

**Virtual World
New Reality**

LIFE 2.0

VIEWER'S GUIDE

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SELECTION

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I. PURPOSE OF THE GUIDE

The LIFE 2.0 Viewer's Guide is designed to support and deepen discussions that take place around the themes and issues central to the film, including: online relationships, identity, Internet addiction, creative expression, virtual commerce, and Internet law. The discussion questions and included expert passages are designed to get audiences to analyze their own thinking and reactions to the influence that technology and the Internet have on our society's core beliefs, values and attitudes. The relevance extends far beyond the specifics of the Second Life platform to all online communities.

LIFE 2.0 is rich with opportunities for discussion and enrichment that will serve a variety of different academic disciplines, including: psychology, anthropology, sociology, film studies and digital humanities. For further information about educational engagement around LIFE 2.0, please see our website: www.life2movie.com.

Two versions of LIFE 2.0 are available.

56-minute version: Appropriate for most high school students and college students, with a focus on relationships and identity.

99-minute version: Geared toward adult audiences and includes a deeper exploration of Second Life as a whole, creativity, business and legal implications of virtual worlds.

II. FILM SYNOPSIS

Every day, across all corners of the globe, hundreds of thousands of users log onto Second Life, a virtual online world not entirely unlike our own. They enter a new reality, whose inhabitants assume alternate personas in the form of avatars – digital alter egos that can be sculpted and manipulated to the heart's desire, representing reality, fantasy, or a healthy mix of both. Within this alternate landscape, escapism abounds, relationships are formed, and a real-world economy thrives, effectively blurring the lines between reality and “virtual” reality.

“MIXING HIGH DRAMA AND HUMOR, LIFE 2.0 UNIQUELY EXPLORES THE PROMISE, PERILS, AND IMPLICATIONS OF VIRTUAL WORLDS FOR SOCIETY AT LARGE.”

Director Jason Spingarn-Koff digs deeply into the core of basic human interaction by assuming his own avatar and immersing himself in the worlds of Second Life residents, whose real lives have been drastically transformed by the new lives

they lead in cyberspace. In doing so, he manages to create an intimate, character-based drama that forces us to question not only who we are, but who we long to be.

A young woman in Detroit becomes a star designer of virtual clothes and houses, turning Second Life into a lucrative job, while spending up to 20 hours a day online in her parent's basement. An American and a Canadian fall in love inside Second Life, yet each is married in real life. A young man creates the avatar of an 11-year-old girl as an expression of his subconscious. Much to the dismay of his fiancé, he embarks on a journey of self-discovery that unearths shattering hidden memories.

These real life people are merely a cross section of the millions of users who have been lured into the virtual world phenomenon. Mixing high drama and humor, LIFE 2.0 uniquely explores the promise, perils, and implications of virtual worlds for society at large.

III. WHAT IS SECOND LIFE?

Second Life is a virtual world run by a San Francisco company, Linden Lab. However, everything in this three-dimensional computer generated environment -- from island beaches to urban shopping malls -- is built by millions of users, dubbed “residents,” who log-in from across the globe. Each person is represented by an “avatar,” a digital alter-ego that can be fully customized from the curve of the nose to gender and age.

Second Life even has a real economy, with more than \$1 million changing hands every day, sparking virtual jobs that pay real profits and even make a few rich. Second Life has been hailed as the greatest transformation of the Internet since the World Wide Web.

SECOND LIFE - A GAME?

Sometimes people refer to Second Life as a game. But that’s more of a technical description, because it’s run on computers and looks like a game. But games typically control your narrative and the designers make you follow a specific story, or at least operate within a world with fixed rules. Second Life allows you to create your own narrative. You have total free will to do whatever you want, just like in real life. This renders a more philosophical question: is life a game? In many ways, Second Life is a social experiment; a psychological and social Petri dish, where human nature runs its course.

Philip Rosedale, founder of Second Life, says in LIFE 2.0:

Second Life’s different than a game because there isn’t any goal and it has a very unusual property that everything in it is changeable and in fact is created by the people who are there and not by us, the company. In fact we didn’t build anything, in this “Second Life” it started out as just a small island with some trees on it. And as residents came in they began...buying...developing that space, so literally clearing the trees and building the houses on it. They started building the content, like glasses or clothes, tables or chairs, or guns or cars.



...we simply built a technology platform. Think of it being much like the web, you know we created the server space and the software running on the servers that would allow you to go make web pages only you’re not making web pages you’re making a reality.

People would inevitably approach it with a “how could that be” kind of question, “how could the virtual world be real?” But I think in the years to come we’ll realize that the question was more why not?

IV. HISTORY OF VIRTUAL WORLDS

Second Life was not the first virtual world, and it will surely not be the last. Regardless of what technological platform becomes dominant in the future, we can expect more of the same types of human experiences that I found in LIFE 2.0 - Director Jason Spingarn-Koff

Anthropologist **Tom Boellendorf** writes about the “Prehistories of Virtual Worlds” in COMING OF AGE IN SECOND LIFE.

Too often, virtual worlds are described in terms of breathless futurism and capitalist hype. Above all they seem new, and this apparent newness is central to their being interpreted as harbingers of a coming utopia of unforeseen possibilities, intimations of a looming dystopia of alienation, or trinkets of a passing fad. Yet the fact that millions of persons now regularly enter virtual worlds, adapting to them with varying degrees of ease, indicates that something is staying the same; something is acting as a cultural ground upon which these brave new virtual worlds are figured. Because virtual worlds appear so novel and in such a constant state of change and expansion, understanding their history can be difficult. However, virtual worlds did not “spring, like Athena from the forehead of Zeus, full-blown from the mind of William Gibson....[They have encoded within them] a complex history of technological innovations, conceptual developments, and metaphorical linkages” (Hayles 1996b:11).

Throughout human history, technologies – from the wheel to the book and beyond – have shaped forms of selfhood and community. Indeed the distinction between society and technology is misleading. Technology, like language, gender, religion or any other domain, always comes to be through particular cultural and historical circumstances – as neatly summarized by the well-known quotation from the computer scientist Alan Kay that “technology is anything that wasn’t around before you were born...”

Throughout the last century, science fiction and fantasy literature have been fundamental to the imaginings of virtual worlds. Authors like Isaac Asimov, Ray Bradbury, Arthur C. Clarke, and Robert A. Heinlein have had a significant impact, as have utopian narratives like those of the original Star Trek television series. Most crucial, however, have been fantasy works like C. S. Lewis’ Narnia series of novels (first published in 1950) as well as J.R.R. Tolkien’s Lord of the Rings (first published in 1954). This trilogy has been “the

Milestones in Virtual Worlds and Online Communities:

- **Virtual Reality device (1968):** created by Ivan Sutherland
- **ARPANET (1969):** Predecessor to global Internet launches
- **Computer Space (1971) and PONG (1972):** First popular video games
- **Dungeons and Dragons (1974):** popular role-playing game
- **MUD (1980):** Multi-user online game using text
- **USENET (1980):** Worldwide Internet discussion system
- **Lucasfilm’s Habitat (1986):** Online role-playing game
- **GURPS (1986):** System for creating role-playing games
- **LamdaMOO (1990):** Early text-based online community
- **Mosaic (1992):** First World Wide Web browser
- **Cyworld (1999):** South Korean virtual world with avatars and virtual goods
- **Habbo Hotel (2000):** Virtual world for teenagers
- **The Sims (2000):** Real-life simulation game
- **Entropia Universe (2003):** Virtual world with economy
- **Second Life (2003):** Launches by Linden Lab on June 23
- **World of Warcraft (2004):** Massive multiplayer online role-playing game (MMPORG)
- **IMVU (2004):** 3D graphical social network with virtual goods
- **Facebook (2004):** Social networking service
- **Club Penguin (2005):** Virtual world for children
- **Farmville (2009):** Social networking game on Facebook

Partial sources:

http://en.wikipedia.org/wiki/List_of_virtual_communities
http://en.wikipedia.org/wiki/Virtual_world

single most important influence on virtual worlds from fiction...[C]reating a fully realized, make-believe world was shown to be actually possible" (Bartle 2004:61). Prefiguring the phrase "Second Life," W.H. Auden referred to literature as "Secondary Worlds" and spoke of a desire "present in every human being" to "make new secondary worlds of our own or, if we cannot make them ourselves, to share in the secondary worlds of

those who can" (Auden 1968:49). While the notion of a "second nature" created through a "set of socially imposed laws" extends at least back to Hegel (N. Smith 1996:49; see also Helmreich 2004:276), Auden credited the notion of "secondary world" to Tolkien's essay "On Fairy Stories" (Auden 1968:49). In that essay, Tolkien described how the author of a fairy tale "makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were inside" (Tolkien 1966:37). The Lord of the Rings was a major inspiration

“THROUGHOUT HUMAN HISTORY, TECHNOLOGIES – FROM THE WHEEL TO THE BOOK AND BEYOND – HAVE SHAPED FORMS OF SELFHOOD AND COMMUNITY.”

Dungeons and Dragons...Scratch almost any game developer who worked from the late 1970s until today and you're likely to find a vein of role-playing experience" (King and Borland 2003:4; see also Mona 2007; Reid 1999:108). The GURPS or "Generic Universal Role Playing System," created in 1986, allowed for creating role-playing games around a range of scenarios, permitting the rise of many different kinds of role-playing games that are ancestors of virtual worlds (Rheingold 2000:xv; Sterling 1992:108).¹

Stories of Virtual Worlds have been told for decades in literature and films.

Virtual Worlds in Literature:

- *Pygmalion's Spectacles*, Stanley G. Weinbaum, 1935
- *The Chronicles of Narnia* by C.S. Lewis, 1950s
- *J.R.R. Tolkien's Lord of the Rings*, 1954
- *Ijon Tichy's Memories*, Stanislaw Lem, 1960
- *True Names*, Verner Vinge, 1981
- *Neuromancer* by William Gibson, 1984
- *Snow Crash* by Neal Stephenson, 1992

Virtual Worlds and Avatars in the Movies:

- *Tron* (1982)
- *Brainstorm* (1983)
- *Total Recall* (1990)
- *Lawnmower Man* (1992)
- *The Truman Show* (1998)
- *Matrix* (1999)
- *Artificial Intelligence* (2001)
- *Minority Report* (2002)
- *Matrix Reloaded* (2003)
- *Matrix Revolutions* (2003)
- *Avatar* (2009)
- *Surrogates* (2009)
- *Tron Legacy* (2010)

for the Dungeons and Dragons role-playing game, first released in 1974, which was crucial to the development of video games and virtual worlds: "It's almost impossible to overstate the role of

As you read the following excerpt by Psychologist Kimberly Young from her article "Understanding Online Gaming Addiction and Treatment Issues for Adolescents" think about how the evolution of video games and online worlds has impacted users.

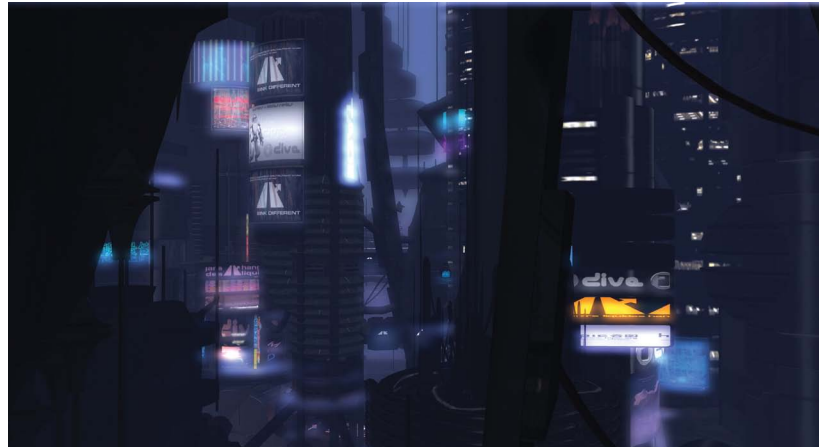
To understand online gaming addiction, it is important to understand how the addiction stems from the creation of virtual worlds. New studies have shown that immersion into online games allows users to become addicted (Yee, 2006a).

In the 1980s, games such as Centipede, Space Invaders, Pac Man, and Donkey Kong were popularized. These were single-player games against the machine and getting good at the game only meant a high score and improvement of the gamers' eye-hand coordination. By the 1990s, gaming evolved from single-player games to gaming experiences. Gamers could become immersed in a virtual world that they helped to create. Games such as Doom and Quake were introduced that allowed players to create new rooms, customize their characters, and specify the kinds of weapons used. As the gaming revolution

¹ Boellstorff, *Coming of Age in Second Life*, 32-37.

evolved, players could create rich, malleable environments from designer-generated fantasies to complex Hollywood movie themes. By the late 1990s, the gaming industry exploded. Manufacturers such as Sony and Microsoft have developed more sophisticated and interactive features into their games and the technology has become much more portable and mobile making online games accessible anytime and anywhere.

Online games evolved into more than games but rather they are living, self-contained three-dimensional societies. Each game has its own scenery from forests, prairies, beaches, mountains, and towns. Players can immerse themselves and collectively evolve in these virtual worlds. Each game has its own currency to buy goods and services. Gold, coins, jewels, bears, or pelts may be used to buy weapons, armor, or magical potions, depending upon the economics and currency of the game.



To play, players first create a “character,” or a virtual version of themselves. The player must decide a character’s race, its species, history, heritage, and philosophy. The genres and themes vary, as a player could be a greedy business type in one game, a strong warrior in another game, or an elf with magical powers in another.

As online gaming evolved so have forms that characters take, so that players can select more detailed representations of their characters. For instance, for human characters, players can select skin color, hair color, height, weight, and gender. They also can decide on a character’s profession, ranging from banker, lawyer, dancer, engineer, thief, bounty hunter, elf, or gnome, depending on the game. Each player must choose a name for the character. Some take great care and pride in determining just the right name. In fact, in some strange way, a character’s name seeps into the player over time. They spend hours living as this “other person” and begin to identify with a character that feels more real and less fictional the longer they play.

Yee (2006a) also suggested that hardcore players tend to be younger players who may suffer from emotional problems or low self worth and esteem. He suggested that individuals who have other emotional problems may be more at risk to develop an addiction to interactive gaming. In the game, these interactive environments allow individuals to experiment with parts of their personality, they can be more vocal, try out leadership roles, and new identities. Their problem becomes when these younger players rely upon these new online personas and the distinction between what is real and what is a fantasy becomes blurred (Young, 1998).

KEY QUESTIONS

- Compare Second Life to a work of literature or film. How does imagination and creativity operate in each work?
- Choose a virtual world or game above and discuss the technical and cultural influences.
- How have virtual worlds and online communities evolved over time?
- What precautions should parents and educators take regarding youth online?

V. CHARACTER AND THEMATIC EXPLORATION

Instead of having experts explain things, the filmmaker wanted as much information as possible to emerge from the characters and storylines. The experiences of Amy and Stephen, Ayya, and Asri guide us through the broad themes of the world, including: community, relationships, identity, creative expression, commerce, and law.

AMY AND STEPHEN: THE LOVERS

“Bluntly” and “Amie,” two attractive avatars, are having a steamy virtual love affair -- kissing under waterfalls and flying hand in hand into sublime sunsets. However, in real life, Bluntly is named Stephen, a sign manufacturer from Calgary, Canada. Amie is named Amy, a housewife and mother in suburban Westchester, New York. Their Second Lives not only bridge thousands of miles, but also mask a dangerous secret: each is married in real life. As the film cuts to New York’s LaGuardia Airport, Amie paces nervously waiting for his arrival from Canada and it becomes clear that their Second Lives will soon have profound real-world consequences. With startling access to their relationship within the virtual world, in real life, and over webcam, the film follows their struggle to build new lives together. But can real life together measure up to their virtual bliss? In *Second Life*, love has no borders... but in the real world there are spouses, children, two countries, and challenges neither imagined.



ONLINE INTIMACY AND RELATIONSHIPS

Author and illustrator, **Mark Stephen Meadows**, discusses the impact love affairs like Amy and Stephen’s are having on the real world in I, *AVATAR: THE CULTURE AND CONSEQUENCES OF HAVING A SECOND LIFE*.

Avatars are affecting families. Family law experts are seeing an increasing number of marriages dissolve over virtual infidelity. Officially, legally, online flings don’t count as adultery until they cross over into the real world, but these virtual romps are being cited as grounds for divorce. Moreover, they could be a factor in determining alimony and child custody in some states, according to several legal experts. One such expert Jeff

“AVATARS ARE AFFECTING FAMILIES. FAMILY LAW EXPERTS ARE SEEING AN INCREASING NUMBER OF MARRIAGES DISSOLVE OVER VIRTUAL INFIDELITY.”

Atkinson, author of the American Bar Association's book *Guide to Marriage, Divorce and Families* and a professor at DePaul University College of Law. Another is Kimberly Young, founder of the Center for Internet Addiction Recovery and a clinical psychologist. She handles more than 200 counseling cases a year and the majority of them involve fantasy role-playing games. "They start forming attachments to other players," she says. "They start shutting out their primary relationships."²

At Loyola Marymount University, psychologists are researching the impact of 3D virtual environments. Below is the abstract from one of their studies, "Sexuality in the 3-Dimensional Internet and Its Relationship to Real World Sexuality."

Richard Gilbert, PhD., Monique Gonzalez, & Nora Murphy, PhD

Two hundred and seventeen subjects completed the Second Life Sexuality Survey (Gonzalez & Gilbert, 2009) to obtain descriptive information about sexuality within the virtual world. They also completed a measure of their current and historical real life sexuality in order to assess the relationship between 3D and real life sexual satisfaction ("Is your Second Life sexuality more satisfying than your Real Life sexuality?") and sexual feelings ("I feel sexually confident more in Second Life, more in Real Life, or about the same in both realms?") The results indicate a wide range of common and experimental sexual practices in Second Life, with sexual involvement occurring at faster pace and with a larger number of partners than in real life, and in a variety of relationship contexts from casual dating to cohabitation and virtual marriage. Participants were evenly split on which realm was more sexually satisfying and tended to view the two domains of sexual experience as largely independent. They generally reported similar feelings about their sexuality across the real and virtual realms; however, when there were differences, sexual feelings in Second Life were often more positive than in real life.

KEY QUESTIONS

- Consider the profound real-world consequences that *The Lovers* present.
- How do Amy and Stephen's relationship call into question Second Life's categorization by some as a "game?"
- What are the differences and similarities between physical and emotional intimacy?
- What are the consequences and benefits of *The Lovers'* relationship?
- What other online activities and platforms raise similar issues to those raised between Amy and Stephen in Second Life? Consider your own use of social networks, dating sites, webcams, and text messaging.

WHAT IS REAL?

In his book, *THE MAKING OF SECOND LIFE: NOTES FROM THE NEW WORLD*, journalist, author and Metaverse expert **Wagner James Au** describes emotional intimacy in virtual worlds.

*...In an online world like Second Life, the emotional intimacy is directly injected, mind to mind, enhanced by a visual representation that becomes your mental picture of the person somewhere out there on another computer. But the point, I think, is clear: The interaction is so realistic, so powerful, it can inspire the full gamut of human emotions, including desire, rage, and jealousy. Even from someone who just happens to glance at it as she passes.*³

² Meadows, I, *Avatar*, 70.

³ Au, *The Making of Second Life*, 89.

Connect the passage from THE MAKING OF SECOND LIFE to Amy's reflection in the film when she says:

Everything is very real in my mind. In fact, you know 'The Second Life' stuff included and it's not like I don't have a grasp on reality, I very much do but my memories of Stephen, or time together with Stephen, the way I would characterize Stephen, the wonderful things he's done. They haven't all been real life. When I go over those in my mind, I realize that I'm pulling from many real life memories but also several 'Second Life' memories of times we've share in the second life. It's really kind of bizarre but there is much part of my memory and understanding of Stephen as the real ones.

KEY QUESTIONS

- Why is it a relief to Stephen that Amy is who she says she is?
- What are they looking for? Do they find it in each other?
- What happens when memories from the virtual world merge with those from the physical world?



AYYA: AVATAR PSYCHOLOGY

Told from the dual perspectives of a young man and his fiancé, this cautionary story-line follows a painful, yet ultimately redemptive journey of self-discovery. A web designer in a small bedroom community in California has created the avatar of an 11-year-old girl named Ayya. Hiding his face in deep shadow, the young man insists that his avatar is an expression of his subconscious. Ayya makes close friends with other “kids” (all adults in real life), goes to a school, parties at nightclubs, and is adopted by a family.



The young man's faith in this alternate reality eventually runs so deep that he sees Ayya as a person who exists even when he is not logged on. He is thankful for the experience – but eventually Second Life becomes an uncontrollable addiction that confounds his soon-to-be wife, and threatens to derail his life. Six months after he first entered, he attempts radical measures to kill off his avatar so that he can return to the real world. Yet these actions will not be without a difficult fight, which ultimately unearths shattering hidden childhood memories. For this young man and his life in the virtual world, he concludes: “Second Life is the best and worst thing that has ever happened to me.”

AVATARS AND IDENTITY

Sherry Turkle, MIT professor and founder and director of the MIT Initiative on Technology and Self, asks a series of thought-provoking questions in her book *LIFE ON THE SCREEN*.

The Internet has become a significant social laboratory for experimenting with the constructions and reconstructions of self that characterize postmodern life. In its virtual reality, we self-fashion and self-create. What kinds of personae do we make? What relation do these have to what we have traditionally thought of as the “whole” person? Are they experienced as an expanded self or as separate from the self? Do our real-life selves learn lessons from our virtual

“ARE THESE VIRTUAL PERSONAE FRAGMENTS OF A COHERENT REAL-LIFE PERSONALITY?”

*personae? Are these virtual personae fragments of a coherent real-life personality? How do they communicate with one another? Why are we doing this? Is this a shallow game, a giant waste of time? Is it an expression of an identity crisis of the sort we traditionally associate with adolescence? Or are we watching the slow emergence of a new, more multiple style of thinking about the mind?*⁴



⁴Turkle, *Life on the Screen*, 180.

KEY QUESTIONS

- Discuss the connections between Ayya’s story and Professor Turkle’s questions.
- If you use virtual worlds or online communities, how is your “self” a combination of your physical body and your virtual persona (avatar or your online profile)?

THERAPEUTIC POTENTIAL OF VIRTUAL WORLDS

In her book, *ALONE TOGETHER*, Turkle writes about the possibilities of virtual worlds as a place for healing.

From the earliest days of online role-playing games, there were those who saw virtual places as essential to their life off the screen because online experiences were helping them to grow. One young man told me how he had “come out” online and saw this as practice for coming out to his friends and then to his family. A young woman who had lost a leg in a car crash now wore a prosthetic limb felt ready to resume a sexual life after the accident but was still awkward and anxious. She created an on-line avatar with a prosthetic leg and had virtual relationships. Online, she practiced talking about her prosthetic limb and taking it off before being intimate with her virtual lovers. She grew more comfortable with her physical body through the experience of her virtual body....

“IN ACTING OUT, YOU TAKE THE CONFLICTS YOU HAVE IN THE PHYSICAL REAL AND EXPRESS THEM AGAIN AND AGAIN IN THE VIRTUAL.”

In thinking about online life, it helps to distinguish between what psychologists call acting out and working through. In acting out, you take the conflicts you have in the physical real and express them again and again in the virtual. There is much repetition and little growth. In working through, you use the materials of online life to confront the conflicts of the real and search for new resolutions...⁵

KEY QUESTIONS

- How does Ayya’s creator use *Second Life* as a place of healing the real-world conflicts he faces? What are the costs and benefits of his journey?

DeeAnna Nagel and **Kate Anthony**, co-founders of the Online Therapy Institute and the Managing Co-Editors of *TILT Magazine* – *Therapeutic Innovations in Light of Technology* wrote the following reflection on Ayya’s journey.

Exploration of the sub-conscious, or even unconscious, is something that therapeutic endeavors strive for, and is easily missed or avoided. By creating Ayya – without even necessarily meaning to explore his inner self – he was able to connect with a deeper part of his being; maybe even the deepest part of his being.

*The therapeutic benefit is tremendous. Entering into a virtual world and being freely led by what might appear to be his subconscious, Ayya’s creator was able to hear the story of his past in a way that he may not have otherwise been able to do. Environments like *Second Life* allow for all of this and more. The name “*Second Life*” should not imply a desire for an alternative to a first life – it is an enhancement to a life that allows creativity and playfulness, leading to a better understanding of the whole human being.*

⁵ Turkle, *Alone Together*, 214.

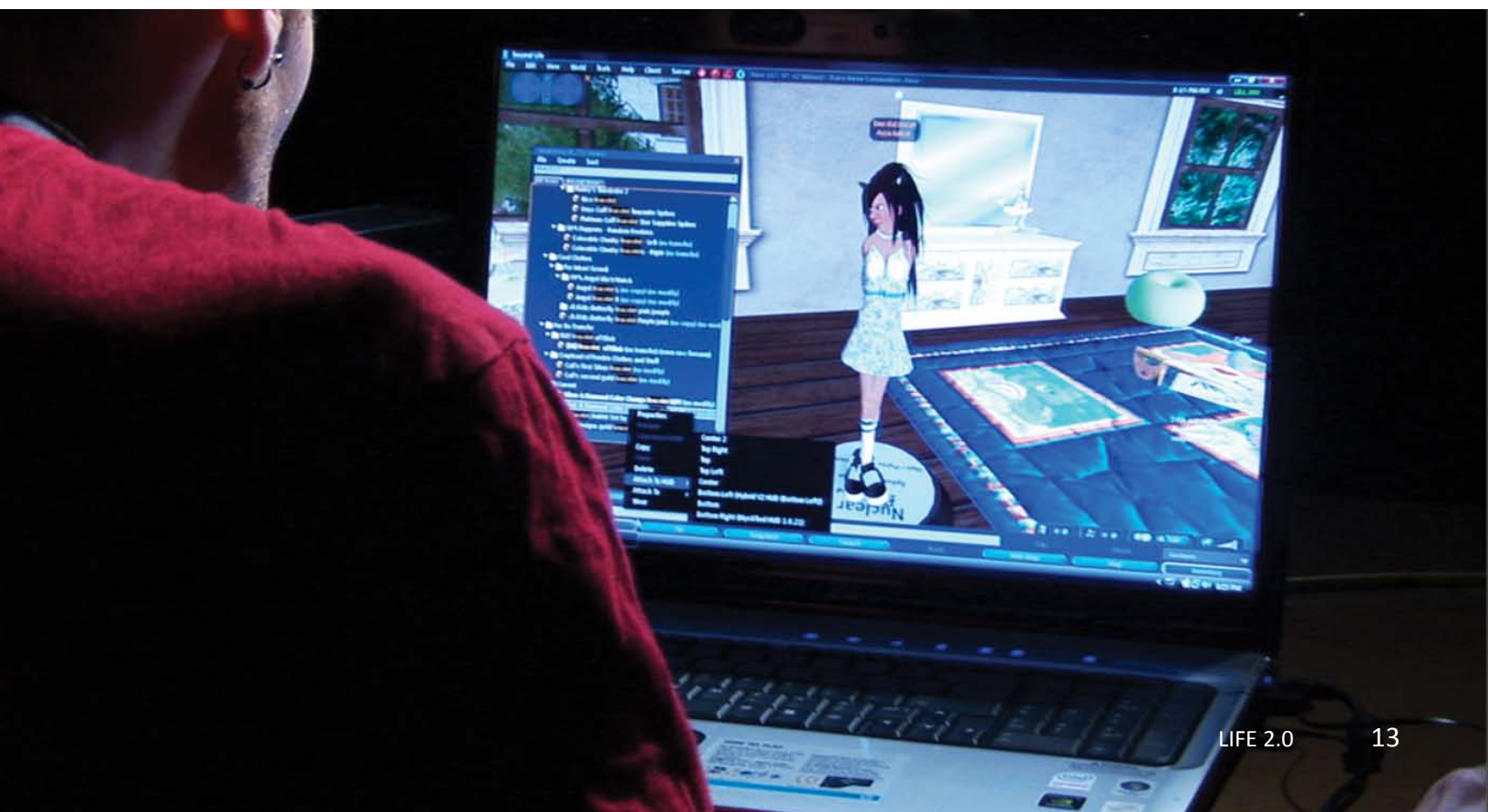
There is caution for some people who find themselves online and inworld when they create different personas of themselves that may or may not be literal “alter” extensions of their core personality. A desire to be “someone else” is seductive, and the creation of a perfect being that one can inhabit for a while is tempting. However, once opened, it is difficult to shut Pandora’s Box. They may find that the upheaval is too abrupt and startling. With all of the ready-formed “triggers” in place that their life-story has created, they might find themselves overwhelmed, leading to emotional crisis.

“ENTERING INTO A VIRTUAL WORLD AND BEING FREELY LED BY WHAT MIGHT APPEAR TO BE HIS SUBCONSCIOUS, AYYA’S CREATOR WAS ABLE TO HEAR THE STORY OF HIS PAST IN A WAY THAT HE MAY NOT HAVE OTHERWISE BEEN ABLE TO DO.”

Reliving difficult or abusive events of the past can be re-traumatizing, depending on many factors and particularly the “ego-strength” of the individual concerned. In an environment such as Second Life, that process may escalate because of the perceived freedom it delivers and the lack of inhibition that usually exists in first life

due to societal constraints. Interacting with oneself and others becomes easy and less threatening than in one’s first life and yet, the same level of vulnerability exists for that individual regardless of that initial comfort. What is disturbing about this element of virtual life is how underestimated the impact of that vulnerability is. What may be perceived as “playing” or “virtual” is actually a part of the psyche that is often too easily accessed without recognizing the need for management of emotions, as Ayya’s first life persona found out. His need to kill Ayya, and his struggle with doing so, represents just how strong a voice his inner child had, demanding to be heard despite the chaos it created within his first life.

But imagine if Ayya’s creator had a counselor, or therapeutic guide, who could have helped him process his difficult emotions and offered containment to the whirl and whoosh of feelings that accompanied him as he would log off and try to re-enter his first life? His emotional pain may not have been as overwhelming, and he would have been aware of the need to create space to manage his feelings in order to main-



tain being functional in his first life. There could have been a space for Ayya to continue “living”, being not only a part of his inner and virtual world, but also an ally against what must have often seemed unmanageable emotion. Instead of what may be viewed as disassociation, integration may have been achieved.

Ayya’s creator deleted his avatar to start over. For him, given the way in which his own personal story unfolded, that was the right choice. He approached his choice with intentionality and he had realized what Ayya represented. He was ready to move on. For others, that choice might look different. The avatar persona might benefit a person as the person gains new footing in his or her first life. The

“AYYA’S CREATOR GREW FROM CREATING AND ULTIMATELY DESTROYING HER.”

avatar persona may have more to tell, or act as a future guide. Depending on what the avatar persona represents for the person, it may or may not be beneficial to continue that “second life.” The concept of “finding oneself” in a virtual environment is one that may be viewed with either disdain or respect – the truth is that each person finds their own way of coping with reality, and using a virtual reality to achieve that is very possible.

The possibility of managing integration of parts of one’s psyche using virtual living is both exciting and daunting. From a therapeutic perspective – whether for self-help or with professional help – it should not be ignored. Ayya’s creator grew from creating and ultimately destroying her. Others will grow from their own experience in Second Life and create, destroy, or maybe live with one or many incarnations of the self. It can be the best thing to happen to you, and also the worst thing. As Ayya’s creator discovered, the two are not mutually exclusive.

AYYA AND CARL JUNG’S ANIMA

Ayya’s Fiancé: We were at Barnes and Noble and he was looking at the psychologist Carl Jung. And he said something about how there’s a male in every female and female in every male concept that Jung has and that he has created a girl Avatar. And then he revealed to me that she was a child and how that’s hugely frowned upon and I remember thinking, well I can see why.

Carl Jung (1875-1961) was a Swiss psychiatrist who believed that individuals seek to balance the many aspects of their personality. Further, he believed that each person’s personality contains unconscious universal symbols called archetypes, including the “anima” for males and the “animus” for females. The anima is the feminine side of a male’s psyche. The anima contains feminine qualities like emotions, feelings, desires, nurturing, concern with appearance – senses that many women are born with and/or have been socialized toward since they were infants. He believed that men need to practice expressing their emotions or showing their feminine side. To attain a healthy and balanced personality, or emotional health, the anima needs cultivating – When boys are abused they can become afraid of their emotions. Jung believed that it was important for men to develop their anima – and in the case of Ayya, one can argue that the avatar is allowing him to do so. The Ayya avatar allows his creator to express his disturbing emotions and explore his unconscious issues, helping him process his experience in a way that is not physically threatening to himself or others.

KEY QUESTIONS

- What does it mean to “find yourself” in Second Life? How was the avatar Ayya an exploration of something in his creator’s “subconscious”? Is he ignoring or facing his real life?
- Discuss the many complex reasons why people would want to create an avatar that is a child.
- Early in the film, Ayya’s creator is shown in deep shadow to hide his identity. By the end of the film, he reveals his face fully on screen. Why do you think this is the case? Discuss how this visual transition parallels his personal transformation.

INTERNET ADDICTION

In the film, Ayya's creator repeatedly describes himself as "addicted" to Second Life. Yet within the Second Life community, notions of addiction are complex and controversial.

Anthropologist **Tom Boellstorff's** writes in *COMING OF AGE IN SECOND LIFE*.

...Many residents questioned the accuracy of the term "addiction." One resident emphasized that "I think part of the problem is that we're using too broad a brush. Saying 'Second Life is addictive' is just like saying 'real life is addictive.' Real life is a broad category...The language of addiction was often linked to the view that Second Life was a game; one entrepreneurial resident recalled how "everyone I know stopped joking about me being 'addicted' to SL when it started paying my bills. So was I ever 'addicted'?"⁶

Dr. Kimberly Young has likened Internet addiction to addictive syndromes similar to impulse-control disorders on the Axis I Scale of the DSM – a category that also includes pathological gambling. She developed the Internet Addiction Diagnostic Questionnaire (IADQ) to diagnose the disorder. Meeting five of the following symptoms were considered necessary to be diagnosed.

1. Do you feel preoccupied with the Internet (think about previous online activity or anticipate next online session)?
2. Do you feel the need to use the Internet with increasing amounts of time in order to achieve satisfaction?
3. Have you repeatedly made unsuccessful efforts to control, cut back, or stop Internet use?
4. Do you feel restless, moody, depressed, or irritable when attempting to cut down or stop Internet use?
5. Do you stay online longer than originally intended?
6. Have you jeopardized or risked loss of significant relationship, job, educational, or career opportunity because of the Internet?
7. Have you lied to family members, therapist, or others to conceal the extent of involvement with the Internet?
8. Do you use the Internet as a way of escaping problems or of relieving a dysphoric mood (e.g., feelings of helplessness, guilt, anxiety, depression)?

www.netaddiction.net

ABOUT INTERNET ADDICTION:

71% of office workers abuse the Internet during work hours visiting social networking sites, shopping online, reading personal email, or visiting pornography, gaming, or gambling sites.

Individuals who suffer from depression, anxiety-disorders, social phobia, and other compulsive disorders are more likely to develop Internet addiction.

Cybersex addiction, online affairs, and online gaming are the most common forms of Internet addiction.

Cognitive-behavioral therapy is the most effective form of treatment for Internet addiction.

Internet predators are twice as likely to suffer from Internet addiction.

Children who suffer from Internet addiction are more likely to suffer from depression, experience academic and social problems at school, and are at greater risk to develop physical illnesses, obesity, and carpal tunnel syndrome.

According to the Stanford University School of Medicine Study, 1 out of 8 Americans suffer from Internet Addiction, 14% of respondents found it hard to abstain from Internet use for several days; 5.9% said excessive Internet use affected their relationships; 8.2% said the Internet was a means of escape from the real world.

Stats from studies at the Center for Internet Addiction Recovery, Dr. Kimberly Young

⁶ Boellstorff, *Coming of Age in Second Life*, 176.

Other Symptoms Include:

1. Failed attempts to control behavior
2. Heightened sense of euphoria while involved in computer and Internet activities
3. Neglecting friends and family
4. Neglecting sleep to stay online
5. Being dishonest with others
6. Feeling guilty, ashamed, anxious, or depressed as a result of online behavior
7. Physical changes such as weight gain or loss, backaches, headaches, carpal tunnel syndrome
8. Withdrawing from other pleasurable activities

KEY QUESTIONS

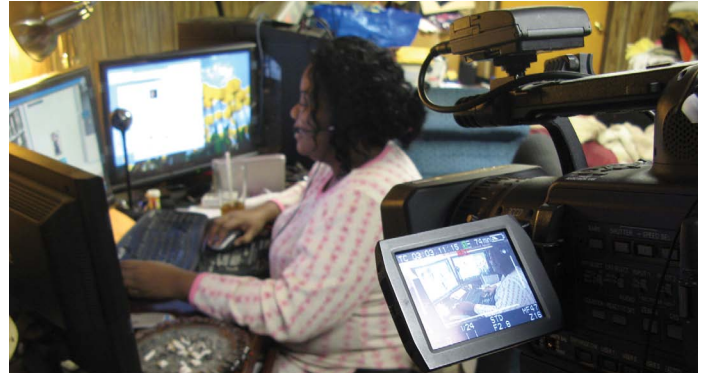
- Would you classify Ayya as an Internet addict? Or could there be other explanations for his behavior?
- What impact do you think his childhood trauma had on his Second Life activities?
- Have you ever felt addicted to technology? How do you manage technology's role in your daily life?



ASRI: THE ENTREPRENEUR

This storyline is not included in the 56 minute version of LIFE 2.0

Asri, a 30-year-old woman living in Detroit, was in heaven when she discovered Second Life -- a world where she could create anything she desired and get paid for it, while never leaving the home of her close-knit family. As she spends 20-hours a day online in her family's cluttered basement, we see how Asri creates fantastical homes and clothing lines in Second Life, then sells them for real money to people around the globe. Virtual business has become a lucrative full-time dream job. But soon, Asri faces a major crisis: a rogue avatar using illegal software to hack, copy and re-sell her virtual creations that ultimately devastates her business. In a groundbreaking "trans-reality" lawsuit, she joins with other avatars to sue the thief in a real life court.



CYBERLAW

In the book *VIRTUAL JUSTICE: THE NEW LAWS OF ONLINE WORLDS*, Law Professor **Greg Lasowtka** writes about the complexities of intellectual property and copyright laws that apply to the virtual world.

Second Life faces many of the same problems as other worlds that feature user-generated content, though in the case of Second Life, such problems tend to be exacerbated, since the content within Second Life is almost exclusively generated by users. Players can upload such a tremendous variety of complex and dynamic content that....Second Life accurately describes itself as a virtual world "imagined and created entirely by its Residents." While other virtual worlds allow users a certain level of creative input, Second Life originated as a nearly empty landscape that provided users with tools for sculpting and animating complex avatars, places, and objects.

"MANY SECOND LIFE USERS HAVE OBTAINED REAL MONEY BY CREATING AND SELLING ORIGINAL OBJECTS, SUCH AS CLOTHING, AVATARS, AND BUILDINGS."

Like other virtual worlds, Linden Lab requires that users grant it legal rights sufficient to use uploaded content in order to operate the Second Life platform as it desires.

Linden Lab also requires, contractually,

that users refrain from posting infringing content, and it complies with the DMCA "notice and takedown" requirements. However, Second Life's copyright situation differs from that of most other virtual worlds in an important way. As part of its effort to attract a community of creative users, Second Life allows users to economically exploit their creativity (including their copyrights) within Second Life. Perhaps just as important, it advertises to users that they retain their copyright and that they have the right and the ability to monetize their creativity.

Many Second Life users have obtained real money by creating and selling original objects, such as clothing, avatars, and buildings. However, only a select few can make a living by creating content in Second Life....

DOCKET & FILE

UNITED STATES DISTRICT COURT
FOR THE EASTERN DISTRICT OF NEW YORK

EROS, LLC, LINDA BACA :
d/b/a RH DESIGNS, TEASA COPPRUE :
d/b/a LE CADRE NETWORK, :
SHANNON GREI d/b/a NOMINE :
KASI LEWIS d/b/a PIXEL DOLLS, :
and DE DESIGNS, INC., :

Plaintiffs,

v.

THOMAS SIMON, a/k/a RASE KENZO, :
and JOHN DOES 1-10, :

Defendants.

CIVIL ACTION NO.: 07-CV-4447 (SLT)(JMA)

JURY TRIAL DEMANDED

JUDGMENT BY CONSENT
AS TO DEFENDANT THOMAS SIMON

The parties, by their signatures below, consent to the entry of the following Judgment by Consent (hereinafter "Order") in this matter as follows:

- 1 On or before January 15, 2008, defendant Thomas Simon ("Simon") shall pay plaintiffs five hundred and twenty five dollars (\$525) as restitution for the profits Simon derived from the unauthorized copying and distribution of plaintiffs' merchandise.
- 2 Simon represents to the Court, under penalty of perjury, that no one assisted Simon in the unauthorized copying and distribution of plaintiffs' merchandise, and that Simon derived a total of five hundred and twenty five dollars (\$525) from the unauthorized copying and distribution of plaintiffs' merchandise.
- 3 Simon represents to the Court, under penalty of perjury, that Simon has destroyed any unauthorized copies of plaintiffs' merchandise remaining in Simon's possession.

4 Simon is hereby permanently enjoined from copying, displaying, distributing and selling any of plaintiffs' merchandise without plaintiffs' permission, and from aiding, abetting, assisting, conspiring with, cooperating with or encouraging any other person or entity with copying, displaying, distributing or selling any of plaintiffs' merchandise without plaintiffs' permission.

5 None of the parties shall make any further comment on or discussion of the terms of this Order, or the negotiation of the terms of this Order, or with regard to the events giving rise to this Action, to or with any third parties, except as may be required by a Court of competent jurisdiction or in connection with any action or proceeding to enforce the terms of this Order. Provided, however, that the parties may disclose the fact of this Order to third parties, and may provide third parties with copies of this Order.

6 In the event that Simon further participates in or uses Second Life using any alternate account, Simon shall disclose the name or names of any such alternative account to plaintiffs. Plaintiffs shall not disclose the names of any such alternate account to any third party, except as may be required by a Court of competent jurisdiction or in connection with any action or proceeding to enforce the terms of this Order.

7 On or before December 31, 2007, Simon will allow plaintiffs, by and through their attorney, access to copy and inspect the complete transactional history and all other records maintained by PayPal, Inc. and associated with any and all PayPal, Inc. accounts owned, operated or controlled by Simon. Simon will allow plaintiffs, by and through their attorney, access to copy and inspect the complete transactional records maintained by Linden Research, Inc. and associated with Simon's use, if any, of any and all Second Life accounts owned,

Case 1:07-cv-04 *SLT-JMA Document 6 Filed 12/07 Page 3 of 3

operated and controlled by Simon, including but not limited to the "Rase Kenzo" account, for a ninety (90) calendar day period beginning on the date that the Court enters this Order.

8 Upon Simon's compliance with his obligations under paragraphs 1 and 7 of this Order, and provided that the representations in paragraphs 2 and 3 are true, plaintiffs shall arrange for the filing of a stipulation of dismissal with prejudice with respect to this Action. In the event that Simon fails to comply with his payment obligations under paragraph 1, or fails to completely and truthfully abide by his obligations under paragraph 7, or if any of the representations in paragraphs 2 and 3 are found to be untrue, plaintiffs may proceed with prosecuting their claims in this Action.

9 Simon acknowledges the jurisdiction of this Court with respect to the entry, interpretation and enforcement of this Order.

FOR THE PLAINTIFFS:

FRANCIS X. PAMEY, JR.
STUART M. BOYARSKY
BUCHANAN INGERSOLL &
ROONEY, PC
One Chase Manhattan Plaza, 35th Floor
New York, New York 10005-1417

Dated: 12/2/07

FOR THE DEFENDANT:

THOMAS SIMON, *pro se*
2536 120th Street, Apt 2
Flushing, New York 11354

Dated: 12/03/07

AND SO ORDERED on this 4th day of December 2007

HONORABLE SANDRA L. TOWNES, U.S.D.J.

Objects in Second Life can be programmed by their creators to behave in various ways, including a setting that prohibits duplication. For instance, a new object can be set to “no mod, no copy, no trans,” a setting that generally prohibits basic users from modifying, copying, or transferring the virtual object. ... Second Life is designed to allow content creators to make their custom-crafted virtual objects artificially scarce and economically valuable...

The problem for virtual world owners is that users who invest in lucrative content creation on their platforms will probably look to the virtual world owners for a remedy before they resort to the legal system. Platform owners who entice users with promises of virtual business but then fail to take an interest in the financial stakes of their community may find their users rebelling against them...



In September 2009, Kevin Alderman and a co-plaintiff refashioned these broad complaints about Second Life’s failure to protect user-generated intellectual property as a class action lawsuit on behalf of Second Life creators... Alderman accused Linden Lab of failing to adequately protect the rights of the creative community in Second Life. While the legal merits of Alderman’s lawsuit are debatable, it demonstrates the risks inherent in the Second Life business model...

There is an unfortunate lesson to be learned here, and it may not bode well for the future of richly imagined user-generated worlds.

When virtual worlds empower users with a wide range of creative freedom and encourage them to take economic ownership in their productions, those worlds are more likely to attract lawsuits from all directions. Large scale financial stakes and uncertain rules are a dangerous mixture. It may be that the majority of successful virtual worlds will not follow the Second Life model, limiting the scope of creative contributions from users so as to avoid legal headaches.⁷

KEY QUESTIONS

- What are the intellectual property issues raised with Asri’s business?
- What risks does Asri take when she conducts her business in Second Life?
- What does the copyright infringement lawsuit against Rase Kenzo say about the relationship between virtual and real worlds?
- Can you think of similar intellectual property issues in other online worlds, video games, or social networks?
- In your opinion, what measures should platform owners (such as Linden Labs or Facebook) take to better protect user-generated content?

⁷ Lastowka, *Virtual Justice*, 191

In his book *NOTES FROM THE NEW WORLD: THE MAKING OF SECOND LIFE*, author and Metaverse expert **Wagner James Au** writes about the intellectual property issues raised in Second Life.

The strongest protections against IP violations in SL are not the Digital Millennium Copyright Act [DMCA] notices one Resident can file against another... Far more stringent is the community of content creators who watch over each other and report on instances of theft more vaguely defined “copying.” This is especially true of the fashion and avatar enhancement business, perhaps the most powerful industry in SL. Woe betide the designer who is thought to be imitating or exploring the work of a leading designer - the imitator is sure to be boycotted and ostracized by a coalition of fashionistas. If anything, this method of enforcement can be even more ruthless than the DMCA, for sometimes these accusations are actually motivated by personal feud and overreaction.⁸

KEY QUESTIONS

- For online communities to function smoothly, discuss the power of social norms (such as cultural standards of decency) that can be enforced by users, with legal remedies (such as the DMCA) that can be enforced by a court of law.
- Misty Rose, Asri’s Second Life friend whom she meets in Las Vegas, is also a SL fashion designer. Asri says of her friend, “Misty is a icon of SL. She is pretty much the person responsible for me being Asri Falcone I guess.” Discuss the sense of community and loyalty that are associated with entrepreneurs in Second Life. What is significant about this sense of community?
- Beyond her business, what does Asri gain from her time in Second Life?

VIRTUAL ECONOMIES

Excerpt from *I, AVATAR: THE CULTURE AND CONSEQUENCES OF HAVING A SECOND LIFE* by **Mark Stephen Meadows**.

Avatars are affecting financial markets and are introducing new ones. In May 2007, in the virtual world of Entropia Universe, the world’s first virtual banking licenses were auctioned for a total of US \$404,000 to a consortium of real-world banks, Entropia Universe celebrities, and entrepreneurs. The five banking licenses allow for avatar services just as you might expect any bank to offer. They allow the lending of money, the building of new banks, advertisers, and provide for other avatar-to-avatar services. About two weeks after this, it was announced that the Chinese government was working with Entropia Universe (via Cyber Recreation Development, or CRD) to create a cash-based virtual economy for China. The partnership is expected to generate US\$1 billion annually in avatar-generated commerce and produce 10,000 new jobs. As of August 2007, the total GDP of virtual worlds is estimated to be around US \$28.15 billion. According to the World Bank and the International Monetary Fund, that puts it the upper third of all countries of the planet – a little richer than Sri Lanka and about as wealthy as Lithuania.⁹

“AVATARS ARE AFFECTING FINANCIAL MARKETS AND ARE INTRODUCING NEW ONES.”

⁸ Au, *The Making of Second Life*, 138.

⁹ Meadows, *I, Avatar*, 69.

KEY QUESTIONS

- Discuss the economic significance of virtual worlds.
- Do you create, buy, or sell any virtual goods? Consider virtual worlds, online games, and social networking sites.
- According to Wagner James Au's blog, New World Notes, "...when Facebook introduced third party apps, which allowed for social games [such as Farmville], effectively making it possible to put a virtual world-type experience within the social network, its dominance was secured."¹⁰ What does this say about the impact of virtual worlds on social networking sites?

CREATIVITY IN VIRTUAL WORLDS

Anthropologist **Tom Boellstorff** writes about the creativity in his book, *COMING OF AGE IN SECOND LIFE*.

What made all this creationist capitalism rather than just creativity was that in Second Life, creativity could be a way to make money. Even for those who did not seek to make money or who were not successful in doing so, that same creativity served as a means to self-knowledge and social efficacy. As one resident put it, "creativity becomes the primary asset" (see Weber, Rufer-Bach, and Platel 2007). Creativity was linked to self-expression and thus to freedom: when residents would say things like "there is a lot

of freedom here, in many more ways than in rl," the freedom to create was what they usually referenced. Residents often said they spent time in Second Life because they found other virtual worlds lacking opportunities for creativity. Terms like "creativity" and "creation" were common when residents talked

"WHAT APPEALED TO ME WAS THAT THERE WERE NO GOALS, AND FREEDOM TO DO WHAT YOU WANTED."

Another resident stated, "I just like being immersed in so darn much creativity;" a third explained that "what appealed to me was that there were no goals, and freedom to do what you wanted." ¹¹



about why they liked Second Life; for instance: "I am a creative person. I love the open structure that SL provides me, where I can try to create things without restrictions."

ACTIVITY

- All of the content in Second Life is created by its users. Can you build something? To learn how to create in Second Life: http://wiki.secondlife.com/wiki/Creation_Portal
- Beginner Tutorial:
<http://www.uncp.edu/home/acurtis/NewMedia/SecondLife/HowToBuildInSecondLife.html>

¹⁰ <http://nwn.blogs.com/nwn/2011/01/2006-second-life-and-facebook.html>

¹¹ Boellstorff, *Coming of Age in Second Life*, 210.

VI. SECOND LIFE FOR EDUCATORS

Second Life has been used in hundreds of high school, college and graduate school classrooms across the globe. The vibrant and diverse community of educators using Second Life teach disciplines ranging from architecture to humanities to nursing. Virtual learning environments allow students around the globe to collaborate with each other. They also allow exploration, simulation, and creation of spaces that could not exist in the “real” world. According to Linden Lab: “What’s better? Reading about Michelangelo’s Sistine Chapel in a book, or walking through the chapel doors and flying up to the top of the ceiling for a closer look? In Second Life, you can do that.” The Second Life Education Wiki is a good place to start if you are interested in learning more about how educators are using Second Life in the classroom.

http://wiki.secondlife.com/wiki/Second_Life_Education

Consider how virtual worlds in particular and technology in general can shape the learning environment:

- How are digital tools changing the teaching and learning process? If you are a teacher, consider how you have used computer generated teaching tools to teach concepts to your students.
- What are the benefits of creating virtual learning spaces?
- What is the future of education in the digital age?
- How do young people today learn about technology as compared to people of an older generation?
- How have digital technologies impacted relationships and families?
- How will virtual worlds and online communities impact kids as they grow up?
- The film raises important questions about whether or not the benefits of virtual worlds and online relationships outweigh any negative consequences. What is your experience?

VII. GLOSSARY

Avatar: Graphical representation of a user; term derived from Hindu concept of a deity that descends to earth

Chat: Realtime text communication

Grid: The collection of servers that host Second Life

Griever / Griefing: A player or avatar who deliberately harasses others online

IM: Instant message communication

Inventory: An avatar’s collection of virtual objects

Lag: Slow reaction time when using Second Life due to heavy Internet traffic

Linden Dollars: Currency used in Second Life

Linden Labs: San Francisco-based company that created Second Life

Metaverse: A concept derived from Neil Stephenson’s “Snow Crash” of a three-dimensional online world, inhabited by avatars, that resembles the real world.

MMORPG: Massively Multiplayer Online Role-Playing Game

MUD: Multi-User Domain or Multi-User Dungeon

Prim / Primitive: Basic geometric shape for building 3D models

Rez: To render a virtual object from one’s inventory

Resident: Second Life user

RL: Real life

Sim / Simulation: Parcel of virtual land hosted on a server

SL: Second Life

Virtual Reality: Computer-generated environments that can simulate presence in the physical world

VIII. MACHINIMA: FILMING IN VIRTUAL WORLDS



The “Life 2.0” footage shot within Second Life uses a technique called Machinima: defined as filmmaking within a real-time, 3D virtual environment, often using 3D video-game technologies.¹²

To learn how to create your own Machinima:

<http://archivopedia.com/wiki/index.php?title=Machinima>

WHY THE CAMERA MAN AVATAR?

I used the camera man avatar as a tool to help explain that you’re watching a documentary. People know where real life documentary footage comes from and that there is a person behind the camera. However, I was concerned that people might get confused by the Second Life footage (a technique called Machinima). Where did it come from? Is it animated specifically for the film?

I approached shooting within Second Life the same way that I would shoot in the physical world. My avatar had to travel around, meet people, ask for permission, and get coverage -- zooming in for close-ups, walking around the back for reverse angles, flying up in the air for wide shots. It’s extremely challenging. Additionally, I wanted to poke fun at documentary conventions - like sit-down interviews and talking heads. I wanted to treat the avatars just like I would treat a real person in a conventional documentary: tweaking the notion of what is “real.”

-- Jason Spingarn-Koff

IX. DIRECTOR AND PRODUCER BIOS

JASON SPINGARN-KOFF DIRECTOR, PRODUCER, AND EDITOR

Jason Spingarn-Koff is a New York-based documentary filmmaker and journalist specializing in the intersection of science, technology, and society. “Life 2.0” is his first feature documentary, following a decade of work in television documentaries and journalism. He served as producer of NOVA’s “The Great Robot Race,” the development producer for PBS’ Emmy-winning “Rx for Survival,” and the producer / director of the Student Emmy-winning “Robofly,” as well as documentaries for Frontline/World, MSNBC, and Time Magazine. He is a graduate of Brown University and the UC Berkeley Graduate School of Journalism, and was awarded a prestigious MIT Knight Science Journalism Fellowship for 2010-2011.



¹² <http://www.machinima.org/machinima-faq.html>

ANDREW LAUREN PRODUCER

Andrew Lauren began his film career as an actor, appearing in movies including *Sweet and Lowdown*, directed by Woody Allen, and *Conspiracy Theory*, starring Mel Gibson and Julia Roberts. He moved to producing in 1998 and established Andrew Lauren Productions, which is based in New York City. Andrew conceived of the story behind Andrew Lauren Productions' first feature film, *G*, which he also produced. *G* premiered at the inaugural TriBeCa Film Festival. Andrew then went on to executive produce the critically acclaimed film *The Squid and the Whale*, which received an Oscar nomination, three Golden Globe nominations, and six Independent Spirit Award nominations. Andrew also produced the documentary *This Is Not A Robbery*, which premiered at the 2008 TriBeCa Film Festival.

STEPHAN PATERNOT PRODUCER

Stephan Paternot is co-founder and Chairman of PalmStar Entertainment. Founded in 2004, the film production company specializes in biographies and true stories. Stephan is also co-founder and Chairman of Slated, a crowd-funding marketplace for the film industry. He also sits on the board of the Independent Filmmaker Project (IFP) and is the founder and general partner of the Actarus Funds. Prior to this he cofounded one of the first Internet social community sites, *theglobe.com* in 1994. The company set stock market history when it went public in 1998 with a record setting IPO pushing the company valuation to over \$1 Billion.

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XI. SUGGESTED RESOURCES

TECHNOLOGY AND SOCIETY

You Are Not A Gadget by Jaron Lanier

The Inner History of Devices edited by Sherry Turkle

Cognitive Surplus: Creativity and Generosity in a Connected Age by Clay Shirky

Hamlet's BlackBerry: A Practical Philosophy for Building a Good Life in the Digital Age by William Powers

PSYCHOLOGY

Caught in the Net: How to Recognize the Signs of Internet Addiction – and a Winning Strategy for Recovery by Dr. Kimberly Young

Tangled in the Web: Understanding Cybersex from Fantasy to Addiction by Dr. Kimberly Young

Psychology Today: the 5 Best Books of 2010 for Staying Human in a Post-Human World

<http://www.psychologytoday.com/blog/over-simulated/201012/the-5-best-books-2010-staying-human-in-post-human-world>

Online Therapy Institute Blog

<http://www.onlinetherapyinstituteblog.com/?cat=9>

The Center for Internet Addiction

<http://www.netaddiction.com/>

Illinois Institute for Addiction Recovery

<http://www.addictionrecov.org/>

Paul Silverman

<http://www.sfcounseling.net/internet-issues/>

The P.R.O.S.E. Project: Psychological Research on Synthetic Environments

<http://www.proseproject.info/>

VIRTUAL WORLDS

Hello Avatar by Beth Coleman

My Tiny Life: Crime and Passion in the Virtual World by Julian Dibbel

Play Money: Or How I Quit My Day Job and Made Millions Trading Virtual Loot by Julian Dibbel

Alter Ego: Avatars and Their Creators by Robbie Cooper

LIFE 2.0 Review “Serious Games” in Technology Review
<http://www.technologyreview.com/computing/26944/>

New World Notes: Wagner James Au reports first-hand from the Metaverse
<http://nwn.blogs.com/>

RESOURCES FOR SUPPORTING YOUTH ONLINE

Born Digital: Understanding the First Generation of Digital Natives by John Palfrey and Urs Gasser

Hanging Out, Messing Around, and Geeking Out: Kids Living and Learning with New Media by Mizuko Ito, Sonja Baumer, Matteo Bittanti, danah boyd, Rachel Cody, Becky Herr-Stephenson, Heather A. Horst, Patricia G. Lange, Dilan Mahendran, Katynka Z. Martinez, C. J. Pascoe, Dan Perkel, Laura Robinson, Christo Sims and Lisa Tripp
With Judd Antin, Megan Finn, Arthur Law, Annie Manion, Sarai Mitnick, David Scholssberg and Sarita Yardi

Enhancing Child Safety and Online Technologies
<http://cyber.law.harvard.edu/pubrelease/isttf/>

Essays by danah boyd
<http://www.zephoria.org/thoughts/bestof.html>

Digital Youth Research: Kids’ Informal Learning with Digital Media
<http://digitalyouth.ischool.berkeley.edu/projects>

Asia Society: Expanding Horizons Through Technology
<http://asiasociety.org/education-learning/afterschool/expanding-horizons-through-technology>

Report: Living and Learning with New Media
<http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=11940>

Digital Media and Technology in Afterschool Programs, Libraries and Museums by Becky Herr-Stephenson, Diana Rhoten, Dan Perkel and Christo Sims

Digital Natives Blog
<http://blogs.law.harvard.edu/digitalnatives/category/creativity/>

COMPUTER HISTORY

Documentary: Triumph of the Nerds
<http://www.pbs.org/nerds/>

Computer History Museum
http://www.computerhistory.org/internet_history/

LIFE 2.0

VIEWER'S GUIDE

FILM CREDITS

Andrew Lauren Productions and PalmStar Entertainment
and **OWN: Oprah Winfrey Network** present
in association with **ro*co Films International**

A film by **Jason Spingarn-Koff**
"LIFE 2.0"

Directed and Produced by **Jason Spingarn-Koff**
Producers: **Andrew Lauren and Stephan Paternot**
Co-Producer: **Jonathan Shukat**
Director of Photography and Consulting Producer: **Dan Krauss**
Editor: **Jason Spingarn-Koff**
Additional Editor: **Shannon Kennedy**
Music: **Justin Melland**
Sound Design and Mix: **The Lodge**
Title Graphics and Online: **Edgeworx**

VIEWER'S GUIDE CREDITS

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**To purchase an educational DVD
or organize a screening, please contact:**

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