THE ART WORLD MARKET OF SECOND LIFE®

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ABSTRACT

Artists, collectors, curators, dealers and critics have established an art world in the virtual world of Second Life (SL) that has several characteristics that differentiate it from real life (RL). It is not tangible physical property, and can disappear in a technical glitch. Copies can be dispensed with no cost of production. Time to market is approaching zero: an artist can create a new work in a free public space and teleport an audience instantly with a group notice.

There are as many as 1,000 galleries in SL, according to one recent survey. Many are artist-owned. Some artists import images from RL, either to sell for in-world income, or to develop a world market for the original RL works.

An emerging art movement is using in-world tools and scripts to create native artworks that could not exist in RL. These can be huge in virtual scale, animated, and interactive, and can combine visual art, music and performance. These works have no RL equivalent, and the artists are dependent on in-world collectors, individual, institutional, governmental and corporate patronage, or their own resources.

This paper includes examples of the above, with sections on creation, production, marketing, distribution, ethical and legal issues.

Keywords: art, aesthetics, culture, development, business, Second Life, 3D Web, metaverse

Artists, collectors, curators, dealers and critics have established an art world in Second Life (SL) that has several characteristics that differentiate it from real life (RL). It is not tangible physical property, and can disappear in a technical glitch. Copies can be dispensed with no cost of production. Time to market is approaching zero: an artist can create a new work in a free public space and teleport an audience instantly with a group notice.

Table 1: Comparison of Some Real Life and Second Life Factors

Factor	Real Life	Second Life
Time to market	Months to Years	Seconds to Minutes
Property Character	Tangible	Virtual
Reproduction Costs	$Tens to Thousands	Zero
Archival Quality	Predictable	Unpredictable

Creation

There are two categories of artwork that people define in SL, imported and native. An imported artwork is one that was created in RL, digitized, and uploaded as a texture that is applied to a prim [a prim, or primitive, is the basic building block in SL]. The majority of artworks exhibited in SL are of this variety—paintings or photographs shown as 2D works in the 3D space of SL. It is easy for an artist to scan or photograph a work and pay $L10 [$L is Linden Dollars or Lindens, the currency in SL, currently trading at about $L250 to US$1] to upload it as a texture to be pasted on an object

Native SL artwork is created using the building tools that are in SL, and include sculptural works and scripted works. Many artists are exploring the SL environment as a creative medium with possibilities that do not exist in RL.

There are gray areas that defy easy categorization. These include digital work that was created in other programs and that never appeared in material form before the SL presentation, combination works that mix imported images with SL specific features, and work that is done with RL media but is inspired by SL immersions.

Reproduction

The replication of an object in SL is a simple matter, and that creates complex issues. An object has permissions that can be set by the creator. This determines whether the next owner can copy the object, modify it, transfer it (by gift or sale), or assign it to a group. Additionally, the creator can decide whether to sell this particular instance of the object, or to have the object generate a copy of the object when a sale is made. The object can be set to sell itself, or a copy of itself, to anyone who clicks on it. This makes the object a marketing tool for itself, as well as a self-vending machine. This has enormous impact on the perception of the object as common or scarce, which affects the pricing. There has been much discussion in the SL art community, fomented in part by this author, about the ethics and value of creating limited editions, in which each instance of an artwork is created and numbered by the artist and sold as a no copy original.

Many artists further restrict the marketability of their work by making it "no transfer." This prevents a dealer from buying the object and reselling it, of a collector buying it to hold as an investment. There are varied reasons artists choose to configure their permissions a particular way. Some have business models that support their decisions, some have ethical precepts that influence them, and others don't know what they are doing. The comments by artists and gallery owners on two editorials I wrote on the subject of limited editions are included in Appendix B.

Pricing

Imported images of RL works are sold, generally as unlimited copies, in the range of $L300 to $L1,500. Occasionally works are seen for under $L300, and unlimited copies of RL art are hard to sell over $L1,500. Sometimes they are sold at higher costs, between $L1,500 and $L15,000, as limited editions

SL specific works command higher prices, and works by well known creators like Nomasha Syaka and DanCoyote Antonelli have achieved prices over $L100,000. These numbers are significantly higher than what was achieved a year ago, perhaps due to the SL population of registered users growing from

under one million to over 6 million in about six months, and the number of simultaneous users rising from under 7,000 to over 40,000 during the same period. In mid 2006 the Wand of Starax Statosky was considered the most expensive artwork at $L15,000.

Nebulosus Severine, on the other hand, has stated that she is opposed to selling art for high prices, and gives her work for free or $L1. Many of her works are political or social commentary, and are exhibited in SL museums as well as her own gallery. [Examples of the above artists' works are in Appendix D]

Marketing, Distribution and Promotion

SL copies of RL artworks are sold to pay the costs of rent and other in-world expenses, and also exhibited as a marketing strategy for the RL original art or prints. Crossover work has been particularly successful in this way, with Filthy Fluno becoming an early "superstar" of the SL/RL mix. His work has been featured in many RL news and art media. He gets commissions to create artworks in SL, executes the work in RL media, sells the digital versions of the artworks as limited editions in SL, and also sells the RL artworks, sometimes to collectors other than those who commission the SL version. He has shipped the RL originals around the world to people who saw the digital versions in SL, and the SL experience has resulted in this Massachusetts artist [Jeffrey Lipsky] giving up his day job and having exhibitions in Portugal and France as well as the USA [Figure 1].

Figure 1: Filthy Fluno with *REN,* his abstract portrait of SL avatar Ren Meiji.

For-profit and not-for-profit entities, along with university art galleries, promote art in SL. The New Media Consortium is the largest nfp art advocate. In addition to maintaining the AHO Museum, it holds and promotes large scale art events, including **NMConnect**, an art exhibition that occupied five islands in the NMC complex, and included a wide representation of the forms of visual and performing art in SL. Some entities that use the title "Museum" only exhibit work on a rotating basis, some have permanent exhibitions, and others act like art galleries and sell the works. There is no control on the use of the nomenclature.

There are as many as 1000 galleries, according to one unpublished report, if you count musical instrument dealers. The question of "what is art?" in a world that is entirely fabricated makes the definition of "what is an art gallery?" somewhat hazy. A conservative and well maintained list is kept by Sasun Steinbeck, Founder of the Art Gallery Owners group in SL, and is divided into Large Galleries (multi-artist exhibitions), Art Galleries (generally devoted to a single artist and usually owned by the artist) and

Photography Galleries. This list is distributed by a kiosk that is required to be on display at every gallery that is listed. Sasun has taken on the responsibility of visiting all the galleries on a rotating basis, making sure the kiosk is there, and deleting galleries that have closed or moved, as well as adding new ones. The current (May 28, 2007 update) list of about 300 galleries is reproduced in its entirety as Appendix A.

A graph [Fig. 2] of the number of galleries in the group shows a fairly linear growth rate, with a change in the rate from 2006 to 2007. I asked Sasun why there was a dip at the end of 2006, and she explained that was due to a rigorous cleanup of the list at that time, which would indicate a slower growth rate. The increased rate in 2007 parallels the increase in growth rate of total Second Life user registration. The next step in this aspect of the research would be to plot the rate of gallery growth relative to overall SL growth, and to assemble more data on the dropout rate. We still do not know the average lifespan of a gallery, and the growth rate graph of the total number of galleries doesn't tell us how many are new at each point.
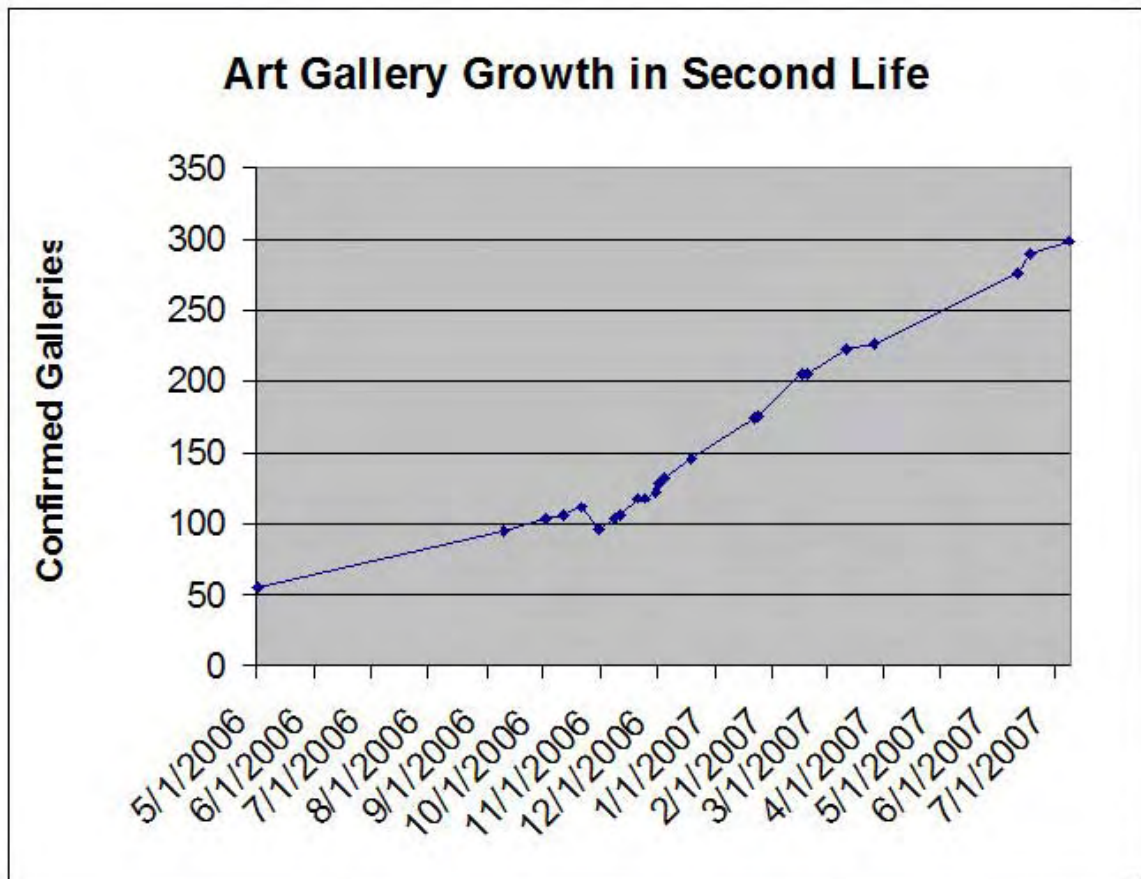

Figure 2: Art Gallery Growth in Second Life, courtesy of Sasun Steinbeck.

As mentioned earlier, an object can be set for sale and to either transfer itself or a copy of itself to the new owner. Another method used in SL is a vendor, i.e., a script that is in an object that displays one or more objects that are for sale, usually with descriptions and images that create a billboard, and on payment transfers a copy of the object to the buyer. Some scripts will automatically split the sale proceeds between the dealer and the artist.

It's common to see the same work in several places, including a museum exhibition, one or more commercial galleries, and the artist's private gallery. This parallels the RL art world.

Most of the art marketing is point of sale, with traffic being generated by announcements sent via instant message or group notice. Artists maintain their own lists and groups, and the Art & Artists Network, founded by Nebulosus Severine, is a group specifically set for art event announcements. It currently has 1000 members. This enables artists to have instant exhibitions. One recent newcomer, Juria Yoshikaba, created animated light sculptures in a public sandbox. Work created in a sandbox is automatically removed

after a few hours, but Juria sent out notices and created an audience in minutes. This led to several gallery exhibitions during the following weeks [Figure 3].
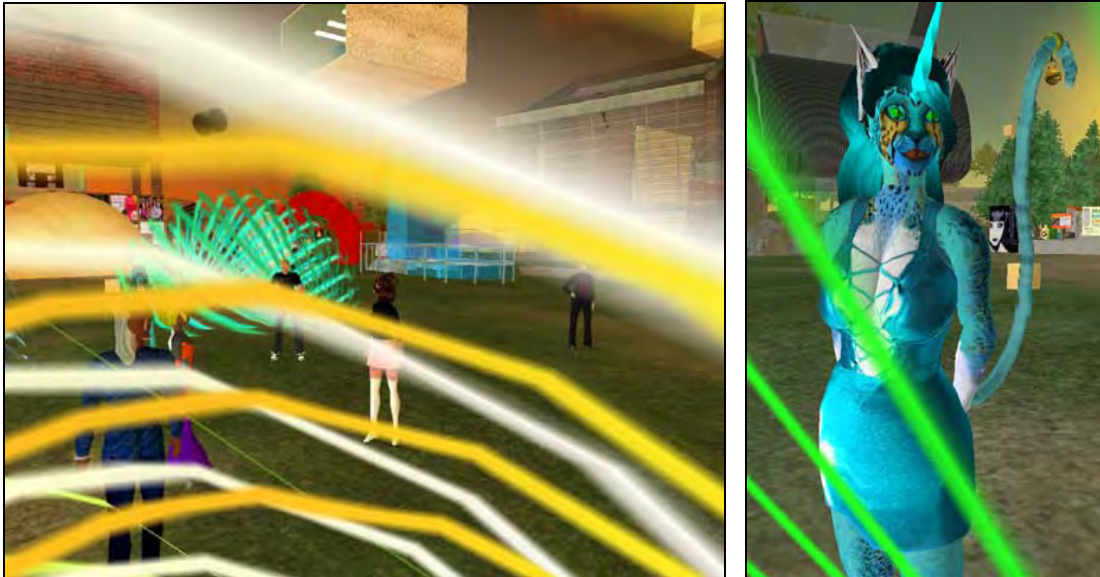

Figure 3. Juria Yoshikawa's work in a public sandbox. Many people came to the show, which only lasted about two hours, after Juria sent a group notice to the Art & Artists Network. One of the people who came was SL artist Sabine Stonebender, right, who created the original immersive light environments that inspired Juria's work.

Ethical and Legal issues

Copyright violation: Reproductions of famous artworks abound and are sold at shopping mall style galleries. They appear to have been scanned from art books or downloaded from websites. They clearly violate copyright laws, since they are reproductions of someone's photograph of an artwork. Even if the original art is old enough to be in the public domain, the image of the original is likely to be someone's property. Additionally, it is easy to copy artists' work in SL. Click a button on the screen and you have a photo of the artwork that you can then paste as a texture on a new object. If you do this for your own private use, it would come within "fair use" per the Sony Betamax decision, but when used for profit it is a violation.

Plagiarism: A significant issue that is developing in SL is the creation of new works that are very similar to existing SL art works. New entrants [newbies, or noobs] look around, get ideas, and have instant exhibitions that are similar to work created by other SL artists. In some cases the artists know they are copying someone's work, but others are simply absorbing the culture in which they are immersed. This will be sorted out in time as SL art criticism and SL art history develop. As the editor of SLART I am currently dealing with this issue, and having in some cases to do investigative reporting to determine who in fact the author of a work is. The problem gets compounded by the existence of replication tools and vendor scripts, some of the earlier versions of which applied the tool creator's name as the creator of the object, and to the practice of some dealers who require the artists showing in their gallery to provide "full permission" copies of the artworks—copies that allow the dealer to copy, modify and transfer the works—that they then load into vendors, and which show the dealer as the creator of the work.

Dealer accountability: If this is done [giving the dealer a full perm copy], the artist has lost control of the work, and is dependent on the integrity of the dealer not to keep such copies for future sale, and to report and pay the artist for all copies sold. The dealer in these cases has control of the vendor script.

This practice recently became an issue when one gallery owner announced by group notice that a gallery manager had left with full permission copies of several artists' work, and was planning to set up another gallery—the art community was warned to be on the lookout for unauthorized copies.

[Appendix C is the SLART Blog Discussion of *Dealer Accountability and How to Configure SL Art Works.*]

The TOS

Linden Lab, owner of Second Life, took great strides forward when its CEO, Philip Rosedale, made numerous creator-friendly decisions following the State of Play conference in 2003, adopting several of the suggestions that arose there. The most publicized of these is the ownership by the creator [user, "player"] of intellectual property created in-world. Other MMORPG [Massively Multiplayer Online Role-Playing Games] worlds prior to this deeded ownership of user-created in-world properties to the game developers. This stimulated thousands of people to come in and create. But if you read the fine print, it's not without a hitch. Sections 3.2 and 3.3 of the Terms of Service assign rights to Linden Lab (Appendix E). Section 3.2, among other things, grants Linden Lab "royalty-free, worldwide, fully paid-up, perpetual, irrevocable, non-exclusive, sublicensable right and license to exercise the copyright, publicity, and database rights" to anything in your account, which includes inventory you have created, your avatar, clothing you've designed, artworks or anything else. Section 3.3 says that you do not own the data in your account and have no right to access it, even if you own the intellectual property. That means you own the intellectual property rights to an artwork you have created, but not the artwork itself. That is owned by Linden Lab.

This is a peculiar position for a creator, a collector, or a dealer to be in. You don't own the thing you create, but can sell it to or through a dealer who then doesn't own it, but who can sell it to a collector or end user who then doesn't own it. You are not selling real property, but the right to use that property inside SL until such time as Linden Lab decides to change the rules. Perhaps the closest RL analogy for the collector would be buying a lease.

Media Coverage

Because of the exciting visual aspect of SL art there has been a large amount of RL media coverage. I am currently being interviewed several times a month by newspapers, magazines, radio programs, and websites devoted to art, business, culture, and general interest. Producers for a major US cable TV network hired me to give them an in-world tour of Second Life art. The majority of the press requests currently are from Germany. This is not surprising, because The AvaStar, a SL tabloid owned by a German RL tabloid, recently reported that Germany had the largest number of log-ins to SL from any country.

Several websites have developed specifically about Second Life art (listed at the end of Appendix A), and one SL art magazine is planned to release its first RL paper issue in conjunction with the present conference.

Durability

Another barrier to the appreciation (in the sense of capital gains) of artworks in SL is the fact that they are virtual and cannot as yet be stored outside the SL servers. This means that they are subject to possible loss through technical glitches and changes in the technical infrastructure of Second Life.

I have had inventory disappear in Second Life, including irreplaceable (one of a kind) artwork, and am far from alone. Linden Lab claims to have fixed some of the bugs that caused inventory loss, but that does not mean the system is perfect. It certainly limits what someone will invest in a work of art, knowing it may disappear the next time you try to look at it.

And if the work is scripted, it is dependent on Linden Lab maintaining the ability of the system to render the script. In August, 2006 a furor arose after Linden Lab "upgraded" to a new viewer that rendered unusable certain features of the Starax Statosky Wand. Starax left Second Life and has not returned, at least not in that incarnation.

Support for the Arts

In addition to corporate, npo and university support of the arts, government organizations are beginning to recognize SL as a medium of artistic development. The government of Australia recently announced a AU$20,000 grant for a collaborative artist residency in the virtual world of Second Life [Appendix F]. As more artists enter SL and apply to their local and national arts councils, we are likely to see significant resources being devoted to this form of artistic exploration.

Summary

The art world of second life has many features in common with the real life art world, but the nature of a virtual environment, with its dependence on scripted code and terms of service, sets the stage for new models. To some players SL is a game, and to others it's a serious foray in aesthetic and/or business

practice. In a world where you don't know the real identity, age, nationality or gender of the person you are dealing with, uncertainty abounds and a lot depends on reputation and trust.

Yet this metaverse has fostered a vibrant art community. Despite system crashes and lag, a spirit of excitement and optimism persists. Works are being created that couldn't have existed previously, and support from the public and private sector abounds. It is in its infancy now, and as the challenges to a fluid market arise, the artists, dealers and collectors are finding ways to work through them.

This brief survey of the issues facing artists in SL has focused on visual art, but there are other artistic disciplines with a strong presence. Live music has become an increasingly fertile area, due to the ease of streaming content into SL. International collaborations are becoming an everyday occurrence. Virtual dance and theater events are attracting new audiences. The ability to bring together people from around the world for a live event, whether a performance or an exhibition, has creative, cultural and marketing potential unlike anything that has preceded it.

Appendix A

Art Galleries in Second Life

Following is a list of galleries, current as of May 29, 2007, that are members of the Art Gallery Owners group. This was organized and is maintained in SL by Sasun Steinbeck, and is included here with permission. The list is served in Second Life in a "kiosk" that is updated regularly, and is required to be displayed at each member's gallery. This enables and encourages art patrons to visit all the galleries.

LARGE GALLERIES

Bayside Beach Museum of Contemporary Art - Sasun Steinbeck
Linden Gallery of Resident Art - Pathfinder Linden
Crescent Moon Museum - Tayzia Abattoir
Sunset Jazz Club & Art Center - William Richelieu
Riverwalk - Bradder Thereian and PeteWyrm Thereian
Selador Gallery - Selador Cellardoor
Salome Artists Gallery - Szentasha Salome
Ars Virtua New Media Center and Gallery - Rubaiyat Shatner
The Art Loft - Ishtvan Pippen
The Artyard - Erik Goff
Mysterio Gallery - Enjah Mysterio
the Djorkenheim - Kealiha Trudeau
Muse Isle Gallery - Martha Cookie
Enigmatic Artworks - Amie Collingwood
The Gallery of Independant Art - ProudMonkey Montgomery
Second Louvre Museum - Kharis Forti
Metaverse Gallery & Performance Space - Juliette Cordeaux
Irwin & Zohari Arts & Designs - Roy Irwin and Karen Zohari
Angel Dorei Museum - Razi Semple
Wolfhaven Grand Stair Gallery - Traven Sachs
Apple Gallery - Apple MacKay
www.NilsArt.net Arts and design gallerys - Nils Ophelia
Galleria de Felice - Cecilia Delacroix
Art In The Park - Has Lassard
Havens Gallery - Haven Colville
Fine Art Gallery - Juanita Deharo
University Art Main Gallery - Secundo Dharma
Blekinge Sculpture Park - Rezago Kokorin
DH Center for the ARTS - Mike Maximov
The Grand Gallery - Tommy Parrott
jeweledway - JohnPaul Perway
Oyster bay - Morris Vig
Tommy Art Gallery and Photography - Tommy Taringa, Avalon Tuck, and Aphrodite Valiant
The Gallery Tamrannoch - Autopilotpatty Poppy
The Muse Art Gallery - Ey Ren
Omni Gallery - Omni Market
SLART Gallery - ArtWorld Market
Strong Visions Gallery - snaper Strong
The Oval - Ekio Locataire
Tiphares - Aki Shichiroji
Info Island Library Gallery - Abbey Zenith & Bucky Barkley
Heldscalla Gallery - asher Hebert
Liquid Prims Art Gallery - Enali Haller
SoHo Art Gallery & Pavilion Theater - MB Darrow
GHava{SL} Center for the Arts - Rhizome Szydlowska & Xantherus Halberd

White Cube Gallery - Dan Cundey
Gridgallery - Tracy Kagekiyo
DnA Scupture Park - Dael Selene
Culture Vulture - Ada Radius
Wildman Galleries - Wildman Smashcan
Artstock Galleries - sabra Hemingway
Bliss Galleries - Nubian Bliss
Cetus Gallery District - Xander Ruttan/Ruttan Development
    FEATURING:
        Intuitions Gallery - Tricia Aferdita
        The Drawing Quarters - Xander Ruttan
        Becky Rawley Studio - Becky Rawley
        NilsArt Experimental Gallery - Nils Ophelia
        Vanbeeck Gallery - Petr Vanbeeck & Azazello Zeluco
        Tricia Aferdita Gallery - Tricia Aferdita
        Zoe Paravane Studio - Zoe Paravane
        Studio33 - Katat0nik Pidgeon & 713 Ayres
        Interior Life: Designs by Serena Vale - Serena Vale
        Bing & Binder Fine Art - Whyzzer Bing & Olaf Binder
        Urban Arliss Studio - Urban Arliss
        Marion Rickenbacker Gallery - Marion Rickenbacker
        Winch Dickins Gallery - Winchendon Dickins
        Open Studio Gallery - CarlosMonleon London & Josephpopper London
Chaos and Beauty - Nite Zelmanov
Safe Harbor Sculpture Garden Sculpture Garden - Gabe Palmer
Park Galleries of Art - Angel Enoch
    FEATURING:
        Angel Enoch
        CandyApple Pomegranate
        Artistic Fimicoloud
        Kade Klata
        Lasla Mannock
        Gerhard Hesse
        Man Matova
        HeinzRuediger Pfeffer
Park Galleries No. 2 - Angel Enoch
    FEATURING:
        Zann Canto
        Tricia Aferdita
        Blue Tsuki
        Elorien Ayres
        Finny Yates
        Mossie Mantis
SintixErr Art Gallery - Morning Dagger
Elorien Gallery - Elorien Ayres/Less Bright
Hwaryeo Outdoor Gallery - Kit Vale
The Virtual Artist Alliance Gallery - Cyanide Seelowe
XL Sky Gallery and Marketplace - Xavier Seferis
Artisan Galleria at Bellatrix - Jordan Morgenrote
Gallery of Camazotz - Davina Glitter
Neufreistadt Museum of Contemporary Art (MoCA) - Delia Lake & MoCAso Oh
EdieSawyer & the U-Go Girls! - Youna Diqui & Calamity Bohm
IL SEGNO - Alberto Salomon
Gallery urEN lUREN - Plurabelle Posthorn
NC-17 - Adena Sontse
Transendent Art - KT Syakumi

The Hammerwielder Poster & Art Galerie - Calixus Voom

ART GALLERIES

Nectaris Art - Erin Talamasca
Grayson's Art Gallery - Yasamine Grayson
pARTicle Accelerator - Fau Ferdinand
Stella Costello Gallery - Stella Costello
Villa Bilbao Art - Selaras Partridge
Deborah's Art & Photo Gallery - Deborah Doowangle
House of Utamaro, in recognition of Kitagawa Utamoro- Robby Mission
Mindscape Gallery - Art Mann
Kristauf's Loft - Kristauf McDunnough
Flexi Fun - nand Nerd
The Man Against Eternity Tour - Earl Dinkin
Underwater Gallery - Earl Dinkin
The Imposible Walk Art Gallery - Earl Dinkin
The Art Gallery Shaped Like a Woman - Earl Dinkin
Yhrrah Wakawaka Art Gallery - Distar Wakawaka
ART Gallery - Maczter Oddfellow
Princess' Original Art Gallery - Princess Pierterson
Galerie Du Gateaux - Sirius Gateaux
HunabKu Art Gallery - Katya Koolhaas
JK Art Gallery - Jameson Kipling
Bluffs Art Center - ZeroOne Paz
Vogel Art Gallery - Troy Vogel
Intermundia, Gallery of Chromotive Art - Nebulosus Severine
       http://chromotive.deadjournal.com
Silver Click Studio Gallery - Silver Click
Melifont Abbey - Meleni Fairymeadow
Osprey Therian Fine Art - Osprey Therian
Divine by Design - Divine Veil
The Wake Gallery - Pandora Wake
The Bluesmoke Gallery - Bluesmoke Hextall
Sponto Gallery - errcheck Hicks
Jeffe Gallery - Jeff Barrett
Museum of Hyperformalism, Modernest Marvel at Uvvy Island - Dancoyote Antonelli
Museum of Hyperformalism, KittyLand1 Location - Dancoyote Antonelli
Concussions Art Gallery - Brooksini McAllister
Fool's Paradise Gallery - Loki Fool
Brim Innan Gallery - Brim Iredell
Amphitrite Gallery - Dean Stringfellow
The Shamans Blank Canvas - Czar Nicholas
Peacefools - Cheen Pitney
Gallerie Octaviana - Annie Octavia
Momiji Art Gallery - Kira Momiji
Yxes Gallery - Yxes Delacroix
Tubular Castle Gallery - elros Tuominen
Kendal Designs at Artropolis - Gracie Kendal
Panchroma Gallery - Panacea Pangaea
Abbacadabra - Abbaca Aoi
skyscrapes Art Gallery - Phil Turk
Albion Gallery - Albion DeVaux
Life Heart Beat - Spider Mycron
Ephemeral Modern - Arkesh Baral
Exodus Studio & Art Gallery - Trib Sin

Katydid Artwork - Katydid Something
Anandra Gallery - kyra Gaea
Hare Gallery - Hare Pace
Dharma: Art & Numbers - Manu Dharma
IanLee Patton's Art and Illustration gallery - IanLee Patton
Kat Claxton's Coyote Gallery - Kat Claxton
KaoSome-HunabKu Art Gallery - Katya Koolhaas
Gallery Anniette - Ruadh Langwarrin
BC StuDioS - Bryon Curtis
Kay's Store Art Gallery - Kay Noble
Fanfractic Fractal Art Gallery - Betty Curry
Asgard Gallery - Karen Schreiner
Contemporary art of Carlo Pimpernel - Carlo Pimpernel & Inara Bethune, agent
Cloud 9 Art Gallery - Jasmine Digital
Golden Gallery - Walter Berchot
House of Autumn - Autumn Maidstone
Gallery K.D. - Klaus Delgado
The sLiterary Art Gallery (http://sLiterary.com/art) - Ina Centaur
Rawkee Gallery - Rosk Newman
Aphrodite Gallery and Store - Lamorna Proctor
Esch Snoats' Limited Edition Artwork - Esch Snoats
Portraits, Jewelry for the Walls - Jolanda Parisi
The Deep Art Deep Gallery - Earl Dinkin
GayZ Gallery - Zephy Toshihiko
Medea Art - Medea Zeffirelli
Tierra Paz Gallery - Zann Canto
Lasla's Art Gallery - Lasla Mannock
Art Gallery LODEWIEN.NL - Nick Mulligan
Legato's Grotto - Legato Voight
Glass Desires Stained Glass Gallery - Candace Hudson & XLR8RRICK Hudson
Yuki Koen - Doc Nolan
Luxor Temple of Art - Eshi Otawara
Keenag - Ishtvan Pippen - http://keenag.com
BR3 Art Gallery of Modern Art - Airfoil Sodwind
Ceres/Chenille South Shore Gallery - Alan Ceres
Gods & Monsters - Vudu Suavage
Irie Life - Eye Ree
Mossie Design Studio - Mossie Mantis
The CD Fountain Galleries - Cally Cosmos
Latok 's Building Workshop & Gallery - Latok Neumann
PK Works: Gallery - Enniv Zarf
Krystal Epic - Enniv Zarf
Stingray Art & Design - Kirachan Fitzgerald
Charles Hera Fine Art Studio - Charles Hera
Sanspareil London Gallery - Sanspareil London
Tigers Eye Art Gallery - Jerad Jericho
Avalon Art Gallery - Alaric Bellman
Fashion Art by Julien - Publicist Redgrave
FASHION ART PYRAMID&MAZE - Publicist Redgrave
Edgeplay Gallery - sabra Hemingway
Atelier Alizarin - Alizarin Goldflake
Forest Mist Sculpture - ForestMist Skjellerup
Galeria Obscura - Heavens Boa
Art Gallery and Studio of NYC Artist David23 - David23 Something
Izi Art - Izikael Novi
The King Has Fallen-Two-Spirit Main Gallery - Sysperia Poppy

Mala Gallery - Mala Zeami
Mo Dryke Gallery - Experimental Art - Mo Dryke
IanLee Patton`s Art and Illustration gallery - IanLee Patton
El Refugio Gallery - Ferugina Luna
Exclusive Art - FireFox Fonda
Throwing Stones Gallery - PleaseWakeMeUp Idler
Daz Honey's Art Gallery and Studio - Daz Honey
Studio Cindy Looby - Cindy Looby
*bluebox Galery - Magix Merlin
[KODE] Gallery - Kode Forager
''' A ''' - General Foton
Coelin's Art Gallery - First Merlin
Museum of Hyperformalism Monolith - Dancoyote Antonelli
Stewart Beach Art Walk - Atom Burma
Virtual Worlds 3D Art - Nano Ashby
Zenovka Abstracts Art Gallery - Varan Zenovka
FJ ART GALLERY - Feles Seitan & Jerad Jericho
redesigns sky gallery - co Nyanda
Art Studio The Heygraeff - Outsider art from the Netherlands - Pulp Pekli
Uthango Gallery for African Artists - Alanagh Recreant
New Boston Museum of Fine Art - Hypatia Dejavu
Art Gallery Museum "Leonardo Da Vinci" - Man Matova
Phaze III - Tomita Voom
Blackwater Gallery - Jurin Juran, Curator
Tremali Arts - Tremali Lightworker
Mirage Original Paintings - Mirage Vacirca
White Cloud Gallery - Seann Sands
Ancalime Art - Airethilien Banach
Art Sanctuary - Raspirit Heron & WieBenIk Beaumont
La Vie - Alexia Cournoyer

PHOTOGRAPHY

Cole Art Gallery - Izzy Cole
Susi's Photo Gallery & Machinima Exhibition - Susi Spicoli
Gallery of Portraiture - Shoshana Epsilon
Pixie Pix - Phinn Boffin
Susi's Machinema Gallery - Susi Spicoli
The Little Gallery of Art - Brunnhilda Quonset
PhotoWalkthrough.com Gallery - Photowalkthrough Merit
Photography Gallery of Yossarian Seattle - Yossarian Seattle
Cityscapes Landscape Photography Gallery - Dave Surface
Pipe's Photo Gallery - Pipe Hesse
M. Kronos Fine Art Nude Photography Gallery - Mikehell Kronos
Snapshot Lounge - Funaria Moose
K&L Gallery - Lily Pussycat
Quietglow Photography Gallery - Trevor Duncan
Marc Pinter Photo Gallery - Marc Nosov
MountainLord McAlpine's Fine Art Photography - MountainLord McAlpine
Pertyui Art Gallery - pertyui Legend
Lehmann Photography Studio and Gallery - Kriss Lehmann
Queen Art Gallry - Rimpoche Kiama
Outsider Gallery - Outsider Kline
Willow Point Gallery and Pandora Sail Loft Gallery - Ricus DeVaux
sarah b. gallery - sarah b. gallery
Bastions Art Gallery Loft - Bastion weyland

LA photography & Art - Lawar Anthario
Mars Lake Gallery and Studio - Mars Lake
Spangles Gallery - Trinity Dechou
Legato's Grotto - Legato Voight
Fleeting Moments Photography - Bella Ahn
Spitfire Gallery - Hastings Bournemouth
eROTIC hAUS aRT - Nickyl Welders
Art by Shui - Shui Shui
Xzavier Taov Photography - Xzavier Taov
Blue Moon Gallery - Aree Lulibub
Jarvis Sensual Fine Art RL Photography - Modar Jarvis
Apple Gallery 2 - Apple MacKay
Elysian Fields Fine Art Photography - Marisela Bouchard
VETAYA GALLERY : SL portrait Gallery - yann Mip
Ani's Waterfront Nature Photography - Anibrm Jung
Art Gallery Pauline Baxter, photograher - Pauline Baxter

DavidJames Gallery - DavidJames Irwin
Inside Out Photography - Michelle Babii
ELS QUATRE GATS - Avril Vallejo
TB Designs - Talya Barzane
Jazz's Art Shack - Jazz Calhern
Photo Art by Tango: Romantic Gallery and Jazz Dance Club - TangoBravo Trumbo
Atomic Photography - Atom Burma
MillWorks Gallery - Juko Tempel
Sacred Lion Gallery - FigBash Snook
Off World Photo Gallery - Celine Panacek
ImageSmith's gallery - ImageSmith Clave
Beautiful Art Gallery - Joy Bellman

SL Art Blogs/Websites:

  http://slartmagazine.com/
  http://virtualartistsalliance.blogspot.com
  http://www.nmc.org/sl/
  http://www.slatenight.com
  http://sl-art-news.blogspot.com
  http://irwinandzohari.wordpress.com/
  http://arsvirtua.com

 Art & Artist web discussion board: <http://slartistnetwork.proboards51.com>

Appendix B
Discussions of Limited Edition Practices in Second Life From the SLART Website and Blog
[in February, 2009 the name of the site changed to The ArtWorld Market Report]

CAVEAT EMPTOR in the Limited Edition Art Market
by ArtWorld Market

January 1, 2007

Be careful if you are paying a premium price for SL artworks marked "Limited Edition." They may not really be limited. How can you tell? Looking at a few galleries this morning in 3000 AD I saw works in a gallery with "limited edition (6 of 6)" in the description field. You might think that if you bought it you would be getting the last copy of an edition that then would be sold out. I bought one, and then another. I now own two copies number 6 of 6 of the same work, and whoever else bought from that artist has more copies numbered 6 of 6. The works were set to vend copies, not sell the originals. Several or many copies numbered 6 of 6 could be circulating.

Across the street I saw works marked "Limited Edition" in the Description field and set to sell the original. But there was no indication of how many are in the edition, or which copy number this particular one is--is it one of 10,000 copies? Is it limited to how many people will buy it? That phrase by itself has no meaning.

The problem is not limited to 3000 AD--It's everywhere in Second Life. For the most part it is not malicious, but comes from artists who simply have never done this before and don't know the proper procedures.

There are criminal statutes protecting consumers from art fraud, and the limitation of editions is strictly controlled in many jurisdictions. In some countries transactions in online games have been ruled to be within the jurisdiction of the court system.

In Second Life it is easy to replicate copies. If buyers (dealers, collectors, art investors, end users) are to believe that an edition is really limited, it must meet certain criteria.

1. The total number of copies made must be stated.
2. The Copy Number of this particular copy must be stated.
3. The work must be sold as an "original" in the edit menu, not a "copy."
4. It must be sold with the next owner not being able to make a copy.
5. The next owner should be able to give/sell this copy.
6. The artist must decide whether it can be modified by the next owner.*
7. There must be a transfer of ownership record of this copy.

As of now, the only verifiable record is to put the edition size and limitation in the Name field of the object. That way both the buyer and seller have that information in the Second Life Transaction History. The Description field does not appear there.

Recently I purchased a limited edition work that was marked to sell the original and said "series of 6" after the title in the Name field, but not which copy number. It came with a certificate as an embedded notecard that identified this copy as Copy Number 1 of 6. It was a nice touch, but does not show up in the transaction history. It would be just as easy to have Copy No. 1 of 6 in the Name field.

And after all that, when you have the artwork and it's a properly numbered original, it is the integrity of the artist or producer that guarantees no more copies will be made.

* The Modify option is a tricky issue. The end user may well want to resize the object to fit their space, particularly if it's wall art. It may be harder to sell "no modify" works. But what if they stretch it out of shape and the artist doesn't approve of the change? It still has the artist's name in the Creator field. And if it has prims linked to it, such as a picture frame, or if it becomes part of a larger work, whose name appears as creator?

1-1-07 Responses **to today's editorial on Limited Editions**
        [AM] indicates a synopsis provided by Managing Editor ArtWorld Market from in-world IM or chat transcripts.

jjccc Coronet wrote in-world suggesting that she would like to have a vending script that would automatically change the number in the name field up to the limitation of the edition as each copy sold. [AM]

ArtWorld Market: If anyone can create a "limited edition dispenser" script that will do this it would be great--particularly if it can add an encoded certificate and guarantee. Slart will give a free ad to a scripter who provides a working vendor that meets the specifications in the editorial.

Filthy Fluno:

Response to Editorial: Limited Edition Warning

So much of what Artworld Market states in the Limited Edition Warning Editorial rings true with me and many other professional artists I know. The fact of the matter is that the SL Art Market has much maturing to go through and there will no doubt be some growing pains. Magazines like SLART may piss people off because it is part of the institutionalization of SL, but I see it as a "legitimate" part of the coming of age of virtual reality.

To me, so many issues boil down to integrity. If you mess up, admit it, deal with the consequences and learn. Sure there are laws and policies and the expectations of collectors and dealers, but if you want to make art and sell it in SL you have to have integrity. Integrity will get you through nearly any issue that will come up! Now, to those artists who just make art and love to give it away and share it with the world... GO FOR IT! But don't get upset, call a lawyer, or bother our Linden friends if that image ends up on the cover of some book or website or publication and you don't get credit! Or worse.. stolen and sold under someone else's name. SLART will help integrate the laws of intellectual property, reselling, collecting, copyright, and business to the virtual reality marketplace! It will also make it easy for artists to educate and contribute to the important issues that (like it or not) we are all contributing to by being artists or business people selling artwork in SL.

The whole idea of what it means to be an artist in SL is a HUGE question because one could argue that you become an artist as soon as you FINALLY decide on the first name of your avatar (after hours of deliberation) during sign up. Is that not the first of several creative decisions you have to make as part of an artistic process in which you choose how to express yourself in SL? Are we all not playing a part in a big digital theatrical performance? Anyway, I'm getting off point...

Here's what's important to me. Work hard at making the best art you can. Take your art-making seriously. I mean, you can SERIOUSLY choose to make silly artwork and tattoo it onto your bum... (don't get any ideas Esch) and give it away to everyone for free.. heck you can even pay people to take your artwork, but give the art-making process and art market its due respect. Step back and say, "Hey...I just might have created something that is going to affect the world... some people may want to have it and use it to express an idea or make some money. Some people may hate it too!"

If you think there is some monetary value to your artwork, make sure the potential buyer knows what they're getting. Name your artwork with specificity! Numbered limited editions are a great way for you to

create "value" to your artwork. Number each piece, sell it as an original, and then when someone buys and takes it... POOF its gone! Also stay on top of your transaction history or have a trustworthy friend help you! You're bound to mess up along the way so take your time and just admit if you mess up! If someone comes knockin' on your door and says that they bought 2 copies of a "6 of 6" limited edition of your artwork...just make it right, give them a refund, or offer another piece of art. Have INTEGRITY!!!

Much Love,

Filthy Fluno

Deeeep Witte wrote in-world that another issue is that "no copy" artworks are risky because if they are placed on a sim and the sim crashes the work may be irrecoverable. [AM]

ArtWorld Market: I asked in-world help what would happen in that case and got a non-Linden helper:

[9:40] ArtWorld Market: If I place an object on a sim and the sim crashes, do I lose the object?
[9:43] AKA Fool: normaly no
[9:44] AKA Fool: but if u do loose a item if a sim crash then please file a bug report with as much info and the powers that be wil do everything to find it

[Spelling above copied directly from the IM. I then sent an IM to a Linden asking for further guidance on this, and got no reply. I subsequently lost an important unique work and the Lindens did not recover it.]

SECOND THOUGHTS on Limited Editions in SL
by ArtWorld Market

March 11, 2007

A lot of discussion and some changes in procedure have occurred in the sale of SL Limited Edition artworks since my January 1 editorial. You can read the feedback that we posted, and this led to a discussion at a meeting of the Art Gallery Owners Group. After more thought, I've come to the conclusion that there is no point to having a limited edition in Second Life. Limited editions developed in terrestrial life because plates deteriorated, finances are an issue, and artists can only devote a certain amount of time to a project before moving on to something new.

But in the virtual world, replication of digital artworks, particularly the single-prim with a pasted on image, is effortless. Once created, the artist can leave it and it will reproduce itself at the click of a buyer. To inflate the market price of a work through artificial scarcity seems to me a pointless and anti-aesthetic act. That doesn't mean that the price of a work has to be so low it's not worth the artist's time to make it. To the contrary, artists should charge appropriate prices, whatever that means--and I'd like to hear from you about that.

There are artworks that can't be replicated, such as site-specific sculpture that is assembled in place and has meaning that is situation specific, or is assembled from unlinked prims that preclude an intact move or copy.

Then there is the question of whether to make the work copy, no transfer, or transfer, no copy. Some artists feel that scripted works need to be copy, no transfer, so the buyer can make backup copies, to prevent loss of the work in the event of a sim crash. That eliminates the market of many collectors who one day intend to transfer their collection through gift or sale. They don't see how they can do that. If the work can be assigned to a group, the owner should be able transfer it to the group, and then transfer the group

ownership. I will be trying this out and will report back to you. If that works, it will solve this problem for many creators of scripted works.

And yes, the picture of me at the top of this column is an actual in-world self-portrait, as was the one on the January 1 editorial. Gender and race **are flexible in Second Life!**

> Sunday, March 11, 2007
> No More Phony Limited Editions!
>
> If there's a good reason to limit an edition other than phony scarcity to drive up prices, then that reason should be stated up front, otherwise, let it go. There are enough REAL reasons that editions are limited in Second Life. Take the Starax Wand as an example: They were sold straightforwardly for a modest price, considering what it does. It was a no transfer item--everyone was an end user. Now the supply has stopped.
>
> Posted by ArtWorld Market at 5:55 PM
>
> **14 comments:**
>
> **Esch Snoats said**...
>
> Well, as a person who sells limited edition artwork inside SL, I think you may be a little too harsh with your opinion of them. I would love to hear what events lead up to your current opinion of LEs because I think that will dictate more than anything how this thread will go as we all talk about it here.
>
> Let me throw this out there just to get the ball rolling. I sell only 5 copies of each of my pieces, generally between L$2000-3000 a piece. Yes, in a way the price is dictated by how few I sell, but also there is indeed the element of , "If people like my work, they will buy it at that price." If my work wasn't good, no one is going to buy it regardless of what price it is. This is the gamble with selling LEs because art is subjective, and what I may think is great, someone else will think it's crap.
>
> People are no different in RL from VL. They want status symbols. They want stuff that no one has, that way they can point to it and say "Hey, that's a LE, only 4 others have it in SL and I have #1 in the series!" People get hard core into that stuff.
>
> I sell my LEs as /no copy/mod/trans/, that way not only can they resize the piece to get it to fit within their space, but they have the option of selling it off later if they don't want it.
>
> This is a perfect selling point for them because they can tell the next buyer that the art only had 5 copies in game. The buyer of my art benefits from this scarcity just as much as I do.
> March 11, 2007 6:57 PM
>
>
> **snaper Strong said...**
>
> I don't know if this is phony, but i do limited editions my work. Each is an edition of 6; 5 to sell, and 1 saved as an archive copy. My prices are very low in the current market.
> To help make art available to everybody, at my gallery we photograph each show and produce a book. The book is available for free.
> Intellectual property is a big problem here in Second Life, and the debate will likely go on forever. I didn't come here to make money, so that greatly colours my thinking on this, but in some realities, this is all phony.
> March 11, 2007 7:19 PM

DanCoyote said...

Any copies of an artwork are absolutely identical in SL so the old RL concept of a limited edition is at best a misnomer and highly suspect. Each copy made of an artwork reduces the collector's market value of the work by a factor equal to the number of the artifacts divided by some nebulous overall valuation of a theoretically original artwork.

Uniqueness (what has been called phony scarcity in this blog) is an important element in determining the market value of an artwork in RL and SL. Let's face it SL is a capital construct, an unregulated free market economy where scarcity is a factor in the creation of value. The question is what kind of value do you want to create in SL with your art? How much do you believe in yourself?

Do you want to make mass consumer goods that anyone can have, that constantly lose value and compete at the broad base of the pyramid? or do you want to make unique objects that have the potential to increase in value with the integrity of the artist that creates and protects that uniqueness?

Other kinds of value, like "use value", (the practical value of an object as a tool or useful object) do not apply comfortably to objects of art whose use value is subjective, aesthetic and difficult to determine. To disallow artists to acknowledge uniqueness as a factor in valuation of their work, denies that their art has value beyond wallpaper for a SL shoe store, or as free game development for Linden Lab (bless their capitalist hearts).

Artists, like the plumber deserve to garner compensation for their contribution to the world. Anybody who doubts the value of a plumbers might be well to take note their scarcity at 2AM. Valuable indeed, and more so when they are scarce. The same goes for the work of artists, who should be compensated for their contribution to the world.

Because in the end, if part of the value of something to a collector it's uniqueness, that value is very literally created by the artist in their decision not cheapen a collector's investment by mass production. This pledge of integrity of the artist is a real way of creating value, value that can increase considerably when multiplied by demand for the other qualities found in, or substantiating the artwork.

I am convinced that there are different modes of value in SL commerce. Shoes for instance are not of transferrable value outside of SL. Buy them in SL, enjoy them in SL. Art and Music are of real transferrable value in both worlds, in fact I believe that Art and Music are the only things that transfer value well between both continuums.

Perhaps more distressing to the artist are very real, insidious institutional errosions of IP rights contained in the SL Terms of Service, sections 3.2 and 3.3 that impinge on the ironclad rights of artist to control their own creations.

As SL matures and grows, these terms of service increasingly become more like doctrine imposed from afar by a colonial power, on a culture that has grown apart from the mother country. This colonial scenario has played out over and over in RL nearly the same way. How do you think it might play out in SL?

But, this is yet another conversation...

ciao

DanCoyote Antonelli in SL
March 11, 2007 10:31 PM

bathsheba said...

Meh -- limiting editions is a valid sales model, whether it's done to create scarcity or for any other reason.

Whether to do it is a matter of taste. For my part I don't do it: I think my work has greater cultural impact and higher aggregate value without limits. As an RL artist, I've bet my income and reputation on that opinion.

But provided it's done with full disclosure, I don't see any argument to make against the practice: other artists should do whatever they want. (It's lucky I think that, because they're quite likely to anyway.)
March 11, 2007 11:26 PM

filthyfluno said...

It is important for me to create limited edition artwork if the artist's intentions are to create something rare and special. This is enough reason for me to do this despite the RL limitations of artists throughout history. Even site specific mega-prim sculptures don't have to be limited. It's a choice by the artist any way you slice it.

Nearly anything of value in Second Life is artificially scarce. Obtaining a rare object in Second Life or in other virtual reality similutors and being able to afford it once you find it is an accomplishment that many people like to celebrate.

At the end of the day, the market will sort out the value of SL art. I know artists who sell unlimited versions of their amazing artwork for $200L and they don't sell anything cause they got no exposure. I also know artists who do "one of a kinds" for $15,000L. Again, what's most important is that the artist has integrity and stays true to their word if they choose to make "limited edition" art. More to come...
March 12, 2007 3:14 PM

ArtWorld Market said...

Yes, I sell limited editions. I also buy them. As an art dealer in SL I preferred them, because they were more likely to increase in value as the population of SL grew. But I have discovered I can sell unlimited editions for high prices just as easily as limited editions. I used to think it was the best way to produce art in SL, as it's the model I have been using for years as an artist on Terra.

But recently I've had to answer a lot of questions in interviews by RL media about the SL art world, and it got me making comparisons. The reasons for editions being limited in RL are substantial--the cost of paper and printing, the time to make each copy of an edition, etc. Editions needed to be limited to prevent investing in production and storage of inventory that might never sell.

But those factors do not apply to Second Life. I understand only too well the point that Esch and Dancoyote make about scarcity and status. Having a Starax Wand is a status symbol among SL art collectors. It's scarce. But it wasn't a limited edition. It was expensive. That did not stop people from buying it. It's scarce now because there have been no new ones issued for some time.

You can have a scarcity model without "limiting" the edition. For example, in RL I raise the price of my editions every year or so, reducing the number of people who will order them. I do demand publishing--making the works as they are ordered. But it's boring making the same old works

when I'd rather be making new ones. It has to be financially interesting to motivate me to make another copy of an old work.

In SL I don't have to do anything but press a button to make another copy. And the buyer can press the button. There is no ethical reason to create scarcity by artificially limiting the edition size. It's pandering to an old economic model, and encouraging Veblenesque behavior (cf. Thorstein Veblen The Theory of the Leisure Class.

It's fallacious to argue that having more copies of a work diminishes the importance of the artist. There are millions of copies of Picassos, Kandinskys, etc. That just increases the demand for the originals. Perhaps if 2000 people in SL had your art on their SL wall it would increase your exposure and create more demand for your RL artworks.

If the artworks are SL originals, rather than copies of 2D Terran art pasted on a prim, then price them accordingly as original works. The high price alone will limit sales of the edition and make it exclusive. Why stop 100 people who want to give you $L15,000 a pop from doing so?
March 13, 2007 8:25 AM

CMP / N. Severine said...

At my first SL exhibition (July 2005), I sold prints of my stuff for around L$300 a pop. That was also before I made an SL "day job" for myself, selling skins, eyes, and other random creations.

Since then, I've felt rather uncomfortable about putting a price tag on my art at all. To me, the artistic process is not commerce -- it's a higher plane of consciousness. It no longer feels right to me to charge money for something so personal. As of today, all my pieces will be sold for no more than L$1.

-Neb.
March 13, 2007 6:26 PM

Karen Schreiner said...

All my art is digital, in RL and SL. I create with PSP etc. Even though I've started to print my images to canvas and exhibit and sell them in RL, the concept of "an original" doesn't really apply. There are no originals. So, what I do in SL and RL are pretty much the same. In both worlds I can, of course, offer limited editions and, if I do, the reason will be same in both cases ... to increase demand by reducing supply. I don't really see a problem there. Neb raises a more interesting issue, for me anyway. I'm really not at all interested in business and marketing. I'd like to believe I'm an artist and I create art, not products. So, should I sell at all? And if I do, am I somehow devaluing my art? In the end the thing simply boils down to pragmatics. It's cost me a far bit of real money to set up to exhibit my works in SL. And, in RL I love creating so much I really would love to be able to do just that and only that. So, in the end, if I want to continue to display my work in SL and have any hope of becoming a professional artist in RL I will need to sell my work and not just create and show it. I wish it weren't so, but it is. Ultimately, if selling my work allows me to continue creating new pieces and offering them for other people to possibly enjoy then I'm prepared to pay that price.
March 14, 2007 1:29 AM

Just some guy said...

Art should never, ever, be reduced to a status symbol. People are talking about scarcity enhancing

value. The value of art lies not in its scarcity or uniqueness, but in the connection that it forms between artist and owner. The value of a piece of art increases directly with the number of people who can enjoy that art, and the number of lives it touches.
March 14, 2007 4:14 PM

DanCoyote said...

Starax Wand is irrlevant. Yes that's right I'm not a fan of Starax. This is because of the retrogerssive nature of the work (who needs silly sculptuers of RL objexts in SL, and yes I know he's popular) and the lack of commitment of the artist to continue to make work in SL.

This person VERY much decided to play a market of scarcity card by simply losing faith in the new medium and bailing out when the going got tough. The wand was a good idea and is certainly a rare thing now since the artist has committed suicide (another unforgivable sin in my eyes).

I prefer not to encourage such shallow and superficial behavior and stand by my original unique editions with integrity.

The conversation is NOT about Starax anymore, if it ever was. Starax made work that was oldfashioned even by RL art stadards. Why does this matter? It matters because we're not in Kansas anymore Toto. For me art is about discovery, it is about pushing forward and encouraging growth and reminding people of their own dormant sense of wonder.

I also disagree with Artworld here about the "new econonimic model". Bah! This is not the new economic model at all. The reality is that Second Life as created by Linden Lab is a VERY retrogressive capital economy. Tell me something. What do you call a country where business takes over goverment, even worse IS the government.

Fascism is what is called. In my opinion the NEW economic model is P2P, the elimination of currency and the fair and equitable distribution that has been possible since the 1980s, but not socially possible because of the greed inherant in the capital system. Second Life is actually even less of the new model than RL in many ways since TOS 3.2 and 3.3 give LL rights to your IP that they NEVER would have in RL, ever.

So go ahead. SEll tons of copies of your work in SL and test your theory. I tend to be somewhat in agreement with the "just some guy" poster in many ways about the TRUE value of art. Even though this person is naieve about the realities of economics he does state the spirit of the situation. But he obviously doesn't believe that he should be compensated for his art (this tells me he is a hobbiest). That is his choice. But I believe very strongly that artists SHOULD GET PAID.

Also just so you don't think I am being hypocritical I would like to state that just because I play the scarcity game in SL doesnt mean I wouldn't prefer another system. Until this happens we all need to participate in the same dilapidated market economy as RL, in fact they are the same life.

For more information on the so called "new economy"

http://www.ctheory.net/articles.aspx?id=499

http://journal.fibreculture.org/issue5/

Just for starters!

Much love to Artworld, FF, Neb, esch and all the artists in SL with the guts to stick it out through thick and thin.

Cheers!!!

DC
March 16, 2007 10:56 AM

rl_artist said...

real artists make real art for real people in the real world. you so called "digital artists" just push buttons and click on your mouse and let the software do all the work. why on earth do you take yourselves so seriously.

a serious artist engages in the creative process and doesn't let a machine figure out all the stuff that they are just too lazy to do in the real world.

how can you call yourself an artist if you are making digital pictures as a cartoon character in a make pretend world? artists are artists because what they do is unique, important, creative, and challenging. otherwise, anyone could just say that they were an artist!

i'm sorry, but I also am a whiz at most of the adobe softwares and just because I can push the right buttons doesn't make me an artist! one could argue that a camera is also a tool that you just push a button not unlike a computer. but you still have to go into the real world and engage a subject, person, or space! you just don't sit in front of a computer and click click click and say you are an artist, regardless of how cool the pictures look on the screen!

you can song and dance and talk about economics, marketing, or limited editions all you want, but if you make images just by using a computer, you are not an artist, you are creative software user.

artworld market talks about how real life limitations like storage, cost of materials, and time contribute to distinguishing authenticity. well i say that making art on a computer is just another way to navigate around these same issues. real artists are scarce, digital artists are a dime a dozen!
March 17, 2007 12:41 AM

Karen Schreiner said...

The really sad thing about ignorant people is that they will never understand their ignorance.
March 17, 2007 5:28 AM

DanCoyote said...

Agreed Karen.

This so called real life artist is nothing of the kind. This person is a fool (probably a bored, spoiled dull witted teen) sniping at other people from the safety of an anonymous position and is not worth substantive response.

Rock on Goober!
March 17, 2007 12:03 PM

CMP / N. Severine said...

I'd like to respond to "RL Artist". I hate to break it to you, but "RL" artists are a dime a dozen, too.

Obviously, there are a great deal of mediocre digital artists out there -- but the same can be said of oil painters, sculptors, illustrators, & so on & so forth. Perhaps it's true that anyone can click a mouse, but anyone can pick up a paintbrush or a piece of charcoal, too. Working with digital vs. concrete media can be just as challenging, or just as simple. It's not the medium, it's what the artist puts into it.

Second Life artists are breaking new ground. If you believe it's all that simple -- and that no blood, sweat, or tears are poured into working in this medium -- I challenge you to rise to the occasion.

Go ahead and scoff at our work if you like. The same thing happened to Impressionism, Dada, Pop Art, etc. Every new art movement gets a fair amount of derision at first - "That's not art!!" We'll see who has the last laugh once the rest of the Art world starts catching on.

For the record, many (if not all) of us are "RL" artists, too. Digital art is an additional medium which artists are only beginning to explore. It's a shame that you are too close-minded to give it a chance.
March 18, 2007 7:27 AM

Esch Snoats said...

What I love most about the "RL Artist" guy is that he makes blanket assumptions that digital artists don't know what they're doing without actually even looking at the work first to determine if that's true or not.

Just because it's digital doesn't mean that we don't follow the same principles of shape, line, color, and composition that you would with traditional mediums. Did you walk in off the street or do you actually play SL and know what we're talking about?

March 19, 2007 6:02 PM

Kenneth said...

What a varied bunch of topics - this has apparently touched off many nerves. My wife is an "Abstract Photographer" in RL www.christinagattorno.com and is often given grief by "photographers" because they think the work is "digital". It all begins as a RL photograph and then may be slightly manipulated and/or juxtaposed with other photographs to create a more complex image. Just because it was modified digitally does not invalidate the photograph.

Furthermore, the work can only be "produced" on a digital printer, so early on there was quite a bit of deliberation as to how to produce "originals" and limited editions and how many of each would satisfy that designation in the RL art market. Extensive research revealed that you can produce up to 10 unique copies which can be priced quite high, and hundreds of "limited editions" but less than 1,000. The "scarcity" and "demand" tends to guide pricing.

The problem is this is such a new segment of the art market that there is much RL controversy. It really comes down to how much the consumer is willing to pay, which leads to the other part of this discussion - quantity and pricing of "limited editions" in SL.

It's a very individual decision on how one treats their work in SL. Some people create work they feel strongly about and feel it must be limited. Some feel they they should share it with as many people as possible. And apparently from earlier comments, some artists feel this way in RL. It comes down to what you are trying to accomplish and every reason is valid for that person. However, if you talk to a RL gallery owner, you sure better understand that art IS a business selling a product and the way the product is "marketed" influences the perception by others of the artist.

We are in SL to broaden awareness of my wife's RL art so we aren't limiting editions and will price works however the individual gallery prefers.

And SL has brought about a whole new category of art, that produced within the world itself - is this necessarily a less valid medium than any other? If someone "paints" an image within a computer, is it less "artistic" than oil on canvas? I don't think so.

I know this is going to get some upset but - IMHO there are so many "painters" with no spark of originality, there is little value to their work. Art is about creativity - Marcel Duchamp is criticized for his "Readymades" (remember the urinal as art?) - but he is fully accepted as a major figure in the art world for it because of the orginality of the concept. SL creativity, digital artist's creativity, is as valid as any painter's or photographer's...

I won't even touch the points on the validity of the free market system vs. the failure of socialism, artists are the epitomy of distance from reality on this subject. Google Friedrich Hayek and study the subject for a few years before pontificating on it.

April 1, 2007 6:26 AM

Appendix C

Discussion of Dealer Accountability and How to Configure SL Art Works

From the SLART Blog [In February, 2009, the blog name changed to The ArtWorld Market Report]

Tuesday, May 22, 2007

The Artist-Gallery Contract and Intellectual Property Theft

There is a lot of sloppy business going on in the SL art world, and it affects artists' rights.

This morning I received chilling reports that full permission copies of artworks were "stolen" by a gallery employee, and that these might be used to replicate unauthorized editions of artworks for sale. I did some research, but there was no evidence outstanding, so I will leave the accusations of theft in the anonymous zone for now. This is the second time this week I have received a copyright violation notice. The first time the person who posted it would not identify the accused, but asked us to boycott an exhibition, leading me (and some others who were in the recipient list) to suspect that it was a publicity stunt to get people to look at the artists' work.

That is an old ploy in the real world. If it's controversial then people come to see it. I have seen it done in business and on campus, with the same person organizing an event and also the protest.

Whether a crime was committed this time or not, it raises disturbing issues that the SL art market needs to address:

Artists are giving gallery owners full permission copies of artworks without any written contract, and without even knowing the real life identities of the alt they are dealing with. This is because the dealers say they need this to set up a vendor. If you are playing a game, maybe you don't need a real identity. But if you are creating in SL because you own the copyright to works you create here, then get real. And let's leave the TOS discussion for the next time.

Sometimes it is only copy permission that is given, so the dealer can make copies and sell them. Is this a good reason to create Limited Editions under the artist's control? So you know the provenance of every copy you make? Would it help if the gallery only had "no copy" originals to sell?

When the vendor (the scripted object that dispenses the artwork) is not owned by the artist and under their direct control, the opportunity for abuse exists.

There are other ways that artworks can be stolen for resale. In the case of simple unscripted image prims, it's easy enough to take a snapshot of the art and paste it on a new object. The safety feature for the creator of the original is that the creator field will have the new creator's identity, so it's clearly a stolen image. In the today's case, if the Gallery allowed someone to have a full permission copy of the work, and that copy was abused, then how will those copies be differentiated from authentic ones? They will be exactly the same.

If the dealer has an exclusive license with the artist, then the dealer will know to whom authorized copies were sold. The owner of a genuine copy would be able to produce a provenance for ownership that goes back to the exclusive gallery.

Does this mean that the Art Police now have to go around looking for copies of pirated work, and demanding provenance proof from collectors, and from civilians who are just decorating their virtual walls?

Posted by ArtWorld Market at 2:28 PM

7 comments:
Sasun Steinbeck said...

> I've really got to wonder about this model of gallery owners requiring full-perm copies of everything so that they have complete control over comission splits, etc. This just opens the door for some scary abuse, and I don't see it as absolutely necessary. Let the artists retain ownership of their art. One gallery that hosts my art does this. The artists there are supplied with a commission split script that they are asked to put into their prims for sale and I am not being put into the horribly uncomfortable position of being asked to give full-mod rights to my work to anyone. This is completely and utterly out of the question for me since I have ONE sculpture I sell that is my sole income. The risk is just too great no matter how much I may trust the gallery owner. Nothing personal!
>
> I also curate a small gallery and let the artists own their prims for sale. They can come update their art as they see fit within the wall space they are allocated, which is nice (and convenient for me!). Granted this does not let me tweak the positions of the art around as I wish I could do sometimes, but I'm not about to ask them to do something I won't do myself! Like most small galleries, I don't ask for commission so that's not an issue.
>
> The decisionto surrender a full-mod copy is indeed with the artists in the end, but I worry that they are implicitly (or even explicitly) being pressured to give up permissions to their work so that they will be in the popular galleries... or be told to go elsewhere.

In this particular case I'd be very interested to find out whether any abuse HAS ACTUALLY happened or not. For all we know this gallery manager is honest, deleted all of the former gallery's art from their inventory, and is simply moving on to another gallery to manage. Has there been any actual abuse? Unless proven otherwise IMHO we should give this gallery manager the benefit of the doubt.

May 22, 2007 5:45 PM

Esch Snoats said...

There has only been one case where I handed over my art to a gallery owner to put in vendors for an exhibit, but the advantage I have with selling limited editions is I'm giving him exactly the number of copies I'm selling, and they are all sold original with mod/no copy/trans for perms, so I don't have to worry about any theft.

There are no sure fire ways to prevent theft, but handing the work right over into their hands with full perms is just asking for trouble. If I were ever told I had to do that I would walk and never look back because in SL you have to prove you're trustworthy and unfortunately given the nature of the game, it's far too easy to screw someone over if the opportunity presented itself.

May 22, 2007 5:50 PM

DanCoyote said...

Seems there is a need for artists to get more "professional" in terms of paperwork. One might think that galleries would need to do this first, but this is a bad idea because galleries have a built-in conflict of interest. Artists in RL or SL cannot really rely on galleries to "take care of them".

Most gallerists have the best of intentions of course, but there are always some people who will game the system to their benefit. In SL, a new form, this has many meanings, none of them good for atists.

Here are a few practical steps you, as an artist can take to protect yourself.

#1. Insist in dealing with real people with real accountability. (this cuts both ways of course as artists must also have accountable identies).

#2. Cover your ass with agreements. Here are some possible ways to do this at: http://www.furyinc.com/sfai_itp (what I do is alter the appropriate contract, make a website of it with password protection and get the gallerist to acknowledge that they read and understood the terms)

#3. Install your own art in any gallery and make it for sale so the funds go to the artist. Let the gallery trust you to pay their cut.

Small caveat:

I am not a lawyer and don't want to be one, the contracts at that URL are passed on as a friendly sharing of artist resources. Use them as you see fit, alter, change, as you see fit at your own risk.

Best,
DC Spensley - DanCoyote Antonelli

May 22, 2007 6:00 PM

Morris said...

I agree wholeheartedly with Sasun, who was of immense help in making my place safe for artists to control their works while giving me as a gallery owner the security in knowing that revenues will be shared honestly (and automatically!). This no-nonsense approach, IMHO, builds respect between artist and gallery. No room for hijinks.

Paperwork and contracts are all fine for those who want to delve into that; me, I just was guided to a great gallery vendor script that splits revenues. (Tremali Lightworker's vendor, in case you're interested. It's sold at Tremali's gallery.)

On issues of intellectual property theft..... I'm not in the 2D "flat" art world in SL, but if I was I'd be scared stiff over people taking snaps of pieces, cleaning them up and reselling. It's a little harder to do this with sculpture.

Good post, good responses.

Morris Vig
Oyster Bay
Oyster (40, 169, 82)

May 22, 2007 6:14 PM

CMP / N. Severine said...

Handing over full-perms ANYTHING, whether it be artwork, scripting, texturing, etc., is INSANITY - it's such a huge risk. Unfortunately, people new to SL will be very vulnerable to exploitation. It sickens me to think that gallery owners would have the NERVE to demand that artists hand over their artwork in the first place.

Not only have I been involved in the art world in SL for awhile, I've run a shop and dealt with mall owners who charge rent for vendor space. If any of them told me I had to hand over any of my creations, I'd have laughed in their face.

Why don't gallery owners follow the same business model as mall owners? That is to say, charge a per-week or per-month rental fee, invite the artist to a group, and allow the artist to set up his or her own work?

I don't know how gallery owners came up with the idea to have the artist hand over their work to begin with. To a fledgling artist trying to get a start in SL, the offers they get might sound like good ones.

For what it's worth, I am going to try to get the word out through the Art & Artist Network group. If anyone has any ideas to help further this, please send me an IM in-world. :)

--Neb.

May 22, 2007 9:11 PM

Esch Snoats said...

Yeah there is always that risk of someone taking a snapshot of your work, but there are ways to at least (on the surface) cover your ground and make sure people know your work is genuine.

1) Make a texture that has your logo or avatars face or name or whatever, then place that on the back of each piece. If someone comes and takes a snapshot, they won't see the back, so it will be easy to determine if a piece is original or not.

2) There's always the easy "look at the creator of the prim" thing to see if it was the artist who created that prim or someone else.

3) All of my work so far has been either horizontal or vertical, so I always have 2 sides of dead space that you never see. Here I add my avatar name in big text. You don't see it on the piece, but if I know someone stole my work, I can easily identify that that texture of theirs is a forgery.

Granted, none of these will stop them, only digital watermarking will ensure more thorough protection, but you have to pay for that.

E

May 22, 2007 9:14 PM

static. said...

Ok so all this talk about "I would NEVER give away full perms copies of my works! That's just INSANE!" really makes me feel a whole lot better about my SL art dealings... Because I have done that on at least 2 separate situations without a second thought. And I feel especially good about myself considering I was one of the artists at that gallery mentioned in the blog and have to live with the thought that somebody out there could still be holding on to full perms versions of several of my artworks, just waiting for an opportunity to plagiarize me for an extra buck. And not only that, but my reputation could be at stake: here I am selling so-called limited editions and there could be somebody else selling the exact same ones for cheaper and in unlimited quantities. I've seen this happen before, where someone's item vendor got leaked to an av who started selling them without permission. In response, the creator had to just start giving away the items and vendors to essentially devalue the item so that at least the perpetrator wasn't profiting from their dishonesty. I would hate for that to happen to me or any other artist. It's not like I can just pump out another equally good set of images.
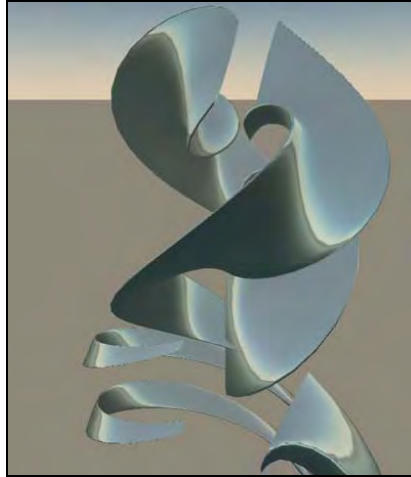
So yes, quite a lovely feeling. I guess some of us have to learn from the school of hard knocks.

-Static Schultz

May 24, 2007 4:11 PM

**Appendix D**
Art Works That Exist Only in Second Life

DanCoyote Antonelli: Large scale Hyperformalist sculptures. He also has created the SkyDancers, a group that performs inside large-scale aerial sculptures created for this purpose.


Sasun Steinbeck: Light sculpture that is viewer controlled, here on exhibit at the New Media Consortium's February 2007 *NMConnect* event-- a five sim art exhibition (over 300,000 square meters of virtual space)..

Selaras Partridge: Installation at the University of Texas at Dallas Metaverse Gallery:
A large immersive installation of moving phantom sculptures
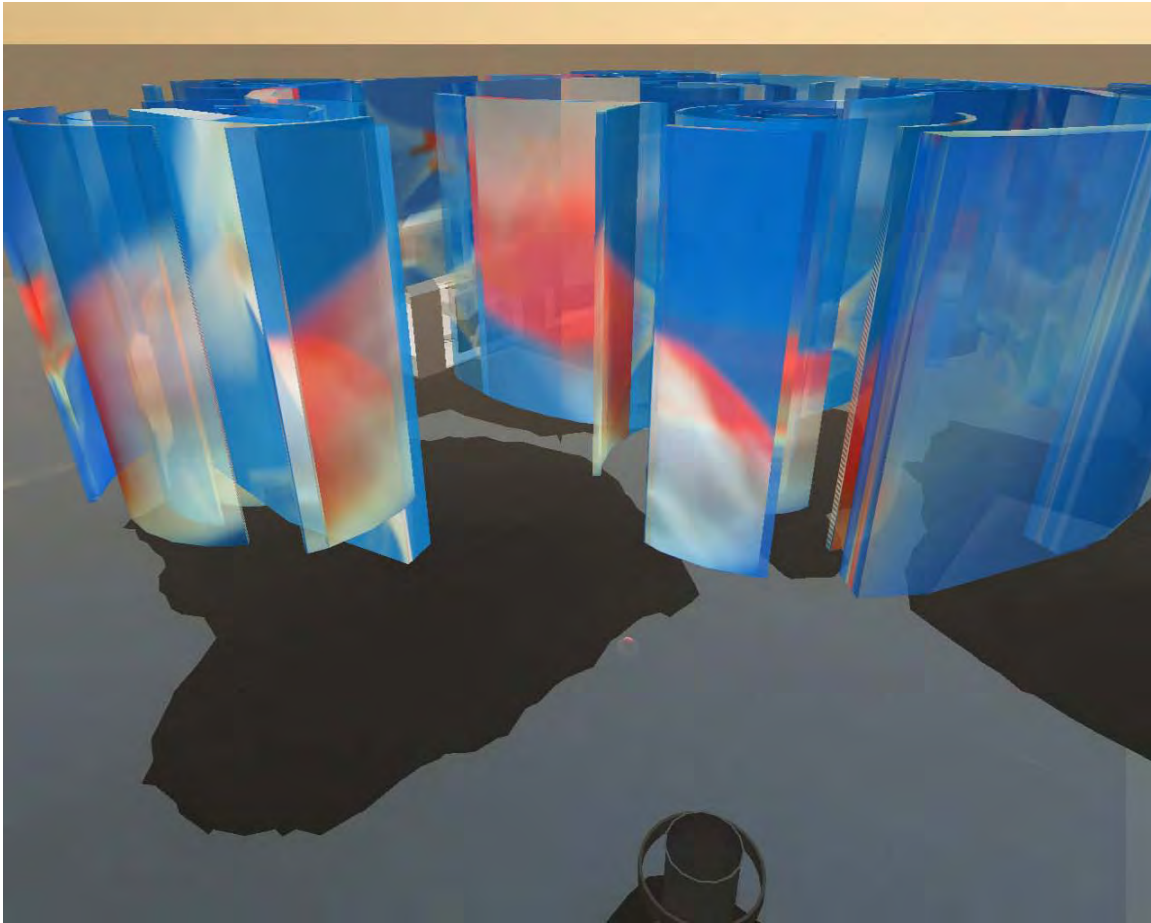
Seifert Surface: *Spore* is a sculpture created with a mathematical algorithm. This photo was taken at the *NMConnect* exhibition. A sense of scale is in the right image below, where the small figure in the center is the inside the sculpture.
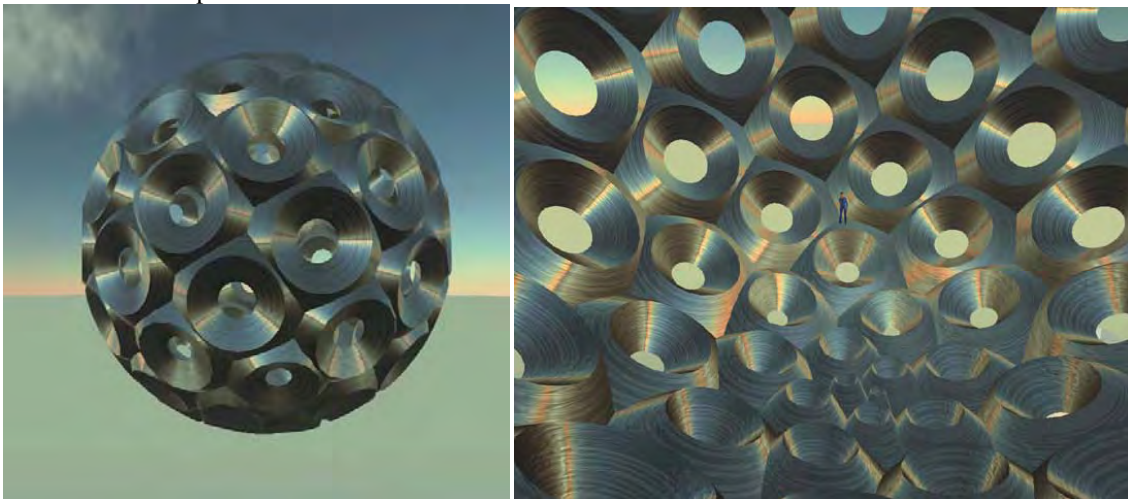
Nomasha Syaks is a popular sculptor who has made many formal statues based on classical models. He also makes what might be considered SL Pop Art—working Rolex watches and guitars that can be played.

Sabine Stonebender has built an immersive experience that is like an artist's amusement park. You walk through the sculptures, and go on rides, including a psychedelic elevator and a roller coaster.
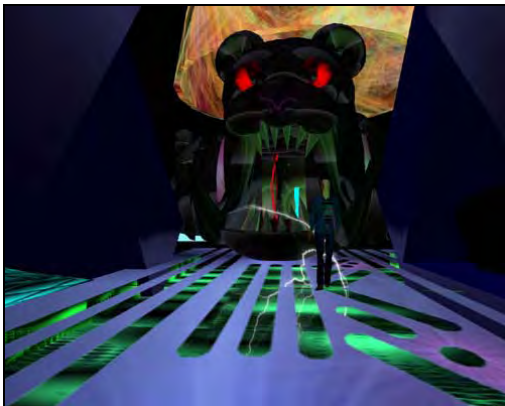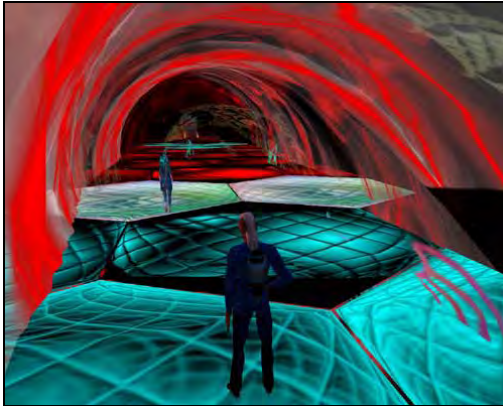
Nebulosus Severine: *The Cult[ure] of Television* was exhibited at the AHO Museum on the NMC Campus

Jacque Quijote's installation *In the Sweet Bye & Bye* at the **Ohio University** Aesthetic Technologies Lab combines digital images, photographs, and poems by the artist's mother in a layered walk-through exhibition of translucent phantom panels.

The Angel Dorei Museum

NOTE: More examples will be added that are photographed but not yet converted images:

- Gallery exhibitions of "flat art" that shows RL artists promoting their work in SL
- Several other SL museums

Appendix E
Linden Lab Terms of Service Sections 3.2 and 3.3

3.2 You retain copyright and other intellectual property rights with respect to Content you create in Second Life, to the extent that you have such rights under applicable law. However, you must make certain representations and warranties, and provide certain license rights, forbearances and indemnification, to Linden Lab and to other users of Second Life.
Users of the Service can create Content on Linden Lab's servers in various forms. Linden Lab acknowledges and agrees that, subject to the terms and conditions of this Agreement, you will retain any and all applicable copyright and other intellectual property rights with respect to any Content you create using the Service, to the extent you have such rights under applicable law.
Notwithstanding the foregoing, you understand and agree that by submitting your Content to any area of the service, you automatically grant (and you represent and warrant that you have the right to grant) to Linden Lab: (a) a royalty-free, worldwide, fully paid-up, perpetual, irrevocable, non-exclusive right and license to (i) use, reproduce and distribute your Content within the Service as permitted by you through your interactions on the Service, and (ii) use and reproduce (and to authorize third parties to use and reproduce) any of your Content in any or all media for marketing and/or promotional purposes in connection with the Service, provided that in the event that your Content appears publicly in material under the control of Linden Lab, and you provide written notice to Linden Lab of your desire to discontinue the

distribution of such Content in such material (with sufficient specificity to allow Linden Lab, in its sole discretion, to identify the relevant Content and materials), Linden Lab will make commercially reasonable efforts to cease its distribution of such Content following the receipt of such notice, although Linden Lab cannot provide any assurances regarding materials produced or distributed prior to the receipt of such notice; (b) the perpetual and irrevocable right to delete any or all of your Content from Linden Lab's servers and from the Service, whether intentionally or unintentionally, and for any reason or no reason, without any liability of any kind to you or any other party; and (c) a royalty- free, fully paid-up, perpetual, irrevocable, non-exclusive right and license to copy, analyze and use any of your Content as Linden Lab may deem necessary or desirable for purposes of debugging, testing and/or providing support services in connection with the Service. Further, you agree to grant to Linden Lab a royalty-free, worldwide, fully paid-up, perpetual, irrevocable, non-exclusive, sublicensable right and license to exercise the copyright, publicity, and database rights you have in your account information, including any data or other information generated by your account activity, in any media now known or not currently known, in accordance with our privacy policy as set forth below, including the incorporation by reference of terms posted at http://secondlife.com/corporate/privacy.php.
You also understand and agree that by submitting your Content to any area of the Service, you automatically grant (or you warrant that the owner of such Content has expressly granted) to Linden Lab and to all other users of the Service a non-exclusive, worldwide, fully paid-up, transferable, irrevocable, royalty-free and perpetual License, under any and all patent rights you may have or obtain with respect to your Content, to use your Content for all purposes within the Service. You further agree that you will not make any claims against Linden Lab or against other users of the Service based on any allegations that any activities by either of the foregoing within the Service infringe your (or anyone else's) patent rights.
You further understand and agree that: (i) you are solely responsible for understanding all copyright, patent, trademark, trade secret and other intellectual property or other laws that may apply to your Content hereunder; (ii) you are solely responsible for, and Linden Lab will have no liability in connection with, the legal consequences of any actions or failures to act on your part while using the Service, including without limitation any legal consequences relating to your intellectual property rights; and (iii) Linden Lab's acknowledgement hereunder of your intellectual property rights in your Content does not constitute a legal opinion or legal advice, but is intended solely as an expression of Linden Lab's intention not to require users of the Service to forego certain intellectual property rights with respect to Content they create using the Service, subject to the terms of this Agreement.
3.3 Linden Lab retains ownership of the account and related data, regardless of intellectual property rights you may have in content you create or otherwise own.
You agree that even though you may retain certain copyright or other intellectual property rights with respect to Content you create while using the Service, you do not own the account you use to access the Service, nor do you own any data Linden Lab stores on Linden Lab servers (including without limitation any data representing or embodying any or all of your Content). Your intellectual property rights do not confer any rights of access to the Service or any rights to data stored by or on behalf of Linden Lab.

APPENDIX F
Second Life Artist Residency

The Australia Council for the Arts is offering up to $20,000 for a collaborative artist residency in the virtual world of Second Life.

The aim of the residency is to offer Australian artists and writers the opportunity to creatively and critically explore new interactive, virtual platforms.
The residency allows for a collaborative team of up to three people (including a writer, musician/sound artist and digital visual media practitioner) to develop inter-disciplinary artwork in Second Life.
Applications will only be accepted from teams who fulfil all the residency requirements, including having the necessary artform experience. Artists or writers who have professional experience in more than one of the required artform areas can include this as part of their submission.
Program purpose
The Second Life artist residency is an initiative of the Literature Board, Music Board and Inter-Arts Office of the Australia Council.

The residency is 'in-world' and requires artists and writers to explore the possibilities of inter-disciplinary literary, music/sound art and digital visual media practices.

The successful team will develop new artistic in-world practices and comment on the social and cultural layers that have evolved in Second Life.

Key requirements of the project are a clear strategy for harnessing both in-world and 'real life' audiences and developing public exhibition opportunities for the artwork in Australia.

The main objectives of the program are to:

- Provide opportunities for artists and writers to develop art that challenges and explores the aesthetic, social, political and cultural realities of Second Life
- Encourage collaborations between artists and writers working across literature, music/sound art and digital visual media to develop high quality, experimental arts practices in Second Life

Application closing date

27 July 2007.

How to apply

Section 1

To apply, please download the application form (Word, PDF) from the right-hand side of this page. If you would like to discuss your proposal please contact Ricardo Peach on (02) 9215 9110 or toll-free on 1800 226 912.

Email: r.peach@ozco.gov.au

Please pass this information on to anyone who may be interested in applying.

Section 2

You MUST ensure that Section 2 of your application addresses the selection criteria listed below (maximum 3 pages).

Selection criteria

Applications will be selected that best demonstrate:

- the artistic and literary merit of the proposed activity
- the calibre of the collaborating artists/writers and their capacity to successfully deliver projects of this nature across literature, music/sound art and digital visual media
- evidence that the proposal is well planned

Client meetings

Client meetings can be arranged in Second Life through IMs to Ricardo Paravane (Ricardo Peach), or by contacting the Inter-Arts Office on (02) 9215 9110 or toll-free on 1800 226 912.

Who is eligible to apply?

The Second Life artist residency is open to groups of up to three artists who are Australian citizens or residents. Groups must meet the general eligibility requirements and provide the required support material.

Support material

Letters confirming any in-kind support activity must be submitted by the application closing date.

You must submit CVs (maximum one page per participant). You must also submit the required support material (please see page 5 of the application form to the right of this page), together with your application by the closing date or your application will not be eligible.

Submitting your application

The Australia Council cannot accept proposals by fax. Proposals must be typed in a medium-to-large font size. Please provide the original proposal plus one single-sided copy.

Please ensure that your proposal is postmarked no later than Friday 27 July 2007. Late proposals will not be accepted.

Forward all proposals to:

Ricardo Peach

Inter-Arts Office

Australia Council for the Arts

PO Box 788

STRAWBERRY HILLS NSW 2012

http://www.ozco.gov.au/grants/grants_new_media_arts/second_life_artist_residency/