Introduction from CVS

Have you ever planted a tree? Although this seems so basic, it is a truly rich experience. I've just arrived in Columbia, MO from the California Mount Olympus, aka academic life in La Jolla, California at the University of California, San Diego. Its my 25th birthday, and I'm sitting here resting, enjoying the cool breeze, fresh scents, while sipping some green tea and talking with my Mom and Dad about future plans. Yes, I am in the final days of pulling this book together; I am quite stressed and need to gather bibliographies from Tim, final writing edits from Patrick and get I need to get a rough draft sent out to various editors: But, I know that the key to connecting the ideas presented is right here – over my head, providing shade and a pleasant space for us three to catch up. It is an enormous sugar maple tree that now towers over my parent's back yard; I've missed several years of its growth while away at college and regrettably more from being too invested in my head to notice it's stature and effects.

My Mom reminds me that I planted it as an 8 year old – a tree that I brought home from elementary school Arbor Day festivities. On further inspection, I inspect the leaves that have little green and red pod-like butterfly eggs that in appearance are berries. I move closer and scan the veins that run down a singular leaf. Amazing! There are all manner of color changes from dark green to light brown to bright reds embedded. Meanwhile a little ant marches around in rove-mode. Each centimeter of the leaf has a micro-world unto itself. My Mom then mentions that she sits outside when it rains and never gets wet. I tilt up and see that stratified sheets of leaves have grown just so that that water is collected and distributed around the tree, and realize that this is an adaptation so that water trickles down around the tree to various root systems under the ground. I pan down to the tree's thick base and circumspect where it emerges from the ground; moving closer to the bark and base, I can see the roots moving outward, disappearing and reappearing, in expansion from the core of the tree.

After stepping back, I look around the yard and see the other brother and sister trees of various ages surrounding this maple. One tree specifically is pushing itself into the space of this sugar maple, and it has reacted by growing less on one side. In effect, this towering tree has grown more towards the east. I then scale out and remember my recent flight back from California to the mid-west. There is a progression from the artificial Southern Californian green abruptly to the reality, desert sparseness, and then gradually from the Colorado Rocky Mountains snowy peaks to the dense lush green vegetation of Kansas and Missouri; I feel quite connected to my roots from this vantage point, but more from enjoying time sitting here.

This tree's growth is a collaboration. I feel quite responsible for its placement here, yet realize that its care has taken so many more complex interactions. I received the tree from someone who originally nursed the sappling from a seed. Given to me by a teacher, my Mom helped me plant and keep it watered while young. The cluster of natural events that has allowed it to become a complex network and a part of other networks of natural wonder is beyond me.

Similar to the maple tree, the complexities of associations that enable my own existence are beyond my analyzation. It is amazing that I'm here writing this book, touching these keys on my laptop keyboard. And, now that I've brought my laptop outside, I'm connected to my main computer in California and receving e-mails from the same position. It is astounding that humanity uses silicon, the most abundant mineral on the planet, in integrated circuits at the heart of our machines. We then in turn use these technologies to further classify, simplify, reduce and expand our perception of the complexity of natural occurrences in order to further understand life (how is technology unnatural?). And, while the tree obviously is a metaphor often used to visualize the Internet's structure, I'm amazed that I am a part of both systems – planting collaborations and nursing networks.

I prefer to exist in close proximity with various networks of interaction and structures of participation which enable people to understand complexity and relate to one another. The modern western world, and particularly, American sentiment of the self-made individual, the epistemic subject and the myth of individual author is a major theme of the twentieth century; it still echoes into the first years of our new era. The view espoused in this text is both a practiced critique and a reshaping by network; for it is provided in this book that **all authorship is collaborative**. Hence, why I state that I prefer to exist closer to these networks of interaction. While a standard book might have one person's name inscribed on the cover, or an artwork might be signed by an artist in recognition of final versioning rights, this is an obfuscation of the multitude of events and associations that have truly allowed the emergence of a version of shared project, which is typically called a “finished product” (which is actually false as well, but will not be argued here).

The goals of CVS are to provide a framework for discussion and a context for production with the core concept being collaboration; a reason to discuss and analyze current working practices through working practice. But practice itself is very last century, as now our runtime/real time tendency as a global culture is to exist in the action – practice is now all performance. This entire project has arisen from a time period (December 2001 – March 2003) where several of the participants in this project were involved in more direct and what are considered “RealTime” events which encouraged rapid (almost artificial) brainstorming and realization of ideas (projects) in imitation of current media and contemporary thought. The tools did not determine action, but the limits of their use, or rather participants ability to perceive uses, in relationship to social application of media theory and computational metaphors created structures for participation.

The actualization of this book highlights the transition and adaptation from those experiments in favor of networking between historical events and present action in prediction of future discourse. The question now is how can scholarly and more thorough texts be produced using new methods? While in contemporary society there has been heavy demand for technology to support conversation with chat, telephones, blogs, and media production; the push for adapting these systems to a deep and wide discourse has not been a prime priority. The technology has existed for some time to support this type of collaboration similar to how the technology for Voice Over IP (VOIP), blogging, and instant messaging has for some

time. Yet, the phenomenon of mass use of these technologies took ten to fifteen years from possibility to feasability for them to be conceived. Possibly this happened only after technological socialization and availability of devices, and willingness of contemporary society to accept the rate of communication and interchange as being necessary. CVS and similar technologies along with this project's most important concern, a social necessity for developed continuous thoughts, rather than fragmented, has enabled this project to move discourse forward. The reason for this is not fully understood (and needs to be explored), but something about the hyper-saturation of fragmented media culture, mass media's proliferation on multiple surfaces (televisions, projections, flat screens, on cell phones) in multiple spaces (bars, shops, kiosks, airport) is making a growing contingent of modern cultural producers tired. And if not tired, the hyper-twitch of modern media and accelerant chemicals we put into our bodies is only temporary. People do need downtime and do need sleep. Also, it is recognized that as people get older, there is a wont to connect with history and possibly slow input, computing, and output down a bit. With the more rapid culture one can surmise that the instantaneity of instant conversation provides a continuous system on which technical systems are tested and fixed, as well as an increased rate of consumption and production of capital goods. The faster we move and the more fragmented our thinking, then the more we all consume.

The more thorough text, or a longer essay requires more time to read and create than a real time conversation of similar length. My viewpoint on this is quite subjective, but is a reinforced ideological concern by the participants of this essay. The reality of quicker pop songs, International global style in all cities, and unlimited broadband web surfing per-month is exciting, but also a realization that I can only take in so many news feeds, have so many friends, and fly to so many cities to understand the world – yes I will die, and I only have so much time to take in information, thus I must filter to some degree what enters my head. I can't get back that two plus hours wasted on that last anonymous Hollywood blockbuster. Beyond existing in the hyper-moment, which one can never actually achieve, but move closer to the actual event in history, like a line traveling asymptote to the Y-axis in an exponential curve, I need space and time to research and relate my ideas to history and other people. However, this stance is not neo-Luddite, nor reactionary to some weak idea like information overload or a shifty ontology, but rather a implementation enabling thorough texts with modern technology. Much like the well-known form the book, the need for a thorough scholarly text is not going anywhere for the foreseeable future. But why not increase the efficiency with which this type of text is developed, or increase the distribution of these texts out into the world, or discover new possibilities for this format?

In preference to this type of writing the Open Source technology called CVS, or Concurrent Versioning System is used as a way to synchronize writings between multiple authors. In the grand tradition of Unix and Free Software's use of recursive naming, this book employs a myriad of uses of the acronym and expansion of CVS. It is the comprehensive title of this book, the lead essay by myself, and is the previously mentioned Open Source technology. Functionally, this technology is used to synchronize shared content edited by various authors at different times into this cohesive book. Also, it provides the context for

creation of this book's content. Most importantly, as will be argued in the lead essay CVS, it is also a framework for discussing successful collaboration on a shared goal-oriented project.

The contribution of this book is in discussion and unearthing of current working practices by writers, artists, deejays, veejays, theorists, programmers, and developers. It is also the application of this pre-existing technology for use in the construction of more thorough texts. While this book has tried to avoid the current visual and textual noise of the inclusion of a homogenization of many semasiographic systems (graphics, texts, etc) as textual remediation of explicitly computational media, this collection seeks to develop ideas primarily through written text. However, much like the 8 year old version of myself planting the young maple sappling, the planting of this book project delineated from a wont to facilitate deeper discussions, connections with disparate concerns, all in order to catalyze the activities and interconnections between multiple people. This is the deep conversation between best friends and not elevator smalltalk. This will truly be a success if the ideas contained within are nursed, watered, and distributed, to be further seeded elsewhere.

I will briefly outline a few major ingredients of this text with a specific local bias that presents the context for this work and will end with a short chapter by chapter connection of the writings. This book is designed with multiple different concepts, where each essay can standalone as its own seed for other endeavors. If you would like to skip ahead or around in the texts, vis a vis hyper-linking, then please go right ahead. For the duration of this book, when the title of this project is presented, it will be called CVS book.

Historical Context for CVS Book

The history of this text is intertwined with local practice and fields of research. Also, the majority of authors represented in CVS book are in the early stages of our careers and as such, this text has much to do with the use of current technologies and the ingratiated consumption of content. Very much are the author's and myself reading about and participating in the latest Hip Hop, video games, electronic music, Lisp programming, Jamaican sound system design, computer hacking, Open Source culture, street art, Capoeira, graffiti, and social software use. The primary interconnection between the participants is academic research at the University of California, San Diego. I particularly chose to attend UCSD in the fall of 2001 in the Visual Arts Department because I surmised that the department existed at a low point; I knew that I could connect together the different resources available and push development further. While I had offers to attend different graduate new media-centric programs, UCSD offered excellent funding, lots of free space, and time to experiment. I often joke that the UCSD's best offer is free fast Internet – a major catalyst for the modern cultural producer.

Eventually, the lack of activity surrounding San Diego and UCSD's art and contemporary culture

led to the creation of MESH.FM (discussed later in the book), an emergent collective of people, which heralded that there were no informal spaces for creative experimentation. The lack of activity in the local scene, the use of computational and DJ metaphors, bountiful resources, and most importantly, people that could connect these resources together, catalyzed the creation of MESH.FM. The events that MESH.FM generated – sound rivals, parties, global web streaming – and projects like an ad-hoc supercomputer cluster, multiple sound systems, and openhuts, in some part, still exist. Unfortunately, but positively, the group could not support the consistent roll-call for real time experiences, and the resources, both conceptually and economically, ran out (as they always do – laws of thermodynamics).

MESH.FM's application of metaphors linked with the three fundamental forms of deejaying as described in Ulf Poschardt's book, DJ CULTURE, I underline here to provide a template for further discourse. The first is **mixing** where two records are mixed to create a third form. While art has been dealing with the concepts of appropriation, re-appropriation, and collage, mixing takes its cues from the technological innovation of the original acetate record technology, inexpensive playback, and the overflow of future iterations of pressed content onto a medium – commonly now deemed obsolete by mass culture – in order to transition between multiple sound sources.

The second form is **remixing** which Poschardt defines as "the deliberate diversion of a piece towards a particular context, a particular purpose. The remix brings a greater or lesser amount of the old piece into a new form, and according to the remix one might speak of a new song or a carefully renovated form of the old song" (Poschardt, 33). The remix resounds in the re-development of past (art) histories as "a remix [that] can not only adapt to a new context, but also make an old (and brilliant) idea contemporary" (Poschardt, 33). The third form is the electronic entrapment of sound, or **sampling**. It makes possible the digital storage and manipulation of all kinds of sounds. Sampling makes it possible to transfer authentic sounds into an emerging artistic product. This immediately brings to mind an array of common objects, or a bank of ideas, all at a user's disposal to construct on demand (COD) in real time. While these deejaying concepts were originally applied to the art of sound manipulation, the use of these concepts are remixed for contextual, physical, and conceptual operations on objects, histories, styles, and physical collaging. These powerful forms are updates to the traditions of appropriation, quoting, referencing, and stealing with the added practicality of technical application through computational and scholarly implementations. Positively, the metaphoric use of mixing, remixing, and sampling on events with people, had multiple outcomes which live on beyond the MESH.FM experiments, on into this project.

Similarly, computational metaphors were employed to broaden the artistic possibilities of MESH.FM. Specifically, the primary physical interfaces of modern computer systems such as input, computing, and output, were used through common language (conversation) to discuss the manipulation of physical resources. New media clips, people, funds, and food would enter into a context, for example from 5 – 9 PM on a Friday night, for example, with tens of people at a time entering, defining and exiting a

defined space, such as a gallery, or rented empty store-front. Upon entry, these “resources” would be computed (mixed, remixed, and sampled) by the people present and then would output this further modified media and social action through the enhanced conglomeration during linear interaction. Eventually, through my particular growing interest in Open Source culture and Linux, these ideas, a subset of computing, came to dominate the metaphoric mixing and sampling of the MESH.FM ideology. Specifically, the recontextualized aphorisms like “release early, release often” and “patch first and discuss later,” as well as more unspoken reductive remixes, or uses of the terms “open” and “source,” further extended MESH.FM into new territories. In addition, the actual technology of the Open Source revolution began to be used as in the realization of the Brainstorm Linux Supercluster, and in my own personal work. The actual adoption though of Open Source and my induction into these communities did not happen till approximately six months after the last event.

When MESH.FM eventually ran out of resources, and the main participants needed personal down time, I dedicated my newfound peace to plunging into Open Source Software and culture. This next year up to the beginning of this project was devoted to studying, reading, and personal development of more personal focused projects. I spent most of the beginning of 2004 reading, writing, and generally avoiding large groups in favor of a tight-knit local network of friends. I generally wanted to focus my mind. During this low-key time, the relationships between the author's in this book grew stronger as another local network was nourished; the scholarship and development progressed.

Thus, the ultimate integration between the rapidity of MESH.FM and the newfound focused scholarship first took the form of the journal SCALE, a journal of aesthetics and computation. In a novel fashion it is a web-based front end for a PDF submission system where the remediation of newer media is placed into a rather traditional form, the academic journal. From this monthly journal it became apparent that longer essays, collected and edited into a published whole needed to be undertaken.

Originally, CVS was conceived to be a group of four authors, Linda Kim, Neil Stuber, Joel Swanson and myself, as a book about versioning. Each piece of the book would be open for anyone to create graphs, charts, text and graphics onto the pages. The main concern was that there needed to be some simple way to negotiate the transactions between the four authors. The main limits were 100 pages, full color and a decent budget to print a few thousand copies as excellent PR for each person involved – a creative collaboration. This iteration of the project died out when the resources were no longer available, people's schedules shifted and it seemed that the visual noise of current graphic design books turned out to not be nearly as interesting as a collected scholarly text about collaboration. Concurrent to this emerging project, I used my to develop my Open Source programming skills. Conceptually this project also seemed dry because it had the red flag of many a nineties new media cliché. Like a project MESH.FM created where a small generator powered a microphone and speakers to project the sound of the generator out into space, the question became, why is this interesting? Joel Swanson asked why the book couldn't simply take shape as something tangible like a children's novel about X, Y, and Z, or a specific instance using this

system rather than this *recursive discursive* content. I agree with his assessment. Why is it necessary to self-referentially construct a system that both creates content (scholarly texts) and is about the creation of these texts when one (or a group) could create brilliant examples using this system? Lev Manovich's Soft Cinema project handles this beautifully with his first movie “Texas”, constructed on the fly using his algorithmic cinema generator developed in association with ZKM. Later, his developers under his guidance worked the kinks of the system, and he released a second iteration, “From Earth to Moon” at the USC Art in Motion festival V (April 2004).

Eventually, CVS became a hybrid project using a WIKI and CVS to collect authored texts into a centralized location so that others could view and modify the content. Whereas the original approach sought to have a limited system that didn't contain content, this time I developed the basic summary and framework of concurrency, versioning and systems in order for multiple people to plug in their own interests into the book. Rather than allow the book to develop into a homogenized noise-state, the light structure that outlined what author's wanted to work on was posted on-line as a roadmap in order to facilitate some foreshadowing to help pre-connect writings. Overall, this newest iteration of CVS works because of application of Open Source technologies and enculturation of Open Source practices learned from time I spent as an Open Source developer on Inkscape, a scalable vector graphics drawing tool. My question, as I presented at Berkeley's 040404 symposium and UCLA Hammer's Digital Storytelling conference (along with Patrick Deegan) in April of 2004 is if CVS can be used for creative content development beyond its normal use of software code? The answer is a confident yes.

Publishing Models

Beyond the Gutenberg years till the Penny Press of the 1830's to Samuel Morse's telegraph and eventual supplantation by broadcast and mass media, each new media has brought new features to publishing. Also, multiple media have brought multiple publication models. This project defines **publication** as _____ and a **publication model** as a structure within which the collection, editing, proofing, designing, layout, printing, distribution, advertising, and making of some media public (hence the prefix PUB). A generic publication model implies dealing with some form of writing, as in a book or magazine in high circulation to mass audiences. Consequently, the stereotypical media represented from these media is printed text and graphics, representations of two types of linguistic systems. Also, in spite of the post-semiotic highlight of the hegemony of written English text as discursive authority, the tradition of text and graphics is applied here is English-language at 10 point Times New Roman font and black and white graphics. For it is the limited resources and connection with local culture of that have primed these texts. This current emphasis is a major known issue that is unfulfilled at this time and will be critiqued in future CVS-type creative content publications. Also, if the text is deemed worthy by non-English speakers, it is governed by a creative commons copyright that allows others to translate it into other languages.

The particular debate that has created the CVS is primarily between the dominant forms of mass print publications (books, magazines, and newspapers) and on-line systems such as the personal homepage and weblog. This debate is then tapered with the wont of more scholarly rigor and academic research. It is the proximity to the *temporal real* and *connectivity* between participants, as much as evolution of current consumer based subscription services, or traditional author, editor, publisher dissemination of content that is of interest. While the magazine as a format comes out monthly and many times weekly, as in NEWSWEEK or Star Magazine, scholarly journals are known for having incredibly lethargic development cycles measured in years – approximately two. Further still, books with any sort of research are just as long, and many times take longer in development then journals. At the same time, on-line publishing is instantly gratifying to an author. While magazines have a more developed consumer model of sustenance, and editors in place that filter the mis-use of words, facts, quotes and grammar rules, the personal web publishing model has a local network that understands the nuances of a group's particular language and that catches what an editor would normally accomplish. Local publishing is further adapted by blog engines through the implementation of a commenting engine as part of publishing on-line; comments are entered by peers, creating positive feedback and further comments. There are limits though to this system, as well, as the instant, or real time presents certain possibilities and limits others. How will this type of system be distributed? Also, how thorough is the local content of a blog? Does it connect with previous history, or resources outside of the local community of bloggers (and readers)? Therefore, CVS is a hybrid of both formats through the application of modern scholarly writing systems, yet in preference of the shared collective object that blog-like technologies such as the WIKI, a shared space where text may be edited by anyone, and CVS, where text is edited in Microsoft Word in this project or any file format really through the technical barrier of requirement of usernames and passwords, from a primary location, in this case a server with a dedicated Internet address.

CVS as a system has learned from Rhizome.org's barriers for participation. Rhizome is a community based system for the new media artisan and entrepreneur. Three years I ago I began to develop my own filtered comment engine in hopes of creating a truly top down emergent filtering system that was not oligarchically ruled, as Rhizome privileged well known new media theorists and artists. I disagreed with this model profusely, as it primarily promoted dominate academics and scholars that already were successful. This seemed to violate similar systems from which Rhizome appropriated their community approach, such as Slashdot. I talked to Mark Tribe, progenitor of Rhizome, about this when I was developing thaCook Engine and he assured me that Rhizome was about to release a new more advanced version which was emergent. Thus, after they lowered the barriers for participation so that new people could ascend the reputation ranks through conversation and contribution, something that the Open Source community allows for, I stopped development on thaCook Engine.

Since then however, Rhizome has erected a horrible barrier, a five US dollar wall that is just enough to block casual browsing and enforces filtration of outsiders. Ironic, because one would think that

$5 is a small sum of money, yet for the casual web browser whom is used to traversing around and through similar barriers, it is just enough of a time sink that their site has been marginalized. This barrier violates the principle of free on-line media and newer alternative content models used by Slashdot, Kuro5hin, and Metafilter – all far more successful community driven syndicated news and blog services.

About the same time I lost interest in the blog phase as I realized that I was more invested in real time physical events and not so much in local limited interests, as has been shown by technoterati. At this point, my use of blogs became very much in favor of the friends I specifically knew and cared about. However, keeping current with several people's blogs is so time consuming and I just didn't have any more time for browsing.

The rise of Scale has much to do with a constant interest in connecting Southern California and many promises from various organizations and entities to promote an advanced on-line and print journal. The first brick was laid in the development of Scale when I initiated along with Tim Jaeger, a new mailing list connecting together like-minded digital practictioners. The initial list consisted of fifteen people all within the same local conversation circle, but all too busy to set-up a weekly meeting to discuss relevant topics. This development then ran as a background process for Scale the journal.

The brilliance of not being too connected, atrophied in thought, or traveling too much, allowed myself, Patrick Deegan and Neil Stuber to initiate Scale, which originally was called “JOURNAL,” in a matter of 5 minutes over some beers at our favorite La Jolla spot, the Shack. We realized that there already was so much scholarship not published and the rhetoric of developing a publication had underwhelmed us. We realized that between Deegan's interest in scholarly writing, Stuber's graphic design chops, and my technical catalyzation, we could build a website, send out press announcements, solicit for content, design and print an entire journal rapidly. A day later, after sending an initial email to our local network, within 5 hours and much copying and printing of articles, emerged The Journal. It had a fresh color cover with an icon of an open book, ads for events, longer essays, and a lo-fi staple bind connecting multiple contributions together. This Journal ran out within hours of its initial announcement of availability.

The useful model provided by Scale developed as an extension to earlier work with blog engine software development. Also, Journal was renamed because it seemed like a one-time joke and a realization that the mailing list and the Journal endeavors coincided. The barriers of participation were from the beginning lowered so that all that a contributor would be required to do is submit a PDF file under 10 megabytes at http://scale.ucsd.edu. The user was socially tempered from soft style and file guidelines, that are not technically enforced, to format their document a common way. Rather, these rules are soft barriers. The key to seeking participation is with the ease of submission and support by the community of developers that allows for a high quality monthly journal that represents the interests of the contributors. In effect, Scale's motto has become the “local going global” in effort to maximize getting friend of a friend contributions in particularization rather than globalization, and also in feasability of actually pulling together immediate material that is relevant to the participants whom are also the readers.

Still, Scale did not lend itself to the more focused collaboration of longer scholarly texts. Also, SCALE only allowed for the submission of PDFs where the guest editor each month is more of a DJ where the PDF submissions are selected for inclusion in the print version (note that all submissions remain online however) and mixed according to content and the editor's own biases as the criteria for a month's issue. Thus, Scale's shortcoming is the lack of collaboration on the texts and graphics submitted, or rather, the scale with which edits occur is not inline with the traditional role of an editor, but more zoomed out to the role of a DJ track selector – now a media selector.

CVS is a furthering of scholarship and an Open Source implementation (which is reusable) to allow for multiple author's to work on texts together. This system allows for texts to exist on-line, but exists in preference to a distributively authored project that is in closer application to Open Source Software development rather than the traditional time and resources that a solely authored book would consume. Whereas an equivalent book written by so-called one person would take a year or more, CVS has taken approximately 1-2 months of development. Furthermore, where the current model of authorship allows for edits of texts on the scale of years, CVS allows for the versioning of texts on the scale of day. With the proliferation of on-demand printing and PDF readers, CVS' model of publication is perched and ready for the time when eReader's [footnote cory doctorow's great presentation on ebooks] and inexpensive electronic devices will augment and stand alongside the persistent book. Book's as objects are not going anywhere, as often is commented on because people want something to read when they go to the bathroom, or if they want to focus on reading. A laptop or electronic device that does not have a sole focus is annoying. I can not read more thorough texts on my laptop and other Internet enabled devices because of the constant flow of e-mail and personal pop-ups of my instant messaging client from my student's asking question. Yes, I should just shut these devices off, but I need them on as they support my working style, and provide counterpoint for this argument (what?).

The remediation of new technology onto old media is of utmost importance in the renewed interest in scholarly texts. It is obvious in reading some media determined magazine like Wired that the desire for hypermediacy of the modern information society citizen demands similar windows on the world as provided by web browsing on multiple devices. These popular magazines are very much a remediation like CNN's Headline News' multi-mediated multi-windowed interfaces. Similarly, CVS is a remediated book project, where the newer technological systems of practice have augmented the standard published media (publication) and the publication model itself.

System of Building the Book

The texts in this book were originally all written on a basic USEMODWIKI system. The roadmap

of deadlines was placed online along with a project description that detailed what the authors were working on, both posting their texts and and editing others simultaneously. Eventually, this system was transferred to actually using CVS in order to synchronize the style formatted Open Office.org format writings. I then custom built through a series of bash and perl scripts a way to use the CVS system to compile the entire book into nightly builds – as browseable PDF file. This simple system of production employs the standard network of social software used in Open Source development, as well as the CVS group-oriented project development framework in order to make a cohesive final object, this book.

The importance of using the technical CVS as a creative tool and the Open Source development model, including social software, all places the importance of communication onto the actual user's of the system. Whereas monolithic projects and digital whiteboarding systems are developing to make yet another unfriendly interface for participants to use. This project believes that social practice maps onto virtual space and thus, any technology that is used, must catalyze social action rather than provide a mouthpiece or high-barrier filter system that disables usability and access.

Scope and Organization of this Book

While CVS is the main essay in this book, the major concern was to gather contributions from other people to bolster the claims pronounced by concurrency, versioning and systems. I
[complete this shortly]