

SIM STREET JOURNAL

EXPLORES THE RELEVANCE
OF VIRTUAL TO REAL
COMMERCE AND CULTURE

<http://simstreetjournal.wordpress.com>



- talent for entertaining
- expressing entrepreneurial instincts
- discovering original visions

ISSUE #10 • 2014

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The Deeper Side of Light by Eleanor Medier, publisher

Unless experience is more than having fun, it doesn't last. Many residents in the virtual world place having fun as a priority, but there is always an underpinning of intrigue, learning, sharing, and growing that keeps them coming back. Entertainment quickly reveals the most popular pursuits, and sets up an infrastructure to support it.

It is a rare resident that does not love music, dancing, and visiting galleries for cultural enrichment. As creativity explodes in SL, the audience is treated to a constant buffet of creative choices, escapes, and fantasies. One issue can't cover all the wonderful ways of satisfying hungry appetites, but through examining contributors to some of the most common can reveal motivations and realizations for all.

- The DJ series attempts to cover the range of motivations and relevance to real life.
- Eleanor Medier examines how entrepreneurs grow.
- Aesthete & Amateur journeys to The Galleries: EAST, WEST, NORTH

Have fun reading about fun!

How has being a DJ in SL influenced real life, and vice versa?

If anyone can balance between real and virtual lives, it seems that DJs can. Fun, lucrative, and flexible, it is a popular virtual vocation. *SSJ* asked one question to a selection of representative DJs, starting with those who have known the magazine the longest and migrating to venue owner recommendations.

Inviting DJs for this article series required democracy and tapped every close resource, and grew into two articles:

- SL Friends List—known the longest—Uzo Dayafter and KJ Kiranov
- Contributors—included in past issues—Chriscloud Loon and Spiker Upshaw
- Venue owner recommendations—Hy Gynoid and Isobela Capalini.
- Friends of friends—Shockwave Yareach and Lorah (lohrahlahnah).
- DJs from Fogbound—as a long-time hangout—(Became a separate article to be released in *Sim Street Journal* #11,) includes: Mae Vanistok, Bob Corrigan, Joe Dude, Axle Wharton, Michel Moeleneaux, Stusie2Funny Emerald, with Heavy Writer and Gregg Torgeson

Expecting answers to be very similar, there is an amazing variety! Although each has a passion for sharing music, a desire to please an audience, and to delve deeper into enjoyment, why and how each comes to the stage is different. For those wishing to thrive in both the virtual and real worlds, theirs is a study in success. "Real and Relevant" PAGE 19

in-world to out: DJs' experiences

- Lorah (lohrahlahnah) is bolder in SL than in real life where she is a recluse. Relationships deepen due to distance and safety. Learning every aspect of setting the music sharing environment, she has a club where she creates friendship experiences. "Renewed Through Music" PAGE 20

- Spiker Upshaw works to achieve a contrast from real life, to deepen his love of music, and give continuity to virtual life.
- Shockwave Yareach is the consummate party host. Sharing music socially, he responds to the audience tastes.
- KJ Kiranov shows flexibility in hosting for many benefits, a variety of clubs, and many events as a popular host.
- Uzo Dayafter transforms when setting foot on the stage into creating a tone and atmosphere of community.
- Hy Gynoid deepens both his knowledge and appreciation of music as well as deepens his marriage to hosting with real life wife Isobela.
- Isobela Capalini participates with real life husband Hy Gynoid to DJ for a large group of friends and fans.

"More than Music: DJs Discover Relevance" PAGE 26



THE FUN CONTINUES:

Having fun is serious business in the virtual world. This issue was so much fun to do that it continues in SS/#11 with more DJs, fashion, and art to criticize.

relevance review: DJs' experiences

- Dwight Georgia brings professional polish to his radio-style DJ experience.
 - West Habercom knows the technology from the provider side, knowing how better to serve from being on the customer side.
- "More than Music: DJs Discover Relevance"
PAGE 30

in-world to out

- Eleanor Medier compiles ideas from ten wise entrepreneurs who understand the virtual patterns of achievement and success.
- "Progress: Ten Ways to Grow Projects, Careers, and Enterprises" PAGE 40

aesthete and amateur

- Heavy Writer describes his reaction to an art-addicted over-spending wife in "Desperate Measures"
- Eleanor Medier has clear aesthetic priorities in "Focus Wins over Distractions"
- Reviews The Galleries: EAST, WEST, NORTH: Amona Savira, Janine Portal, and Louly Loon PAGE 59



ONLINE: PIONEER PROFILE

"Lover of Land" by
Katya Dirval, W Real Estate

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Through advertising, kiosk offers, popular website, and Group Lists, an advertisement in *Sim Street Journal* reaches those who make culture in SL happen. Each profile and review imparts useful ideas and techniques won from experience. Entrepreneurs and creators, presenters and sponsors, share what it means to achieve significance in virtual worlds.

The magazine for those who seek significance, achievement, and relevance from the virtual to the real. In a world of complete freedom, limited only by time, discover the choices and the motivations that define international exchange.

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explores relevance
of virtual to real
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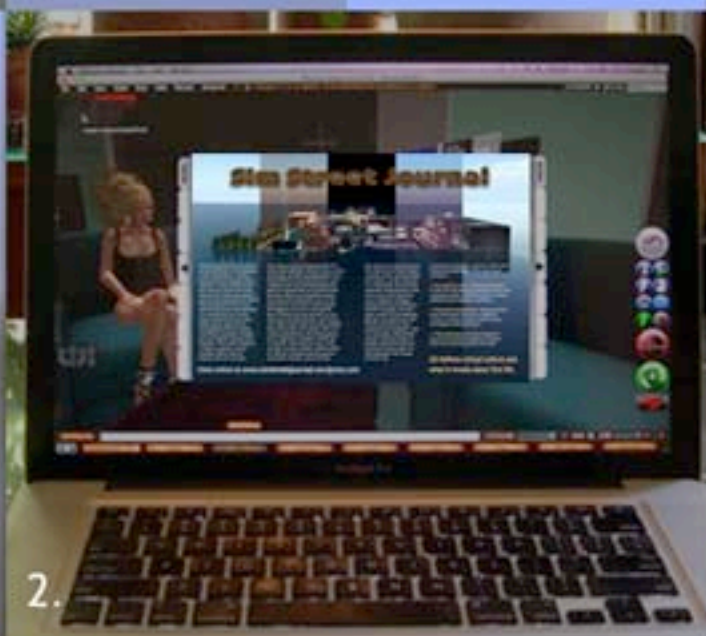
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There is a dynamic and innovative alternative—a social media website that welcomes every member with any kind of name, look, made up information, fantasy, multiple accounts, several avatars, or game characters: Avatar Social Network

"Enjoy the freedom this website provides. It will not sniff into your real life or limit your fantasy alter ego. Be a man, woman, pink pony, werewolf, vampire, or hairy little bugger. Connect with virtual friends all over the world equally creative."—Arkad Baxton

Visit the website by clicking on the tab link to the right. The network is strictly moderated to ensure a general environment.

Make friends, build your community, and earn rewards as you go! That's **Avatar Social Network**.

SIM STREET JOURNAL

explores relevance of virtual to real commerce and culture

#10 Content:

IN-WORLD:

ONLINE:

"The Deeper Side of Light" by Eleanor Medier, publisher

"Renewed Through Music" by Lorah (lohrahlahnah)

"More than Music: DJs Define Relevance"

Spiker Upshaw, Uzo Dayafter
Shockwave Yareach, KJ Kiranov
Hy Gynoid, Isobela Capalini
Dwight Georgia, West Habercom

"Musical Catalyst"

editorial by Eleanor Medier
highlights of in-world
DJ article with liberal
conclusions

"Progress: Ten Ways to Grow Projects, Careers, and Enterprises"
composed by Eleanor Medier, publisher

The Aesthete and the Amateur:

PART 1: "Desperate Measures" by Heavy Writer

PART 2: "Focus Wins over Distractions" by Eleanor Medier

PART 3 reviewed: Amona Savira,
The Galleries: East, West, North

PART 6 reviewed:
Louly Loon at Space 4 Art

PART 4 reviewed: Janine Portal, The Galleries: East, West, North

PART 5 reviewed: Louly Loon, The Galleries: East, West, North

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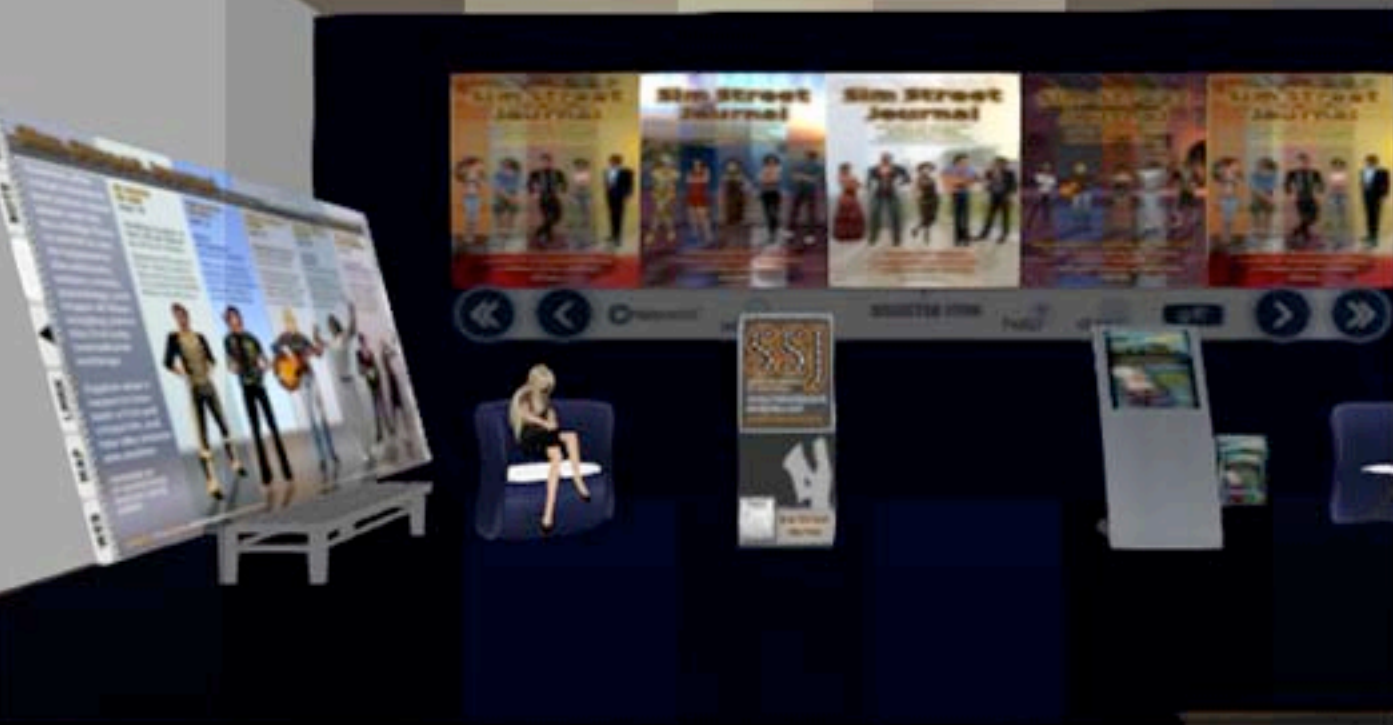


age houses, furniture, cabinets, urban refuse

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The Real and the Relevant

composed by Eleanor Medier

Sim Street Journal would be negligent if only presenting those who earn full- or part-time livings in virtual worlds. Many more treat their in-world careers as meaningful, but limit time spent upon them. Some practice their craft only occasionally. Many balance well with their real lives, so relevance matters for experience more than vocation.

Perhaps the best example of those who enhance real life with an in-world pursuit are the DJ's. They commit to schedules,

form friendly core groups, and build fan bases. What matters most is sharing their passion for music and community. Some DJ's talk between selections; all are active in local chat to engage participants. They mastery audio technology, avatar development, and cyber social skills. As the center of a activity surrounding the clubs where they work, they contribute to venue owners, bring in new friends, and become part of each club's personality. (Please see page 4 for how the DJs for this series were chosen.)



The series begins with a profile of Lorah, continues the discussion with a range of DJ's, and profiles Blues DJ's from Fogbound in the next issue. Online are highlights from these discussions.

by Lorah (lohrahlahnah),

The Sweet Mix Club

When I first came into SL, I just went to parties at Crossing Culture. Chriscloud Loon* asked me to be a DJ. So when I built up enough courage, he gave me the chance. It was more fun than I expected!

At first, I played in a couple of clubs but with no people coming. I had to bring my own audience. Then I thought, if I have to do this for others, I'll do it for myself. I have an island. So I built this club where I play on Friday. And, I play at Sword Starfall's club on Tuesday. These two are enough for me because I need time to enjoy other SL activities.

For my sets, I choose a theme which might seem random. I've done southern bands, reggae, etc. First, I do some research, get the songs together, work on the order they will play, set the text to paste on local chat. Then, I load the dance pad, designed by Zerokit Jefferson, with animations. The mix always has danceable songs. The pad allows me to match the dances with the music. (*Chriscloud Loon is profiled in *Sim Street Journal* #9.)



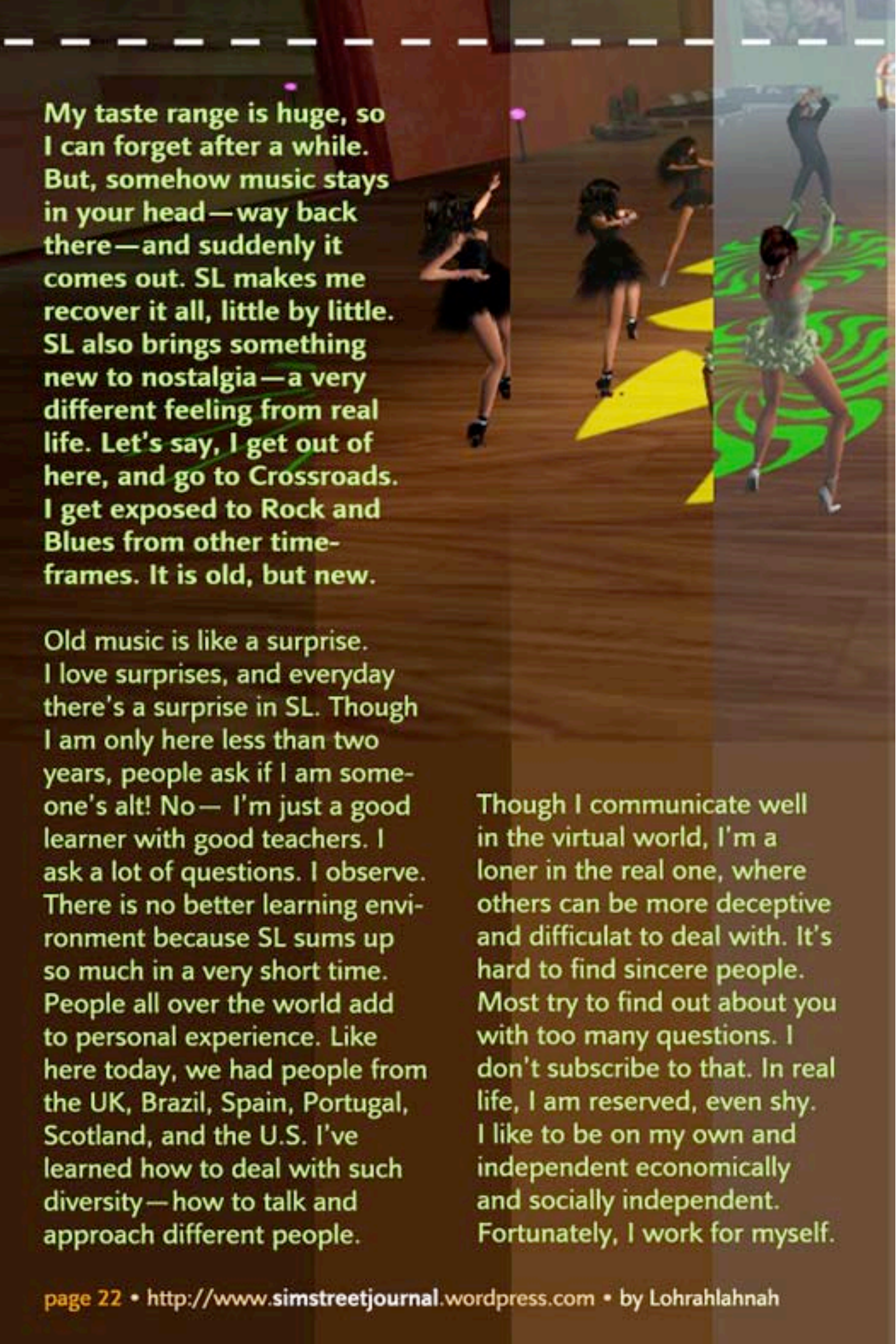
Renewed through Music



Being a DJ is part preparation, part presentation. I have to pay attention to the songs, change the dances, sometimes take pictures, and talk to everyone. To be a good DJ means multi-tasking. First, play selections that make people happy. Then, have dances that identify with the songs. Third, always answer friends—handle both local chat and IMs. At the end of a set, it feels like I was there in real life! But try to dance, take pictures, and talk to lots of people at once, in real life! It's like trying to talk on the phone while listening to music!

Chris helped me learn how to juggle. We used to play on Saturdays at CC, and he let me go while savoring his beer. I did five-hour sets there. Huge playlists! Very gratifying!

Being a DJ has influenced my real life too. It got me back to enjoy music and to look for what is different. I always liked what my mother played when I grew up in the 60's and 70's. I have her albums, with some real pearls like the 'Electric Ladyland,' a British release.



My taste range is huge, so I can forget after a while. But, somehow music stays in your head—way back there—and suddenly it comes out. SL makes me recover it all, little by little. SL also brings something new to nostalgia—a very different feeling from real life. Let's say, I get out of here, and go to Crossroads. I get exposed to Rock and Blues from other time-frames. It is old, but new.

Old music is like a surprise. I love surprises, and everyday there's a surprise in SL. Though I am only here less than two years, people ask if I am someone's alt! No— I'm just a good learner with good teachers. I ask a lot of questions. I observe. There is no better learning environment because SL sums up so much in a very short time. People all over the world add to personal experience. Like here today, we had people from the UK, Brazil, Spain, Portugal, Scotland, and the U.S. I've learned how to deal with such diversity—how to talk and approach different people.

Though I communicate well in the virtual world, I'm a loner in the real one, where others can be more deceptive and difficult to deal with. It's hard to find sincere people. Most try to find out about you with too many questions. I don't subscribe to that. In real life, I am reserved, even shy. I like to be on my own and independent economically and socially independent. Fortunately, I work for myself.



Born in New York, I live in Brazil, where I moved away from the big cities that are too violent and dangerous for my taste. I like the quiet environment of a small city. I manage my own real state—my mother left me some things, and I take care of them from home. So, I have a flexible schedule. Being social in SL is easier and convenient. It has no connection to my real life.

Mostly people look for a good friendship, someone to talk to, and feel a strong connection. It is safer to confide in people here. The closer you get, still there's a buffer between you and them. Friendship in SL just goes, maybe because of the distance. Also writing gives you a chance to think before you say. It forces clarity. So, I can be bolder here, and take some risks.

There is a social dynamic in SL that takes attention. People tend to over-react to things that don't matter. Most are too emotional. Maybe they can't let it go in real life, so they channel it here. I'm very simple, and I don't get angry easily. I like you, you like me, we are friends. I like you, you don't like me, well, goodbye. But I'll treat everyone with respect and the attention needed. And who knows? We may get to like each other. Not all things happen at first sight.

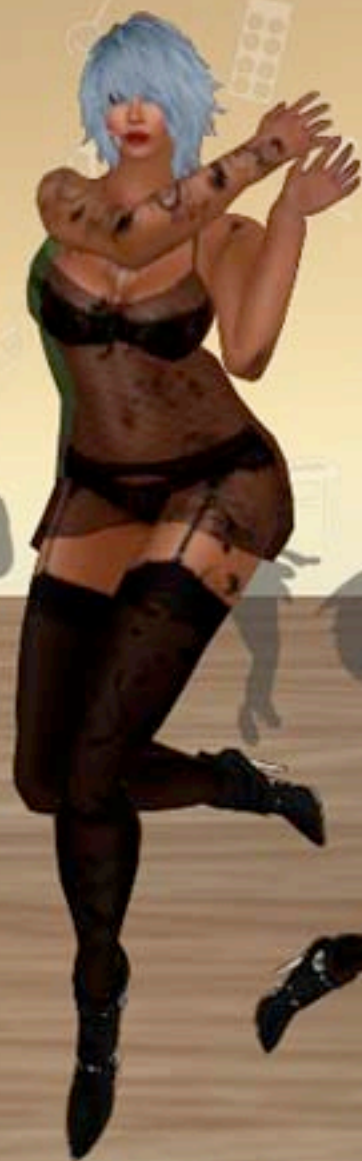


To get along well with others, it helps to listen more than talk. One thing you can't escape in SL is someone else's drama. The worst it can get, you can just turn off the computer. You can't do that in real life. Fortunately, I've never had to do that. I keep away from weird people. Yet I do spend too much time in SL. I have practically moved in here!

SL is much more fun than real life because it is without the hazards. The biggest reward here is being able to have friends all over the world—to celebrate life dancing and talking. It is exploring. I'm over one thousand miles from the real ocean, and I bought a virtual boat to sail on the Blake Sea whenever I can. I like to sim-jump and go to clubs. Sometimes I discover a great club I never knew in a nowhere sim.

SL is a good companion. It has taught me to be more tolerant with myself—the virtual world is like a test tube for your life.

In this created world, sometimes we can fix the wrongs of the real one. It's such an enormous place that we define with our actions.



More than Music:

DJs Discover Relevance

The second part
in this DJ series,
each was asked
the same question:

How has being
a DJ influenced
your real life, or
vice versa?

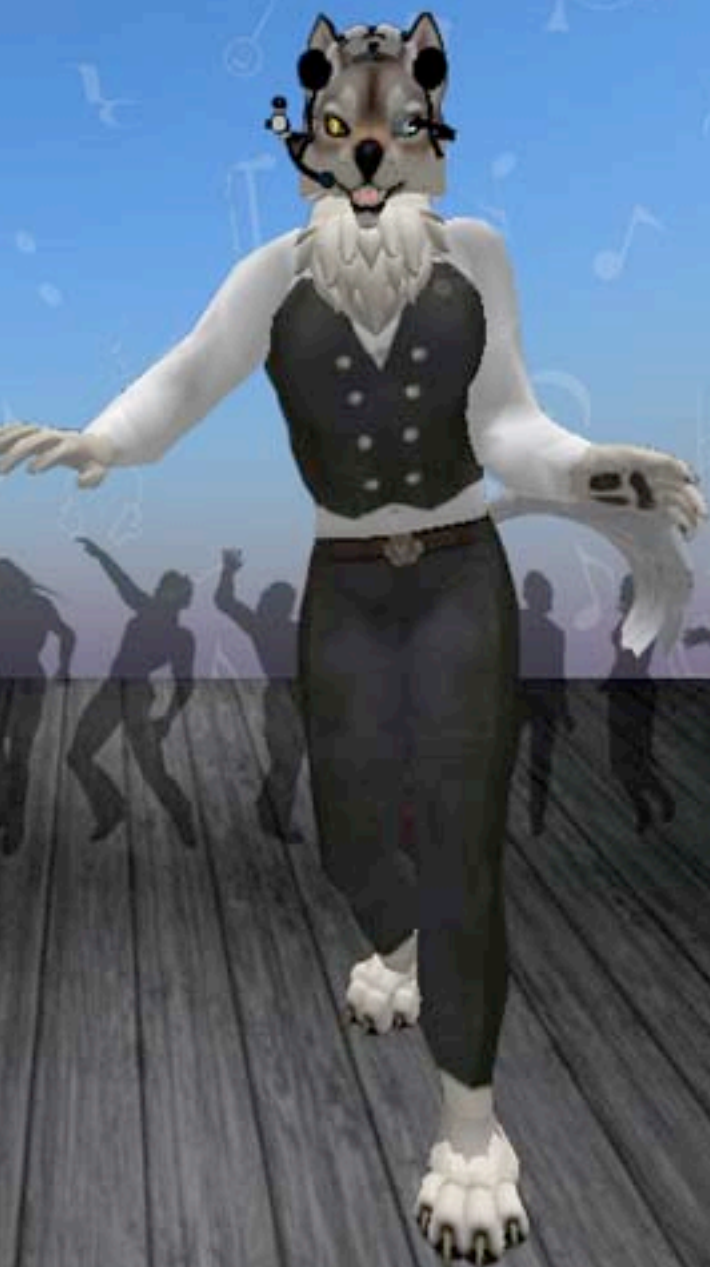
Spiker Upshaw:

"Music is food for the soul. I can't imagine life without it. DJ'ing enhances my appreciation—taking requests and hearing so many bands and musicians—than I imagined! I love to do variety, from Jazz & Blues to Country, Metal, and all kinds of Rock. DJ'ing gives me a very nice balance between SL and real life. If those I play to appreciate the music, that's a bonus."



Shockwave Yareach:

"DJ'ing in SL is for fun, to support our group, and share with friends. Real life is odd and usually interferes with getting into SL. I build in real life, so I became a builder automatically when coming into SL. Being a DJ is very different — I don't do it in real life. It is for socializing. I can play silly tunes in the mix that lighten moods."



KJ Kiranov:

"Being a DJ has given me a lot of self confidence that affects my real life. It also helps me deal with stress as a relaxation outlet, especially when other people like the same music."



Uzo Dayafter:

"Last time I did anything close to DJ'ing in real life was when 16, at a summer camp. When I DJ in SL it's like stepping out on a stage. In the second I do that, I leave everything behind for the next two hours. If I was having a bad day, my audience would never notice it.

When I DJ, I entertain, not just play music, so it's really acting. I joke, I make up things, and do whatever it takes to engage the guests. When I DJ, it's nothing like my personality in the general every day.

Music is the secondary part of my sets. I talk a lot, joke, entertain with fun stuff, while there is music involved. Hell, I don't even know the names of half of the songs I play! But I sure add some color to them with verbal comments. And I love doing it.

The biggest way that DJ'ing affected my real life is in meeting my wife. She fell in love with the DJ, and then got a husband."

Hy Gynoid:

"A DJ in SL since 2007, I play Blues, Rock, and Jazz. Back in the 70's, I had a radio show in college, but I hadn't worked in radio since. So I pursue it in SL. My real life wife (of 34 years), Isobela Capalini in SL, has been an in-world DJ since 2008. Not ever having done it before, Iso confesses that DJ'ing had been a secret fantasy. Convinced to try it, she soon got the hang of it. We are not in it for the lindens, just for the music, and the fun of playing for people in clubs. Our mutual love of music, and our DJ work in SL, brings us closer together than ever before. One of our favorite things is to co-DJ a show. We play off each other, and the crowds seem to like us too."

Isobela Capalini



Dwight Georgia:

"Being a SL DJ has exposed me to music from other parts of the world that I otherwise would never know. Having this world-wide arena enables me to not only expand my tastes, but it also shapes my sets. It forces me

to think about my audience. For example, my Saturday morning set is decidedly different than my Saturday night set. I cater to songs that tested well in Europe when I'm on early in the day.

In traditional broadcasting, it's vital to find consensus music, because the most successful stations find those 'common denominator' songs and build the format on them. In SL, it's much more social than scientific, although there are still DJ's, like me, that try to make sure every song they play is a hit, and known by the audience, as much as possible.

In real life, I have been in electronic media—in some form—since 1978. My experience in SL makes me a better professional in real life. In SL, you deal with all kinds of personality types, of course, and sometimes the anonymity of it all can bring out the worst of people. But, here's how it can help us in our real life: **I'm at my best when I remember that everyone is fighting a battle, and carries that into this world. When I'm doing well at recognizing that in SL, it transfers into real life and makes me better at what I do. It develops empathy.** And I don't always do well showing empathy. But I really do try."

West Habercom:

"DJ'ing, owning my stream business in real life and SL, go hand-in-hand. I use the same tools I sell, so it helps me know the health of the servers and what not. It betters what I sell both in and out of world.

It also helps me help others in clubs where I work (if they use a different provider). I can offer some troubleshooting before recommending that they contact their stream provider.

Being a better DJ simply comes with practice, and continuing it do it over and over. There's nothing better than 'on-the-job training.'

Some DJs, like myself, use two computers—one to stream with, the other to use in SL. It becomes difficult to interact when you're looking at screen #2. But if you pay attention, and participate, then pick up little things you read in the chat, bring it to mic or even song... it helps greatly. For instance we were laughing tonight about me being doomed due to a joke that failed. One person said... "It's the end of the world for West." I picked up on it, and my next song was called "It's The End Of The World As We Know It," by R.E.M. We got more chuckles out of that and it lets people know that you want to have fun with them."



SIM STREET JOURNAL #11

explores relevance of virtual to real commerce and culture

coming in August

Out of the Fog: Blues DJs
from Fogbound Define Relevance

*"Not only do I learn more about the Blues,
I learn more about love, people, and myself."*

—Mae Vanistok

*"A good DJ combines personality, passion,
knowledge, and interaction."* —Bob Corrigible

*"The Blues reaches down into your soul and
tells you what it all means."* —Joe Dude

*"When versatile in SL, it is fascinating
to discover."* —Stusie2Funny Emerald

*"The Number One DJ Rule is: connect to
your listeners, or you play to yourself."*

—Axle Wharton





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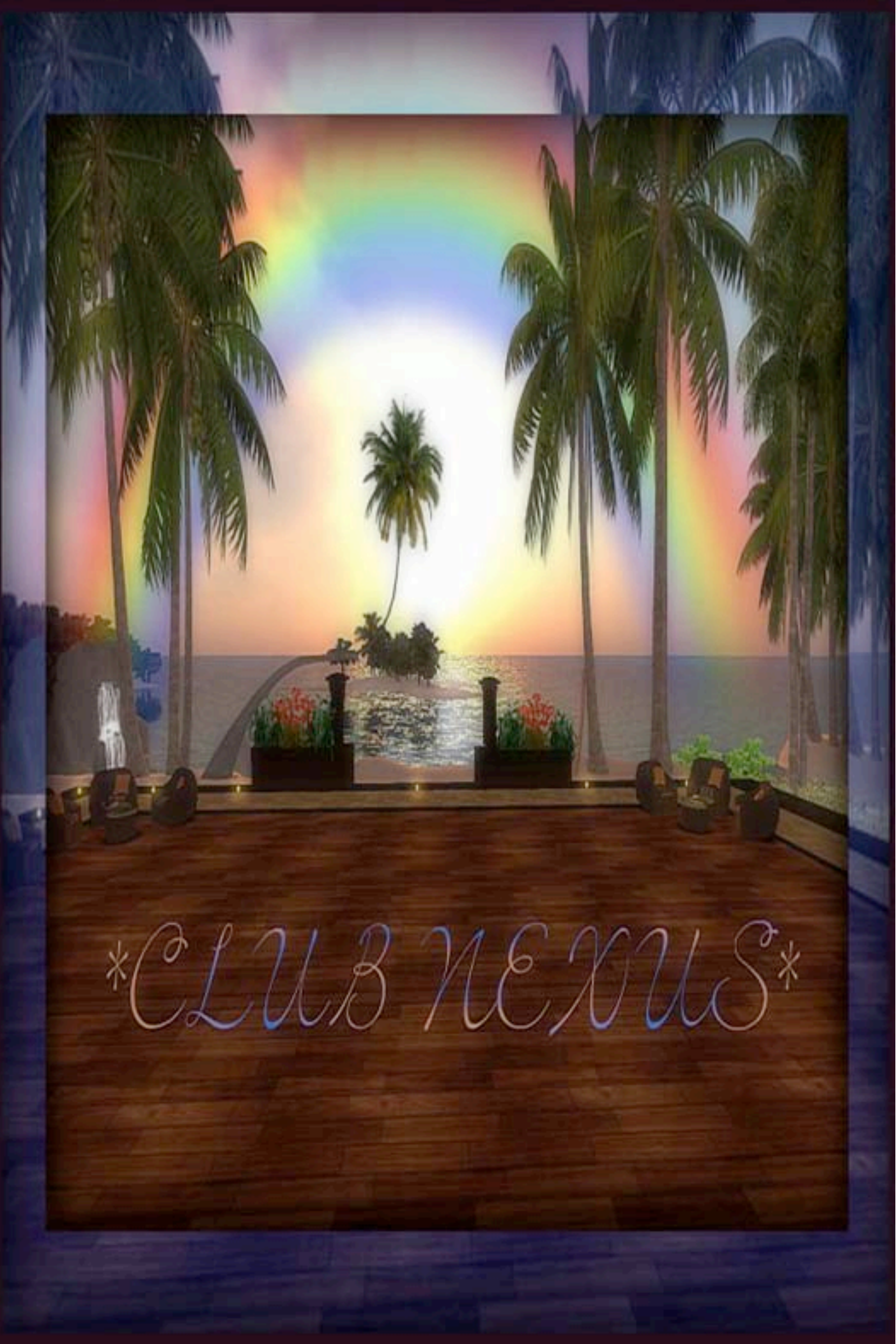
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CLUB NEXUS

Ventures in the virtual worlds tend to be hobbies due to the poor economic exchange of 250L to a dollar. People expect a lot for free. Witnessing the behavior of shoppers in SL, the freebies do go fast. But with sophistication, experience, and commitment, residents in the virtual world want more. Once everyone looks and lives like everyone else, the motivation to go to another level is irresistible. Then people will pay for what they value.

A venture can't grow unless there is either a strong motivation to attract volunteers (and even then *someone* must pay the rent) or the audience is willing to open their wallets. Without an economic base, an enterprise is soon homeless, and, out of necessity, abandoned.

Progress: Ten Ways to Grow Projects, Careers, and Enterprises

by Eleanor Medier

However, if the audience is used to receiving something for free, asking for payment means that a whole lot more must be offered. Fashion designers may be dismayed that dresses sell for 10L. Publications may be shaken because so much information is free. SL has set up a monetary system that allows for great participation. If anything costs an entry fee, the population becomes much smaller.

So given an environment of monetary scarcity, how can a venture grow? Because the goal of any sustainable enterprise must have growth as a goal to be viable. Whether it is selling art, dresses, classes, or advertising space, for an organization to have impact, it needs expansion. Only a few talented entrepreneurs can sit back and say "this is at the level I want." But, beware. This statement is a red flag of opening a door for competition. Complacency will never be rewarded.

Rather, discover new ways (or old ways re-invented) to grow in a world where competitors are everywhere.



1. Break big into small.

Too often, those inspired can see the goal, and fantasize about what it will be like to reach it. Each wishes to form THE social network everyone uses, or to invent THE next hot app, or to develop THE most popular inter-platform game. Initially, enthusiasm races forward on big initiatives. Yet the goal may

be a mountain! Progress can be easily stalled once the work is apparent, response not there, or distracted by something else. Big goals can only be achieved through the consistency of small steps. Any big goal has many many subgoals that are like bricks in a wall. If the enterprise can't be scaled down, then it is not going to grow.

“The small audience size for a concert in-world puts off impatient record companies. But indie musicians are patient. We know the power of incremental successes, and the value of solid building, from the bottom up. Artists can't survive on only one income stream. Most fans have an ethic to support the musicians they love. So they buy a LOT of records. One in four of my CD orders online comes from the virtual audience.”

—Jordan Reyne,
musician and author, *SSJ#8*



2. Prioritize audience relations through attention, participation, and targeted communications.

New customers have to be:

- seduced — attracted to try the offering, product, or service
- earned — they like the product want more, and tell friends
- nurtured — inspired and engaged with new releases or versions.



“Don’t start a business if your goal isn’t profit, or it is not a business, but a charity, a hobby, or a passion. Yet the best business contains and combines both approaches.”

—Arkad Baxton

“We used to have lots of live events. But they bring fans of the performer, who come only for the show. A few become regulars, but just a tiny bunch. Live events are expensive to run, and the income in tips barely covers a tenth of the costs. I was torn in the decision between stopping events, or paying out of my pocket, and seeing it as a personal expense. After a year or two, real life events greatly reduced my income. I had to make some sad choices by cutting back.”

—Yanik Lytton,
Fogbound Blues, SSJ#5

3. Don't over-design. To concentrate on business structure, the buildings or landscape that houses it, or on new products, over factors that will attract participation is dangerous. To engage the audience, to develop consistency, to keep the purpose foremost, to ask 'why' more than 'how' will keep development on-course, even possible.

This is the age of the viewer. Participants have more choices than ever, so they demand versus respond to what is available. To keep online customers or fans, they need to clearly see what they want, feel listened to, and engaged in an active group. They demand integrated platforms and being notified.

“When we started, we carved homestead sims into unique settings. They looked amazing—like a perfect painting! But people did not want to live in *our* painting. They wanted to create their *own* paintings. We moved from ‘it is all set, just park your boat and live here,’ to ‘build your own place, but follow our construction rules.’ (We do need to keep them from making incompatible choices that might hurt other tenants, or the public facilities.) Completed rentals have not worked; ones that allow self development do.”

—Ty Lomes, Snug Harbor,
Blake Sea, SSJ#4



4. Think numbers. Products or services that are too customizable will be limited in customer numbers. The offerings that most succeed, and sustain, have attributes in common:

- they are modular and expandable—something small at first that can relate to a lot of people (such as a free trial, quiz, gift, etc.)—but can add higher level versions for sale.

- they require little support time. Products that can be created once and placed for sale allows for other ideas or promotional time
- they need to be rebought, such as food for breedable animals, blank book formats for making books, or clubs that feature performances, customers can come back for more.



“Initially, I worked very hard building my stuff. Now I have enough items that I can relax a bit and build only when really inspired. It is possible to come and go because scripts work for the business when I am off-line. I have a rezzer that shows people my buildings; I don’t need to be present for them to shop. I just check in to see if a customer needs help.”

— Megan Prumier,
owner and designer,
Crimarizon, SSJ#8

5. Test market beyond friends.

It is amazing how few people test new ideas. Personal excitement is projected onto everyone. One of the virtual worlds's greatest opportunities is the ability to experiment without spending very much real money. So, a lot of ideas can be tried. And though friends are the first place to gather feedback, it

is selling to strangers that will show a venture's potential. This can be particularly difficult for artists who do depend a lot on friends and friends of friends for sales. But without "cold" sales as verification to continue, an idea is not worth pursuing. The environment in-world provides an international testing ground.

"A friend started a store and she said 'I sold five dresses already.' I asked, 'you sold them to friends?' She said 'yes.' I replied 'thats why ...they try to be nice. Be careful. They will do it once or twice, and then nothing anymore. That is not a good test of a product. It needs to be purchased by customers just because they like the product, not because they like you."

—Greenie Lane,
owner and designer,
G&T Creations, SSJ#11



6. Only accept investors who understand and are inspired by the venture's goals. If taking the company public, for example, the stock traders who only look at the numbers and not at the purpose, will not be fruitful for the small enterprise. The best companies to accept sizeable investor linden must be large and old enough to

have a momentum. The irony is the same as with banking: those who need loans don't qualify for them. Those who do qualify don't need loans. Investors who view money as a game and not as a tool will cause frustration for everyone. Most new ventures do not become profitable until the third year, whether virtual or not. Be realistic.



“To invest wisely, research the candidate companies as much as possible. I spend a few hours a day catching up on forums and other relevant places. Investors that do not know anything about the companies, and just care about numbers, usually end up selling with a loss. I have seen a few hard years, but like I said, patience is very important, and, for me, it pays off. I was one of the lucky few that bet on the right exchange from the beginning.”

—Ferre Howlett,
Verballis Translation
and Surf4ls.com, SSJ#9

7. Don't do what someone else can do. Develop a tap line for staff resources. If staff is hard to find, then growth needs to place this as a top priority. Growth without workers is doomed to fail. To balance staff to work demand is constantly tricky. Present staff must be stressed before hiring. Those who can help

need to be found and qualified. And jobs must scale to the talents of those found. A good source to find talented staff is to be active in the social media groups where they hang out. Read their blogs. Develop strategic friendships. Divide tasks into definable roles that can be assigned or moved from contributor to contributor.

“The managerial challenge is determining what to delegate, teach, let go of, or find someone who can do things better. For example, I am not a genius programmer. But when I look at a php code, I can understand how it operates. This enables me to supervise others most effectively.”

—Arkad Baxton, AP and
Avatar Social Network, *SSJ-Online*



8. Judge ventures by the turnover of those involved:

- staff relationships need to be maintained and rewarded while new ones are built. Team members align with the goals and have the persistence to reach them.
- customers that try a free offer need to be converted into purchasing the regular product

or service. Targeting carefully will save time and increase this conversion rate. Communicate and promote solutions or features to the audience.

- Loyal customers or fans need to be encouraged, appreciated, and rewarded—gifts for joining groups, freebies for visiting a store, special offers, keep interest high.



“The biggest challenge with Book Island is to balance the structure that we need for events and the island to run smoothly against the high level of enthusiasm. We must channel energy and maintain structure. I’m constantly surprised and delighted at how involved members can be. But there is pressure on the structure—trying to agree on event times and formats, and ensuring no overlaps etc., can be complex. People can start out on something and lose steam.

—Selina Greene,
director, Book Island

9. Create a feedback loop. It is not enough to help customers with problems. It is not enough to depend on reviews or keyword searches. The numbers may grow, but will grow faster if the audience feels heard. Comments and interaction help the venture go beyond the owner's ego. Care about customers or they become lost.

10. Continually evolve. Goals are rarely reached. Because when they are, new ones are set. There is always more to do. Accepting the abundance of tasks required in any enterprise—from product or service creation, to business management, to promotion and sales, means there is always more to do. This frustrates those who derive satisfaction from

“Being a club and sim owner fits my ‘skill set’ because I’m organized and obsessive about details. There are schedules to keep, update and fill. Promos are posted daily. As with any business, there are staffing requirements for hiring, training, and dealing with shifts. There is accounting, bills to be paid. When the work of owning a sim and club are given dedicated attention, the guests should be unaware of the work that goes on behind scenes to ensure that their time is nothing but a pleasure.”

—Cayleen Linette,
Cay’s Blues at Woodland Lake, SSJ#2



completion or seek perfection. For most entrepreneurs, their *Things to Do List* may be new each day, but it is overflowing with what can be realistically accomplished. Separating into short-term and long-term tasks, will help ensure that the long-term ones not only stay on the list, but can be moved forward by consistent persistence.

Sim Street Journal, now a year old, has tapped contributors that define the virtual entrepreneurial landscape. They all have wisdom earned and are the components of this publishing achievement. These entrepreneurs provide the foundation of these conclusions.



“My biggest challenge is to market and expand the size of the user base—to let many people know what they can do with my products. I wish to have the #1 brand in the rezzer business and to represent unique products that are user friendly and flexible. I think the potential of my business is unlimited because I have a very integrated approach.”

—Machess Lemton,
Machess Products, SSJ/#3

11. Think beyond technology to the inevitable. If a business is based on innovative technology, there is always a short-term window of opportunity. Unless more innovations continually follow, products are not sustainable. Platforms, virtual worlds, websites, can all change at any time. The businesses that can survive maintain their products independently from technology. For example, a

designer in SL who doesn't plan to develop designs for other platforms will be too dependent on the one. **In the long-term, the creator always wins power, but only if adapting.** Designers will develop products in their own platforms, to then package and export to others. Selling in SL is just one outlet. **Creativity resists the proprietary environment, which eventually breaks down.**

“Prioritizing different initiatives is a challenge. We have about five different projects in active development, and maybe ten more in the conceptual stage. All are totally new to the SL scene. I have short-term ones to improve customer experience. I have medium-term ones, such as developing new products. And, I have long-term ones that involve portalling out of SL into new businesses, entirely. SL will not last forever.”

—Amy Nevilly, 2nd Ads, *SSJ-Online*



SIM STREET JOURNAL #11

explores relevance of virtual to real commerce and culture

coming in August



Living the Fantasy by Greenie Lane

G&T Creations, fashion designer

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Paris
Obscur

the aesthete & the amateur

PART 1 of 6

Desperate Measures

by Heavy Writer

Fictitious on-going series of gallery and art reviews by credentialed art critic, Eleanor Medier, and her less-than-professional husband, Heavy Writer.



Eleanor's passion for art has always been a challenge for me, and for our bank account. I even encourage her to follow her direction because I like to see her smiling and happy. But when passion turns into obsession, drastic measures are required.

Her last acquisition ruined our finances big-time, but this has happened before, and, in the end, she is the one who makes most of our money. So I'm pretty relaxed about it as long I can still afford to buy my cigs and keep the beer supply in our fridge at a decent level. I'm not the one who buys expensive Italian shoes, designer clothes and jewels, or collectible art.

So, the financial crisis affects her harder than it can ever affect me.

What really *does* disturb me is the sculpture we have in our yard—that is bigger than our house—a piece that ruins my morning coffee view, and disturbs our sleep with its bright lights. She purchased this monstrosity in SS/#9 as part of my "education." It is almost like a self-growing creature.


It looks like Muddy (our dog) doesn't appreciate abstract art either, as he can't get along well with the new yard landscape. All day and night, he howls and barks at the darn sculpture, and he shows his disagreement with Eleanor's art choices by making the piece his favorite pee spot.

For the last week, Ele has been trying to bribe Muddy with tasty good dog snacks, in the hope he will give a better review for her acquisition. But nothing has worked — both me and Ele were like zombies after seven nights without sleep. At that point, I decided to take the matter into my own hands, and restore the peace in the yard, even with the risk of ending up in a divorce.

I met with a couple of gallery owners to see if any will buy the piece. But I got no offers — not even at half of the price Eleanor paid for the darn thing! They said it is a nice piece, but the logistic costs to move it and store it, will be higher than the value of the piece itself. If Eleanor would have bought a Brancusi, and not a DanCoyote, I'm sure those gallerists sharks would not consider logistic costs!

So desperate times requires desperate measures! When Ele went out of town for some art convention or conference, it gave me a window of opportunity to fix things. First, **I loaded every piece of her art collection** (except the Hopper) **in the back of my beautiful vintage restored Chevy truck.** I drove to the garage and packed





everything into crates, with labels pasted on saying "Original Spare Parts." Finally, I got them all piled up in the back of my garage.

The next day, armed with a pneumatic hammer, I shook my brains out from sunrise to dawn, breaking up and losing the concrete support of the megalomaniac sculpture Ele dumped in the middle of our garden. Happy with the result, and hoping the darn thing wont crash on top of our house during the night, I went to sleep at a motel for a good rest.of rest. In the morning, I had a moving company come with a huge helicopter to lift up and dump the sculpture that Eleanor bought with our life savings into Lake Michigan. The entire operation was not cheap, so I had to regretfully sell one of my collectible vintage cars, but at least I got things sorted out and controlled.

After another day of work cleaning the concrete remains from the yard and planting nice fine green grass and flowers to restore the décor, I was ready to welcome my beloved wife home, but thats a story I'll tell you another time, because now I'm going to enjoy the scenery while having a well-earned beer, or two, or maybe even three.

the aesthete & the amateur PART 2 of 6

Focus Wins over Distractions

Eleanor Medier and
Heavy Writer review
selections from:
**The Galleries:
EAST, WEST, NORTH**

Fictitious on-going series
of gallery and art reviews
by credentialed art critic,
with her less-than-profes-
sional (and proud of it)
husband, Heavy Writer.

After Eleanor spends all the couple's money on art to teach Heavy greater appreciation, she *does* feel guilty. In *SSJ#8*, she anticipated her husband's anger, so she spends *more* money on a present for him. Guilt is a powerful motivator. But distraction influences behavior even more. If choosing this strategy, remember that predicting how someone will react to distraction is risky. Often there are unintended consequences.

Confident that she knows his behavior well, Eleanor predicts that Heavy will stomp off after angry declarations and hide at his fishing camp. Once there, he will discover the new boat that she purchased for him, after sinking his antique in *SSJ#6*.

But Heavy doesn't do what Eleanor predicts. Before she can judge his reaction to her shopping sprees, she has to leave town to speak at a conference on cyber culture. She





her. Then, she can determine his attitude from the most recent skirmish, of which she is certain she has won. After all, those who control the money get to make the decisions. Let him think, for his male ego, that he controls the home and the schedule and the entertainment, but, at the end of the day, it is she who earns the bacon.

• Arriving home by cab, she finds Heavy sitting on the porch, predictably, with a beer. She is so focused on seeing him, she neglects to turn and look at the condition of the garden, of which she had left containing a sculpture. He looks happy enough. She cheerfully approaches: "Hi darling—you look quite content. How are things here? I am sorry to interrupt before you answer, but I have to run and review some exhibits. Do you wish to come with me?"

He pauses to consider before he takes another sip of beer. "Things are quiet. And sure, let's go."

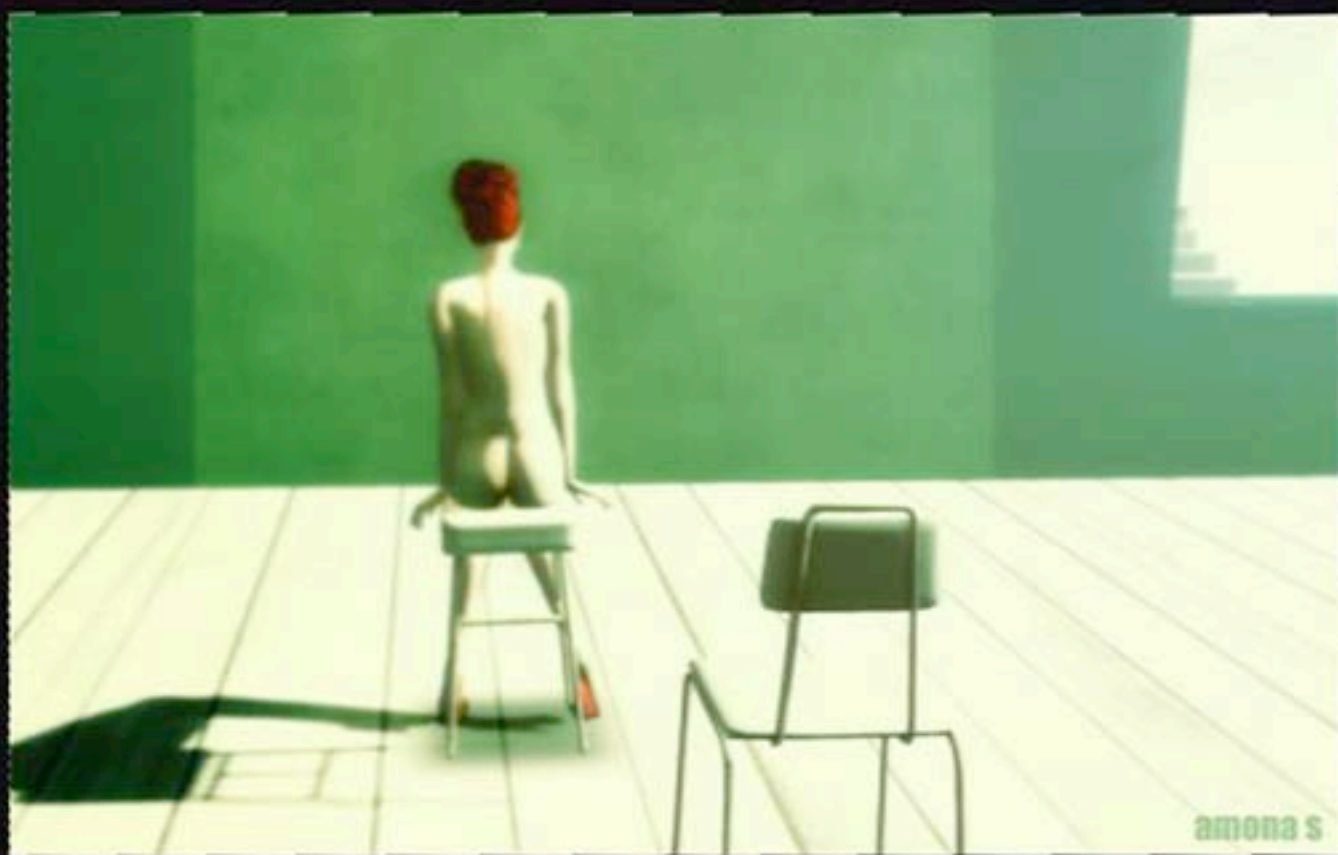
He jumps from the porch, and they hurry to the garage. As they choose a vehicle, he is smug in the disguise—her entire art collection (minus the Hopper) is contained right in front of her, without her ever guessing.

expects, upon her return, that he will be so busy celebrating his new boat, he will forget to be angry. And, she brings home a nice check from speaking. Furthermore, she has priorities, and his new boat is not one of them. She has work to do.

Her next assignment, as a critic, is a review of original approaches to visual work. Choosing several favorite large galleries, Eleanor prepares her research and notes.

Hopefully, Heavy will accompany

"The Green Wall" by Amona Savira



As they arrive at The Galleries: East, West North, Eleanor and Heavy are impressed at the variety. She turns him loose to explore and choose his favorite work of art to discuss first. He zeros in on "Green Wall" by Amona Savira.

Heavy: "You know I hate snapshots that pretend to be art, right? Still, this this naked lady facing that green wall reminds me of Hopper, which we both love."

Eleanor: "It is contemplative, mysterious. The use of space, and the single figure, like with

Hopper, increases the sense of isolation."

Heavy: "Same with the light in the composition—the shadows. Though the lady is naked, she doesn't seem erotic, but somehow romantic."

Eleanor: "She seems innocent. Why green?? If it the painting were blue or red, how would it feel differently? Green usually signifies growth, or can also be envy."

Heavy: "Green means envy? I didn't know that."

the aesthete & the amateur

PART 3 of 6: Amona Savira

Eleanor: "There is a saying 'green with envy.' Her hair is red — which is the opposite of green."

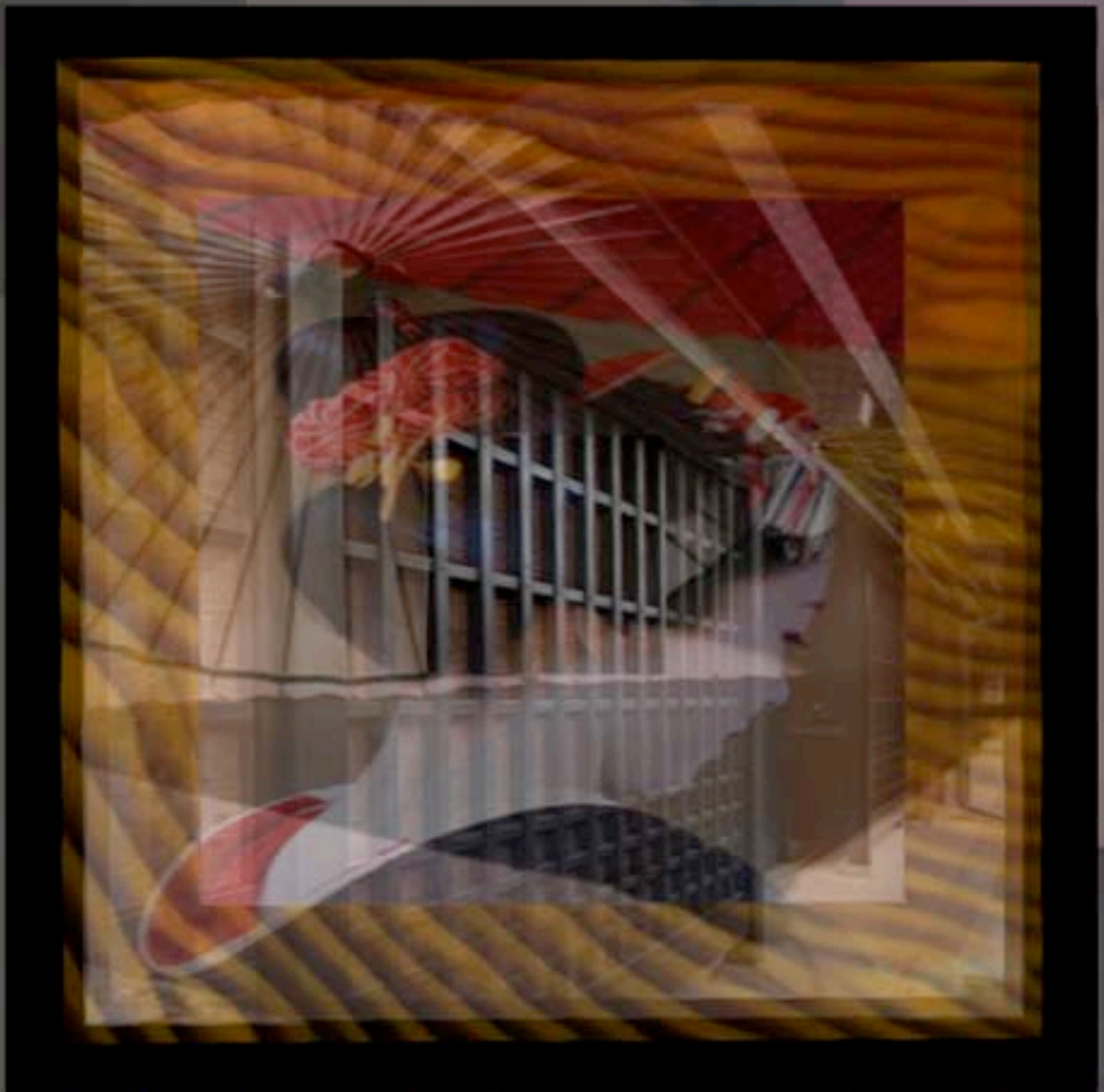
Heavy: "The wall is like Albers too."

Eleanor: "I wonder about the chair cut off in the foreground — like it waits for someone. These works are moody, and this one the most emotionally explorative."

Heavy: "They all have good color combinations."

Eleanor: "They do have an original approach to the everyday genre that Hopper so exemplifies. It would be great to see this taken farther — to think beyond the photographic to more painterly or symbolic."





"Geisha" by Janine Portal

Eleanor: "These are unusual for photo collages; they are painterly, mysterious, and dimensional."

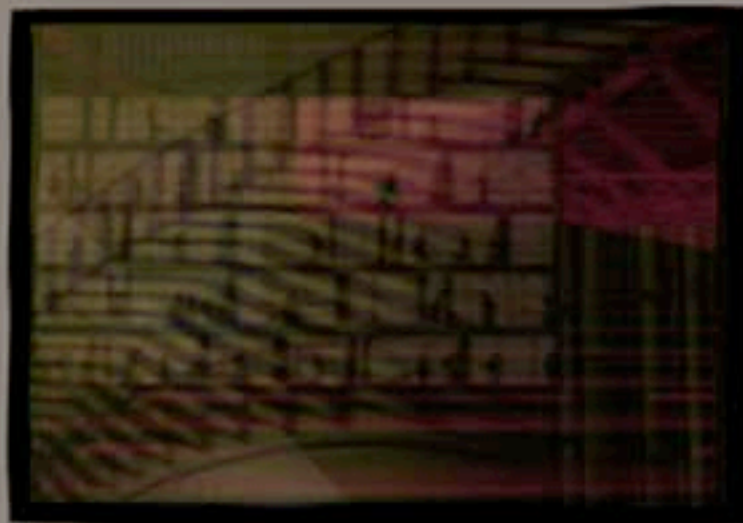
Heavy: "I like the layers. You can see different things from different angles. At first, I didn't notice that they change—this reminds me of those old animated postcards."

Eleanor: "Oh I remember those!!! You turn them and they change. The artist could do more with this effect. It is pretty subtle here. However, the scale here gives them drama. They are done with sensitivity—everything matters, is considered, and not left to chance."

the aesthete & the amateur

PART 4 of 6: Janine Portal

Reviewed by Eleanor Medier and Heavy Writer



Heavy: "Which is your favorite?"

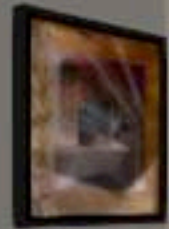
Eleanor: "Personally, 'The Geisha.'"

Heavy: "Is it because you like to please everyone?"

Eleanor: "They are independent women in Japan — artists, hostesses — very skilled. And this work is bold and expressive of their condition."

Heavy: "Geishas are trained to give pleasure. Some will say they are just sophisticated escorts, to avoid saying 'whores.'"

Eleanor: "That is not their origin. They took on a sexual aspect — but it took years to add that. First, they were respected as dancers, musicians, entertainers, poets, and artists."



Heavy: "But their ultimate purpose is to give pleasure to men, isn't it?"

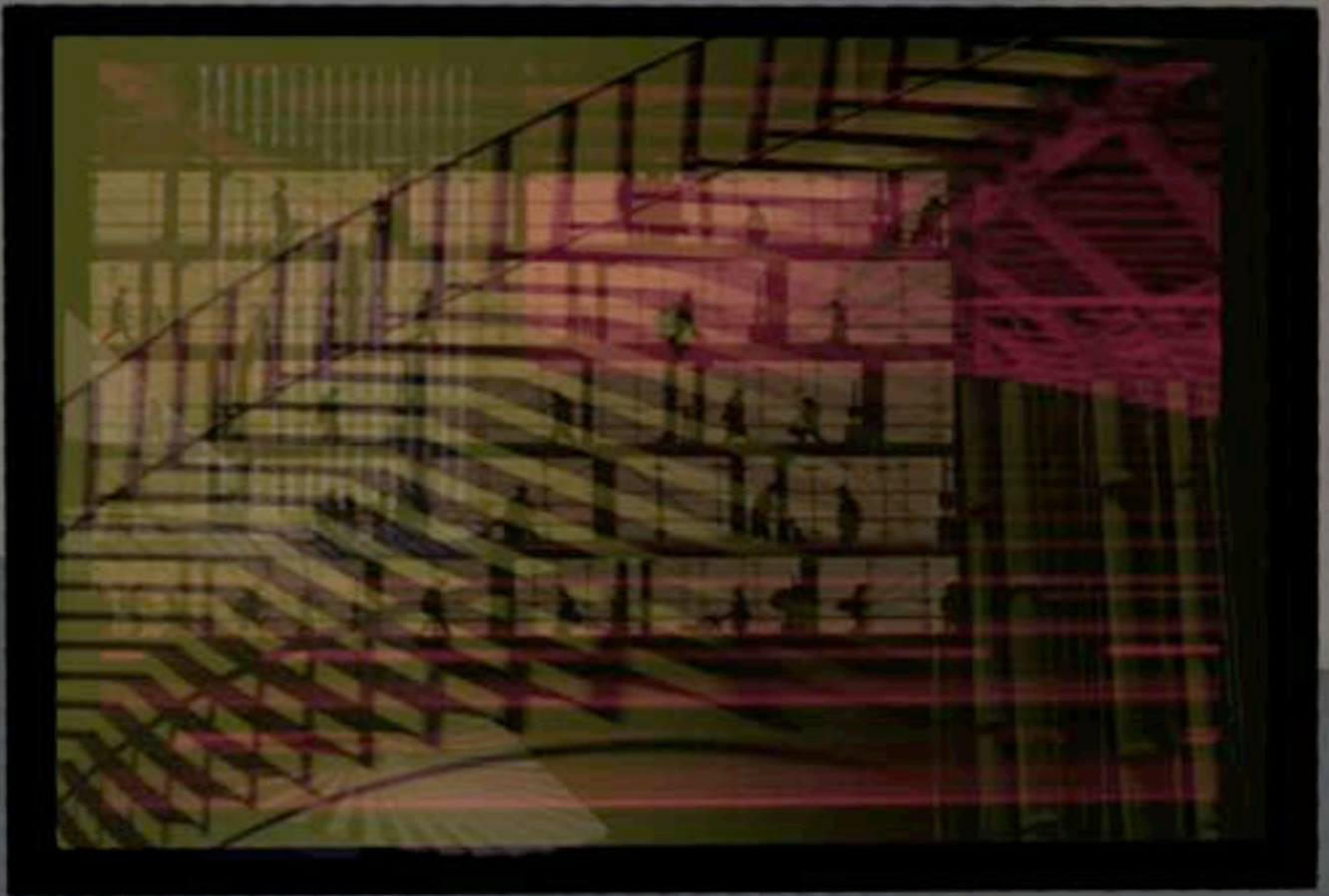
Eleanor: "No—they are party hostesses to guests, many of which can be women too. This piece seems to say geishas are confined by tradition with bars like from a jail. There are those that say the tradition is dying."

Heavy: "This oriental stuff is always catchy for the western

world. Japan especially was a mystery to Westerners for centuries. There still are big cultural differences. So it is a pretty safe bet that the artist made in choosing such a portrait."

Eleanor: "Subjects she knows will be popular? Well, it is exotic—a contrast—as different from the West as we can get."

Heavy: "Like meeting aliens, I guess."



"Work Ethic" by Janine Portal

Heavy: "I like the one that is called Work Ethic—people in boxes."


Eleanor: "It has an intricate industrial feeling—like rushing to get to work, riding on escalators."

Heavy: "Makes you think of big offices where people work in cubicles, and someone watches them. Working places can become a prison for some—a cell block kind of setup. It reminds me of *Matrix* the movie."

Eleanor: "Even *Blade Runner*."

Heavy: "Each is just a small piece of a big machine. They are so busy spending their lives in small cubicles, they don't even know that the world is bigger."

Eleanor: "That is scary. It makes me glad to not be one of them. The tones are dismal. That layer of light magenta looks like the color comes from what they do, not who they are. It is haunting."



**the aesthete
& the amateur
PART 5 of 6
(PART 6 is online)**

Louly Loon

Reviewed by
Eleanor Medier and
Heavy Writer

Eleanor: "This installation about time has those 2D disks that change really fast, contrasted with 3D clocks that don't change at all."

Heavy: "I like the setup and making time like people. But the 2D art doesn't have as much value piece-by-piece as does the whole."

Eleanor: "What does he say about time? That we are obsessed with it? That it runs our lives? That it changes how we think? We can discuss Louly's works on many levels. Just look at the movement—when it is used, when ignored. Consider the themes he introduces that thread through his work like metaphors."



Heavy: "His imagination really seems free with the 3D and constrained with the 2D. Maybe his real life work is 3D — like an architect. He definitely has a good eye for proportions in 3D."

Eleanor: "3D versus 2D is such a different perception — most artists are strong in one or the other. My work is very 2D."

Heavy: "And just because 3D is not your thing, you are attracted by it more? At least in SL I know you are."

Eleanor: "I believe in the integrity of the medium. It seems that SL needs to affect the art that uses it."

Heavy: "Not the other way around? Art affecting SL?"

Eleanor: "Yes, definitely. We need to be influenced by our environments if we are sensitive and expressive. It is a lost opportunity not to. And if we are just here to impose ideas without being influenced back, that is so limiting."


Heavy: "If you ask me, art is valuable anyway — good art, of course — no matter if is just imported in SL or if is created in SL."

Eleanor: "But does it not increase in depth and significance if the artist is sensitive and reacting to what is around him or her?"

Heavy: "Many try to use the environment and what SL provides, but very few are successful."

(Please see more reviews of Louly's work at [Space 4 Art online](#).)

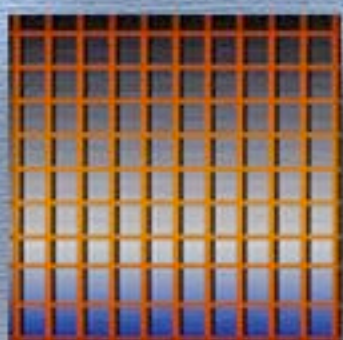
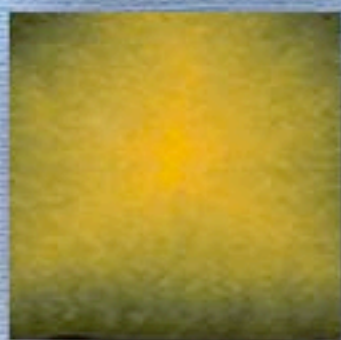
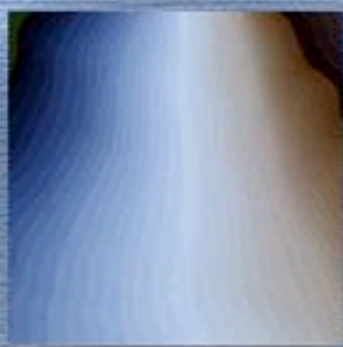
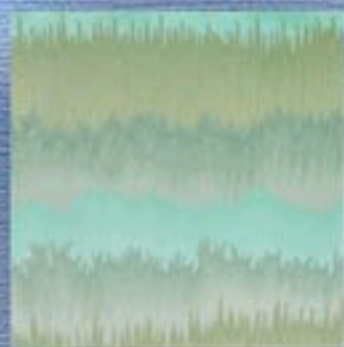
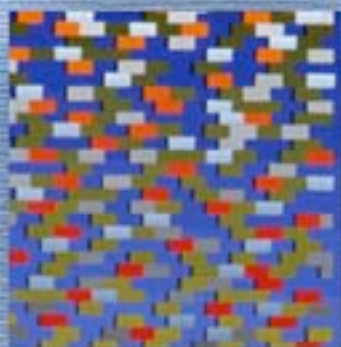
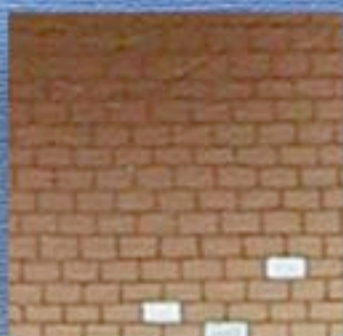
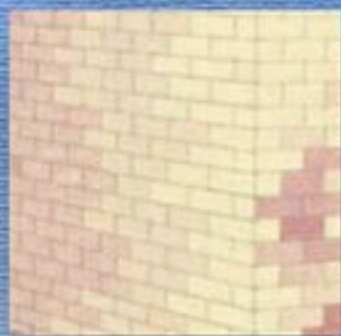
see Louly Loon
reviewed at space4art
ONLINE



In the search for originality,
the time installation reviewed
by **Eleanor Medier** and **Heavy Writer**
inspired them to see more
work by Louly Loon, and found
many works to discuss.

psychological scenery

Paintings by Eleanor Medier



GALLERY
MEDIER

Rotating exhibit of paintings and textures that transform interior landscapes by Eleanor Medier.

Mathilde Vhargon

Xirana Oxímoxi



Active Art

Eleanor Medier

Geejann Blackadder

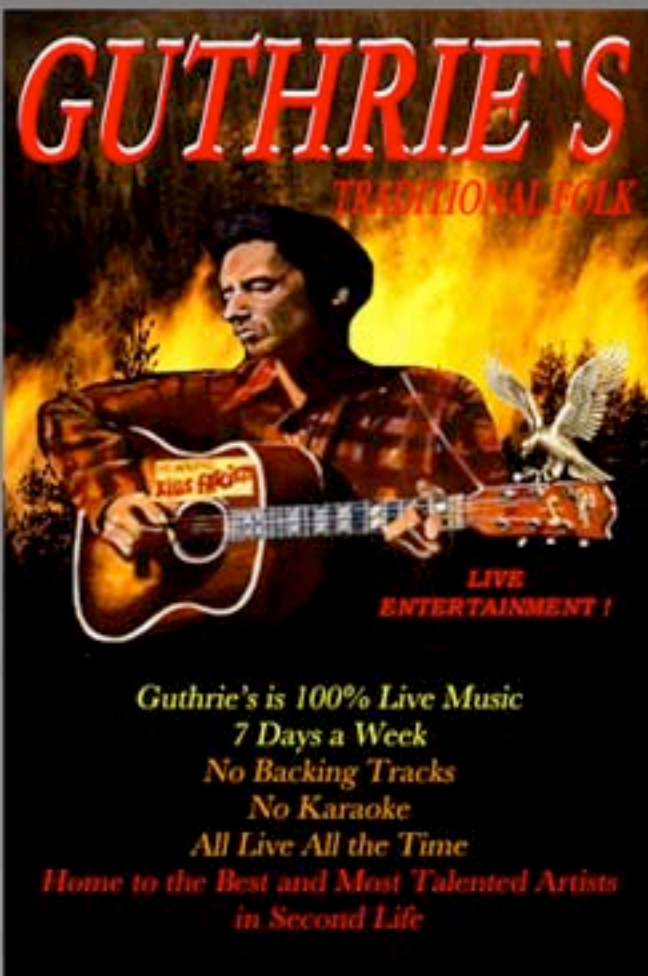


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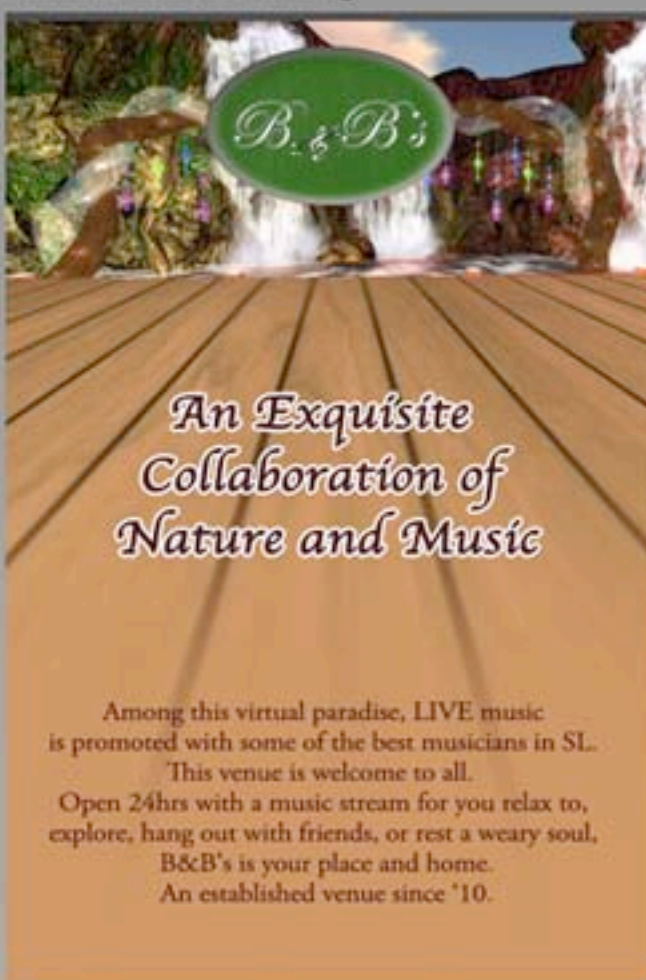
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Romance at Cay's



owner: Desirae Beaumont

owner: Cayleen Linette

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FIND BALANCE

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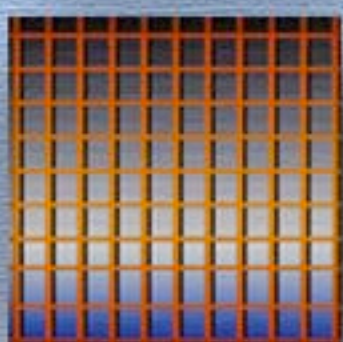
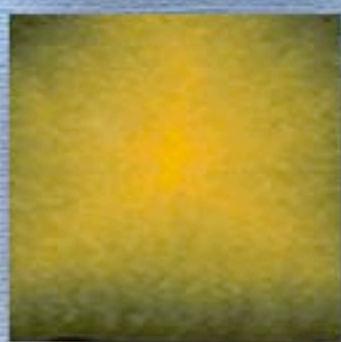
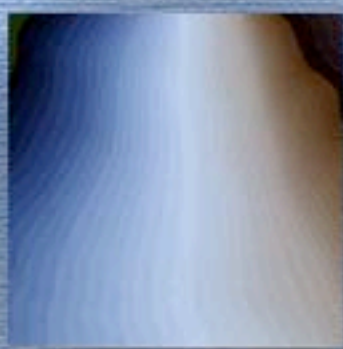
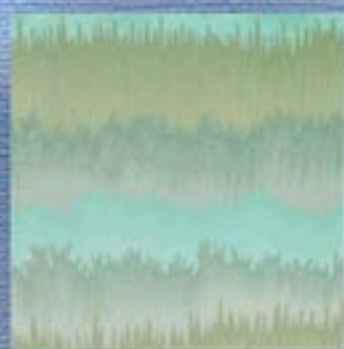
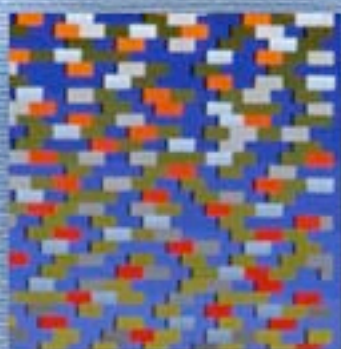
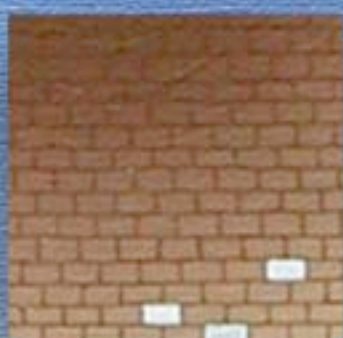
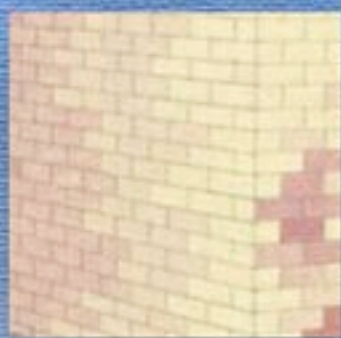
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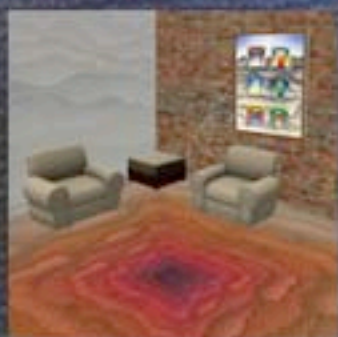
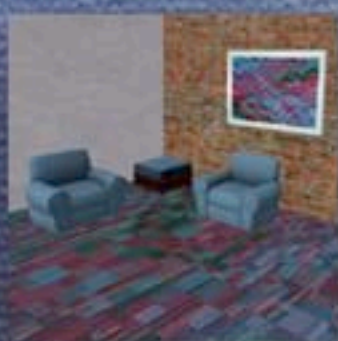


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collaborator

“When new in the virtual world, you soon become aware that people make and sell items, they roleplay, and others use it as a 3D chat room. You have to ask yourself: ‘What should I do in this place?’ I build a psychology of spaces. To use them means being community-based.”

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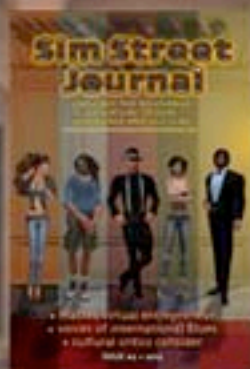
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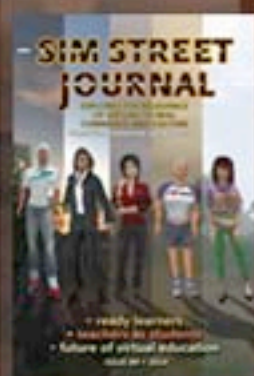


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