

VIRTUAL EDUCATION

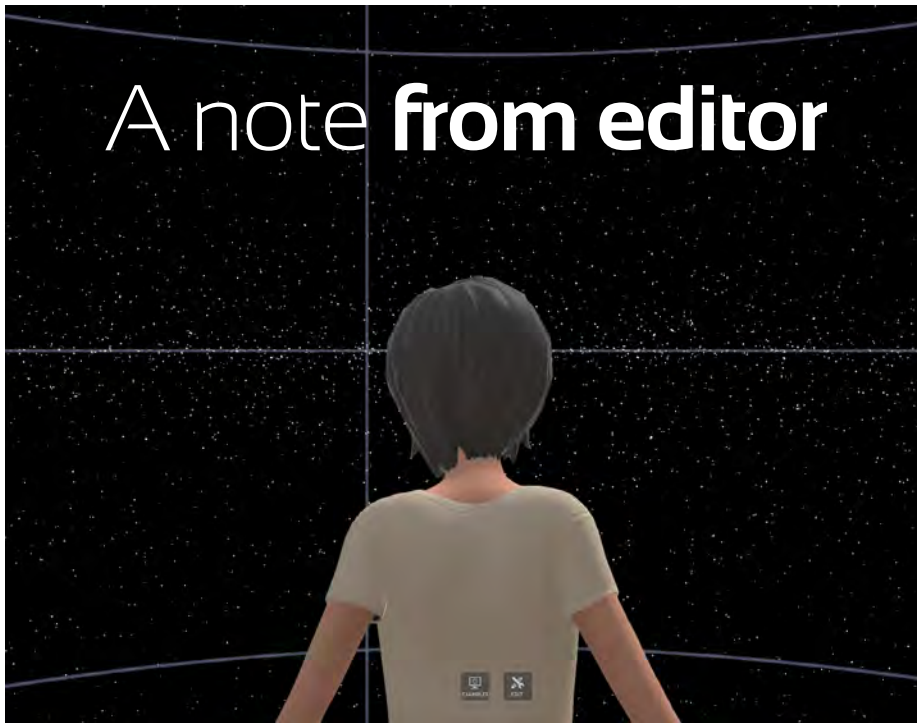
VET

JOURNAL



**Creating
Community**

Spring 2016



Hello Everyone!

It's Spring! As we watch the seasons change from winter to spring, so too, this month we saw the much anticipated use of Oculus Rift and HTC Vive in the newly released Beta version of High Fidelity. As you can see from our visit onto the High Fidelity Grid, the potential of this new platform is game changing!

What remains to be seen, however is how many people will migrate to High Fidelity with the price of Oculus Rift, HTC Vive and other head mounted displays with handheld devices running as much as \$900 US and the fact that High Fidelity is an Open Source environment which means that people like me without coding and programing experience have a huge learning curve in order to settle into this new environment. I realized this as

soon as I logged into High Fidelity and discovered that every avatar looks exactly like every other avatar! It is hard to find people you know because we all look the same. For example, BJ and I had to jump up and down so we could see each other among the other avatars on the grid. Reminiscent of the early days of Second Life when the newbies always wore the same outfit (and we wondered how they knew we were newbies!

The million-dollar question thus becomes, "should I stay or should I go?" And, even more so, what is it that keeps us coming back day after day to work, play, and learn in virtual worlds in general, or a specific world where you spend the majority of your time?

Most of us would agree it is because of the community – the friendships and re-

lationships we have with others and the personal connections we make that are meaningful and relevant to our own lives. From the Virtual Pioneers to ISTE to the Avatar Repertory Theater and more, you can discover in this issue of VEJ how people are creating a network of friendships as they build a Collegial Community of learners. Not an easy feat when members of the community can be anytime, anywhere around the world – yet, building that collegial community is so vital to the existence of any settlement, inworld as well as real-world. A special thank you to all of the contributors to this issue – a real testament to the work they have done to establish a community of learners in virtual environments.

CONGRATULATIONS to Andrew Wheelock (aka Spiff Whitfield) the 2016 VWBPE Thinkerer Award winner. Be sure to check out our interview with Spiff/Andy to learn more about why he is so deserving of this prestigious award.

We also hope you like the new VEJ format and design. It took a little longer to get this issue out, but as you turn each page, we know you will find it well worth the wait!

So, dig in, VEJ out of this world, and take time to devour every byte!

Keep Smiling,

Roxie Neiro (sl), Rosie Vojtek (rl)

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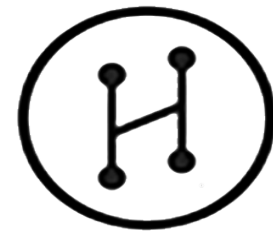
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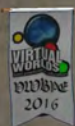
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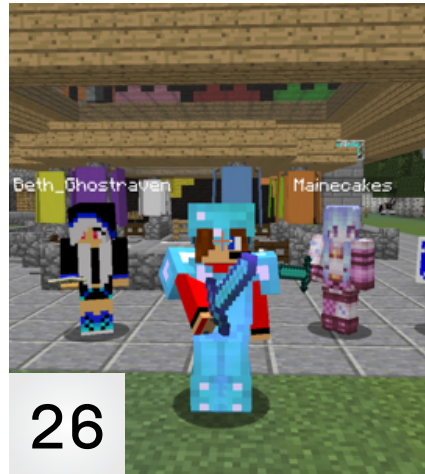


*Meet Andrew Wheelock(rl),
Spiff Whitfield (sl)*





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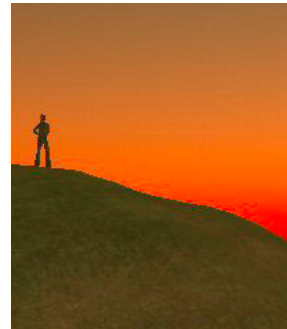
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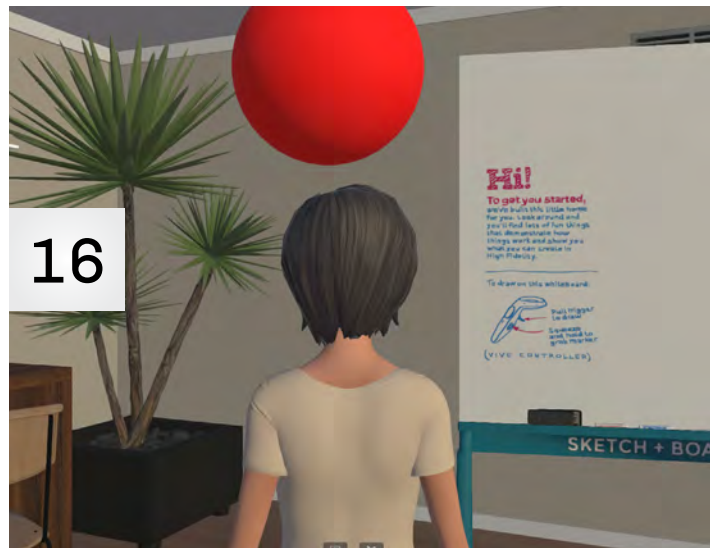
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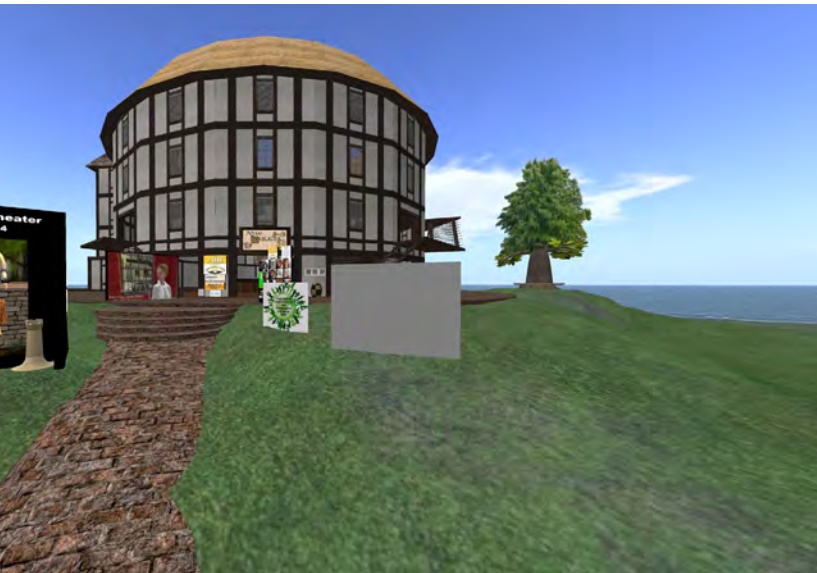


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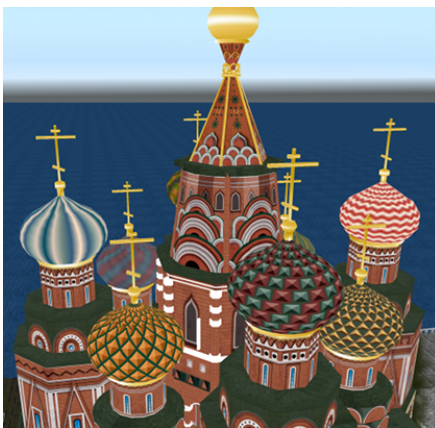
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Cover by Bob Vojtek (BJ Gearbox)
adapted from Andy Wheelock/Spiff
Witfield picture

And, the 2016 Thinkerer Award Goes To . . . [Drum roll, please] . . .

Andrew M Wheelock (RL), Spiff Whitfield (SL)

CONGRATULATIONS, ANDY!

By Roxie Neiro (SL), Rosie Vojtek (RL)

Andrew M. Wheelock (rl), Spiff Whitfield (sl), was named the recipient of the VWBPE 2016 Thinkerer Award. The following is the speech Lorraine Mockfield (rl), LoriVonne Luster (sl) made at the Closing Ceremony of VWBPE16.

In 2014, the Virtual Worlds Best Practices in Education Organizational Committee instituted a new personal achievement award to recognize an individual who has provided outstanding service to both the field of education and the virtual world community at large.

The THINKERER AWARD is presented to an individual whose deeds and actions have shown a consistent selfless service towards the promotion of learning, community, educational practices, and who exemplifies the spirit of cooperative development within immersive environments.

Recipients of this award are not simply outstanding professionals in their field. Award recipients must characterize transformational leadership qualities to:

- envision and guide change;
- enhance the motivation, morale, and performance of both peers and pupils;
- promote best practices and continuous improvement; and
- inspire others through their words and actions.



One such individual is ANDREW M. WHEELLOCK, better known to us in virtual worlds as SPIFF WHITFIELD.

Andy Wheelock has been an educator for 22 years, working primarily at the elementary school level, and is currently a technology integrator. I decided to check out his LinkedIn profile to discover more about this amazing guy.

Here is what he has to say about himself there:

Welcome to the Department of Wild and Crazy Ideas!

It's lonely here so I am always interested in learning from other wild and crazy educators who like to empower their students and colleagues using new technologies.

My most recent endeavor is a NY State Department of Education Funded project called the Islands of Enlightenment. This project uses an OpenSim virtual world technology designed to



VIRTUAL PIONEER

help students learn about The Holocaust, Life in a Medieval Village, and the principles of architecture of Frank Lloyd Wright.

This project has had tremendous support and help from WNED our PBS affiliate, The Anne Frank Project (Buffalo State College), and The Martin Complex. Please see the project website below for all the amazing people that have contributed.

My other passion is to learn and promote the awesome (and largely unknown) Edtech leaders from around the world. Their work and talent deserves recognition and I truly enjoy learning

from the best!

Check out my interviews at the Coffee with a Geek Website and my Edutekkie.org site.

I love collaborating and learning... So let's connect. >>

**CONVERSATIONS WITH
AN #EDUTEKKIE**



"Let's connect" really sums up Andy, don't you



think?

As Spiff Whitfield, he joined Second Life in 2007. He is dedicated to the promotion of virtual environments to promote learning and excellence in education. In 2008, Spiff started the group, Virtual Pioneers. This group continues to be successful, with meetings each week for historical tours of SL sims or informal discussions. Part of the success of this group is the collaborative atmosphere, which Spiff promotes by encouraging everyone to be active participants.

He has willingly mentored many educators and assisted them with the immersive use of virtual environments. This includes Mary Howard, the upcoming ISTE VEN chair, Beth O'Connell, who does communications for many virtual worlds education organizations, and educators in his district who learn how to use the Islands of Enlightenment.

In 2011 Andy created the Islands of Enlightenment - where he is known as Professor Illuminati. This is an OpenSim immersive learning environment available to educators. He worked with a team of educators and historians to create a model build of the Anne Frank annex, providing a safe environment where students can interact using avatars to fully experience historical content.

"A virtual environment enables students to learn in a creative way that promotes higher order thinking," he says on the project website (<http://islandsoe.weebly.com/>).

This project, along with his Heir of the King medieval history project, has been featured in several of Andy's conference presentations, keynotes, and professional articles, helping to promote the use of virtual worlds in education.

Andy has been dedicated to the value of virtual environments both for professional development for educators and as valuable learning experiences for young people. He selflessly spends countless hours each week working on these projects and networking with people in all of the virtual environments of which he is a part. He is responsible in large part for the inclusion of virtual environments in ISTE, the international edtech organization. Andy Wheelock exemplifies a strong commitment to the promotion and development of best practices in using virtual environments in education.

It is for all these reasons, and more, that the

VWBPE Organizational Committee proudly confirms Andrew Wheelock, our Spiff Whitfield, as the VWBPE 2016 Thinkerer Award recipient.

Roxie: *CONGRATULATIONS Spiff!!! Very much deserved! So, tell us about this – what were you thinking? How were you feeling as you accepted this prestigious award? What was going through your mind?*

Spiff: Thanks so much for the great intro, you really lose perspective of your journey sometimes so it was interesting to have it laid out on the table for you, so to speak. This award is meaningful for educators that truly want to redefine education, so it was really humbling to win this. My first thought is that, gee, am I worthy? Have I done enough to deserve this?

I guess that answer should always be, "No, I need to do more!" (Which I plan to do!) Also, it brings a sense of gratitude for all the people that have worked with you and helped you. I suppose no profession is an island, so you feel a little guilty that you received the award and yet so many people helped you on that path... you wish they all could share in that honor. Because of that, I posted a digital thank you to everyone that has worked with me directly so that they could hopefully understand my gratitude. Thank You

I'm also grateful because I am a big fan of Thinkerer Selby Evans' work, so to have

my name linked to his is incredibly meaningful.

Roxie: *Absolutely. You are so humble. But, LoriVonne Luster said the words at the start of this article about you when she presented you with the VWBPE 2016 Thinkerer Award at the VWBPE Closing Ceremony. But, in your own words, who are you and what do you do in real life, Second Life, and anything else you would like our readers to know about you?*

Spiff: Hmm... well... I am an introvert by nature, and I get overwhelmed by lots of distractions. As a child, I was constantly in my "own little world" daydreaming and still do! As a matter of fact I chose the name Spiff, for my avatar because of the Calvin and Hobbes cartoon. One of Calvin's alter-ego's is "Spaceman Spiff"

Virtual Pioneers.

I guess professionally, I am a staff developer that travels around western New York, giving Edtech workshops to different schools. I am very passionate about teachers and schools using edtech, but I often get frustrated by the incredible gap of technology use outside of school compared to what happens in school. When I talk about my virtual environment projects I get lots of disbelief and skepticism which I tire of seeing. One of the great benefits of the receiving the Thinkerer Award is that it gave me some great fuel and inspiration to keep pushing forward!

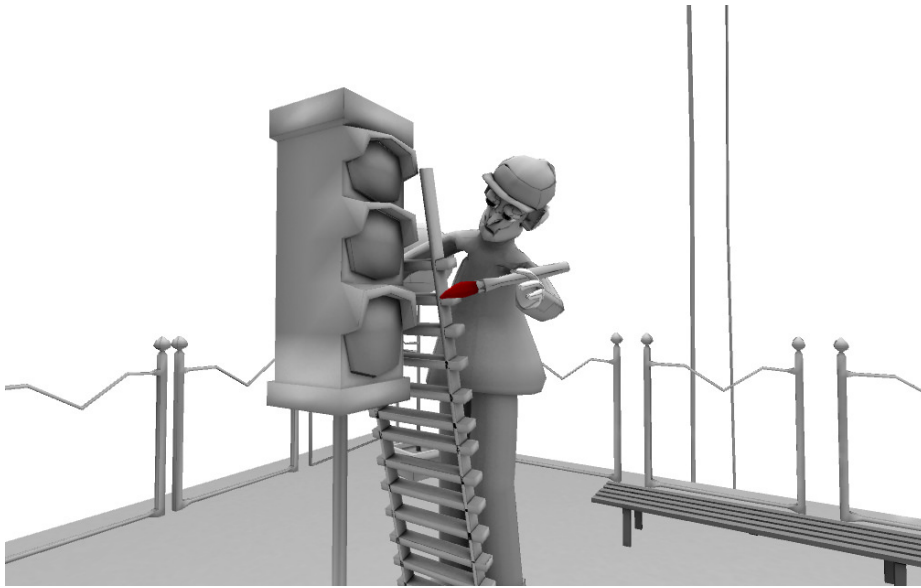
Personally, I have a great family and friends and I love to play and watch Ice Hockey.



Luxembourg 1887 Virtual Pioneers

which he uses to escape from the mundane parts of his life, i.e. School, long car rides, etc. Also, I enjoy reading about history, especially early American History. That interest led me to the genesis of the

As for Second Life, I love attending the Tuesday Night Meetings with ISTE's Virtual Environments Network and the Sunday Night Tours and Meet and Greets with the Virtual Pioneers. Also, when I come in



Roxie: Yes, I am a fan of some the artwork and photos you have done in virtual environments. I am printing one of my all time favorites here.

Spiff: Thanks. Some of my favorite memories involve the “noob” experiences we all fall into in virtual environments. My favorite was teleporting into the middle of a virtual Bible Study group while my avatar was dancing. I got a lot of angry comments over that, but it was completely accidental. Other favorite moments include the VWBPE Conferences that are always inspiring and informative, the Virtual Pioneer tour of the Holocaust Museum (still a favorite), our historical costume Frolics, and the fantastic Halloween sims that keep getting better and better, (and scariest) and lastly, Fannie Starr who is a Holocaust Survivor talking about her experiences at Virtual Pioneers.

Roxie: [Laughing] I would have thought you'd mention being the Best Man at BJ

with some free time, I love exploring new islands – in particular the new Mystery Style islands and Artistic Builds. I love taking photographs and sharing them to my Flickr Account. Flickr Username is spiffwhitfield84.

Roxie: How did you get started in Second Life in 2007? What brought you into Second Life? What are some of your first and or favorite memories?

Spiff: Well my supervisor at the time Michelle Okal, told our Staff Development Team to check out this virtual world. I was immediately skeptical thinking that the last thing students need is high powered video game interfaces that would be highly distracting without a lot of learning. But when I created an avatar I found an amazingly creative interface that allowed for a treasure trove of educationally valid possibilities. My first explorations had me drawn to the historical sims,

which led me to help found the Virtual Pioneers. The Virtual Pioneers travel as a group to various historical based islands to learn about history and culture. My focus going forward is the “Art Begets Art” philosophy of students creating art that can be turned into other art through photography or collaborative creations. Huge potential!

Everyone Likes to Dress in A Costume from Some Period





Roxie and BJ Get Married in Second Life

Gearbox and my SL wedding. We were all so much younger then – hehe.

Roxie: *You have been very active at ISTE Headquarters and with ISTE SIGVE, now the ISTE VEN group. What would you list as some of the greatest accomplishments and/or contributions that you and your ISTE colleagues have made?*

Spiff: First and foremost I want to emphasize that Second Life has truly been the greatest Professional Learning Network I have been a part of. It provides all the great connections of a social network but really brings the experience to a new dimension. The whimsical and creative nature of the environment really adds to the experience. The people I have met as avatars in Second Life, and then met later in real life, have been this seamless

transition. We meet as lifelong friends. A great example is my good buddy, Scott Merrick [aka, OptoMystic, formerly Scott-Merrick Oh]. I met him in Second Life and we bonded pretty easily there and when we met at the ISTE Conference it never really occurred to me that I hadn't already met him. Mary O'Brien [aka, Serena Off-course] is another person who I have never met in Real Life, and yet is a cherished friend.

Roxie: *It is so true. I think the meet-ups are what make the ISTE conferences so much fun. Getting together at the ISTE VEN (Virtual Environment Network) playground in real life with virtual friends. It's like you have known each other forever... we don't miss a beat... just pick up where we left off... there is such a blur, or the seamless transition as you call it, between the real*

world and the virtual world. What a gift we have discovered!

Spiff: Yes. Getting back on your question though, by combining the great benefits of being part of ISTE and extending the experience through virtual environments makes for a unique and powerful experience.

Secondly, the ISTE VEN events have been incredibly rewarding. Every Tuesday, we have something to offer educators. We have a Writer's Workshop in SL, an Office Hours for discussion in SL, a Focus Series to talk with Virtual Environment Educators, a Machinima Night in Avacon to talk about making quality movies. All of these events offer something different and unique for educators.

Lastly, I think our group has spawned some other really great extensions. Many of our early VEN members have gone on to do work with World of Warcraft and Minecraft and Open Sim. Also, we have of course VEJ (Virtual Education Journal) which gives us a great platform to share all of the work we are doing in a practical, educator to educator perspective.

Roxie: *Yes, I like to think of VEJ as doing the work of digital anthropologists. That is, making sure to tell our stories, share our work, and archive it all for future generations. Thank you for mentioning VEJ. You have mentioned the Virtual Pioneers several times. Tell me, how did Virtual Pioneers get started? What is the mission, the primary goal, for Virtual Pioneers?*

Spiff: The Virtual Pioneers got started in about 2007 after I came into the world and saw the great historical builds here. We started with a group of about 8 teachers doing tours. Then we were offered a building on Kathy Schrock's Lighthouse Learning Island, which led us to our final destination to having a space on Eduisland 9.

Roxie: *What are some of your favorite moments from the Virtual Pioneers? What makes Virtual Pioneers such a special group? What are you the most proud of?*

Spiff: Well, I have already talked a little about this. I will start with the last part, what I am proudest of is that at each meeting we get someone new showing

up, which I think is always a good thing for a group to get growth from new membership. Also the diversity of each tour. We have gone to so many different places and explored so many different topics from the Holocaust, Machu Picchu, to Paris 1900, to name just a few.

Roxie: *The theme for this issue of VEJ is "Building Community." What are the important elements that need to be present in a virtual learning community and how have you helped to make sure they are embedded within ISTE VEN and the Virtual Pioneers as well as any other groups you work with in virtual environments?*

Spiff: Well... I think this questions really encapsulates what I've talked about throughout in that this is the BEST Professional Development Network (PLN) because it allows for richer connections and ...dare I say it... WHIMSY!

Roxie: *[Laughing and shakes head in agreement] How did the "Islands of Enlightenment Project" get started? What was your vision for the projects?*

Spiff: Well, with my work with ISTE VEN and Virtual Pioneers I became convinced that this was a viable way to teach students because it reimagines education. With the support of my work, that provided server space, and a NYSED Grant that provided teachers with resources and technology, we created 3 learning adventures for students in grades 6-12. There is a magical moment that happens

when students log in for the first time . . . when you see them really having fun and embracing learning with relish and enthusiasm. It is magical.

So my vision is to keep pushing the envelope with these environments and getting to the point where students are the creators of content. For example, I would love it if the students would create a game inworld based around a theme. There is so much learning to be had, from narrative writing, scripting, coding, artistic renderings, movie making (Machinima) and collaboration, that I would love to see the teacher stand back and watch it all come together.

Roxie: *There are several projects listed on "The Islands of Enlightenment Projects" website. First of all, tell us about "The Holocaust Project." What did you do, what did you learn? If you could do it over again, what would you do differently if anything?*

Spiff: The Understanding the Holocaust Project is meant to be an extension of the book, "The Diary of a Young Girl: Anne Frank." Students read the book and then get to experience in a digital form the streets of Amsterdam and the Secret Annex that is detailed in the book. It goes beyond that by having the students become Historical Museum Curators by creating their own digital display in the digital museum. We had some great help and support from PBS who allowed use of their teaching and documents from their teaching guides for the Masterpiece

Theater reproduction.

Roxie: *Another Enlightenment Project is "The Heir of The King." Tell us about this project including what you did, what you learned, and what you would do differently, if anything if you were to do it again. How was it different from "The Holocaust Project?"*

Spiff: This was a year two project where students' complete quests in a Medieval Village to learn about Medieval history, but to also solve a Arthurian type mystery. Teacher Mary Howard helped a great deal with this project and we had help from Buffalo State Theater Students to do some of the narrations.

Roxie: *The third project is "The Martin House Complex" which features learning through Virtual Design. On the website, it says, "Stay tuned as this develops organically through teacher and student creativity and innovation." Tell us about this project. Has it started yet? If so, what are teachers and students doing/learning?*

Spiff: The magic of virtual environments compared to video games is the notion of creation. The empowering part of Minecraft or in our case OpenSim is that students become creators. The Martin House Complex in Buffalo has been a great partner in this concept and allowed us to work on site at the Darwin Martin House. (Frank Lloyd Wright's beautiful design) I love seeing the builds from the students because, they organically digest

Wright's principles of design and incorporate them into their builds. They also extend beyond his ideas and create powerful builds of their own.

Roxie: Is there a way for readers to be able to visit or view the work that has been done with "The Islands of Enlightenment Projects?"

Spiff: Any educator that would like to see the avatars is welcome. You just need to connect with me at awheelock@e1b.org and I will create you an avatar to see and explore.

Roxie: *What other virtual environment/worlds do you "hang" in? What special projects or activities are you engaged in while in these virtual environments/worlds?*

Spiff: Avacon is a great space where we have been having meetings and explorations. I have dabbled in Minecraft and World of Warcraft, but spend most of my time in Second Life or The Islands of Enlightenment. Not enough time in the day to do it all. I have also explored a little in the MOSES grid hosted by the US Army.

My next 2 projects in the Islands of Enlightenment are "Teacher Gaming Academy" where teachers develop their own game for students to play. And the "Art Begets Art" idea to create virtual art exhibits for other students to create or build off of using digital tools or photography.

Roxie: *Those two new projects sound ex-*

iting. You will have to share more about them once they are underway. You have co-hosted the ISTE VEN speaker series in the past. Who are some of your favorite speakers and what have you learned from them?

Spiff: Well, my favorite people overall, in my overall virtual environment experiences, are what I call the Wizard of Oz Trio of Peggy Sheehy, Scott Merrick, and Anne Collier. The Lion, the Tin Man, and the Scarecrow respectively. Peggy has been a courageous pioneer in leading the way and advocating for innovation. (Courage) Scott has brought passion, and good humor to our cause, (Heart) and Anne Collier has been a champion of educational technology, while promoting safety through empowerment, not fear. (The Brain)

Roxie: *I love your Wizard of Oz analogy! You have a talent for interviewing people. I am really intrigued by your "Coffee With A Geek" Interviews. How did this get started? Who have you interviewed? What have you learned? Who are you scheduled to interview in the future?*

Spiff: In a nutshell, I love learning from others especially the pioneers in Edtech. Secondly, I think that so many parents and community members-at-large really don't know what some of the innovators in education look like or do. So the Coffee with a Geek interviews were a way of showcasing great people doing great things for both other educators and the

community-at-large. I love every single interview I have done but I think my most memorable were interviewing Alice Keeler ("World of Warcraft made me a better teacher") Pixar's Danielle Feinberg (in my Edutekkie series) as well as, Yong Zhao. (Who's Afraid of the Big Bad Dragon).

Roxie: *VEJ readers can enjoy your "Coffee with a Geek" series at <http://coffeewageek.weebly.com/>. Over the years, one of the things that has fascinated me about you is your artistic talent. We have featured some of your art in previous issues of VEJ. You have captured some amazing moments in second life through your art. What are three of your favorite pictures/art pieces and why?*

<https://flic.kr/p/CeLn5F>
<https://flic.kr/p/BDUtFf>

Some of my favorite artistically are:

<https://flic.kr/p/Cv3epd>
<https://flic.kr/p/Cvbn94>
<https://flic.kr/p/FgjcaE>
<https://flic.kr/p/EKfB1p>
<https://flic.kr/p/BKbkSE>
<https://flic.kr/p/z4iZ1k>
<https://flic.kr/p/yHYcBX>
<https://flic.kr/p/rxT78x>

Spiff: When I go to an artistic sim, I am always fascinated that there is usually someone else there sitting in repose. So, often I ask if I can take their picture and they almost always agree. Their avatars have the faraway look of a dreamer and I try to capture that moment. Here are some examples.

Roxie: *Describe some of your future plans and activities in virtual worlds. Where do you go from here?*

Spiff: First, carry on with Islands of Enlightenment Projects. Second, continue to work with Virtual Environments Network and Virtual Pioneers to enhance my learning. And, third, continue to advocate for redefining education through gamification, virtual environments, and creative learning endeavors.

Roxie: *What makes learning in virtual worlds/environments so powerful?*

Spiff: Creation, creation, creation!

Roxie: *In your acceptance speech for the Thinkerer Award" you said, "as Walt Whitman wisely said, 'The Powerful Play goes on and you may contribute a verse.'" You continued by saying, I "hope my verse will be represented in empowering learning by using virtual environments." That being said, what would this look like, sound like, and feel like? One hundred years from now, what will we remember about your work and how learning was empowered through the use of virtual environments?*

Spiff: I have been doing a lot of thinking about the S.A.M.R model <http://www.schrockguide.net/samr.html> for educational technology and I believe the virtual environments truly represent the "REDEFINITION" concept. Through virtual environments students can learn almost any subject with the ability to create en-

hancing the experience.

Roxie: *Is there anything else you would like our VEJ readers to know about you, your work, or other activities for organizations you are involved with?*

Spiff: I've often said that Second Life reminds me of that 80's TV show "Fantasy Island". The people I have met through Second Life don't seem to be random, but chosen. Each person I have met seems to offer me something meaningful at just the right time. I'm so grateful for that.

Please connect with me through twitter @spiffwhitfield84 or <http://about.me/andrew.m.wheelock>

Roxie: *Again, CONGRATULATIONS Spiff!!! We look forward to your next projects and following your work in virtual environments.*

Spiff: Thank you.



High Fidelity Goes Beta: Introducing Sandbox!

By **Roxie Neiro (SL)**, **Rosie Vojtek (RL)**

Come on, admit it, you know you have been waiting for that special invitation to beta test High Fidelity (HF), Philip Rosedale 's latest attempt at building the ultimate Virtual Reality platform!

Following his work in Second Life, Rosedale unveiled "a virtual toy room" during October 2015 by demonstrating how people could collaborate inside a 3D virtual world in real-time from anywhere around the world. Well ...

Wait no more.... Your time has come!

High Fidelity has launched the beta of Sandbox, a free, open source software that allows developers and, yes, educators, to use tools such as Oculus Rift, HTC VIVE, and Xbox controller to

begin creating, connecting, and building communities using the HF platform.

Under the Apache 2.0 license, High Fidelity software, including Sandbox, is open source. The company intends to use the software platform to build an interconnected world of virtual spaces in which content and people can move freely to explore and experience virtual environments.

Like most of you, I (Roxie) have been waiting for this moment since first hearing about Rosedale's VR venture. So, after loading Sandbox I made my first landing into HF with BJ Gearbox right behind. We landed in a beautiful country setting (see picture below).



BJ Gearbox is on the left. Roxie Neiro is in center.



We quickly began experimenting with the browser and explored the countryside.

Using only a mouse and keyboard made navigating High Fidelity more challenging. It is recommended that users have a head mounted display like the Oculus Rift or HTC Vive and a handheld controller like the Xbox One controller, Razer Hydra, Oculus Touch, or Leap Motion Orion to manipulate the environment (which makes High Fidelity limiting with just the keyboard and mouse). A Vive for example, will cost approximately \$830 USA while Oculus Rift will cost approximately \$599 USA. Guess we

have to save our pennies! LOL

I quickly started exploring and figured out how to change my avatar to a human-like persona, albeit I still looked like everyone else who decided to be human-like as there are not many options unless you create your own avatar. There are, however, directions on how to create your own unique avatar on the High Fidelity website at <https://readme.highfidelity.com/docs/creating-avatars-1>.

One of the advantages to using High Fidelity is the ability to run your own server and set-up your own domain (See Sandbox setup). BJ and I did this, but I think we have a lot to learn about using the editing tools and importing content to help build our worlds. We are just beginning to explore our home domain and learn how to interact with objects. Stay tuned...



In the meantime, we did have fun checking out links to other High Fidelity virtual worlds. One was "Playa" where I actually



Roxie with new friends on "Playa." Roxie is avatar with back to camera.

had a great conversation with several avatars who were well versed in how to use High Fidelity. They gave me several tips that I am sharing with you in this article.

The avatars we met in High Fidelity were very friendly. Many of them, like us, were there for the first time or because they had heard that High Fidelity had gone Beta and wanted to see what was different.

Three things in High Fidelity were quite different. One is that there is no typing chat or way (that we could find) to friend people. But, that being said, it is easy to use voice to talk. Second, not all tools are loaded when you start. For example, to see other users online, you need to make sure that the "users.js" is loaded in "Running Scripts." "Running Scripts" can be found under edit. Third, to teleport to other places, hit "enter" (at least on a mac) and then type the name of the place you would like to visit.



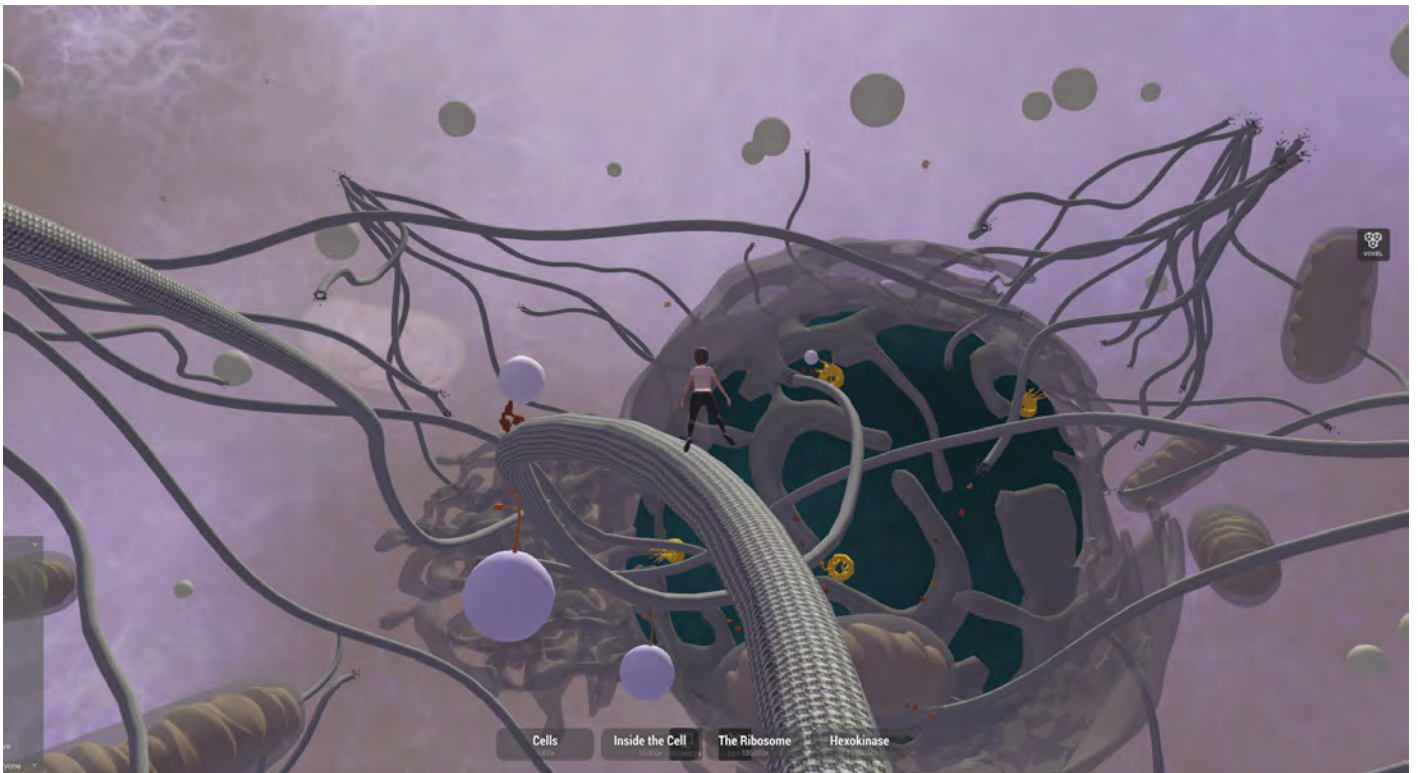
So, for example, to go to “playa” hit “enter” on the keyboard and then type “playa” and hit enter again. It will take you to “playa.”

At the moment, there do not seem to be many places to visit. Hopefully as more of us visit, explore, and claim land for ourselves, there will be more places to visit.

There is a lot of information about High Fidelity and how to use it (see resources at the end of this article). For example, on the

high fidelity blog I learned how to set off fireworks at Playa – it was a lot of fun!

I also visited “cellscience” and here is a picture (below) of Roxie “Inside the Cell.” Having seen “Inside the Cell” using Oculus Rift in (rl) last year at the High Fidelity exhibit during the ISTE15 conference, I can assure you once the price of the technology becomes more affordable, High Fidelity is going to be a real game-changer!



For more information and documentation about High Fidelity, visit <https://readme.highfidelity.com/>. Continue to follow the official blog at <https://blog.highfidelity.com/blog>. And be sure to check out some of the latest youtube videos including <https://www.youtube.com/watch?v=HXep2xUmluU&feature=youtu.be> (showing how to draw on the whiteboard in High Fidelity) and Caitlyn Meeks explanation about basic hand-manipulation movements and physics while demonstrating how to create a simple garden at https://www.youtube.com/watch?v=LccR-9a_Y20. Be sure to also check out the January 2016 High Fidelity newsletter and video at <https://blog.highfidelity.com/blog/2016/01/high-fidelity-newsletter/>. Totally Amazing!

And, should you venture into High Fidelity, because Inquiring Minds like ours want to know, be sure to look us, Roxie Neuro and BJ Gearbox, up! Like you, we will still be trying to find out way! Bon Voyage!

Lazarus Returns: David Bowie Lives on at VWBPE 2016

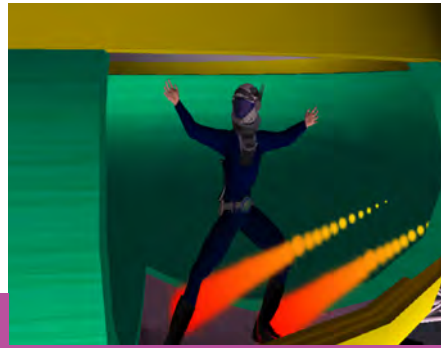
By **MadKitty Aabye**



As far back as I can remember, David Bowie's work was a staple of rock music and he was loved by millions of people. Listening to classic rock on the radio for at least an hour—at any point in my life—was, and still is, a guarantee of hearing at least one of his songs. An artist to the end, knowing that his liver cancer was terminal, Bowie completed his final album, *Blackstar*, before his death on January 10, 2016. As the name "Lazarus," a track from this album, suggests, he lives on through his music and his fans' collective memories.

Since I've always enjoyed his music, I'm thrilled to be part of a tribute band that participates in his resurrection through his art. On March 12, 2016, Lightning Productions brought the magic of David Bowie to the Virtual Worlds Best Practices in Education

(VWBPE) 2016 conference in Second Life. I hosted the show, playing the part of his wife, supermodel Iman, as seen here near my "real" avatar. Both wear the same NASA jumpsuit in honor of Bowie's out-of-this-world sometime-alter ego Ziggy Stardust.



Extraterrestrials have been known to say, "Take me to your leader," so I'll assume Ziggy's associates want to meet Coz Okelly, who manages Lightning Productions with plenty of input from the band. He once replied to a question regarding this by stating, "Running a band is like own-



ing cats. You don't really." At our shows, it may look like all he does is model the band t-shirts, but he actually works very hard. He creates those shirts, which are distributed at all of our shows. He also books and publicizes the shows, keeps our calendar, assigns our roles, creates the stages, streams the music, makes announcements, works the lights, and sometimes plays a band member.

A stage set may be difficult to design and build, but lack of petty concerns such as gravity and oxygen make simulating space much easier in a virtual environment. Mere spider webs elevated our

audience so they could see the famed singer descend from his spherical ship using a jet pack.

Inanna, as David Bowie, came in for a safe landing, and then sang cosmic favorites "Space Oddity" and "Moonage Daydream." Next, the song "Changes" appropriately served as a backdrop for a costume switch to a replica of a real life outfit Bowie once wore.

"But where were the spiders..." asks Bowie in the song "Ziggy Stardust." The Lightning Productions answer is, "Right here on stage, for your viewing pleasure!" Our

dancers, Alena and Keesha, bravely rode them throughout the show, and one giant arachnid was kind enough to give our tired singer a mid-set rest.

Even the most legendary singers need skilled band members to complement their work. Zonker "Not Zonkers, Please," Cherry, MTrap and Kat played musicians Trevor Bolder, Mike Garson, Mick Woodmansey and Mick Taylor throughout the show. In honor, Zonker wore a replica of Bowie's signature lightning streak face makeup, which was distributed to fans along with the t-shirt.





For the final number, Inanna channeled Bowie in his "Lazarus" video, robed and blindfolded. The band and dancers used the Second Life special effect dance orbs to denote the song's surreal quality.

As the VWBPE closed for another year, the band had a wonderful time commemorating a legend so he can continue to live through his art. I didn't know David Bowie personally any more than the average fan, but given the interest in resurrection displayed in his work, I like to think he'd have wanted it that way.



VWBPPE16 Selfies



The Faces of Blubarker Lowtide
Blu's characters at VWBPPE 2016



by Blubarker Lowtide



The East Coast Miner's Guild

By Blake Bourque (TechplexEngineer), Kim Harrison (K4Sons), and Mary O'Brien (Mainecakes)

In the Fall of 2015 three virtual world enthusiasts united to form The East Coast Miners Guild. This Minecraft community is facilitated by two educators and a geek (aka - engineer) with the goals of encouraging communication and collaboration skills as well as enriching science, technology, engineering, art and math (STEAM) skills.

Since its inception more than 30 creative kids, aged 16 and under, with a passion for building and learning in Minecraft, have joined East Coast Miners. Together they have created an amazing world! It is filled with many interesting buildings, an assortment of vehicles, sculptures, and art. In addition, they have created games, puzzles, and challenges for each other. As one of our guildies, Obosox, stated: "It is fun to be with friends to build creative and cool things."



The Leadership Team encourages the building of our community by sending emails that include screenshots, shout-outs, and upcoming teasers. Weekly Guild Builds are held where many members join the server at a scheduled time to share what they have built that week and continue learning new skills together



Happy Mining from the East Coast Miners Leadership Team



and teaching each other. These evenings are fun! We often play Don't Laugh, Hide and Seek, Dodge Ball, or another mini-game built by one of the guildies. One of our miners, Aiden, said: "East Coast Miners is a creative server with plenty of fun things and people. One of the best parts are the guild builds! I enjoy the guild builds more than being on by myself or with 1 or 2 people."

Our chat log is monitored regularly, and we often notice our young guildies working together on projects and helping each other. When asked what they suggest for improvements one guildie suggested that we work together on a giant singular project. So we are building a giant modern city with skyscrapers, businesses, and even a dog park! The collaboration and cooperation has been easier since we started using Discord voice chat for Guild Build nights. It is so much easier to work and play together when you don't have to type everything.



Discord is a free voice server that we particularly like because it allows for complete anonymity for our Guildies. They can log on with their Minecraft names and protect their privacy.

When asked if they would recommend this server to a friend, this is what Guildie Wowmom98 replied: "Of course! Its really fun. I learned some new things about

Minecraft, and I love how people help each other."

So, if you know any cool kids who are into Minecraft and looking for a safe and fun server, please have them visit our website <http://www.eastcoastminers.org/> and fill out an application.



The Second Life MOOC (SLMOOC16) started on April 2nd and runs through April 30th. It's free.



Celebration of Community

By Roxie Neiro (SL), Rosie O'Brien Vojtek (RL)

On Saturday morning, April 9, 2016, Scott Merrick (aka, OptoMystic) and Andy Wheelock (aka Spiff Whitfield) sat at the expanding table in the upstairs library of ISTE Headquarters, and facilitated a conversation, "Everything About ISTE Virtual Environments Network."

This hour of conversation was part of the 2016 SL MOOC. Many current and former ISTE core leaders were present at the table and shared fond memories from the early days in Second Life to the present activities in Second Life and other virtual environments.

You can view the entire ISTE VEN conversation and relive the memories at

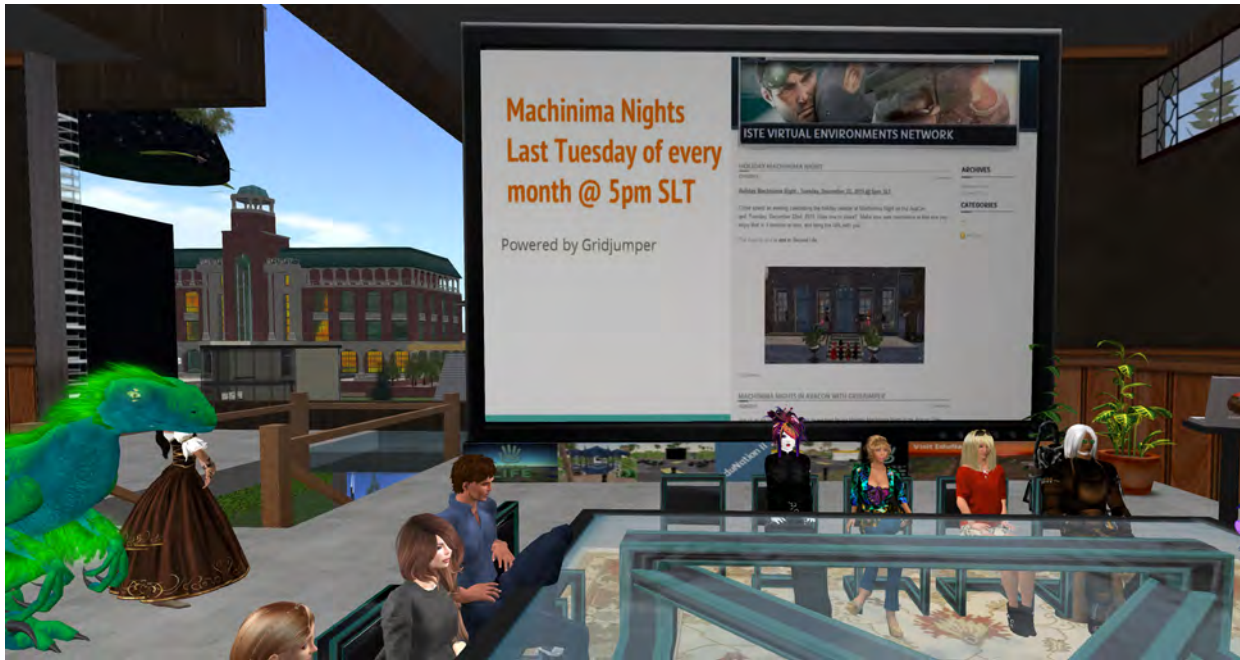
https://www.youtube.com/watch?v=_a08u-ERn5M&list=PL8JUcJyABKxmmlov_CYLmSvX1XgpMsMAU&index=19 and/or you can view the PowerPoint slides and chat from the Celebration of Community conversation at

<https://www.dropbox.com/s/ckglmg-co4jq6k38/iste%20ven%20panel-slmooc2016.pptx?dl=0>

For more information about ISTE Virtual Environments Network visit <https://www.facebook.com/istevenetwork/>

The Second Life MOOC (SLMOOC16) started on April 2nd and runs through April 30th. It's free. The SLMOOC will feature more than 20 presenters in WizIQ, all over Second Life, on DigiWorldZ and in Minecraft! Main course in Moodle!

Some of the best include Draxtor Despres, Kate Mirando, Valibrarian Gregg, Pionia Destiny, Eugenia Calderon, Scott Merrick Oh and Spiff Whitfield, Beth Ghostraven, Elli Pinion! You can learn more and join the fun at <https://www.smore.com/z6bna>. Also follow all the activities on Facebook at <https://www.facebook.com/groups/slmooc/>



You can view all of this year's SLMOOC16 presentations on the SLMOOC 16 playlist at: https://www.youtube.com/playlist?list=PL8JUCyABKxmmlov_CYLmSvX1XgpMsMAU



MACHINIMA NIGHTS

Grid describes Machinima Nights as the last Tuesday every Month in Second Life



FOCUS SESSIONS

Beth and Nova describe the focus sessions from the Virtual Environments Network (VEN).



ISTE VEN Writer's Group

Our First Experience

By Helena Kiama (SL) / Barbara Seaton (RL)



Tuesday, April 5th, I took a group of 7-8 people to Memento Mori as our first experience.

At the top of the long sunlit staircase I pause. A single arch leads into the cathedral, its brilliance setting me in shadow. Filtered light fades the arches on either side into an iridescent white glow. A single piano note wafts through the rafters, riding on the wind, followed by another hesitant note, then another.

Standing in shadow, white spiral staircases race above me into the sky, their

patterns shaping the light. My eye follows their path, feeling the pull of their upward movement as if I was a small white bird, alone in the sky, catching the updraft. Piano notes fade, and the wind is left alone to create its own harmony as it flows through the lofty spires above.

Such is a place called Memento Mori in Chouchou (Second Life), in a floating cathedral up in the sky. The visuals are

stunning as well as the music. A cinematic HUD is provided which, when worn, allows your camera to "float" using the arrow keys, enhancing the experience. It is a place where you can totally immerse yourself and travel to places within your imagination.

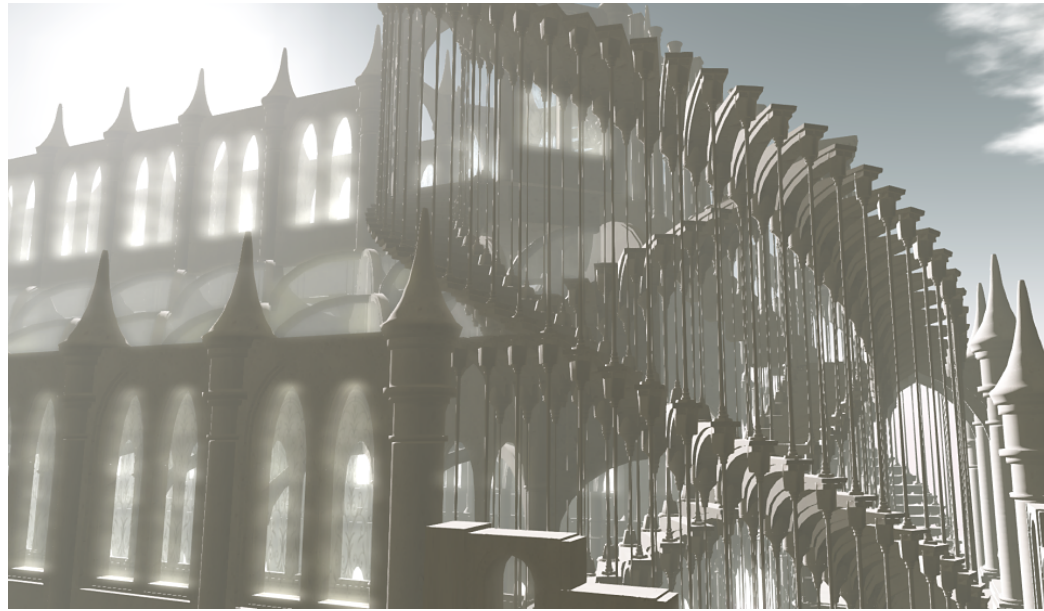
It is places such as these we will visit and experience during the ISTE VEN Writers workshop in Second Life. The idea is to



MEMENTO MORI

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use those experiences to prompt our imaginations and write about wherever it takes us. Some places may be more fun in nature, or more thought provoking, but all will hopefully provide an immersive experience that inspires you to write.

The concept of a VEN writing workshop came about when I was visiting Memento Mori with Spiff Whitfield (Andrew Wheelock) and we started throwing around ideas about getting inspired to write. He suggested starting a writer's workshop for VEN, and then asked if I'd be inter-

ested in hosting it. Scott Merrick, Beth O'Connell, and Mary Howard gave us the thumbs up.

Tuesday, April 5th, I took a group of 7-8 people to Memento Mori as our first experience. I remember smiling as I walked further into the cathedral to find a little porcupine standing silently, looking up, surrounded by glowing light. I backed away quietly so I wouldn't disturb her.

But the experience doesn't end there. We will meet to share our works on Tuesday,



MEMENTO MORI

Alternate views of the floating cathedral

May 3rd, 5:00 p.m. SLT (PDT) at the ISTE VEN headquarters. We will not evaluate each other's work, but simply enjoy. The idea of the workshops is to take the time to be inspired.

Implementation of Google Cardboard in the classroom

By William Schmachtenberg, (RL), Dae Miami (SL)

In February of 2016, my students (Matt Brosinski, Ryan Murphy, and Devin McCulley) won the 2016 Congressional App Competition for the fifth district. Their app was titled VR Atom History Explorer. For more details see: <http://www.educationalvirtualworlds.com/> and click on the student showcase 2016 link in the menu.

What was extraordinary about their app was that it was designed to run on android cell phones and google cardboard viewers. They created the app in Unity 3D and used the Google Cardboard sdk (Software development kit) to export their sim to an android phone. I will give more details on this later.

Their win prompted a discussion of the possible uses of Google cardboard in our classes at Franklin County High School. Matt Brosinski brought in a cardboard version of the viewer, and I loaded some apps from the Apple App Store on my iPhone 5s. The principal of the high school, Deb Decker, met with Matt and me on Feb. 24, 2016, and was immediately fascinated with how easily she could tour the streets of Paris using google cardboard. Being a former French teacher she could easily see the educational value of google cardboard in a foreign language class.

Amy Chattin, the chairman of science department said we should cut a purchase order for buying 8 cardboard viewers. I did a search of the Google Cardboard website and found that there is no "official" cardboard viewer. There are many companies that make viewers, but the problem I quickly discovered was that very few of them would take a school PO. Some companies would not give me their address or phone number, so I could not even use a school credit card.

One of the viewers that I found was the Mattel View-Master. Many of us have

fond memories of the old view master with the round discs you inserted into the view master and clicked the button to advance to the new slide. The new view master is compatible with Google Cardboard and requires the use of a cell phone. I found a review of the Mattel View Master on *Before you Buy* which was also helpful. Price is always an issue for schools, and the retail price of the view master is \$30 whereas other cardboard viewers are \$20.

In the classroom environment, I felt that the durable plastic was better than card-



board for protecting the expensive cell phones that were inserted into the viewers. Mattel said that their view masters were available in Walmart, Kmart, and Target stores, but I have better luck finding them in Toys-R-Us. Toys-R-Us was willing to price match to Target and I got my View-Master for \$20! They also reduced the price of the experience packs to \$13 from the retail price of \$15. The experience pack I purchased was Space and had augmented reality of a shuttle and other space ships. To be honest, the image of the shuttle did not merge together and I saw two images. I thought Aurisma's app did a better job on my iPad of augmented reality.

The View-Master experience pack came with a pass card that was necessary to unlock the rest of the content. It took many passes of the card to unlock the content in the space app that I downloaded from the Apple App Store. The effort was worth it. In the experience pack was a virtual tour of constellations that when you click on them revealed the name and an artist's rendition of what the constellation was supposed to look like. Being that I am teaching the constellations this week, that exercise fit well in my lesson plans. They also had a fun mini-game on landing a spacecraft on the surface of the moon. You can also explore the planets in the solar system and play a game where you fire bullets in different gravitational fields. Clicking on objects brought up more information. My students saw me playing with the Mattel View-Master and

wanted to give it a try. It was very popular with students and some even said they wanted to buy one when they got home.

I have had several requests asking how educators can make their own apps for google cardboard. These apps are created in Unity 3D. You can get instructions from this website:

<https://developers.google.com/cardboard/overview>

ANDROID Google Cardboard Apps:

Creating an app for google cardboard is somewhat easier for Android phones than iOS. For android phones, you download Unity 3D to either a mac or pc. Then you will need some plugins to Unity 3D. Start with the Android SDK which will also install the Java SDK automatically to your pc. When you run the install program it will ask you for a directory, write down the default directory or pick your own,



but make note of it. Unity 3D will ask you for this root directory. You also will need the Java Development kit 7, and for windows pc I chose the x64. You need to accept the license radio button. You can get the Java Development kit from:

<http://www.oracle.com/technetwork/java/javase/downloads/jdk7-downloads-1880260.html>

Now install the Google Cardboard SDK and demo program into unity. The links to this are in the overview url above. Open the demo scene with the cube by double clicking it. Go to file build settings.



Under Platform, select Android and click the Switch Platform button. Wait until the Unity symbol appears next to Android. Then click Player settings and in Resolution and Presentation, change the Default orientation to Landscape Left. Then open the other settings and under identification enter a Bundle identifier. For android, you can make up whatever you want. I used co.evllc.GCB. This is the name of your company followed by the name of the app. Now, click Build and select a directory for your app and the name of your app. Your app will be created with an .apk suffix. You can share that file via email or a website.

Now you can go back and change the contents of the scene to put whatever you want in there. This is your app and/or your students! It is a good idea to save the scene and the project file from time to time. If you change the name of the scene, be sure to delete the old scene in the Scenes to Build window and then click the add current button.

iOS Google Cardboard Apps:

Things are a little more complicated for Apple devices iOS. You will need an apple developer account, which costs \$99/year. You have to use a mac. Open Unity 3D, and import the Google Cardboard SDK and Demo scene. By the way, you can use the same project folder for android and iOS if you wish.

Next, click file then build settings. Under

platform, select iOS and then switch platform. Under player settings, go into Resolution and Presentation, and for default Orientation, select Landscape Left. Under Other settings, put in your Bundle Identifier. You set that on the Apple developer website under Certificates and profiles. That bundle identifier must match what you tell Apple, and you have to load at a developer or distribution profile into Xcode.

Now click build and select where you want to save your app. Once Unity is done building the app, go into the folder and double click the Unity-iPhone.xcodeproj file so that it opens in Xcode. Once it loads, click on the project name on the left and then Build Phases and then open Link Binary with Libraries. Add the security.framework to this section.

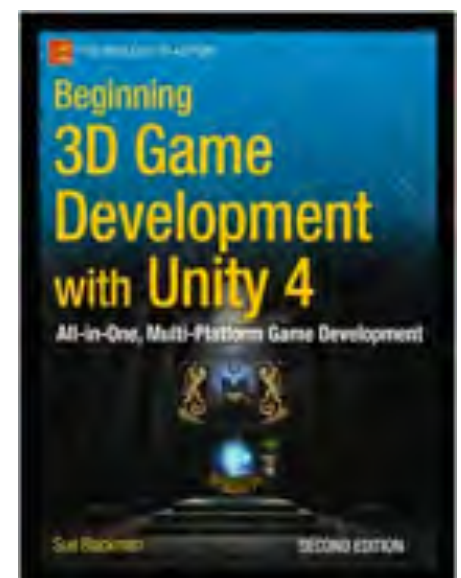
Above the Link Binary with Libraries is a folder called Copy Bundle Resources. Click the triangle to open that folder. Check to see if the Cardboard SDK.bundle is in the library. If it is not, click File, then Add file to unity-iphone. Select the Cardboard sdk from your project folder/assets/plugins/ios. **Do not have two of these files in your xcode** or it will generate an error message "Multiple Build Commands to..." If this happens, delete one of the CardboardSDK. Bundles. Click product clean to get rid of the error messages, and then click the play button at the top. The Google Cardboard app will then be sent to your iPhone 5 or 6. If you want to share your app with others you

have to submit it to apple review and send it out on the apple app store. By the way, if you get tired, seeing iPhoto and iTunes launch every time you plug in your iPhone, click the iPhone icon in iTunes, then select summary and scroll down to options. Uncheck the automatically sync the iPhone with iTunes.

Adding Content to Your Google Cardboard App

Inside Unity 3d, you can add your own terrain and texture it. You can add assets from the asset store or you can create your own assets in blender or 3ds max and import them into your app. If you are going to create your own objects, save them as a .FBX file and just drag them into your Unity project folder.

I am not going into all the details about creating inside Unity 3D. If you want to learn that, read any of the books by Sue Blackman such as Beginning 3D Game



Development with Unity: All-in-one, multiplayer game development. Some of this information is out of date, but it is still a good introduction to UNlty 3D's interface, terrain builder, and manipulating objects in Unity 3D.

So far we have only created static objects. Just looking around to static objects is not that exciting. If you want to interact with objects in Google Cardboard you

have to code it in C#.

Yes, to some of you code is a four-letter word, but I will try to make this as painless as possible. Let's start with the cube in the demo scene. When you click on it, it just moves, but let's destroy it when you click on it. To do that, open the demo scene in Unity 3D, and click on all scripts. Locate the teleport script and double click on it to open it in monodevelop. This

is the script editor that comes with unity 3d. You can also use visual studio to edit the script. Scroll down to the public void Teleportrandomly function. Delete all the code in the curly brackets {} and replace it with this statement: Destroy (gameObject); then do file save all.

Now when you click the cube, it will be destroyed.

Be Sure To...

JOIN THE FUN!

ISTE Social Night at House @ Blues the first Tuesday of Every Month!
Join House @Blues group in SL for announcements of upcoming events!

Hope to see you there!

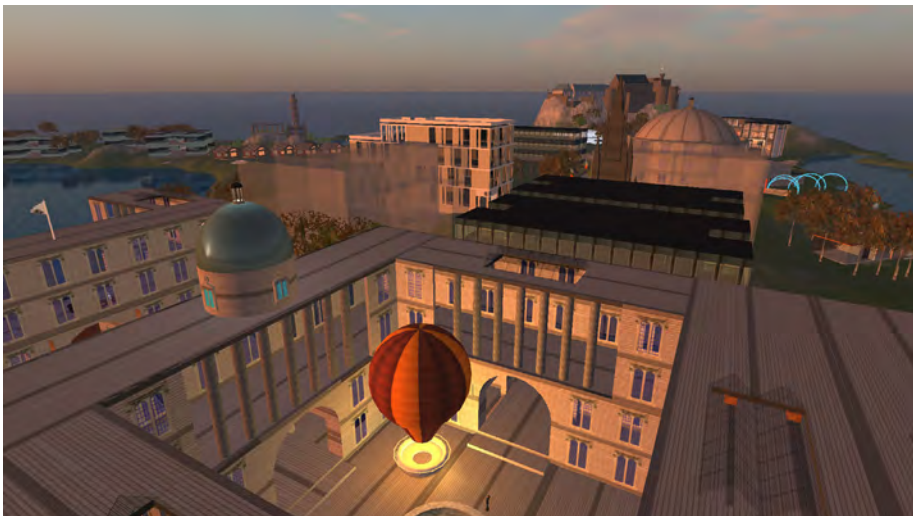




Vue – Virtual University of Edinburgh

Development in Second Life and OpenSimulator

By Astin Tate, Coordinator, Virtual University of Edinburgh – <http://vue.ed.ac.uk>



Austin Vue – the Virtual University of Edinburgh – is a virtual educational and research institute bringing together all those interested in the use of virtual worlds for teaching, research and out-

reach related to the University of Edinburgh in Scotland.

Following separate developments during 2006 by various University of Edinburgh

individuals and groups using plots on the Second Life “Mainland,” the group met for the first time in March 2007 and decided to acquire and develop a shared mini-continent to be called “Vue”, with the core long term planned stable region also to be called “Vue”.

Various regions for schools and projects would cluster around this and come and go as needed. The activity was given support at the highest levels of the University with the principal (himself an educational innovator), several vice-principals, the Development and Alumni Office and others all offering support and seed funding.



Since then, the Vue facilities in Second Life have been used for many University activities including the annual EDUBlog award winning virtual graduation ceremonies for several departments, at




the shared meeting space called “The Venue@Vue,” for collaboration in the US Federal Consortium for Virtual Worlds award winning I-Room – a Virtual Space for Intelligent Interaction, for the Open

Virtual Collaboration Environment used for emergency response community support, and for a range of seminars, research projects, conferences and events.



The design was intended to reflect iconic Edinburgh skyline landmarks and buildings, such as Edinburgh Castle and the Calton Hill Monuments, as requested by the University authorities. The first, almost ready to use, design and layout just ahead of the first academic year of use in 2007 is show here:

Vue Region Plan as at 1-Aug-2007

	A	B	C	D	E	F
1	Reserved	Reserved	Reserved			
2	Reserved				Planned	
3	Reserved	Reserved				
4		Reserved			Reserved	
5	Unavailable	Unavailable	Unavailable	Reserved	Reserved	

At its full extent the Vue regions (along with an "VCE" project area) looked like this:



Since that time, some lower-use regions have been vacated, project areas reused and some regions adopted by different schools.

OpenSim Openvue

The original complete 9 region Vue mini-continent setup, along with the OpenVCE collaboration region that was in Second Life around 2008 with additional welcome, sandbox, and "hypergrid" teleport regions, was preserved in its entirety and is replicated and continues to be available on the OpenSimulator-based *Openvue* grid... <http://vue.ed.ac.uk/openvue/>



Virtual University of Edinburgh 2006-2016 - One Decade On

The Virtual University of Edinburgh (Vue) began in 2006-2007 to help coordinate virtual world and game-based activities by educational innovators at the real University of Edinburgh and remains active a decade later. Several new platforms have been experimented with and demonstrated between Vue members as technological developments continue in this space. Virtual Reality (VR) experimentation is also underway with existing and potential future platforms. We anticipate that Vue will remain a part of the activities of the University of Edinburgh going into the future.

LIFELINE

By Kae Novak (RL), (Que Jinn (SL)

During the month of March, The *ISTE Games & Sims Network* played the game, *Lifeline*, along with reading the book, *The Martian* by Andy Weir.

Lifeline is an interactive fiction (IF) game that is only available on a mobile device. If you have seen the movie, *The Martian* or read the book, you will recognize a similar plot.

The narrative is that of a person alone in outer space after an accident is the same. In *Lifeline*, Taylor is dependent on you to help them survive post-crash and ultimately be rescued. Taylor is a student who won the opportunity to be part of a space exploration mission and was sent on this mission as a lab assistant. The game does not let you know whether Taylor is male or female. So for this write-up I won't be using gender specific pronouns.

You play until either Taylor is rescued or you give Taylor advice that ends in their demise. An additional element is that it uses real-time rather than game time. So, if Taylor is checking out a corridor, you might have to wait 30 minutes until the

game gets back to you. Taylor does let you know that they are getting off communications or preserving their battery until they get back to the charger.

Game Play (Elements)

Since it is an interactive fiction game, it has a branching storyline where you choose what Taylor will do next. Taylor narrates through a communications screen what they see, hear and feel. At different intervals, Taylor will ask you for advice. Sometimes it is as simple as should I go left or right? Other times it is, should I sleep next to the nuclear reactor core where it is warm and possibly get radioactive poisoning or go outside the wreckage and take my chances?

Gaming Achievement

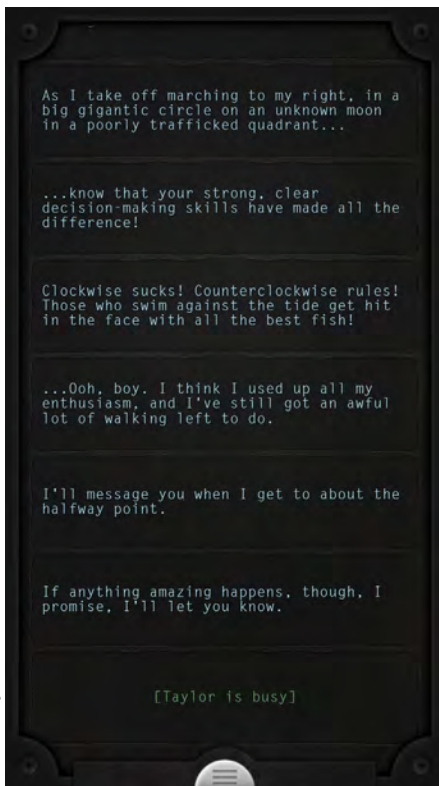
I haven't given Taylor any advice that has killed them yet. There are not typical levels in this game. Instead, you quickly realize that every time that Taylor goes off communication there is the possibility that they may die. This makes you anxious to see the result and has you sighing in relief each time they come back successfully. I have been counting and so far Taylor has turned off communications ten times. Taylor is offline anytime you see: *Taylor is busy.*

Motivation Design

People who don't normally play Interac-



LIFELINE

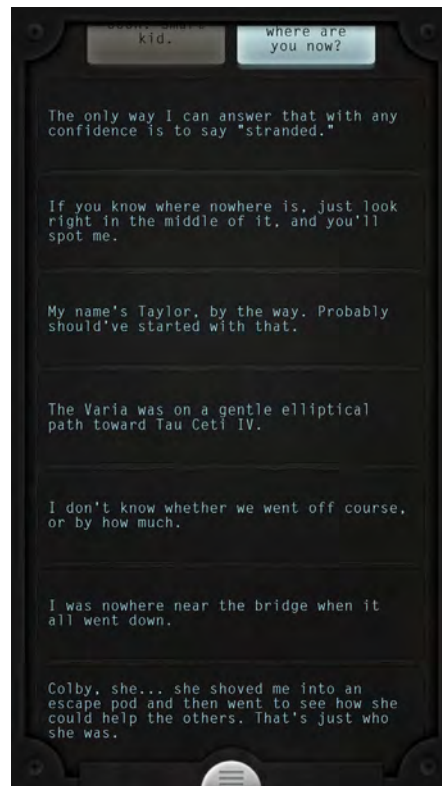


tive Fiction may wonder how it could be engaging and immersive so I reviewed based on Malone's (1980) "essential characteristics of good computer games and other intrinsically enjoyable situations."

Challenge

The "Help Me" that comes across the screen when you first start gives you your challenge as player. Over the next few minutes the narrative starts to unfold. You are communicating with the survivor of a crash, the crash happens to have taken place somewhere on a moon that is not in the Earth's orbit. You find out quickly that your goal is to help Taylor. You also find out that you can only text with them, they cannot reach anyone else, and all the information you will be

provided is incomplete and sketchy. This goal is both obvious and compelling. The outcome is uncertain. Each time you offer Taylor advice because of the incomplete information, you do not know if it will help them or harm them. Your self-esteem is enhanced each time Taylor comes back. Taylor thanks you each time even if it sometimes sarcastically.



Fantasy

Lifeline provides an intrinsic fantasy. It places you as player in contact with a space traveler. When you are asked questions, you can use the Internet to look up the most likely answer. It allows you to use a skill that could also be used in a real world goal (Malone, 180, p. 164).

It has me continually going to the NASA website to find more information as well as other science websites. As far as the emotional aspect of fantasy, I find in *Lifeline* that I can play as myself and help someone who is in dire circumstances. Since the movie and the book *The Martian* is part of popular culture I can play what is close to the role of NASA scientists who tried to help Mark Watney survive on Mars.

Control

Control is one of the key motivators in *Lifeline*. Every piece of advice you give Taylor may have life or death consequences for him. Taylor survival is not depending on random factors instead it is what you advise him to do.

Curiosity

I found that most of the questions Taylor asks about are "novel and surprising" (Malone, 180, p. 164). It seems that the first questions were basic, such as "where should I look for food" and "should I check for survivors in the escape pod." Now the questions have become more complex so there has been scaffolding or leveling to keep the game novel and surprising. Since it is interactive fiction, the sensory curiosity of audio and visual effects is kept at a minimum. The only exception is when you receive a *Taylor is busy* at an unexpected time. What I think *Lifeline* does best is to provide cognitive curiosity. The game is extremely respon-

sive in that every decision you make results in some sort of feedback from Taylor.

Educational Application

As I stated I continually found myself looking up information on the Internet. While I was playing on my mobile device, I kept going over to my desktop to look up information. If I wasn't near another computer I would minimize the game and pull up the Internet on my mobile device. This game could be used for information literacy. A teacher could play the game pulling out key questions that Taylor

asks like should I sleep near the nuclear core or when Taylor wonders if the right material is present to make a compass. A teacher could have students play the game or hook up their phone to a Smart Board or a Promethean board and display it in the class.

Conclusion

I think *Lifeline* is very affordable game costing only \$.99 in iTunes and Google Play. A teacher could easily use parts of it for their science, math and technology classes or play it to explore ideas of how to gamify science, math or maker pro-

jects.

Malone, T.W. (1980). What makes things fun to learn? Heuristics for designing instructional computer games. *ACM New York*, 24 (9) (1980), pp. 162–169.



Here's a link to the Martian Madness Hangout Recording and the index:
<https://www.youtube.com/watch?v=-Wc8rM7GlGQ>

Introduction 0:00 - 3:31

The Martian (Book and Movie) 3:35 - 10:10

Follow Mark Watney's Epic Trek on Mars with New NASA Tool <https://www.nasa.gov/multimedia/imagegallery/>

Special Guest: Dr. Monica Geist 10:10 - 15:05

Problem Based Learning or Maker and STEM 15:20 -34:31

ArduSat <https://www.ardusat.com/>

Lifeline (Interactive Fiction game) 34:31- 53:20

NASA Public Domain and Creating Your Taylor or Watney 53:25 - 57:45

Future Metagame Book Club 58:00 - 58:53

Martian Madness

By Kae Novak (RL), (Que Jinn (SL)

During the month of March, the ISTE Games & Sims Network celebrated their own version of Madness – Martian Madness.

Martian Madness was inspired by Sean Gaillard @smgaillard's Periscope of the book, *The Martian*. Dr. Monica Geist's proposal was to use the Martian theme for a math class and the suggestion of a ninth grader to play a mobile game called *Lifeline*.

The Games & Sims Network set forth on a

of the Martian, math, science and maker could be infused with reading and writing. All of this culminated in a Google hangout held on March 30, 2016. This hangout included the book and movie *The Martian* and the interactive fiction (IF) game, *Lifeline*.

Dr. Monica Geist, Math faculty at Front Range Community College, was a special guest speaker and discussant on a panel of distinguished educator that included Dr. Cynthia Calongne, Computer Science Professor; Chris Luchs, CTE Associate

gy Teacher and Tanya Martin, Educational Consultant. Here's a link to the slides.

The ISTE Games & Sims Network would love to include any Martian or Interactive Fiction ideas or projects you develop at ISTE Games & Sims events at the ISTE conference in June at the Community Fair or in the Playground! Email gamesmooc@gmail.com with any ideas. Let us know if you find any articles on interactive fiction, NASA, STEM, or the Maker Movement that you think would fit in with this theme.

The screenshot shows a Google Hangout interface. The main window displays a presentation slide titled "What Next?" with the following bullet points:

- *Sequels*
- *Other stories*
- *Write your own*

The slide also features images of the game "Lifeline: Floodline" and "Lifeline: Silent Night", and the movie "The Martian". At the bottom of the hangout, there are video thumbnails for participants: Chris, Monica, and another person. On the right side, a group chat window is visible with the following messages:

Group chat

- Yes you just saw me drinking from a Coke can.
- Chris Luchs** 6:20 PM well that is just Trish angling for a Coke sponsorship
- Trish Cloud** 6:20 PM Yep that's me all about product placement!
- Grid Jumper** 6:21 PM did you find your students more responsive to math with this method as opposed to teaching in a more traditional way?
- me** 6:21 PM She hasn't done it yet....concept prototyping right now
- Grid Jumper** 6:21 PM ah
- Trish Cloud** 6:28 PM I think this would be a great project for the IB kids at my daughter's school. She loved the book. I'd be interested in what you come up with to pass on to her teachers. oh snap send me that link. I have Arduinos and Raspberry Pis now for my Coding Club.
- me** 6:35 PM <https://www.ardusat.com/>

At the bottom of the chat window, there is a prompt: "Enter chat message or link here".



Some easy tips to help you reach out to a new online community and build your social network.

Try something new!

Looking into Virtual worlds, online forums and/or MOOCs is the first great step to getting started in joining an Online Community.

Find a group that shares a Common-Interest or Goal.

If you are an educator, find an educational group, if you like art, find an art appreciation group, etc. Sharing common interests is a great way to keep the conversation going and maybe learn something new.

Introduce Yourself

When you decide to go to the first meeting or class session, it is a good idea to introduce yourself to the whole group. If you get there early, find someone and let them know you just joined. Opening the lines of Communication is important to show that you are willing to participate and be active.

Don't be afraid to Speak Up or Ask Questions

In most groups and MOOCs, they may be talking about things that you have never heard of before. Please ask if you are having trouble understanding or following along. For virtual worlds, if you are having trouble with the program, be sure to ask for help as soon as you can so your problems can be fixed as soon as possible.

Ignite/PechaKucha Quick Tips for Everyone

Be Kind. Be Mindful. Be Open. Be Ready to Adapt. Be a Solution, not part of the Problem. Be Encouraging. Be Humble. Be a Contributor to the Conversation. Be a Team-Player. Be Supportive. Be a Witness. Be the better person and walk away from trouble. Be Punctual. Be Appreciative.

The Art of Hello

HELLO EVERYONE! That's what we do... say "Hello"... unceasingly in Second Life (SL). In fact, up to 42% of our SL activity is saying "Hello."

Why?

It's fun! Hello is basic courtesy. Hello acknowledges people and honors our friends. Hello lets everyone know we are present and active. Hello invites a friendly response – another Hello. Hello is what we do and share most-of-all in SL.

SL is everywhere there is Internet, which is everywhere on Earth; 190 countries. It's awesome. That means there are at least 190 ways to say hello. While in SL I've noticed there are special ways to say hello in SL cultures – ways to greet that don't appear in textbooks. Vernacular (that is native or indigenous speech as opposed to literary or learned speech) is how ordinary people speak in a language culture. I've heard a lot of that in SL and picked up quite a few language tricks.

In this article, I will share how to say "Hello" in many SL vernaculars and cultures. Why? It's fun! Because knowing local knowledge empowers you to travel anywhere in SL in any culture and "fit in" and greet people with warmth. Hello in their words honors their culture. The power to be accepted everywhere... ultimately becomes the possibility of world peace. Or spycraft! Tee Hee!?

By Maggie Mae Bhaktiguru (RL) anyl Gynoid (SL)

FYI – I use everything in this article frequently and fluently in SL.

Let's get started. Knowing how to say hello in one nation is readily accepted in neighboring RL cultures. Example: *Zdravo* (Macedonian) is a greeting accepted by Greek, Serbian, and others nearby. Learn one; learn all!

In order by World Population

#1 CHINESE – *Ni Hao* is hello in our world's most populous country.

#2 SPANISH – *Hola* is hello or *Ola*, which is also used in Portugal and Brazil.

#3 ENGLISH – Not everyone speaks English. It's not required coursework in numerous countries. Nevertheless, English is defacto common language across SL and RL. All SL advertising is supposed to be in English. Common English hellos are: *Hello, Hey, Hiya, Hi*, and more warmly *Hi Hi!*

Tag lines are phrases you can add to most any greeting that juice it up, making it warmer and more emphatic. Meaning "you are VERY welcome my friend."

Example: I greet "*Hiya Jane! Hugs*" and "*Hey, John! Cheers!*" Or to really juice up a greeting, add a double or triple tag line, like "*Hi Hi Jane! Hugglez Babe!*" and "*Hugs John! GTSY Cheers Mate!*"

Americans can always add "and stuff"... like "*Hiya Jane! Hugs and Stuff!*" lol

Simple huh? All right. Let's go global!



#4 HINDI – *Namaste* is a universal hello, recognized throughout South Asia and new-age spiritual communities, literally it means "I pray to the god inside you." By universal hello, I mean it is always appropriate everywhere.

#5 ARABIC – *Salaam* is hello, in response they say *Wasalaam* or type "ws". These abbreviate the universal Islamic greet-

ing: "as salaam 'alaykum" (Peace Be With You!) and in response "wa 'alaykum salaam" (And Also With You!). Sound familiar? There is no unique spelling; it's phonetic. *Salaam!*

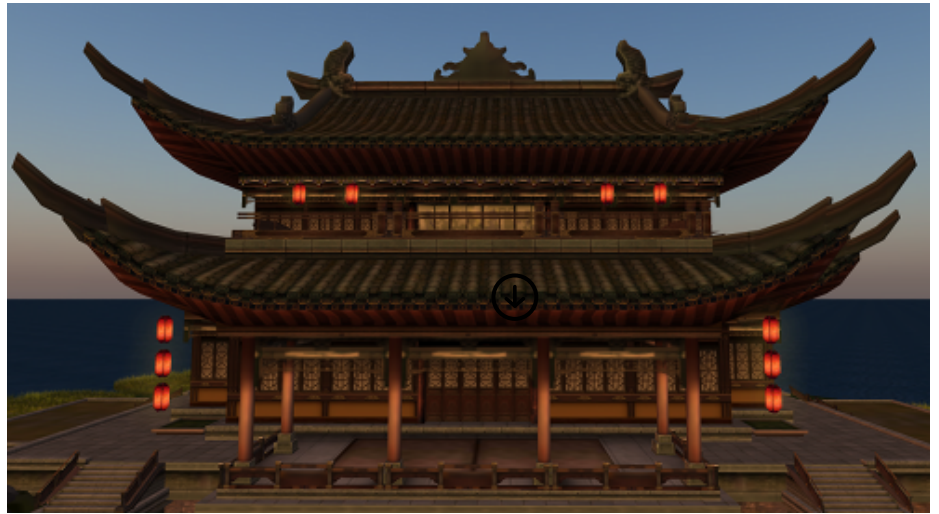
In terms of population



#6 PORTUGUESE (See #2) *Bom Dia* (good day), *Boa Tarde* (good afternoon), *Boa Noite* (good evening), *Obrigado* (thank you - oddly like the Japanese *arigato*), and *Abraços* (Hugs!)

#7 BENGALI (See #4).

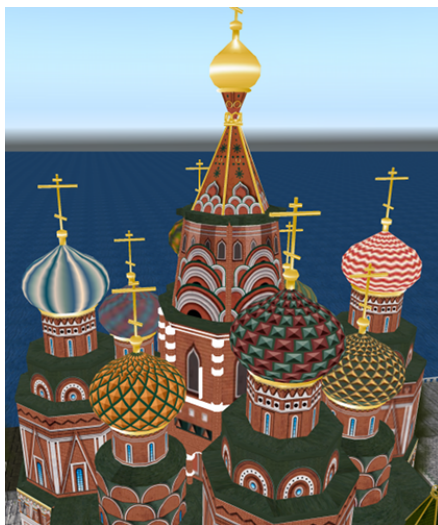
#8 RUSSIAN – *Privet* (Hello); *Spasibo!* (Thanks); *Pojalysta* (please, my pleasure) and *Dosvedanya* means until we meet again. "Dosvedanya Comade!"



#9 JAPANESE – *Konichiwa* and *Konbanwa* are good morning and good afternoon, and will be much appreciated by Japanese speakers. Tag line: *Hai! Hai!* means Yes! Yes! This adds great warmth and enthusiasm. Extend the courtesies: *Arigato* means thank you and *Arigato Gomasai* means thank you very much.

#10 PUNJABI (See #4).

We've covered how to say hello to 3 billion people thus far... Now for some real fun!



#11 GERMAN – *Hallo!* German speaking people in SL are special, kind of wild, and fun. IMHO. "huhu" means friendly hello. You can embellish as "huhu du" and "huhu du du" adding warmth and great warmth. For friends you hold dear, you can add "chen" or "maus" to their name, like *Janechen* and *Janemaus*, terms of endearment, which literally mean little dog and little mouse. *Danke Schoen!*



#18 FRENCH – In French culture, you are family (dear friend) or you are not. Numerous RL people think the latter. In SL,

we meet each other at the level of fantasy... immediate friendship if we connect properly. *Bonjour* means good day and *Bonsoir* means good evening. *Bonsoir Tout Le Monde* is hello everyone. Important To Know: *Coucou* is a very friendly form of hello. Be careful with the following tag lines, but for French people you know well it's perfectly okay to add: *mon chouchou* which means my honeybun; *je t'aime* means I love you and *mon cheri* means my lover. *Coucou Je T'aime!*

#50 DUTCH – Dutch people have a reputation for being crazy funsters. Well deserved. *Hoi Hoi* is a very warm hello. *Moin* is a bittersweet (subtly sarcastic) hello/goodbye used in Germany, Belgium, and Denmark, too.

Lightning Round

Here is a quick review of other important ways to say hello...

AUSSIERS and KIWIS are very special funsters who make great fun at the oddest hours. *G'Day* and *Giddy* mean good day. *Ahoy* is nautical hello. Key tag lines: *Oi Oi Oi* and *Mate! Aussie Aussie Aussie Oi Oi Oi* is the national cheer.

New Zealand: *Kia Ora* is hello in Maori, the native people of NZ (a very important influence in SL)

SCOTTISH: *Slainte* (Cheers! To Life!); *b'ah gabhar bras* (hello hugs in Gaelic).

IRISH: *Cead Mille Falte* means 1000 welcomes.



ITALIAN: *Ciao* is hello and goodbye. Tag lines: *Cara Mia* means my love (careful with that). *Bene Bene* means it's all good.

JAMACAIN: "Blessed Love" is a form of hello beloved in reggae, soul, R&B communities in SL.

HAWAIIAN: *Aloha* is a universal hello. *Mahalo* is hello and thank you;

YISROEL: *Shalom* means peace. *Shabbat Shalom* on Friday nights and Saturdays. *Yom Tov* on holidays.

SWEDISH/VIKING: *Hej* means hello and yes. Tag line: *Pussar och Kram* means kisses and hugs, *Tack* is thank you.

TIBET/Bhuddist: *Tashi Delek* means may good things come to your place.

MERMISH: *Tala* is hello. *Lusa Em* is goodbye.

DANISH: *Hejsa!* Is a very friendly hello!

AFRICA: *Ubuntu* (in Zulu) means "a person is a person through other people"... Possibly the most important thing you can learn from all this jazz.

Now, you know enough to be dangerous. Please don't cause any international incidents. LOL

Go forth and have fun! From your heart-of-hearts, these incantations of love will spring forth... and multiply... Spread Peace, Love, and Harmony.



Learning Disconnect: Learning Theories for Today's Learners

By: Bluebarker Lowtide (sl) Vasili A. Giannoutsos (rl)

Before I dive right in, I do want to apologize if I have any die-hard Constructivist or Cognitivist educators. I will keep the bashing to a minimum.



Over a century, our views and understanding of how humans learn and how students learn has greatly changed. For the longest time, pedagogy and learning theorists have been grouped with psychologists. Noted cognitive psychologists, such as Lev Vygotsky, Jean Piaget, and M. David Merrill, pioneers of their time with theories still being clung to after so much has changed that these men never saw coming (except for Merrill who still lives).

Forgive me for the Learning Theories 101, but I will give you quick version. Vygotsky's main contribution was his model of Zone of Proximal Development where a novice learning something new would interact with others to learn and become a master in it.

Piaget's Theory of Cognitive Development is an early form of scaffolding for early education and sought to deem stages of mental development with certain age groups. The emphasis is on a learner-centered approach calling the process of learning to be an active one of social interaction.

Merrill, the father of Cognitivism, stated in his Theory of Component Display Theory that students process information like

a computer – that is, as information came in, was processed, and lead to certain outcomes, then learning could be separated into content and performance.

These learning theories brought pedagogy to the forefront of education that shifted it and changed it.



At the bleeding edge, neuroscientists at the University of California have created a program that is able to match images to the areas of the brain that “light up” and can essentially predict what you are thinking.

Technology has been a revolutionary phenomenon. Within the last ten years over 90% of the adult population within the United States has a cell phone, 64% of those are smartphones, as surveyed by the Pew Research Center. With veritable computers in everyone’s pocket that can watch videos, post to social media, and view information anywhere you go, how

Technology has begun to open doors and windows into the mind with functional magnetic resonance imaging (fMRI) and single-photon emission computed tomography which are able to show images of how the mind can track what it is doing, thus giving us a deeper understanding of the brain’s processes at a biological level.

does this change today’s learners?

This ongoing study of how we learn is unique to each individual as well as their environment. I think Contemporary Engineer and Professor, W. Edwards Deming said it best, “I am forever learning and changing” and this speaks a lot about learners and education.

The educational theories offered from Piaget and Vygotsky offer a somewhat vague meeting ground for the abilities and learning levels of students. Since the two theories are based primarily for younger students, Vygotsky could be ar-

gued to be applicable to any age student where there is a blank statement within the Zone of Proximal Development that defines vaguely what is “known” and “not known.” The approximation of gauging the intelligence of an individual is an incredibly difficult area to research.

Pedagogical studies of the most current and more modern times seem too few and far between as only these decade old theories remain as starting points. It is emphasized as starting points for these are the beginning theories emerged with the relatively new field of psychology and cognitive science. Neither Piaget nor Vygotsky had the technology to truly observe the inner workings of the mind and relied heavily upon observation and testing.

The rapid advancement of technology has created a rift in the master and student paradigm allowing the access of knowledge to be gained quicker without the face-to-face social interaction that is stated clearly within Vygotsky’s Social Constructivist Theory.

Piaget and Vygotsky were a product of their time and only knew what they could for their times. Our current age calls for greater pedagogical shifts as young students are the technology natives and the majority of teachers are technology immigrants. These terms made popular by Sir Ken Robinson in his books and his appearances at TED conferences, including “Changing education paradigms.”

Cell owners in 2014

Among adults, the % who have a cell phone

All adults	Have a cell phone 90%
Sex	
a Men	93 ^b
b Women	88
Race/ethnicity*	
a White	90
b African-American	90
c Hispanic	92
Age group	
a 18-29	98 ^{cd}
b 30-49	97 ^{cd}
c 50-64	88 ^d
d 65+	74
Education level	
a High school grad or less	87
b Some college	93 ^a
c College+	93 ^b
Household income	
a Less than \$30,000/yr	84
b \$30,000-\$49,999	90
c \$50,000-\$74,999	99 ^{ab}
d \$75,000+	98 ^{ab}
Community type	
a Urban	88
b Suburban	92
c Rural	88

Source, Pew Research Center Internet Project Survey, January 9-12, 2014. N=1,006 adults. Note: Percentages marked with a superscript letter (e.g., ^a) indicate a statistically significant difference between that row and the row designated by that superscript letter, among categories of each demographic characteristic (e.g., age).

* The results for race/ethnicity are based off a combined sample from two weekly omnibus surveys, January 9-12 and January 23-26, 2014. The combined total n for these surveys was 2,008; n=1,421 for whites, n=197 for African-Americans, and n=236 for Hispanics.

PEW RESEARCH CENTER

Piaget and Vygotsky never truly address anything outside of the relationship of a teacher being the expert and the student lacking in knowledge.

Piaget and Vygotsky never truly address anything outside of the relationship of a teacher being the expert and the student lacking in knowledge. More and more teachers are seeing children in classrooms with knowledge surpassing the teacher because technology allows them to have the answers at their fingertips.

Where does the role of the teacher belong?

Being a relative expert and a point of authority has been the

traditional role of a teacher. But, another role is as a facilitator to help guide students to answers, instead of supplying them with answers so easily.

I do believe the most current learning theory better resolves this issue and is called Connectivism. A variation of Connectivism developed by Lisa Dawley is the Social Network Knowledge Construction Model drawing from online social networks such as social media, blogs, and virtual worlds where face-to-face interactions are rarely the case. The learner is not only getting information from one source of information (like the head of the classroom, the teacher) but from all different people and places with diverse experiences that can help broaden the learner in the topic more than just a singular source of a teacher or a textbook. It is the dawning of a more connected world where information can be disseminated quickly and received within a few taps on the keys of your smart device.

Figure 2 Historical communication pattern in teaching and media

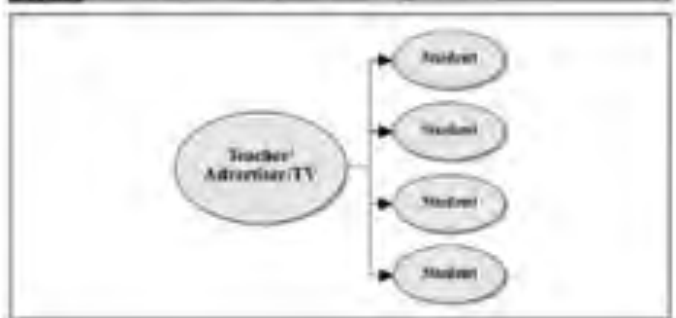
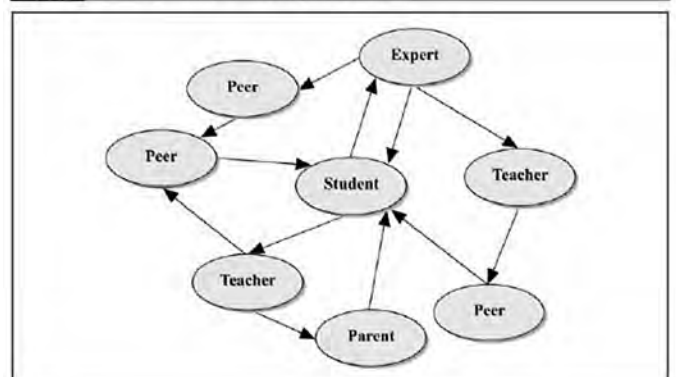


Figure 3 Communication pattern using social networks



Connectivism and the Social Network Knowledge Construction Model can be seen readily in Massively Open Online Courses (MOOCs). These MOOCs are not only teaching but joining and creating online communities of thought and practice where content can be exercised and worked to the fullest. The same could be said of a Professional Learning Community (PLC).

My favorite example of this online community is the thriving and evolving G.A.M.E. MOOC that has built a presence in the form of a guild in World of Warcraft (WOW), an expansive Book Club +, Google Community, and Educational Streamers.

I hope this brings some ray of hope to people in education. Technology will be a cause for paradigm shift within our schools, you better believe it. Things may seem stagnant in the world of education, but change is happening... small changes are but ripples in a pond that grow over time.

I believe technology to be a seed in the garden of education that has only grown over the years. Technology has changed the learning environment. So too, has a new generation of technology natives who are entering our schools. These well-connected individuals will continue to build greater social networks and banks of information that education must be able to understand, adapt, and work with to meet the needs of all of our students.



Source Links:

<http://www.learning-theories.com/>
<http://maps.secondlife.com/secondlife/Hauwai/50/198/92>
<http://www.instructionaldesign.org/theories/component-display.html>
<http://www.bbc.com/future/story/20140717-i-can-read-your-mind>
<http://www.pewinternet.org/fact-sheets/mobile-technology-fact-sheet/>
https://books.google.com/books?id=WfQmCAAQBAJ&source=gb_s_navlinks_s
https://www.academia.edu/303617/Social_Network_Knowledge_Construction_Emerging_Virtual_World_Pedagogy
<https://scholar.google.com/citations?user=1Z1hNTkAAAAJ&hl=en>
<https://www.edx.org/>
<https://www.coursera.org/>
<https://www.udacity.com/>
<https://www.p2pu.org/en/>
<https://canvas.instructure.com/courses/782878>
<http://g.a.m.e.shivtr.com/pages/cogdisguild>
<http://inevitablebetrayal.shivtr.com/>
<https://plus.google.com/u/0/communities/102977444450350896453>
<https://sites.google.com/site/metagamebookclub/home>
<https://sites.google.com/site/metagamebookclub/cs-blockchain>

ISTE Machinima Nights

How to get onto AvaCon Grid

By Roxie Neuro (SL),
Rosie Vojtek (SL)

For Machinima Night on the 4th Tuesday of each month at 5 pm (slt) we will be using our space on the AvaCon Grid. This is an education-and-nonprofit-only Open-Simulator Grid. It is *not* accessible from Second Life, or with the Second Life viewer. You'll need a different viewer, such as Firestorm (www.firestormviewer.org/) or Singularity (www.singularityviewer.org/).

If you already have an OpenSimulator account that is Hypergrid enabled, you can Hypergrid jump to <http://grid.avacon.org:8002>. When you arrive, look for Grid-jumper or one of the ISTE VEN Machinima organizers and they will teleport you to our location.

More detailed info is available HERE: <http://www.avacon.org/blog/avacon-grid/>

A free AvaCon account can be set up on that page, too.

In case you missed the VWBPE 2016 Machinima Showcase, the following is a list of Machinimas that were featured. These are excellent examples of what people are creating in virtual environments. Enjoy these machinima. We also hope to see you at the ISTE VEN Machinima nights for even more creative and artistic machinima.



VWBPE 2016 Machinima Showcase

The Afro Latino Foodways Museum Project

<https://www.youtube.com/watch?v=ZJTQC1P3E8U>

The Dickens Project

<https://youtu.be/Xejz3P47OWM>

Tour of Second Life Libraries 2015

<https://youtu.be/KLBnDvr6KWY>

Ethridge Minecraft Club 2015: We Built the School

<https://youtu.be/Y-IrvObSN9U>

Frank Lloyd Wright

https://m.youtube.com/watch?v=nS-WiavY_wo

East Coast Miners Guild

<https://www.youtube.com/watch?v=vxlaXBMzCtY&feature=youtu.be>

Grand Oak Techy: The Rebels

<https://youtu.be/pnZ3wZCfKRg>

Grand Oak Techy: Jett – math Project

<https://youtu.be/8XTQxkZjKoM?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX>

Grand Oak Techy: Misha – Math Project

<https://youtu.be/wc3O2KbqkPs?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX>

Grand Oak Techy: Claire – Math project

https://youtu.be/8su_NbZ5Noc?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX

Grand Oak Techy: Lilly

<https://youtu.be/GUNI1Uewv90?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX>

Grand Oak Techy: Katie

<https://youtu.be/JEvl14Q2mfA?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX>

Grand Oak Techy: Brandon

<https://youtu.be/rXVW48T4qX0?list=PLkQywCkpolZjljHKzPEBj33bu1v7qVnvX>

Tour of the Innovative Learning Centre for Medicine

<https://www.youtube.com/watch?v=Ua0kvUdIDoc>

The Wolf

<https://www.youtube.com/watch?v=3xBm-agjCg0>,"<https://www.youtube.com/>

The Community Virtual Library

A Decade of Virtual World Librarianship

By Valerie Hill, PhD (RL), Valibrarian (SL)

Introduction

As libraries moved into the 21st century, new formats and platforms for information delivery became available for diverse communities and the opportunity to explore virtual world spaces presented a way to share a sense of presence across distance. Several types of presence became possible beyond the physical walls of classrooms and libraries and beyond the flat text-based space of most online course management systems utilizing discussion forums.

Within a virtual world simulation, learners and participants create an embodied self as an avatar and communicate in a shared computer environment. Research shows three types of presence experienced in virtual worlds by avatars: place presence, social presence, and co-presence (Bulu, 2012). Bulu describes these three types of presence as, "The sense of 'being there', individuals' response to what is 'there' as real or present, and individuals' memory of the environment as a 'place' like in real life" (Bulu, 2012, 155).

Librarians understand the importance of providing resources to communities they serve not only through digital links, but through interaction with others where conversation leads to deep critical thinking about information needs and questions. Utilizing the interaction and sense of presence within a virtual world is one way to reach library users outside of the physical library walls. While not the only virtual world used for education, Second Life has been a popular virtual world with colleges, universities, and libraries for over a decade and many educational groups, such as ISTE (International Society for Technology in Education) continue to collaborate and network on a global

scale (Wheelock and Merrick, 2015).

A Brief History of the Community Virtual Library in Second Life

The Community Virtual Library has been an active library hub since April 2006, when first founded by the Alliance Library System (ALS) of Illinois. Librarians from all over the world have volunteered to collaborate through this virtual library presence in the virtual world of Second Life (SL). In May 2006, a full sim called Information Island was acquired through a donation. A wide range of subjects and genres such as the arts, science fiction, mysteries, medicine, children's literature and world religions were shared in a traditional library building and through creative simulation. During the first years, over 40 library partners served the SL community, including organizations, non-profits, government agencies and educational institutions.

In 2010, ownership of the project was transferred to the Community Virtual Library (CVL) Foundation, a registered 501(c)(3) non-profit organization. Then in 2015, CVL moved to Bradley Island near San Jose State University School of Library and Information Science at <http://maps.secondlife.com/secondlife/Bradley%20University/57/114/27>. CVL continues to maintain a library building with open source material, a reference desk, outdoor amphitheater and a pub, as well as an exhibit and meeting space. In addition, volunteers host regular discussions, programs, and storytelling events. Librarians are exploring the virtual "sense of presence" for both synchronous and asynchronous experiences. Volunteer catalogers help collect and share not only traditional resources (links to online information and books in eformat) but also catalog simulations and interactive

virtual world experiences on sims (regions or islands in the virtual world). In addition, volunteers build and script interactive library related exhibits and plan events on a global scale.

Lori Bell and Rhonda Trueman, two leaders and early virtual world adopters for librarianship, wrote the first book to address the potential for utilizing MUEs (Multi-User Virtual Environments) for library services. Bell and Trueman shares numerous examples of librarians working in Second Life and they believe, "Innovation in virtual worlds shines through the collaboration, creativity and volunteerism of librarians from all over the world (Bell and Trueman, 2008, p. xviii).

After examining over 75 virtual world libraries in Second Life, Gantt and Woodland concluded virtual worlds present potential for librarianship. The researchers believe, "Building on the experiments and successes we have documented in SL, we are confident that libraries and information space will be created in new virtual environments" (Gantt and Woodland, 2012, p. 138).

The American Library Association has played an important role in

networking for librarians interested in exploring virtual worlds. The Association for College and Research Librarians Virtual World Interest Group (ACRL VWIG) holds monthly programs on library related topics, such as book discussions, presentations of research in information science, and sessions on new media formats and the library of the future. Another ALA group is the Virtual Communities in Libraries Member Initiative Group which meets jointly with the ACRL VWIG and welcomes librarians in any type of library.

Examples of Virtual World Librarianship

A program focusing on education in virtual worlds was held at the July 2015 ACRL VWIG meeting. Dr. Cynthia Calongne, aka Lyr Lobo, has been an educator and observer of the VW education scene since 2005. Dr. Calongne is passionate about gaming, simulation, virtual reality, education and socio-technical futur-ing. She presented research on virtual worlds and future game designs. Anyone interested is welcome to attend the monthly ACRL VWIG meetings, usually held on the third Sunday of the month at noon Pacific Time.



Figure 1 Dr. Cynthia Calongne speaks at ACRL Virtual Worlds Interest Group

Librarians have always understood the importance of serving communities by providing a space, a so-called hub, for gathering and sharing common knowledge and interests. The Community Virtual Library serves as a space for those interested in virtual worlds to form a network. Friends of the library, educators, and volunteers are encouraged to collaborate with the Community Virtual Library to promote educational events and services.



Figure 2 Librarian Zoe shares the Berlin Quilt Exchange at CVL

During the past decade, exhibits on display have held live tours to simulations on topics such as math, science, health, history, art, and literature. For example, in the summer of 2012, CVL shared an exhibit called Summer in Berlin. The exhibit featured the Berlin 1920's simulation, built by an historical consultant, and volunteers held live tours to bring visitors into the experience. Many of these virtual world events have been archived through machinima (Hill, 2012).

The simulation of Berlin in the 1920's exemplifies virtual world communities as real individuals working in a virtual space. The group wanted to give something to the creator as a gift of appreciation for developing the unique historical space and decided to work together on a virtual digital art project by making quilts. Residents of the Berlin sim were asked to help create something beautiful yet functional and Kondor writes, "Over 40 Berliners responded with submission of a piece of fabric that represented something about their identity, or a precious memory, or something they feel about the town" (Konder, 2015, 1).

Zoe, a librarian in Hawaii, presented a session about the Berlin Quilt Exchange at the Community Virtual Library in August 2015. The concept of taking a personal digitized object and sharing to make a digital quilt for a community is unique and exemplifies that virtual world communities are made-up of real people who share real experiences in virtual spaces. These individuals have information needs similar to those in physical libraries but sometimes uncommon or completely new which offers exciting opportunities for librarians.

During the Virtual Worlds Best Practices in Education Conference 2016, volunteers from CVL led a role-play event called Medieval Quest. Built by Brant Knutzen at the University of Hong Kong, the Quest simulation is a literature-based treasure hunt based on Camelot with clues scattered throughout a Medieval village. Educators from around the world attended the event and demonstrated how students of various age levels could use a virtual world to enter a simulation of history. The librarians met several times to plan roles and ways to help at the live event, including teleporting (immediately moving to another area) to lost participants, sharing instant messages, providing hints while remaining in character or interacting as a character from the village, such as a priest, villager, pub owner, old hermit, or member of royalty. The librarians could imagine students in the future not only reading a book or watching a movie about a subject, but "entering the book" as an active participant.

Other examples of innovative library programs and projects have taken place at the Community Virtual Library. Book discussions in all genres from children's literature and poetry to science fiction or classic literature have been offered. Current books or even banned books (often celebrated during Banned Books Week to promote intellectual freedom) can be discussed with readers around the world. Books on display at CVL often have online links to resources about them or free versions for readers.



Figure 3 Medieval Quest with CVL librarian volunteers, March 2016

Looking Toward the Future of Libraries

Not everyone chooses to use virtual worlds for learning and collaborating across distance, but most everyone understands that technology tools now allow us numerous choices for communicating and sharing information and experiences. Some of the Web 2.0 tools and apps available make user-generated content appear sleek and professional but the actual learning take place is often shallow. For example, a student can create a puppet show that rivals a Hollywood movie production with a simple iPad app in under 3 minutes, but no deep learning is actually required. And many social media sites promote quick, trivial sharing of photos which might be called disposable media and rarely lead to deep learning. Research and inquiry are recursive processes that require revision, reflection, and what Kristin Fontichiaro (library science educator) calls 'rigor'. Re-entering research concepts and continuing on a learning journey toward deep learning beyond quick disposable media requires critical thinking and embedding high-level content into any chosen tool but particularly technology tools and apps. Fontichiaro states, "Technology is not merely a showcase for student work: it propels the student work" (Fontichiaro, 2011, 9).

Finding the best technology tools to promote deep learning will be a challenge for educators in the future. Augmented reality combines physical and digital space providing links to video, images, and information and embedding them within "trigger

images." Mulch, a high school librarian uses Aurasma, an augmented reality app, as a unique way to provide library orientation to students and teachers. He says, "Instead of my voice I imagined our students hearing and, more importantly, seeing like magic on an iPad screen their fellow students and teachers showing them around the library" (Mulch, 2014, p. 51).

In addition to augmented reality, virtual reality (VR) may soon enter libraries with head-mounted displays and VR coming on the mainstream market in 2016. A husband and wife team shared a recent demonstration of a head mounted display (HMD) at the Australian Library and Information Association in Sydney, Australia. Michael and Constance Wiebrands presented the potential uses of VR at a well-attended session for librarians. Both advantages and disadvantages were discussed as they told about providing virtual experiences in the library (Lewis, 2015).

Librarians have exciting opportunities ahead which include all spaces: physical, virtual, and augmented. Whichever space a librarian chooses to utilize to serve a community, it is imperative to evaluate both the tools and the information embedded within them and to help learners understand how to evaluate for themselves. No longer are we only citizens of a particular physical community, we are digital citizens as well with information intake of massive quantities. The flood of information can be overwhelming.

None of us can become experts at every tool and format now available as technology is rapidly changing; however, we can build a professional learning network to help us become aware of the wide-variety of tools available within all types of library spaces.

The Community Virtual Library is a virtual space which can help librarians build a professional learning network and share innovative technology trends in information science. With the goal of promoting digital citizenship and high quality learning envi-

ronments, we can be aware how easy it is to create disposable media. Certainly video games can be fun and engaging, but only through intentional design is critical thinking and accuracy of content provided for the user. This, too, is applicable to virtual world activities because exploring virtual worlds may be fun and exciting but only through evaluation of the simulation for accuracy, authenticity, and quality can deep learning take place. Choosing to learn in virtual environments in this manner might be called 'intentional immersion' and for some individuals, the learning curve is not easy.

Young students are certainly ripe and ready for learning in vir-

tual worlds as millions of them use Minecraft, a virtual world building space. Perhaps, as these youngsters enter college, virtual worlds will provide immersive experiences and simulations beyond what is possible in physical space. Medical simulations, historical re-enactments, space exploration and other exciting possibilities may be created in virtual worlds or in virtual reality.

Whether the Community Virtual Library continues in Second Life or evolves to a different format is unknown. The librarians who have worked at CVL will have contributed to the field of information science by pioneering new territory in a time of revolutionary change.

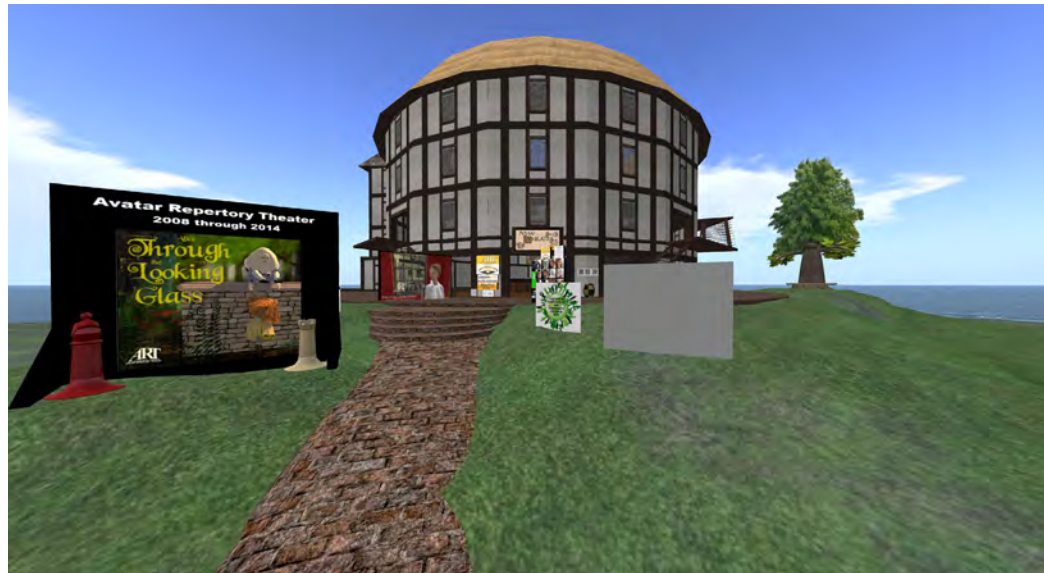
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Avatar Repertory Theater

Experimental Theater in Virtual Worlds
An Interview with Judith Adele (Ada Radius)
By Rosie Vojtek (SL), Roxie Neiro (SL)

I had the great fortune of getting to meet and work with Judith Adele (rl), Ada Radius (sl) and the Avatar Repertory Theater during the 2016 VWBPE Conference. The Avatar Repertory Theater performed Robert Frost's 1915 modernist masterpiece, "North of Boston" using live voice on Friday, March 11, 2016 at 7 pm slt. The actors included: JadaBright Pond (Susan Wolfe-Hill), Sodovan Torok (Iain McCracken), Emil Jannings, and Ada Radius (Judith Adele). The sets were designed by Ada Radius, using some builds by Arcadia Asylum.



Roxie: *Ada, Thank you for agreeing to do this interview with me. I had so much fun getting to know you and watching "North of Boston" at VWBPE16 and wanted to learn more about your Ensemble and the Avatar Repertory Theater project. First of all, tell us who you are and who the ensemble members are.*

Ada: Thank you Roxie, we had fun too! A list of our current members is on the Avatar Repertory Theater website. You can see it here. About half a dozen of us are off doing "real world" theater and television projects right now so we're quieter

so far this year.

Roxie: *Sounds like you are busy! Please tell us how the Avatar Repertory Theater got its start?*

Ada: That's interesting – I've gotten the question recently from other people, about how ART got started, so I wrote an article for New Media Art's blog. Rather than quote from it, I'll just give you the link to the article, "Avatar Repertory Theater – past, present, future."

↑ AVATAR REP

Avatar Repertory Theater
Experimental Theater in Virtual Worlds

Roxie: *Where do you perform your shows? Is there one venue that works better than another?*

Ada: We have, in the past, performed mostly in Second Life, and we had a weekly show at Selby Evans' Cookie sim for about seven years. Over the last year,



We have put on about 290 shows, starting in 2008, mostly in Second Life.

we've been gradually moving to OpenSim venues – we performed at AvatarFest and OSCC in 2015, and plan to do much more, probably starting later this year or next year at the Cookie II world on the Kitley grid.

Roxie: *What shows have you performed in Second Life?*

Ada: We have put on about 290 shows, starting in 2008, mostly in Second Life.

↑ LIBRARY

Arcadia Asylum Library and Freebie Center

Four immersive shows – Shakespeare's "The Tempest", "Alice in Wonderland" and "Through the Looking-Glass", and Sophocles' "Oedipus Rex", and several other shows that were part of an installation or special build. We've done quite a few virtual world conventions, and we ran a weekly show "Plays Around" for seven years – everything from simple workshops to fully staged plays. There's an archive list and you can see more detail at other pages on our website.

Roxie: *Which show(s) are your favorite?*

ART ACTORS →

Avator Repatory Theater actors board so you can see the players avatar

Ada: I think the three I got the most out of were: Howard Barker's "13 Objects" for the 21for21 festival in 2009; Sophocles' "Oedipus Rex", working with Jack Turner (Dolgoruky Umarov) on our own adaptation; and Shakespeare's "Merry Wives of Windsor" which was my first time working on an adaptation based on the quartos and First Folio.

Roxie: *What show was the most difficult to produce and why?*

Ada: Our two Alice shows – "Alice in Wonderland" in 2010 and "Through the

Looking-Glass" in 2011. They were two of our immersive shows, where we put the audience into the scene – falling down the rabbit hole, swimming in the pool of tears, riding the train with Alice, in the parlor with the chess pieces, and so forth. Each of these shows took a year for our teams to build and script the sets, design the all-original avatars, write the adapta-

tion out there – her stuff is wonderful for theater.

Roxie: Thank you for sharing the Arcadia Asylum. I have never been there, and I bet many of our readers have never been there, either. What a GREAT find! Definitely worth exploring!

ning to end to bring a show to Opening Night?

Ada: It ranges from over a year for the big immersive shows to maybe 3-8 hours prep for a director holding a workshop.

Roxie: *It sounds like a lot of work. What are some of the challenges to doing so?*

Ada: The biggest challenge is scheduling – our actors live in all the North American time zones, Canada, England and Australia.

Roxie: *Finding a common time that works for everyone is always a problem. It seems like someone is always going to bed when someone else is just getting up. I am curious, what are some of the tips and tricks you have discovered to help actors change their avatar costumes quickly, attach props and use them easily, and move their avatars appropriately?*



tions from the Lewis Carroll novels, test and rehearse. Wonderful experiences, but difficult.

Roxie: *Yes, I can only imagine! But, how fun! So, how do you design your sets?*

Ada: Our sets range from two chairs on a stage to huge immersive installations that take up a sim. Some of them are all original avatars and designs. More of them use off-the-shelf set pieces. The actors often provide costumes from their own inventories. I've used Arcadia Asylum/Aley pieces more than any other art-

Ada: Yes. We also pay a lot of attention to sightlines and Talk range for our audiences. Blocking and camera views for the actors.

Roxie: *What building tricks do you use to make set changes quickly?*

Ada: I'm currently using Builder's Buddy scripts to store and rez sets. We've used other systems, but OpenSource scripts are better for modifying, copying and transferring.

Roxie: *How long does it take from begin-*

Ada: Each actor has his or own method – either folders in Inventory, or using links in Outfits. I usually use Outfits, and also open all the animations I'll need (the ones not already in my AO – Animation Override) and stack them up on my screen. I stash props outside the Inventory folders so they'll be in a numbered stack at the bottom of the Inventory window.

Roxie: *Oh, those are good ideas. I am going to have to try them, as one of my greatest challenges in SL is the organization of my inventory! What are some of the bloop-*



snapshots of the party! Many are highly literate and knowledgeable, and their feedback is immensely helpful and to the point. We've designed our theaters and sets so actors backstage are within chat range, so we can read what they type during the show. They also communicate via the tip jar or by sending virtual flowers to an actor, or by inviting their friends to join them, increasing audience size. When we do something right, they let us know! When we're boring, they leave; we've learned a lot from those experiences, too. It's one of the irreplaceable aspects of live theater.

Roxie: *How has the Avatar Repertory Theater used machinima?*

Ada: We have recorded quite a few of our live shows and have produced several machinimas: trailers for live shows, one original piece that came out last year, and tutorials – links are up at the website. We have two projects in the works right now, a podcast of the entire *North of Boston* collection with New England and virtual world images, and a short horror video/machinima from a short story written by Iain McCracken that he published at Amazon a few years ago.

Roxie: *Tell me about "New Media Arts: Digital Arts Online and in Virtual Worlds." How is the Avatar Repertory Theater involved with New Media Arts projects?*

Ada: Avatar Repertory Theater is a project of New Media Arts Inc, which is a 501(c)

ers – or those things that you couldn't have predicted would happen, and once they do, you just have to laugh at the situation or yourself?

Ada: [laughing] We laugh a lot! In the early years, 2008-2010 or so, the technical glitches were the big bloopers. Actors crashing, mics that fail, costumes that don't rez. Along with griefers, the trolls of the virtual worlds. Now we can improvise around or cover for each other for anything except a total sim crash. We usually turn off our mics if we're not going to be speaking for a while. Forgetting to turn it back on is the most embarrassing blooper of them all.

Roxie: *Yes, from presentations I have done in SL, I know that feeling all too well, as do many of our readers. Our theme for this issue is "Building Community." How have you built a community with your Ensemble, especially since members live around*

the world?

Ada: Rehearsing and performing shows together – you get to know the other actors very, very well. We've also learned or invented a lot together, such as compensating for Talk lag by walking our lines back a few syllables into the previous speech. It takes practice and meticulous attention to detail, and we have to work together as a team.

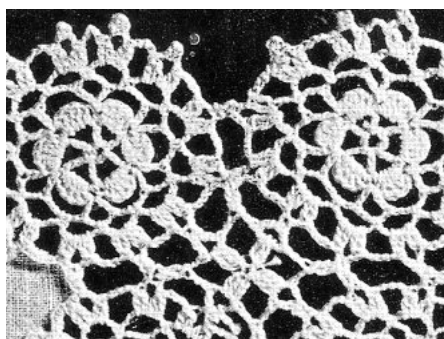
Roxie: *Definitely. It is all about relationships and working together. How does bringing theater into virtual environments help to create community?*

Ada: The audiences participate a lot during performances. They comment and applaud in the chat channel, make friends with each other, have their favorite seats in the theater. Occasionally they've gotten together in our Second Life theater when we weren't there, and sent us

(3) nonprofit arts organization. We have three ongoing projects: Avatar Repertory Theater, Cookie II, and Antique Pattern Library.

Roxie: *The Antique Pattern Library is also a part of the New Media Arts organization. How are the publications and patterns being preserved? Why is this important?*

Ada: Libraries and museums are de-acquiring craft books by the truckload, and have been for over ten years. Readable reproductions tend to be expensive, and not easily available, even online. We think that works in the public domain should be free. We take in donations of scans of craft books in the public domain (usually published before 1922), volunteers edit them so that they're usable by crafts people, and we publish them at the website: <http://www.antiquepatternlibrary.org>.



Roxie: *How interesting and exciting. What a lot of work – but so valuable.*

Ada: Craft heritage is in our hands. There are many online groups that share their knowledge for specific crafts, such as Irish Crochet Lace or Renaissance carpen-

try. The library helps feed that, by preserving and publishing the information. Especially the graphics, such as embroidery pattern charts. Most of our books right now are needlework pattern books, but we also have book illustrations, music, carpentry, drawing and theater books – set design, costume design.

Roxie: *Talk about the Cookie II project. How are you using virtual world theater in OpenSim spaces?*

Ada: Susan Wolfe-Hill (JadaBright Pond), who performed with us for VWBPE, has been building out New Media Art's world at the Kitley grid – Cookie II. It's a 16 sim world that already has a blues club, a comedy club, a Renaissance theater, a black box theater, a sandbox, a colonial and a Victorian house for demos of patterns from the Antique Pattern Library, and some of the Arcadia Asylum Hobo/Urban Blight builds. More venues are on the planning board. It's already being used for WIP events for builders at the Sandbox, and a weekly DJ event at the blues club. We've also been using our limited access worlds at Kitley to produce video for a few years now. This new world will provide venues for all kinds of live theater and other events.

Roxie: *I am going to have to check that out! Let's plan to do a future story about your work on Kitley. I want to call attention to the "Have A.R.T. Will Travel Guide" that is posted on the New Media Website. This is a great way for avatars to learn how to hy-*

pergrid to other virtual environments such as Kitley and AvaCon. We get questions all the time about how to hypergrid, so thank you for posting this wonderful resources on the New Media Website. Do you have any suggestions for Avatars new to hypergridding?

Ada: The guides tell all! The short answer: use a viewer, 64 bit if possible, compatible with OpenSim software – I'm using FireStorm for OS right now. Figure out where your primary login home will be – mine is at the Kitley grid, Emil Janning's is at Metropolis grid, for example. Keep that inventory slim, and keep anything you need to travel with, especially your avatar parts and AO animations, in your Suitcase folder in Inventory. It's a blast – there are thousands of grids to explore. Most information about OpenSim events can be found at Google+ communities.

Roxie: *What New Media Arts Avatar Repertory Theater events have you done in other virtual worlds/environments?*

Ada: We have a fund-raising video out that combines virtual world media with videos of our real-world selves. We also did a mixed media event in Boston, for the SL7B convention in 2010. Joff Chafer, who teaches at Coventry University in England, directed that. He combined ART avatars performing at the Coventry U sim in Second Life with a live ART actress as Alice in Boston to do the tea party scene from Alice in Wonderland, using clever arrangements of cameras and mics.

Roxie: *Very clever. I wish I could have been there to see it. Are productions more challenging to produce in other virtual worlds/ environments? If so, what makes them more difficult?*

Ada: Each has its challenges. Since I'm working mostly in OpenSim grids these days, I can talk about them more accurately. Here are some definitions from Selby Evans' blog. I think working in hypergrid OpenSim grids is easier for productions than the closed grids, such as Second Life and Inworldz. Some of the OS

I also enjoy the access to more free open source objects, animations and clothing – everything from the thousands of Linda Kellie and Arcadia Asylum designs to the military funded Moses worlds that are now available for free.

Since virtual land is cheap in the OpenSim grids, we can dedicate a whole empty sim for making avatars and costumes, so uploads and rezzing are very fast. Because uploads are free, we can test dozens of models and textures while working out design concepts with a team.

live thunderstorms with rain and lightning, but it's difficult for an avatar to pick up a cup from a table and hand it to another avatar. The second criteria is that we have to be able to cast it – what voices are required, who do we have available. There aren't that many skilled actors who are also skilled at running avatars at the same time. After that it's fund-raising. . . we're paying our artists, programmers, engineers and performers now, which means fewer projects, and, we hope, better ones with less burnout. So the project has to be appealing to potential donors or grant agencies.



server software is less advanced than in Second Life, such as physics, and that's a problem that may improve. Tools available in the OpenSim grids that aren't available in Second Life include Non Player Characters (NPC's) that are easy to make and animate for extras and crowd scenes.

Roxie: *How do you decide which shows you are going to perform? What criteria do you use for selecting the shows?*

Ada: It has to be a story we can tell with avatars and virtual props. We can have live flying dragons, live explosions and

Roxie: *If you could pick a show or shows that you would love to perform in a virtual environment what would they be and why?*

Ada: I want to do all of the Shakespeare plays, adapting from the original folios and quartos. Shakespeare is ideal for performing in virtual theaters – it's all about the voice acting. Sets and costuming

can be simple, or as elaborate as we have time for. The early modern English of the 1600's quartos and folios is spelled quite phonetically – which is how we're beginning to communicate with each other in emails and texting in the 21st century. Using these adaptations, we can rehearse



Ada: If a few more of our actors become available, I have an adaptation of Two Gentlemen of Verona waiting for them! But I applaud their success in traditional theater and media, so I'll be patient. Meanwhile we're working on the podcast and video.

Roxie: *Is there anything else that I didn't ask that you would like to tell our readers?*

Ada: Yes! A.R.T. is always looking for actors! If you're interested in acting in this

a show in about the same number of rehearsals that Shakespeare's company got – not many at all! It just works. And each new audience in virtual worlds that we perform for includes a few people who have never seen Shakespeare performed live. The outreach possibilities are worth exploring.

Roxie: *Absolutely! What shows can we look forward to seeing during the 2016 season?*



fascinating new media, please contact us! Information is at the website.

A.R.T. is always looking for Actors!

Roxie: *Thanks again for taking time to do this interview with me. We look forward to watching future performances! Keep up the GREAT work!*

Ada: Thank you!

Building Community through Social Activities @ VWBPE 2016

Did We Have FUN, or What?

By Roxie Neiro (sl), Rosie Vojtek, (rl)



Official
Opening of
VWBPE16 -
Cutting of the
Ribbon.

Conference
begins, and
exhibits are
open.



VEJ is proud
to be an ex-
hibitor for
VWBPE16.

VEJ show-
cased all past
issues of VEJ
& highlighted
the special
edition on
Virtual
Reality.





Maltese Falcon on Pirate Isle



Pirate Isle



Pirate Taxi - What a ride!



Pirate Isle Boats



Pirate Parade



Jimmy Buffet Tribute Concert

presented by Lightning Productions





Blow me down and Shiver me timbers!

Ahoy thar all ye Buccaneers, Lads, Lass-
es, and, yah, even you. . . ye ol' Scally-
wag! You know who you arrrr!



Make some noise for. . .

Lightnin Lowtide
at the
Steampunk Cog





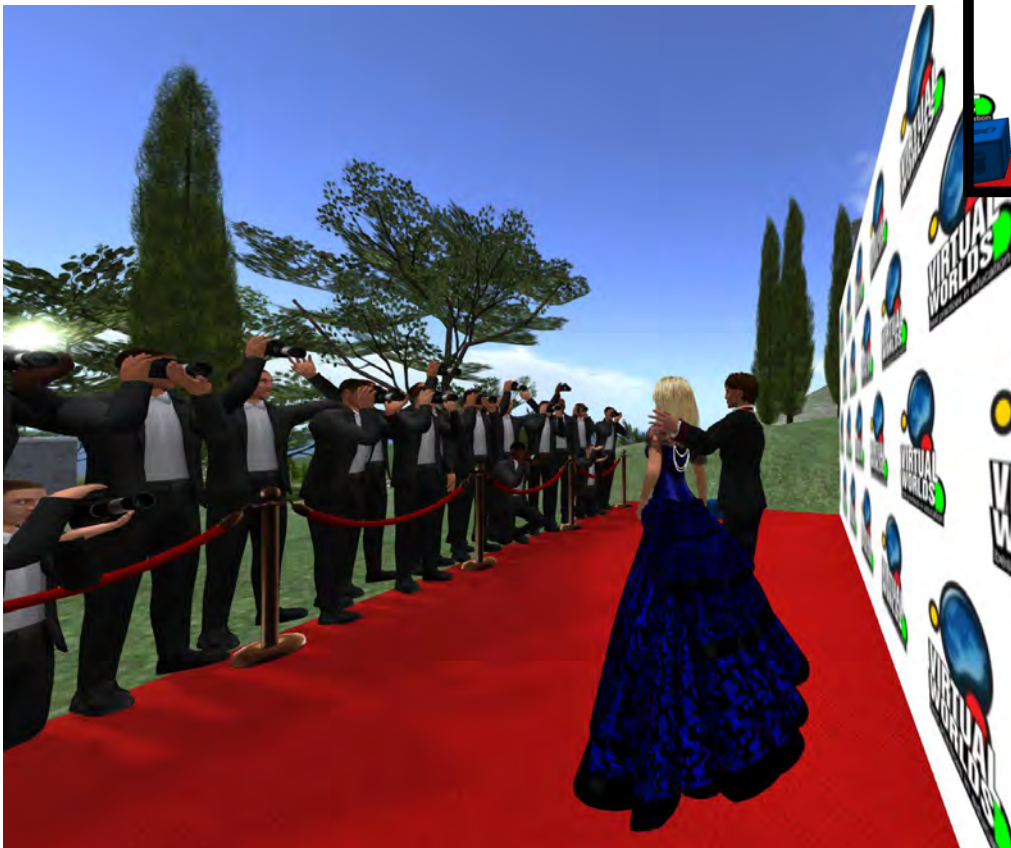
Smile...

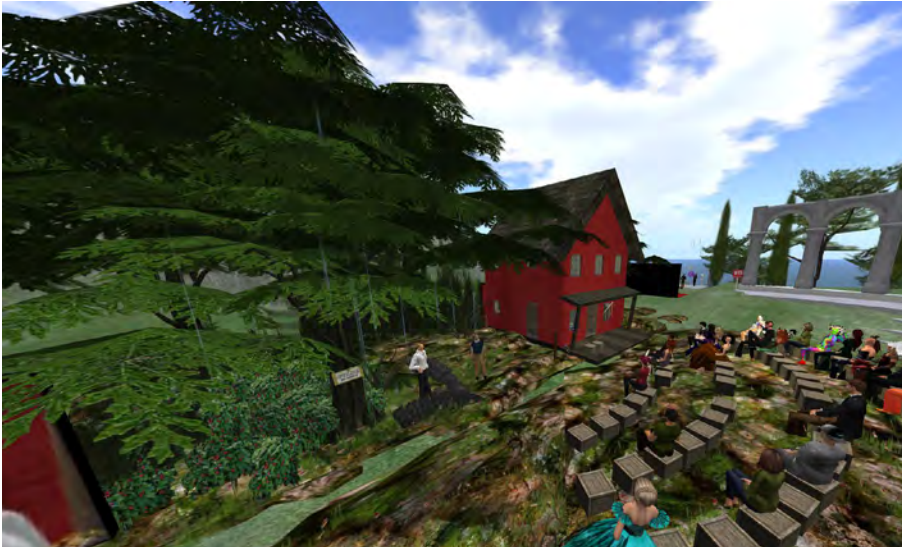
You're on the Red Carpet!

You gotta love Blue!



Dae Miami and Panni





The Avatar
Repertory Theater
presents
Robert Frost's
*NORTH OF
BOSTON*





Relax, Revive, Rejuvenate - Onboard The Horizon Continental Breakfast with favorite DJ Coz Okelly





Nothing better than being onboard The Horizon, a Titan SL Yacht



Machinima Showcase with Gridjumper & Bluebarker Lowtide



VWBPE16 Committee Chairs before Closing Ceremony

David Bowie Tribute Concert performance by Lightning Productions



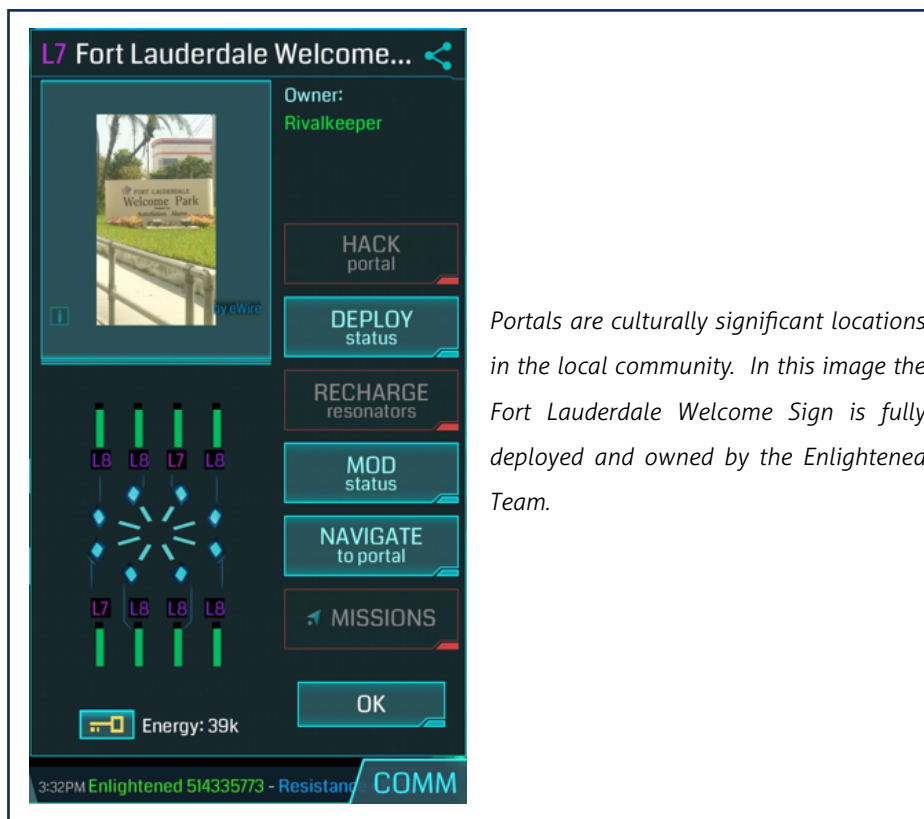
Community Building is Imperative in the Game of Ingress

By Tanya Martin (RL), Gridjumper (SL)

Communities are “interacting population of various kinds of individuals ” according to Miriam Webster. Many games are aligned to that definition.

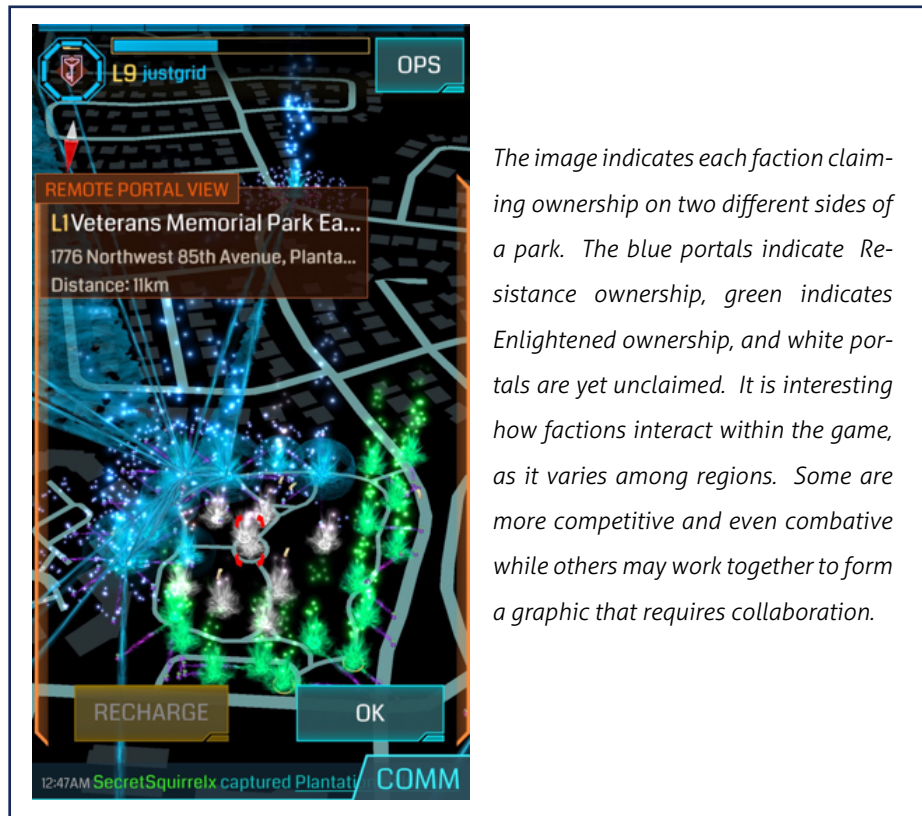
The augmented reality (ARG) online location based game, Ingress, comprises a variety of individuals who interact and play to accomplish a particular goal. Ingress is a product of Niantic Labs, a subsidiary of Google. The game includes a science fiction based narrative, providing players with a common “history” and vocabulary.

The Ingress community is a global community, the only requirements being the ownership of a smartphone with a data plan and eligibility for a Gmail account. Regional and local Ingress communities plan and play together as they contribute to the global Ingress “mission”.



Portals are culturally significant locations in the local community. In this image the Fort Lauderdale Welcome Sign is fully deployed and owned by the Enlightened Team.

Ingress requires players to physically walk around and locate sites, which have been identified as “portals.” Portals are culturally significant locations in the local community. In a sort of digital “steal the flag” scenario, the Ingress player claims, fortifies and maintains portals using the software on their Ingress scanner, a smartphone. Ultimately portals are connected and regularly scheduled checkpoints provide a score for the local, regional and global teams. Individuals level up and earn badges as they contribute to the community objectives. Badges are displayed on a profile page in the scanner and must continually be earned in order to level up in the game.

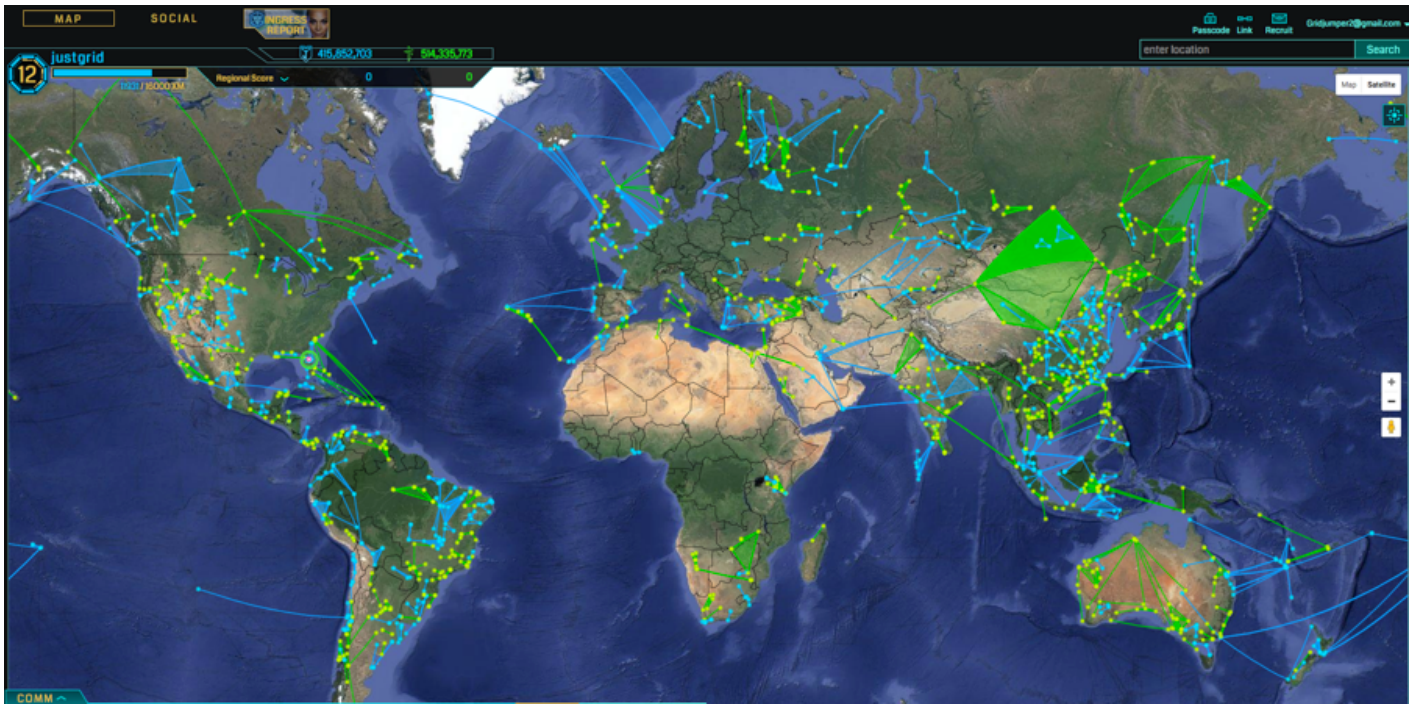


The image indicates each faction claiming ownership on two different sides of a park. The blue portals indicate Resistance ownership, green indicates Enlightened ownership, and white portals are yet unclaimed. It is interesting how factions interact within the game, as it varies among regions. Some are more competitive and even combative while others may work together to form a graphic that requires collaboration.

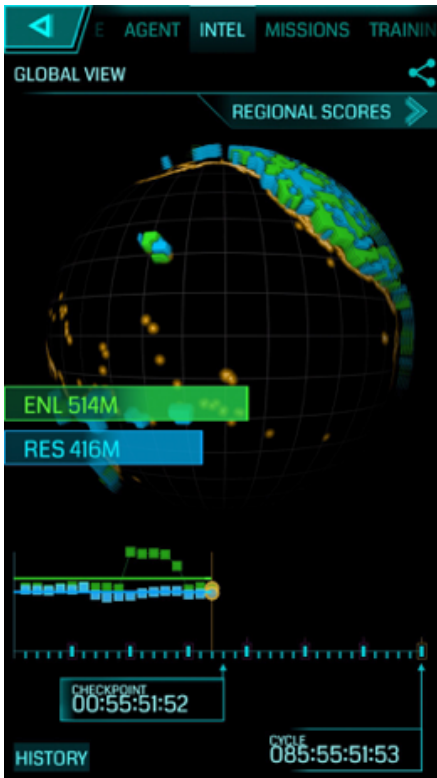
To participate in the Ingress community an individual must download the Ingress software (free in the App Store) and select one of the two possible teams, Enlightened or Resistance. Those wanting to play together are advised to join the same team. Upon logging in the local Ingress community, particularly the selected faction membership welcomes the new player and offers assistance.

An individual can play begin to play solo but eventually the need to collaborate and communicate with others becomes apparent. Community building is an integral part of the game as it is impossible to advance in the game without the assistance of fellow players. Often the strategizing is remote, using either the Ingress Communication channel or another communication software product like SLACK or Google chat.

Face-to-face meet-ups and events are common. Teams meet up by faction to complete missions that help everyone to level in the game and help the team faction. Organizers emerge, typically those who have played longer, and determine missions and meet-ups using the Ingress Intel Map.



Players can view the Ingress Intel map and zoom in to a specific area to strategize and develop plans for local, regional and global operations.



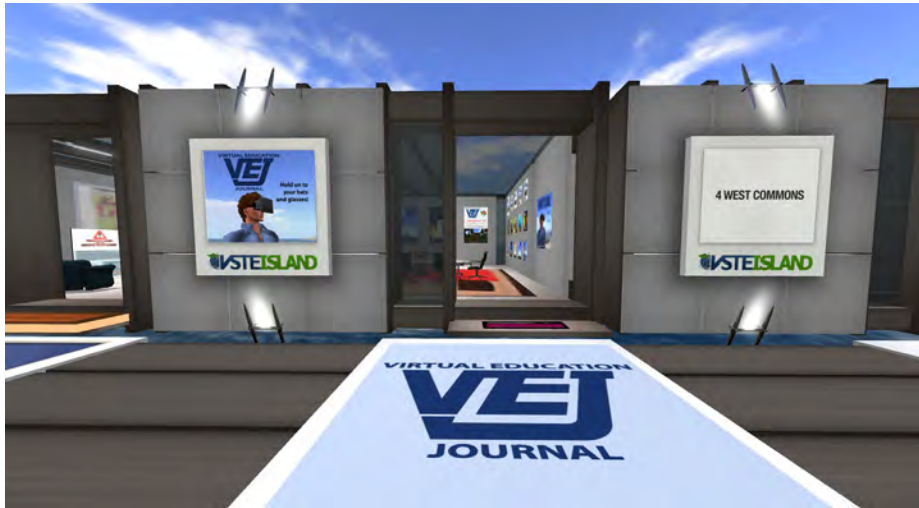
The three images above show regional, local and global scores at a particular time. Winning sides vary from location and time and increase of activity is generally apparent just before a checkpoint.

Ingress sponsored live events are scheduled and announced directly to players via their scanners as well as on the website <https://www.ingress.com/>. The live events sponsored by Niantic are day-long events that have the two teams competing for specific day objectives, registration is required. Live events include a great deal of interaction and play among and between Ingress players. The results of the live events add to the narrative and to the global score. These events though competitive are social and community building events. After winners are announced everyone goes out to socialize.



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June 26 - 29
2016**

VEJ Headquarters Satellite Office on VSTE Island



Visit us at our VEJ Headquarters Satellite Office on VSTE Island as we celebrate 5 Years of VEJ!

All achieved issues, including this Spring 2016 issue are on display. Check them out --- we know you will want to devour every delicious byte!

ENJOY!!!!

<http://maps.secondlife.com/secondlife/VSTE%20Island/9/166/22>





CINCO DE MAYO PARTY HOUSE @ BLUES



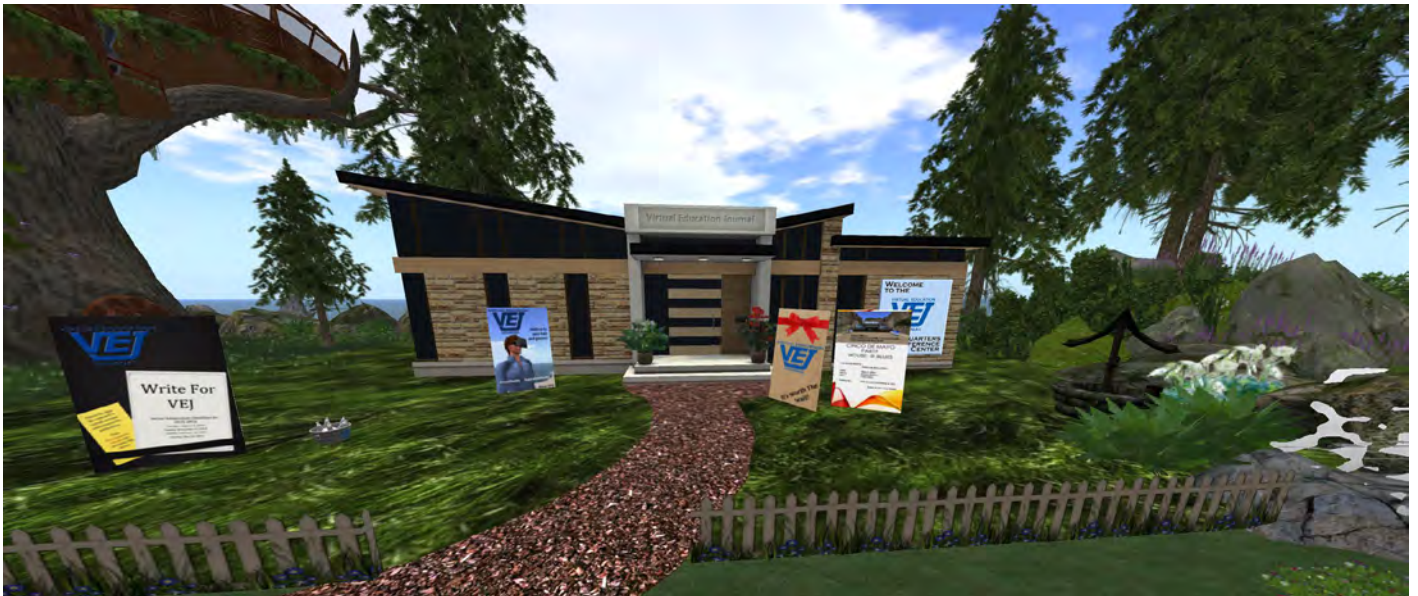
Drax Depres' Profile of Not for Profit Commons Group Chilbo Educational Guild

By Maggie Laimore



In April, while we were still running the active part of the SLMOOC16 (and thanks for your patience with all the notices), one of the folks who presented to our group uploaded an extraordinary profile on a caring community using SL to fight for social good. If you haven't see it, I think you'd love it. Here's the link: <https://youtu.be/OPA5XkmCo7M>

WRITING FOR VEJ



We are always looking for educators (and even your students) to share what you are doing in virtual environments, the curricula, strategies, and assessments. We also want to know what you are using, how you engage students differently in virtual environments, and most importantly the take-aways - that is what are you learning about best practices that can be shared with others?

We are interested in all facets of teaching and learning. That is, from Pre-K - 16; to pre-service teacher education programs through graduate school; and professional learning and organizational development for individuals and groups.

Submissions are due for the Summer issue by June 10, 2016. The Summer 2016 theme is "Past, Present, and Future." We want to take a look at where we've been, where we are now, and where we want to go in the future. This topic started with an ISTE VEN Powerepoint for the April 11, 2016 SLMOOC session on https://www.youtube.com/watch?v=_a08u_ERn5M . We would like to continue that conversation in our next issue of VEJ, so please send stories and pictures about where you have been, where you are now, and where you would like to go in the future! We think this will be a GREAT issue of VEJ, and very timely as we will be celebrating our 5th year anniversary with this next issue of VEJ.

Even though our issues have a specific theme we also include other articles about learning and game-play in virtual worlds - especially articles that promote the effective use of virtual environments and virtual learning to enhance and engage teachers and students in quality learning experiences.

Please submit articles, approximately 500 – 2000 words and include pictures and graphics with the highest resolution possible (using png, tiff, jpeg) to:

rvojtek@edovation.com

Submissions are due for the Summer issue by June 10, 2016.

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