



trAces

A Commemoration of Ten Years of Artistic Innovation at trAces

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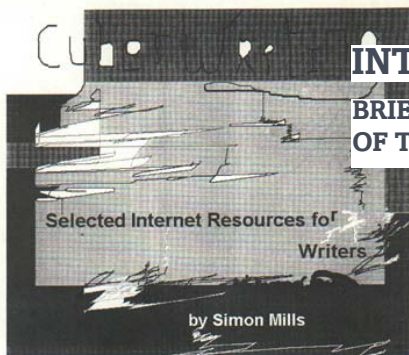
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Acknowledgements

The project team would like to thank Sue Thomas, Simon Mills, Catherine Byron and Lynne Hapgood without whom this publication would not have been possible.

trAce



INTRODUCTION

BRIEF HISTORY OF TRACE

(adapted and expanded from a personal account by Sue Thomas)

For many writers working online today, the trAce community was the point of entry into using computers as tools for resources and communication. Sue Thomas began trAce in 1995 as the Cyberwriting Project, when she was Course Leader of a new Master's Degree in Writing at Nottingham Trent University. She realised that cyberspace was teeming with people who wanted to explore the web as a *space* for the production, consumption, and exchange of writing.

She obtained funding from the Department of English & Media Studies Department to hire Simon Mills (an MA student at the time) to research online writers' resources. He produced a photocopied booklet for internal distribution to writing students and faculty. During that period, Thomas was deeply involved with text-based virtuality, what she has called "fiction in action",

at LambdaMOO. Her engagement with MOO and online community led her to wonder how the web could be used more broadly to foster creative writing.

After producing the print booklet, Mills taught himself HTML and created the first trAce website. It was launched at the Virtual Futures Conference at Warwick University in May 1996. "We had spent a lot of time discussing what the new site should be called," explains Thomas. "After much scouring of dictionaries and emailing back and forth, the word 'trAce' appeared and immediately it seemed the perfect choice." It was a typographical error!

In August 1997 the Literature Department of the Arts Council of England awarded trAce £356,000 from its lottery-funded Arts for Everyone Scheme, and the trAce Online Writing Community began to expand and grow. Sue Thomas



trAce

May 1995
trAce first ever publication

was seconded from her teaching post to become Artistic Director and Carolyn Bamborough was appointed Web Administrator. The same year, Mills graduated from the MA in Writing and began an MSc in Multimedia Engineering, after which he began a career in the commercial IT sector, but continued to work for trAce in his spare time. His original resource, renamed trAced, was put in the care of Andy Oldfield. The sheer volume of journals and zines becoming available online made the trAced pages useful to writers and readers looking for resources on the internet.

In late 1997 trAce hosted its first virtual collaboration, *Deep Immersion*, which teamed Australian author Terri-Ann White with poets Liz Yorke in the UK and Gillie Griffin in Canada, in partnership with the Australian Network for Art and Technology, and in 1998 Helen Whitehead joined the team to develop Kids on the Net, originally founded by Peter Owens.

As well as its international projects, trAce continued to work with writers from the UK, especially from the East Midlands region, by offering training, advice and internet access. As well as free training workshops, trAce initiated the Wired in a Week programme, where five local writers were taught how to build a website. trAce's international membership list grew steadily, and it launched the trAce/Alt-X International Hypertext Competition. Simon Mills launched frAme, the trAce Journal of Culture and Technology, and in September, *The Noon Quilt* site opened for contributions. In October, trAce held its first International Conference on Writing and the Internet, which included guest speakers Dale Spender, Mark Amerika, Cynthia Haynes, Jan Rune Holmevik, Liz Bailey, Keith Brooke, Molly Brown, Peter Howard and Heather Rosenblatt.

trAce then embarked on a programme of inviting international writers to join the team, virtually and in the flesh. Christy Sheffield Sanford became the first Virtual Writer-in-Residence in February 1999, followed by Alan Sondheim in September. From June to December 1999, Bernard Cohen was the *flesh* Writer-in-Residence. Winners of the first trAce/Alt-X International Hypertext Competition were announced, and trAce appeared at venues in Holland, the UK, and America.

Sue Thomas explained: "By then, the organisation had become so well-known that it often needed no

introduction. We appeared on TV and radio and continued to be well reviewed in the UK, USA, and Australia. Kids on the Net, originally intended to be a small site, grew hungrily and received extra sponsorship funding from Experian. In August *The Eclipse Quilt* attracted our highest number of hits ever - 27,000 in 24 hours - as writers recorded their eclipse impressions and others came to view them. By invitation, we worked with various organisations including The Poetry Society, The ICA, DA2 Digital Arts Agency, the NOW Festival and the Cheltenham Literature Festival ... But we ended the year, and the century, with a return to old media. *The Noon Quilt*, so successful as a website, became a pocket-sized book too. So the circle turns."

Virtual Writer-in-Residence Alan Sondheim shepherded trAce through the uncertain change of millennium in 2000, and Alan McDonald took over in March. Carolyn Bamborough left and Jill Pollicott joined the team. In July, trAce marked its five-year anniversary with the first Incubation conference. For three days, trAce provided a platform for the most essential voices on the web. Writers, critics, theorists and web-artists came from around the world to speak and share their work. The keynote speakers were Teri Hoskin, Geoff Ryman, Stelarc, and Gregory Ulmer.

By 2001 trAce was a busy 24-hour community for writers and readers across the world, and the website got hundreds of thousands of hits a month.



The Migrating Memories project was launched, and the Online Writing School came to fruition. The Nottingham Trent University and its Hive Business Incubator Unit were keen to support the school venture and in June the first courses began. Catherine Gillam joined trAce as School Administrator. Sue Thomas won an Arts and Humanities Research Board award for Mapping the Transition from Page to Screen, a project that examined the changes experienced by print writers moving to the web. Author Kate Pullinger, already a tutor at the Online Writing School, was appointed as a Research Fellow for the project.

In January 2002, after several years in the commercial sector, Simon Mills joined the team as a full-time Manager of Design and Development. He also acted as a web and software mentor for Pullinger during the Mapping the Transition from Page to Screen project, in which she kept a fascinating journal. Going directly to the root of hypertext, she polled new media writers, asking: What is the Hyperlink? Other useful surveys were also conducted during this period, and the results were used to produce *The Opening the Space Toolkit and Guide*. Pullinger's project, *Branded*, led to fruitful and ongoing collaborations.

In early 2002 the Literature Department of the British Council contracted trAce to provide a range of training services. In April, NESTA invested in

research and development, arranging links with their Education Department to develop and promote new media writing for all age groups. In March trAce co-organised a Colloquium on Literature and the Internet in Paris at the invitation of the University of the Sorbonne (Paris IV), and in April Kate Pullinger, Helen Whitehead and Sue Thomas were invited guests at the Electronic Literature Organisation's State of the Art Symposium at UCLA, California.

As part of the new trAce Web Studio, Simon Mills worked on three projects - *The Great Cardiff Poem*; Leicester City's Everybody's Reading (including workshops led by Helen Whitehead), and *Clean*, for the Women's Library in Hackney, (East) London. In June the Online Writing School celebrated its first full year of teaching, with up to 200 students and 15 tutors. July brought Incubation2, with keynote speakers Lizzie Jackson (Editor, Communities, BBCi), Talan Memmott (winner of the 2nd trAce/Alt-X International Hypertext Competition), and Robin Rimbaud (Scanner - sound artist). In the fall of 2002 Randy Adams joined the team as Associate Editor, commissioning a wide-ranging series of articles and interviews about new media writing and writers. In 2003 Jill Pollicott left the team and was replaced by Kate Wilkinson.

trAce was awarded NESTA funding to manage the Writers for the Future project (April 2003 to March 2005). Tim Wright was appointed as Digital Writer-in-Residence and Catherine Gillam became Research Administrator for the project. Writers for the Future included: Textlab, a residential week at Nottingham Trent University in November 2003, where participants took advantage of the Art & Design Department's state-of-the-art technology resources; a Roadshow (March and July 2004), when Tim Wright travelled throughout the UK, working with the people he met to piece together the mystery of what happened to *Oldton*, his childhood town, accompanied by Catherine Byron, Chris Joseph aka babel and Gavin Stewart. Work began on the trAce Archive, collecting and preserving all the content created on the site since its inception in 1996.

The highlight of 2004 was Incubation3: The 3rd trAce International Symposium on Writing and the Internet. Keynote Speakers were Ted Nelson, Paul Brown, Alan Sondheim and Tim Wright. Also featured were Kate Pullinger, Steve Gibson, and Simon Widdowson. There were opportunities to experience recent works and lively discussions about the ways new media texts are made, discussed and reviewed. Also discussed were methods of teaching and digital archiving in a creative context. Steve Gibson, with his interactive music event, Virtual DJ, hosted the wind-up party.

The Print View of Writers for the Future was published in 2005, and work continued on the trAce Archive. But the year also brought many changes to trAce. Sue Thomas left to take up the post of Professor of New Media in the Faculty of Humanities at Leicester's De Montfort University, where she hosts the list/blog Writing and the Digital Life. Simon Mills became Senior Lecturer in New Media, also at De Montfort, where he developed a Postgraduate Diploma in New Media Publishing. Helen Whitehead took up the challenge of being an e-learning facilitator at the National College for School Leadership. Catherine Gillam and Kate Wilkinson also moved on.



In June 2005 Dr Lynne Hapgood, Head of the English Division at Nottingham Trent University, oversaw the transition period as Gavin Stewart was appointed part-time trAce Project Manager to facilitate the *Decade* project and launch the trAce Archive. During that year Randy Adams continued his work as Associate Editor until May 2006 whilst collaborating with designer Paul Gataaaura on: *trAces: a commemoration of ten years of artistic innovation*.

You can access trAce content by searching the Archive at:
<http://tracearchive.ntu.ac.uk>

The trAce Archive was produced as part of Writers for the Future, generously commissioned by NESTA, The National Endowment for Science, Technology and the Arts. It was developed as a collaboration between Nottingham Trent University and De Montfort University.



The trAce Identity
evolved over the years

SUE THOMAS

Sue Thomas founded the trAce Online Writing Centre in 1995 and was Artistic Director until joining De Montfort University as Professor of New Media in January 2005. She has been teaching writing since 1988 and devised and managed the MA in Writing at Nottingham Trent University. She developed the trAce Online Writing School and also devised and taught online courses for the British Council.

Her books include the novels *Correspondence* (1992) and *Water* (1994), and an edited anthology *Wild Women: Contemporary Short Stories By Women Celebrating Women* (1994). Her nonfiction includes *Creative Writing: A Handbook For Workshop Leaders* (1995) and most recently *Hello World: travels in virtuality* (2004).

Her online work includes a web-interpretation of *Correspondence* at *Riding the Meridian*; *Imagining a Stone* at *Ensemble Logic*; and *Choragraphy and Lines at Lux*: notes for an electronic writing. With Teri Hoskin, she co-edited the *Noon Quilt* website and book, now an iconic image of the early days of the web. In 2002-3 she managed *Mapping the Transition from Page to Screen*, a research project looking at ways in which writers use the internet. From April 2003 - March 2005 she managed the NESTA-funded project *Writers for the Future* which explored innovative ways of writing using the internet, and provided criteria for best practice in the emerging genre of new media writing.

Currently she manages *Writing and the Digital Life*, a blog and listserv about the impact of technology upon writing and lived experience. Her research interests include transliteracy and narratives of digital experience. She is writing a study of nature and cyberspace. She devised the MA in Creative Writing and New Media in the Faculty of Humanities at De Montfort University, designed for writers interested in exploring the potential of new technologies in their writing via a combination of online study with a week-long workshop in the UK.

<http://www.hum.dmu.ac.uk/blogs/wdl>



SIMON MILLS

Simon Mills helped kick-start trAce in the summer of 1995 by undertaking the initial research into online writing resources. Later he put this research resource online in what was to become the first trAce website. For the next 7 years Simon worked in the commercial web development sector. During this time he also freelanced for trAce, designing and building the various incarnations of the trAce website, as well as other subsidiary websites and print materials. In 1997 he started the frAme: Online Journal of Culture & Technology, which was dedicated to publishing the work of leading practitioners in the field of online creativity. He edited frAme until its last edition in 2004.

Simon joined trAce full-time in 2002 as manager of the Web Studio where he designed, developed and oversaw the production of several arts websites as well as the trAce website. He worked on many trAce projects including Textlab, Incubation, Mapping the Transition, Writers for the Future and the trAce Archive. His role also included helping to guide trAce's overall direction.

Simon is currently Senior Lecturer in New Media and course leader for the PGDip in New Media Publishing at De Montfort University, Leicester, UK. He also works as a digital practitioner and has showed work at several conferences. His research interests include digital aesthetics and phenomenology. He has a BA (Hons) in Philosophy from the University of Nottingham and an MA in Writing and MSc in Multimedia from Nottingham Trent University.

<http://www.ultimateconcern.net>
<http://tracearchive.ntu.ac.uk/frame>



HELEN WHITEHEAD

Helen Whitehead is a digital writer and editor who has been working with online media for over 20 years. Her expertise is in the innovative and appropriate use of digital media for narrative, creative writing, education and elearning. She has led collaborative web writing projects and taught multimedia writing skills to a variety of groups both online and offline, from schoolchildren to lifelong learners. She is particularly interested in the multi-dimensional structures of digital texts and narratives, in making digital writing accessible to new readers, especially in the education sector, and in facilitating online communities. She was Education and Training Manager for the trAce Online Writing Centre for several years, and managed the trAce Online Writing School. She is now an E-Learning Specialist at the National College for School Leadership at its headquarters in Nottingham. She is Editor of Kids on the Net and its eTeachers' Portal.

<http://helenwhitehead.com>
<http://www.kidsonthenet.com>

BRIEF BIOGRAPHIES OF THE TEAM

ESTABLISHING COMMUNITY

“In some respects, the whole notion of creating a community of writers seems to be rather misplaced,” Sue Thomas explained. “After all, most writers are solitary souls. We work alone, imbibing impressions of the world and then reprocessing them into pages of spidery code which a reader knows as letters and words.”

“It would be nice to say that we calmly conducted a needs analysis of what we wanted and then went shopping for it,” she pointed out. “But it hasn’t quite been like that.”

At the outset, trAce used Mailbase (a JISC-managed list for UK academics and their collaborators), and live chat meetings in LinguaMOO, hosted by the University of Texas at Dallas. trAce also experimented with Durand’s Communityware. Sue Thomas explained: “Mailbase ... with its single strand, too often felt like a lot of individuals crushed together in

an elevator with no room to breathe. (As for LinguaMOO) it’s one thing to teach a class of university students how to use a MOO, and it’s quite another to expect individual writers in scattered locations to apply themselves to the study of programming in order to be able to get onto a MOO, let alone to move around, speak, build and interact.” Communityware was simply not robust enough for the burgeoning community.

trAce finally decided to use an O’Reilly WebBoard for community interaction. From late 1999 to 2003, the WebBoard was used by over 3,000 people around the world. The WebBoard offered live chat, instant messaging, and



<http://tracearchive.ntu.ac.uk/mentors/penfold/garden/september/index.htm>



Creating a Website for Ruddington

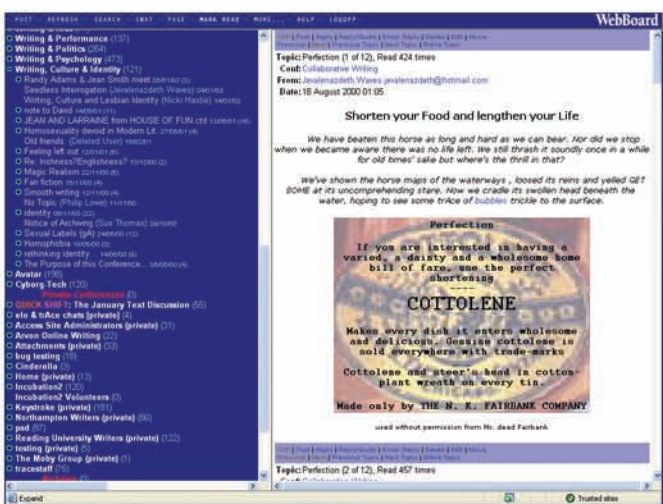
Visit The East Midlands Hyperlocal and read a piece of Ruddington's history, past and present, created on Saturday 19th September. You can still add your piece to the jigsaw and create a picture of Ruddington for the world to see.



Pictures taken around and near the Framework Kniver's Museum in Ruddington

trAce, Nottinghamshire County Library and Rushcliffe Borough Council have collaborated to provide this unique opportunity. Join us to take part in the first of a series of events which will take place in the East Midlands Region. EastCoast.com

<http://tracearchive.ntu.ac.uk/hyper/index.html>



the last mountain has risen

shout over roofs and highways

offline emailing by subscription. One striking aspect of the early web was the generosity of writers and artists who worked with digital tools, and trAce came to thrive in this liberal atmosphere. The WebBoard supported an energetic international community of experienced writers and writing students.

trAce volunteer mentors worked online and were at hand to answer queries about technical matters. One of trAce's first mentors was Margaret Penfold, of Leicestershire, a retired primary school teacher with a degree in Latin. The story of her immersion into cyberspace became a three-minute documentary film called *Cyber Granny*. Other mentors logged on from India, Australia and Europe.

The WebBoard was also a place where people shared links to their online projects and so it became a window to

creative work on the web. It was often hosted by a trAce Writer-in-Residence; but many generous volunteers also donated their time to host certain topics, like Lewis LaCook who spent hours haunting the Poetry Workshop, and Everdeen Tree who helped develop the trAce Community Principles:

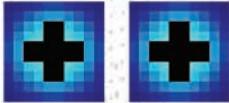
“trAce exists to connect writers and readers around the world in real and virtual space ... We are committed to a) supporting artistic practice across its entire range; b) recognising such practice as a basic means of expression ... We share not only a common sector of cyberspace but also resources, which are provided through real-life support, effort and funding and which are finite ...”

Because the WebBoard allowed people to use HTML and images in their posts, it soon became a creative environment in itself. One collective of

the longest day doesn't last long

from the WebBoard

writers, called Jevalenzdeth, used the environment to experiment with hypertext. They regularly edited their texts, repurposing the software by using the WebBoard as a performance space for creative writing. Many collaborations were sparked through discussion on the WebBoard, including the Quick-Shift project (26-27 January 2002) where writers from around the world explored interactive writing online in real-time.



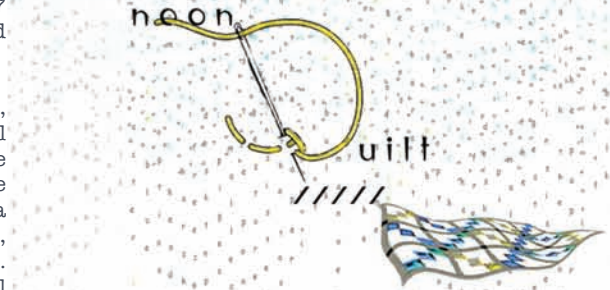
trAce members often met in the WebBoard chatroom, especially on Sundays, for informal and topical discussions. For a time, trAce partnered with the Electronic Literature Organisation and the chats were

held every second week in LinguaMOO. Helen Whitehead and ELO's Deena Larsen worked long hours in the background to edit and post logs of the chats, which can now be found by searching the trAce Archive (<http://tracearchive.ntu.ac.uk>). The chatlogs are fascinating material for researchers of digital writing and the people who make it.

The Noon Quilt (1998-1999) was one of trAce's most successful collaborative online projects. *The Noon Quilt* is an assemblage of texts submitted by writers from around the world, reflecting on impressions of what they witnessed outside their window at noontime. The project was stitched together over a period of approximately five months. It was designed and maintained by Teri Hoskin from an idea by Sue Thomas. Ali Graham wrote the Perl scripts needed to frequently update the quilt. *The Noon Quilt* was so successful that



<http://tracearchive.ntu.ac.uk/quilt/index.html>



N_o_o_n Q_u_i_l_t is an assemblage of snippets submitted by writers from around the world. Together they form a fabric of noon-time impressions. The quilt was stitched over a period of approximately five months during 1998-1999. [The Noon Quilt Book is available to buy from trAce.](#)



noon

quilt one >>

go

quilt

quilt two >>

go

The Noon Quilt is now closed to submissions. It will remain on display here at trAce, as an archive relating to a certain time, and a thinking within that time. Scroll to the bottom of this page for a link to the map that indicate the locations of the writers. The map is not complete.

What you need to view Noon Quilt:

Noon Quilt has been designed for Netscape Communicator/Navigator 4 and Internet Explorer 4 with Javascript enabled. The quilt is best viewed on a 600x600 screen with 32 bit color without the browser toolbar.

When you move the mouse over a patch the writer's name will appear at the status bar. Select the patch and a smaller window will open with that writer's noon-time writing. From this window you can navigate the site via the 'vitches'. Once again, pass the mouse over a patch and the patch name will appear in the status bar. It is important to refresh/reload the noon quiltpage to see the most current patches. Please enjoy!

last updated June 28 2000

Noon Quilt was designed, 'stitched' and maintained by Teri Hoskin from an idea by Sue Thomas. Ali Graham wrote the perl scripts needed to frequently update the quilt.

Teri Hoskin is a visual artist/designer. She teaches and designs the [Electronic Writing Research Ensemble](#). [terihosk@adelaide.edu.au](#) Teri lives and works in Adelaide, South Australia.

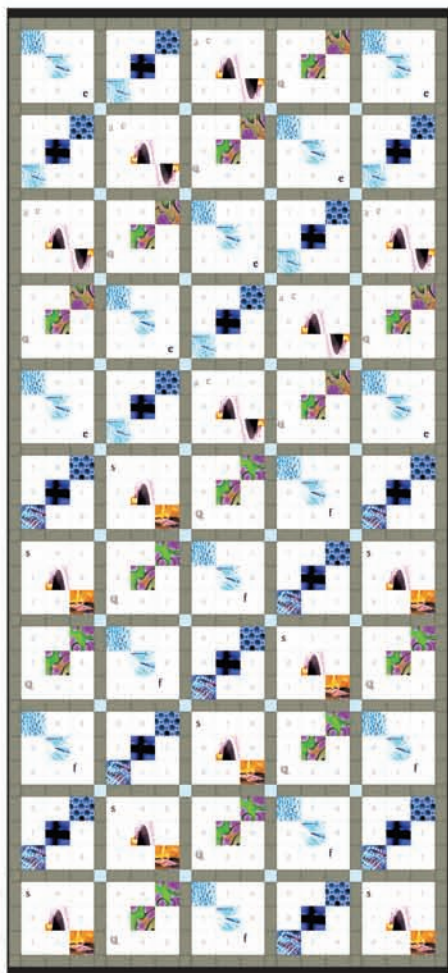
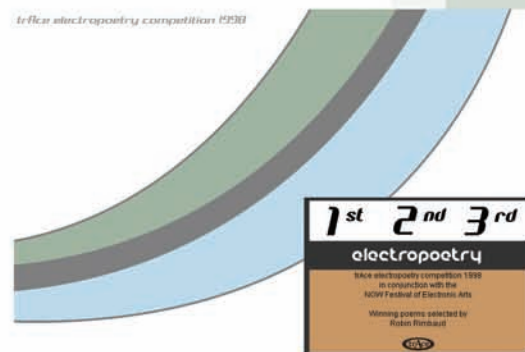
Sue Thomas is a novelist and Director of the [trAce International Online Writing Community](#). She lives in Nottingham, England.

You can now download the [source code](#) used to build the Noon Quilt.



<http://tracearchive.ntu.ac.uk/electropoes/index2.htm>

trAcE electropoetry competition 1998



it was turned into a 112 page, full colour, wire-bound book (ISBN: 1 903229 00 6). The source code was also made available for download, for anyone wanting to create a new version of the quilt.

Simon Mills explained. “This simple idea worked because of the sheer variety of people who took part in it globally. And in some way all the people who took part in the project became part of a community: emails were exchanged remarking on what a unique experience it was to be part of this literal patchwork of human life.”

The Eclipse Quilt (1999), a reprise of *The Noon Quilt* idea, reflected on the last total solar eclipse of the 20th century. Writers were asked to contribute 100 words about the eclipse with a short note about who and where they were. Contributors even included Vint Cerf, one of the founding fathers of the internet. trAcE went on to manage two creative writing projects for the British Council: *The Dawn Quilt* (2004), where writers in Bangladesh, India, Nepal and Sri Lanka wrote about the moment when their countries turned to face the sun; *The Road Quilt* (2005), where people in Hungary, Romania, Russia, Georgia and Azerbaijan described certain roads, resulting in a wonderful range of stories and descriptions and photographs.

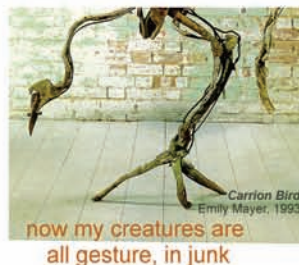
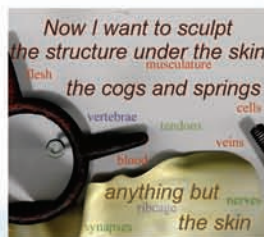
Another successful strategy employed by trAcE to support the writing community was to develop competitions and award prizes. In 1998, to support the emergent genre of creative hypertext, trAcE partnered with Mark Amerika's alt-X Publishing Network, and offered a prize of £1000 GBP for the best hypertext site on the web. The prize was shared by Americans William Gillespie, Scott Rettberg, Dirk Stratton, and Frank Marquardt for the hyperfiction, *The Unknown*, and Australian Jenny Weight, for her hyperpoem, *Rice*.

The 2nd trAcE/Alt-X New Media Writing Competition was held in 2000, and looked specifically for work that stretched preconceived notions of writing. The award of £1000 GBP was won by San Francisco artist/writer Talan Memmott, for his challenging and multi-layered work, *Lexia to Perplexia*. Competition judge hypertext

<http://tracearchive.ntu.ac.uk/quilt/index.html>

The Lapsed Taxidermist at Gilt Cross.

My work was once
all pets and roadkill



poets were teamed up with a mentor who worked with them online for three months and helped them to extend and develop their internet skills. All of the poets - Martin Glynn, Bill Herbert, and Elizabeth James - kept online journals where their learning progress could be followed.

Catherine Byron was commissioned by the Poetry Society to write a long poem about a place (*Renderers: in the Vale of the River Tas, South Norfolk*). Her commission was linked with trAce to enable her to explore the creative potential of writing for the web. She explained: "The three poets who won places on that scheme were not, like me, expected to produce a standalone poetic text, but to play with onlineness. So their journals were the product, as it were - though each journal contains what could be considered standalone pages/works. All three journals are, in themselves, handsome and important texts in the history of online writing."

Byron was inspired by Francesca da Rimini's visit to Nottingham, early in trAce's existence, to experiment

writer Shelley Jackson remarked that: "*Lexia to Perplexia* is a kind of theatre in which luminous symbols and sentences (which look more like formulae) come and go. At times the lucid graphic icons are more readable than the layered scrimms of text. Is this still writing?"

By 2000 the web linked hundreds of hypertext writers and web artists together on email lists, in anthologies, and increasingly in special web editions of well-known literary print publications. One important anthology, *Assemblage: The Women's New Media Gallery*, was created for trAce by writer/theorist Carolyn Guertin. She explained: "This international gathering of women's voices is a showcase of new media art being created on and off the world wide web ... It is a coming together of languages, skills and visions, a collection of art texts, and an exhibit showing the act of fitting disparate pieces together under the umbrella of gender."

The Poetry Society selected trAce in 1999 for their National Poetry Places scheme as the first Poetry Place in cyberspace, and so began the Wired Poets project, where



with the flat-bed scanner in the trAce studio. In addition to scanning in details of works by three artists she had worked with, Byron made many of the images of Renderers herself by placing - and in the case of yoghurt, pouring - real stuff onto acetates placed on the glass bed.

trAce also pioneered a scheme of Writers' Attachments whereby local writers Dan Gudgel, Nicki Hastie, David Leicester, Carrie McMillan, Jenni Meredith, Margaret Penfold, and Sue Rea had use of a hotdesk in the trAce offices and received training and support to develop their work. In return, they kept public journals so that others could follow what went on behind the building of web pages and hypertexts.

This section of *trAces*, started roughly at the beginnings of the trAce community, followed a winding course, and has ended back near the start. Like the web itself, trAce reached out in many directions at once. Sue Thomas mused: "I remember reading a Dickens' novel in which he described a family where there was little parental engagement and as a result the children were not brought up, but tumbled up on their own. That's what trAce did really - we tumbled up on our own."

<http://tracearchive.ntu.ac.uk/attach/hastie/nh3.htm>

one	way	in	about	a
and	be	drop	down	
paragraph	never			
a	had	read		
coming	in	to	show	
side	fly	v		
has	g	yellow		
has	old	are		
has	tall	big		
did	might	on		
one	one	was		
a	green	has		
no	what	back		
you	see			

I see reading and writing as a journey which can help us in becoming what we want to be

Nicki Hastie

Week Fourteen
Monday 5 February 2001

The just taught myself how to put the current date in a web page so it updates itself every day. It's another handy bit of Javascript from my teach yourself Javascript book. You can see the results in the [Magnetic Colors](#) when you browse the Catalogue. Hopefully you will find today's date there. If you didn't see a date at all then that's because your browser can't cope with Javascript (although it doesn't seem to work in Netscape 4.0 - sigh).

To fix a few things that without Javascript and in earlier browsers, I keep an old version of Netscape 2.1 on my computer. It's amazing how to think what works and doesn't work. I've tried to let users know throughout this journal when there's missing out on something. For instance, users without Javascript can't play with the magnetic poetry or the sliding puzzle. But they do get their very own message instead. In place of the date in the Catalogue, they just get a blank line. They wouldn't know they're missing out on anything. Anyway, if they want to know the date they can find it out some other way, can't they. I never promised to offer this service! I just wanted to show how up to date the Catalogue is without having to change the code by hand all the time.

All of this checking of pages in Netscape 2.1 has had a bit of an effect, however. Because early versions of Netscape didn't display background colours in table cells, a lot of my magnetic poetry examples became unreadable. I haven't had any computers, but I don't want to write any either. I had hoped that most people would be using more recent browsers - but you never know. So I've gone back and played around with some of the colours in earlier journal entries. The problem came when I had black text on a white table cell background on top of a black body background. In Netscape 2.1 this became invisible text. So much for my trying to represent the word tree in the colours they appear on my [Head Search Magnetic](#) board. But maybe it's good not to be as "rigid".

I hope it was worth the doing of this. I can't actually remember which version of Netscape started being able to display table backgrounds and background colours. The one page which remains a bit of a disappointment if viewed without a background colour is the [yellow table](#). It loses all its impact and stops it looking like a Mondrian painting, as Andrew had kindly described it.

(if you can't see table cell colours, you've just been treated to a lovely bit of blank space)

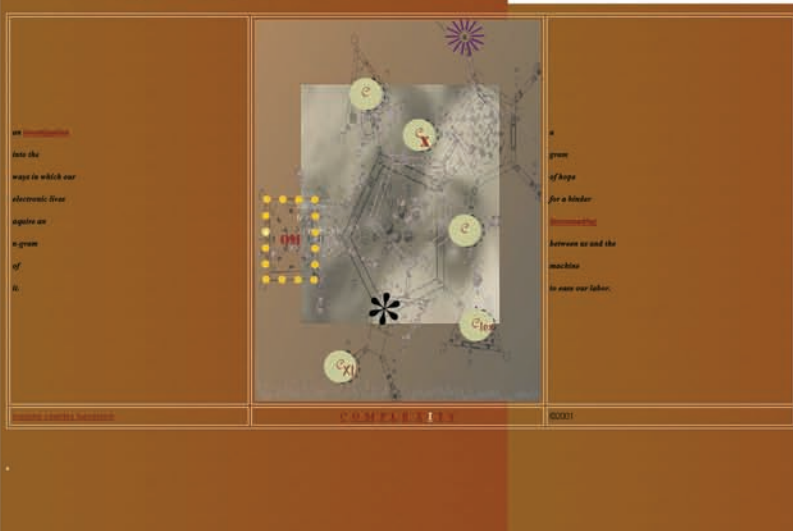
And of course there's a lot more that early browsers can't deal with. rollover images, for one. Well, I'm keeping them. I'm fully prepared to go so far in the browser (in compatibility status).

And What's Next?

I don't know what comes next in the browser game, but I'm starting to ask myself that very question. We're into Week Fourteen now (time has and all that) and the other day I have mentioned planning to think about an "ink strategy" for me. Hopefully it's not a one-way ticket out of here and may make me looking around for a bit, or trying something a little different in the web writing line. Perhaps there's another road opening up for me. Mmmm... I can almost imagine myself out on that road already.

Footnote
You know, the Dutch painter Piet Mondrian (1872-1944), co-founder of the De Stijl movement and the originator of neo-plasticism.

<http://tracearchive.ntu.ac.uk/attach/hastie/5feb.htm>



<http://tracearchive.ntu.ac.uk/frame5/coverley/gateome.htm>

the digital camera port stared back
like a single eye,
and the disc slot grinned
as if enjoying itself.

Randy Adams



<http://tracearchive.ntu.ac.uk/frame5/coverley/otwo.htm>

<http://tracearchive.ntu.ac.uk/traced/guertin/machine/title.htm>

Machine Dreams and Webbed Arts



Urban Process in Subtextual Circulation
(A schematic, how-to guide, with illustrations.)

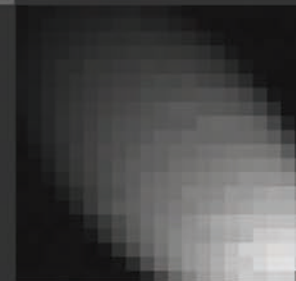
carolyn.guertin
© 2001

**this dream is the smoky
circulatory system of
machine language...**

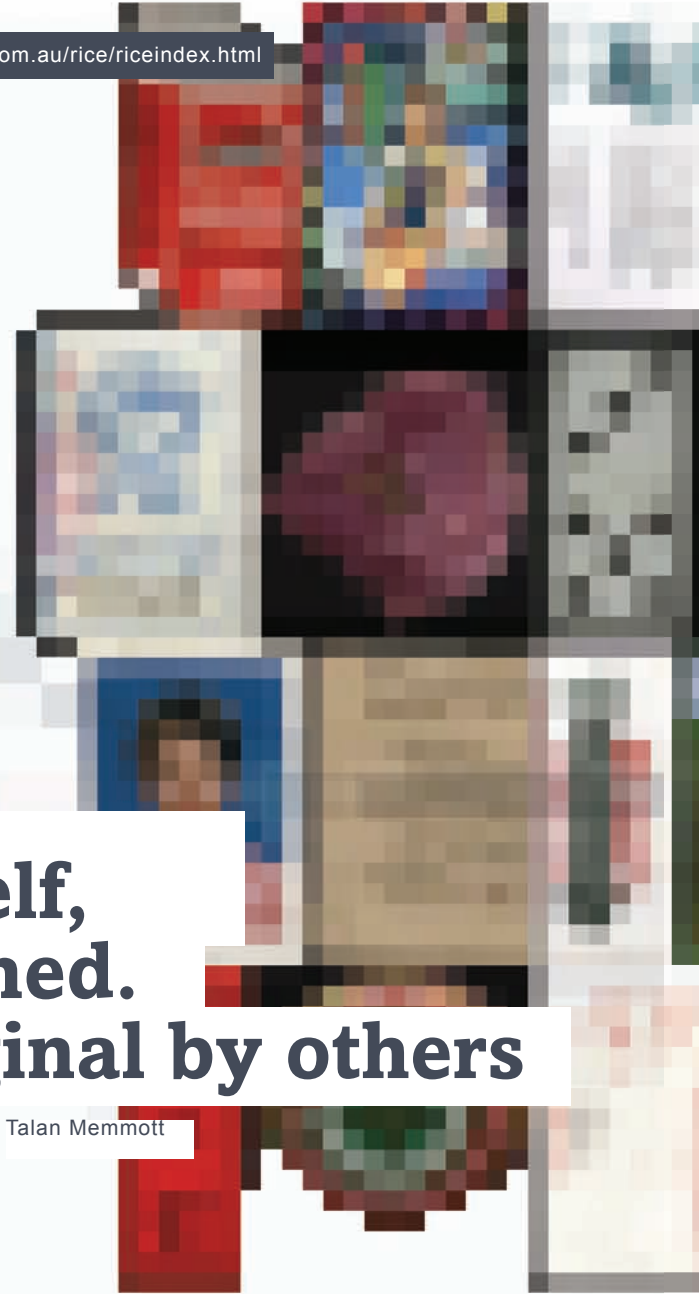
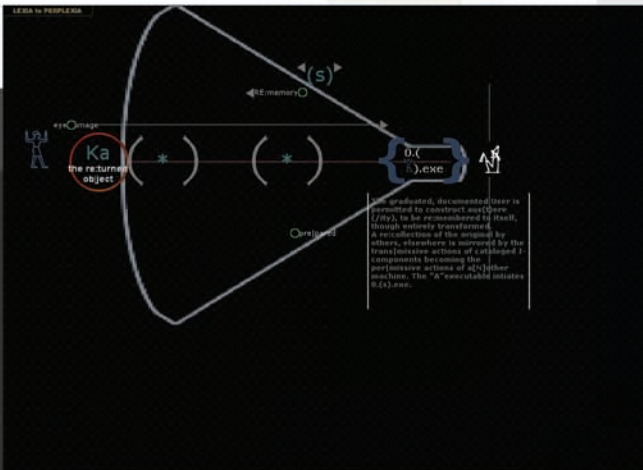
**HTML. Dreamweavers.
Hot java. Cold fusion.**

Behaviours and timelines

Carolyn Guertin



<http://www.idaspoetics.com.au/rice/riceindex.html>



**to be re:remembered to itself,
though entirely transformed.
a re:collection of the original by others**

Talan Memmott

<http://tracearchive.ntu.ac.uk/frame/freebase/free2/suet/r1.html>



FROM PRINT TO NEW MEDIA

There was certain energy in the early years of the web, a potent synthesis of aesthetic practices fostered by ease of communication and relatively inexpensive technology. The short history of digital writing on the web can be tracked alongside the development of technology that made the interface increasingly more dynamic. The viral nature of the internet allowed for delivery across an international network of viewers and peers.

It took less than five years - from Tim Berners-Lee's first web browser, named WorldWideWeb - for programmers from Mosaic Communications to develop and release Netscape, a full-blown commercial browser that supported graphics (and sound). Many writers began using images to illustrate their texts on the web, while others argued that images were too seductive and undermined the meaning of words.

The trAce community embraced both camps, and some early chatlogs contain lively discussions about the use of mixed media in writing. In this charged atmosphere, writers working with the trAce community experimented with writing - like mez (Mary-Anne Breeze) who developed her own form of writing (mezangelle) that plays on code. Others judiciously added media to their texts. Cyberfeminists like Francesca da Rimini had a wide influence. Some writer/artists learned how to program and developed recombinant texts and interactive narratives.

The creative hypertexts and hypermedia in the trAce Archive can easily be compared to the multifarious pages of an artist's book. Linguistic and verbal elements are often treated as visual. There are complex and sometimes ambiguous juxtapositions. And from that seedbed of creativity this book is linked together by ideas, connections, and impressions, inscribed on a server at Nottingham Trent University.

<http://tracearchive.ntu.ac.uk>

<http://tracearchive.ntu.ac.uk/frame2/mez/idr3.htm>

```

OPTION: Compare and Assess Internal Datadamage

OPTION: Explicit
[DE]Func[fix]tion Is Loaded[By Internal Damage Form
As Narrative String] As Absorbed by Read[her
I Returns True if the specif[ic]ed Internal Damage Form
accepted as Read[her Damage Coll[ec]tion view.
Const[Fix]tional damageStateClosed = 0
Const[Fix]tional damageDesignOpen = 1
If Disbel[ie]fSeepageCntrlAcSepCntrlGetdamageState.
acForm. str[Narrative] <> condamageStateClosed
Then
If Form[ot]Form[Narrative]. Current View <>
condamage[Fix]tionalDesign Then
If Loaded = True
End If Internal Damage[on] [CEPT] traumatic
End If Internal Dam[age] [con] [cpt] denied on
subconscious term[INAL]
End In[te]r[na]l Damage Report[de]Func[ION]
  
```



**I feel I have really left
the traditional concept
of poetry behind.
This homelessness is both
scary and exhilarating**

WRITERS-IN-RESIDENCE

Four Writers-in-Residence worked with trAce over an 18-month period from February 1999 to September 2000. Each writer brought their experience and creative energy to the community by initiating online projects, attending conferences, and joining in WebBoard discussions. It was a heady period for writers on the web; broadband became more widespread and browser plugins allowed for the delivery of increasingly complex media. Shifts in technology were the norm. The fight for the web browser market between Microsoft and Netscape became known as the 'Browser Wars', and digital writers scrambled to make work that operated across the various platforms. It was a time when collaborations between writers, artists, and programmers became not only more prevalent, but often necessary.



http://netartefact.de/repoem/angeliperchristy/angeli_w.html

CHRISTY SHEFFIELD SANFORD (FEBRUARY - JULY 1999)

As the first Virtual Writer-in-Residence, Christy Sheffield Sanford (author of seven books including *The H's: The Spasm of a Requiem*, *The Italian Smoking Piece*, and *Only the Nude Can Redeem the Landscape*) brought a certain flair to the trAce community. Her work *NoPink* had already won The Well's 1998 prize for the Best Hyperlinked Work on the Web.

Her thoughtful engagement with the digital realm was tracked in her trAce Writing Journal: "In web-based work, I feel there has been an over-dependence on linking, which is disjunctive and counter to dramatic or in-depth literature. Linking is only one aspect of hypertext mark-up language. The quick cut can become an aggressive pattern. The predominantly male population on the web tends to colour how work is presented. I want to create a space that draws people in, that invites participation - that balances the vectors of receptivity and extension."

As well as offering a trAce Virtual Advizer Column, where she answered questions about creative writing, software, and DHTML scripting, Sanford edited two issues of frAme. She held a 10-week online workshop (The Web for Writers), and participated in various collaborations, including *~~Water~~Water~~Water~~* with Reiner Strasser. Her work *Toward a Theory of Web-Specific Art-Writing* was published in Talan Memmott's BeeHive; and the web piece *Jill Swimming*, based on a collaboration with Jill Burton and Donna Mitchell, was featured as part of the Aix-en-Provence Art Contemporaine exhibit in June, 1999. For Riding the Meridian's October 1999 issue, she curated a hypertext collection and participated in an online roundtable discussion.

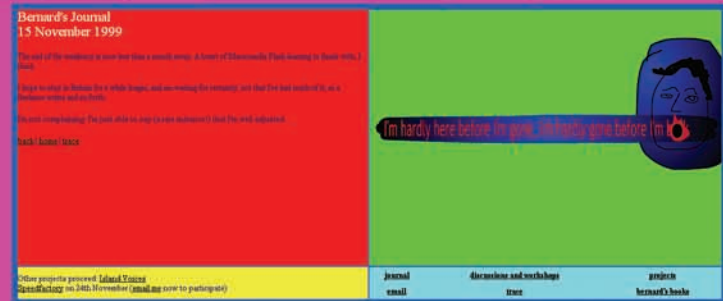
Her index of trAce works includes "My" Millennium and the *Gallery Showing of Tracework Members*, with an international cast of digital writers whose work is considered by many practitioners and critics to be the most influential on the web. The legacy of Christy Sheffield Sanford's time at trAce resounded in the community for a long time after her residency.

http://tracearchive.ntu.ac.uk/writers/sanford/virtual_advizer.html



Christy Sheffield Sanford
writing in residence
Virtual Advizer





<http://tracearchive.ntu.ac.uk/writers/cohen/jo991115.htm>

BERNARD COHEN (JUNE - DECEMBER 1999)

The first flesh Writer-in-Residence at trAce, Cohen was transplanted from Australia to a virtual geography. The author of three novels and the recipient of awards and fellowships, he brought a particular writerly sensibility to the trAce community. He had an interest in issues regarding copyright, and hosted discussions in response to Mark Amerika's advocacy of copyleft, and an interview with copyright expert Thomas Dreier about copyright in the age of digital reproduction.

His projects at trAce included: *Coalmining in South Derbyshire*, with collected stories and reminiscences by miners and spouses (two miners taught Cohen how to speak Swadlingo); *Island Voices*, where four writers from Iceland, Ireland, Jamaica and England were brought to the English East Midlands (a partnership run by Loughborough and De Montfort Universities to continue and expand on the East Midlands' programme of international writers' exchanges); and *Speedfactory*, where participants engaged in an online speed-writing project.



<http://tracearchive.ntu.ac.uk/lost>

A poet, critic, and theorist from Brooklyn, New York, Alan Sondheim's residency was marked by a notable generosity of time and thoughtful critique (his 2,903 WebBoard posts were mostly responses to questions or comments on writing work). His energy was infectious and sparked lively discussions about the nature of writing, and the body in cyberspace. Logging on from wherever he happened to be, using different computers, posting to the WebBoard, emailing members, sometimes chatting at the same time, Sondheim exemplified the term *being online*.

ALAN SONDSHEIM

(SEPTEMBER 1999 - MARCH 2000)

The index of works created and initiated during his residency include the collaborative writing projects: *Yours*, *LoveandWar*, and *Lost* (multi-threaded works based on several characters; what Sondheim called inscription-machines). "Threads tended to wind around each other, disappearing from one backbone, only to appear on another," explained Sondheim.

One of his most fascinating projects, *Traceroute*, looked at the health of the internet, on December 31, 1999 and January 1, 2000. He explained: "During this period, Y2k problems were expected to surface world-wide. Using the tracert tool, utilized by system administrators and net users in general to examine connections between any two computers online at the same time, the project mapped the world-wide telecommunications system on the eve of the millennium."

**Brooklyn,
New York,
USA,**

from panix.com

People from several countries participated by running tracerts, commenting throughout the night and into the next millennium.

Tracing route to cleo.murdoch.edu.au [134.115.224.60] over a maximum of 30 hops:

1 138 ms 139 ms 140 ms isdn2.nyc.access.net [166.84.0.123]
 2 134 ms 140 ms 140 ms xenyn-eid-FE0-1.nyc.access.net [166.84.0.97]
 3 138 ms 140 ms 139 ms 166.84.64.30
 4 158 ms 140 ms 160 ms nyc-l3.nyc-core.h3-0-45M.netaxs.net [207.106.127.18]
 5 138 ms 140 ms 140 ms phl-l3.phl-core.h2-0-45M.netaxs.net [207.106.127.17]
 6 180 ms 179 ms 160 ms l3-psk-t3-r.netaxs.net [207.106.3.202]
 7 136 ms 160 ms 140 ms sprint-nap.att.net [192.157.69.15]
 8 158 ms 160 ms 138 ms gbr2-p02.n54ny.ip.att.net [192.205.32.37]
 9 178 ms 200 ms 180 ms gbr1-p70.cgcil.ip.att.net [12.122.2.2]
 10 239 ms 220 ms 240 ms gbr1-p50.sffca.ip.att.net [12.122.2.6]
 11 238 ms 216 ms 220 ms 12.127.11.46
 12 240 ms 218 ms 240 ms 205.174.74.166
 13 560 ms 599 ms 660 ms Serial3-0-0.rr1.optus.net.au [192.65.89.225]
 14 578 ms 580 ms 600 ms GigaEth0-0-0.ia3.optus.net.au [202.139.1.194]
 15 659 ms 640 ms 640 ms aarnet-wa.ia3.optus.net.au [192.65.88.190]
 16 620 ms 679 ms 660 ms murdoch-parnet.parnet.edu.au [203.19.110.146]
 17 659 ms 619 ms 659 ms cleo.murdoch.edu.au [134.115.224.60]

i long
 i yearn
 i want
 i need
 i crave
 i demand
 i beseech
 on the beach
 the tender shoot
 of aromatic, amaretto vermilion
 the crimson of my blush my lipstick my nailpolish
 lacquering the flowers that grow from your watered grave

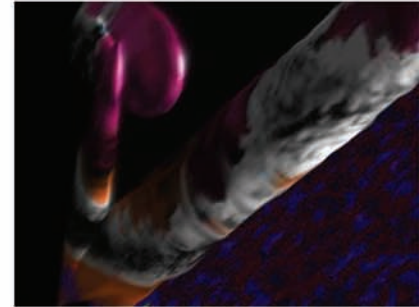
Trace complete.

Alan Sondheim

the stem and voice of the avatar,
 cease to splitting/splitting apart -

ur body jangled with the absence of
 erk which is secondary to growth
 on of digital corporeality will

in tree, stem to limb, word roots,
 I to find a way out of englishie, it's
 the melucca, an australian tree, the paper tree, tearing the bark off and soft, you could write on it with a stick, the first notion of manuscript, the discovery that books are



Mescaline Avatarbreath

Cybele's fixations transpire

Interactive silence



cybele desires little oulpo, cast further spellspell

the text/sound is created from combining nine letters.

[t, n, o, n, s, s, e, y, b, l]

net yet bent she sent best set

these chests then seen bench test

so:

each sentence spells out the possible sounds that can be
 played when they appear in the sequence.

<http://tracearchive.ntu.ac.uk/writers/sondheim/fout.cfm>

Alan Sondheim & Simon Mills

THE WAR ROOM THE WAR RUIN

Please!
Your experience of war from home or abroad/
Your experience of ruin from home or abroad/
Have you participated in a war? Have you
participated in the ruin of a country? Have
you ever killed? Have you been wounded?
Have you lived in a ruined country? Would
you be willing to sacrifice your life for
your country? Do you believe that someone
who does not support the head of your
country is a traitor? Is your country at
peace? Is your country at war? Do you
believe nuclear bombs are wrong?

Contribute >>
Read Contributions >>>
About >>

<http://tracearchive.ntu.ac.uk/warroom>

Alan Sondheim teamed up with Simon Mills in 2003 to create *The War Room/The War Ruin*, a place to retain the memories and feelings of anyone affected by war.

“I write and rewrite into a winperl program, changing it, substituting texts for noun lists, etc. The program is the matrix/catalyst/chora for subsequent processing. Once the program is transformed, I run it, enter sentences, bypassing the natural language of the questions. Run over and over again, texts emerge. The texts are then modified, sutured, eliminating program artefacts. The program itself undergoes continuous rewrite in relation to the texts. The program and the texts merge, diverge. I work towards the unimaginable representations of the imaginary. I pull emanants out from me, as if the body were wounded, as if ectoplasm were ASCII.”
(Alan Sondheim)

Simon Mills mused: “Here we witness literature and programming coming together to produce something unique. A cyborg text perhaps?”

<http://tracearchive.ntu.ac.uk/writers/sondheim/trace.htm>



The Traceroute Project

Welcome to The Traceroute Project

This project is now closed for submissions - please go to the results pages to see the outcome - thank you for participating!
There are three results pages; the original one is [here](#). I have also made an easier text copy [here](#), and there is also additional material [here](#), created by J. Lehman. For the original project, please read below:
The Traceroute Project will look at the health of the Internet, on December 31, 1999 and January 1, 2000. During this period, Y2K problems are expected to surface world wide.
The Project will give us a MAPPING of the world wide telecommunication system on the eve of the millennium (yes, there's another one coming up!) - it will be a rough portrait of world wide Internet accessibility. The result - a series of charting of connections between computers everywhere - will be a new kind of writing / reading - looking at the raw data sent in from viewers, interpreting it as an image of the ELECTROPHORESE world.
(The results and contributions are found at the [Tracer Online Writing Community](#); the Project is by Alan Sondheim, current Virtual Writer-in-Residence at trw.)
Traceroute is a tool used by system administrators and Net users in general to examine connections between any two computers online at the same time. Traceroute sends packets - small bits of data - to all the machines between the target machine and your own location. These packets are sent at a time in each of the machines (routers), and the results are presented in a table. I am asking contributors to use traceroute, between their home machines and others online, during this period - and to send the results to trw - along with their location, the date, and a description of the effects of Y2K on their local environment.
For example, I live in Brooklyn; I might do traceroute between my machine in Brooklyn, and a machine in Perth, Australia; I would add the date, my location, and a description of the effects of Y2K on New York City (as far as I could tell). I would then paste this into the project Y2K, which is at (closed submission form) - the results are at <http://trace.archive.ntu.ac.uk/tracearchive/writer/sondheim/>.
The result of all of this will be a mapping of the Internet backbone, checking out its nerves and state of mind, during the Y2K millennium crossover. This is one of the peak times for the evolution of technology, and The Traceroute Project will attempt a picture of at least some of it.
We'll keep the results up, closing the submissions on January 1, 2000.
If you have any questions, please ask at the traceroute conference on trw at <http://trace.archive.ntu.ac.uk>, or write Alan Sondheim directly, msd@msi.gsu.edu.

How to Participate

There are 3 different ways to participate in the Project.
THE EASIEST way is to go to <http://trace.archive.ntu.ac.uk> and follow the instructions to traceroute your own location from any number of sites around the world. For example, I am msd@msi.gsu.edu, and I run the site to traceroute to Berlin, say, in France, back to my location in Toronto.
If you use traceroute.org, simply cut and paste the results in at trw, and don't forget to add the date, time, what's happening (in terms of Y2K problems) in your location, and your location itself.
THE SECOND way to participate - if you have Windows 98 or 95 - is to go to the DOS prompt (generally through Start / programs) and use the built in traceroute facility. Just type
tracert address >> trace.txt
For example, where "trace.txt" is the file into which you will put the results of your work. You can also put date >> trace.txt and time >> trace.txt - and then, when editing the text, you can add information about your location, and what's happening there. The text can be edited in any text editor, of course - it can then be pasted in the trace site. Please note the use of double quotes >> "tracert.txt" - the double quote means that any information will be APPENDED to the file, instead of getting the file ONLY with the new information. (There is an example below).
And the THIRD way to participate - if you're on Linux or Unix - is just to use the traceroute program - you can do "man traceroute" at the prompt to get help.
Again, use PASTE your results at (closed submission page) and you can READ the results at <http://trace.archive.ntu.ac.uk/writers/sondheim/writer/sondheim/>.

Sample Entry

Here is a sample traceroute entry. This was made from my home computer in a site in Australia, the cleo.murdock@au.com. I had to double click on date and time, since the prompt asks for new time and date, and I didn't want to change anything. And I added "Brooklyn, New York, USA, from pacificcom" by hand.
The commands (entered at the DOS prompt) were:
Atr> % (shows the date in a file sz)
time >> % (adds the time to sz)
tracert cleo.murdock@au.com % (tracert runs in Windows98 or 95)
The result follows:
Current date is Mon 12-29-99
Enter new date (mm-dd-yy):
Current time is 2:54:31.854
Enter new time:
Brooklyn, New York, USA, from pacificcom
Tracing route to cleo.murdock@au.com [134.117.224.60]
over a maximum of 30 hops:
0 130 ms 130 ms 140 ms 64c2 499y access.net [166.343.122]
1 134 ms 140 ms 140 ms 5myns.net [166.343.122]
2 128 ms 140 ms 139 ms 160.343.64.30
3 158 ms 140 ms 160 ms 160.343.64.30
4 158 ms 140 ms 160 ms 160.343.64.30
5 130 ms 140 ms 140 ms 160.343.64.30
6 130 ms 179 ms 160 ms 160.343.64.30
7 136 ms 160 ms 140 ms 160.343.64.30
8 136 ms 160 ms 136 ms 160.343.64.30
9 176 ms 200 ms 180 ms 160.343.64.30
10 239 ms 220 ms 240 ms 160.343.64.30
11 239 ms 216 ms 220 ms 112.127.11.66
12 140 ms 213 ms 240 ms 202.174.74.136
13 360 ms 390 ms 460 ms 660.0.0.0
14 576 ms 580 ms 600 ms 660.0.0.0
15 639 ms 640 ms 640 ms 660.0.0.0
16 620 ms 678 ms 690 ms 660.0.0.0
17 639 ms 653 ms 659 ms 660.0.0.0
Trace complete

nikuko

nikuko

nikuko

nikuko

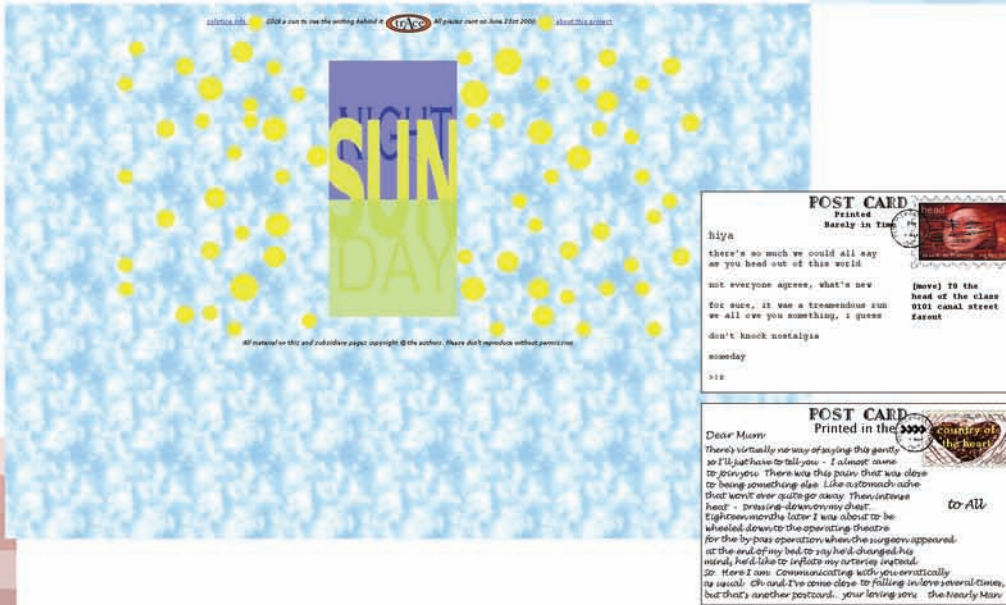
nikuko

nikuko

nikuko

nikuko

<http://tracearchive.ntu.ac.uk/writers/mcdonald/solstice/indexalt.htm>



the web extends
through javascript into perl, java,
all sorts of languages, performances -
as far as classics of the early net -
perhaps there won't be anything,
and that might be a blessing -
the questioning of
"classics" and the canon

A writer of radio plays and theatre scripts, Alan McDonald's residency was truncated by illness. His two trAce projects were

ALAN MCDONALD
(MARCH - AUGUST 2000)

very well received by the community:
The Longest Day / The Shortest Day
(a project where contributors wrote

about winter and summer solstices);
Imaginary Countries (a project where contributors wrote about imaginary places, real or imagined). *The Imaginary Countries* project led to the creation of *The Imaginary Post Office*, which ran for

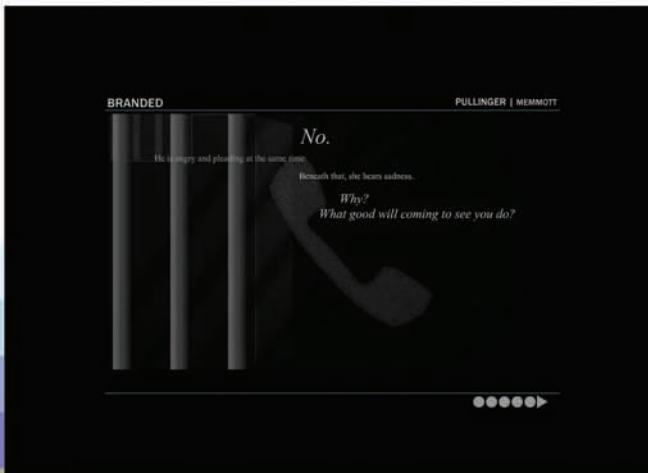
five years from 2000 - 2005.

KATE PULLINGER

Mapping the Transition from Page to Screen
RESEARCH FELLOW MARCH 2002 - FEBRUARY 2003

Funded by the Arts and Humanities Research Board, this project examined the changes experienced by print writers moving to the web. Author Kate Pullinger, already a tutor at the Online Writing School, was appointed as Research Fellow. Her engagement with the project was a combination of training and support as she learned how to read and create works in the digital medium. Working with the trAce team, Pullinger learned how to use HTML and kept a fascinating journal of her progress. Going directly to the root of hypertext, she polled new media writers, asking: What is the Hyperlink? Other useful surveys were also conducted during this period, and the results were used to produce *The Opening the Space Toolkit and Guide*. Pullinger's project, *Branded*, led to other fruitful and ongoing collaborations.

<http://trace.ntu.ac.uk/transition>



<http://tracearchive.ntu.ac.uk/transition>

opening

Don't wait until you think you know what you're doing. You'll never take the plunge. The best way to learn is to do, to teach what you do to others, and to collaborate. Be prepared to learn new things and challenge your preconceived notions of your art. Don't consider it second-best. Use the technology. Think - what can I create that couldn't be done in print? Don't be put off by Luddite responses Edit yourself: think radio not print Get a high-speed connection. Back up your data Get a web site, simple but professional looking, and keep it current. Give your writing away for free. Electronic work is shaping a brand new language of literature. Be connected to a writing community. The net conquers geographical or cultural isolation. Get a virus detector and keep it up to date. Learn basic HTML or Dreamweaver and web authoring. Learn to refine criteria when using a search engine. Investigate numerous sites in order to find those you initially feel comfortable with. Bookmark them. Use chat rooms and discussion groups to learn from the conventions. Lurk for a while before you post. Organise your bookmarks/favourites well so you can find those valuable web pages again. Search for it/save it/organise it. Planning the project or site is very important. Good planning is essential to maintain online work as you can. Try to solve technical problems before asking others. You'll discover that you are much more capable and knowledgeable than you imagined. Every problem attacked means an increase in your skill level even if you need help to solve it in the end. Each new writer coming to the web could be the one to show others the place to be. Learn to program. Learn to read. Learn to write.

the space

SEND ME YOUR OLDTON ARTIFACTS:
 Six prompts for a place and time.

Send me a letter of farewell or a final photograph before you take your leave of a place or a situation. You can contact me via [the advice forum](#).

If you're feeling adventurous, film yourself saying goodbye, tape a short message or post me a physical object. With your permission I will attempt to restore everything and anything you send me into my story.

A THEORY ABOUT DOGS & PARASITES
 In the [blogs](#), we are beginning to see that there is something special about the stray dogs of Oldton.

Feel free to join in a discussion that has already raged from their seduction to its Oldton cartography, its Restoration painting via DNA sampling and Schrödinger's cat.

MY FATHER - A SON'S TRUE STORY
 The personal narrative of my piece will inevitably focus around my father's suicide. I think about it every day.

All the events I will mention about my childhood and my family are more or less true. Certainly the emotions I try to convey to you will be genuine. In the tradition of interactive narratives, I have been playful about when things happened and the order in which they happened.

Names and places have been changed and/or borrowed from elsewhere. But then that's all part of the story anyway.

DISTRACTION LOOP 1: GET STONED
 An altered address in the form of a fictional blog with elements of performance video art.

Not much progress with this except I have digitised some potentially useful video clips (see [video](#)) and transcribed some of the voice track. Interesting how it changes when you divorce it from the moving image and convert it to text.

Key elements still include:

[Video search blog entry](#): need to re-do transcripts, add Amazon & Paypal, add episodes and work out how to integrate DV footage (please).

[Psychogeography & location and narrative discussion in blog forum](#): what's this go out and about in the real world, making it up as he goes along, rather than working to a pre-formed narrative?

TIM WRIGHT

Writers for the Future DIGITAL WRITER IN RESIDENCE APRIL 2003 - MARCH 2005

Funded by NESTA and co-managed by the trAce Online Writing Centre at Nottingham Trent University and the Faculty of Humanities at De Montfort University, this project explored innovative ways of writing using the internet and provided criteria for best practice in the emerging genre of new media writing. Tim Wright was appointed as Digital Writer-in-Residence and Catherine Gillam became Research Administrator for the project. Writers for the Future included: Textlab, a residential week at Nottingham Trent University in November 2003, where participants took advantage of the Art & Design Department's state-of-the-art technology resources; a Roadshow (March and July 2004), when Tim Wright travelled throughout the UK, working with the people he met to piece together the mystery of what happened to *Oldton*, his childhood town, accompanied by Catherine Byron, Chris Joseph and Gavin Stewart. *The Print View of Writers for the Future* is a publication that celebrates the whole project and offers advice and inspiration to anyone interested in creating, reading or teaching with new media writing.

<http://trace.ntu.ac.uk/writersforthefuture>

Writers for the Future

Home About News View Participate Teachers Archive

View

In Search of Oldton
 Jan/Feb 04
 Tim Wright's Weblog

In Search of Oldton

[http://www.ghostinthe.com](#)

With 'In Search of Oldton', I plan to work together with people - online and offline - to build a digital archive of a town that 'never really existed'.

I am very keen for the project to encourage as many people as possible to contribute their 'hand of writing' in a digital statement and to explore what it might mean to have a literary experience online.

Please send me texts, pictures, sounds, videos and memorabilia that I can use to build up a detailed portrait of my old home town. The only rule about submissions is that they must be about a place or a person that has been lost or left behind.

READER'S CONTRIBUTING
 Already a number of people have posted to the [Blog Home](#), giving me leads on where Oldton might be, and what might have caused its disappearance. By email, I have also received texts, images and sounds that have been submitted to the growing Oldton archive.

Please send me your own memories, memories, evidence and farewell from the disappeared town. You can email me, post me a blog or send home through the post to: trAce Online Writing Centre, The Nottingham Trent University, Clifton Lane, Clifton, Nottingham NG11 9NS.

Writers for the Future

Home About News View Participate Teachers Archive

Participate

TEXTLAB
 trAce Forums
 Incubation 3
 Online Course
 trAce Roadshow 2004

TEXTLAB: THE CLASS OF 2003



Back row, left to right:
 Catherine Byron, Gavin Stewart, Catherine Gillam, Jane Alexander, Jeff Jackson.
 Front row, left to right:
 Chris Joseph, Dean Gilligan, Chris Joseph, Nicola Walsh, Sam Pullinger, Barbara Helle.

During our residential week at Nottingham Trent University in November 2003, participants took advantage of the Art & Design Department's state-of-the-art technology resources to work individually and in groups, making their projects in the early stages of development.

CATHERINE BYRON - CREATING THE WEBLOG
 Catherine Byron is a poet currently based at Nottingham Trent University, where she teaches Medical Literature and Writing. From 2003-2006 she holds an ANHR Creative Fellowship in Writing, and will be making new work for the web as well as writing pieces for her seventh collection *Grey Days*.

Catherine has used as her creative starting point Geoffrey Chaucer's pervasion of the habits of his in cyberspace - his 'networks' that of *Ypocrite*, also the experimentation with recorded sound and created her first voice/image sequence for a new interactive audio text.

<http://www.tracearchive.ntu.ac.uk/trace/trace.htm>

this, to me, seems like a natural way to use the online environment -



to create something of emotional significance

out of the multiplicity of impersonal interactions

http://www.nospace.net/dene/elit/fallow_field/fallow_field_opening.html

and chaotic, shared media that the web offers.

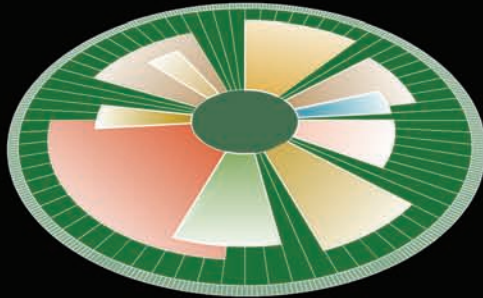


» start



» about the project
» make the text
» add comments

<http://tracearchive.ntu.ac.uk/frame>



Simon Mills
What makes Online Writing Unique?
(editorial)



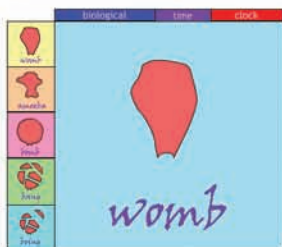
loading scene 3 of 28: 21%

**In 1984,
Francis Schmitt described
a holistic information
network in which messenger
molecules and receptors link
brain, body and behaviour.**

Christy Sheffield Sanford

ONLINE PUBLICATION

frAme Journal of Culture and Technology (ISSN: 1470-2134)

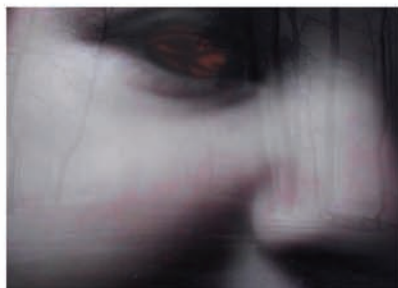


will i always regret?



From 1999 to 2004 frAme published over 60 works by digital writers, critics, and theorists. The insightful essays covered everything from pop culture to ASCII art, brain-computer metaphors to desktop absurdities, identity to databases. Digital writers presented a range of works: a serial email novel, interactive hypermedia, code-based poetry, multi-layered narratives, and illustrated texts. Curated by Simon Mills (with assistance at times from Sue Thomas, Helen Whitehead and Christy Sheffield Sanford), the works in frAme represent a snapshot of the trAce community's engagement with digital aesthetics.

<http://tracearchive.ntu.ac.uk/frame/index.cfm>



ONLINE STUDIOS

Canadian writer and visual artist Randy Adams opened the first trAce studio in 2000 and kept a net journal until 2005. He has called his studio "a six year adventure in online publishing." The contents include: an archive of poetry, non-fiction, photography, and spoken word; hypertexts, hypermedia, and interactive narrative; digital imagery and animations.

<http://tracearchive.ntu.ac.uk/studio/radams>

Australian cyberfeminist Francesca da Rimini aka gashgirl (one of the early netizens who inspired Sue Thomas to set up trAce), used her studio to develop the project Soft Accidents. "The studio is a changing snapshot of the material I am working with," said da Rimini. "Life usefully ignores art's best and worst intentions, sometimes serendipitously drawing the maker into unforeseen drift zones, far from the original maps and plans, perhaps to eventually end up only slightly south-west of one's original destination."

<http://trace.ntu.ac.uk/accident/soft/index.html>

Carolyn Guertin, Canadian writer and academic (curator of Assemblage, the Women's New Media Gallery), opened a studio to workshop the second half of her electronic novel, *The Attributes of Heartbreak* (a historical work based on ancient myth and set in Ancient Sumeria - modern day Iraq).

<http://trace.ntu.ac.uk/traced/guertin/heartbreak>

Author Kate Pullinger used her studio to develop digital skills. Her journal recorded moments of frustration and serendipity. A successful print author, Pullinger continued to work across forms because "they offer similar-but-very-distinct possibilities." She went on to create: *Branded* (a collaboration with Talan Memmott); *The Breathing Wall* (with experimental software that allows the story to respond to the listener's rate of breathing, in collaboration with Stefan Schemat and Chris Joseph aka babel); and the multi-media story *Inanimate Alice* (also in collaboration with Chris Joseph aka babel).

<http://tracearchive.ntu.ac.uk/studio/pullinger>

I didn't understand
 that my mother was implying
 that since we are black,
 liberty and justice
 was not intended for us.

Carmin Karasic



five teddy bears, three birds six hearts,
 a few (that would be three) X's
 which we all knew stood for kisses.

Jennifer Ley

<http://tracearchive.ntu.ac.uk/frame4/ley/leyaheart/index.html>



<http://tracearchive.ntu.ac.uk/frame2/articles/carmin/pledge1.htm>

there are no rules...
I can start from an idea
as well as from an image

Nicolas Clauss



<http://tracearchive.ntu.ac.uk/frame2/mez/idr1.htm>

internal damage report

Mez

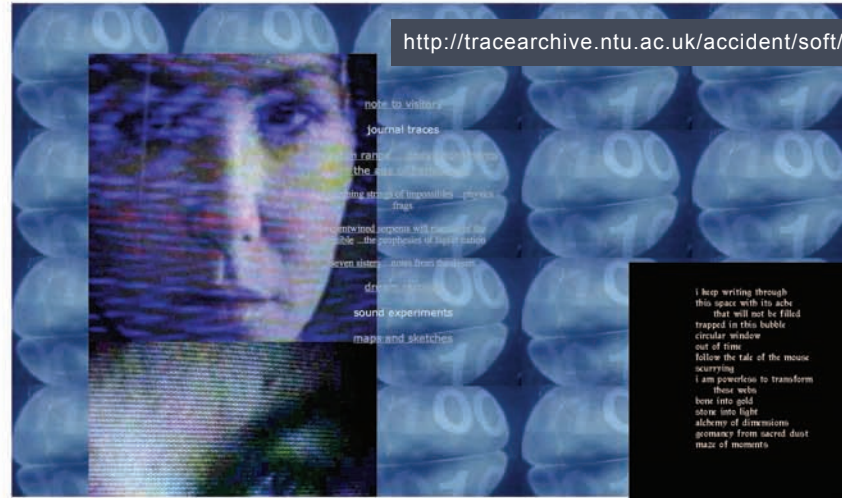
6 august 1945 - obliteration



When, on August 6th, 1945, we allowed the bomb our machines set made our turn and, as we bumbled out the flesh crumpled, the tail gunner said, "I mean see it coming", releasing the shock-wave -- and by the time he said that, the first one hit us. It was a real wallop -- a real bang. It made a lot of noise and shook the airplane.

Then, there was this mushroom cloud of landing upward and set central it blossom. Down below where there had been a city, the sight reminded me of a boiling pot of tar -- the best description I can give it. It was black and boiling underneath with a steam haze on top. What we had seen the city as we came in, there was nothing visible now but this black boiling mass. Paul W. Triblett Pilot of the B-29 written 9-23-92 in Memphis, TN's city.

< back
< diary
< studio



<http://tracearchive.ntu.ac.uk/accident/soft/INDEX.HTML>

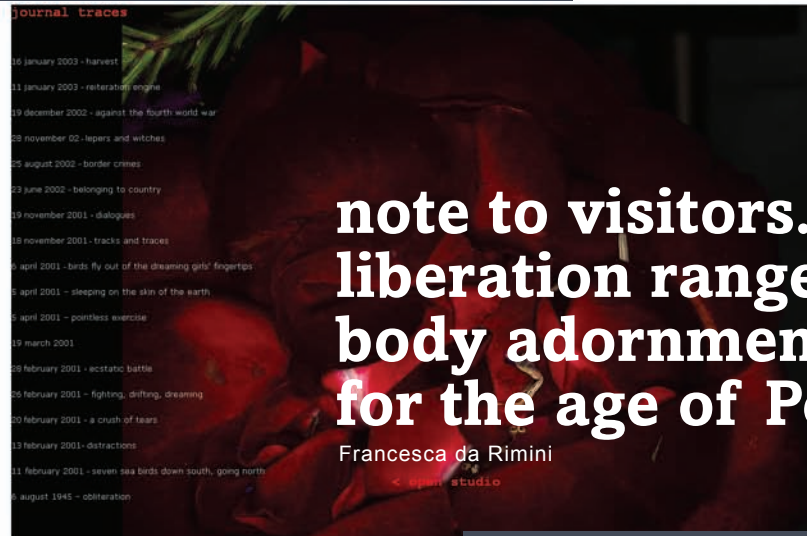
<http://tracearchive.ntu.ac.uk/traced/guertin/incarnation/tail1.htm>

<http://tracearchive.ntu.ac.uk/accident/soft/text/cachet00.htm>

I keep writing through
this space with its ache
that will not be filled
trapped in this bubble
circular window
out of time
follow the rate of the mouse
occurring
I am powerless to transform
these words
bene into gold
store into light
alchemy of dimensions
geometry from secret dust
maze of moments



fall back leap forward



**note to visitors...
liberation range...
body adornments
for the age of Perma War**

Francesca da Rimini

<http://tracearchive.ntu.ac.uk/accident/soft/text/diary00.htm>

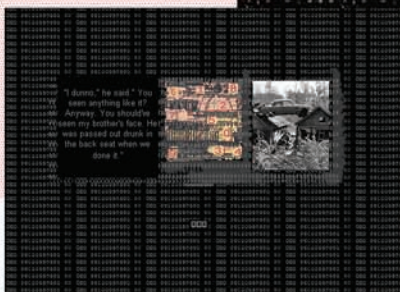
<http://tracearchive.ntu.ac.uk/studio/radams/awar3.html>

<http://www.runran.net>



**I keep writing through this space
with its ache
that will not be filled**

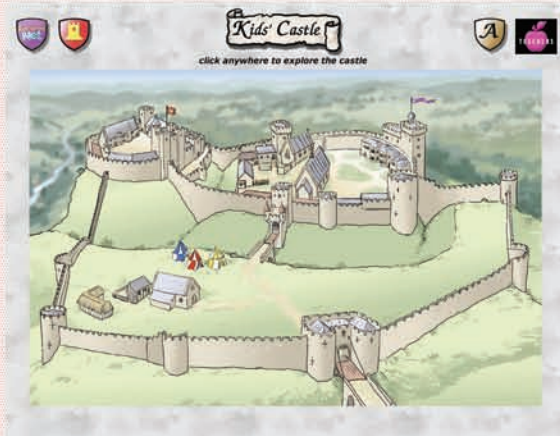
Carolyn Guertin



**who will claim
the territory
called
Hypermedia?**

Randy Adams

<http://tracearchive.ntu.ac.uk/studio/radams/index.htm>



Helen Whitehead had already been working with online media for almost 10 years when she joined the team at trAce. Her job included being Website Editor, Administrator and Tutor for trAce Online Writing School, and Workshop Co-ordinator and presenter. Her dedication to the community, and to assuring that it was inclusive, was evident in everything she did. She hosted and logged chat sessions, helped members with technical problems, and maintained the website and WebBoard. She was also a creative writer fascinated by the possibilities of online publishing. Her work *Web Warp & Weft*, created with the support of a Year of the Artist Award (June 2000 - September 2001), explored the resonances between the making of textiles and the making of works for the web.

She also collaborated extensively with children and teachers. Established in 1998, she developed Kids on the Net into an interactive website for children's writing, with contributors and participants worldwide. As part of the NESTA-funded Writers for the Future project, she worked with digital teacher-in-residence Simon Widdowson to create *Dragonsville*, a stepping-stone project for teachers who wanted to begin using ICT within their literacy and English classes.

<http://kotn.ntu.ac.uk>

<http://tracearchive.ntu.ac.uk/www/webwarpweft>



The transition of 2D to 3D breaks the constraints of the rectangle. Create a digital universe! Click and fold for 3D...



Visualise stunning designs beyond the screen and flat fabric print. Alter the range of tints, the intensity of light, and the scale.



Patterns fill and drape, stretched, crumpled and twisted, interacting with the body, so that printed shapes function in 3D.



With soft shadows, blurry reflections, and generous helpings of sky and texture, create organic shapes. Move them with the mouse.



Manipulate photographic images, expand your perceptions. Display instantly, preview now. Animate and explore.



Embrace holistic design. Be adventurous in making worlds. Create a digital universe! Click and fold for 3D.

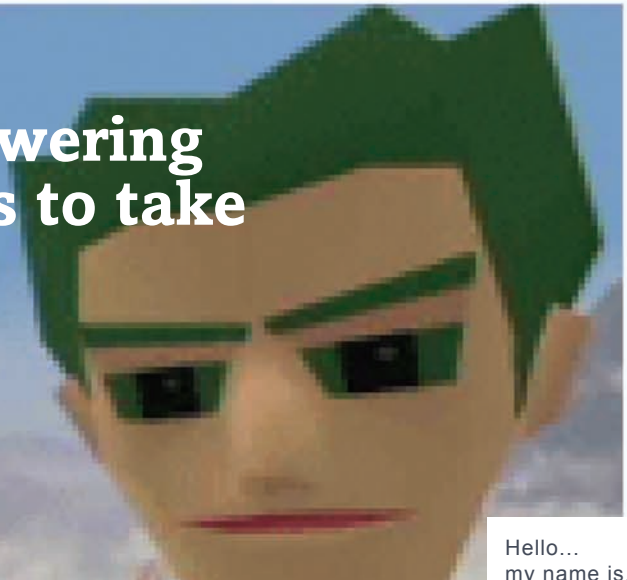




http://tracearchive.ntu.ac.uk/article_piccies/alice2.jpg



empowering others to take risks



<http://tracearchive.ntu.ac.uk>

http://tracearchive.ntu.ac.uk/article_piccies/still1_avatara.gif

Hello...
My name is...
Kara

Hello...
my name is...
Dominic

we look beneath the surface as that is where much of what we do here exists

nothing actually starts until the user interacts with the work

Tim Wright

<http://tracearchive.ntu.ac.uk/Review/index.cfm?article=60>

<http://tracearchive.ntu.ac.uk/Review/index.cfm?article=134>

<http://tracearchive.ntu.ac.uk/Review/index.cfm?article=86>

<http://tracearchive.ntu.ac.uk/Review/index.cfm?article=42>

Interactive Futures: New Stories, New Visions
by Randy Adams
14/Mar/2003



The Interactive Futures forum was held at the University of Victoria on Canada's Vancouver Island. Presented in conjunction with Victoria's Independent Film & Video Festival, the speakers included artists, film makers and scholars from across Canada and the United States. Hosted and curated by Steve Dobson, Associate Professor of Fine Arts (Multimedia), the forum ran for two days and three evenings, February 7th - 9th, 2003.

Interactive video and sound installation artist Don Ritter opened the affair with a presentation of *Digestion*. Using custom designed hardware and software systems, he creates interactive video and sound controlled by live music, the body position and motion of viewers. His large scale interactive installations, performances and video tapes have been exhibited in 15 countries. The interactive sound installation *Interference* has been experienced by over 500,000 visitors in seven countries.

In his keynote talk on the second evening Ritter discussed and presented examples of his various projects including the *#Platform Employment*, an interactive music instrument played by elephants at the Thai Elephant Conservation Centre in Lampang, Thailand in January, 2000; Christine Schmitt, co-director, *Art Electronic, Ltd.*, Austin, 2001 *Easy of Rider*.

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Tea Little Indians: an Interview with Jackson Zbears
by Randy Adams
22/Mar/2003



The common portrayal of Indigenous peoples in film, the media, and children's music have shaped the public perception of Native people in North America for over a century. These typically inaccurate stereotypes have etched themselves deeply into the consciousness of every North American, and are an insidious and destructive force to the contemporary identity of Indigenous peoples. (Jackson Zbears)

There is a growing list of First Nations and Métis artists, writers and musicians who have turned to using digital technologies as a resistance strategy to heal wounds and explore myths, or entertain readers and viewers by using unique and true voices. People like Cree Métis artist and writer Awanak-Hanagon-Sikene (*Breaking the Language of Spiders*); Mohawk/Dakota multidisciplinary artist and curator Shawenwah Tiova Fregate (*Project(s)*); Inupiat/Inondaga photographer, curator, writer and cultural analyst Jeff Thomas (*Shouting for Indians*); and Hobbak artist and hip-hop musician Jackson Zbears, whose dispiritedly ironic film, *Tea Little Indians*, is the feature of this article.

Zbears is an intriguing companion. On the literary front *Tea Little Indians* is the name of a 2001 book by Sherman Alexie, with stories about Native Americans; and Agathe Christie published a novel of the same name in 1919 (first released in England as *The Little Inspector*, renamed *And Then There Were None*, and finally released in the US as *Ten Little Indians*).

At Large in Cyberspace
by Randy Adams
09/Mar/2003



My day began like most - make coffee and log on to TMI. Check email, browse the news, and visit a couple of online communities. Then to work writing, editing, tinkering with digital images, in no particular order, which is probably why this column is long overdue. It's been almost a year since my last occasional column - that's certainly occasional, wouldn't you say?

I have excuses. For example, I spend far too much time fending off unwanted attacks by people intent on mining my data, taking over my browser, or redirecting popup windows to sites offering consumer goods or sex. This morning I ran an AdAware scan on my computer and found 22 new objects - 8 Registry keys added, 4 Registry Values altered, 17 unknown cookies and other files - after only an hour on the net.

It was the usual culprits: Red Sheriff, Malware, adforn, betterinternet, searchtronic, gator. Not just invading my privacy, but wanting to alter my preferences. Like junkies who wander neighborhoods at night looking for unattended vehicles, rummage glove boxes for anything of value and leave a mess, data junkies who rummage through my computer are little better.

I don't like to look my computer up tight, some of the new media work I enjoy requires certain permissions and plug-ins to operate. Sometimes I bring up the bots (oh so slow) when the only people sending me computer virus net articles (the jail or absurd, when the cash rewards of big business exceed the cost of a passing fad. It has to be a hard-core, not get-mugged-for-robbery, get-out-of-my-house-moment).

Oh Google, how do I love thee?
by Pauline Masquel
11/Mar/2003



Obviously I love my Auntie Google - or almost any search engine - and the internet itself. For that matter, who can resist their charms? Not least for providing possible answers to those obscure yet pressing questions such as "what is 'trepanning'", "how do you play a theremin?", "where can I learn about barbed wire?" and "is there a social group for people who enjoy performing organ in

Indian restaurants".

These sorts of deviously quirky fields of enquiry can all feed back into my interests and preoccupations when I write. Well, sometimes they do. But to be honest, who really cares about veritable stuff like that in the abandoned passion of the moment when consumed by the sheer animal lust to find out something? To discover anything at all. Who cares whether it's true or not?

People sometimes get very preoccupied with worrying about the authenticity of sources. I concede that this is important for some purposes but, fortunately, I'm a fiction writer and not a journalist. Therefore if most references to a given activity explore a particular belief - even if they've all been copied from the same erroneous source - it doesn't seem unreasonable for any character that I write to believe the same mistaken thing. My debt to the internal plausibility of the story and not to anything so trivial as accuracy of fact.

The internet is full of lies and so is fiction. Indeed, the accuracy concerned that it is an even greater preoccupation than it is but has the time to sit and mope that it is slow because it is slow and I have the

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From 2002 to 2006 the trAce front page featured over 75 articles by journalists, digital writers, scholars, and poets. The range of essays included: reviews of relevant books, conferences, and web/net art; opinion pieces about literature, aesthetics, spam, electronic books, and the skills needed to be a digital writer. There was a process category where digital writers explained the processes and concepts that drove their work, as well as several interviews. In 2004, as part of the Writers for the Future project, trAce held a New Media Article Writing Competition. The winning pieces were published on the front page.

trAce ARTICLES

"It's the summer of 2002," explained trAce Associate Editor Randy Adams. "Sue and I are sitting on the edge of an Iron Age hill fort, overlooking fields and fields of enclosures, talking about plans for trAce. It was there we first discussed changing the trAce front page to include articles about digital writing and the internet. There was no money in the budget for such a venture, but a month later Simon had built a new website and we published our first four articles. By December, Sue announced that we had the resources for an editorial budget, and the front page joined many other trAce projects that supported and paid writers and artists."

http://tracearchive.ntu.ac.uk/article_list.cfm

CONFERENCES

Conference presenters:

Dale Spender; Mark Amerika; Cynthia Haynes; Jan Rune Holmevik; Liz Bailey; Keith Brooke; Molly Brown; Peter Howard; Heather Rosenblatt.

WRITERS AND THE INTERNET

Friday 16th October 1998
The Broadway Media Centre
Nottingham
England

On the day of the conference, 150 writers, arts organisers and librarians travelled to Nottingham from all around Britain to register both their concern and their excitement about the future of writing in a digital world. It was the first conference to be held in the UK specifically on the topic of writing and the web. It came at a time when very

few British writers were working online, and the most common opinions about the internet were that it threatened artistic integrity, compromised the safety of authorial copyright, and encouraged the self-publication of mediocre work. The levels of technical and creative skill simply were not understood. This conference brought together an international group of professional authors and educators with extensive experience of the internet to address some of these anxieties and provide informed opinion about the potential of the net for the artistic community.

<http://tracearchive.ntu.ac.uk/eastm/conf.htm>

INCUBATION
15 - 17th July 2000
Nottingham Trent University
Clifton Campus

By 2000 trAce connected more than a thousand writers and readers in over a hundred countries. Incubation offered the chance to meet in the flesh

Keynote Speakers: Stelarc; Teri Hoskin; Gregory Ulmer; Geoff Ryman. to discuss the nature of writing and reading on the internet. For three

days trAce provided a platform for an international group of writers, critics, theorists, and web-artists. The themes were: narrative, invention, community, creativity, publishing, and ownership. Robin Rimbaud aka Scanner provided audio, The Electronic Lounge, in the conference bar.

<http://tracearchive.ntu.ac.uk/incubation/archive/2000/index.htm>

Online Gallery: *Ink.ubation*, a digital salon curated by Mark Amerika.

http://tracearchive.ntu.ac.uk/incubation/archive/2000/level2/intro_fr.htm

incubation archive
Introduction

Incubation 2000: a trAce International Conference on Writing and the Internet

For three days in July 2000 trAce provided a platform for the most essential voices on the web today. Writers, critics, theorists and web-artists came from around the world to speak at Incubation.

Incubation Archive is the online record of this dynamic event. It includes audio, text and electronic versions of presentations and performances; information about contributors; a gallery of photographs taken over the three days; and the background of the conference itself.

Delegates enjoyed the opportunity to meet speakers and performers, network, and discuss and share ideas:

"Incubation was great for putting names to faces, and to mingle with 'greats' whose work you admire."
 "Many excellent presentations."
 "Lots of interesting ideas to absorb and exchange in friendly-sized groups."
 "...not just an academic event, but much more."
 "...probably the best conference food I've ever had!"

"I'd recommend Incubation to friends and colleagues, not just for networking, but to get a flavour of what is happening elsewhere."
 "A very interesting crowd, productive and fun atmosphere. I'm leaving with many new ideas and contacts."
 "...a good learning experience for those of us still flogging with oars with the death of our ignorance!"
 "Thanks for a terrific conference!"

Please send us your own thoughts, comments or memories about Incubation!

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Original website created by Glenn Kelly
 Archive website created by Steve Galloway
 Audio recording by John Moran
 Video photography and audio editing by Eric Thomas

Incubation took place on 15-17 July 2000, at the Nottingham Trent University, England.

All audio files are in mp3 format. MP3 players can be downloaded from here.

Special thanks to:
 Steve Galloway
 Audrey Doolittle
 Geoff Ryman
 Mike Kilduff-Hayler
 Emily Ramey
 Creating and Administration staff of Nottingham Trent University

If you have any comments or suggestions about this website, please feel free to email us.

Ink.ubation Writing Centre
 The Nottingham Trent University, Clifton Lane, Clifton, Nottingham NG11 8BE, England
 Tel: +44 (0)115 940 6260 Fax: +44 (0)115 940 6364
 Email: ink@ntu.ac.uk

again I'm changing direction

Alan Sondheim



INCUBATION2
15-17th July 2002
Nottingham Trent University
Clifton Campus

<http://tracearchive.ntu.ac.uk/incubation/archive/2000/level2/gallery1.htm>

I link therefore I am

Mark Amerika



This conference provided a showcase for the writing of the future and offered a glimpse into the work of writers who used digital technology: poetry with sound and images, personal histories, news, journalism, stories with multiple endings. There was a live chat for trAce members who could not make the journey to Nottingham. Areas explored were: how can we use the online environment to further collaborations between artists and writers; how do the online environment and other new media tools modify the relationship between writing, language, imagery, culture, and ethnicity? Also presented was an interactive collaborative web drama, *M is for Nottingham?*, created by Marjorie Coverley Luesebrink, that combined collaborative web writing with live mystery theatre.

<http://tracearchive.ntu.ac.uk/incubation/index2002.cfm>

Online gallery: *_Net & Codeworkers Inc[ubation]_*, curated by Mary-anne Breeze aka mez.

Keynote speakers: Lizzie Jackson (Editor, Communities, BBCi); Talan Memmott (hypermedia artist/writer: winner of the 2001 AltX/trAce award); Robin Rimbaud aka Scanner.

authors are worried about copyright and intellectual property

<http://tracearchive.ntu.ac.uk/incubation/archive/2000/index.htm>

incubation 10-12 July 2000
 Nottingham Trent University

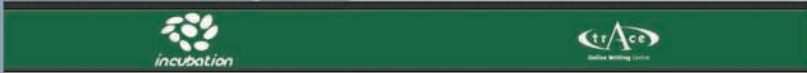
@define incubate

Etymology: Latin *incubatus*, past participle of *incubare*, from *in-* + *cupare* to lie
 Date: circa 1721

Archive

arts
 broadway
 trAce

A trAce International Conference on Writing and the Internet



INCUBATION2

**The 2nd trace International Conference on Writing and the Internet
15-17th July 2002 at The Nottingham Trent University**

Incubation2 was the second trace International Conference on Writing & the Internet, and the premier international event for writers working on the web. It provided a showcase for the writing of the future and offered a glimpse into the work of writers who use the internet to develop ground-breaking content: poetry with sound and images, personal histories, news, journalism, stories with multiple endings. This is writing on the web, for the web, and about the web.

Speakers included:

- Lizzie Jackson, Editor, Communice, BBC
- Talan Memmott Hypertextual artist/writer
- Sibylla Rinsland (Scissors) Sound artist

The conference was a significant opportunity for writers to extend their professional development, learn new skills, and interact with some of the leading writers and artists working online today. There were opportunities to meet with writers who have made a significant contribution to this new form, as well as the chance for writers to show their own work and look at other people's. There were skills-based workshops and feedback workshops, panel discussions, presentations, demonstrations and performances, and plenty of opportunity to network and meet those people you only ever knew online.

Our themes in 2002 were:

Process:

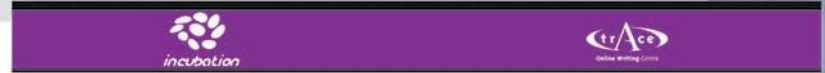
- How do we collaborate on the web?
- What is the difference between electronic writing and print-based writing?
- Is new media writing literature?

Learning:

- How do we learn and teach writing on the web?
- How is the online workshop different from the physical workshop?
- How has the web changed what we learn and how we learn it?

Culture:

- How is the web enabling writers to address diversity and difference?
- Is there a cultural divide between writers who use the web, and those who don't?
- How is the interdisciplinary culture of the web affecting traditional funding models for writing?



**Incubation3 Gallery
The New Incunabula
Curated by Carolyn Guertin**

Works Remarks



The incunabula were fledgling texts. The children of Johann Gutenberg's century, they were the first printed books before printing conventions became set in the years predating 1500. The name is derived from the Latin term for 'cubicle' - bedding and refers to those serifs that are cradled by the bindings of a new form. For the first 50 years of its long life, the book was in a state of flux until it assumed its final shape that would remain unchanged for the next 500 years. That shape came to include spaces between words, page numbers, and chapters—all innovations that had not existed in the Medieval illuminated manuscript.

The 21st century incunabula are new texts for a digital age; they take a form that breaks the bindings of print, and reshape old ways of speaking. As a political and revolutionary form, it also counts many women among its master practitioners. The new incunabula use Web-native principles to find innovative ways of speaking within the conventions of the new media and simultaneously seek to define new conventions for this form for the future. New technologies—whether used for artistic or scientific ends—require new shapes to speak their attributes. Feminist writers too have long sought aesthetic shapes that can exist both inside and outside of patriarchal systems. This showcase walks the cutting edge, demonstrating not just where we have been, but starting off in new directions where this shape of this form is going.

Carolyn Guertin - A cyberfeminist and scholar of the new media arts, Carolyn Guertin is a Learning Environment Architect with Academic Technologies for Learning at the University of Alberta in 2003-4 and will be McLuhan Postdoctoral Fellow at the University of Toronto in 2004-5. As Curator of *Abenoblog* at ibase, the only gallery on the World Wide Web devoted exclusively to women's born-digital new media artworks, she will oversee the first all-woman gallery to be showcased at *Incubation*, a symposium devoted to the new electronic arts and literatures. A new media artist in her own right, her creative and critical works have been published and exhibited internationally online, in print and in real space.



what has become of writing ?

is new media writing literature ?



we didn't invent language - language invented us

Paul Brown, Fine Art forum V14, issue 11, November 2000

<http://tracearchive.ntu.ac.uk/studio/radams/claims/balloonpic1.html>

INCUBATION3 July 2004 Nottingham Trent University Clifton Campus

Keynote speakers: Ted Nelson, Paul Brown, Alan Sondheim, Tim Wright. Also featured: Kate Pullinger, Steve Gibson, Simon Widdowson.

There were opportunities to experience recent works and lively discussions about the ways new media texts are made, discussed, and reviewed. Also explored were methods of teaching and digital archiving in a creative context. One panel discussed practical ways to use the internet with young writers. Other presentations included mature digital writing projects, some the product of several years' collaboration. Incubation3 put to rest the notion that writing or artwork created for the internet would be largely mediocre. Tim Wright presented Oldton, a complex narrative work that included online collaboration, but was rooted in the tradition of storytelling. Steve Gibson, with his interactive music event, Virtual DJ, hosted the windup party at the Stealth club in Nottingham.

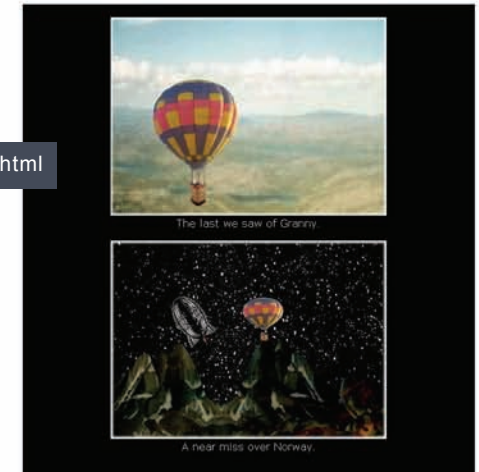
<http://tracearchive.ntu.ac.uk/incubation/index.cfm>

Online Gallery: The New Incunabula: The Shape of A Woman's Form, curated by Carolyn Guertin.

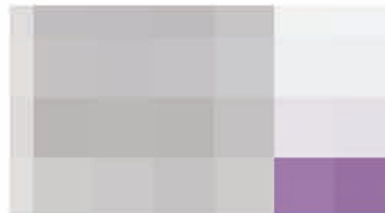
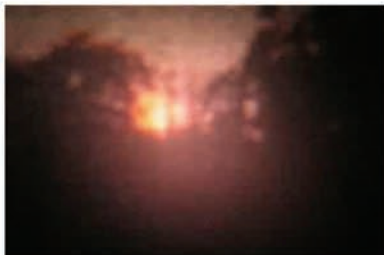
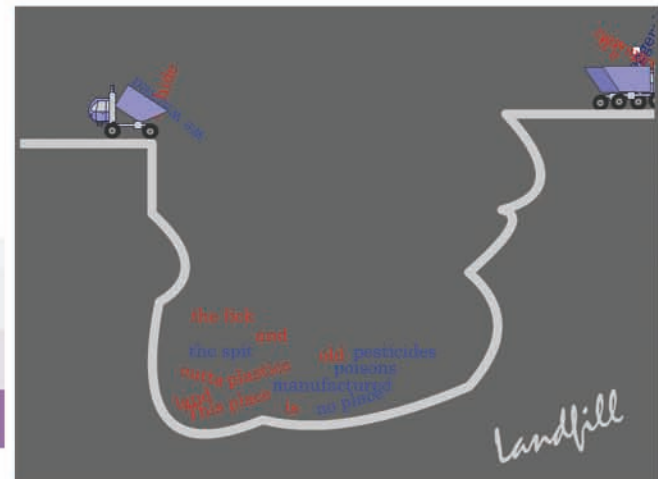


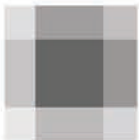
VIRTUAL DJ

Virtual DJ images - Jim Gill, Graham
Virtual DJ images - Graham
Virtual DJ images - Graham
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Virtual DJ images - Graham

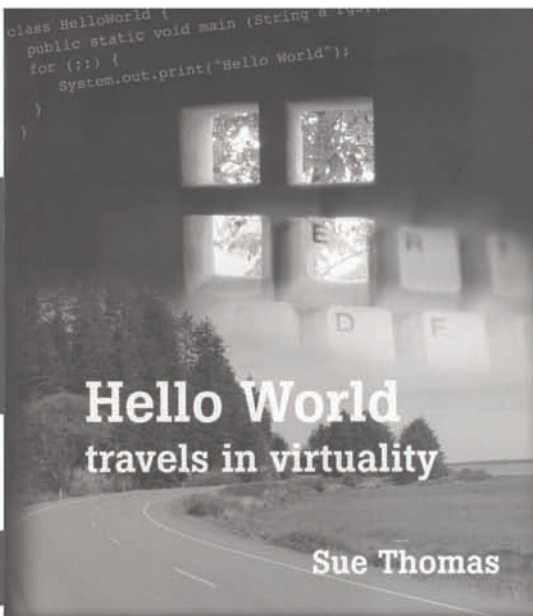


<http://www.telebody.ws/VirtualDJ/Image%20gallery.html>





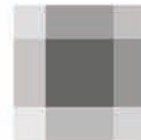
http://tracearchive.ntu.ac.uk/article_piccies/helloworld1.jpg



the journey is everything

Montaigne, 1533-1592

Sue Thomas



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"I often wonder what it will be like when all of these clouds join up - if they ever do." *Sue Thomas*