

← **"Second Life Trailer"** by Javier Puff

This machinima has a real cinematic feel, uses a nice mix of motion graphics and titling, and is nicely edited together.

"Better Life" by Robbie Dingo

Moving video, possibly the best movie made in Second Life!

"Primitives in the Wild" by BuhBuhCuh Fairchild

One of the first real movies made in Second Life, it is a wonderful spoof documentary on Second Life objects.

"Second Take" by Total Boffin

One of the finest montages of Second Life places, activities, and people.

"Tour of the Solar System" by Aimee Weber

This movie reveals some of the real potential of Second Life machinima in the field of education.

"Game Over" by Pierce Portocarrero

An interesting, quirky piece from one of Second Life's machinima pioneers.

—Eric Linden

CHAPTER 11



THE CELEBRITY GUEST STAR: CORY DOCTOROW

The Boing Boing blogger and novelist (shown here with a character from his latest work) doesn't visit *Second Life* often, but when he does, his impact is deep and ongoing. In late 2003 and in 2005 (during my days as an embedded reporter for Linden Lab) I invited Cory to discuss his latest novels. These visits (and his mention



of them on Boing Boing) helped spur other luminaries to make a *Second Life* appearance, including Lawrence Lessig, Joi Ito, Thomas Barnett (author of *The Pentagon's New Map*), technology writer Julian Dibbell, and Mark Warner (former governor of Virginia). So Cory's few visits have helped spread *Second Life*'s influence far and wide, from futurists and the technorati to educators, authors, and politicians. Though writers like Vernor Vinge and Neal Stephenson came before him with their speculative novels about the metaverse, Doctorow is the first author to affect the direction, growth, and culture of an actual online world. As an avatar, no less.

CHAPTER 11



THE HOSTESS: JENNA FAIRPLAY



strange MMO comes first, and sex, fun, and friends come second. Her continued success suggests she's not wrong.

CHAPTER 11



THE PUBLISHER: KATT KONGO

Although there have been numerous attempts to create an in-world newspaper, it was Katt Kongo who succeeded where so many had failed. (Unsurprisingly, she had nearly



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a decade of professional experience as a real-world journalist to draw from.) Launched in fall of 2005, within a year her biweekly *Metaverse Messenger* was reportedly attracting a monthly circulation of nearly 50,000, evolving into the grid's leading voice for information, advertising, and community. The sidebar "Residents on Movers and Shakers: Katt Kongo's Take" contains Katt's ideas about important SL residents.

SIDEBAR



RESIDENTS SPEAK:

SL MOVERS AND SHAKERS: KATO KONGO'S TAKE

Taco Rubio—*Usually the king of irrelevance, when he does have something relevant to say, residents and Linden Lab employees alike listen to him.*

Boliver Oddfellow—*CEO of Infinite Vision Media, Bo has coordinated events such as a 12-hour live music fest in Dublin and the Infinite Mind series, including Suzanne Vega's SL debut.*

Spin Martin—*He developed Slackstreet Entertainment, with SL's first record label (Multiverse Records) and the Hipcast Expo Center. In his first life, he's known as Eric Rice, a renowned blogger and public speaker (<http://ericrice.com>).*

Sitearm Madonna—*The consultant for many large-scale projects, such as Dublin, Sitearm has her finger on the pulse of SL. Her networking skills mean that she has a huge list of SL and first-life contacts.*

Zafu Diamond—*As founder of the Support for Healing website (<http://supportforhealing.com/>) and island sim (resources for those with mental illnesses), Diamond has helped many SL residents. With plans for expansion, he and his team will be able to help an unlimited amount of people cope with depression, anxiety, addictions, disabilities, and more.*

Tateru Nino—*As the Mentor group in SL grew larger, it clearly needed a leader. Nino stepped up to fill that role, coordinating development*



← of the newbie learning centers (Help Island), and teaching hundreds of newbies in the process.

Alexander Bard—Bard founded the *Second Citizen* forums, one of the most widely read SL forums. He has provided a place for residents to speak their minds without fear of being banned from Second Life.

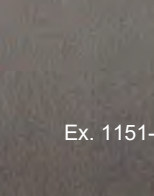


THE HEART: JADE LILY



Long before many outside the community saw the potential of *SL* as a tool for social change and nonprofit fundraising, Jade Lily did. (Also among the first to leverage *Second Life* for charitable causes were Bhodi Silverman and ReallyRick Metropolitan—see Chapter 12.) In 2004, the petite brunette took pains to create a donation system for residents to sponsor Jade's real-life running team for the American Cancer Society's annual Relay for Life. She was unable to get the venerable nonprofit's support for the effort that year, but she did so in 2005, working with an ACS staffer who eventually joined *Second Life* as RC Mars. The inaugural *SL* version of the Relay raised over US\$5,000. In 2006, with Jade overseeing dozens of volunteers, *Second Life*'s Relay for Life became a race track traversing several dozen acres, created to resemble a microcosm of the real world. That combined with numerous parties, auctions, and Jade's tireless efforts led the

2006 Relay to raise over US\$40,000 in the war against cancer. Now, of course, the value of *SL* as a tool for making the real world a better place is unquestioned, and a number of respected nonprofits, including Techsoup.org, Creative Commons, and the Omidyar Network, have created a space in the world. Credit for this belongs just as much to Jade Lily as it does to Linden Lab. And it is Jade who deserves the greatest credit for proving to the *SL* community that it was, indeed, a genuine community, able to come together for a common purpose and do great things.





THE SOUL: TORLEY LINDEN



In *Second Life*, a "Linden" last name denotes a staffer with Linden Lab. In this rare case, however, we are speaking of a person who made the world fall in love with her a year before joining the company's payroll, when she was "Torley Torgeson." Reading her exhaustively enthused blog entries (<http://torley.com>) will give you a sense for why she knows and is adored by everyone. Her real-life Asperger's condition seems to be a key to her charisma: offline it's difficult for her to perceive or communicate emotions; in-world, where most communication is through chat and IM text, she's mesmerizing with empathy and charm. This power has not diminished

even after she became a Linden employee; instead, it has been enhanced twice over. Though just a Community Team member, in the world Torley arguably has more social impact than even Cory Ondrejka, the head of development, or Philip Rosedale, the CEO himself. While Linden Lab management has the ability to pull the world's plug, it's Torley who holds the power to move the world.



THE HISTORIAN: EGGY LIPPMAN

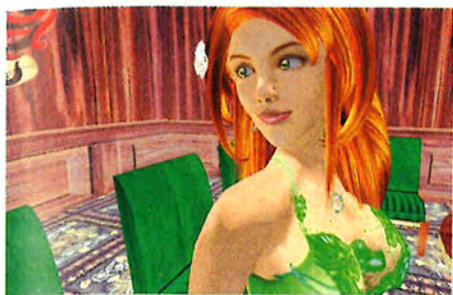


A seasoned and talented builder in his own right, Eggy is among the earliest *SL* residents, having joined the world in April 2003, and he's a gregarious socializer of the first order. But perhaps his main claim to fame is becoming the world's archivist—he is one of the main creators of the *Second Life* History Wiki (<http://history.secondserver.net/>), a document of *SL*'s development from early Alpha period to now, and beyond.

As of fall 2006, the Wiki boasts over 1,000 entries, noting cultural milestones and technological leaps throughout the years. With so many changes happening so rapidly, it's the *SL* History Wiki that veteran residents (and sometimes Lindens!) turn to.



THE VISIONARY: GWYNETH LLEWELYN



Read Gwyneth's *SL* blog long enough [conveniently located at <http://gwynethllewelyn.net>], and you'll begin to believe that Ms. Llewelyn knows more about where Linden Lab should take *Second Life* in the near future than anyone in the actual company does. And more crucially, she can explain her reasoning. She makes long, thoughtful posts on the technology and culture of *Second Life*; she's a longtime participant in *SL*'s several intellectual chat circles, and a cofounder of the self-governed Neufreistadt democratic community/experiment. See the sidebar "Residents on Movers and Shakers: Gwyneth Llewelyn's Take" for ideas straight from the horse's mouth.



RESIDENTS SPEAK:

SL MOVERS AND SHAKERS: GWYNETH LLEWELYN'S TAKE

FASHION

Chip Midnight—*Mostly because he has provided the whole community with so many templates, guides, tutorials, and helpful hints.*

BUILDING

Bill Stirling—*I would like to encourage people that brought real architecture into Second Life. In that case, Bill Stirling would be my first choice, with Jauani Wu a close second, and Moon Adamant probably next...[they show] that SL is becoming a mature platform for real-life architects, and this is what is going to encourage people to become professionals.*

ANIMATIONS

It's a hard choice between Craig Altman with his Duo Dances, Beau Perkins with his hilarious animations (and an overwhelmingly good customer support & encouragement policy), or Owen Khan with his



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← legendary dances. However, the prize will go to **Web Page**—since he's the guy doing practically all animations for machinima, and these will set the standards for the future.

CHAPTER 11



THE MUSICIAN: FROGG MARLOWE



When he came to *SL* in mid 2005, he was a recently homeless, down-on-his-luck musician sleeping on a friend's couch. That friend happened to be *SL* live musician Jaycatt Nico, and it was through Nico that Frogg launched his own career as a performer in *Second Life*. Offering a unique selection of alt-folk originals accompanied by solid guitar and harmonica work, the aptly named Frogg (his avatar is a 6-foot amphibian) established a vast following, eventually leading (in late summer of 2006) to prominent mention in a *Rolling Stone* article on *SL*'s burgeoning music scene. By then, Suzanne Vega, Duran Duran, and other big-scene musicians were appearing as themselves in *Second Life*, but in large part it was Frogg who proved the potential of avatar as pop star.

SIDEBAR



ADDITIONAL INFO:

SL MOVERS AND SHAKERS: FROGG MARLOWE'S TAKE

EVENT HOSTING

It's such a close tie between Tom Bukowski (founder of Digital Cultures group) and Selaras Partridge (founder of The Ethical Group) that I'll have them both. These are the guys that appeal to the SL crowd that loves intelligent chatting. :)

MIXED-MEDIA EVENT HOSTING

SNOOPYbrown Zamboni—*SNOOPYbrown is the reference on "mixed-media" events. He was the first to bring some real people and real*



← conferences inside Second Life. His real-life job at the Accelerating Change Foundation and his participation in the Future Salon series make him a reference for everyone who is determined to bring the focus of the limelight from RL inside SL. At those times when people still discussed if SL was a "country," SNOOPYbrown treated it precisely like that, "opening shop" for his Future Salons in SL, as if it were one of several US cities where the Futurists meet.

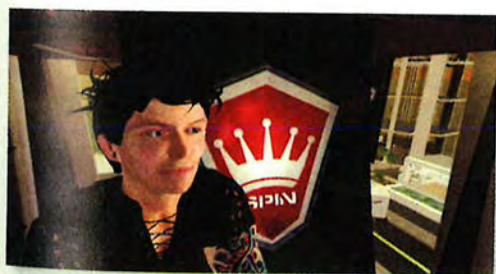
RL-IN-SL BUSINESS

Hiro Pendragon—Hiro Pendragon has all the skills and requirements to be a successful community focus in Second Life: technical prowess, a strong and moving charisma, an excellent way to make people be at ease, writing skill, and the ability to create in a very short time a truly huge network of contacts, with tendrils of information flowing to a central point. He stands for his good reputation—his word is all you require to establish a relationship. Thus, it is no small wonder that his own company thrives.

OTHERS

And on a personal note, **Eloise Pasteur** and **Sudane Erato**. Both will be probably footnotes in SL's history; but both have influenced me a lot.

CHAPTER 11 THE IMPRESARIO: SPIN MARTIN



Before he became an avatar, Spin Martin was renowned around the Internet as Eric Rice, well-known blogger and DJ who was also among the first podcasters and videobloggers. Inspired by Lawrence Lessig's *Second Life* appearance in early 2006, Spin stormed the grid and took his talents with him, founding Slackstreet, an island devoted to music and podcast

recording. He then bought up Multiverse Records with the aim of launching an SL-based label. Numerous podcasters have since joined *Second Life*, including former



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MTV VJ Adam Curry, but Spin deserves much credit for taking audio-based *Second Life* content to the next level after live streamed music.

CHAPTER 11



THE WEB 2.0 MASTER: CRISTIANO MIDNIGHT



Sometime in 2004, Linden Lab added a feature to *Second Life*'s screenshot-creation tools, enabling residents to send an image to someone's e-mail address. The original idea was to create one-to-one viral marketing, but it was Cristiano who turned it into *Second Life*'s first Web 2.0 mash-up. His Snapzilla website (<http://www.slpics.com/>) is the Flickr of the metaverse, a growing compendium of more than 100,000 screenshots that residents share, rate, and comment upon. In doing this, he's created a site that's become, in effect, the public face of *Second Life* on the Web. And with the closing

of the official *Second Life* forums in September 2006, Cristiano will no doubt expand his web-based empire even further.

CHAPTER 11



THE LIGHTNING ROD: PROKOFY NEVA



Every society needs its dissidents, and every free society attracts those who would aspire to that role. To many, Mr. Neva earned that title with his notion of the Feted Inner Core (FIC)—in Neva's mind, at least, a shadowy, informal conspiracy between *Second Life*'s top content creators and Linden Lab, who secretly plot to create a techno-utopia where the average user is marginalized. He's an activist dismissed as an irrelevant extremist by the mainstream, but whose thought still manages to define the terms of the debate. ("Smash the FIC" is the "No blood for oil" of *SL*.) Some will point to Mr. Neva's

dire 2005 prediction that *Second Life* would never surpass 40,000 registered users as evidence that his time as a dissident has passed, but there's no denying that the FIC concept has nonetheless infected the world, as seen in parodies, slogans, and everyday speech. Also worth mentioning here is Ulrika Zugzwang, firebrand founder of

the Neualtenburg Projekt, originally an experiment in socialist democracy on an island simulator of the same name—and after a bitter dispute, now known as Neufreistadt, another exercise in democratic self-governance founded by Gwyneth Lllewelyn (see listing), among others.

CHAPTER 11 THE MENTOR: TATERU NINO



Usually dressed in blue crushed velvet like a hip Mary Poppins, Tateru is the Mother of Mentors, offering a warm and encouraging hand to the hundreds of volunteer support mentors who see her as their informal leader—and to the thousands of new residents who've gained their footing and found a place in *Second Life*, thanks to her help. (Many of these people have created a Cult of Tateru group and built a shrine in her honor.)

SIDEBAR RESIDENTS SPEAK: SL MOVERS AND SHAKERS: HANK HOODOO, SATCHMO PROTOTYPE, AND FORSETI SVAROG'S TAKE

Adam Zaius—Adam's skills are diverse. He is a talented builder and scripter, develops Second Life commerce portal *SecondServer.net* (<http://secondserver.net/>), and has founded development company *Gigas* and the *Azure Islands* real estate empire.

The libsecondlife Team—Linden Lab has always prided itself on putting power in the hands of its users. The *libsecondlife* project (<http://www.libsecondlife.org>), an open-source group effort spearheaded by bushing *Spatula*, *Eddy Striker*, *Baba Yamamoto*, and *Adam Zaius*, takes this one step further and reverse engineers the Second Life protocol, allowing developers to interact with Second Life in ways well beyond what Linden Lab intended to be possible.

Lumiere Noir—Lumiere is the creator of *The Ivory Tower Library of Primitives*, the definitive resource for new users learning their way around Second Life's powerful and idiosyncratic modeling tools. No one



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← has yet improved on the Ivory Tower, so Lumiere's work is influential on generation after generation of Second Life builders.

Pierce Portocarrero—Pierce has pioneered and mastered machinima—video made from captured screen footage—in Second Life, and in the process been instrumental in creating the best way to show and explain the virtual world to outsiders.

Starax Statosky—Starax embodied the reclusive genius in Second Life; unlike many of these names he was never a very public figure, but the Magic Wand he created is a legendary item, a perfect demonstration of the chaos and creativity possible in Second Life.

Tao Takashi—Tao has been involved in many things around SL, but we in particular appreciate his efforts in creating World of SL, a Second Life blog aggregator. The SL blogosphere continues to expand, and it has become incredibly hard to keep track of it all. Tao's website makes this important job easier.

Travis Lambert—Travis runs the Shelter, a social gathering spot that does a great job welcoming new SL residents in a safe and friendly environment. The Shelter, run entirely as a nonprofit, is one of the longest-running and most valuable SL institutions.

Walker Spaight—In his virtual-world identity, Walker Spaight edits the tabloid Second Life Herald, which he took over after founder Urizenus Sklaar retired. He is also a voice on Johnny Ming's SecondCast podcast. In his real-life identity as freelance journalist Mark Wallace, Walker covers Second Life for prestigious real-life publications and blogs about virtual worlds at the popular <http://3pointd.com/>.



THE SCRIPTER: CATHERINE OMEGA

The alpha and the omega—Catherine came to the world when the world barely existed, way back in the prehistoric, pre-Beta period of January 2003. She began to master the Linden Script Language and went on to cofound and edit the LSL Scripting



Wiki (<http://secondlife.com/badgeo/>), the ultimate, indispensable resource for the thousands who came after her, seeking to program in the code that makes *Second Life* come alive with user-created interactivity.

I began my gig as Linden Lab's official "embedded journalist" in April, 2003 (back then I was known as "Hamlet Linden"), and one of the first residents I met was a slender brunette with a utility belt who lived in a mansion by the sea. Catherine Omega told me she built the place and was now constructing a tram system so people could reach it from the nearby mountain, and that was impressive enough. But she wasn't finished. Almost casually, she mentioned that she built this place while she was homeless in real life. She used a desktop computer made with parts she acquired through various means, including from a dumpster outside a computer store. She used a coffee can to get a wireless Internet signal in the rough-and-tumble apartment building she was squatting in at the time. "Cat's da smartz!", her friend Lyra Muse told me, and so she was (and is).

It was right then and there that I decided *Second Life* would be the story of my career. If this young and tiny world with a population in the hundreds already had such extraordinary people among them, I knew even more wonderful stories were sure to come as it grew.



THE CONVENTIONEERS: FLIPPERPA AND JENNYFUR PEREGRINE



When the real-life husband-and-wife team first approached Linden Lab with the idea of throwing a real-life convention for residents, it must have seemed impossible to pull off. And for that matter, after role-playing an alternate persona online, who would want to show off their real-life face in public? But the first *Second Life* Community Convention (SLCC), held in the fall of 2005 in Manhattan, was a success; it attracted residents from around the world. The second SLCC (in 2006) was even more grand, with nearly 500 residents in attendance, some coming from as far away as Australia and France, and numerous major



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media outlets swarming to cover it. What began as a fan convention had become a trade expo, too, with numerous real-life companies and organizations hovering around it, looking to invest millions of dollars. And so the goth-inflected couple found itself in charge of a convention that was part Burning Man, part high-tech business expo, all *Second Life*. The couple talks about important SL residents in the sidebar "Residents on Movers and Shakers: FlipperPA and Jennyfur Peregrine's Take."

SIDE BAR



RESIDENTS SPEAK:

SL MOVERS AND SHAKERS: FLIPPERPA AND JENNYFUR PEREGRINE'S TAKE

Bub Linden: *Bub didn't just bring an amazing eye towards graphic design sorely needed for Linden Lab's Web presence; he also brought a fun-loving spirit and instantly became one of the most popular Lindens. His ability to engage residents' enthusiasm in photo shoots and energize the populace to put SL's best foot forward in marketing campaigns is amazing. More than anyone, Bub humanizes Linden Lab to a lot of the residents.*

Darko Cellardoor: *Second Life's best known stoner, with a heart of gold and a penchant for fine literature.*

Jai Nomad: *Jai has been involved in many of the themed areas on the mainland, including the villages of Taber, Boardman, Brown, and Indigo. The GNUbie Store in Indigo was the original freebie market within Second Life, allowing new residents the opportunity to learn by example from some of Second Life's most prolific content creators.*

Munchflower Zaius: *One of Second Life's most popular content creators, whose original motto was, "Slutwear sells!" She's quite an expert at music trivia, and part of the estranged intellectual crowd.*

Obscuro Valkyrie: *Obscuro started the original Second Life vampire role-play group, Vampire Empire. It is one of the most active communities in Second Life and has been since it was founded in 2003. Very few themed communities make it that long!*

Siggy Romulus: *Second Life's original wiseass and trouble maker is also quite a well-known content creator. Siggy is a proud Australian who also hosts his own weekly radio show.*

PART III

REAL RESIDENTS

➔ **Stroker Serpentine:** *"My name is Stroker, and I am a pervert."* Stroker's quote from the beginning of the 2006 Second Life Community Convention said it all; he has parlayed that perversion into being the top seller on SLBoutique.com, and a huge X-rated sales empire.

Ulrika Zugzwang: *A lightning rod to be sure, Ulrika is a highly intelligent liberal who founded Neualtenburg. A self-described social democrat, she was a driving force behind many of the concepts of how government should be handled in SL: always a touchy topic! She also is an expert level animator and scripter.*

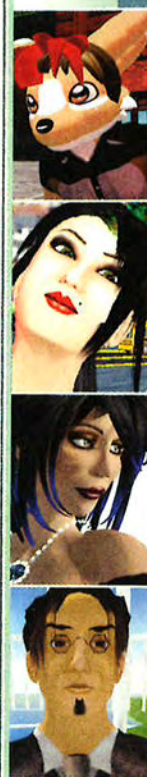
Washu Zebrastripe: *One of the biggest markets in Second Life is hair attachments. Washu has always maintained a low profile, but was the original prim-hair designer. Washu's Wigz inspired a renaissance in hair design, with full stores and simulators now dedicated to the art of prim-hair sculpting. She's also got a great sense of humor and is always fun to be around.*

CHAPTER 11 THE FASHIONISTA: NEPHILAINE PROTAGONIST



Like Aimee Weber, Nephilaine's proven the power to create not just a viable business in avatar fashion, but a unique persona that's just as important to her success. Her avatar is a delicate belle flavored with goth and industrial stylings, and her Pixel Dolls boutique was one of the first clothing emporiums to dominate SL. She's often too busy designing to socialize, and her social network seems to be based largely on her loyal customer base and—just as key—on

the numerous now-successful fashion designers she taught and encouraged on the way up. She often teams with her real-life husband Neil Protagonist, a professional effects designer and artist in the game industry. Together, creating her Pixel Dolls stores or contributing the fashions to Neil's anime-themed Nakama city, they are an unbeatable force of creativity.



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THE GAME GOD: KERMITT QUIRK



A combination of Tetris and Bingo with a gambling hook, Tringo, created in late 2004, has consumed the community of *SL*; it's played 24/7 in casinos, nightclubs, and game rooms. Its success was based not just on its ease of play and its gambling aspect, but on a clever franchise system Kermit created that gave buyers an incentive to host Tringo games of their own. Kermit sold hundreds of copies, and his success leaped to whole new levels when the rights for the game were sold for

a Game Boy Advance port. This was possible, of course, because Linden Lab allows residents to retain the intellectual property rights over their creations. Nearly a year later, however, Kermit Quirk remains the only major success story for this policy—and as such, remains among the top role model for realizing the *Second Life* dream.

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THE GRID QUEEN: BACCARA RHODES



Often seen sashaying through the world in a Versace evening gown, Baccara's avatar is a woman of a certain age, and by sheer force of personality she transformed herself into the grande dame of *SL*. Her language is elegant and often high-flown, and she tolerates no vulgar speech. She once decided on a whim to move into the combat-enabled war zone, and scolded the gamers there for their rude behavior; outraged, they launched a series of terrorist attacks culminating in the kidnapping of a monkey in an art gallery rigged with proximity mines. (But they never threatened Baccara directly, because, one of them sheepishly admitted, she had too many powerful friends for them to risk that.)

Since then, Baccara has used her real-life experience as a wedding and bar mitzvah planner to organize numerous elaborate weddings and projects that involve dozens of creators, including a 32-acre tribute to *The Wizard of Oz* in 2004 and a 48-acre tribute to the world of Peter Pan in 2005. It's projects like this that helped make her the central connector of diverse and often insular groups of builders and scripters with the socializers and casual gamers they rarely interact with otherwise. Now a successful businesswoman, Baccara is the co-owner of Home Depoz (as the name suggests, a retail outlet for houseware and furniture) and Stardust (a prime location for parties and weddings which she, of course, plans).

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THE COMMUNITY BUILDER: THE SOJOURNER



A one-woman demonstration of the power of *Second Life* as a social tool, Ms. Sojourner has been a tireless volunteer and organizer in *SL* for nearly two years as a founder of Shockproof, a support group for stroke survivors, and as an event planner and organizer on the Dreams sim, home to endless building contests and holiday fairs to benefit a good cause.

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THE BRAND: AIMEE WEBER



Full-disclosure: Ms. Weber occasionally contributes to my New World Notes blog, but she's earned her place on this list numerous times, first as a fashion designer who became successful based not only on her massive sales and distinct style, but for the brand identity she created around it—an outrageously brash, flirty, distinctly tipsy punk-rock ballerina



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with blue butterfly wings. To frame this personality (and a prime consumer location), she built the island of Midnight City, a virtual New York with textures and lighting to rival the best from *Grand Theft Auto*. Not satisfied with doing just that, Aimee also became an innovator in immersive educational experiences, working, for example, with the San Francisco Exploratorium to create a 3D model demonstrating how eclipses work, and for the National Oceanic and Atmospheric Administration to simulate a tsunami's effect on the shoreline. In the commercial realm, Aimee created two of the first SL experiences for major-real world corporations—an in-world "listening booth" done up to look like a hip New York loft for Warner Brothers singer Regina Spektor, and a virtual retail site for American Apparel. In the sidebar "Residents on Movers and Shakers: Aimee Weber's Take" Aimee discusses residents who interest her.

SIDEBAR



RESIDENTS SPEAK:

SL MOVERS AND SHAKERS: AIMEE WEBER'S TAKE

Ama Omega—*Dark Life* creator and expert programmer.

Bel Muse—*Nexus Prime* founder and *Second Look* website creator, her early work set the stage for SL works to come.

BuhBuhCuh Fairchild—*BBC* is the leader in *Second Life*'s machinima movement. His efforts have propelled movies in SL from a useless curiosity into a budding industry.

Cienna Rand—*Technical guru* and the mother of IRC's #*SecondLife* channel. Via IRC Cienna is the leader of a whole tech underground in SL.

Johnny Ming—*Johnny Ming* started and runs *SecondCast*, the most successful podcast in *Second Life*.

Kris Ritter—*Kris Ritter* was an early builder who created one of the first enormous projects, *Heaven and Hell*, I saw. It was an inspiration for me in my formative years of SL.

Mistress Midnight—*Fashion designer* and founder of *Midnight City*.

Nylon Pinkney—*Introduced a hand-drawn "cartoon" alternative to the generally accepted photo-quality texture work that dominated SL.*



← **qDot Bunnyhug**—Uh... *blush* you know...sexy stuff.

Rathe Underthorn—Technical expert known for pervasive advertising billboards.

Trinity Serpentine—The voice of Second Life, Trin and her cohost Nala Galatea are the most successful streaming DJs in Second Life.

Xylor Baysklef—Created a variety of SL wonders including XYObject, which is scripted to automatically create large objects, and XYText, which fills an enormous need for text displays in SL.



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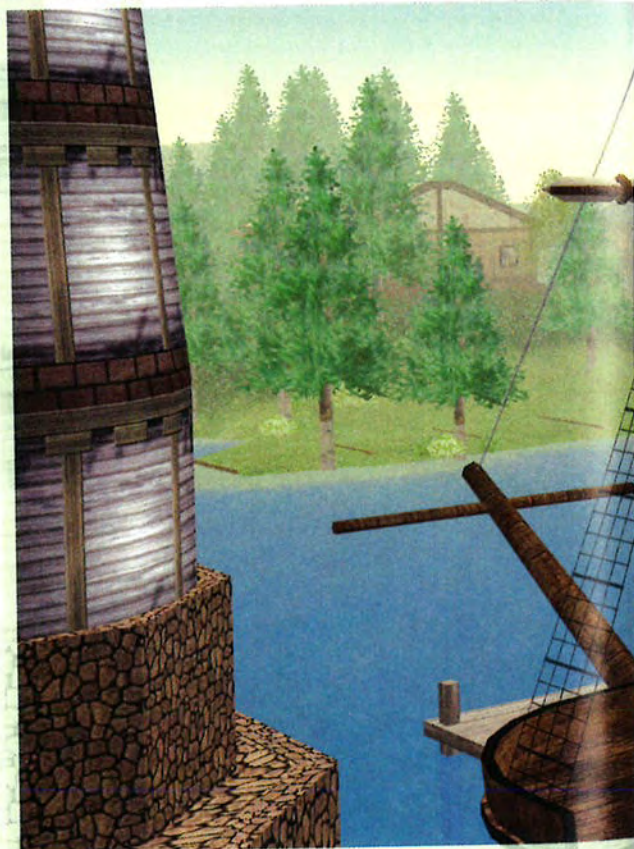
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A CULTURAL TIMELINE

"I'm not building a game," Philip Linden once said, "I'm building a new country." And in many ways, the history of *Second Life* thus far resembles the first centuries of America itself; *Second Life* grew from sparsely inhabited arcadia and a few natives to a place of colonists and pioneers, then on to a diverse and richly tapestried place with a population larger than Boston and still growing. This chapter is devoted to that history, and to some of the personal and cultural milestones that happened along the way.





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FIRST ERA—2001 THROUGH EARLY 2003: PRE-HISTORIC, PRE-BETA

First created as a platform to test virtual reality and touch-interface technology, *LindenWorld* came into existence in 2001. In the beginning, avatars were known as Primitars, awkward robots composed of prims, which roamed the earth on stubby legs, occasionally terraforming it with ground-shaking grenades. They shared the world with snakelike creatures called Ators and rock-eating birds.

Redubbed *Second Life*, the world opened to non-Lindens in March 2002, welcoming small tribes of Alpha and closed Beta citizens by limited invitation. Land was shared in common, and tiny, close-knit tribes of tinkerers and utopians took root. (See the "Early-History Memories" sidebar.)



SECOND ERA—SUMMER 2003: NATIVES VERSUS COLONISTS

Public Beta of *Second Life* began in April 2003, and while most settlers intermingled with the original residents, cultural rifts appeared. Back then, the continent was tiny and three sims were known as The Outlands, where combat was allowed, even encouraged. The Outlands often became a battleground to act out these conflicts.



RESIDENTS SPEAK:

EARLY-HISTORY MEMORIES

"I had been searching for the Metaverse since I read Snow Crash... I found Second Life mentioned in a GameSpy.com forum that was discussing the inadequacies of MMORPGs shown at 2002's E3. When I checked the link, I immediately knew I had found my Metaverse. That was in August 2002, and after a few excited e-mails to Linden Lab, I was allowed into LindenWorld in early September. LindenWorld was the pre-Second Life world, basically SL without water.

"I heard that about 50 users had logged [in] before I arrived, but there were only about five regulars that I would see each week. If six people



🌀 *were in-world at the same time it was a PAR-TAY! A couple months later we moved from LindenWorld to Second Life, and there were peaks of 20 people on at the same time. They mostly hung out in the same area—around the ‘newbie corral.’*

"In the early months the culture was definitely create-centric. At least I was. I love creating, and socializing is secondary for me. My most memorable event was one weekend (while the Lindens were away), BuhBuhCuh and I decided to build a bunch of Neo-Tokyo structures overshadowing the little downtown city the Lindens had built."

—bUTTONpUSHER Jones

"I've been living my second life for well over two years. Much as how Forrest Gump frequently found himself at the crossroads of historic events, it quickly became apparent to me, Torley Linden (née Torgeson), how many pioneering adventures I'd become caught up in. And not just as an observer, but a participant—something which continues for many resis (my shorthand for "residents") to this day and beyond.

"My eyes close and memories spill forth: one of my earliest and fondest dates to late 2004, when a seemingly innocuous sim, Meins, came into the acquisition of Kex Godel. She was one of my earliest mentors, often found floating on a cloud in the classic Ahern-Morris Welcome Area. Amongst friends, we jestingly buzzed about how 'KEX IS A LAND BARON!' As sandboxes of the fertile imagination are entirely appropriate in Second Life, numerous experiments were birthed in Kexland.

"Our own Thomas Edison, Francis Chung—of "guns and hugs" fame, whose profile in New World Notes in fact led me into Second Life in the first place—constructed what I'd dub the "Ffranathema Macrobuild." A towering mass, many stories high, decorated with sinister Giger-esque etchings, some parts resembling an epic flying swordsman flick's fight setting.

"The significance of this quickly becomes apparent when you think of, say, Donald Trump's skyscrapers—empires, dynasties! What eventually happened was Meins changed hands to the Gigas Group.

"And then what?"



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← "The Macrobuild was eventually taken down—de-rezzed—and what cropped up was a cyberpunk residential neighborhood. I could almost feel Gigas cofounder Adam Zaius grinning from ear to ear as he took me for a tour and showed me his spinning artworks. It was sad to see the tower go, but 'twasn't indicative of any empire falling, but rather, one rising.

"In hindsight, if you've connected the dots, you'll notice that these are the roots of what would become the Azure Islands, an expanding resident-run continent which has proved influential to other would-be empire builders. Second Life's island estates are booming and there's no end in sight. Plus, it's just gorgeous to sit on its beaches; not too many moons ago, I hung out with old friends in a tiki hut atmosphere.

"More threads tie into our tapestry:

"Adam Zaius and Oz Spade of Gigas wound up creating the official Linden in-world offices. They're not used as much as I'd like to see, but their style of decadent elegance in tandem with practicality is very much apparent—and oft-copied to this day.

"Francis Chung would go on to create even greater things, collaborating on the Wet Ikon ROAM project with Rathe Underthorn, a jetpack device that automatically flew you from any point A to any point B on the main continent. While ROAM disbanded earlier this year, I believe its conception encouraged the Lindens to implement direct, point-to-point teleportation. A YUGE (as Trump would say) societal change! At last, resis were no longer bound to fly to a destination from Telehubs, those beautiful-but-damned timewasters.

"Kex Godel's early SL Preferences FAQ ended up inspiring me to write some of my own and proofread other resis' documentation, which eventually led to my getting hired at Linden Lab. So I stay very close to my roots to this day, recognizing you cannot possibly have a destination without a point of origin. Kex also got to go to SL Views, a Linden-sponsored roundtable where leading residents could share their ideas and concerns with the company in person. I'm proud of her and grateful I met her, and many others who've helped me in my travels.

"And me, Torley Linden? As an avatar forever voyaging with my watermelon fetish, I'm still finding my way stumbling across fun times, →

← many of them now recognized as monumentally important, some of them not, but...it's all about the experience.

"If the journey's the reward, then Second Life has paid for itself many times over. Best US\$10 I ever spent."

—Torley Linden

"I have been a resident of Second Life since July of 2003. It was a time when there was barely a landscape at all; bits of buildings dotting the world here and there and many days less than 50 people ever logged on at one time.

"There is no way to talk about my most cherished memories of Second Life without talking about the events. Somewhere during my early days, I began to stage events to publicize my early builds. It became apparent that my friends and indeed our residents at large were much more interested in the fun than the build, and so before long, I was back in the party business. (I had been an event planner for most of my professional life, but now retired. Sometimes we try to escape our past, but it often grabs us again.)

"After a score of early soirees, (fashion shows, store openings, and of course weddings) fashion designer Fey Brightwillow and I founded Spellbound Events, the first cohesive building, scripting, and animating team in Second Life. After deciding that storybook lore was our real love, we looked around for an idea that we thought would interest the entire community, male and female of all ages.

"So in Summer 2004, we gathered the Spellbound members together and staged Oz on one of the few private sims existing in SL at the time, Evie Fairchild's Island of Cayman. SL was barely a year past the beta stage, and yet Oz drew hundreds of visitors from our still-tiny world. Many came back repeatedly to put on the munchkin avatars provided, and dance the night away with their favorite characters, follow the yellow brick road, and watch the witch melt.

"Months passed, and the members of Spellbound quickly got restless to repeat the fun in an improved way. Therefore, I came to visit Linden Lab to ask for help to stage yet another community event, one of a size that



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← *Second Life had never seen: a trip through early 20th-century London and a tribute to Peter Pan. The Lindens tried a pilot donation of three sims for a three-month period. We would have six weeks to construct our vision, and six weeks for the world at large to visit it.*

"And visit it they did. They came in droves, by the thousands, logging an unprecedented number of visitor hours. People came repeatedly to role-play in Edwardian costume, [or as] raggedy boys, pirates, or Indian children. They chatted on the streets of London, foiled would-be bank robbers, flew out the Darlings' window across the water past the Jolly Roger in search of the Lost Boys, and had swordfights with Captain Hook himself.

"It was a window to the soul of what Second Life was and could really be as a community. Everything was provided free of charge. People came, played, and enjoyed in the spirit of good fellowship. It was a most special time. Even the New York Times covered the event in a story about Second Life, capturing its spirit forevermore.

"As I reflect on the early days, I remember how I marveled at the creativity of people. Every day some new way of making magic was happening. Today I see building groups formed whose sole purpose is constructing large projects but more of a commercial nature, which is just as wonderful. And no matter what the purpose, the idea of camaraderie to a single goal is an incredible benefit to Second Life. The work is more exacting and the standards are tougher but I still believe that our motives are the same. Second Life as a world wishes to be the best it can be.

"As our world has grown, events like Neverland are more difficult to arrange. Impossible no; nothing ever is. Each time I meet a wide-eyed new avatar I hear in them the amazement that is Second Life. They can immediately understand all that is possible. At any age, you are returned to an age of innocence. Your creativity is restored. In any life, it hardly gets any better than that."

—Baccara Rhodes

WAR OF THE JESSIE WALL

During public Beta, players of *World War II Online (WWIOL)*, a massively multiplayer online Allies vs. Axis military strategy game, discovered *Second Life* and arrived by the

hundreds, using the building tools to meet and plan tactics for *WWIIOL*. They formed a group called *WWIIOLers* and unsurprisingly, they also built weapons and fortresses. This sudden influx of combat-minded residents was a culture shock to many. Before their arrival, many peaceful residents had put down roots and built homes in The Outlands, and they were upset by the arrival of armed avatars who opened fire on them in their own homes.

Open battle broke out between the *WWIIOLers* and indigenous resisters, and much of it centered around the Jessie Wall, an imposing barrier that separated the civilized districts of *Second Life* from the war zone (Figure 12.1). The wall also became a billboard for pro- and antiwar sentiment over the war in Iraq, which was raging in the real world, and that spurred the antagonism even further. (Most of the *WWIIOLers* supported the war; many of the residents nearby did not.) Robot turrets, teleporting bullets, and other weapons were built and deployed in what was, in retrospect, a conflict to define the nature of *Second Life*: pacifist utopia, or gun-happy libertarian free-for-all. The battle was quelled eventually, and clashes like it are largely made moot by the continued growth of the world, with more than enough space for both pacifists and war gamers to be in *SL* without them even meeting each other, if they so choose.



Figure 12.1: The *WWIIOLers* defend their territory in Jessie.

CHAPTER 12 SECOND ERA—SUMMER 2003: REVOLUTION!

As society forms, so does social upheaval. The most pronounced example in *SL* was the reaction to Linden Lab's "tax policy." Residents were being taxed (L\$ were deducted from their accounts automatically) for objects they instantiated in-world. To the Lindens, this seemed like a simple way to prevent residents from overheating the servers with too many objects. But the Lindens got way more than they expected.



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THE TEA CRATE REBELLION OF JULY '03

Objecting most strongly to Linden's tax policy was Americana, a group devoted to creating tributes to US landmarks. Feeling punished for their public-works project, Americana unleashed a protest suitable to their name, dropping giant tea crates across the world and setting their American landmarks on fire. A cat named Fleabite Beach sent out a Thoreau-style proclamation against "Mad King Linden," and led the revolutionaries into the streets with muskets and signs



Figure 12.2: Fleabite Beach and other tax revolters pose in 2006 for a reunion portrait.

emblazoned with the words "Born Free: Taxed to Death!" (Figure 12.2) Much of the citizenry was drawn into the insurrection, either as rebels or redcoat "Linden loyalists."

But from conflict comes community, because it was one of the first times residents saw themselves together in a grid-wide struggle. And though the Lindens may not admit it, the protests helped encourage them to end the tax system.



THIRD ERA — WINTER 2003: A NEW NATION IS BORN

During this period, Linden Lab made three policy decisions that were considered radical at the time:

1. To end monthly subscriptions (the standard revenue model for almost all MMOs) and instead, begin charging monthly "land use" fees for virtual land

2. To announce a laissez-faire policy on buying and selling the official in-world currency on the open market for real money
3. To recognize residents' legally enforceable intellectual-property rights over the objects and scripts they created within the world

NOVEMBER 14, 2003: IP INDEPENDENCE DAY!

Advised by *Free Culture* author and Stanford law professor Lawrence Lessig (Figure 12.3)—basically making him the Thomas Jefferson of *Second Life*—Linden Lab established a new policy, dedicated to the proposition that residents should retain intellectual-property rights over works they create in-world. The impact was not felt immediately, but that coupled with the ability to trade L\$ for US\$ spurred the growth of a substantial mercantile class (artisans, entertainers, shopkeepers, weaponsmiths, etc.).



Figure 12.3. Lawrence Lessig

SIDEBAR



RESIDENTS SPEAK:

THE HISTORY OF LUSKWOOD

"The beginnings of 'Furry in SL' certainly were not planned. The right people, at the right time, doing the right things, led to a sort of perfect environment for Luskwood to have its genesis."

"September 2003: Michi Lumin and Eltee Statosky had recently 'migrated' from a furry-oriented text-based virtual world, and 3D seemed like the next natural progression. Michi had brought Liam along with her from anime-based mush/mud environments."

"While SL was promising, it seemed to confine you, at first glance, to a human avatar. Around this time, Eltee was running around with fox ears and a tail stuck to the normal human avatar, which was the closest thing SL had to furies. This was around the time when Arito Cotton was



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← experimenting with attachments to make an avatar which would be worn over the human avatar.

"Needless to say, Arito's first attempt went over well (even though he doesn't like to show that avatar to this day—it was certainly embryonic compared to what we have now). But word spread fast, and it wasn't long before Arito had made four or five custom prim avatars for other people.

"Michi, Eltee, and Liam met up with Arito, and saw some of his avatars. Gathering at Eltee's small plot in Lusk, Michi worked with Arito to create the dragon avatar that she still wears to this day, and Liam, who was essentially the second furry-avatar maker in SL, began making his own with the group.

"Nightly, the group would get together and just build and talk. On one of these nights, Liam made a wooden owl lamp and joked that the group should call themselves Luskwood. Working in Lusk and Olive (Arito's first plot—which Luskwood still owns), the four refined their personal avatars over a few weeks, added scripts, and took them on as their main personas.

"Back then, events were pretty much global—the world was small, and "Show and Tell" events happened pretty much daily, announced personally by the Lindens. After the Lusk crew showed up at some of these events with their new creations, public interest began to mount. People began to come to Lusk to see the new developments that the Luskwood group was creating, and interest in these anthropomorphic prim avatars spread.

"Over the next few weeks, the group ended up with well over 30 requests for custom furry avatars. Thirty furies in SL was considered quite a number then, and the Luskwood custom waiting list began to grow from one month to several months; each avatar took about a week to complete. Eventually, Arito figured that Luskwood could sell a "basic" avatar, which would only have to be built once, and would be sold as modifiable so that the end user could easily change hair color or add customization to his or her own liking.

"The vendor—the first avatar vendor in SL, built in the same wooden style as Liam's owl lamp—inherited the name Luskwood Creatures. Arito →

← figured that Luskwood would sell at most 100 of these avatars, declaring that if they sold more, he would 'eat a plywood prim. In real life.'

"To date, Luskwood has sold 23,000 avatars, and Arito has yet to eat a single block of wood."

—Michi Lumin



FOURTH ERA—LATE 2003 THROUGH EARLY 2004: EXPANDING THE FRONTIER

The great land rush began in December 2003, when Linden ended the tax system, eliminated monthly subscriptions, and adopted virtual-land usage fees as a revenue model. In the beginning, Linden held "land grabs" for new territory, similar to claim-staking events in the American frontier. *SL* residents by the dozens would hover around real estate controlled by "Governor Linden" and wait for the Lindens to release it to the open market at the top of the hour. Eventually the Lindens civilized this process with an auction system, in which plots of land and entire continents are put on the open market, both for Linden dollars and US dollars. The first island was put on the block on January 7th, 2004—and the rights to own it were sold for over US\$1,200 to Fizik Baskerville (see Chapter 11 for more on Fizik). The day after news hit that Fizik owned a real-world commercial branding agency and was planning on using *SL* as a marketing platform, protestors were there to greet him, waving "Boycott the Island" signs.

From the moment the land-ownership policy began, real estate was rapidly claimed, bought, and sold, even as the company added new continents and private islands to keep up with demand. The "land barons" began to emerge, using their business acumen to acquire large swaths of territory, then charging a "rental" fee to other residents.

THE IMMIGRANT EXPERIENCE

Throughout the first three years, waves of Net-based cultures arrived: the technorati who read about *SL* on sites like Slashdot and Boing Boing, hard-core gamers who



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were looking for an online building-block set to play around with, the furries (of course!), anime fans, and more. Impelled by policy changes or led en masse by pioneers, many were expatriates from other online worlds, seeking a place where they could make their own rules. After *Second Life* accounts were made free in mid 2006—previously there was a monthly subscriber fee, and later a US\$10 sign-up charge for basic accounts—many apparent “immigrants” were in fact simply existing account holders who were starting secondary accounts.



FIFTH ERA—MID 2004 THROUGH MID 2005: INDUSTRIAL REVOLUTION

Significant integration of Web-based technology into *SL* began in June 2004 with the ability to stream audio onto land, and to incorporate custom animations with avatars. Later in the year came the ability to stream QuickTime video and the ability to export .xml data, and soon afterward, the means to create heads-up displays that let residents customize the interface with new functionality. Each of these innovations fostered whole industries: live music performance and DJs, machinima, in-world advertising, e-commerce websites, and more. On a cultural level, this is roughly when influential residents like SNOOPYbrown Zamboni (aka Jerry Paffendorf, currently Futurist in Residence with The Electric Sheep Company) began to speak of *Second Life* as a kind of 3D Web, a new medium that merged an online world with interfaces previously associated with the World Wide Web.



FROM LINDEN LAB:

BREAKING THROUGH

“While Second Life has always received plenty of publicity and news coverage, I think the breakthrough happened in June 2004, with a Reuters wire story featured in USA Today and on MSNBC describing how residents owned virtual land. This culminated with Philip speaking live on CNN. A lot of us Lindens ran over to the bar across the street, watched his segment, then had a little celebratory drink before going back to work. That was the first time we understood that Second Life was going to make a difference.”

—Catherine Linden



RESIDENTS SPEAK:

MILESTONES IN THE LINDEN SCRIPTING LANGUAGE

"The history of Scripting in Second Life can be divided into two categories—first, the points at which functions are placed into the eager hands of residents, and second, the points at which residents apply those functions in combination with existing ones to create working items, usually in an entirely unpredictable manner. For instance, objects which create other objects moving at high speed have been possible since at least January 2003; it has also been possible to have objects which give people money. Was the development of guns firing bullets which actually enrich the victim rather than harm them initially envisaged? I imagine not.

"Still, there have been certain points in the evolution of the Linden Scripting Language (Mark Two—Mark One was a very different beast, not to be mentioned in polite company) which one could call 'landmarks.' Perhaps the first is the development in release 0.6 (April 2003) of a function allowing the reading of notecards by scripts, which allows for considerable storage and retrieval of information.

"In 1.1 (October 2003) we find the introduction of lIParticleSystem, the function allowing the generation of swirling patterns, firestorms, smoke clouds, rain, and immense torrents of teddy bears. Perhaps more significantly in terms of effects on the economy, in release 1.4 (June 2004) we see functions allowing for encryption and also for communication with Second Life via the protocol known as XML-RPC, which would make large-scale commercial enterprises such as SLExchange far more practical.

"Returning to more cosmetic (and thus more central to the nature of Second Life) functions, in release 1.6 (March 2005) we see enhanced abilities to detect what an avatar is doing—allowing for the invention of the highly popular Animation Overrides. In 1.7 (October 2005) we have functions allowing the movement of attachments via llSetPos et al, which greatly enhanced the field of avatar creation—now tails could wag, wings flap, clockwork keys rotate.

"In 1.8 (December 2005) functions allowing the banning of people from land parcels by script were introduced, allowing security devices to take



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← advantage of the protection functions of the world itself. And recently in 1.10 (May 2006) we have `llHTTPRequest` expanding on the previous method of communication with Aethernet entities, allowing a script to further exploit the powers of machines far separated from the grid.

"Still, the ingenuity of residents when it comes to finding new uses for things continues to produce new results from old material. Only in May 2006 was it discovered that `llSetPrimitiveParams` could be used to move an object and any passenger an indefinite distance in a mere fraction of a second. The true effect of scripting on the world is defined less by the tools provided and the original intentions behind them, and more by the relentless efforts of residents to use every means at their disposal to affect the grid as they see fit."

—Ordinal Malaprop

MEETING THE LOVEMAKERS

While many people are prone to giggle at the idea of residents using SL's animation technology for making their avatars have close encounters of the most intimate kind, often it's just a kind of entertaining icebreaker that leads to genuine friendship. Two residents I interviewed engaged in a bout of passion like this as a kind of fun role-playing, as if their avatars were stars of an adult movie—then later on, struck up a conversation and



Figure 12.4: Phil and Snow demonstrate an animation that helped grow their business—and their real-life relationship.

became close (but not romantic) friends. They became so close, in fact, that when one of them was left homeless by the Katrina disaster, the other reached out, and without ever having met him, she purchased a bus ticket for him to her home and let him crash on her couch for several weeks.

On another occasion, I interviewed Phil Murdock and Snow Hare of PM Adult, an animation and toy emporium they co-owned, and learned that their business partnership had made them a couple in real life. Their first kiss was an animation they were creating for their customers, and they tested it out on themselves. (Figure 12.4) It was, Phil told me, "awesome and special. Just as special as the first in real life."

CHAPTER 12 SIXTH ERA—SUMMER 2005 THROUGH PRESENT: BOOM TIME

As of this writing, the world is experiencing a boom period. Kermit Quirk's Tringo not only became an *SL* phenomenon during the sixth era; it became a Game Boy Advance title in April 2006 and started undergoing development as a television show.

Also during this time, Linden Lab launched the LindeX, an internal L\$-for-US\$ commodities market, effectively transforming virtual currency into a micropayment system. Constant stories in the media (the BBC, ABC, and the cover story for *BusinessWeek* in May 2006) described wonders and wealth beyond measure, spurring another wave of immigrants, many of them entrepreneurs—and carpetbaggers.

All this attention helped fuel the rise of metaverse development companies such as Rivers Run Red, Bedazzle, The Electric Sheep Company, Millions of Us, and more, offering production services for real-world clients paying real cash. In tentative steps, studios like these brought the first real corporations into *Second Life*: Adidas, Reebok, Warner Bros., Major League Baseball, Starwood Hotels, Toyota, and other legacy institutions. The entrance of *Second Life* into the "Web 2.0" pantheon along with user-created content portals like MySpace and YouTube was well under way.

ADVENTURES IN MIXED REALITY

Second Life was designed to keep reality and the online world as separate as possible, but the real world always finds a way of sneaking through, from major personalities in arts, culture, and politics to very real businesses on the Fortune 500 list.



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REAL-WORLD FIGURES

As I remember it, bringing real names into *Second Life* was first suggested by Web developer Jim Linden, in the days when I was still Linden Lab's "embedded reporter." I had just had my first "Hamlet Linden Book Club" with Cory Doctorow, though at the time his avatar was called CoryDoctorow Electric—his surname taken from the default list. "Why not just make his name Cory Doctorow?", Jim asked casually. "We can do that on the

server." And so the next time Cory entered the world to talk about his latest novel, he was called Cory Doctorow. His fellow novelist Ellen *The Bug* Ullman and game designer Harvey *Deus Ex* Smith had similar experiences. Then came technology guru and venture capitalist Joi Ito and (in a series of summer-'06 appearances sponsored by public radio's *The Infinite Mind*), famed singer and "mother of the MP3" Suzanne Vega. MIT technology designer John Maeda, Internet visionary Howard *Smart Mobs* Rheingold, politician Mark Warner (Figure 12.5; see the sidebar "Governor Warner's Second Life") and legendary novelist Kurt Vonnegut (Figure 12.6) also got in on the action. (As it happens, the idea to give residents a limited choice of surnames to choose from was presaged in Vonnegut's novel *Slapstick*, in which everyone in America is given a new name to create immediate affiliations between individuals who might not otherwise have anything in common. This created, in effect, instant families.) As we go to press in late 2006, these notable figures will soon be joined by all the members of '80s supergroup Duran Duran, who'll appear as themselves on an island experience created by Fizik Baskerville (see Chapter 11) and his Rivers Run Red.

In the near future, Linden Lab is expected to allow residents to designate avatar surnames of their choice, and many will surely come to the world with their real names. Perhaps many will choose their real surname while maintaining their avatar's first name. This is what I did when I left the company to write my own book on *Second*



Figure 12.5: Governor Warner, the avatar

Life, in early 2006. By then, Hamlet Linden had already become more recognizable than my real-life name: Google listed it about half as much as my real name, but Googling my actual name turned up New World Notes and Hamlet Linden as the first two hits. And what began three years ago as a split-second choice to make “Hamlet” my first name in *SL* resulted in a name I’m now stuck with. Were I to start fresh with an entirely new avatar title, I would also need to start a whole new walk on the karmic cycle of Internet being.

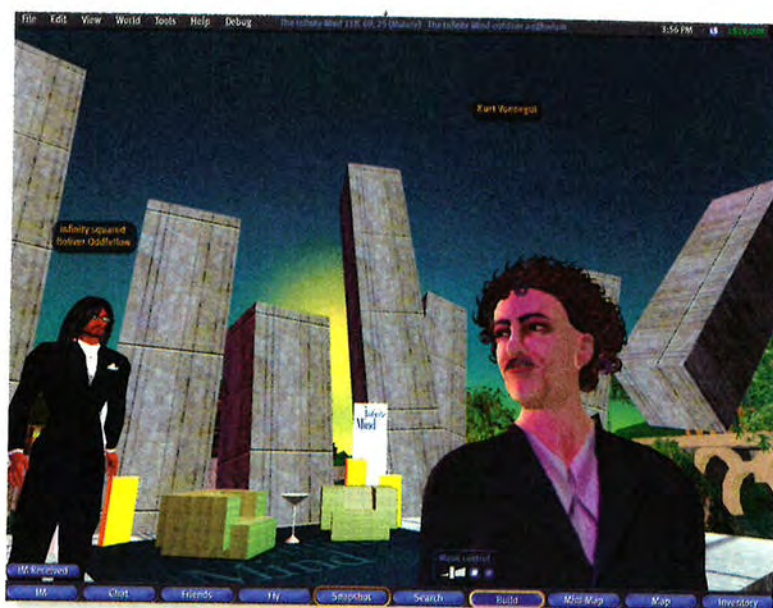


Figure 12.6: The avatar of Kurt Vonnegut

As *Second Life* becomes even more important to the Internet, so will the names of *SL* avatars—choose wisely.

SIDEBAR ADDITIONAL INFO: **GOVERNOR WARNER'S SECOND LIFE**

In August 2006 the former governor of Virginia took on avatar form, flew onto a stage, and met with a group of residents to discuss war in Iraq, terrorism, abortion, and his political action committee (which now has a branch in SL). It was a culmination of numerous visits to SL by real-world figures on the international political scene, including Lawrence Lessig (January '06), who pleaded a case before the Supreme Court; and Thomas P.M. Barnett (October '05), who worked for Donald Rumsfeld in the Pentagon and briefed Senator John Kerry during and after his bid for President in 2004. Anything now seems possible in Second Life.



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REAL-WORLD COMPANIES

American Apparel, Warner Brothers, Major League Baseball, Toyota, Adidas, and Starwood Hotels are just a few of the real-world companies that have a permanent/ongoing presence in *SL*. Primarily brought into the grid by the Metaverse Big Three (see Chapter 11) studios, these companies are engaging with residents through “branded experiences” that are meant to be promotion for them and fun for the community. Buy American Apparel clothes and Adidas shoes for your avatar, purchase a low-priced replica of a Toyota Scion to tool around in, watch a re-creation of a baseball game between the Yankees and the Red Sox, visit a prototype hotel design from Starwood (owners of the Westin, Sheraton, and W chains), then listen to the music of Regina Spektor, available in New York-style loft sites sponsored by Warner Brothers Records. By the time you read this, of course, these companies and their experiences will no doubt be joined by countless others, providing residents with a chance (if they're interested) to merge real-world consumerism with their second lives.

SIDEBAR



RESIDENTS SPEAK:

FASHION MILESTONES

“Fashion in Second Life moves at Internet speed—and so does the underlying technology that gives Second Life such a dynamic and expressive way to customize an avatar.”

“The first major innovation was the emergence of ‘photorealistic’ skins. The default system skins are not very realistic-looking, either in terms of musculature or skin tones. Innovative content developers decided they could ‘hack’ the Second Life default by—at first—creating files to replace the stock files which came with the Second Life viewer. Later, the idea of using a ‘full-body tattoo’ to store the skin texture made it easier, simpler, and safer for residents to find and buy a skin which not only looked incredible but permitted a diverse range of makeup, shading, and body-hair options, all things the default skins were not especially well suited to do in a believable way.”

“The next major fashion innovation was the use of prims for hair and shoes. Using a collection of linked and specially textured prims as hair caused a fashion revolution, because many were dissatisfied with the options available in the default avatar-adjustment sliders. Prim hair changed all of that, and quickly. Soon after, people began to experiment



➔ with prim shoes which permitted developers to make realistic looking three-dimensional footwear—everything from athletic sneakers to boots any real-life dominatrix would be proud to stash in her closet.

"The final and most recent fashion revolution was the introduction of the flexible prim shapes in the 1.10 software release. Flexible prims allow three prim shapes (cylinders, prisms, and cubes) to react to the movement from in-world physics. From the day of 1.10's release, flexiprims took the fashion world completely by storm—from swaying minis to superhero capes and elegant wedding trains, the world of Second Life fashion just hasn't been the same since flexiprims arrived on the scene.

"Although Second Life definitely has its own fashion ebb and flow, the popular styles in-world often come from real-world inspiration. As just one example, this year's fashion trends have seen a revival of popular '80s couture such as leg warmers, plaid patterns, dresses and shorts with tights, and frilly embellished shirts.

"In general, most garments and shoes in Second Life tend more toward sassy (the uncharitable might even make that 'trashy') than classy, but in a virtual world where you can set the size of your avatar's butt using a slider and show off killer abs because of a developer's skill in Photoshop, why not dare to bare? That's the attitude of most residents and there is no shortage of revealing wild styles to tempt and tantalize."

—Celebrity Trollop



BUILDING COMMUNITY: BURNING LIFE

A tribute to the famed Burning Man festival held every year during Labor Day weekend, the Linden Lab-sponsored Burning Life is SL at its most free-form. What begins as an untouched flat island becomes, in the space of days, a kind of shared hallucination: the sculpture of a giant hand with a giant magnifying glass, frying the world; a human-sized, rideable Pac-Man tribute; a 3D re-creation of Edvard Munch's "The Scream" that lets you become the screamer on the boardwalk. The



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first Burning Life was in 2003, and it's grown twice as large each year, culminating in the ritual burning of the giant wooden man (Figure 12.7) then disappearing as quickly as it came.



Figure 12.7: Artemis Fate, Krysss Galatea, Torrid Midnight, Gonta Maltz, and Maxx Mackenzie re-create Burning Life



BUILDING COMMUNITY: MAKING A DIFFERENCE

Thanks to the work of Jade Lily and Aimee Weber (see Chapter 11), along with their army of volunteers, SL's Relay for Life raised nearly \$40,000 for the American Cancer Society through a combination of telethon pledging and auctions. This topped an effort spearheaded by ReallyRick Metropolitan in the wake of the Katrina Hurricane disaster (and thus with little advance notice) to rally residents and launch dozens if not hundreds of impromptu events, parties, raffles, and other fund-raisers (Figure 12.8), a collective effort that eventually raised over \$10,000 in donations, most of it going to the Red Cross.



Figure 12.8: A Katrina donation site

The first known *SL* fundraiser began in April of 2004, launched by a casino magnate named Jason Foo. Before his second life, Jason was an active-duty Marine who saw fierce action in Iraq, the Philippines, and Afghanistan (where a mine killed his best friend and shattered one of Jason's kneecaps). Forced into retirement by this injury but unable to work, he turned to *Second Life* to supplement his VA benefits. As he became successful in-world, Jason reached out to fellow vets, creating donation boxes in his casinos to benefit a veterans-support group called New Directions; the group raised hundreds of US dollars.

In June 2004 a group fundraiser was coordinated by Bhodi Silverman and volunteers to benefit the online rights group the Electronic Frontier Foundation. Working with Gaming Open Market, a L\$-to-US\$ currency-exchange site popular at the time, Bhodi and her team held events and auctions that raised the L\$ equivalent of US\$1,768—extraordinary for an era in which the world was just several thousand active residents.

Both these efforts occurred very soon after Linden Lab enabled residents to buy and sell L\$ for real currency. It's good to remember that among the very first uses of this ability was to make a beneficial impact on real people beyond the bounds of *SL*.

CHAPTER 12 LINDEN-SPONSORED EVENTS

Once key attractions in life on the grid, official events put on by Linden Lab now compete with the dozens of other activities going on every hour. Besides Burning Life (see "Building Community" in this chapter), the company hosts at least two regular events. Check the Lindens' group blog (<http://blog.secondlife.com>) to find out more.

Town Halls. Usually held on a monthly basis, these are occasions to meet top Linden staff including Philip, Cory, and Community Development VP Robin Harper, to discuss issues affecting *SL*, and get word of system upgrades and planned changes. While these meetings often attract a capacity crowd, the Lindens take pains to make sure residents can participate, giving out "repeaters" (devices that transmit the Town Hall chat anywhere in the grid) or pointing residents to the Internet server where they can listen in.

The *Second Life* Game Developer Contest. Held annually, this is where resident game developers showcase their projects, be they first-person shooters, real-time strategy, or a variety of other genres. Previous contests have been judged by veteran



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professionals like Harvey "*Deus Ex*" Smith and Doug "*Thief: The Dark Project*" Church. Most recently the games were judged by popular choice, based on the most pay-to-play action.

Linden Land. In late 2003, the company opened up an amusement park, inviting residents to build and maintain rides and contests. With roller coasters and arcade games, it was the most ambitious building and scripting *SL* had seen. Sinatra Cartier's jarring Spook House ride still stands.

New Moves for a New World. In July 2004, to inaugurate the recently added custom animation tools of version 1.4, Linden Lab sponsored a contest that challenged residents to create videos demonstrating their coolest moves. The semifinalists were presented at a hipster nightclub in San Francisco. Appropriately, Ulrika Zugzang's re-creation of Michael Jackson's classic "Thriller" video (featuring zombie choreography) took the grand prize.

Campus *Second Life* Launch. Reaching out to the academic world, VP of Community Development Robin Harper launched a new initiative for colleges and universities interested in using the grid as a pedagogical tool. Early adopters included Aaron Delwiche, an assistant professor at Trinity University, and University of Texas at Austin's Anne Beamish, who used it to teach principles of social design for her architecture students. Many educators and institutions followed, including Harvard's Berkman Center and USC's Annenberg Center on Public Diplomacy, both of which conducted lectures and events from their own *SL* islands.

Opening of the Teen Grid. Responding to countless requests from frustrated adolescents and their parents, Linden Lab opened up a separate realm of *Second Life* in August 2005, reserved for residents between ages 13 and 17. Growing slowly, Teen *Second Life* now has 45,000 residents, and it often acts as a training ground for teens preparing to enter "the mature grid." (Australian Liaison Nicole Linden even introduced a welcoming party for teen residents who turn 18 and are thus eligible for this graduation.)

100,000-Resident Party. After years of steady growth, *Second Life* went from several hundred residents during the Beta period, to several thousand throughout to tens of thousand, finally culminating to 100,000 at the very end of 2005 (an ideal holiday gift). The occasion was marked by Linden-sponsored celebrations throughout the grid—and a party at Linden Lab headquarters in San Francisco.

"Bells and Spurs" at South by Southwest. The brainchild of writer/director Eric Linden, the six-minute machinima made entirely in *Second Life* made its public debut at the famed SXSW interactive/film/music festival in March 2006. Featuring

a cast of dozens and lip-sync animation (so avatars are actually depicted speaking dialog), the cowboy poem of ornery gunslingers in a deadly showdown was a showcase for *Second Life* as a filmmakers' tool.



THE SECOND LIFE COMMUNITY CONVENTION

The brainchild of FlipperPA and Jennyfur Peregrine (see the previous chapter) the first SLCC was in 2005 in New York and attracted 100-plus attendees. (While not an official Linden Lab event, the company and others help with sponsorship, and the Lindens appear there in force.) On a dare, Philip gave the first keynote dressed up to resemble his SL avatar; Rolling Stones T-shirt and sequined codpiece included. That was when the world had a scant 60,000 registered users, and those times are long gone; for SLCC 2006, held in August, the world was fast approaching 500,000 residents, and nearly 500 of them attended the convention. By then, SLCC was no longer just an occasion for parties and exchanging SL tips, but also a business convention, with companies that do business in Second Life making announcements about deals they'd struck with major corporations.

The official SLCC site is <http://slconvention.com/>. Keep an eye on it for news on dates and places for the next convention. And if you do go, remember that when meeting each other in person, SL residents—even Lindens—generally call each other by their avatar names. That's whether they look like a version of their alter egos or come without the fur, devil horns, alien skin, robot gear, and other enhancements you've come to identify them by in-world. What's amazing is how natural this feels, and how familiar you can quickly get with hundreds of people you've known only through 3D graphics.



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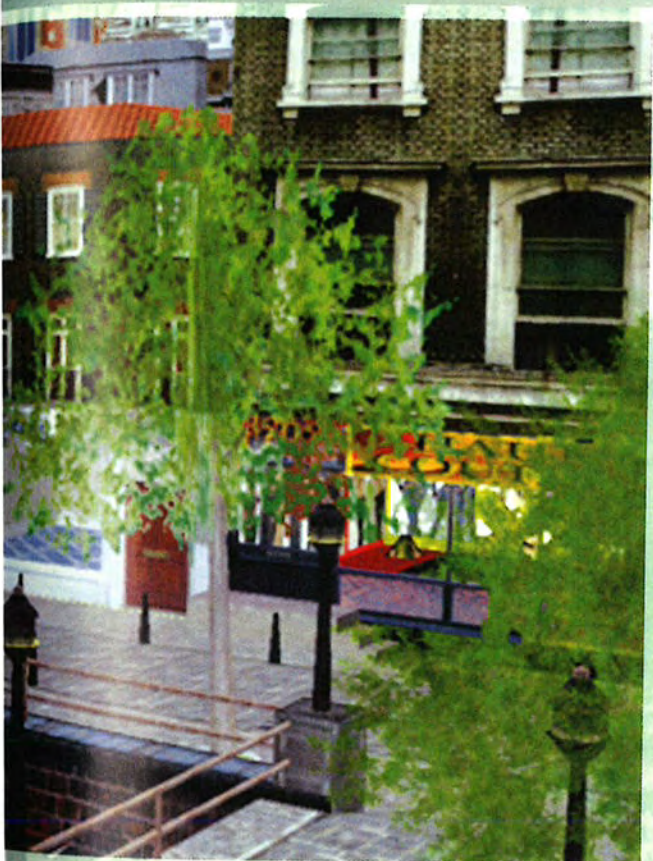
CHAPTER 13

THE FUTURE AND IMPACT OF SECOND LIFE

If you've made it this far, you're well prepared for your second life. You know by now what a virtual world is, who you can expect to meet in one, how to get around *Second Life*, how to create an identity for yourself, how to make friends, earn money, explore your new world, and add to the user-generated content that brings it alive. If you've applied the lessons of this book, you should be able to settle in for a good long stay.

What might that extended stay look like? In Chapter 13 we'll explore the answer to this question by discussing the impact of *Second Life* along with what the future might hold for it.





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HOW LONG WILL THIS LAST?

Most massively multiplayer online games see their players stick around for a little less than a year, on average. But as we've seen, *Second Life* is not really a game. It has no fixed goals to accomplish, no scores by which to measure your progress through the world. Success is judged in the same way people judge success in real life: according to how much money, love, fame, family, fulfillment, and so on you amass; it's completely up to you to say whether your second life is a success, and how you came to that decision. And it's completely up to you as to when the experience begins and ends. Most MMO players leave their games because they've experienced all the content that the developers were able to produce. Even if new content is coming down the pike in the form of expansion packs, it's often such a small variation on what they've seen before that many players aren't willing to put in the time. They'd rather move on. For all intents and purposes, they've seen it all.

In *Second Life*, it's nearly impossible to have seen it all. As long as new residents continue to stream into the world, *Second Life* will always have a practically limitless supply of new content to experience, new places to go, new people to meet, and new things to do. New residents mean new content-creators, new sites and sounds, new in-world tools and Web-to-world mashups, new clothes, new communities, and just new *stuff*—the kind of thing that makes *Second Life* so fascinating in the first place.

But will the residents continue to come? It looks that way to many people. *Second Life's* growth curve has been unusual among virtual worlds. For most MMOs—that is, games like *World of Warcraft* or *Ultima Online*—the population tends to spike soon after the game is released, and gradually fall back to some equilibrium point over time (or die off altogether, if the developers are unlucky). *Second Life*, on the other hand, never saw the early spike but has seen slow and steady growth ever since it appeared. It's the kind of growth curve that's characteristic of the way many important new technologies are adopted, according to Jerry Paffendorf, futurist in residence with the Electric Sheep Company, a development house doing work in *Second Life*. "The story of *Second Life* has been the story of this little virtual world that only had a thousand users," Paffendorf says. "Then it was the story of this little virtual world that only had 10,000 users. Then it only had 50,000 users. Then only 100,000. Now it only has 700,000 users, and soon it'll only have a million, and so on."

The implications of this kind of growth continuing could well be world-changing. Though it took *Second Life* nearly three years to reach 100,000 registered users, late 2006 saw the addition of around 100,000 new users every month! That's mighty

impressive growth, but what's most notable is not the number of users, but just how those people have begun to use their world.

Second Life is often held up as the perfect place to get your fantasy on—and yes, there's no other place like it for becoming something you aren't, or even for working out just what it is you want to be. In a sense, it's the epitome of the "walled garden," a place where reality dare not intrude and whatever fiction you want to create in the world is just as valid as anything your neighbor is constructing. Nowhere else can you be a bipedal fox decked out in sci-fi commando gear at the helm of your own spaceship with as much specificity and detail as in *Second Life*. Elves, witches, vampires, robots, yachtsmen, dominatrices, race car drivers, fashionistas, steampunks—the list goes on and on. If you can imagine it in *Second Life*, chances are you can become it. It's the perfect world for letting your flights of fancy run free.

But as the months pass and more and more users stream into the world, an interesting thing is happening: rather than think of *Second Life* as a place apart, a place sealed off from the real world, more and more users are coming to see the virtual world as merely an extension of what they do elsewhere on the Internet, and even an extension of what they do offline.

If that's the case, then the continued growth of *Second Life* could mark an important phenomenon with regard not just to the virtual world but to the World Wide Web in general, and by extension to the real world around us. You may have the skills to live your second life by this point, but it's also worth thinking about what having a second life means in the context of your first one.

CHAPTER 13 THE NEXT GENERATION OF THE INTERNET?

Here's a simple example: Shopping, of course, is one of the most popular activities in *Second Life*. But did you know that you could search and shop for books and other items on Amazon.com from within the virtual world? The results are displayed in 3D, and when you find something you just can't resist, the *Second Life* client lets you launch the Amazon page in an external web browser to make your purchase.

What's remarkable about the Amazon site in *Second Life* is that it wasn't designed by Linden Lab but by a handful of Amazon developers who joined *Second Life* and are living out their fantasies as...Amazon developers. To them, *Second Life* is just another place to do what they spend most of the day doing anyway, and to be who they already are.



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In fact, *Second Life* is becoming that to more and more people. As the population expands, residents are increasingly using *Second Life* as simply another way to connect to each other. They also use it to access information on the Internet or the World Wide Web, albeit in a far richer and more colorful way than via traditional Web browsers. At

the same time, as *Second Life* has become a more open technological platform, residents have begun to create ways to use the Web to enhance their second lives. A website called SLProfiles.com, for instance, created by *Second Life* resident Yo Brewster, acts as a kind of MySpace for *SL* residents (Figure 13.1). Residents can create pages devoted to their first- and second-life profiles (pages that are just as colorful—or as colorfully ugly—as MySpace pages), maintain friends lists and lists of favorite places in *SL*, publish a blog through the site, even communicate via the Web with users who are logged into *Second Life*. Within three months of the site's launch, almost 1,000 users had signed up.

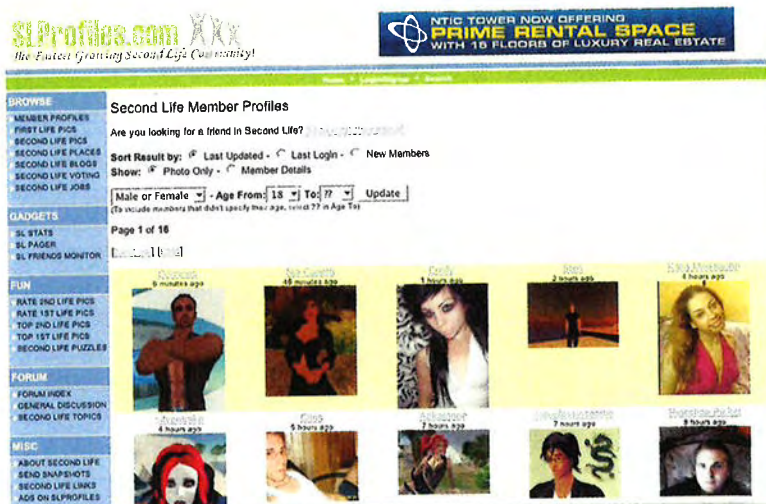


Figure 13.1: SLProfiles.com, the MySpace of Second Life

As *Second Life* users reach out to the online world of the Web, both the Web and the offline world are reaching back into *Second Life*. Though *Second Life* may be known as a fantasy world, it's increasingly being used as a marketing platform for real products from among the real world's best-known companies. In 2006, the real-world brands that made an entrance into *Second Life* included the following:

- ☛ Starwood Hotels, which used *Second Life* to prototype and show off its new Aloft chain of hotels (Figure 13.2);
- ☛ Toyota Motor Corp., which released a driveable model of its Scion xB in the virtual world;
- ☛ Adidas, which now sells virtual versions of its a3 Microride shoes—complete with “bounce” functionality;

- Hipster clothing retailer American Apparel, which opened an outlet in *Second Life* that sells virtual versions of its colorful clothing and offers discounts on purchases of the real thing.

The entertainment industry has also found ways to take advantage of *Second Life*:



Figure 13.2: The virtual Aloft hotel

- Singer-songwriter Regina Spektor released her last album in *Second Life* more than a week before it was available in stores;
- 20th Century Fox screened portions of *X-Men: The Last Stand* in *Second Life* simultaneously with its premiere at the Cannes film festival;
- *The Infinite Mind*, a public radio show hosted by John Hockenberry, now does regular broadcasts from within *Second Life*;
- Hit '80s new-wave music group Duran Duran is building a four-sim "futuristic utopia" where the band will play gigs, interact with fans, and showcase new acts.

At the same time that advertising and entertainment ventures are discovering *Second Life*, everyone from doctors to educators to the U.S. government is finding ways to use it:

- A doctor's re-creation of the hallucinatory experiences of schizophrenics seeks to raise awareness of the disease among the healthy; *Second Life* is also home to at least one psychologist who practices there;



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- Harvard Law School offers a course in "persuasive, empathic argument in the Internet space" that is taught partially within *Second Life*;
- The city of Hanover, NH, was re-created in *Second Life* by Dartmouth College for use in improving response measures in case of crisis;
- Both the State Department and the CIA are said to have established a presence in *Second Life*.

Discounts on T-shirts at your local American Apparel? A preview of a new album from a major label? A course at Harvard? And you thought this was supposed to be a fantasy world!

In fact, while *Second Life* continues to see just as much role-play, community-building, and fantasy-realization as ever, more and more of the projects that are being launched in the virtual world are designed more to be useful than anything else. The companies that have come into *Second Life* over the last year are using it not as some wild way to give people new identities, but simply as they'd use a website: to get the word out, hear feedback, and conduct business. These kinds of uses for *Second Life* have only just begun, but the sense among those who are pursuing them is that they've been more successes than failures. And they're the kind of successes that have built on each other. Because the Web is inherently supports user-created content and collaboration, *Second Life* is a kind of virtual world 2.0, a place where, like Web 2.0, the things that flourish are mashups, wikis, social software, and concepts organized around communities and customized content.

Not all of these things are good replacements for what we do today on the World Wide Web, of course. Reading a newspaper is far easier on a website than it is in a 3D online world. But imagine being able to click through a story and get launched into a 3D re-creation of the location where the story took place, where you could walk around and discuss the events with other readers who happened to be there at the same time. Instead of replacing the Web, *Second Life* holds vast potential to enhance it. Although the Web may never transform itself completely into something akin to *Second Life*, it's quite likely that 3D spaces will become an integral part of the online experience in the very near future, for a very large number of people.

So if you've made it this far through the book and you're wondering how useful your newfound skills at navigating the virtual world will be, the answer is probably that they'll be as useful as you want to make them. How long will your tenure in *Second Life* be? As long as you're connected to the Web, most likely. It's not just a virtual world you've entered. Welcome to the next generation of the Internet.



AN EXTRAORDINARILY RADICAL IDEA

To some people, of course, using *Second Life* as an extension of the World Wide Web is the most outlandish use of all. According to the skeptics, three-dimensional online worlds are hard to get around (or else why would you need a guidebook?), they don't add much more functionality to the Web than a graphical chat room, and their text-based predecessors were just as powerful but never took off like the true believers expect worlds like *Second Life* to do. Don't drink the Kool-Aid, they say, it'll just leave a bad taste in your mouth.

It's true that the virtual worlds and 3D Web technologies that have come before have languished and fallen largely into disuse. The 1980s and early 1990s saw the rise of text-based MUDs (multi-user dungeons) and their variants (MUSHes, MUCKs, TinyMUDs and more), some of which featured almost as much user-created content as *Second Life*. But despite the fact that some people preferred the mental graphics system used in text-based worlds (commonly known as "the imagination"), MUDs and their cousins were never able to garner a wide audience. Though some of the earliest text-based worlds are still inhabited today, they exist largely as novelty backwaters, not as places that attract innovative new developments in online business and experiments in connectivity.

The words "3D Web" also bring to mind, for some people, a failed attempt to bring 3D environments to the World Wide Web itself in the mid 1990s. VRML, the Virtual Reality Modeling Language, can be used to describe 3D objects and environments for use in web pages and other applications. First defined in 1994, VRML enjoyed a few years of popularity, but then fell largely into disuse. Though some CAD and 3D modeling programs still support the format, it's hard to find people who still rely on it as a robust mode of communication. VRML has been superseded by X3D, which is being promoted as a standard format for 3D computer graphics. But although the X3D community is growing, it has yet to make a widespread impact on how people browse and use the Web.

So when the subject of 3D virtual worlds comes up, many people are understandably skeptical. Any disruptive new technology often engenders the same kind of skepticism, says Mitch Kapor. Besides being chairman of the board at Linden Lab, Kapor is also the creator of the Lotus 1-2-3 spreadsheet application and chairman of the Mozilla Foundation. When he began his career in computing, the idea that there would one day be a desktop computer on every desktop was an outlandish proposition.



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"It is very difficult to remember a time, even if you were alive then, when people did not have huge amounts of computing power at their fingertips," Kapor says. "But I can assure you that that was an extraordinarily radical idea." The same thing now goes for virtual worlds, Kapor says. "It's still a very radical idea that these are somehow going to be important and mainstream, and it's still only a very small fraction of the world's population that understands and appreciates that. We are very early; we are the early, early adopters."

SIDEBAR



FROM LINDEN LAB:

THE FUTURE OF SECOND LIFE

When Linden Lab chairman of the board Mitch Kapor addressed the Second Life Community Convention in the summer of 2006, he gave a convincing account of Second Life as a disruptive technology, one that would shake up the way most of the world goes about their daily business. But he also sounded a note of warning: to keep moving forward, the early adopters will have to remain open-minded and share their world with as broad a range of residents as possible.

"I think you are in a blessed position. You are the pioneers and the founders of this new world, and you have unbelievably great opportunities to put your stamp, to leave a legacy, to create things which will endure and have value. The opportunity to participate in the creation of a new world is really a rare one, and so I hope you cherish it. And you'll face challenges. In every disruptive technology I've seen, there has always been a dynamic in which the early adopters begin to be pushed aside as the whatever it is begins to become mainstream. There will be tensions as the frontier is civilized, on all sides, of people who like it the way it is, and people who want it to be what it might become.

"But the most important thing I want to say and leave you with is that with the privilege of creating a new world or new worlds, I believe, comes responsibility. And really the responsibility is to make that new world a better place. There is no one vision or value of what that better place will be, it will be slightly different or maybe very different to different people. But in a new world free of a lot of the constraints we're used to, which empowers individuals, my hope is that Second Life will continue to be a world that is more inclusive than the terrestrial world and will enable groups of people that are marginalized in the real world to be first-class citizens and residents.



← *"It's still very early. I'm hoping that inclusiveness and Second Life being a level playing field for everyone remains and increases as a core value. And finally I would just say to each of you, I hope you would think carefully about what a better world means to you, and as you go about Second Life you do things, build things, and interact in ways that further your own vision of that better world."*

—Mitch Kapor

Even *Second Life* creator Philip Rosedale allows for the possibility that *SL* may not be the future of connectivity. But one doubts he really believes that. In any case, *Second Life* remains the only metaverse that matters at the moment: the most open, most inclusive, most technologically robust, and most rapidly growing virtual world around. And indications are that it will continue to be that for a long time to come. (See the sidebar "How We Got Here; Where We're Going.")

SIDEBAR



ADDITIONAL INFO:

HOW WE GOT HERE; WHERE WE'RE GOING

To some, the very idea of a 3D graphical world that exists only on the Internet is a foreign concept. For most people above a certain age, a new technology like Second Life can be difficult to integrate into their lives. But by the same token, those who've grown up with similar technologies will have a far easier time incorporating new developments. Computer games are the technology that's probably done most to pave the way for SL's adoption.

The first multiuser graphical worlds appeared in 1996, with the advent of an online game called Meridian 59. Since then, massively multiplayer online games like Ultima Online, EverQuest, Lineage, and World of Warcraft, to name only a few, have made 3D online worlds commonplace for a new generation of gamers. And though many gamers are unsure what to make of a world where there aren't any orcs to slay, they've mastered getting around the world itself—the biggest obstacle to adoption.

And just as MMOs are preparing people for an age of 3D online worlds, various other Internet-based applications and technologies are doing →



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← much the same thing. Though MySpace is not a virtual world, it is very much a Web-based social space in many of the same ways as Second Life: it is filled with user-created content, and with people forming new communities and trying on new personas. And with a staggering 100 million members, it will soon be funneling people into 3D worlds that go one step beyond the flat web pages of MySpace. Such a move is already happening: Korean social site CyWorld, a crudely 3D version of MySpace, launched a U.S. version in 2006, and 3D chat network IMVU recently added additional content-creation capabilities for its users. Applications like Google Maps and Google Earth have added powerful custom content capabilities in recent months and are becoming much more functional single-user virtual worlds.

For people who've grown up in the embrace of such technologies, the migration to a place like Second Life—which offers most everything these other worlds do, and more—will be second nature. If Second Life can continue to scale its capacity and continue to smooth the user experience with new features and releases, it should be around for a very long time to come.

As I write this, more than 700,000 people have checked out *Second Life* at least once. By the time you read these words, that number will have grown to more than a million if growth continues at the levels from the second half of 2006. Probably half of those people will be regular visitors to the world, dipping in at least once in any given 60-day period. Something like 100,000 different people will log on in



Figure 13.3: Listen to the new Regina Spektor album or just hang out with friends.

a given day, and at the busiest times there will be around 25,000 different avatars occupying the world.

Already, the effects of having so many different people in the space are being felt. Besides the projects, builds, and initiatives listed toward the beginning of this chapter, a number of trends at work in *Second Life* could have broader ramifications in terms of shaping people's offline lives. But perhaps the most important of these is the way *Second Life* helps connect people. The listening station where Regina Spektor's album plays in *Second Life* is not just a place to hear good music; it's also a place to hang out with friends, meet new people, and expand the boundaries of your virtual life (Figure 13.3). In such an online environment, interactions that were formerly limited or went only in one direction—consuming media online, for instance—now take on much richer form. (See the sidebar “Take Me Out to the Ball Game.”)

SIDEBAR



RESIDENTS SPEAK:

TAKE ME OUT TO THE BALL GAME

When the Electric Sheep Company set out to re-create Major League Baseball's Home Run Derby in Second Life, their task was to do more than simply show off the league's heaviest hitters. By re-creating a real-world baseball stadium in Second Life and populating the field with bobble-headed sluggers, they not only brought the real game into the virtual world, but they provided a social focus around which people could gather and, most importantly, add their own entertainment to the experience of watching the game. Blogger Eric Rice was there, and he notes how much more a part of the experience he felt in Second Life than in any other online context:

“Tonight, a bunch of friends and I went to a baseball stadium, bought some hats and jerseys, some of us got some bling jewelry (Go RED SOX). Naturally, we had big foam fingers, hot dogs, beers. We talked smack, we cheered, we chatted it up. We watched the sun go down, we watched the boats in the drink, and we cheered for fireworks. And we watched home run after home run after home run.

“Now, if you stop reading here, there's nothing out of the ordinary going on. I participated in what millions participate in all the time. The only difference: my friends were scattered across the USA and the world. And I was a Boston-clad avatar.



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“Do androids dream of home run kings? They do if those kings are the Electric Sheep Company, the metaverse design consultancy that knocked it out of the park by bringing Major League Baseball into Second Life.

“They built a stadium. They sold tickets. They created schwag—real schwag, not the frivolous nonsense we really don’t care about—schwag of importance. And while we sat around with our foamie hands and hot dogs, we all watched the stream of the Derby piped into Second Life via ESPN HD (and commercial-free, I might add), we all did everything I mentioned above.

“Here’s a secret: You can’t really do this in real life. Well, not without plane tickets, season tickets, and a helluva lot of work. Sure, we can sit in IRC or other chat rooms and assume we are watching the same thing. But there’s nothing quite like the shared experience of doing it together.

“Homeboy Makaio and others rezzed some kayaks way out in the water, and I followed suit. We got some boats out in the drink. It was close as we could come to brawlin’ with oars for long drives out of the park. We took photos and shared ‘em. The massive towers, the views of the oceans—all the stuff people love doing at PacBell/SBC/AT&T park here in the Bay Area. You just love being at the park. Because, things like that are baseball.

“MLB hit a home run, because they didn’t do the stereotypical thing we expect big companies to do—they didn’t talk at us, they played with us. They entertained us. They were there having fun too.”

—Eric Rice



FROM TOYS TO TOOLS

As we pointed out in Chapter 10, several thousand people derive a significant boost to their incomes from their activities within *Second Life*. Most of these people are retailers—vendors of clothing, avatars, animations, scripted weapons and vehicles,

even genitalia—who make the content they've created available to other users at a small price.

It's instructive to contemplate just what's being bought and sold here. Are these really skirts, haircuts, dances, guns, cars, and private parts? Well, yes and no. It goes without saying that these things don't have quite the same function as their real-life counterparts. A prim skirt will cover your *Second Life* self just fine, but you've still got to keep your first-life self dressed in the kind of clothing that would be acceptable in the physical world. In a sense, the outfit you



Figure 13.4: Some of the micro-entertainments on sale in *Second Life*

buy your avatar is a small piece of media, like a video clip or MP3 music file, a “micro-entertainment” purchased for a few cents as one of a stream of such purchases that add up to a rich online experience (Figure 13.4).

That makes the person who created that piece of content a kind of game developer on a micro scale. In fact, there's no real term for what this kind of “micro-developer” actually is. It's almost like being a momentary movie producer, except that what you're creating isn't a narrative but a component of a story, one that the audience member (who's also a kind of movie director) can mash up with all the other components of the scene, which have been created by all the other micro-producers.

Perhaps most important when talking about *Second Life's* impact on the Web and on the rest of the world is the fact that all of these micro-producers are getting a lot of micro-payments for their work. Some of them earn enough to support themselves without having a job in real life, but that's not really the point. The point is that there's a new kind of work going on here; a new kind of labor market is developing. By dint of the fact that anyone can produce and distribute practically anything in *Second Life*, a market has developed for purchasing content in chunks much smaller than a \$50 video game.



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And because the costs of production are so low, the market is open to a far broader range of participants. Yes, you too can become a developer in *Second Life*; that's the whole point. And if you live in a place like China or India, where average incomes are low in comparison to the rest of the world, your *Second Life* income may be a significant boost. (Note that the necessary broadband penetration is hardly universal, and some places have yet to accept payment systems like PayPal and other systems that help turn your Lindens into cold, hard cash, but those things are on their way.) It's interesting to think about: perhaps a place like *Second Life* could help level the playing field on a global basis. Its impact is exceedingly small at the moment, but if it grows the way Linden Lab thinks it will, it would help raise a significant number of fortunes.

Second Life, of course, isn't the first place this new kind of market has developed. What the phenomenon resembles is just what's happening on the Web, as the medium morphs into the collection of technologies and principles known as Web 2.0, in which more and more people are mashing up more and more sites and applications, creating a broader and broader development community, and charging on a piecemeal basis rather than for whole chunks of consolidated content at once. Just look at the market for music: with the rise of file-sharing sites and services like the iTunes Music Store, albums sales have dropped sharply in recent years, while sales of \$0.99 downloads are way up.

The micro-content that is traded in *Second Life* resembles the Web in another way as well. It's entertaining to dress your avatar up in virtual clothing and sit it in a virtual castle, mansion, office, or even a broken-down virtual shack, but it serves a more important purpose at the same time. The virtual accoutrements you adorn and surround yourself with are the things that help define your presence in the virtual world—much like the design of a MySpace page, a website, or a blog helps define your presence on the Web. That virtual outfit you've been admiring is more than just a decoration: it's a message, a way to transmit information to the people around you about just who you are in this context. And the people around you in *Second Life* may be friends, they may be strangers, they may be business contacts, or they may be Nick Rhodes from Duran Duran, who's quite a fan of the virtual world. As you go about your virtual life, ask yourself: do I want to invite these people to a castle, a mansion, an office, or a shack? For many people, at some point these things stop being toys, and instead become the tools of their online interactions, the fabric of a life online that serves many of the same functions as the offline portion of their lives.



DURAN DURAN MOVES INTO SECOND LIFE

When Duran Duran keyboardist and songwriter Nick Rhodes was first introduced to Second Life in mid 2006, he was instantly captivated by what he saw. "I just thought, this is what I've been waiting for," he recalls. "It's everything that I'd hoped for, and that people had been predicting for the Internet from virtually its inception—if you'll pardon the pun."

Soon, with the help of Rivers Run Red, a virtual-world branding and services company, the '80s new-wave music group was planning a "futuristic utopia" for Second Life, a four-sim wonderland where the band would play concerts, interact with fans, showcase new acts, and simply provide a place for residents to hang out and be entertained.

To Rhodes, Second Life has as much potential to revolutionize the music and entertainment industry as MTV did when it first came on the scene. Duran Duran, of course, has been at the forefront of entertainment technology throughout the band's nearly 30-year history. They've been on the leading edge of video and digital entertainment, so it only makes sense that they become the first major act to take up residence in Second Life.

For Rhodes, entering Second Life is a natural evolution for the band. "I love beautiful songs about the reality of our lives, but I also like sci-fi fantasy," he said. "I think Second Life is the beginning of it. There are inevitably going to be many, many, many other virtual sites that spring up that are equally as good and eventually will become the next level of it. But right now, this is the most exciting place for us to be."

So to prepare for the future of *Second Life*, the best advice we could give would be to assume that it's here to stay. Most likely, *Second Life* will come to resemble nothing so much as a 3D extension of the World Wide Web. Wild fantasies will be able to be realized there, even as more and more real-world functions will move into the world. It may be that we will one day do much of our business in virtual worlds like *Second Life*. Already it's not hard to imagine holding a full-time job there, attending a class there, developing a product there, doing your shopping there, and even falling in love there. As the population and possibilities grow, all these things will only come more easily.



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And as we look a bit further out, places like *Second Life* could also become integral to how we interact with the real world. As virtual worlds like Google Earth begin to more accurately mirror the real world, 3D online spaces may become simply part of how we get the news and information we need every day. Imagine logging onto *Second Life* to visit a replica of your local hipster neighborhood. You can check out the bands that are playing, listen to some music, shop for clothes or music files, bump into your friends who are doing the same thing, and perhaps even encounter some interesting piece of art or a flyer for a party that takes you to some other part of the virtual world entirely—or that leads you to discover something new about the offline world. This comingling of the real and virtual worlds could become one of the most powerful uses for a platform like *Second Life* (as futurist Jerry Paffendorf explains in the sidebar “The Mario Brothers Would Be Blown Away”).

In any case, the virtual world is not to be taken lightly. That might seem to be in sharp contrast with the idea that you can do anything, be anything, fly anywhere, and discover whole new forms of play in *Second Life*. That’s all very true, but it’s also true that the world holds far more potential than simple recreation does. It is a place of recreation and re-creation both; a way to explore new places and a way to harness the power of community in relation to the places we’ve already been. It’s a world of imagination and play, but it’s also a world of utility and hard work. It’s your world; make of it what you will.

SIDEBAR



ADDITIONAL INFO:

THE MARIO BROTHERS WOULD BE BLOWN AWAY

“Second Life and related metaverse technologies like multiverse promise the gradual addition of a social 3D layer on top of the Web,” according to Jerry Paffendorf. Far from being a walled garden, Second Life is positioned to become an integral tool of browsing the Web, connecting via the Internet, and even of interacting with the real world around us. And Second Life is only the beginning.

“At a basic level we’re experimenting with turning life and the planet into a Web-connected video game where we create and file-share experiences, some tracking-back to reality, some not,” Paffendorf says. “Mirror-world technologies like Google Earth will further shrink the world and lead to surprising global insights by giving us the big-picture view that David Gelernter called ‘topsight.’ In the late ‘50s we marveled at the first photograph of the entire planet seen from space. Now we’re building out the globe in 3D and lighting it up with



← *location-specific information. People will use this interface to the planet to help manage and publish their lives, explore distant places, identify and support problem areas, re-create local landscapes in the real world, make informed political decisions, and better understand the movement of people, ideas, and money—as well as don giant fire-breathing monster avatars and slog through virtual cities. Christopher Columbus, Adam Smith, Thomas Jefferson, Godzilla, and the Mario Brothers would be equally blown away.”*



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APPENDIX A

**REAL-LIFE EDUCATION
IN SECOND LIFE**

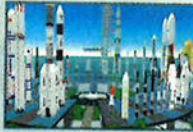
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APPENDIX A

REAL-LIFE EDUCATION IN SECOND LIFE

My name in *Second Life* is Pathfinder Linden, and my primary focus at Linden Lab is how to use *Second Life* as a platform for real-life education. Please feel free to contact me in-world and visit my personal website at <http://zero.hastypastry.net/pathfinder/>. I hope you find this appendix useful, and I hope to meet you soon in *Second Life*!

The goal of all educators is to teach students essential skills that will help them become productive and successful members of society. Leveraging new technologies for education, particularly ones that students already use as part of their daily lives, is a key way to make learning both effective and engaging!



Figure 1: Building interactive molecular models—dopamine

We live in a world that is becoming more networked every day, and the Internet has grown into an essential medium for communication, socialization, and creative expression. Virtual worlds like *Second Life* represent the future of human interaction in a globally networked world, and students who have grown up with the Internet naturally swim in these waters. These “digital natives” eagerly embrace tools such as instant messaging, social networking spaces, and massively multiplayer online games. And as the students of today grow into the leaders of tomorrow, they will bring these technologies into the workplace, making their use an essential part of the future of work and business.

Second Life is a broad platform for many different kinds of activities (Figure 1), and real-life education in *Second Life* is a growing area of interest for many educators. Educators are currently using *Second Life* with students to explore distance learning, simulation, new media studies, and cooperative work.

As an educator, how do you get started? This appendix gives you some tips on how to get integrated into the educator community in *Second Life*, specific examples of what educators are currently doing, and ideas on how to be successful in your exploration.

COLLEAGUES AND COLLABORATORS

Educators are most successful when they find colleagues and collaborators in real life to help them work through new teaching ideas and projects. Educators using *Second Life* face the same challenge, so the first thing to do is get connected with the growing community of real-life educators actively exploring *Second Life*. Share your ideas and project plans, listen to the experience of people who may be working along similar lines, and you'll be off to a great start!

The first place to go is the Educators Mailing List, which you can subscribe to at <https://lists.secondlife.com/cgi-bin/mailman/listinfo/educators>. This very active list is a great place to interact with other real-life educators exploring how to effectively use *Second Life* for academic purposes. Your next stop should be the Education Wiki (http://www.simteach.com/wiki/index.php?title=Second_Life_Education_Wiki), which serves as a clearinghouse for education-related information and links to useful resources. By leveraging the work of educators who have already used *Second Life* and engaging in discussions with other educators, you'll hit the ground running. Once your projects in *Second Life* are underway, be sure to share your own insights and knowledge on both the wiki and the mailing list. This will help grow the collective knowledge base for everyone!

There is also general page with more details on Education in Second Life located at <http://secondlife.com/education>. And for a frequently updated list of interesting third-party websites and press articles, be sure to check out <http://del.icio.us/secondlife/education>.

Ready to dive into *Second Life* now? The first thing you should do when you log in is join the Real Life Education group. This group is open for anyone to join, and it's a great way to stay in touch with educators while you're in-world. Click the Find button and search under Groups for "Real Life Education," click the Join button, and you'll be all set! Educators are encouraged to send instant messages to the group to coordinate in-world meetings and announce education-related events.

Congratulations! You're now connected with other educators around the world using *Second Life* for real-life education. Don't be afraid to ask questions, share your ideas and plans, attend some in-world meetings with other educators and students, and enjoy your newfound community of like-minded colleagues (Figure 2)!



Figure 2: Grad students meeting in-world to discuss research ethics



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GETTING LAND IN SECOND LIFE

To have a place of permanence where you and your students can build and work requires owning land. One way educators accomplish this is to find colleagues who already own land in *Second Life* and share some of their available space. There are also other options for educators who wish to try out *Second Life* or own a large space of their own.

First of all, there is a *Campus:Second Life* offer where Linden Lab provides educators with an acre of land for free for the duration of a specific class. This is a one-time trial opportunity for educators wishing to explore *Second Life* for the first time, and you won't have to pay anything to temporarily use the land. Linden Lab requires a syllabus for the planned class, as well as a general summary at the end of the class on how *Second Life* worked out for you as a platform. Full details on how you can sign up for *Campus:Second Life* can be found at <http://secondlife.com/csl>.

If you wish to own a permanent plot of land, Linden Lab has special educational pricing for private islands. A private island will allow you to completely control access to your learning environment (e.g., optionally restrict access to just students and faculty) and gives you 16 acres of land to use however you like. This is an ideal setup if you want to create a true Intranet in *Second Life* and have a persistent virtual classroom. For verified real-world academic institutions and 501(c)(3) non-profit organizations using islands to support their organization's official work, the current fee for a 16-acre private island is a one-time US\$980 setup charge and US\$150 per month for maintenance. For more details, please email education@lindenlab.com.

If you wish to buy a small plot of land on the mainland in *Second Life*, that's also possible. Linden Lab doesn't offer educational discounts for this type of land, and the land-management tools are not as comprehensive as the ones for private islands. For more information on how to purchase land on the mainland and the associated fees, please see <http://secondlife.com/community/land.php>.

Once you've got land and are ready to start the actual development of your in-world space, you can either do all the building and scripting work yourself or work with one of the many resident-run development companies in *Second Life*. A comprehensive collection of developers is listed at <http://secondlife.com/developers/directory.php>; and be sure to ask other folks on the Educators Mailing List for recommendations. Linden Lab provides the building tools and land, while the development and creative work is entirely up to you!

EXAMPLES OF EDUCATION PLACES IN SECOND LIFE

There are hundreds of real-life educators using *Second Life* for academic purposes, dozens of different universities working on projects, and thousands of acres of virtual land across the world where they're doing it! Here are some tips on how to find these places and some examples of current educational projects.

While you're in-world, be sure to visit the Campus region (Figure 3). This area is the main hub for classes participating in the *Campus:Second Life* program, and it's a great place to meet students and educators currently working on projects. There are also classes and projects being held on plots of land on the mainland across *Second Life* as well as on private islands. When you visit the Campus region, look for a kiosk sign that reads "Looking for Real Life Education Places in Second Life?" Click on it and you'll get a notecard with landmarks to more places. Be sure to also click on the kiosk nearby that reads "SLED PICAYUNE." That will give you the latest copy of an excellent weekly publication written by educators all about current education projects in *Second Life*.

Harvard's Berkman Center owns a private island called Berkman, where they've re-created Harvard's Austin Hall to use for in-world conferences and meetings (Figure 4). This space is a great example of how to re-create parts of a real-world campus in *Second Life*, and they've also successfully used it for "mixed reality" conference events. Harvard Law School professors Charlie and Rebecca Nesson are also using Berkman island with an upcoming course, giving students a new medium for exploration and collaborative work.

The New Media Consortium (Figure 5) has created an experimental space called NMC Campus where they are exploring learning and collaboration in *Second Life*. This group is very active, and you can read more about their latest work on their NMC Campus Observe" blog at <http://www.nmc.org/sl>.

A group of librarians with the Alliance Library System in Illinois has created Info Island, where they're exploring innovative exhibits of information, holding live in-world meetings with real-life authors, and providing space for other educators and non-profit organizations. They recently set up an immersive exhibit with information from the Library of Congress on the Declaration of



Figure 3: Two kiosks you should visit on the Campus region

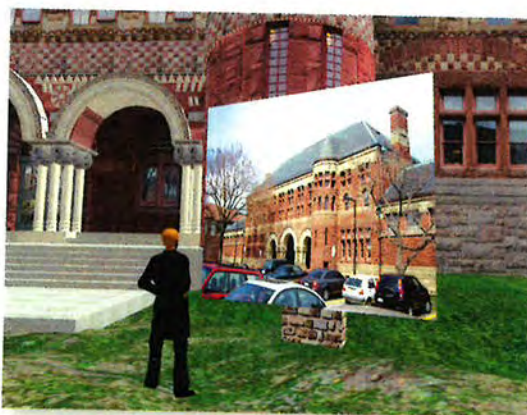
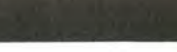
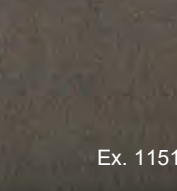


Figure 4: Harvard's Berkman Center and Austin Hall



Figure 5: The New Media Consortium campus



Independence (Figure 6), including dioramas, streamed audio, and even period furniture! Read more about their current work at <http://infoisland.org/>.



Figure 6: The Declaration of Independence exhibit at Info Island



Figure 7: The International Spaceflight Museum

The International Spaceflight Museum (Figure 7) is a great example of using *Second Life* to create something that would be almost impossible to build in real life. This private island includes built-to-scale rockets, interactive models of the solar system, detailed information about satellite designs, and planetary observation decks. Learn more here: http://slcreativity.org/wiki/index.php?title=International_Space_Flight_Museum.

Second Life resident The Sojourner is a stroke survivor and has created a space called Dreams (Figure 8) that offers self-help support groups and education for other stroke survivors. Dreams is a supportive and creative environment where people dealing with stroke recovery can keep their minds sharp by engaging in collaborative community events and round-table discussions. Many stroke survivors deal with physical mobility limitations and paralysis in real life, issues they are free from while exploring the world of *Second Life*.



Figure 8: Dreams

Second Life resident Aura Lily has a passion for ancient Egypt and has been using *Second Life* to re-create the artifacts and architecture of ancient Egypt using maps drawn by Napoleon's engineers. She's currently working on an accurate re-creation of temples and buildings from the real-life island of Philae. Aura's work (Figure 9) is a great example of how *Second Life* can be used as an immersive way to explore ancient architecture and culture.

As you can see, there is a wide range of educational activities in *Second Life*, and these are just a few examples. For more, please see the list of Top 20 Educational Locations in *Second Life* at http://www.simteach.com/wiki/index.php?title=Top_20_Educational_Locations_in_Second_Life).



Figure 9: Ancient Egypt and immersive archaeology

SUCCESSFUL STRATEGIES

As the saying goes, "Pioneers are the people who catch arrows in their backs." Being a pioneering educator in *Second Life* is definitely a challenge, and academia in general sometimes discourages educators from exploring new teaching methodologies that appear a bit "out there." Here are seven tips to help you be as successful as possible in using *Second Life* for real-life education.

1) Spend as much time as possible exploring *Second Life*.

This sounds obvious, but it's most critical. To fully understand the potential of *Second Life* as a platform, you'll need to dedicate some time getting to learn how *Second Life* works, how people interact, and what the overall community is like. Reading this book is a great start! Keep it next to your computer while you explore in-world. Talk to every resident you meet and don't be afraid to ask questions.

2) Talk to other educators who are currently using *Second Life* for real-life education purposes.

Get plugged into the existing educator community as soon as possible. They will help you better frame your ideas, as well as give you new ones!

3) Come up with clear and measurable goals for your academic use of *Second Life*.

Every course curriculum has clear goals, and your work in *Second Life* should have clear goals as well. Keep them in focus, and do your best to measure your accomplishments. This will be good ammunition for you when trying to convince other faculty that your projects in *Second Life* have merit.



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4) Publish or perish!

Write a paper about your experiences in *Second Life*. Get it published in a peer-reviewed journal. Keep a public blog about your work, and encourage other colleagues to visit it. Get your students to blog about their work in *Second Life*. Contribute to the Education Wiki. As a pioneer, what you learn in using *Second Life* for real-life education is a priceless resource for others who will follow. Share the knowledge!

5) Remember that *Second Life* is a platform for a wide range of activities.

While you explore *Second Life*, you'll meet an incredible range of residents all using *Second Life* in different ways and for different purposes. In many ways *Second Life* is like the Web, representing the broadest possible range of interests and people you can imagine. Embrace this diversity! If you wish to have a very private area where you can completely control your environment, remember the private-island option.

6) Work at unlearning.

Second Life is a new medium that is unlike anything else you've experienced. As human beings, when we are faced with a completely new medium for creativity and interaction, we instinctively compare it to preexisting mediums and then apply our old ways of thinking to re-create old models.

When the motion-picture camera was invented, it was initially stuck on a fixed pole and used to film plays on a single stage. Only after many years did directors think "Maybe I can film with multiple cameras and cut between them. Or maybe I can move the camera around while filming!" That insight was the birth of film montage. In a similar example, when educators first explored the Web, they simply scanned books and put them online. Both of these are examples of how we typically embrace new mediums.

Unlearn your old ways of thinking. Don't re-create preexisting models of education. If you want to teach biology, why build a virtual classroom with desks and a blackboard in *Second Life* when you could build a whole interactive human cell?

7) Learn from your students.

Your students have most likely grown up with the Internet. They have always lived in a world where computers, instant messaging, email, and multiplayer games exist and are used daily. If they've never experienced *Second Life* before, they'll probably take to it like a fish to water and use it in ways you could never imagine. Learn as much as you can from them and their experiences, as the future of virtual worlds like *Second Life* and all new technologies truly belongs to the digital natives!

—John Lester (aka Pathfinder Linden)

APPENDIX B

GLOSSARY

This appendix contains definitions of popular *SL* terms and abbreviations. Note that selecting *Second Life* Help from the pull-down Help menu opens a panel that contains a link to an in-world glossary of *SL* terms.

ad space: A tiny land parcel (most frequently, 16 square meters) used for advertising purposes: signs, billboards, etc. Can also be used as storage space (see "storage").

AFK: Away from keyboard. AFK means a resident may appear to be online, but there's no one at the keyboard typing. This tells people you are online, but not responding. Typing "AFK" in chat causes your avatar to display "(AWAY)" after its name. After 30 minutes of inactivity, you will be logged off automatically.

allocation: 1) The total amount of land a resident/account can own or otherwise hold. Premium subscribers receive an allocation for 512m² at no additional Land Use Cost; 2) The total amount of land a group can own. A group cannot own land unless it has an allocation equal or greater than the land size. Group allocation is donated by group members, who pay for the amount they donate (in addition to any land they themselves own), regardless of whether the group is currently using the allocation.

alpha channel: The transparency channel in image files such as textures.

animation: Avatar animation, or a sequence of avatar moves scripted in an external application (most commonly, Poser) and imported into *Second Life*.

AO: Animation override; generally a scripted object that plays specific animations in response to your character's actions. These animations take over (or override) default animations (walking, etc.).

AR: Short for Abuse Report, accessed from the Help pull-down menu and sent in when being grieved by someone (see "to grief; griever").

attachment: A virtual object that can be attached to an avatar (for example, a hat, a gun, or a ring).



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av, avi, avie: Short for "avatar."

ban: 1) The act of explicitly forbidding entry. Landowners have ban tools to prevent specified residents from entering their land; 2) To add someone to your ban list and thus eject them from your land; 3) The permanent removal of someone from *Second Life*. This can be done only by Linden Lab. Thankfully, most people who break the rules learn to behave well before this happens. Not to be confused with a suspension, which is a time-out of sorts.

build: 1) To make something out of primitives; 2) An object composed of one or more primitives; 3) An engineering term for a specific version of the *Second Life* (or other) software.

bump: 1) The act of pushing another resident, either by running into them, hitting them with a physical object, or using a scripted object to apply a force to them; 2) A projectile designed to push residents. These projectiles are usually named "bump." Improperly scripted bump objects occasionally litter no-script areas, as their scripts are disabled (thus preventing them from deleting themselves); 3) Adding a comment to a forum post to place it at the top of the topic's list. Forum topics are sorted with most-recent postings at the top. Bumping an old post can get it back to where people will notice it—often done when the post has fallen off the first page.

camping job: A virtual job that involves staying in one place—sitting in a chair, dancing on a dance pad—in exchange for a few Linden dollars paid out every 10 or 15 minutes.

charter member: An *SL* resident who has lived in-world almost since it began.

Classifieds: Advertisement listings in the *SL* Search window.

covenant: A set of rules and regulations governing a particular estate (see "estate").

damage: Describes any region marked "Not Safe," where *Second Life*'s rules of damage and death are in effect. Any scripted object can be set to damage avatars (usually by firing damage-enabled projectiles). An avatar that takes lethal damage is instantly teleported to its home location. The overwhelming majority of *Second Life* is not damage-enabled.

dance ball, dance pad: Objects scripted to animate avatars, making them dance.

debug menu: A menu that is hidden by default but includes some useful advanced commands. It can be toggled on and off by hitting Ctrl-Alt-Shift-D.

deep-think: Related to sim performance. A deep-think happens when a physical interaction within a sim is taking a very long time to compute. A deep-think can be caused by a large number of colliding physical objects, when a physical object is stuck in an awkward position, or when advanced shapes are interacting in some weird

way. Symptoms of a deep-think are slow avatar movement, your avatar continuing to move after it should have stopped, or logging-off issues. You may still be able to chat normally while moving and other physical movement are impaired.

estate: An administrative unit of private or group-owned virtual land (usually a region or a collection of regions) with special tools for large-scale real-estate management.

First Land: The specially priced, 512-square-meter land parcel offered to *SL* account holders who can purchase land. You may purchase First Land only once.

first life: Real life or "RL."

flexiprim: A flexible prim used as a building block in *SL* (see "prim").

furry: An anthropomorphic animal avatar, usually bipedal. Furies comprise one of *SL*'s prominent resident groups.

gesture: A mix of avatar animation, sound, and sometimes special effects activated by a typed command or keyboard shortcut.

Gorean: A member of the Gor community based on the real-world novels of John Norman, in which master/slave relationships are the norm.

grid: Slang for the *SL* virtual world and its server network, as in "the grid is down" or "the grid is up again."

to grief; griefer: To bother or harass another *SL* resident through offensive actions; an *SL* resident who bothers other residents. Griefing violates *Second Life* community standards.

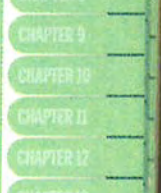
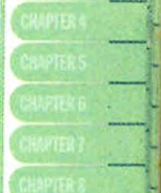
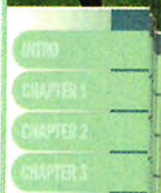
Help Island, HI: The place most new residents reach having passed through OI (Orientation Island). Mentors often help out new residents here.

home: The in-world location your avatar considers the center of its *Second Life* existence. You can teleport directly home at any time by opening the World menu and choosing Teleport Home. You can change your login location so you always start *Second Life* at home. If you wander (or march) into a damage-enabled area and are killed, your avatar will teleport home immediately (none the worse for the experience).

IM: Instant message

Inventory: The collection of clothing, objects, textures, etc. that your avatar possesses in-world. Your Inventory travels with you and you can use any of it at any time.

in-world: Anything that takes place within the virtual environment of *Second Life*. Also, the state of being logged into *Second Life*.



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island: A simulator/region that is detached from the main continent and accessible only by directly teleporting to it (i.e., "Cayman is an island sim."). Sometimes also used in the more general definition of the word, to refer to a small land mass surrounded by water.

L\$: A Linden dollar (L\$ or "Lindens") is the in-world currency. Most transactions in-world take place in L\$.

LL: Linden Lab, the creators of *Second Life*.

lag: 1) The delay inherent to a connection between two computers on the Internet, especially an unusually long delay between a client and a server; 2) A delay or interruption in a network or Internet connection caused by slow response times and/or lost or missing data. 3) Slow or jerky performance in a 3D application caused by an overworked processor, memory bandwidth, video card, or hard drive. 4) Any situation in which part of the *Second Life* experience is not performing as desired.

land baron: A resident who owns a significant quantity of land, especially with the intent to sell it at a profit.

land owner: A resident who owns land—anything from a parcel to multiple estates.

landmark: A beacon marking a specific location in-world, *and* the teleport shortcut to that location stored in the Landmarks folder in your avatar's Inventory.

liaison: A Linden Lab employee who serves as an in-world representative and contact for all residents, especially newcomers. They're the people you see with names like Liaison Ralph Linden.

IM: Instant message.

landmark: A beacon marking a specific location in the *SL* world, *and* the teleport shortcut to that location stored in the Landmarks folder in your avatar's Inventory.

LindeX Currency Exchange: The online currency exchange where you can change real-world money into Linden dollars, and vice versa.

LL: Linden Lab—the creators of *Second Life*.

LSL: Linden Scripting Language, used to animate objects in the *SL* world.

machinima: A computer movie made using a real-time, 3D game/virtual-world engine instead of a special application dedicated to making computer movies. The term has its origins in "machine animation" and "machine cinema."

Mature: A region rating permitting adult-only activities such as explicit sexuality.

mouselook: The first-person camera view. The mouse is used to move the camera around. Often used for weapons, vehicles, and grabbing objects.

newbie, noobie: A newcomer to *Second Life*; a resident who has been in-world for a relatively short period of time and/or is not familiar or comfortable with *Second Life*'s nuances. Also spelled "noob" or "n00b."

no-copy: An object permission that forbids the object's current owner to make additional copies of it. These objects have "{no-copy}" in their name in the Inventory.

no-fly: Any land parcel that does not permit flying. You can fly through no-fly parcels, but as soon as you touch down and stop flying, you'll be unable to fly again until you exit the no-fly parcel. If you get really stuck, teleport somewhere else.

no-modify: An object permission that forbids the object's current owner to modify it. These objects have "{no-modify}" in their name in the Inventory.

no-transfer: An object permission that forbids the object's current owner to transfer it to another *SL* resident. These objects have "{no-transfer}" in their name in the Inventory.

notecard: An in-world text document, such as the instructions attached to an object.

object: Anything that exists in the virtual world and is built of one or more prims.

OI, Orientation Island: the first place most new residents see when they enter *Second Life*. Teaches the basics of getting around, customizing your avatar, and communicating.

parcel: A piece of virtual land that can be bought or sold.

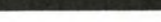
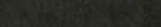
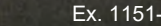
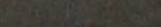
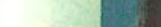
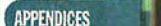
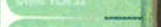
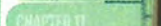
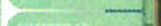
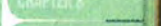
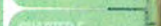
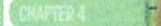
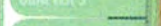
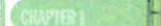
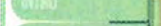
permissions: Rules and regulations that define what an object's owner can do with it (for example, copy or modify).

PG: Region rating banning "mature" activities.

pie menu: The round, context-sensitive menu opened by right-clicking inside the virtual world.

prim: Short for "primitive"—a virtual solid of any shape, used as a building block in the *SL* world. Also used as an adjective, as in "prim hair" to denote hair made out of prims instead of texture. "High-prim" and "low-prim" describe virtual objects containing a high/low number of prims. Note that high prim numbers may cause lag.

push script: A script, usually for a virtual weapon, that results in the targeted avatar being moved to another location—for example, many thousands of feet up in the sky.



to rate: To award points to a resident for behavior, appearance, etc., as listed on the resident's Profile panel.

region: A named area within *Second Life*, also commonly called a *simulator* or a *sim* (see "simulator"). *Second Life* is divided into square regions, each 256m on a side and assigned a name. The regions are aligned and assembled so that the borders between them are, for all intents and purposes, seamless. You can stand a one side of a region border with your friend on the other. Despite the fact that the two of you are in different regions, you can chat freely, throw a baseball across, even drive a car back and forth without interruption.

relog: To log out of *Second Life* then log back in again. Usage: "I've got to relog, be right back."

reputation: Your in-world prestige, as rated by other players. (See "rate.")

resident: A person who uses *Second Life*. Can refer to the user of the account as well as their in-world avatar.

rez: This term is commonly attributed to the movie *Tron*. To bring an object into 3D space within *Second Life*, usually by dragging it from Inventory into the world; 2) To create a new primitive in *Second Life* through the building tools.

sandbox: A public area where *SL* residents are allowed to create new objects. There are many sandboxes scattered around the world; most are "safe" areas that don't allow selling, gambling, or combat.

security system: An elaborate script, usually contained within an object, used to protect privately owned land from grievers and virtual weapons.

shield: An attachment that protects an avatar from virtual weapons. There is no perfect shield; as soon as it's invented, new weapons appear.

simulator, sim: A square, named region that makes up part of the *Second Life* world (not an avatar or character).

snapshot: An in-world photo. You can take snapshots using *SL*'s Snapshot button.

skin: What you see when you strip your avatar naked. May include body shape and features such as eyes and tattoos in addition to the avatar's actual skin. Often used to denote a custom-made avatar skin of superior appearance.

snap, snapshot: A screenshot or photograph taken in-world using *SL* software.

stipend: A weekly allowance paid in L\$ to qualifying residents. Stipend rules change frequently; at the time of writing, they're limited to Premium-account holders.

storage: Space where virtual objects built out of prims may be stored. Each region can support a limited number of prims.

suspension: The temporary removal of someone from *Second Life*. A suspended resident will be unable to log into *Second Life*. The resident will receive an email stating the reason for suspension. A suspension is not to be confused with an administrative kick, which includes a short time-out from *Second Life* that's usually not accompanied by an email.

Teen *Second Life*; Teen Grid: A special *SL* area for 13- to 17-year-old members only; more info at <http://teen.secondlife.com>.

Telehub: Originally a teleporting "port" or location in the *SL* world. At the time of writing, Telehubs are used to direct teleporting traffic on private estates.

texture: An image or graphic applied to an object or avatar. You can create your own textures in any third-party graphics program and upload them to *Second Life* for L\$10 per image.

themed community: An area, frequently an entire region or more, built to represent a specific entity—for instance, a medieval Japanese village or a Polynesian island. Many themed communities are also historical communities—the Victorian-inspired community of Caledon is a famous example.

tier; tier up: 1) One of *Second Life*'s levels of land ownership and land-use fees. Each tier has a monthly price and a maximum amount of land that can be held. 2) To make a land purchase that increases your monthly Land Use Cost.

Town Hall: Events at which the *SL* governing staff (the Lindens) meets with *SL* residents to introduce and discuss virtual-world issues.

tp: Short for "teleport," often used in teleport requests by residents (as in "Can you tp me to your location?").

vendor: A *Second Life* resident or a scripted object that sells objects, clothing, or other items.

sim, simulator: Originally the term for an *SL* region, created back in the ancient times when one LL server or simulator supported one region. Still used to denote a region, although servers now support two or more regions each.

welcome area, InfoHub: A location serving new residents, featuring numerous notecard dispensers, freebies, and *SL* mentors providing guidance and answering newbies' questions.



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ADDITIONAL RESOURCES

This appendix presents selected URLs that will come in handy when you want to find out more about an aspect of *Second Life*. Most of the sites included here have been around for a long while and are likely to be there for long while more, and all contain links to other sites of *SL* interest—several hundred of them. For more resources, please check out the enclosed CD.

<http://secondlife.com/>

This, as you might have guessed, will take you to the home page of the official *SL* site. Generally speaking, this is the site you should visit first when seeking clarification about any *SL* issue: it contains late-breaking information plus a series of links to other very useful sites.

<http://secondlife.com/knowledgebase/>

This takes you to a treasure trove of information on just about every aspect of *Second Life*. Be sure to visit the site and glance through the topics even if you do not need info on a specific problem; new residents particularly may discover—just by looking at the topics covered!—new issues and possibilities they've been unaware of.

<http://forums.secondlife.com/index.php>

This is the main page of the Linden Lab-sponsored *SL* forums. You'll find a wealth of info there, and it's a great place to go to when you need help with a specific issue.

<http://blog.secondlife.com/>

The site of the official Linden blog contains the most up-to-date info about changes that affect *Second Life*. This is the link to use when you're looking for news about the latest *SL* updates, as well as fresh info on miscellaneous developments.

<http://lslwiki.com/>

The LSL Wiki is a great source for tutorials and plenty of general info on writing scripts in the Linden Scripting Language. Chapter 8 provides additional LSL-specific URLs.

<http://secondlife.com/community/>

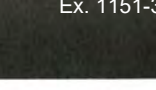
This page links to hundreds of useful sites. A table of contents lets you choose websites by topic.

<http://secondlife.com/community/fansites.php>

This is a particularly important section of the community website. It lists a multitude of *SL*-related sites run by residents, including resident-run *SL* forums, blogs, etc. A sidebar contains links that will let you view even more *SL* websites—they're listed by topic, from architecture to videos.

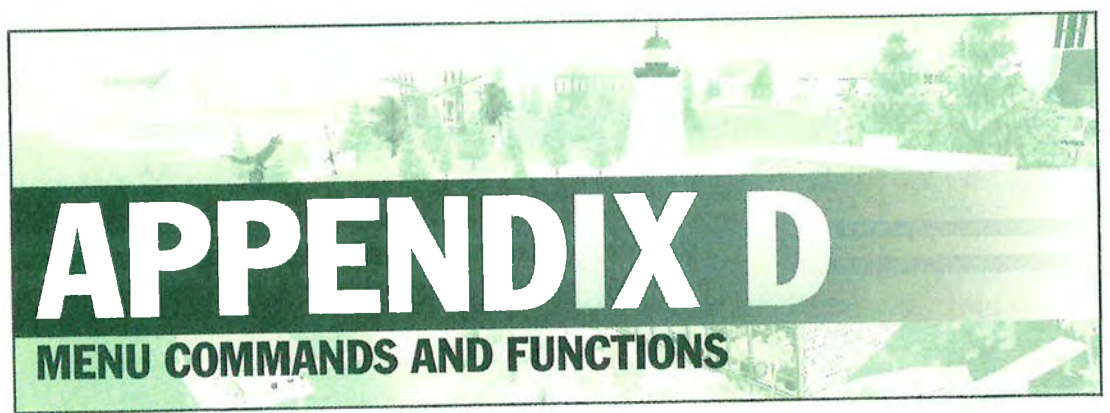
<http://secondlife.com/developers/resources.php>

Want to create a unique outfit for your avatar but don't know how? Developer Resources is the place to go. Learn everything from how to animate your avatar to how to stream music onto your land.



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APPENDIX D

MENU COMMANDS AND FUNCTIONS

This appendix reviews the commands in the *SL* top-bar pull-down menus. All information is accurate at the time of writing, but things may change slightly as *SL* continues to evolve.

In many cases the commands in the pull-down menus duplicate commands available elsewhere; for example, a number of commands are also available through the pie menu that pops up when you right-click on your avatar. If you choose to hide the bottom bar and its button menu, you can still issue the button commands through the pull-down menus. The *Second Life* Knowledge Base contains more info on this and other *SL* interface issues.

The first four pull-down menus (File, Edit, View, World) contain a mix of commands that may be a little confusing to new *Second Life* residents. By contrast, the Tools menu contains only commands for managing, building, and editing objects, including object scripts—in this context, all the commands are self-explanatory. The Help menu includes shortcuts to internal and external *SL* info sources as well as a variety of other options, such as reporting bugs and abuse of *SL* regulations, and *Second Life's* Message of the Day.

FILE

Upload Image lets you import a graphics file into *SL*. Selecting it takes you to your operating system's Browse Files window, where you can find the image you want to upload. Select the file you want to upload to see a preview. At the time of writing, upload costs L\$10 per file. The uploaded file is saved in your Inventory in the Textures folder.

Upload Sound lets you import a sound file into *SL*. Procedure and price are similar to the ones described above. However, you can import only .wav files with a 44.1k sample rate, and the file will be saved in the Sounds folder in your Inventory.

Upload Animation lets you upload animation files created in an external application such as Poser. Procedure and price are the same as above, except that the file gets saved in your Animations Inventory folder.

Bulk Upload lets you import all files contained in the selected folder. You are charged L\$10 per file contained in the folder. Note that only files meeting *SL* criteria will be uploaded, and that each type of file will be saved in a corresponding folder—for example, images will be saved in the Textures folder.

Close Window closes the topmost window you have open in your *SL* client (an Inventory window, for instance).

Save Texture As saves the currently active texture file to your hard drive.

Take Snapshot opens the snapshot Preview panel.

Snapshot to Disk takes a snapshot and saves it on your hard drive after letting you choose the folder and name the file. Selecting this command again retains the original name, followed by 002, 003, etc.

Start/Stop Movie to Disk gets the camera rolling! What you see onscreen is saved as a Windows Media Player file on your hard drive. Manipulate views using *SL* camera controls—mouselook works best. Select this command again when you're ready to yell "Cut!"

Set Window Size lets you select screen resolution/monitor type to optimize *SL* performance on your system.

Quit exits *Second Life*.

EDIT

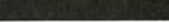
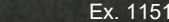
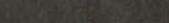
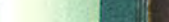
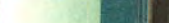
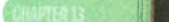
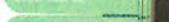
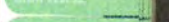
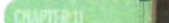
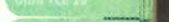
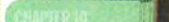
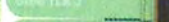
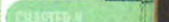
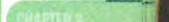
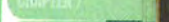
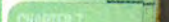
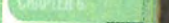
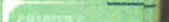
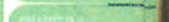
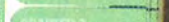
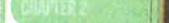
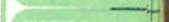
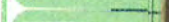
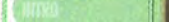
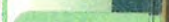
Undo becomes active only when you're in the building mode, letting you undo your last action. It won't let you undo other *SL* actions, so consider yourself warned.

Redo (aka "I've changed my mind again") is another command that applies to building mode only. It lets you redo the last action you undid.

Cut, **Copy**, and **Paste** become active when you're working with text within *SL*. You can also use them to import/export text. For instance, you'll use Paste to insert text you've cut or copied from an external application such as Microsoft Word, and Cut or Copy when you want to export text to an external application.

Delete works for both text and objects that you're permitted to delete.

Search doubles for the Search button in the bottom bar and opens the Search panel. Use tabs within the panel to refine your search after typing or pasting keywords into the text box.



Select All, **Deselect**, and **Duplicate** become active when you're in the building mode.

Attach Object and **Detach Object** open a submenu that lists attachment points: spots where objects can be attached to your avatar, such as on the right hand or the nose. The submenu choices become active only when you have an object selected *in the world*—it doesn't work for objects that are still in your Inventory; you have to take 'em out first!

Take Off Clothing—poof, and you're naked.

Gestures opens the Active Gestures panel, which lists gestures you have activated. If you haven't activated any (by checking the Active box in the Gesture panel), the list will be empty.

Profile opens your *SL* Profile panel.

Appearance switches to avatar-appearance-editing mode, just like the same command in the pie menu that pops up when you right-click on your avatar.

Friends opens a panel that lists the friends you've made in *SL* by offering them friendship and having them accept. You can add new friends by clicking Add Friend on the Friends panel.

Groups opens a panel listing all the groups to which you belong.

Preferences opens the Preferences panel that's also available through the Preferences button on the *SL* login screen.

VIEW

Mouselook switches to first-person view. Note that the quickest and easiest way of switching to mouselook is simply to use the mouse wheel to zoom in on your avatar until your view actually enters its head.

Build activates the building mode.

Reset View sets the camera to its default position in your current view mode.

Look at Last Chatter turns your avatar's head so that it is looking at the avatar that most recently spoke in an open (i.e., not private) conversation within hearing distance.

Toolbar can be toggled to hide/show the bottom-bar button menu.

Chat History opens a panel listing all dialogue and messages, spoken or otherwise, that took place within hearing distance or were received during your current *SL* session.

Instant Message opens the Instant Message panel.

Inventory opens the Inventory panel.

Mute List opens a list of people and/or objects you've muted because you just don't wanna hear anymore. Useful if you've changed your mind and don't want to give them the silent treatment anymore.

Camera Controls opens a panel that lets you move the camera or your point of view. Mastering camera controls is worth the trouble: you'll be able to see what goes on behind walls and closed doors.

Movement Controls opens a small panel with an assortment of clickable arrows, and its very own Fly button. Useful if you dislike mouselook and using the arrow keys, which most people find the easiest way to move exactly where you want to.

World Map opens the World Map panel, just like when you click on the Map button on the button menu.

Mini Map activates a small map in the upper-right corner of the screen—you can move the map around by clicking on the top bar and dragging it to your preferred spot. The map shows your nearby environment; clicking on it opens the World Map panel.

Statistics Bar opens a transparent panel that displays hard *SL* data—among others, current connection speed and quality (packet loss), and (importantly) the number of current active objects and running scripts.

Property Lines toggles on nifty colored lines showing land-parcel boundaries.

Land Owners paints land parcels by putting a color overlay on land. Your own land is green, land owned by someone else is a rusty red. Land for sale is yellow.

Hover Tips opens a little submenu where you can switch on hover tips for land parcels and objects that you point out with your cursor; this can be very useful. Note that hover tips do not appear in mouselook view.

Alt Shows Physical causes all physics-enabled objects to be colored red when you hold down the Alt key.

Highlight Transparent highlights all transparent surfaces within your view with a rusty red.

Beacons opens a small submenu that lets you set up beacons (thin red lines) for scripted objects, physical objects, plus sound and particle sources. Can be very useful when you're managing an environment in which too many things are happening and causing lag. You can also turn off particles here to improve performance, but watch out—that waterfall you've been admiring may suddenly disappear!



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Show HUD Attachments controls whether HUDs will show on your screen; even when this option is unchecked, HUDs will respond to commands.

Zoom In, **Zoom Default**, and **Zoom Out** reposition the camera slightly; useful if you don't have a mouse wheel.

More opens a tiny submenu with two options (at the time of writing): Toggle Fullscreen (*SL* in full screen or windowed mode) and Set UI Size to Default. The second option is useful if you've moved the UI size slider a bit too far on the Preferences panel (Graphics tab).

WORLD

Chat opens the Chat window; usually it's easier just to hit the Enter key.

Start Gesture opens the Chat window and inserts a slash, so all you need to do is type in a gesture name (*/bow*, */clap*, and so on). Remember that you need to precede the gesture name with a forward slash to mark it as a gesture command as opposed to a chat.

Always Run makes your avatar run instead of walking when you press the forward-arrow key.

Fly toggles between flying and falling down to earth with a bump.

Create Landmark Here sets a landmark for your current location on the world map and adds it to the contents of your Landmark Inventory folder.

Set Home to Here is where you enter into *Second Life* when you log in, if you so choose (not necessarily your home). Could be a money tree, could be a swingers' club—it's your choice, as long as it's land you own or has been deeded to a group you belong to. Home is the landmark marked with a little blue house on the world map.

Teleport Home teleports you to the place you call home (see "Set Home to Here").

Set Away instructs your avatar to instantly adopt the pose it assumes when you haven't been active for a while: head forward, shoulders slumped as if it were sleeping on its feet.

Set Busy is the *SL* equivalent of a Do Not Disturb sign. All messages are hidden and all offers are automatically declined. A Set Not Busy button appears onscreen to remind you that you're incommunicado.

Account History opens a panel that does not deal with your *SL* account, but rather with your *SL* finances. Tabs open info screens that help you keep track of what money went where, and why.

Manage My Account takes you to your *SL* account web page for account-management purposes.

Buy opens a LindeX currency exchange panel that lets you buy *SL* currency for real dollars.

My Land opens a panel with your personal real-estate info. The panel lists your current land holdings and their locations, as well as how much more land you can acquire within your land-fee tier; if you get more, you'll pay higher Land Use Costs.

About Land opens the About Land panel with info about the land parcel your avatar's currently in. Note that you can bring up the About Land panel for any parcel within view by right-clicking on the parcel's land—this opens a pie menu that contains an About Land option.

Buy Land is active only when you're on a land parcel that's being offered for sale. Selecting it marks the parcel boundary in yellow and opens the Buy Land panel.

Region/Estate opens a Region/Estate management and info panel that lets the estate manager (owner or designated person) exercise ownership rights and options. The tabs open submenus that deal with specific aspects of land ownership and management, including the land covenant.

Force Sun lets you issue orders to the sun; how's that? Selecting this command opens a submenu that lets you experience continuous sunrise, noon, sunset, or midnight (that last option is particularly useful for vampires). You can also reset the sun to the region default.

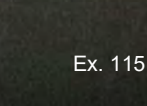
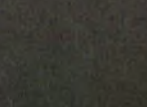
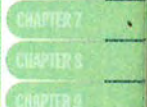
TOOLS

Select Tool contains the following options: Focus, Move, Edit, Create, Land. When you select one of them you'll open the Build window and enter the appropriate mode.

Select Only My Objects allows you to toggle your ability to select other users' or groups' objects when building. This ensures easy cleanup of your objects, as well as easy object linking when surrounded by others' objects.

Select Only Movable Objects allows you to toggle whether you select locked objects when building.

Select by Surrounding lets you select multiple objects by dragging a selection box around them. Using this in conjunction with Select Only My Objects or Select Only Movable Objects allows for quick and easy object selection for builders.



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Show Hidden Selection allows you to see objects that are ordinarily invisible when building.

Show Light Radius for Selection toggles your ability to see the extent of the light emitted by that object (when you're editing a light-emissive object).

Show Selection Beam toggles whether your avatar extends its hand and shoots a beam of particles toward the object you're editing (thereby indicating to everyone else that you're editing that object).

Snap to Grid toggles "snap to grid" when building. When it's on, you can quickly position an object to exact grid coordinates. When it's off, you can position an object anywhere you like.

Snap Object XY to Grid moves an object to the nearest grid intersection, as if you manipulated it with Snap to Grid manually. It doesn't matter if Snap to Grid is active or not; it'll do it either way.

Use Selection for Grid allows you to use the selected object as the origin for the grid rather than using the region's default.

Grid Options opens the Grid Options window, allowing you to set the building grid frequency, extents, and opacity.

Link allows you to combine two or more open objects into a single object.

Unlink breaks a selected linked object apart into its component prims.

Stop All Animations allows you to stop all the animations currently running on your avatar. This can be useful if you get stuck running or dancing.

Focus on Selection repositions the camera to focus on the object currently being edited.

Zoom to Selection repositions the camera to zoom in on the object currently being edited.

Take moves the selected object(s) into your inventory, removing them from the world. (You must have the proper permissions, however.)

Take Copy copies the selected object(s) into your inventory, leaving the original copy in the world. (You must have the proper permissions, however.)

Save Object Back to My Inventory is handy when rezzing a copy of an object from your Inventory. This option allows you to save any changes you've made to the version of an object you have in the world to the version that exists within your Inventory. This is useful because it avoids cluttering up your Inventory with old versions of an object.

Save Object Back to Object Contents is useful when working with an object that normally resides within another. This option allows you to update the copy that exists within the other object without having to copy it manually.

Show Script Warning/Error Window opens the Script Errors/Warning window, where you can see errors and debug messages from all scripts running in the region.

Recompile Scripts in Selection lets you recompile all the scripts in all the primitives you currently have selected. This puts them back to their initial state.

Reset Scripts in Selection resets all the scripts in all the primitives you currently have selected. This puts them back to their initial state.

Set Scripts to Running in Selection sets all the scripts in all the primitives you currently have selected to "Running," turning them on.

Set Scripts to Not Running in Selection sets all the scripts in all the primitives you currently have selected to "Not Running," turning them off.

HELP

Second Life Help opens a panel that contains general information. Click on the Getting More Help link on the panel to see a very helpful list of *SL* resources; Common Terms opens a glossary of *SL* terms and language, including evolved *SL*-speak such as rezzing, as well as standard online-speak abbreviations such as afk ("away from keyboard").

Knowledge Base takes you outside *SL* and to the specified website.

Live Help is handy when you have a question. Select Live Help, type in your query, and if you're both lucky and patient, someone might answer. Do not depend too heavily on Live Help; search the Knowledge Base while you're waiting for someone to answer, and chances are you'll find your answer there before anyone contacts you.

Official Linden Blog takes you outside *SL* and to the indicated website. Checking out the Official Linden Blog on a regular basis is mandatory if you're serious about your virtual existence: it contains the latest news on issues that affect *Second Life*, including upcoming application and membership plan changes.

Scripting Guide and **Scripting Wiki** take you to the associated websites—useful if you've run into a problem while writing a script in LSL (Linden Scripting Language).

Message of the Day displays the message that's shown as you log in. Messages of the Day often contain very helpful tips, so make sure you read them!



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Report Abuse opens a panel that's the *SL* equivalent of a complaint form. If someone's making you suffer, fill in the details and file your grievance.

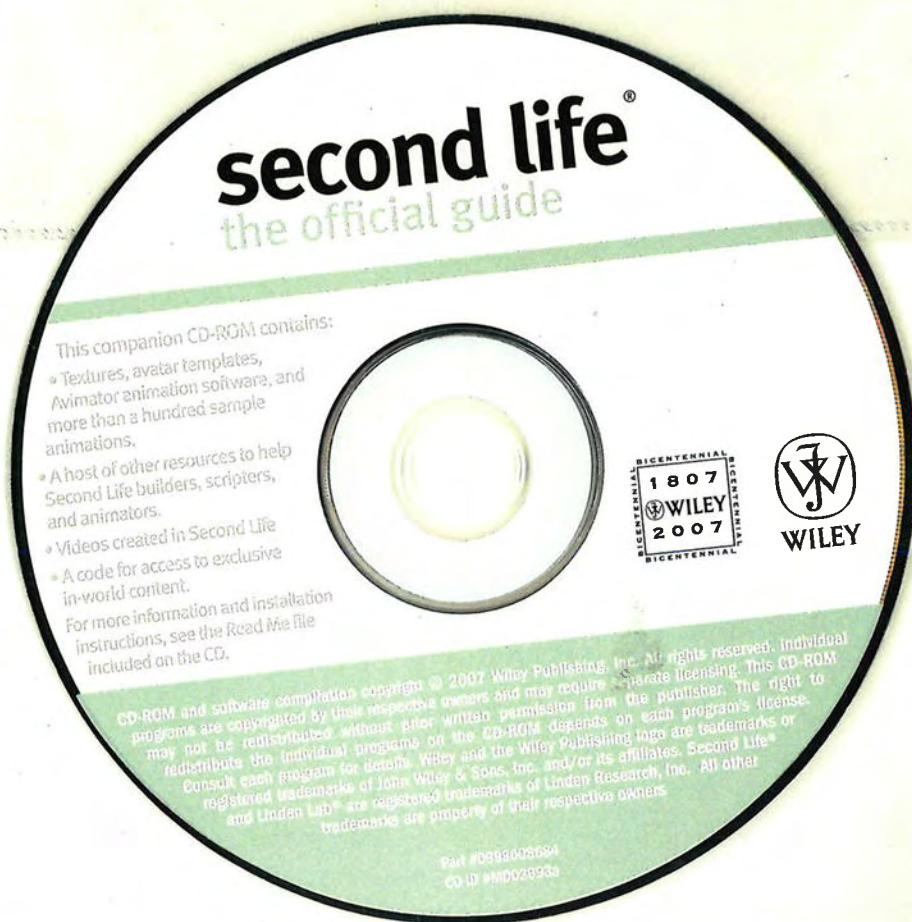
Bumps, Pushes, and Hits lists the abuse you've suffered during your current online session so that you can include it in your report.

Report Bug opens a panel that lets you enter the details of an encountered application bug and send them in.

Release Notes takes you to the website that contains the latest *SL* update release notes. Changes are introduced fairly frequently, and it's a good idea to keep up-to-date. If something in your virtual life is not quite the way it used to be, check the release notes before filing a bug report.

About Second Life shows you more than just *SL* info such as version number and a credits list; you'll also see you own system info—processor, operating system, graphics card, etc.

By breaking the seal of this software packet, you
accept the terms and conditions of the End-User
License Agreement and/or the GNU General Public
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Enjoy your second life

This exclusive guide offers a wealth of tips, analysis, and information about living in *Second Life*, the rich, multi-layered 3D virtual world inhabited by nearly a million residents. You'll find out everything from how *Second Life* began and where it's going to the truth about earning a real-world income and what's needed to enjoy the metaverse's vices and virtues.

Authored by *Second Life* experts and featuring contributions from Linden Lab employees and *Second Life* residents the world over, this official guide is the perfect companion for anyone who wants to create his or her own reality in *Second Life*. The book includes:

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- **Places to go:** Take a grand tour of interesting *Second Life* locales.
- **Things to do:** Check out some of *Second Life*'s resident-created in-world events.
- **People to meet:** Get a taste of *Second Life*'s diverse social scene.
- **Building info:** Learn how you can create everything from sandals to spaceships.
- **Scripting info:** Make your projects move, talk, spin around, and more—learn how to script in *Second Life* from the creator of the Linden Scripting Language himself.
- **Economic info:** See how you can get the job of your dreams and turn L\$ into US\$.

Second Life: The Official Guide is perfect for helping you enjoy the world's geography, economy, history, social etiquette, and the range of behaviors and interactions possible.



Experience *Second Life*'s rich and varied social scene



Get a tour of *Second Life*'s fantastic places



Master the skills that let you create anything you can imagine

On the CD

The CD features textures, avatar templates, Avimator animation software, more than a hundred sample animations, and a host of resources to help *Second Life* builders, scripters, and animators. The CD also features videos created in *Second Life* and includes a code to give readers a...

About the Authors

Michael Rymaszewski is an award-winning author of more than 20 computer books and runs the New World Notes blog. Mark Wallace publishes *The Second Life* and is one of *Second Life*'s longest-tenured residents and runs the scripting wiki. Cory Scripting Language. Benjamin Batstone-Cunningham is a Linden Lab programme...



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