ANDREW LAUREN PRODUCTIONS
AND PALMSTAR ENTERTAINMENT
PRESENT

LIFE 2.0

A FILM BY JASON SPINGARN–KOFF

World Premiere – Sundance Film Festival 2010

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LIFE 2.0
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SYNOPSIS

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

First time feature director Jason Spingarn-Koff digs deeply into the core of basic human interaction in the documentary film "**LIFE 2.0**" by assuming his own avatar and immersing himself in the worlds of Second Life residents - whose real lives have been drastically transformed by the new lives they lead in cyberspace. In doing so, he manages to create an intimate, character-based drama that forces us to question not only who we are, but who we long to be.

Everything in this computer generated realm -- from island beaches to urban shopping malls -- is built by millions of "residents" who log-in from every corner of the world. More than an examination of a hot new technology, "**LIFE 2.0**" is foremost an intimate, character-based drama about people who look to a virtual world in search of something missing from their real lives. The results are unexpected and often disturbing: reshaping relationships, identities, and ultimately the very notion of reality.

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

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

An Andrew Lauren Productions and PalmStar Entertainment presentation, "**LIFE 2.0"** is produced, directed and edited by Jason Spingarn-Koff; produced by Andrew Lauren and Stephan Paternot; co-produced by Jonathan Shukat; with Dan Krauss as director of photography; music by Justin Melland; and additional editing by Shannon Kennedy.

LIFE 2.0
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DIRECTOR'S NOTES

WHAT PROMPTED MAKING THIS FILM – WERE YOU USING SECOND LIFE FOR FUN OR DID YOU GO INTO IT SPECIFICALLY TO MAKE THE FILM?

The question: "Why did I enter Second Life" is complicated to answer. Most basically, when I found out about Second Life, it spoke to me in some very fundamental way.

"LIFE 2.0" is my first feature, but I've been making documentaries for around 10 years, primarily about the intersection between science, technology, and society... for PBS series like NOVA... I'm especially drawn to subjects that were once science fiction and are now becoming reality: like robotics, genetic engineering, and virtual reality. We live in a time of tremendous technological change and innovation, which I find extremely exciting. I think it's important to demystify, and humanize, and critically analyze these complex subjects, so the public can help steer their direction for social good.

I've had a long interest in virtual reality -- dating back to 1993 when I was in college. This was when Wired Magazine started, the Web was born, raves were huge, Snow Crash was published... there was this enormous cultural excitement and promise about technology. I got a dream job as a student researcher at the Brown Computer Graphics group. I learned how to make little 3D islands with houses, and we had one of the first virtual reality systems for NASA: a 3D headset, just white lines against a black background, very crude... but I thought it was the coolest thing in the world. At the same time, I made my first experimental film, where a man entered virtual reality as a type of salvation -- just as the outside world was coming to an end. So "LIFE 2.0" in some ways came back full circle to my start in filmmaking.

I went into Second Life in the fall of 2006, when it started getting a ton of media attention. And it was great fun. At first I created a ridiculous avatar: he was really short and fat, and had a mohawk, and wore short shorts and bare feet. I guess he was about as different from me as possible. But I soon found that no one would talk to me. They just wanted to chat with all the sexy avatars. I toyed around with people, asking where I could get something to eat -- which seemed absurd, but then I found out that there actually are restaurants in Second Life.

I tried changing my gender to a woman in a sexy outfit, and immediately people wanted to chat with me. I had a visceral physical reaction – Second Life was so immersive and disorienting. When I finally tried to go to sleep, I lay in bed thinking about Second Life and laughing out loud. This felt like an important historical moment: the birth of something that could have a major impact on people and society. It was a no-brainer that someone had to make a film about this.

But I soon found out that making the film would be extremely difficult: getting people to share their real lives -- since most avatars fiercely guard their privacy; learning how to film in Second Life; gaining access to Linden Lab; and conceptualizing how to capture this enormously rich and diverse world. I kept meeting people who talked about relationships,

identity, creativity, and addiction -- who led me into more and more bizarre places and subcultures. I wanted to find out why people are doing this and how it takes over their lives. Ultimately, this would be less a film about Second Life per se, and something more universal and timeless, which we'll see play out over and over again as virtual worlds continue to evolve; how a new technology is tapping into something very deep about what it means to be human; and how our conception of "reality" is changing.

SECOND LIFE – GOOD OR BAD?
This question often comes up about whether Second Life is a good or bad thing. I am hopeful that viewers will be the ones discussing this after seeing the film. From what I've seen, Second Life (and virtual worlds in general) can be a force for tremendous good -- a fun, social, creative, even therapeutic outlet. But virtual worlds are also something disruptive and potentially harmful.

I didn't want to sensationalize, but there's no question we need to approach virtual worlds with a degree of caution, as one of the characters in the film declares: "*Second Life is the best and worst thing that's ever happened to me.*" These worlds are not a "get rich quick scheme" nor are they the "boundless utopia" that some imagine. This is the time to help shape these worlds for the benefit of humanity.

At its core, Second Life is about relationships and human interaction.

FUTURE OF VIRTUAL WORLDS?
There's no question virtual worlds are here to stay. Regardless of whether Second Life is the future – or something else takes over (just as Friendster gave way to Facebook) -- I think what we'll see are virtual worlds with the same types of human experiences and interactions that you see in the film. Some Stanford psychologists did a study in the 90s about early virtual worlds, and they concluded: the defining aspect of virtual worlds is not the display technology, it's the sharedness of the experience.

What I find so fascinating is that Second Life is visually rather crude, yet it somehow unleashes these remarkably powerful experiences. Already, we're seeing people who live and work within Second Life, and who become so obsessed that they attempt to kill off their avatars to return to the physical world. You can imagine how sophisticated the graphics will become -- making Second Life look like Pac Man -- and how much more addictive and disorienting this will be.

Linden Lab has started giving up control of Second Life, and open sourcing to allow it to evolve more freely. One can imagine a time when there will be something more like a 3D Internet, which some have dubbed the Metaverse. We could very well be on our way to a concept like The Matrix.

Then there's the question of the next generation, which has been dubbed the Avatar Generation. There's a brief scene in the film where Amy's (one of the film's subject) daughter is on Club Penguin – a site owned by Disney. This site is like Second Life on training wheels for young children.

There's now a rapid boom in virtual worlds --- not just Second Life, but worlds inspired by it. Most of them are geared toward children. How will these affect kids as they grow up? I think that's the important question.

SECOND LIFE – A GAME?

Sometimes people refer to Second Life as a game.   But that's more of a technical description -- because it's run on a computer and looks like a game. But games typically control your narrative and the designers make you follow a specific story, or at least operate within a world with fixed rules.   Second Life allows you to create your own narrative.   You have total free will to do whatever you want, just like in real life.   This renders a more philosophical question: is life a game?

Keep in mind that the world of Second Life started out pretty much as a blank slate: an island with trees on it.   The residents (users of Second Life) turned it into what you see today.   They decided to make stores, and realistic skins, and tropical beaches, and adoption agencies.   They built a thriving economy, and even programmed the ability for avatars to have sex.

I think of Second Life as much more of a social experiment than a game.   It is a psychological and social Petri dish, where human nature has run its course.

WHY THE CAMERA MAN AVATAR?

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

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

CASTING FOR "LIFE 2.0"

This casting process took more than 6 months. I spent hundreds of hours exploring Second Life and meeting other "residents," and after word got out about the film, people started contacting me to share their stories. I also attended conferences, which is where I met one of the film's subjects. Then I drew up spread sheets of people and tried to distill the film down to just 3 or 4 story lines.

I chose "archetypes" -- the Lover, the Entrepreneur, and the Addict -- whose experiences could guide us through the broad themes of the world: community, identity, commerce, love, death, and law.   Instead of having experts explain things, I wanted as much information as possible to emerge from the characters and storylines.

IS SECOND LIFE ON THE DECLINE

Contrary to some negative press, Second Life is still growing. It's true the growth has slowed since the boom of 2007, and some major brands have ceased their marketing experiments, but in 2009 more money than ever traded hands in Second Life: $500M. At this very moment, there may be 75,000 people in Second Life. According to Linden Lab: approximately 19 million avatars have been created, and nearly 1.5 million people have logged-in over the last 60 days spending 1 billion hours in Second Life since it launched.

However, I made a conscious decision to not cover all of the ups and downs. Rather than a chronicle of Second Life, I wanted the film to capture the historical moment when this remarkable world took shape, then focus on the rather timeless and universal human stories that emerged in this virtual world.

WHY THE TITLE – LIFE 2.O?

"**LIFE 2.0**" is about an upgrade of the human operating system -- where life is no longer determined just by atoms, but also by bits. It's about a remaking of identity, relationships, and the nature of reality. And this new life is still rough around the edges, and tends to crash, and will require upgrades. I look forward to seeing Life 2.1 or 2.5 possibly coming soon.

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CHARACTER BIOS

THE ENTREPRENEUR

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

THE ADDICT

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

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

THE LOVERS

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

SECOND LIFE

The program, Second Life (most refuse to call it a game), is run by a San Francisco company, Linden Lab. However, everything in this three-dimensional computer generated world -- from island beaches to urban shopping malls -- is built by millions of users, dubbed "residents," who log-in from across the globe. Each person is represented by an "avatar," a digital alter-ego that can be dressed and sculpted to the heart's desire -- from the curve of the nose to gender and age.

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

LIFE 2.0
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FILMMAMKER BIOS

JASON SPINGARN-KOFF Director, Producer, and Editor
Jason Spingarn-Koff is a New York-based documentary filmmaker who specializes in science and technology. "**LIFE 2.0**" is his first feature, following a decade of work in television documentaries and journalism. He created and co-produced NOVA's "The Great Robot Race" (PBS/BBC), with other projects including: Development Producer for the Emmy- winning PBS mini-series "Rx for Survival"; producing/directing the first-person "Heart of Berlin" for FRONTLINE/World; producing/directing the lead story for the PBS/ NOVA science pilot "Science Investigators"; and producing/directing two 1-hour documentaries for MSNBC, hosted by Forrest Sawyer ("Nature's Weapon: The Hidden Plague" and "The Next War").

Spingarn-Koff's masters thesis documentary "Robofly," premiered on PBS and won a national Student Emmy. His journalism has appeared in national publications such as Time Magazine and Wired.com, and his experimental short films have been shown in festivals and galleries. He is a graduate of Brown University and the UC Berkeley Graduate School of Journalism.

ANDREW LAUREN Producer
Andrew Lauren began his film career as an actor and has performed roles in several movies including *Sweet and Lowdown* directed by Woody Allen and *Conspiracy Theory* starring Mel Gibson and Julia Roberts. Lauren moved to producing in 1998, establishing his own production office - Andrew Lauren Productions - in Los Angeles.

Lauren conceived the story behind Andrew Lauren Production's second feature *G* which premiered at the inaugural TriBeCa Film Festival in New York City in May, 2002. Andrew holds a BA from Brown University in Political Science and has participated in NYU's postgraduate film studies workshop.

STEPHAN PATERNOT   Producer
Stephan Paternot is co-founder and Chairman of PalmStar Entertainment. Founded in 2004, the film production company specializes in literary adaptations and true stories.

Paternot is also the founder and general partner of the Actarus Funds. Founded in 2001, these angel investor funds provide seed capital to Internet 2.0 start-ups. Prior to this he cofounded one of the first Internet community sites, theglobe.com in 1994. The company set stock market history when it went public in 1998 with a record setting IPO pushing the company valuation to over $1 Billion. Over a six-year span the company grew to over 300 employees with the website becoming one of the top thirty sites in the world with over 17 million users.

In 1999 Paternot won the Ernst & Young Entrepreneur of the Year Award and in 2001 published "A Very Public Offering", a non-fiction business book detailing his experience at theglobe.com. Before founding the company he attended Cornell University where he earned a Bachelor's degree in Computer Science. Prior to this he grew up in Switzerland, the United Kingdom and briefly the United States for the first eighteen years of his life.

Beyond his duties at the Actarus Funds, Paternot sits on the board of the Heineman Foundation, based in New York, and on the board of its sister organization the Heineman-Stiftung, based in Berlin. The aims of the foundations are to give financial support to educational, artistic, cause based and scientific non-for profit institutions. He also sits on the board of the Independent Filmmaker Project IFP.org, the largest national non-for profit organization dedicated to supporting independent filmmakers. He currently resides in New York.

JONATHAN SHUKAT Co - Producer
Jonathan Shukat was born and raised in New York City. After the short off-Broadway run of Jonathan's one act play Inturrium, he attended Columbia University where he majored in Film Studies and English/Comparative Literature. During his senior year, Jonathan directed and produced the documentary short *Only Seconds Left* which screened out of competition at the 2005 Cannes Film Festival. During his tenure at GreeneStreet, he assisted the producers on several productions including *Tenderness* starring Russell Crowe; *Gary the Tennis Coach* starring Sean William Scott; and *Meet Bill* starring Aaron Eckhart and Jessica Alba. He just finished his short film *Something of Value* which he co-wrote and produced. Currently, Jonathan is a producer at PalmStar Entertainment.

DAN KRAUSS Director of Photography and Consulting Producer
Dan Krauss has cinematography credits with projects at PBS, HBO, National Geographic and the BBC, among others. He is also an Academy Award-nominated film producer and director, involved primarily in non-fiction movie projects. He is currently producing a feature for DreamWorks/Paramount based on his documentary "The Death of Kevin Carter," which aired on HBO and was nominated for numerous awards. His most recent projects include the documentaries *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers* and *Speaking In Tongues.*

SHANNON KRAUSS Additional Editor
Shannon Kennedy is an award-winning documentary film editor, whose credits include *"A Walk in the Sea,"* which won the Teddy Award at the 2007 Berlin Film Festival and the NY Loves Film Best Documentary Award at the 2007 Tribeca Film Festival; "*The Trials of Daryl Hunt,"* an official selection of the 2006 Documentary Competition at The Sundance Film Festival, recipient of the DuPont Award. Kennedy was an Additional Editor on Natalia Almada's "*El General,"* which won the Documentary Directing Award at the 2009 Sundance Film Festival.

JUSTIN MELLAND Composer
After finishing his Master's Degree in music composition at UCLA and UC Berkeley, one of Justin Melland's first composing positions was to write an original score for "The Death of Kevin Carter, Casualty of the Bang Bang Club" which was nominated in 2006 for an Oscar® and distributed by HBO. In addition to composing the score for **LIFE 2.0,** Melland created the score for the acclaimed feature documentary film "Under Our Skin." With over 30 feature and documentary film credits to his name, he has also written the music for seven successful television series including: "Live Through This" (Fuse TV), "Inside" (National Geographic/PBS), "Undercover History" (National Geographic), "City Confidential" (A&E), "Frontline/WORLD" (PBS, Discovery/Times), Human Weapon(History Channel) and "Snapped" (the Oxygen Networks highest rated show).

LIFE 2.0
A FILM BY JASON SPINGARN-KOFF
FILM CREDITS

Andrew Lauren Productions and PalmStar Entertainment Present
A film by Jason Spingarn-Koff

"LIFE 2.0"

Produced and Directed by Jason Spingarn-Koff
Producers: Andrew Lauren and Stephan Paternot
Co-Producer: Jonathan Shukat
Consulting Producer: Dan Krauss

Editor: Jason Spingarn-Koff
Additional Editor: Shannon Kennedy
Graphics Editor: Geoff Gruetzmacher
Consulting Editor: Jeremy Siefer

Director of Photography: Dan Krauss
Additional Cinematography: Jason Spingarn-Koff, Liam Dalzell
Additional Camera: Craig Delaval, Sachi Cunningham
Machinima: Jay Spire
Additional Machinima: Ayya Aabye

Production Assistants:
Jake Perron
Singeli Agnew
Julie Caine
Byron Camacho
Laura Green
Azim Latif

Post Production
Title Graphics and Online by Edgeworx
Creative Director: Dave Tecson
Executive Producer: Cassandra Del Viscio
Producer: Mimi Zora
Animators: Dana Schechter & Kathleen Kennedy Tobin
Online Editor: Sam Wolfson
Colorist: Gregg Miller

Sound Design and Mix
The Lodge
Producer – Eric Scott Hillebrecht
Mix Engineer – Colin Thibadeau
Sound Designer – James Panepinto

The Music Playground
Music Supervisor – Eric Scott Hillebrecht

Music
Original score composed and performed by Justin Melland
Cello: Victor Lawrence
Drums: Demian Sims

Additional Music
"Celebrity"
Performed by Maiysha ft. BAHAMADiA
Written by: M. Simpson, S. Jacoby, A. Reed
Published by: Iammal Music (ASCAP)/SCOJAC Music (ASCAP)/Samadia Music (ASCAP)/
Eusonia Music (ASCAP)
Courtesy of Eusonia Records
© 2008 Eusonia Records, LLC

"Indian Mystic"
Composed By: Shenandi (SESAC) / Published By: Shen Luey Pub. (SESAC)
Courtesy of "The Diner" Music Library
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"She Does"
Performed by: Locksley
Published by: The Light Brigade (ASCAP)
Courtesy of Feature Records and Guy Benny / Atlas Management
© 2007 Locksley

"Forever Young"
Performed by: Jean-Philip Grobler and Marisa Cristina
Written by: Jean-Philip Grobler
Published by: Shen Luey (SESAC)
Courtesy of The Lodge

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"Somehow This Always Happens"
Performed by: Kites (w Patricia Beranek)
Written by: Jean-Philip Grobler
© 2009 Kites

"Submarine Love"
Performed by: Lucy Woodward
Written by: Timothy John Kvasnovsky, Itaal Shur, & Lucy Woodward
Published by: Diesel Liesel Music (BMI)/Itaal Shur Music (BMI)/Songs of Kobalt Music
Publishing (BMI)/Warner-Chappell (BMI/)/Money Cologne Tone Publishing (ASCAP)

"Awake"

Performed by Leeni
Published by Celene Ramadan
© 2009 Celene Ramadan
Appears courtesy of Celene Ramadan

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Web Teaser designed and animated by Tronic Studio
Website: Fifty Foot Squid
Festival Poster Design: High

Archival Footage and Photos:
ABC News
CBS Paramount Network Television
CNN
Fox News
Judith Carter
NBC News
NBC Universal Television
SLCN TV

Additional Materials:
The Avastar
Business Week
New York Post
The New York Times
Popular Science

Special Thanks:
Sabrina Gschwandtner

Thank you:
Edna Alburquerque
Courtney Andrialis
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Boo Wong

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Asri Falcone Originals & House in a Hatbox
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Dublin: Ham Rambler
Endless Destiny / Carnal Castle: Jacob Cagney
Hangars Liquides: Aurelia-Djehan Derungs (Djehan Kidd), Eric Denis (Pandemic Parx),
      F-zixx (JC Hill), Rogier Quaak (Rogier Qunhua), Ligong Shen (Aston Leisen)

Hardknock Elementary School: Helena Geiger, Jill Caldera
Laguna Beach: Martin Mounier
Lush Motors: Owen Lush
Maeve: Satra Rhode
MaW Adoption: Paige Raven
Midian City: Jade Steele
Rebel Hope Designs: Rebel Hope
Spottieottiedopaliscious: Gaberoonie Szondi & Pitri Bebb
Tableau: Nylon Pinkney
Utopia City: Femke Wilder
Vortex Club: Gemini Enfield