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SECOND LIFE RETROSPECTIVE
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Sunseed Bardeen in Deimos Studio

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Jumping into Second Life

I'm a year and a half old in Second Life (SL) years and it's time for a retrospective. When I joined this 3D, immersive multi-user chat environment in June of 2006 it had only 240,000 members. Today it has 9,800,000 accounts and growing. That would qualify as explosive, even if a good portion of the memberships are dual, since the only way you can back up in this environment is to have a second identity.

My Perspective on Emerging Technology

In this piece I'm looking at the major learning that has come from this first hand experience. I bring a lifetime of interest in the impact of technology on organizations and cognition to my reflections. In the 1960s I studied the impact of automation on blue color workers as a Coro Fellow in Public Affairs. In the 1980's I consulted with Apple computer helping them create Apple University and their initial leadership programs. In the 1990s I worked extensively in the semiconductor industry as a consultant. Also during that period my firm, The Grove Consultants International, was a strategic partner with The Institute for the Future in writing one of the first books on groupware, and co-leading a Groupware Users multi-client project that included most of the companies leading the way in figuring out what to do with the e-mail, computer conferencing, e-commerce, interactive video, decision support systems, appliances, social networking and other group oriented programs flooding into the market. And I am a power user of all these tools in our consulting and design business.



Me at '07 OD Network Supersession on SL

When I first saw Second Life, I knew it was the tip of a very big iceberg heading straight at flatland media. I wanted to understand it, just as I immersed myself in the Mac world of digital publishing when I saw MacDraw for the first time. I know it takes time for media to

evolve, but this early experiment would be full of lessons. Unquestionably this kind of environment would be here and be big in the future. Movies and books have anticipated such a development, but Linden Labs offered a proof of concept.

New Media Consortium Holds a Forum

I joined SL because of one of my clients, the New Media Consortium, invited me to a Forum on the arts. Larry Johnson, the President of NMC, has plunged into this new medium and created a virtual campus on a cluster of island "Sims," which is what Linden Labs calls each of the 260 square meters of virtual land they sell apart from the mainland. The Forum was for artists participating in a show on the NMC Campus, to discuss issues and opportunities for the arts in SL. It was held in an outdoor amphitheater. The only requirement was signing up for SL, getting an avatar, which is what the small, puppet-like representations of members are called, and adopt a new name. It would be interesting to come and see how things work in this new medium, I thought. I wondered if the same kinds of facilitation challenges I experience in the real world would show up there.



New Media Consortium Art Forum: NMC Campus, Second Life

So I became Sunseed Bardeen, a noobie in SL, on June 16, 2006. This is I in the yellow shirt in the back row of the forum.

The Forum wasn't all that surprising as Forum's go, but the Second Life context and the crowd of avatars were. You get one when you subscribe (90 days free then \$10 a month for a non-land owning membership). It can't be bigger than 7'2 virtual inches, but one can adjust nearly everything else, and attach all kinds of little objects, called "prims" or primitives. Hair, clothes, shoes, bags, wands, and guns – you name it and people are creating it. At this first forum most people looked pretty ordinary, but the bursts of wild orange hair, tattoos, and even animal forms pointed at a wilder universe outside this serious forum. My friend and Vice President of NMC, Rachel Smith (Ninmah Ash in SL) was facilitating. I had fun IMing her on the back channel with feedback about how everything was coming across. This was her first time out too. (Now she's a veteran). I learned that multi-channel communication is the norm. The panelists were on voice. Participants were chatting. Some were IMing each other in private. Such is the new web 2.0 world.

First House in Deimos

I bought a little place in the oldest part of the oldest sim called Deimos and built a house. Here is a map of the location from the heads-up display in SL.



Map of Deimos on the SW side of SL Mainland

A real estate saleswoman for Anche Chung, a virtual real estate developer, initially showed me around different properties and explained things. I met her by clicking on a sign posted by Chung's real estate company. Anche has become quite well known as one of the first six figure business people operating within this new economy. I paid \$350 in US dollars for the land and a monthly tier of about \$75.

While "shopping" I found I could click anywhere on the SL map and immediately teleport there. I went from the tropics to snow-covered terrain in the click of a mouse! Time and space clearly have a different meaning in this new world.

I like richness and patina in life, and wanted to see things from the inside out of this world, so I picked Deimos, one of the older developments on the original continent created in 1994.

Prototyping Nearly Anything

SL is a builder's dream, for those who like to make and design physical objects. I spent several long weekends learning to build and have now pretty much mastered the CAD-like tools that Linden Lab has made available to all its members for the price of membership. Everyone gets the full program and all its capability from the start. Early on Linden Labs decided to let members own their creations and sell them to others, thereby creating a real economy in this world. The currency in world is Linden Dollars that are convertible to US dollars at an exchange rate of 1000 Lindens for \$4.85. Many people are working full time just making and selling things of all sorts. It's a multi-million dollar real economy now.

In my 20s I spent several years quite convinced I was going to be an architect. I even enrolled in school, but fortunes took me in a different direction. But as is so often the case the impulse morphed into a life-long fascination with the built environment and design. The interest has expressed itself in information design professionally, but at home I build and make almost anything I want, and love it. I make dollhouses and collect miniatures. I work a lot with the American Institute of Architects, the American Architectural Foundation and quite a few architecture firms. I felt like a cat in a canary store in SL.

I found I could buy replicas of virtually anything that exists in the real world. This included houses, furniture, clothes, food, musical instruments, cars,

boats, planes, balloons, surfboards, jewelry, hair, guns, pools, fish, squirrels, birds, horses.....and of course, body parts. "We wanted to provide the atoms of this virtual world and let its members make the molecules" Phil Rosedale, founder of Second Life, shared in a lecture at the Long Now Foundation in early 2007. These atoms are called "prims" for primitive shapes. There about eight or nine, of which four are shown here – the pyramid, torus, box, and sphere. Everything in world is made out of combinations of these prims.



Sunseed Building With Prims at Deimos Studio

The first thing I built was a Medicine Wheel, out in one of the sandbox areas provided for builders. I could build anything of any size there, but at 3:00 am and 3:00 pm everything in the sandlot was erased. But I could save it in my inventory and "rez" it on my property later. There was no limit on my inventory. In order to manage the huge amount of processing required, sims are limited in the number of prims they can have. A full sim can have 15,000. But my small Deimos property only allowed 2,500. That sounded like a lot, but they went fast.

Then I built my first house in Deimos. I built a "stone" bench for the front porch that I textured with moss covered rock patterns. I actually made plates of cement grout to hold the stones together. It was completely realistic to my eye, and was about 75 prims. I much later learned that I could make the

same thing with two prims, by repeated the stone pattern on one prim to make it look like blocks. And I learned no-one cares about grout level detail. The eye fills it all in, from the simplest suggestions. By this picture the bench had become a simple 2 prim redwood one.



First Deimos House

I also built a Story Studio gallery to test out how graphics work in Second Life. I uploaded some of my most complex graphics, and was amazed to find them readable. I created a redwood boardwalk out near the ocean, where I could see the sunset. I created a Story Studio where I could sit in circle and draw out people's story and find out what they are doing in this new world (see far left of the Deimos House picture). As I set up the big panels and uploaded JPEGs to add to the various sides of the prims, I began to thrill at the possibilities. It didn't take long for me to make a much bigger gallery over on the Riverside area and begin working on shows. As I will explore later in this paper, the presentation and demonstration capabilities of SL have evolved rapidly into some of the most immediately useful aspects of SL.



First Story Studio Gallery

As interesting as this building capability is in SL it is only one track of activity, and not the most interesting I've come to feel. CG and CAD systems have been around for quite a while. They are revolutionizing design, and my insights might be new for me, but not breakthrough. There were other aspects that came to fascinate me.

Aspects of Second Life Deserving Attention

As I've learned more, I have come to appreciate that in this one "space," all of the new channels for social networking and multi-media are manifesting in one integrated social experiment. It's the multi-layered, self-organizing quality of this environment that is now intriguing me. If the web is reshaping the world as we know it, and will be the water in which the new generation of digital natives will swim, then it behooves all of us to understanding it's implications.

Inquiries Into Immersive 4D Environments

Second Life provides a laboratory for observing through direct experience how new media and the world of web 2.0 is reshaping perception, communications, social behavior and even cognition at its most basic level. Now, sitting here in my virtual studio, wondering how this world will affect life on planet Earth, my observations have begun to crystallize into a series of interesting questions.



Sunseed Bardeen Contemplating the World of SL in His Deimos Studio

1. **Rapid Prototyping:** Environments like this could turbo-charge innovation processes and open up tools here-to-for only available to designers with high-end graphics workstations. Will prototyping extend to social systems and organizational forms mirrored in the built environment?
2. **Non-linear Presentation and Demonstration:** I've now created an entire gallery of The Grove's work and use it to orient clients and explain possibilities with our tools. How soon will it be that we can design real organizational processes and events using these tools? When will interactive graphics be possible or desirable in world?

3. **Identity Exploration:** Avatars and their costumes coupled with flexible profiling allow greatly expanded opportunities for identity exploration. Does this help or hinder personal development and empathy for differences? Does identity play deepen or liberate our attachment to illusory maps of reality?
4. **Context-based Social Networking:** IMing and chat happening in virtual visual environments feel different. How does context affect what is said and how it is interpreted?
5. **Cross Generational Communications:** I am meeting and having real exchanges with a range of people where age is not a factor governing the relationships. Will body-based age indexing give way to other ways of measuring maturity?
6. **Global, Cross Cultural Exchange and Problem Solving:** Because SL is 24/7 and asynchronous as well as real-time, people from all over the world are checking in and forming relationships. Are these relationships capable of manifesting in real world cooperation and collaboration on the pressing problems of our time? A number of organizations are exploring using SL environments for tackling challenging organizational issues. Are these early experiments yielding results? Will the increased openness and intimacy that sometimes accompanies chat translate over into fresh venues for organizational work?
7. **Experiments in Governance:** SL is a social system that is re-inventing government. Because it is far more raw and simple than RL, some of the means and mechanisms are more visible. Can these environments become self-conscious and exemplary?
8. **Four Dimensional Philosophy:** Most philosophic concepts and mental models are represented in two dimensional diagrams and words, with attendant paradoxes and puzzles (like the Greenland distortion in traditional mapping). Adding 3D and animations opens up a range of distinction making that I am fully exploring as a new 4D language. Will this allow people to come to any greater appreciation of the wholeness of things than prior efforts in flatland symbol systems? (SL is still Plato's cave!) Is this a return to the way churches and rituals passed along knowledge before the age of Gutenberg?

9. **Deep Dialogue and Ceremony:** I'm fascinated with the possibilities for chat moving well beyond chat. We are experimenting with circle work, ceremony, and real story telling in our new Third Life sim. How deep can engagement go? Is there a way these immersive environments can reacquaint young people with ancient traditions across traditional cultural boundaries?
10. **Seeing the Shadow:** Exploring taboos is difficult in real life. In SL it's a digital wild west, and everything is being explored. I have many questions about this, but it's not a black and white picture. Does working with taboo material in virtual form strengthen or weaken its power?
11. **Experiments with Light:** Humans have an intimate relationship with light, and experiments in SL are moving into the areas of play with auras and light baths that may out the underground vizjamming crowd on the one hand and healers on the other. Does SL light work actually lead to changes in our real life bodies? Is fine art possible in his medium?
12. **SL as a Sand Tray for Personal Development:** I do real life sand tray work, using little figurines to represent ideas and then interpreting them. SL is a sand tray with nearly unlimited choices of objects with which to represent ideas, and includes movement. Is there a discipline of self-reflection that can be teased from this promise?

The rest of this piece will share some of my early insights gleaned from holding these questions.

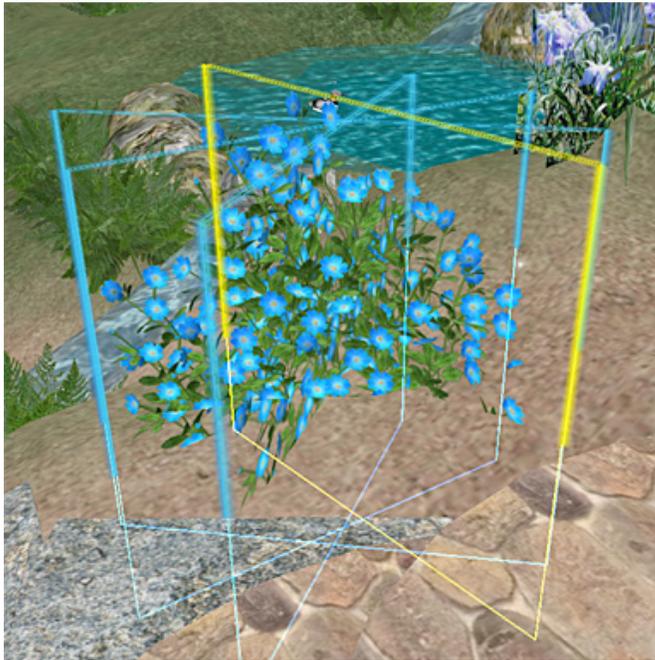
1. Rapid Prototyping and 4D Worlds

A consulting colleague of mine, Gary Merrill, and I eventually bought an island of our own. It cost \$1,250 and requires an entire computer at Linden Labs to support it as a server. But it allows 15,000 prims. This allows for a LOT of building. We called our sim Third Life Labs, pointing at our interest in prototyping the future synergies between these virtual worlds and real life.

I was intent on representing all the different kinds of meeting venues that were possible for high engagement, effective meetings. This is my work in real life. But I wanted to push the envelope, and explore contexts that purposely mirrored the differences between our physical, mental, emotional, and spiritual sensibilities. The plasticity of SL tools allowed for much

experimentation. It allows for all three physical dimensions plus movement, the fourth.

Owners of land can plant virtual plants. They come in two varieties. One are photos of real plants, texture mapped on transparent backgrounds and then grouped in two to three intersecting planes.



Wild CG Roses

Another way is to create plants entirely in CG. Some feel this looks better with the other CG objects. Others like the real photos. But the ability to place and resize allows the landscaper to create virtual ecosystems. In addition, Linden Labs provides tools where land owners can terraform, raising and lower the land and adding realistic surface textures like sand, grass, stone, and snow. There are many Sims being created by environmentalists modeling real world ecosystems. Delia

Lake's (SL name) Center for Water Studies has created a spectacular underwater environment reflecting both cold and warm water environments. Third Wildlife echoes land-based ecosystems. These sims use these virtual environments for teaching and gatherings of environmentalists.

New Media Consortium, the organization that first introduced me to SL, is now owner of more than 30 Sims, and rents them to Princeton, IBM, MIT, and many other schools that want prototyping and teaching environments. They've created an orientation Island that out performs Linden Labs', and a conference center Island where they are experimenting with all that's possible in virtual meetings.

Some of the prototyping experiments aren't very effective from a cost benefit analysis. Starwood Hotels built a new hotel and thought they could collect feedback from SL residents about the new designs. They didn't get much for

all the effort and closed it down. As attractive as prototyping is, it may not be the most compelling thing for SL members.



Mojave Shepherd, Sunseed Bardeen and Aslan Pertwee surveying Third Life

There are worlds on worlds being invented in Second Life. I dropped into the Stargate community one day and found that a network has recreated an interplanetary society with stargates planted around SL that allow transport, overhearing at a distance (if you are near the gate), and other things derived from TV and movie media.

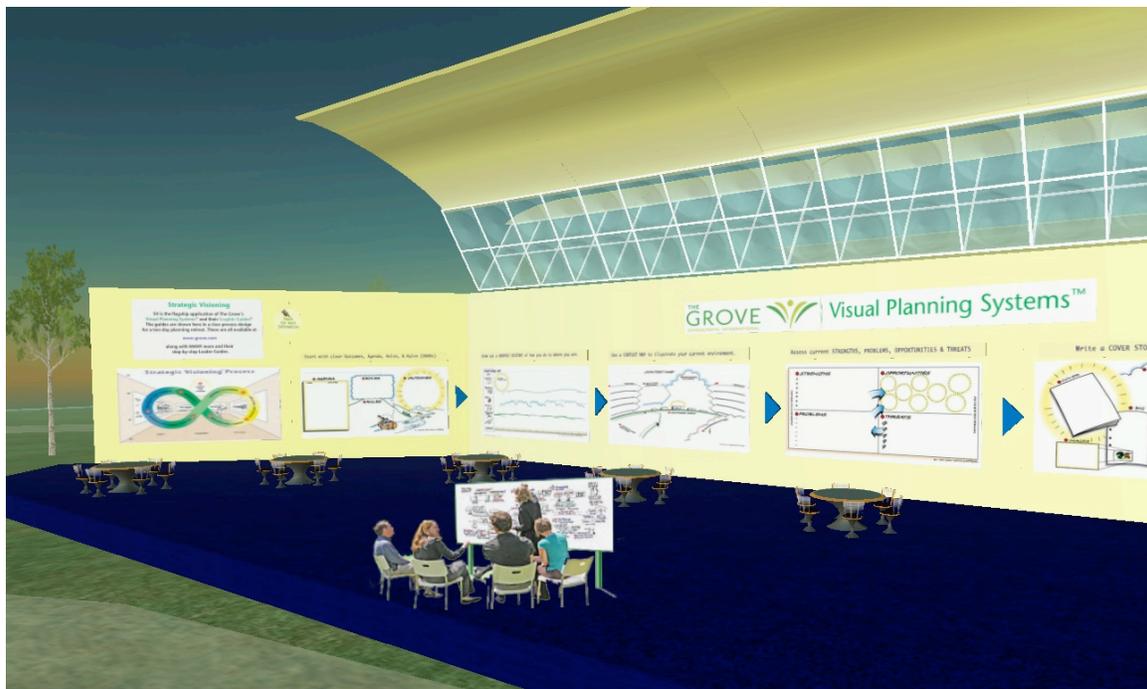
My grandson is part of a group of Ninja communities that does traditional battle with all kinds of jumping and sword playing animations. There is a Gorian community manifesting throwbacks to the times of the Romans and Greeks, with slaves and elaborate retro building. Native American communities are springing up. A group called UnfroZenMind in Europe has put up a sim with a Virtual Reality room echoing a real life room where monks are creating a Tibetan sand Mandala ritual. The virtual room is being updated to be parallel to the real life creation. This buzzing world of physical manifestation is interesting, but I'm now over the bell-curve of fascination

with building. I can create anything I want, and have moved on to other areas of inquiry.

2. Non-linear Presentation and Demonstration

The Gallery I created around The Grove's work has generated some interesting learning about the use of two-dimensional graphics in a virtual environment. Initially I was working on things like resolution and readability. SL allows members to upload JPEG images of anything that is capable of being photographed. It sizes them down to manageable proportions. This requires tiling together images to create readable examples of large meeting charts and Storymaps™. But I was able to do it with minimal time investment.

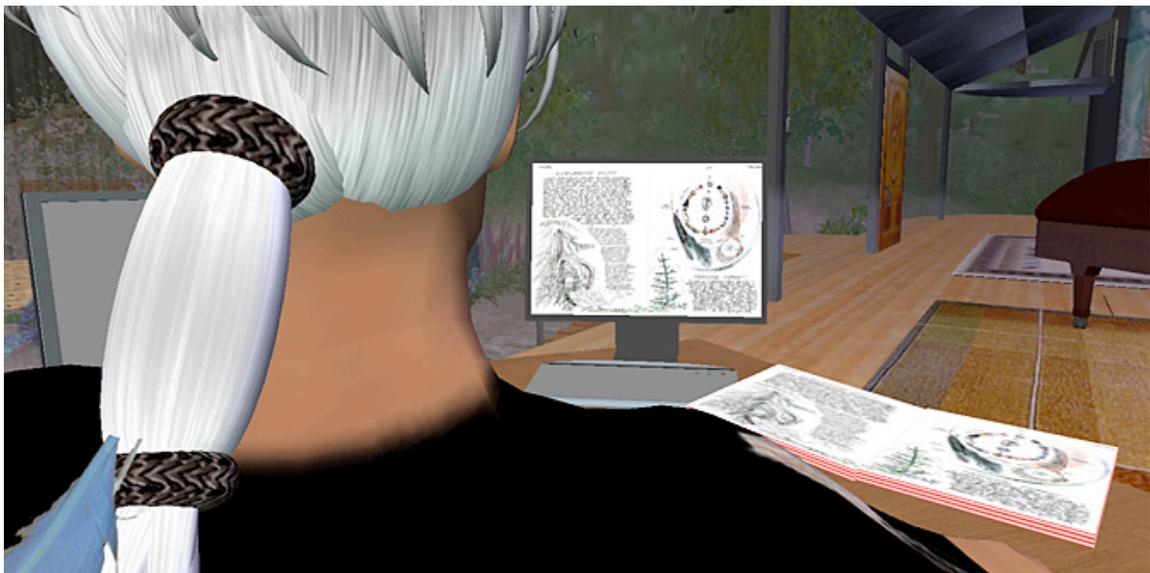
On a gallery level I modeled The Grove's graphic work in seven pavilions. I wanted to see how much of the panoramic feeling of our work could be mirrored in this environment. I had to take the roofs on the buildings so I could "fly in" and see the layouts. This all took some time, as you might imagine, but the results are spectacular, and I really did push the medium. Hunter Glass, editor of the in-world Second Life Business magazine, interviewed me. He'd not seen anything like what we created.



The Visual Planning System's Pavilion, Grove Gallery Level of Third Life

I personally found the Grove Gallery a wonderful demonstration environment, shown to groups with a regular computer projector. While few if any clients are proficient enough to come in world for a tour, they pretty universally enjoy getting oriented to The Grove's work in a show-and tell mode. I personally love the non-linearity. I can move in any direction I want since all the displays are there, including embedded slide presentations. I was fascinated that people had made TV's and Media Boards that allowed me to drop in photos and then click through them like a manual slide show, or set them on "loop" and have them change the wall image on a set interval. Because SL has grown so quickly, there are constant "lag" problems, where the images sometimes take a long time to "rez" or get clear. This gets in the way of the demonstration capabilities of the Gallery, but will not be a long-term barrier, as these worlds get more robust.

A parallel delight has been using my house in Deimos as a personal gallery of my journal art and photography, things I haven't brought forward publicly, but are emerging as interests. I have over 150 highly illustrated journals where I have tracked myself through 30 years of consulting and design, and I plan on working with this material in the future in all forms of media. SL is pushing me right out into direct expression, with minimal cost and maximal fun! And I can show others the results.



Sunseed Exploring David's RL Journal

I haven't dipped into video yet, but that whole world exists, including the ability to create machinima, or in world computer graphic movies that can

play outside SL on uTube and other environments. A whole network of machinima artists is now making SL movies. My friend Firehawk and I are imagining Third Life environments as movie sets for creating demonstrations of all kinds of group processes.

One of the things that SL doesn't yet facilitate is any way to stream tablet PC information on walls, or record the choreography of avatars other than video – meaning you can't record the movements of a group of avatars and then replay them in the SL environment. If this were possible I could make demonstrations of how a meeting process would be conducted that could show clients directly what is possible. Buy I believe all this is coming.

3. Exploring Identity

Avatars, the little figures that are animated to do almost anything you can imagine people doing with their arms and legs provide a world of identity play whose headwaters are the cutout paper dolls children have played with



Sunseed the Noobie

for centuries. The word is an old Sanskrit word used for the manifestation a deity takes on when appearing in human form. Neal Stevenson used the term in his groundbreaking cyberpunk novel, *Snowcrash*, for the 3D representations of humans in virtual worlds and it stuck. He wrote in 1991, with an imagination relatively unencumbered by technical realities. The concept has more recently been reflected in multi-player games like Sims and World of Warcraft, with increasingly beautiful and realistic computer graphic (CG) effects. SL isn't the most high definition environment, but the avatars are very appealing. For many this identity play is the big attraction. The avatars can dance, gesture, paddle canoes, wind surf, make love, sit, eat, and yes, fly!! This latter feature is the stuff of Peter Pan and dreams.

I came in as a "noobie" and made my av a mirror of my identity in real life. I'm 63, have white hair and a moustache, and I am short—about 5'6", but fairly fit. I got my av to look pretty close and ventured out. I encountered a Ken and Barbie world. The men were brooding hunks with bulging muscles, in the main. There were people looking intentionally geeky, or course, and a spectrum of what could only be labeled "bizarre." I discovered that a world of "furries" was populated with animal avatars and people who mostly like to be nice to each other. Their nemeses were the "griefers," often gun toting transformers or leather boys and girls out to raise hell. Most of the women were gorgeous.

I remember vividly one of my first experiences in this identity realm. I was building my house in Deimos and a very nice looking, somewhat bookish woman came by named Distar Wakawaka. I liked her looks and her friendly manner. She seemed smart, and was providing good answers to my questions. In the middle she said, "You must be a noobie." I asked why. She said my "skin" wasn't very sophisticated. I looked more closely at her. Yes there was a big difference. My features weren't very well defined, and sort of pasty. She was crisp and detailed and attractive. It turns out she ran a skin store, no less. Within a half hour I had a whole new look! Then, to my surprise, I found out that "she" was really a "he," who liked the much broader range of styles and fabrics in women's wear! Welcome to Second Life!

I went through about a month trying to get my look right. I added a white ponytail, playing with my own attraction to Native American practices and more adventurous days in my youth. I was amazed at how attached I felt to this little doll-like image. In SL, most of the time, one sees the av as a small 4" figure at the bottom of the screen, from the back. When I first learned how to take a photo, do alpha channels in Photoshop, and create a real hawk and owl feather that I added to my ponytail, and a t-shirt with my own Sunseed symbol, my attachment jumped to a new level. Now something I had made and was meaningful was on my av.

I also realized that looking younger and a little bit edgier worked better in most of the settings when I didn't know people. There are lots of older people in SL, but it is a fountain of youth. And looking younger somehow triggers younger feelings I find. I couldn't find a skin with a white moustache, but I kept my hair white and grew to like my dark moustache and Van Dyk beard, which was as close as I could get to my RL "look."



Sunseed Bardeen's Preferred "look"

But I didn't stick with mirroring real life for long. One of the first places a new friend suggested I go was a furry handout called Luskwood. Everyone there was some kind of animal, so I bought a tiger av at a kiosk high up on a dance platform on a giant, simulated redwood tree. Suddenly I was in disguise and could navigate in this furry world. But I wanted a coyote that



Coyote Bardeen

looked real, not the stuffed animal look of some of the common avs. Coyote is one of my "power" animals in real life, from my growing up in the Eastern Sierra, where they abound. I'm also a bit of a trickster, inspired perhaps by in my double Gemini chart, and was loving actually "being" one in SL.

The coyote av cost 800L or about \$4.00! I made it carry a drum and cape, and made a hat like the little coyote statue Robert Shields, the famous SF mime, started making in his new artistic manifestation. Then I found a big bear. This was a little less comfortable. I don't have a lot of associations with being really big! But recently a friend of mine located an extremely realistic raven avatar that makes all the right calls and sounds. I was in heaven. I regularly "talk" to Ravens on my vision quests in the mountains. Now I was able to explore these animal "medicines" in a new way.

In my personal meditative practices, I'm working with a teacher guiding me in the Mahamudra practices of the Gelug tradition of Tibet. This work is an exploration of how reality and our minds interact, and learning to penetrate illusion and its attachments. The meditations explore how ones' male and



Sunseed Meditating

female energies can be integrated and accepted at a deep level. It is not unlike the work St. Francis of Assisi did with guided imagination meditation. He would become different parts of scripture and stay in the role an entire day. So one day he would be Peter in the garden, and the next the donkey as Jesus rode into Jerusalem, and another day Mary Magdalene. In this way he brought the entire Gospel alive. By

manifesting, embodying, and then disappearing different "entities" in meditation, one learns the power of the projective mind, and to see through it to an acceptance of a deeper mystery.

In SL, this imagining work is supported by 3D animated imagery. This kind of conceptual scaffolding can ultimately get in the way, but in the beginning it seems helpful. This is the role of stained glass windows and rituals in the old

cathedrals, and the colorful sand painting rituals in the Tibetan tradition. I began to wonder if identity work might open up a new path in my spiritual practice.

I now know that one's little avatar becomes something more than a cursor, but a representative of the projective mind. When another person finds my avatar interesting and attractive, I feel more interesting and attractive. I'm not sure it's much different than in real life in that respect. What differs is the range.

In real life I am doing voice dialogue with my executive coach to explore the different energy states that I have at my disposal. These aren't personas exactly, but states of being that get evoked in certain situations. In this kind of work I manifest the energy state of say, The Governor, or the Compassionate One, and then my coach has a conversation with that "voice." I will sit in a place where that energy feels comfortable.

This kind of identity play is not the norm in society, but as a professional facilitator, where my capacity for acceptance of and openness to others is a critical part of how I do my work, working on accepting all the parts of myself translates into greatly increased effectiveness. So I work out on this level a lot.

Second Life has given me a chance to manifest these "voice" as avatars. Since they can also "talk" in chat, I can role-play and explore the different nuances of my awareness. I suppose this is what theater professionals do. I find it an amazingly interesting area of exploration, and one in which I am not alone.

This has all become very meaningful recently when my grandson, a young black man adopted by my daughter and her African American husband, found his way into Second Life at my invitation. He has been absorbed in video games and I thought that SL might be a back door to connecting with him. And it was. He is a frustrated and angry young man, from years of foster home experiences that were not positive in the main. But here in SL he can morph into something HE wants to be, and relate to his "gramps." I don't know where it is going, but we are now communicating for the first time on a regular basis.

4. Context-based Social Networking:

All through the course of building out my house and Third Life I ran into people. They would fly and walk in unannounced. The ones who were interested in what I was doing became "friends" would invite me to join their groups and lists, and we could see each other on-line and chat and such. I began to draw out their stories and become interested in who was attracted to this world and why. While IM and chat are now old mediums, in Internet years, I had spent little time using them so it was a new experience for me. The profiles, friends lists, IM groups that are so common in Face Book, My Space, Linked-In, Yahoo Groups and other networks are all available in Second Life. They have nice links to e-mail too so you can keep up in that medium. I heard recently that Face Book is working out a way to integrate their friends' lists with SL so the environments can link.

Many of the people I met initially were young people. Some were older. I met architects from Great Britain, couples from Germany, counselors from Holland. The most active folks seemed to be using SL for entertainment. But gradually I found kindred spirits.

I don't think my observations in the realm of social networking are breaking any new ground except as an experiment of appreciation for the world of web2.0 and culture of digital natives (young people born after the advent of PCs). Interestingly, my SL experience has swung around and led me to understand how to start using uTube, flickr, Facebook, Linked-In, and my own blog as an integrated environment and not separate media. I've come to see the blogosphere as a kind of Second Life without the place-based illusion.

Allan Kay liked to say that "technology is anything invented after your were born." Those things you grow up with from birth are simply tools and there to be used. I'm convinced that these immersive environments will not be strange and "technical" to the newer generation, but common tools for expression.

5. Cross Generational Communications

As exciting has been the time I've been able to spend with my grandson and his friends in SL. He, of course, showed up at Third Life soon after he got his identity, fully armed and crouched in the stance of ninja ready for battle. He's spent hours in Rune Craft fighting and scoring. This seemed natural. It took a few talks to establish that we didn't want guns in the Medicine Wheel,

but other than that I was wide open to find out what he and his friends were doing. Every encounter has been an eye opener.

One time he showed up with a fellow in army fatigues looking to get a rank in some SL army. He kept thinking I should give him one in Third Life without even knowing him. Another fellow introduced me to the Stargate community. Another little fellow who seemed Japanese became interested in the Medicine Wheel and asked to string the beads.

I discovered that the younger texters have their own language for IMing – no news to people more experienced than I, but fascinating none-the-less. Words like “brb” and “awk” and “ur2much” are intelligible now. I don’t know hacker or gamer “dialects” but I can remember, “be right back” and “away from keyboard.”

6. Global, Cross Cultural Exchange and Problem Solving

I went out one evening looking for a kilt, because I’m Scottish and thought I should have one. I ran into a woman in the kilt store who was nicely presented and courteous. I’m getting better at deciphering the little cues that let me know if someone might be interesting to talk with. This person was indeed. She was a Dutch woman living in Singapore, happily married with several kids, but spending time in Second Life counseling kids who were hooked on porn. This all was very surprising. Her English wasn’t fluid, but her deep compassion for serving others came right through. She very much appreciated Third Life and has started meditating there on occasion.

I’ve met virtual reality researchers from Spain, architects from England, Brazilian samba dancers from Sao Paolo. Across the river from me in Deimos an English light artist named Sabine Stonebender (SL name) is creating a truly amazing environment that stretches far up into the virtual sky over a forested island a benefactor bought to support her work. I don’t have any idea how old Sabine is, but her whirling light sculptures are otherworldly. Down river a German photographer has created her own glass tower showroom. An Austrian outdoor dance hall opened a little further down the river and the chat is all in German. Everyone is very friendly so far, almost in direct proportion to how distant they are. Everyone responds to my living in San Francisco. I’m now imagining creating a council circle with voices from all over the world.

I have had many experiences of being able to communicate easily across time zones and geography. With the increasing awareness that jet travel is one of the big contributors to global warming pollutants, many people are seeking alternative ways of cooperating at a distance. There are many Europeans in SL, and quite a number of people from Asia and Australia. I've meet people from Cuba and Brazil and Turkey. The world is English speaking, mostly, but some inventive programmers have already created a translating tool that will convert chat into other foreign languages. This is not widely used yet, but a harbinger of what is possible.



Joykadia Seminar on New Media (Aussie Sim sponsored)

Recently I went to a seminar in Joykadia sponsored some a group of Australians who are wanting to make sense out the whole web 2.0 phenomenon. The woman in front was the facilitator, using voice chat. The av at the table is ChocoNancy, a blogger I met at the International Forum on Visual practitioners in Santa Fe, and now on-line. This seminar was set in a cocktail party setting, but had panelists from many parts of the world.

I remember back in my days of researching Groupware with The Institute for the Future and hearing from the University of Arizona's decision support lab that the anonymous nature of group decision support software facilitated groups that couldn't communicate well—like police and youth gangs. There is a kind of anonymity in SL through the avatars and second identities that seems to be producing a similar effect. I met the coordinator of the IBM team

that is exploring SL meetings in the NMC archipelago. He said they found teams were willing to surface issues in the SL environment they had trouble talking about face to face on in teleconferences. I have yet to experience this directly, but suspect there is something to explore here. I do experience some people willing to become very personal in chat, well beyond what we would probably share in face-to-face settings.

As I attend more of these kinds of experiments, I'm hoping that SL will evolve to allow interactive displays of information that allow problem solving groups to dig down to root causes and issues, in addition to interesting avatars chatting away. In SL it's still laborious to manifest new information in the real time of a virtual meeting. I've had some volunteers look into interfacing graphic tablet outputs to the video players but have yet to actually experience it succeeding. It's certainly within the realm of technical possibility. I'm just not sure there is enough demand to drive the invention process.

8. Experiments in Governance

It's clear from the website and orientation that Second Life is a business owned and managed by a for-profit company, Linden Labs. All the staff calls themselves Lindens. They do hold members meetings and take feedback and are working to keep the environment fun and creative. What is unusual is their embrace of a truly open, self-organizing approach, relying completely on members to generate nearly all the content of this world.

With openness come problems. The most visible set involve the "griefers." On my first day in SL, while visiting Luskwood, a Furry hangout, a hi pitched scream began and reached a very loud pitch as a guided missile crashed down through the redwoods and lodged itself near one of the walkways, emitting a very annoying white noise. A group of us soon gathered around and locals tried to delete it to no avail. It disappeared after a half hour or so. "Oh we get attacked every other day or so," one of the Furies said. I found out these kinds of people are called "griefers."

A little later I was building a Story Studio in Deimos, where my personal home is located, Jazzimus Maximus, a neighbor and young computer consultant from Middle America, came flying in. "Something horrible has happened," he said. "What?" I asked. "Come see," he said and flew out and across the river. I followed. There, a lovely little house owned by an Australian woman was now a slimed blob with a huge fork in the top.



Griever Slimed House in Deimos

The slime was moving in an oozing pattern. We picked our way inside. The rooms were trashed with odd prims and very nasty “sit balls”—the little objects that will animate your avatar if you click on them and choose “sit” from your menu.

“What happened?” I asked. I felt a bit violated. This was in sight of my Riverside Gallery. “The Mafia,” Jazz said. I had trouble believing this, but Jazz had looked into it and a group of grievers were harassing this woman and insisting on some kind of protection money.

Anything built in Second Life contains an identification of the builder, so we checked who made the prims and slime and sent in a report along with some photos taken in world with the “snapshot” function. Linden Labs, upon investigation, will ban that account. Of course, serious grievers just come in on a new account and continue.

Over the year and half I’ve had three or four grieving incidents. None of them were serious, although the time a group of howling gorilla heads rained down from a temp rezzer I couldn’t find was extremely annoying. I banned the

makers from my land, report them and move on. Now I am actually surprised that there isn't more disruption. Far and away the greatest part of SL consists of big expanses of houses and structures with few people around.

This brings up zoning. It is non-existent. This lends a very choppy, cluttered look to the mainland, where landowners are clustered tightly together. The islands are another story. They are generally owned by one organization or person and have a much more integrated feeling.

SL allows the formation of groups with officers and titles and complete control over the rights. It is possible to deed things to the group, thereby allowing anyone in the group to use them. Officers with certain levels of permission can invite others to join, control the titles, build, etc. Terraforming is a privilege of landowners, and top officers in groups. The plasticity of these arrangements supports the creation of social structures the same way the CAD tools and prims support building. SL is truly self-organizing.

Informal norms control behavior as they do in real life. Bumping into other avatars is considered aggressive and annoying. Given that the controls are a bit hard to learn, noobies to a lot of bumping, but you can usually tell and make allowances. Stalking and harassing is not allowed, and can be reported in ways that result in the harasser being banned.

Teenagers are supposed to be members of Teen Life, a special land that older members cannot enter, unless approved by Linden Labs as certified to be working with young people. There are many teens in Second Life, however, signing in under their parents IDs or sibling IDs, I presume.

There is a long set of agreements that a new member must read and accept before entering the SL world. These have been well thought through.

One of the first real breakthroughs in governance involved members advocating for ownership of their creations. Linden Labs decided to let members actually own their creations, even though they were made from Linden Lab code. This shift unlocked the sizeable market economy that now exists. Linden Labs has also worked to keep the exchange rate stable. These dynamics are amazingly real worldly, and probably why sociologists and others studying human behavior are flocking to SL to set up experiments.

9. Four Dimensional Philosophy

My own growing passion involves exploring cosmological representation and philosophic conceptualization in 4D instead of 2D flatland symbolism. As I became very proficient at building and built out Third Life, I found myself creating a 4 dimensional representation of the cosmology of my teacher Arthur M. Young. Cosmology is a term for theories of explanation at the most grand and integrative level—like how the cosmos began and how it works at a general level. Young was trained in physics and mathematics at Princeton and over his lifetime focused on demonstrating how modern science has come to the same understandings about “reality” that ancient metaphysicians understood, but with different systems of representation. His seminal works *The Reflexive Universe* and *Geometry of Meaning* make a brilliant case for a theory of process that reunites physics and metaphysics in one system of explanation. I was introduced to his work the year his books were published in 1976, and for ten years was part of a study group exploring the application of Process Theory in various fields. My application was to group work and Group Graphics in particular. My own training in physics provided a doorway of understanding. I’ve been translating and extending these ideas ever since. This work now provides an integrative framework supporting The Grove’s entire line of tools for leading group process.

Since Young’s ideas are quite abstract, and aimed at scientists, but brilliant and hopeful. They deserve translation in my humble opinion. Exploring how I could use the protean languages of SL has become a powerfully strange attractor in this new world.

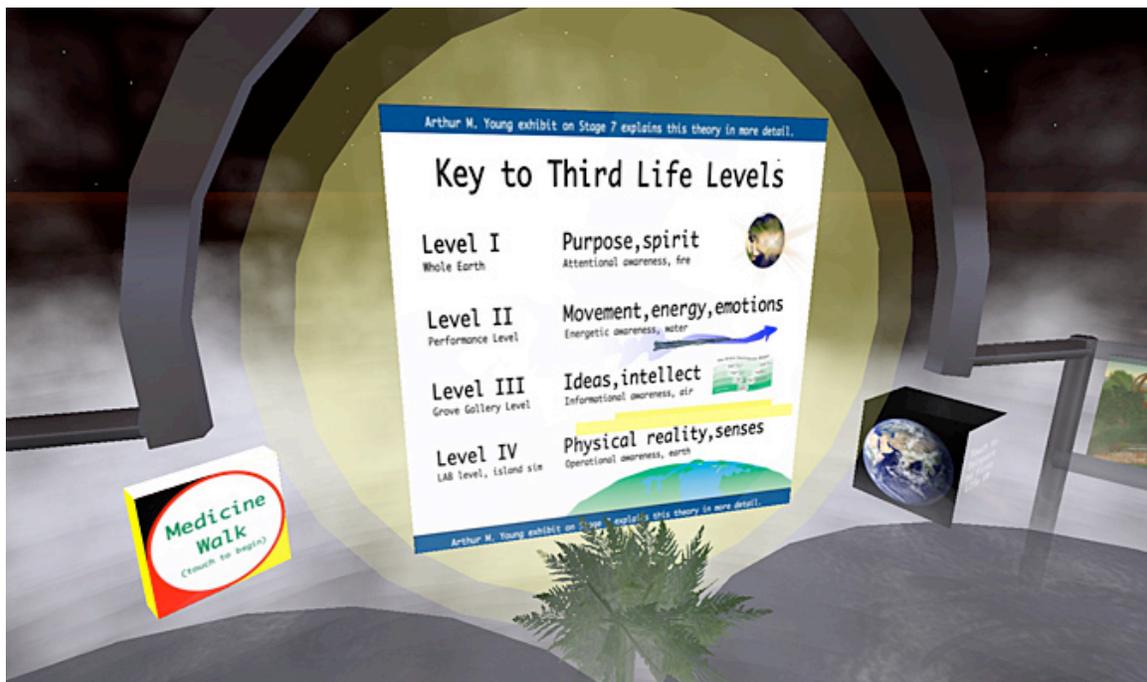
Young was fascinated with understanding the way in which our analytical minds make distinctions when we seek to find meaning in something. Things are meaningful when we have a relationship with what we are seeking to understand, Young reasoned. Therefore to completely understand meaning making one needs to understand both the knower AND the known. Understanding the knower has been the traditional domain of psychological and spiritual teachers. Understanding the known is the realm of traditional science. Arthur argues you need to understand both to have a full grasp of things.

He then argues that this is only half the picture. When we enter the act of knowing we go through a process of interacting with the world as we try to understand the known. This is a separate area of knowledge. It involves looking at the way all of us experiences the world we explore. It’s the domain

of feeling, and is very personal and dynamic. It's opposite in the world of real stuff, the physical, molecular world with it's deterministic rules. Our knowing about this world is NOT the same as the molecules themselves, or as Alfred Korzybski, the formulator of general semantics says, "the map is not the territory."

You can see from this little description how hard it is in words to convey these ideas. But it's an old set of distinctions. The alchemists in the Middle Ages called these four fire, water, air and earth. The Native Americans called these four things east, south, west and north directions on the medicine wheel. Aristotle called them the four causes. Carl Jung called them intuition, feeling, thinking and sensing. At The Grove we call them the Four Flows of facilitation.

So I created a sim on four levels, of spirit, soul, mind, and body. Here's the mural on the pier at SL that begins to explain this idea. But immersing oneself in the world itself is the real teaching.



Third Life Pier

At the ground level Third Life is as close to being an ecologically correct island as possible. I've been to Hawaii many times and have a good model in Kauai. This represented the sensate world of that we all live in and

appreciate through our senses. Arthur calls this Level IV in his Theory of Process.

Floating above this island, about 300 meters in the air (you can build anywhere in three dimensions and things stay put!), is a platform as big as the whole island called The Grove Galleries. This level is devoted to thinking and concepts—the representational mind, or what Arthur called Level III distinctions. In those galleries I created a retrospective of my work the last 30 years with the Grove. Since our work is very graphic and visual, the message and medium are made for each other. The difference now was that I could show the context in which the various murals and charts were created. There are seven pavilions displaying Graphic Guides, Org Change models, Storymaps™, and an Internet Café illustrating where all of The Grove’s International Partners are located. You can click on their logos in a 3D construction and go right to their websites.



Global Grove at The Grove Gallery Level, Third Life

Floating above this gallery is another platform devoted to emotional experiences, those activated by movement and play. Here is a place I named Coyote Theater and The Dance Pavilion, as well as a lot of water, birds, and other things Young would associate with level II realities – the world of energy in motion.

Finally at the very top of the sim, at Level I, is an ethereal area symbolically pointing at the realm of spirit. Images of the great religious traditions I have studied are here, centered around a wonderful, kaleidoscopic Mandala given to me by Menubar Memorial, one of the original denizens of Second Life and a person who had something to do with helping come up with the idea of drop-down menus for the Mac. I made the textures transparent and otherworldly, knowing of course that any representation at this level is ironic, but the feel is completely different and unlike the other levels, so it points in the right direction.

Building all this was a wonderful reflective exercise, deepening my own sense of the core distinctions, as I think about them, and their integrated nature in real life as I experience them. I am fully convinced that we have only see the beginning of how this new medium can represent things challenging to think about in text in and 2D graphics.

I'm not surprised, in this regard, that people with ecological and environmental interests are creating little replicas of working ecosystems for teaching purposes. How direct to see the warm ocean habitat of the Center for Water Studies and jump over the island to the cold water habitat, with its' greater density of flora and fauna.

10. Deep Dialogue and Ceremony

In the past four or five years deep dialogue has become more and more interesting. I'm part of several circles that meet for extended periods of time in traditional formats. After a lifetime of meetings and "information exchange" I'm fascinated with how humans can get past the surface chatter of our monkey brains and the reactive, largely shallow kind of transactional discourse that is being reinforced by e-mail, chat, and telephones. Those of us with access to cell phones and computers now increasingly accept interruption and multi-tasking as a way of life. I've tried it all and am convinced that there is no way multi-tasking attention can equal the kind of attention and engagement that is possible when humans slow down and engage in truly deep dialogue.

Traditional people's have evolved many approaches to having dialogue, often involving sitting in circle and listening patiently. My friend Firehawk Hulin and his wife Pele Rouge have spent 10 years immersed in traditional studies with

Native American teachers Wind Eagle and Rainbow Hawk at Ehama, an organization bringing forward the teachings of the Delicate Lodge, a tradition reaching back through the Cheyenne to the Incas. These teachings, embedded in the Medicine Wheel as a framework for holding wisdom, are now at the center of their work. They are fascinated with the possibility of modern people's being able to reclaim these traditional practices and the tremendous value they bring with their earth-based wisdom.



Medicine Chiefs Meeting in the Third Life Medicine Wheel

About six months ago I began to build a medicine wheel on the Island level of Third Life as a support the work Firehawk and Pele are bringing forward. As I mentioned before, the first thing I ever built in SL was a small medicine wheel, and it now sat at the center of an eight-gated circle in a clearing in the heart of our Third Life sim. One day in between jobs in England, I landscaped the circle in flowers that mirrored the colors of the eight directions. With the help of another friend, Michelle Paradis, who was also at Ehama, we tuned the wheel to the old teachings, and designed sitting chairs for the "chiefs," who represent the different directions and bring their wisdom forward during Council sessions.

Firehawk Hulin (Dragonwolf Goheen), Michelle Paradis (Singingheart Amat), Gary Merrill (Mojave Shepherd) and a slowly expanding group of interested peers are now conducting regular Council meetings to explore how this form works in a virtual environment. We have been amazed at what we have discovered. The slowness of chat actually enhances our concentration and attention.

Our most recent practical application was to provide guidance to Firehawk in preparing for a presentation on *Sacred Digital Mirrors* (what he calls his inspirational videos) at the 12th International Forum of Visual Practitioners in Santa Fe. The fact that I was attending as well made the Council as real as any I have ever been in. We stored and exported the chat, and created a set of notes that were rich with insight and imagination. We all imagine holding Councils on the most important questions of our time, across time and distance and culture. As new as we all are to this medium (with the exception of Singingheart), we are convinced of its long-term possibilities.

10. Experiments with Light, Sound and Touch

There are aspects of SL, in addition to our dialogue work, which are consciously attempting to transcend visual image, animation, and text with explorations in light and sound. One day an in world friend from Sacramento who was moving to Australia to marry the "love of her life" (that she had met in SL by the way) asked if I wanted to experience something amazing. She and her partner have an island sim dedicated to Love and Energy, and are immersed in a new age culture of unreserved love for all living things. I'm a little resistive to this sort of gushing enthusiasm as a general way of being, but appreciate the intention and am intrigued with what is manifesting on this "channel" in SL.

Soon I was teleported to a little building by the sea, surround by the spacious lawns of their conference center where they hold meditation retreats and the like. A white oval table sat in the building, with little balls around the edge, and one sit ball in the middle. "Lie down" my friend invited. I "sat" on the central ball.

In moments I was on the table she was kneeling over my head, waving her avatar hands. Pulses of different colored light began emanating from my different charkas. My feet and legs radiated white to red to orange to yellow. Green and blue and indigo and purple moved up my torso and head. Then

washes of white light pulsed out, and shooting stars of light burst out from my central region. Hearts began to bubble around my body.



Healing Table in Second Life

I was amazed at how this felt. My own body was responding. I felt like a part of me was actually on the table bathing in the light as my eyes were taking it through the screen. I found out the tables are being given out by a Mystical Magic group creating all kinds of aura add-ons, healing tables like this, and light effects. I suspect this little "table" is the small bud on a very big tree of possibilities.

Recently Linden Labs introduced voice chat to SL. I didn't like it at first, as I'd come to appreciate the slower pace and quiet of the immersive chat environment. But I was asked to present a super session on Second Life and its implications for organization at the Organization Development Network's annual conference in Baltimore in October 2007. I purchased headphones, rehearsed voice chat, and was able to have my friend Delia Lake from the Center for Waters Studies, Ninmah Ash from new Media Consortium, and Dragonwolf Goheen and Singingheart Amat from our Medicine Wheel all show up and share their stories with the audience in real time and real voice. My

professional colleagues were amazed, and I overcame my prejudice, realizing voice is just another of the tools and choices.

11. Looking in the Shadows

Because SL is a self-organizing, largely unregulated environment, everything and anything is being tried. Much of this involves sex, gambling, and various areas where people are developing war zones, combat games and the like. I haven't spent time in these areas, more than stumbling into them now and then. But this make believe world does invite exploration of taboos and our "shadows." The concept of "shadow" was first articulated by Carl Jung. In the physical world, anything that is a real 3D object casts a shadow. In the psychic world self-concepts include some things and avoid others. These avoided things are called shadows. In my own explorations through journaling, therapy, and group work I have discovered that I create stories about who I am and include images and feelings and thoughts in a highly developed "ego" structure. But many parts of myself are not included, I've discovered, and find expression in my projections on others and periods of breakout when it's almost as if another person has shown up.

On our Third Life island we left the West Side wild, to be the place of dreams and the setting sun. I built caves and dark places and surprises. Gary imagined a School for Heretics, which we ended up building under water in a lagoon, and allows ourselves the freedom to express things that are not smooth and acceptable and designed for the public, the way the Grove Gallery is.

I sense the potential of exploring this kind of shadow material most vividly in the experimentation of my grandson, who is much less constrained about what he will take on. He's been attracted to "sand villages" and groups that are drawing from the martial arts lore about ninja fighters and Japanese samurai warriors. But the sand spells are wilder than anything this genre provides in the literal world. They include the ability to conjure enormous sand storms, wear huge axe wielding arms of sand, and rez giant sand balls that cover avatars and environment alike. Something in these power symbols is providing an outlet. I've noticed that as he gained more experience, the costumes streamlined and tempered.

My neighbor at Deimos one day turned his classy, white and glass house on the hill into a pagan parlor of indulgence with torches and bathes, and lounging furniture. I was shocked and built a forest between us, but couldn't

resist snooping in to see what in the world he was doing. SL has a "camera" feature that allows one's cursor to turn into a camera and zoom in on things at a distance when command keys are held down. This allows about 400 meters of range, not unlike the video drones now used in Iraq.

I flew close to my property line and then zoomed between the trees to take a peek. There was my neighbor, clad only in briefs, with his foot on the neck of another fellow who had the label "slave" over his head. (Avatars have names and titles that can be turned on or off over their heads). This went well over my taboo limit. I had a visceral reaction, and for a while considered leaving that neighborhood. But nothing much else was happening and I ignored it. But I learned that there is a Gorian culture inside SL that experiments with slavery, S&M, and other very taboo things. I wonder how long this kind of thing stays interesting. I've noticed my neighbor is almost never around any more.

I read recently that a company in Japan is making a kind of Second Life for their society that will be much more bounded and structured, to eliminate this kind of edgy stuff. But innovation happens at the edges in natural systems. Part of the wonder of SL is its' Wild West quality. Out of all the accidents and indiscretions, some kind of new order emerges. It may be that Second Life itself will collapse under its debris, but I am convinced another, better simulated world will spring up in its place.

Now that I'm more than a year into these phenomena, I'm more struck by how much of SL seems to simply mimic real life, especially in regards to social norms, than in the departures. The bizarre and edgy seeks its own areas, as it does in RL cities and now I rarely see things that seem inappropriate. Sex seems to have moved to closed bedrooms, sealed skyboxes and clubs, as it does in RL.

12. SL as a Sand Tray for Personal Development

Far more interesting than exploring taboos is coming to experience SL as a giant sand tray for my personal development. This term refers to a technique Jungian analysts use for exploring material below the conscious mind. It involves creating little tableaus in small trays of sand, using figurines of all kinds and shapes. My wife and I did this kind of work during counseling 15 years ago and it was a wonderful way to work. We would ask a question, say "what is our relationship, if we think about it as a living being?" Both of us then made sand tray arrangements. Ours were VERY different, and we spent

two hours talking to the different parts and imagining why we picked this or that and what it represented in our sense of each other. The power of this experience has carried over into the work I do in my private studio. I love to collect small figurines that are touchstones of important experiences I've had. They move around my studio when I feel like moving them. Often I'm just playing around, and then I stand back and think about what it reflects about where my psyche is at the moment. It's another channel for being aware, like spending time with dreams. Here's a small arrangement from my RL home studio as an example.

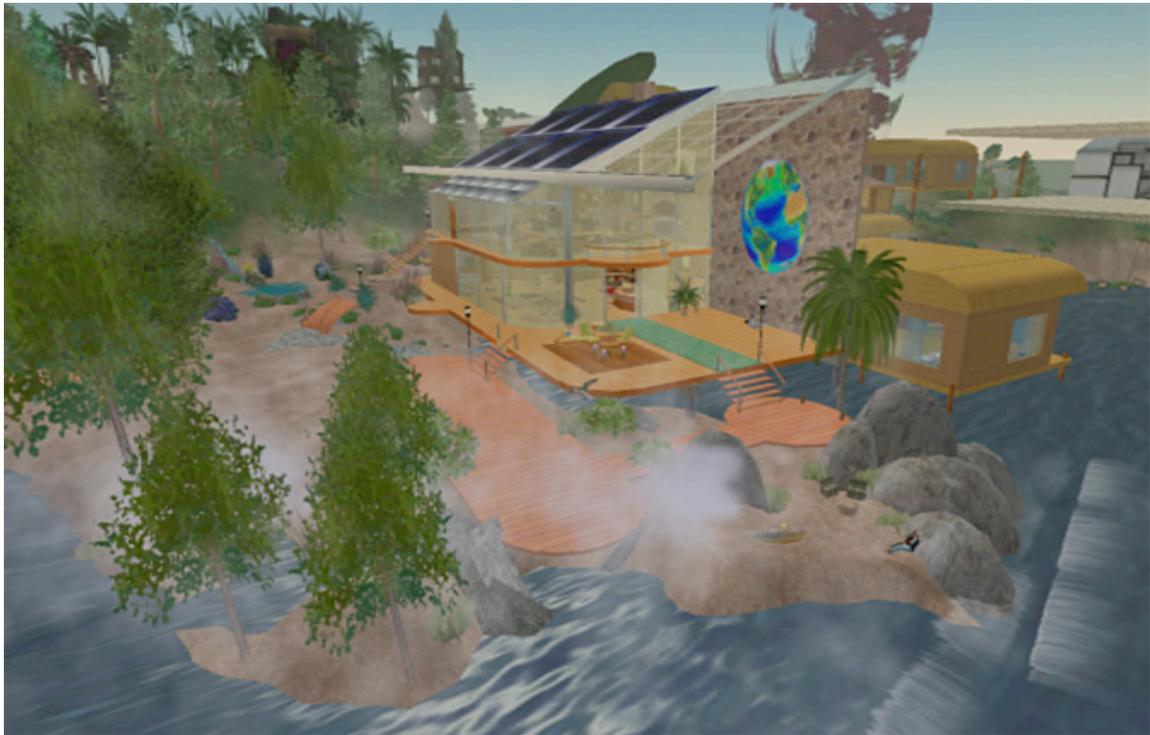


Vision Quest Sand Tray Arrangement in My Studio in SF

Second Life is the biggest and most robust sand tray I've ever imagined. I can think of something, search for it, and have it within minutes, and it doesn't cost much --- a few cents or at most a dollar or two. So I can create tableaux and arrangements all over the place, and then think about why one thing appeals and another doesn't as a window into my own psyche and processes.

Most of my work has been personal so far, but can imagine doing more structured inquires with others that use this medium the way Jungians use their sand trays. An added dimension in SL is that the aggregations of choices of different communities actually create a social texture that can be looked at in this reflective way. I wonder what is it that is bringing one group to recreate an old Austrian city of Neufreistadt and another to create a maze of horrors or another to replicate Cuba with real photographs taken from many visits? It's a digital scrapbook, dollhouse, sand tray, and personal journal all mashed up together.

My current house in Deimos looks like this. I'm finding that as I tune it I'm getting closer to my own vision of what I care about in my real life art and work. The walls inside are my own private galleries of work in progress, up and looking like it might in a real installation. It's not my main work yet, but might be when and if I retire from facilitating organizational change. In the meantime I can dream.



Sunseed Studio in Deimos

Sunseed Comes Alive

The last few months in SL have not been about building very much, but about being Sunseed with my friends and on-line community. In that world I

am accepting, playful, omni directionally creative—a sunny bard as my name suggests. I love meeting people where ever they are dancing something into play, be it a conversation, a teaching moment about Third Life, or a real animated dance in one of the many venues that support this kind of socializing. I love the way I feel as Sunseed Bardeen, and recently have found that something is opening in my own creativity in real life. Ever since our summer solstice with the Pathfinders (which Firehawk and Pele co-leader with their partners Marilyn and Bill Veltrop, the seminal influence in Pathfinders) I have been starting each morning on my own medicine wheel in my back yard, reminding myself of my commitments and bringing in the energy from the eight directions of the Medicine Wheel. This wheel and the one in Second Life have become resonant.

This last week we began a round of spending each week with one of the eight directions, beginning in the East with “freedom and creativity,” the domain of the Heyokah Chiefs. I deeply connected with how much this wellspring of creativity I’m experiencing in SL is part of my deep core, and has been supported with the unfettered creative possibilities in world.

So I’m beginning to move beyond thinking this adventure is just an experiment, and am beginning to see it as an extraordinary new tool for reprogramming ourselves, if we choose to use it that way. The fact that so much of Second Life mirrors the junky, acquisitive world we’ve created in our consumer society does not depress me, but makes me even more motivated to bring my own perspective forward in more daring ways, and let my grandson, my friends on-line, The Grove, and the widening network of people around the world inspired by the visual, collaborative kind of facilitation work I do literally SEE what is possible. If CSI can bring Second Life alive in the genre of murder and plastic surgery, why can’t our group bring it alive in service of hope and transformation?

So the Grove has purchased a new island to build out a global partner community. I have visions of a Pacific Rim council, holding dialogue across the oceans and cultures. And Second Life continues to evolve, as does First Life.

This paper doesn’t have a neat ending, all tied in a bow. In fact it is appropriate to conclude with a little humor. A couple of months a spoof of Second Life appeared on the web. It’s hilarious, and painfully true of too many for whom this world is a kind of fast-food substitute for a nurturing real

life. I realize that for me, a fully developed adult with layers and layers of real experiences, this new world is a way to learn and shift my thinking and perspective. I probably can't know what it would be like to have this kind of world be a primary reference, with possible fear and phobia attending dealing with "real" people. There are issues aplenty, for sure, and hope. Sounds like RL doesn't it?

• View a [Japanese version of this page](#). [Comments or cease and desist letters?](#) Photos by Vancouver photographer Kris Krug.

Please feel free to comment on this paper at my blog, www.davidsibbet.com.