed writers under 18 to register to the site (2012). Fandom content creators, therefore, have taken matters into their own hands in regards to creating a space for the preservation and creation of their work and their communities.

[slide 18] Entering open beta in November of 2009, The Archive of Our Own (or AO3) is one of the major projects of the Organization for Transformative Works, or OTW. This organization, a “nonprofit organization established by fans to serve the interest of fans”, aims to provide access to and preserve the history of fanworks and fan culture (transformativeworks.org). The OTW outlines a vision on their ‘What We Believe’ page that speaks to a future envisioned by the organization where “all fannish works are recognized as legal and transformative and are accepted as a legitimate creative activity.” The OTW, established in 2007, functions as an innovative and proactive organization that offers “a noncommercial and nonprofit central hosting place for fanworks using open-source archiving software” (archiveofourown.org). The OTW, therefore represents a major hub for fan project preservation, legitimacy, and creation.

[slide 19] As a nonprofit organization, the OTW is governed and maintained by an elected board of directors, all of whom are “active in fandom”, and all of whom identify using feminine or nonbinary pronouns (transformativeworks.org). The rationale behind this board, outlined on the website’s FAQ, states that AO3, unlike other archives, “isn’t run by individuals whose interest in fandom may wax and wane, but by a nonprofit organization run by an elected rotating board of committed fans” (transformativeworks.org). The goal of this structure is to build an archive that has “more permanence and stability”, a growing concern in the digital era, and especially in fandom studies. Past board members of the OTW include respected academics in multiple fields such as law professor Rebecca Tushnet and New York Times bestselling author Naomi Novik (transformativeworks.org). AO3 and the OTW’s other major projects, which include a peer-reviewed journal and legal advocacy project, provides an instance of a living archive in the digital sphere ideal for examining the principles of feminist archival practice and a move towards Giannachi’s archives beyond the 2.0 model.

[slide 20] **Feminist Curation: AO3 as Archives 3.0**

In order to examine AO3 as an example of Archives 3.0, I have chosen to examine the language present on the AO3 and OTW websites to connect the organization's ethos to Giannachi's model. I have also examined the structure and layout of AO3 as an archive to identify organizational characteristics that fall under this model, something I am able to do both as a scholar and as an active participant in AO3 as a fandom space. In this way I seek to investigate AO3 as a site of community building and preservation both through my lived experience and the lived experience of the archive's creators.

[slide 21] Returning to the 'What We Believe' page on the OTW website, the mission statement of the organization begins by defining its goals, which includes relaying the history of transformative fanwork, which is "rooted in primarily female culture." OTW's explicit association with its primarily female culture is an obvious connection to a feminist message, but the Organization's listed values of accessibility and diversity further solidify this connection ([transformativeworks.org](http://transformativeworks.org)).

[slide 22] Upon investigating the AO3 website, the language on the About page echoes this message, further encouraging participation and accessibility by stating:

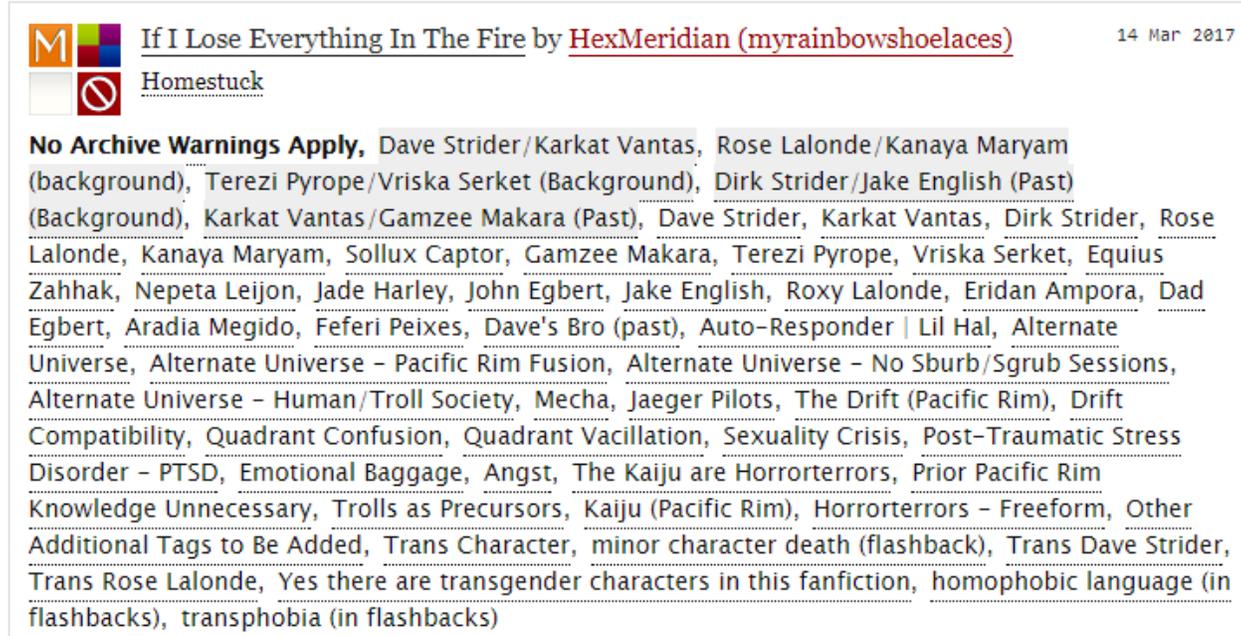
"We are proactive and innovative in protecting and defending our work from commercial exploitation and legal challenge. We preserve our fannish economy, values, and creative expression by protecting and nurturing our fellow fans, our work, our commentary, our history, and our identity while providing the broadest possible access to fannish activity for all fans."

[slide 23] As an archive, AO3 functions as more than a repository for curated content. Navigating the front page of AO3 directs users to the options to browse the archive through

multiple avenues: browsing by fandom, specific work, tagging, and users. These structures, not unique to AO3, function as navigational tools and categorization systems for people both creating and consuming fan content, and as a result are heavily customizable. One of the major characteristics of Giannachi's Archive 3.0 is that the archive in question facilitates creation, dissemination, and preservation in a digital economy. Fanworks on the internet tend strongly towards being born-digital, with most writers composing using word processing software before uploading their work into the AO3 system. Authors with an account on AO3 have the ability to upload any work and categorize it accordingly in such a way that allows it to be found and consumed by fellow users. However, one of the ways that this system facilitates community building and user-centered navigation is the customizable tagging options. While required to place their work in a category based upon fandom as well as which character (or character pairing) features in the work, an author uploading their content to AO3 has the option to tag their work with as many or as few tags about content as they wish. These tags, collected and featuring suggestions from existing tags, are customizable to the point that authors can write entire sentences as tags, making the tags function both as a categorization tool and as a means of communication with potential readers.

[slide 24] Looking at an example provided from my own AO3 account (Fig 1.1), the tags on this listed work include both things suggested to me by the algorithms upon creation - primarily character names like 'Dave Strider' and 'Karkat Vantas', and broad subjects such as 'Mecha' and 'Angst'. Other tags used for this particular fanfiction include warnings about content, as the story deals with transphobia and homophobia. In this way, the tags serve as content or

trigger warnings to potential readers.



**M** **If I Lose Everything In The Fire** by [HexMeridian \(myrainbowshoelaces\)](#) 14 Mar 2017

**Homestuck**

**No Archive Warnings Apply,** [Dave Strider/Karkat Vantas](#), [Rose Lalonde/Kanaya Maryam](#) (background), [Terezi Pyrope/Vriska Serket](#) (Background), [Dirk Strider/Jake English](#) (Past) (Background), [Karkat Vantas/Gamzee Makara](#) (Past), [Dave Strider](#), [Karkat Vantas](#), [Dirk Strider](#), [Rose Lalonde](#), [Kanaya Maryam](#), [Sollux Captor](#), [Gamzee Makara](#), [Terezi Pyrope](#), [Vriska Serket](#), [Equius Zahhak](#), [Nepeta Leijon](#), [Jade Harley](#), [John Egbert](#), [Jake English](#), [Roxy Lalonde](#), [Eridan Ampora](#), [Dad Egbert](#), [Aradia Megido](#), [Feferi Peixes](#), [Dave's Bro](#) (past), [Auto-Responder | Lil Hal](#), [Alternate Universe](#), [Alternate Universe - Pacific Rim Fusion](#), [Alternate Universe - No Sburb/Sgrub Sessions](#), [Alternate Universe - Human/Troll Society](#), [Mecha](#), [Jaeger Pilots](#), [The Drift \(Pacific Rim\)](#), [Drift Compatibility](#), [Quadrant Confusion](#), [Quadrant Vacillation](#), [Sexuality Crisis](#), [Post-Traumatic Stress Disorder - PTSD](#), [Emotional Baggage](#), [Angst](#), [The Kaiju are Horrorterrors](#), [Prior Pacific Rim Knowledge Unnecessary](#), [Trolls as Precursors](#), [Kaiju \(Pacific Rim\)](#), [Horrorterrors - Freeform](#), [Other Additional Tags to Be Added](#), [Trans Character](#), [minor character death \(flashback\)](#), [Trans Dave Strider](#), [Trans Rose Lalonde](#), [Yes there are transgender characters in this fanfiction](#), [homophobic language \(in flashbacks\)](#), [transphobia \(in flashbacks\)](#)

(fig 1.1)

All of the tags listed on a work on AO3 link to a list the website generates via an algorithm, creating a common point for readers to seek out additional content based in that subject area, or theme.

[slide 25] A click on the tag 'Dave Strider/Karkat Vantas' directs readers to a [screen](#) that lists the available works sharing this tag, not just by me as an author, but other authors, the number at the time of this investigation being 3908. This allows me, a writer of Dave Strider/Karkat Vantas fanfiction, to locate other works written by fans of that particular pairing. Clicking on a more general tag, such as '[Angst](#)', leads to a much larger selection from multiple fandoms (447467 works at the time of investigation), as well as a sidebar that allows users to filter their content further (fig 1.2). A user looking to cross-reference both the 'Dave Strider/Karkat Vantas' tag and the 'Angst' tag, for instance, could use the filters to narrow down their selection.

1 - 20 of 3908 Works in [Dave Strider/Karkat Vantas](#)

The screenshot displays a search results page for 'Dave Strider/Karkat Vantas' on AO3. At the top, it shows '1 - 20 of 3908 Works in Dave Strider/Karkat Vantas'. Below this is a navigation bar with 'Previous' and 'Next' buttons, and a series of numbered links (1-9, 195, 196). The main content area lists three works:

- HeroStuck** by [DippertheShipper](#) (12 Dec 2017). No Archive Warnings Apply. Language: English. Words: 33,425. Chapters: 23/? Comments: 27. Kudos: 75. Bookmarks: 6. Hits: 1640.
- Hope for the Hopeless** by [goLizardsinatrenchcoat](#) (12 Dec 2017). Creator Chose Not To Use Archive Warnings. Language: English. Words: 3,727. Chapters: 5/? Comments: 5. Kudos: 14. Bookmarks: 3. Hits: 209.
- Plain White Walls** by [Probably\\_Not\\_Batman](#) (12 Dec 2017). Creator Chose Not To Use Archive Warnings. Language: English. Words: 3,727. Chapters: 5/? Comments: 5. Kudos: 14. Bookmarks: 3. Hits: 209.

On the right side, there is a 'Sort and Filter' sidebar. It includes a 'Sort by' dropdown menu set to 'Date Updated', a 'Top 10 Tags' section with expandable categories (Ratings, Warnings, Categories, Fandoms, Characters, Relationships, Additional Tags), and an 'Other Tags' section with a search input and a list of tags including 'angst', 'Angst', 'Fluff and Angst', 'Angst with a Happy Ending', 'Light Angst', 'Angst and Hurt/Comfort', 'Heavy Angst', 'Angst and Humor', 'Angst and Feels', and 'Angst and Fluff and Smut'.

(fig 1.2)

A filtered search yields more specific results, 337 works at the time of investigation, which allows users to seek out as general or specific a work as they require. Finally, I use the tag system to communicate specific information to readers of my particular work, such as “Prior Pacific Rim Knowledge Unnecessary” and the slightly passive aggressive “Yes there are transgender characters in this fanfiction”, added after receiving comments (more on these in a moment) from readers complaining about my decision to write certain characters as transgender.

In this way, the tagging system present on AO3 functions both as an organizational tool and algorithm and as a means of communicating content, allowing authors to be as generalized or as specific as they feel they need to be when discussing and sharing their content. This customizable and multipurpose navigational tool is an example of Archive 3.0’s adaptable and multiform function, providing users with an interface they can use to their preferences and specifications.

[slide 26] The commenting system, mentioned above, is another demonstration of principles found in Archive 3.0, where users of AO3 function not just as creators of fan content,

but as consumers. At the end of every chapter of fanfiction posted on AO3, users have the option to leave a comment to give authors feedback, praise, and criticism. These comments cultivate not only the gift economy central to transformative works ([transformativeworks.org](http://transformativeworks.org)) but the building of a community around transformative content. Users posting comments do so in a format that links back to their profile, allowing the author to visit them and potentially read the works that they have posted. This facilitates users building a sense of community, which often leads to the creation of writing challenges, gift exchanges, and collaborations.

[slide 27] The final aspect of AO3 that functions as an Archive 3.0 model is the customizable curation users can create to facilitate their navigation of the website. Users with a profile have the option to 'bookmark' certain fanfictions they come across, and these bookmarks are customizable (see fig 1.3). Users can add notes, for themselves or for others, about the work in question, as well as tagging them in order to better navigate their bookmarks upon returning to the website. Users can also add works to their collections, allowing for organization beyond a single bookmarks tab, and can also make their bookmarks private or mark them as recommendations, a tool that allows them to display their appreciation for the work in question. This customizable curation makes AO3 a deeply personal archival experience, where users can gather content for their own purposes and goals, whether their goals are to recommend fanworks to others, save works for later, or gather similar works in a collection so they can read them later. As an evolving archive that adds new fandoms, fanworks, and content daily, AO3 provides a model of Archive 3.0 that demonstrates the multifaceted role of the user in a digital living archive.

HexMeridian save a bookmark! [X]

Notes  
The creator's summary is added automatically. Plain text with limited HTML [?]

5000 characters left

Your tags  
The creator's tags are added automatically.

Comma separated, 100 characters per tag

Add to collections

Private bookmark  Rec

Create

(fig 1.3)

[slide 28] **Curating the Future: Fandom, Transformative Works, and Digital Curiosities**

As an archive, AO3 continues to evolve as a site of collaboration, curation, and community, and its emphasis on being a site created by fans for fans makes it an ideal candidate for investigating digital archiving practices as they currently function.

[slide 29] As a social network, however, AO3 lacks some of the structural tools necessary to facilitate more personalized interaction between author and reader. While the tagging system allows for organization and navigation and the comments provide a structure of feedback and participation, AO3, like many content sharing archives, places community building in a secondary position to content sharing. Further research into fandom writing communities could benefit strongly from investigating community building beyond AO3 and how the website facilitates community but not as its primary function. Further, other sites making use of curation practices that align with Archive 3.0 bear further investigation in terms of their user base. One example of this falls under what Giannachi might call a digital cabinet of curiosities (2016). Tumblr, which functions as a social networking site and platform for posting and sharing content,

features users who have co-opted the site's multiple blog function to create personal reference archives for artistic work, academic work, and political activism. Further scholarship on digital archives curated by individuals would be well served by examining the archiving, sharing, and creative habits of individuals in fan communities, many of whom are dedicated to the preservation and promotion of fan-driven content.

[slide 30] **Creating Space for Transformative Writing, Histories, and Futures**

Digital archival practices must account for a staggering amount of conditions. On the one side, researchers struggle with the daunting task of coming up with ways to preserve the ephemeral, ever-changing, ever-growing mass of digital content. On the other, the internet itself remains under threat as a volatile and living site of creation and storage, especially as net neutrality brings questions of access to light. Living digital archives curated by passionate and self-motivated users seem to offer some hope for the triumph of lived experience and enthusiasm over the threat of losing countless documents, stories, and ideas. Giannachi's book, suggesting ways in which the archives of the future could serve in the preservation of everything, provides a framework for the future of archival practice, as well as providing a framework for identifying models of these practices that are already present. The task of archiving the entire internet, when tackled in small sections by passionate groups of people, no longer seems like an impossible goal, but instead one that we are making headway on, slowly but surely, as we adopt the practices of living, evolving, collaborative archiving practices.

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