# EXHIBITION OPEN!

## Creative Commons & Visual Arts

In both traditional and digital spaces, the visual arts benefit from the exposure that Creative Commons provides. From major international platforms such as deviantART and Flickr, to individual Australian artists working from small studios such as West Australian graphic designer and illustrator Ali J, the case studies profiled in this section demonstrate a desire to showcase works across a range of media and formats.

This desire springs from a range of motivations. For the Australian site 60Sox, CC is a strategic element in its arsenal of tools designed to develop pathways from graduate to professional for Australia's emerging artists. Artabase, which aims to provide a social networking and exhibition space for artists, galleries and art lovers, similarly endorses CC as an appropriate option for its users. For New Zealand's UpStage platform, CC is fundamental to its operation as an open-source space for live artistic interaction as 'cyberperformance.' Underlying all these projects is a core focus on the creation of communities of practice, providing resources and exhibition spaces as a way of building networks among individuals.

Auspiciously, even bastions of the traditional gallery sector, such as the National Library of Australia (NLA), have come to recognise the value of CC as they seek to expand the boundaries of their institutions to embrace new technologies and communities. Through its Picture Australia *Click n Flick* project, the NLA is partnering with the
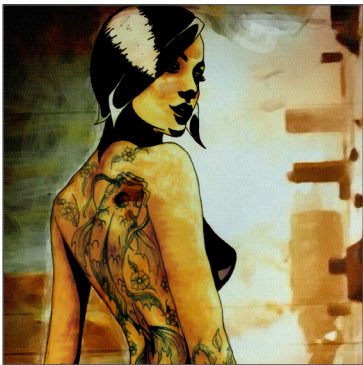
### VISUAL ARTS CASE STUDIES

photo-sharing site Flickr to explore the potential of Web 2.0 strategies such as crowd-sourcing via folksonomies to develop the national collection.

Given its prominent support for CC licensing, Flickr has emerged as a primary community in which to produce and from which to source artistic endeavour. Brisbane-based animator Merri Randell uses the platform to source images for her artworks, using CC images which allow

http://wiki.creativecommons.org/casestudies

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*A sample of works from 60Sox:* xDilecis, *a photograph by jordesign,* Illustrated girl - digital paint *by jaspardo,* Sorry *by ivan and a still shot from the animation* Gene Modification *by Bernard Winter*

derivatives. As assembled for the inaugural ccSalon in Australia, held at the QUT Creative Industries Precinct in Brisbane in November 2006, local Flickr photographers have become ardent advocates of the commons.

To quote MonkeyC, a contributor to the event:

*'The Creative Commons license is a perfect example of the sort of copyright changes the modern world needs to come to grips with in the digital age, information should be free to all.'*

John Harvey, 'monkeyc.net'
www.flickr.com/photos/monkeyc

Ultimately, the need to maintain an open and vibrant space in which to express artistic endeavour is widely called for. Creative Commons is perceived as the vital element in keeping this conversation flowing.

*This image on Artabase depicts one part of* Heliotropia, *a 14-part solar-powered installation by American artist Sarah Nicole Phillips.*

**CC** Exhibition Open!

# Ali J Art & Illustration

**DESCRIPTION:** Ali J is an Australian artist and illustrator whose stunning portraits of modern female figures are housed in private and public collections worldwide.

**WEBSITE:** www.alijart.com

**LICENCE USED:** Website: Creative Commons BY-ND 2.5 Australia, http://creativecommons.org/licenses/by-nc/2.5/au, Flickr: Creative Commons BY-NC-ND 2.0 Generic, http://creativecommons.org/licenses/by-nc-nd/2.0, deviantART: Creative Commons BY-NC-ND 3.0 Generic, http://creativecommons.org/licenses/by-nc-nd/3.0

**MEDIA:** Design, Visual Art

**LOCATION:** Perth, Australia

## Overview

Ali J (aka Alicia Rosam) is an Australian artist and illustrator based in Perth, Western Australia. Her portraits are held in public and private collections worldwide. Ali J frequently works with mixed media on canvas, incorporating patterned paper, pages of text and date stamps from vintage books, as well as items such as translucent buttons. She also creates Matryoshka dolls, designs earrings, sews brooches, makes magnets and selects stationery such as greeting cards to feature her designs. Celebrities, fashion and shopping often inspire her work.

Ali J graduated from college in 2002 with a Diploma of Fine Art and a Certificate in Interior Decoration where she specialised in realistic charcoal drawings with a strong conceptual outlook. She works in a space surrounded by the artworks of Catherine Campbell, LaMaga, Erin Paisley Stueber, Bec Winnel, and Alexandra Lening amongst others, also taking inspiration from images from The Black Apple and postcards from *Frankie* magazine.

*'I like to surround myself with characters and creatures that continually open up more paths to [my imagination].'*

www.aussiepatches.typepad.com/aussiepatches/2008/03/inspirations-ev.html

Rather creatively, she believes that her Matryoshka dolls share stories with each other as they come to life at the end of her brush.

*The Blue-est Sea (right) is a fashion illustration using pencil and water colours created by Ali J as part of an exhibition. Izabella Awaits (below) was a commissioned work to accompany an interview with Ali J in the first issue of the blog LoveGeek, www.lovegeek.net*





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Images: (Left to Right): "LoveGeek Submission," www.flickr.com/photos/aussiepatches/1302534690 and "The Blue-est Sea," www.flickr.com/photos/aussiepatches/1840512974. Both CC BY-NC-ND 2.0 Generic.

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Image: moytoy, CC BY-NC-ND 2.0 Generic,
www.flickr.com/photos/aussiepatches/863409590

Her works are sold in the Etsy online store (www.aussiepatches.etsy.com), where they have been recognised as 'A Thing of Beauty' (www.thing-of-beauty.com/100-great-artists-etsy-you-might-want-to-visit), being voted in the top 100 artists on the site. Ali J's earrings have also been listed with Leeloo at the Shop Til You Drop E-boutique (www.shoptilyoudrop.com.au/eboutique_products.htm?brand=132&pid=2955).

Ali J's exhibition schedule is now tightly packed, with the most recent event being the Perth College Art Exhibition from 4 to 6 April 2008 where she has explored a maritime theme. Over the last two years Ali J has exhibited in a number of shows, including group exhibitions in Perth, Sydney, Melbourne and New York and a solo exhibition in Perth.

Ali J's artwork and illustrations reside in private collections spanning 23 countries including Ireland, Italy, Poland, Portugal, Mexico, Spain, Brazil and Wales, as well as the United Kingdom and the United States. The public collections housing Ali J's work are the City of Joondalup Art Collection, and the Town of Vincent Library.

Her image *Babydoll Letters* (www.flickr.com/photos/aussiepatches/1154044695) was featured in the April 2008 Australian edition of *Marie Claire* magazine. In the same month, her work was featured in *Xpress Magazine* (www.xpressmag.com.au) in Perth.

Ali provides advice on the marketing of products, noting that anyone can sell a product; however, generating a repeat sale takes nous, emphasising that it is best to under promise and over deliver (www.aussiepatches.typepad.com/aussiepatches/2008/03/marketing-your.html).

## Statistics

The following are a sample of observations Ali J gathered at the Unwrapped Designer Market on Mends St in South Perth on 16 March 2008. (Full statistics are available on her blog, www.aussiepatches.typepad.com/aussiepatches/2008/03/unwrapped-lowdo.html):

- Her average sale was $25-$30 and included on average 3 items;
- Her sale range went from $2.50 to $107.50;
- Her lowest priced product was $2.50 and the highest was $550 for an original painting;
- The average customer was

*'Creative Commons gives me the added assurance that I will be credited for my images, and it allows them to be displayed and used instead of just sitting in a file.'*

Ali J in email interview

CC Exhibition Open!
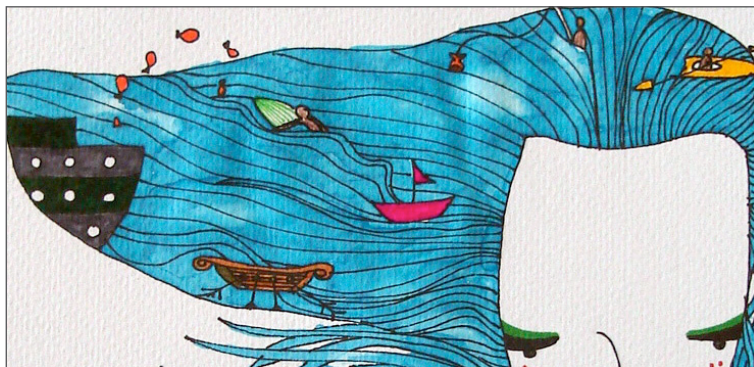
*These works by Ali J represent the diversity of her creative practice and use of media.* Rough Seas *(above) is pen and ink on paper, whereas* Growing Wild *(top, right) is acrylic on canvas and* Kinship *(bottom, right) is painted directly onto a canvas of collaged paper.*

female aged between 8 - 45;

- 20% of the traffic were repeat customers; and
- Of the 30 products Ali J offers, most of which have between 6 - 15 design variations, 6 products proved to be her most popular items.

On 4 March 2008, Ali J employed the free web tracking software called StatCounter (www.statcounter.com) for her blog, which revealed that visitors came from 18 countries, as well as 105 from unspecified countries which she conjectures may be the moon!

## Licence Usage

Ali J licenses her collections on Flickr (www.flickr.com/photos/aussiepatches) under a Creative Commons Attribution-NonCommercial-NoDerivatives 2.0 Generic licence. These include illustrations, art, exhibition work, and content featured in print publications. Her collections hosted on deviantART (www.aussiepatches.deviantart.com), which currently number 79 'deviations,' are licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 3.0 Unported licence. Both platforms allow downloads. Ali J adds a subtle watermark 'aussiepatches' to her deviantART stock.

## Motivations

Ali J explains that she first heard about Creative Commons through the photo-sharing site Flickr. Initially, she says in an email interview in December 2007 with Rachel Cobcroft from Creative Commons Australia, she didn't really understand it too much; however,

*'It looked like a good way to help protect my images and get credit for when people display my images on their site. I found out about CC in more detail on deviantART when I was a little more concerned about plagiarism because it is quite high on that site. I read up a little more about CC and decided to display the disclaimer on my blog as a preventative measure and a way to protect my creations. Creative Commons gives me the added assurance that I will be credited for my images, and it allows them to be displayed and used instead of just sitting in a file.'*

Ali J, in email interview, December 2007

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*In early 2008, Ali J was commissioned by Portuguese band Mesa (www.mesa.pt), who are signed to Sony/ BMG, to develop the entire artwork for their album* Para Todo O Mal *(below). The two main band members were transformed into Ali's characters, with the female's signature crazy hair moving through out the entire design.*
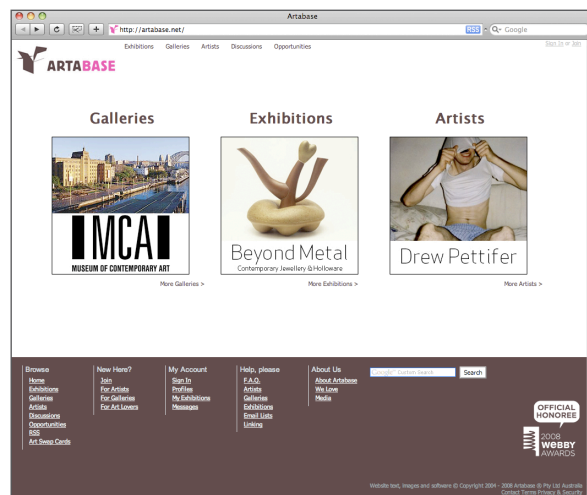
# Artabase



*Artabase homepage, July 2008*

DESCRIPTION: Artabase is a beta social networking site for artists, galleries and art lovers, creating a 'one stop shop' for news of exhibitions and events.

WEBSITE: http://artabase.net

LICENCE USED: Some images under Creative Commons 3.0 Unported suite

MEDIA: Images

LOCATION: Australia

*Despite being in beta stage, Artabase received an honoree mention in the Arts category in the 2008 Webby Awards, the 'Oscars for the Internet.' It sat alongside nominations such as The Tate Online and a Pulitzer Foundation For The Arts exhibition website.*

## Overview

Artabase is a beta social networking site for artists, galleries and art lovers, dedicated to the promotion and archiving of artistic exhibitions and events 'because people love art.' Operating from Australia since 2004 and with an online presence since 2007, Artabase speaks to and creates a global community: by nominating a region of interest, users can be kept up-to-date with up-coming events in their vicinity. Subscribers to the site are encouraged to create a free online profile showcasing their visual works, giving artists and galleries an opportunity to promote exhibitions in advance and to archive their activities. This creative database is available for use by art historians, journalists and collectors underscoring the site as enabling a collective definition of history.

Artabase's 'Arts Opportunities' email lists announce arts jobs, competitions, calls for proposals, and funding rounds. Community discussions cover topics such as online arts resources and new gallery spaces. A 'random' browse through artists featured on the site reveals 'videopoets,' multimedia practitioners, photographers, and installation experts amongst others. The Artabase site is also able to be filtered by region and browsed by alphabetical listing.

## Statistics

In January 2008 Artabase had:

- 2993 unique visitors
- 972 Registered Users
- 350 Email List Subscribers
- 269 Exhibition listings
- 255 Artist Profiles
- 121 Gallery profiles

Other web traffic details are available via Alexa, an online web traffic monitoring site (www.alexa.com/data/details/traffic_details/artabase.net).

## Licence Usage

Artabase announced its decision to allow images to be licensed under Creative Commons in October

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2007 (http://creativecommons.org/
weblog/entry/7761). According to
Rebecca Cannon, Director of the site,
approximately 12% of the images
uploaded to Artabase to date have a
Creative Commons-licensed image.
Creative Commons Attribution-
ShareAlike is the most common licence
chosen.  The site explains the reasoning
behind its allowance of CC:

> *'We… assist art fans and
> reviewers by offering Creative
> Commons licensing options
> on images which are uploaded
> to our website. This provides
> visitors to our website with an
> instant indication of the re-use
> rights available on any images
> they are interested in, thus
> making it easier to display an
> image on another website, or
> in a research article, or even in
> the new artistic, appropriative
> works, or even for commercial
> purposes, without first
> confirming permission from
> the artist – where the artist
> has indicated that those re-use
> rights are freely available.'*

http://artabase.net/public/about_loving_not_
quite_art

Reflecting on the application of Creative
Commons licences on the site, Rebecca
Cannon comments in an email interview
with Rachel Cobcroft from Creative
Commons Australia:

> *'Philosophically I'm all for
> any copyright holder having
> the freedom to use Creative
> Commons licences, but as
> a business owner I do worry
> that we might be putting
> ourselves at risk as image
> hosts if our users chose
> Creative Commons without
> fully understanding the legal
> ramifications, as has happened*

*on other websites.'*

In addition, Artabase is a 'big-time
supporter' (http://artabase.net/public/
love) of open source software.  It
employs Ruby on Rails for site
development.  At this stage, there is no
Ruby on Rails Creative Commons API,
so they are setting about developing
their own, and intend to release it back
to the world when ready.

## Motivations

Before commencing Artabase, Rebecca
Cannon was involved in DIY creative
productions, making video and hardcopy
print zines amongst other projects.

> *'Like many postmodern
> artworks much of the material
> was appropriative too, so we
> needed to free up the re-use
> rights of our own work to
> respect the greater gene pool
> of creative materials we were
> sampling.  Creative Commons
> was a direct
> result of activities
> like this that we
> could all use and
> relate to.'*



*In Paul J. Kalemba's Artabase
profile, he declares his
belief that supported and
unrestricted artistic practice
is integral to, and inseparable
from, any healthy human
society. He believes an artist
not only has the right to
practice, but a responsibility
to themselves and humanity
at large to give shape and
meaning to both through
their artistic practices.*

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# ccSalon Australia Flickr Pool

| | |
|---|---|
| DESCRIPTION: | The inaugural ccSalon Australia Flickr exhibition was established to showcase the work of local photographers licensing their material under Creative Commons. |
| WEBSITE: | www.flickr.com/groups/ccsalon |
| LICENCE USED: | Creative Commons 2.0 Generic suite |
| MEDIA: | Images |
| LOCATION: | Australia |

*'The future of creativity of every sort relies upon sharing'*

*Tama Leaver*
*www.flickr.com/photos/tamaleaver*

## Overview

The inaugural ccSalon Australia (http://creativecommons.org.au/ccsalon) Flickr exhibition took place on 29 November 2006 at the Queensland University of Technology Creative Industries Precinct, Brisbane, Australia.  Established to showcase the creativity of Australia's photographers, both professional and amateur, the exhibition encompassed a series of CC-licensed images selected from the ccSalon Australia Flickr pool created for the event.  A series of stunning images – artistic, amusing, archi-tectural, and unmistakably Australian – was displayed on the walls of the Glass House and the Block, and projected into the Precinct's Parade Ground, as well as made available online.

The ccSalon acted as the finale to the CCau Industry Forum, hosted by the ARC Centre of Excellence for Creative Industries and Innovation (www.cci.edu.au) and Creative Commons Australia (http://creativecommons.org.au). This event brought together representatives of the Australian government, education, libraries and creative industries sectors (including film, music, publishing, and multimedia), to discuss issues and strategies relating to the implementation of Creative Commons in Australia. These representatives were encouraged to see 'what's happening out there' by attending the ccSalon following the discussions.

As a public exhibition of how artists are using Creative Commons licences and materials in this region, the ccSalon included a live audio-visual mashup of music and Flickr images by Andrew Garton (www.toysatellite.org) and music by Collapsicon (www.collapsicon.net) and the hybrid music ensemble Collusion (www.collusion.com.au). It also included an exhibition of photographs selected and curated by Creative Industries PhD researcher

CC **Exhibition Open!**
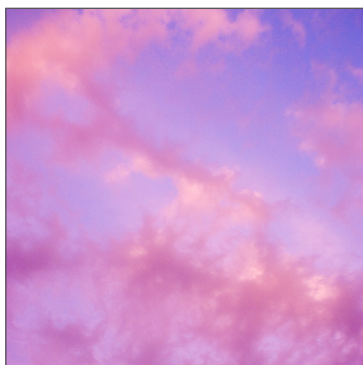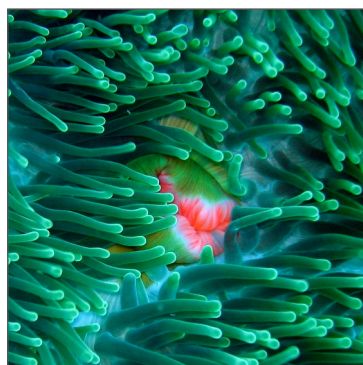
Rachel Cobcroft from the images in the ccSalon Flickr group pool.

## Licence Usage

*'I use a Creative Commons licence for most of my photos on Flickr since I wanted to use other people's for a particular project. I found the number of All Rights Reserved photos to be astounding, and also, quite disappointing. So I changed all of my licensing to by-nc-sa. The sa rather than nd because I was stymied so often, in my search for photos, when I wanted to crop and couldn't!'*

wiccked, www.flickr.com/photos/wiccked

*lets artists, students and citizens across the globe allow others to view, share and remix in a manner consistent with the cutting edge of creativity and innovation, not the hampered by the lumbering monstrosity that overzealous "all rights reserved" copyright law has become.'*

tamaleaver, www.flickr.com/photos/tamaleaver

A primary aspect of

All photos uploaded to the Creative Commons Australia ccSalon Flickr pool were required to be licensed under the Creative Commons scheme, showing support for open licensing as well as facilitating the printing of the images for the event. Contributors were invited to tag their photographs with 'CCSalonremix' if they wished to have them incorporated into the live multimedia performance coordinated by Andrew Garton, allowing the images projected onto the venue's walls in concert with the music. Flickr's lack of local licences was noted, with the only option being the adoption of 2.0 generic licences.

*Flickr, one of the world's largest photo publishing websites, was an early adoptor of Creative Commons. At time of printing Flickr hosted more than 70 million CC-licensed photographs, searchable by licence type at www.flickr.com/creativecommons*



## Motivations

*'The future of creativity of every sort relies upon sharing. In our era of extreme copyright, Creative Commons licensing*

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this event was the request that the Flickr photographers provide a brief description of why they chose to license under Creative Commons. This request, endorsed by the QUT Research Ethics Committee, resulted in the following expressions of the importance of free culture, of ongoing creativity and reciprocity.

> 'Default Copyright is stifling our culture. I see Creative Commons Licensing as a means of engaging actively in a copyright debate, of exploring alternatives and encouraging creativity, cultural exchange and growth.'

Bettina, www.flickr.com/photos/sublimedesign

> 'I love the way the net encourages respectful sharing between like-minded people. Creative Commons gives me the confidence to share in the knowledge that I will be recognised for my work.'

woowoowoo, www.flickr.com/photos/leprecon

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*Rachel Cobcroft selected photographs from the 245 photos deposited in the ccSalon Flickr group to be part of the 'Australian CC Photographers on Flickr' exhibition at the inaugural Australian ccSalon.*

> 'I've always liked the idea of Open Source Software, and Creative Commons for photographers seems to complement that ideal, making it easy to share with the masses but without surrendering the rights for that creativity.'

yinyang, www.flickr.com/photos/albertyinyang

> 'If we adopt the American model which treats intellectual property the same as physical property, we will be left without a public domain. That has serious implications for society, because all new knowledge (creativity, composition, problem-solving) comes from what went before. Culture (in every sense of the word) depends on a lively commons and I am proud to be part of it.'

shanrosen, www.flickr.com/photos/pamrosengren

Professional photographers such as John Harvey (monkeyc.net) also lend vociferous support through their statements:
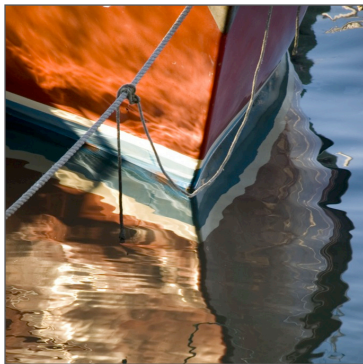
> 'The Creative Commons license is a perfect example of the sort of copyright changes the modern world needs to come to grips with in the digital age, information should be free to all.'

monkeyc.net, www.flickr.com/photos/monkeyc

Doug Steley (d70dug) another commercial photographer, references ability to sustain a business at the same time as sharing amongst friends:

> 'Creative Commons allows me to display and share my photos while still allowing me to sell them on stock libraries.'

d70dug, www.flickr.com/photos/76729200@N00

Having the ability to share with others, and to be recognised for doing so, was stated as critical to members of this group:

> '*I use the Creative Commons licence on my photographs as I want my photographs to be seen and enjoyed by others. I get enormous pleasure seeing my photos on other people's blogs, and the attribution licence means that I get credit for my photos. My photos are my way of expressing myself in the world and sharing with others.*'
>
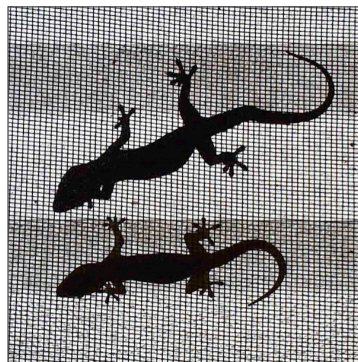> Shek Graham, www.flickr.com/photos/shekgraham

As was revealed in the OpenBusiness.cc report, reciprocity plays a critical role in the licensing of images under Creative Commons. A UK respondent (an illustrator) indicated:

> '*I license all of my photography on Flickr under CC. I don't see why anyone would want to remix or use them for anything but I frequently use other people's images for ideas and I would feel a bit rude if I didn't share mine in turn.*'
>
> *UK Artists - Their Approaches to Copyright and Creative Commons*, p 12, www.openbusiness.cc/wp-content/uploads/2006/11/ACEReport.pdf

In the ccSalon pool, there was a similar sentiment expressed by several participants, expressing a desire to give back what had been acquired:

> '*As my experiments in photomanipulation have increased I have found access to others' images very useful. Consequently, it is only fair that I put some source material back into the community for others to use in their own experiments.*'
>
> Misteriddles, www.flickr.com/photos/misteriddles

> '*I tend to license most of my photos with a Creative Commons licence and have benefited directly from this when a group of photo restorers used a couple of my older photos as exercises. They then published the finished items under a CC licence, so I could then use the restored images. I also like to see people use my images, whether in blogs, to illustrate articles in wikis, or in graphical designs.*'
>
> RaeA, www.flickr.com/photos/raeallen

Rachel reports that feedback from the night was incredibly positive, with the photographers being thrilled to have their work profiled and recognised by peers. The Flickr photographic community continues to support the Creative Commons initiative in Australia by participating in the Creative Commons Australia group (http://flickr.com/groups/ccaustralia), in addition to the NLA Picture Australia groups.

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Image: (Left to Right) *Jail Buddies* by Pam Rosengren, CC BY-NC 2.0 Generic, www.flickr.com/photos/pamrosengren/126816634 and Untitled by Garton, CC BY-NC-SA 2.0 Generic, www.flickr.com/photos/andrew-garton/78484330.

# deviantART

DESCRIPTION: deviantART is an online community dedicated to showcasing art as prints, videos and literature.

WEBSITE: www.deviantart.com

LICENCE USED: Creative Commons 3.0 Unported Suite

MEDIA: Images, Text, Videos

LOCATION: Global
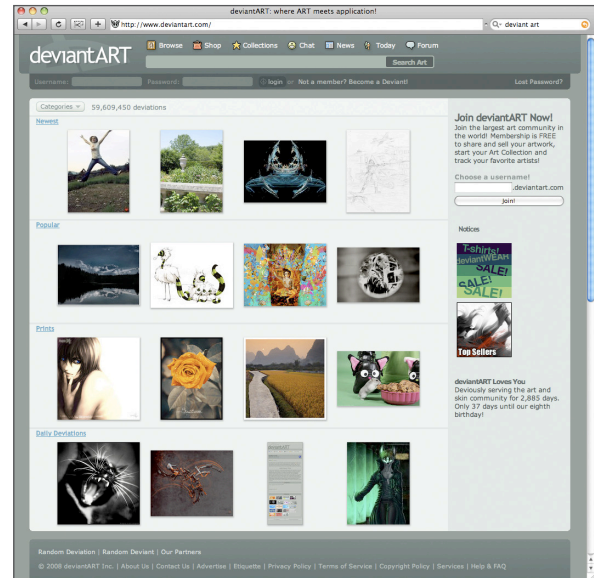
## Overview

deviantART (abbreviated to 'dA') markets itself as the 'world's largest, most vibrant and relevant online community focused specifically on ART' (http://about.deviantart.com/advertising). Founded on 7 August, 2000 in California, dA today boasts a catalogue of over 36 million artworks called 'deviations,' from over 4.5 million registered users, known as 'deviants.' The site features a wide variety of creative expressions including animations, photographs, web skins, films, and literature, which are categorised within the customisable dA gallery according to a comprehensive structure. Members are able to form communities of interest through 'dAmn,' the deviantART Messaging Network, a real-time chat system which is divided into channels in addition to #devart, the official channel, and #help, the dA assistance channel.

The site is based on a subscription model of $US24.95 per year for a premium 'Prints' account. By subscribing, the user will earn 50% of the revenue gained from printing canvases, calendars, mouse pads, postcards, t-shirts, and magnets, for example, above a pre-set 'base cost,' such as $0.32 for a 4 x 6 inch print.

Free membership allows a deviant to accrue 10% of revenue gained from the sale of their artwork in the dA Shop, which was originally dA 'Prints'.

dA allows advertising through its adCast service (http://my.deviantart.com/services/#adcast), with non-profit and community-related products receiving a discounted rate in view of the site's commitment to helping artists raise their profile and share their content. Payment is per click, with 1,250 clicks currently costing $US50. Partners include art groups, zines, and promoters of skins and themes.

Website development has occurred in versions, with upgrades being released more or less on an annual basis. A recent addition to version 5 in December 2007 allowed users to categorise their gallery art into folders.

## Licence Usage

*'The best way to avoid infringing on the rights of another creative person is to use your skill, talent and imagination to create your own completely original work.'*

http://about.deviantart.com/policy/copyright

deviantART launched a new, streamlined uploading system incorporating a Creative Commons licence generator on 14 November 2006.  As with all generators, deviants are able to select the licence they wish to apply through deciding on whether to allow commercial use or modifications. The site specifies 'none' as the default. By opting for a CC licence, the linked CC logo and licence description appear under the user's deviation.

The site includes its copyright policy relating to submissions and reuse (http://about.deviantart.com/policy/copyright). This policy emphasises that respect for an individual's original artwork should be maintained, creating a 'beneficial and positive atmosphere for all dA visitors and members.'  When made aware of copyright violations, by the owner of the material or through anonymous reporting, deviantART administrators will delete the infringing material immediately under s512 of the United States *Digital Millennium Copyright Act* 1998. Parties believing that their works have been removed in error have recourse to the filing of a counter notice through a help address.

In this way, the dA administrators attempt to balance two primary and often conflicting goals: firstly, to allow site members to express themselves within reason with as few restrictions as possible while nurturing an environment of creativity, learning, and talent; and secondly, to protect the members of the community, to the best of their abilities, from infringement of copyright, discrimination, harassment, and prejudice (http://about.deviantart.com/policy/etiquette).

Downloads of deviants' tutorials and stock photos are also available. An example is *redheadstock's tutorial (http://redheadstock.deviantart.com/art/Tutorial-Brushes-and-Colors-45664578)
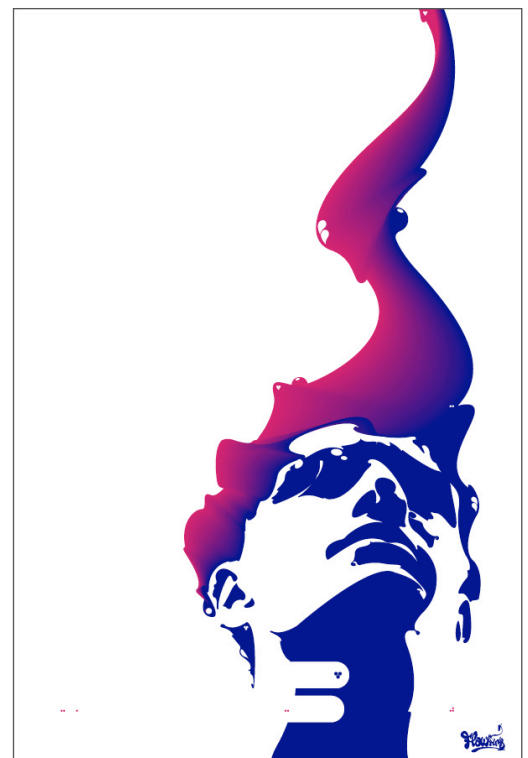
on the use of brushes and colours in Photoshop, licensed under Creative Commons Attribution-NoDerivatives 3.0.

## Motivations

Faced with wide-spread appropriation of original artworks published on deviantART, the dA community celebrated the introduction of Creative Commons licences as a measure of protection that goes some way to preventing the practice, or at least making others aware of the users' rights. This option was seen as preferable to 'spoiling' artwork through the use of watermarking technologies.

Announcing the Creative Commons submission process, deviantART beta tester 'SeverinaSnape' further explained the rationale behind the introduction of the licences (http://news.deviantart.com/article/23957):

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> '"Ripping" is as common as Anime here at deviantART. As if deviants didn't have enough to contend with from other, quite often naïve deviants who don't realise that they are not free to just take one's work [to] use it as they wish; we now have to deal with international websites dedicated to the art of taking, displaying and

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December 2005:

*'[F]rom what I understand, a company called Creative Commons offers free tools for having a copyright license on your work. I hear quite a bit about work being stolen and DA having all sorts of problems and what-not, so maybe this just might help.'*

http://forum.deviantart.com/
devart/general/552884

using our works without our knowledge or permission.

*Well – dA has a significant new feature which we should all become very familiar with. It is much needed ammunition in the battle against digital theft or "borrowing".*

*Incorporated into the submissions process is the ability to license your work through the use of a Creative Commons License. Creative Commons helps you publish your work online while letting others know exactly what they can and can't do with your work.'*

Reactions to the introduction have been positive:

*'This is very useful, and I'm sure MANY people will enjoy this. Thanks for doing this.'*

layzbutt on 23 November 2006

Pre-empting the site's introduction of the Creative Commons licence generator, ~qoucher proposes the licences as a way to prevent work being stolen in

The Ubuntu development community, working on the world's third most popular desktop operating system, is currently offering a competition for the deviantART community to redesign the look and feel of the Ubuntu 8.10 distribution, to be released in October 2008. They have called upon artists, illustrators and photographers to design original wallpapers that match Ubuntu's colour palette. These wallpapers must be:

1  beautiful;
2  original artworks, submitted by their authors;
3  use Ubuntu's existing palette;
4  CC licensed; and
5  be suitable for children and different cultures.

*'Ubuntu 8.10's theme revamp should engage with the large community of Creative Commons artists at DeviantArt.'*

https://blueprints.launchpad.net/ubuntu/+spec/
deviantart-theme-competition

# merri randell

DESCRIPTION:    merri randell is an Australian relational, post-production artist, animator and designer. Her current doctorial research and creative work focuses on creating deliberately disturbing animations or 'impressions' which critically analyse the narratives which have contributed to the construction of her identity.

WEBSITE:    www.merrirandell.com

LICENCE USED:    Creative Commons BY-NC-SA 2.0 Generic,
http://creativecommons.org/licenses/by-nc-sa/2.0

MEDIA:    Images, Animations, Videos

LOCATION:    Brisbane, Australia

## Overview

merri randell is a Brisbane-based post-production artist who creates multimedia artworks and installations incorporating and taking inspiration from Creative Commons-licensed material.

She is currently undertaking a doctorate at the Queensland College of Art, Griffith University (www.griffith.edu.au/qca), which focuses on the construction of an online space which reuses images found through Flickr's Creative Commons advanced search (www.flickr.com/search/advanced).  merri creates new narratives from found images which, as Nicolas Bourriaud describes is the key practice of a postproduction artist.

> '*Postproduction artists invent new uses for works, including audio or visual forms of the past, within their own constructions. But they also reedit historical or ideological narratives, inserting the elements that compose them into alternative scenarios.*'
>
> Nicolas Bourriaud in Schneider, C (editor), Herman, J (translator) (2002) *Postproduction : culture as screenplay : how art reprograms the world*, New York : Lukas & Sternberg, p 39

merri's alternative narratives are evoked by the arrangement and movement of images in her animations. The works challenge the audience's fascination and repulsion to ugliness, an experience known as abjection. These narratives are disturbing and depict abject moments in the artists personal experience. By re-creating and re-presenting these narratives, embedded within short looping, open-ended animations, merri challenges the narratives which have contributed to the construction of her identity.

merri is using this process as a method to engage with the persona— almost confessional, collaborative, inclusive and anti-hierarchical— culture of the web. By doing this she aims to provoke open-ended dialogue with her audience, hopefully stimulating them to be contributors or as she refers to them, co-participants. Co-participation is a relational

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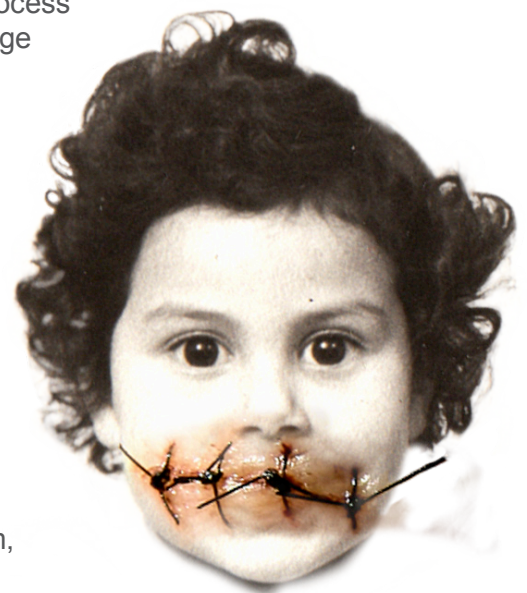
aesthetics term which describes an equal, anti-hierarchical relationship with people (Flickr community) who contribute to and experience merri's work.

In today's remix culture, audiences are no longer passive receivers and through a critical dialogue with these co-participants, merri believes we can all participate in helping construct a more inclusive culture. Through a critical dialogue with these co-participants, merri believes we can all participate in the construction of culture.

merri has worked nationally and internationally for almost 20 years as a creative in online, print, film, TV and radio at both a community and professional level. Her current practice responds directly to her work as a TV producer and as a screenwriter in linear storytelling. For years she has felt uncomfortable about the non-interactive and hierarchical process of linear storytelling which privileges information and audiences.

Her current works are also co-contrived by co-participants because she sources her images from people who have licensed their images under Creative Commons. By remixing and re-presenting these interactive narratives to audiences of co-participants, the co-participants bear witness and the narratives become part of the social body of the web and become inspiration for further debate about the boundaries between fascination and repulsion. Through this process merri hopes to achieve her goal and contribute to a social horizon which becomes broader, more accepting, empathetic and inclusive.

> *'The struggle to understand and empathise with what is at first considered ugly can result in an expansion of the psychological and relational*

*horizon that defines one's life. In this way, ugliness succumbs to beauty.'*

George Hagman (2005) *Aesthetic Experience: Beauty, Creativity, and the Search for the Ideal*, Amsterdam: Rodopi, p122

## Licence Usage

merri is using a collaborative, practice-led approach in her research and creative work – a process which includes using images from her childhood and taking inspiration from images licensed under Creative Commons.

She uses Creative Commons material on Flickr (www.flickr.com/creativecommons), but is careful to only select images which are licensed to allow derivative works, as her practice is based around a reinterpretation of these images as cultural signs.

## Motivations

Creative Commons licensing enables merri to work collaboratively with others who deliberately wish to share their images by assigning a ShareAlike Creative Commons licence to their contributions. Through this collaborative process in the creation of her work merri believes she contributes to the construction of culture and inspires others to do the same, as Bourriaud notes.

> *'Artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence.'*

Nicolas Bourriaud in Pleasance, Woods & Copeland (translators) (2002) *Relational Aesthetics* France: Les presses du reel, p11

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# Monkeyc – John Harvey

**DESCRIPTION:** Monkeyc.net is the moniker of John Harvey, a Brisbane-based former photojournalist who licenses his Flickr photo stream under Creative Commons.

**WEBSITE:** Website: www.monkeyc.net, Flickr: www.flickr.com/people/monkeyc

**LICENCE USED:** Creative Commons BY-NC-SA 2.0, http://creativecommons.org/licenses/by-nc-sa/2.0

**MEDIA:** Images

**LOCATION:** Brisbane, Australia

## Overview

John Harvey, aka monkeyc.net (www.flickr.com/photos/monkeyc), is a former photojournalist who now uses Flickr to display his photography. John is an active member of the Flickr community, having first uploaded a photo on 26 September 2004 and currently sporting a collection of close to 1,000 images, and encourages others to engage likewise. Several of John's photographs have been featured on Flickr's 'Explore' page (www.flickr.com/explore), as an indication of their popularity in the photo-sharing community. John is a member of over 180 groups within Flickr, ranging from 'Australian Images' (www.flickr.com/groups/australia) to 'Mundo Uno' (www.flickr.com/groups/mundouno_).

John describes himself, in his Flickr profile page (www.flickr.com/people/monkeyc) as follows:

*'Monkeyc is a former photojournalist who fled the bright lights and dingy darkrooms for fame, fortune and a living wage back in the mists of time, now a sometime amateur photographer who dreams of the days when he understood esoteric concepts such as depth of field and aperture as an escape from a life spent dealing with the problems of suffering users and staff in the world of corporate Information Technology.'*

The website 'monkeyc.net: a.life.in.motion' is John's blog (www.monkeyc.net), and also contains a gallery of pictures. The blog is not Creative Commons licensed.



Image: *corkscrewed* by monkeyc.net, CC BY-NC-SA 2.0 Generic, www.flickr.com/photos/monkeyc/1239230060

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'The Creative Commons license is a perfect example of the sort of copyright changes the modern world needs to come to grips with in the digital age, information should be free to all.'

*John Harvey, photographer*

## Licence Usage

Monkeyc.net's Flickr images are licensed under the Creative Commons Attribution-Noncommercial-Share Alike 2.0 Generic licence. His collection currently stands at 971 photos, divided into 44 sets. John's Flickr statistics can be found here (http://bighugelabs.com/flickr/dna.php?username=monkeyc.net), care of the Big Huge Labs 'DNA' application (http://bighugelabs.com/flickr).

Bjorn Bednarek of Creative Commons Australia observes in *Unlocking the Potential Through Creative Commons* (http://creativecommons.org.au/unlockingthepotential) that as a former professional photojournalist, John's choice to license all of his works under Creative Commons is encouraging:

*'By putting trust in the licences, and actively advocating them within the Flickr community, John is helping to legitimise and popularise Creative Commons. Whilst interested in selling his works commercially, he uses Creative Commons to share his work non-commercially.'*

## Motivations

John entered several of his pictures into a photo pool for the first Australian ccSalon (http://creativecommons.org.au/ccsalon) held in Brisbane on 29 November 2006. In doing so, John described why he had embraced Creative Commons for his photos:

*'The decision to license my work as creative commons was an easy and almost automatic one – my work is for personal enjoyment and I want others to be able to enjoy my work and to incorporate it into their visions. Today I find photography is a personal pleasure, I no longer have to make a living from my camera – it's just my vision of the world – a unique vision to me but with CC it's also something you can take and turn into something from your world – the scope is infinite and it sets the images free in so many ways – The creative commons license is a perfect example of the sort of copyright changes the modern world needs to come to grips with in the digital age, information should be free to all.'*
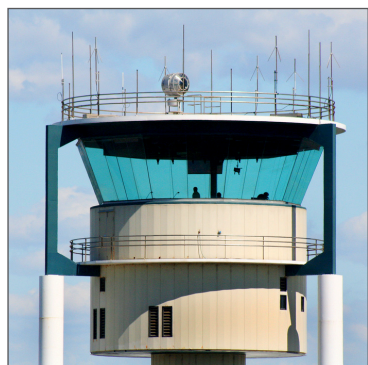
# Picture Australia Click n Flick

| | |
|---|---|
| DESCRIPTION: | Click n Flick is a National Library of Australia initiative to open Picture Australia to photographic contributions from the general public. |
| WEBSITE: | www.pictureaustralia.gov.au/contribute/participants/Flickr.html |
| LICENCE USED: | Creative Commons 2.0 Generic Suite |
| MEDIA: | Images |
| LOCATION: | Australia |

## Overview

Click n Flick is a National Library of Australia (NLA) initiative to open their online pictorial gateway, Picture Australia (www.pictureaustralia.gov.au), to contributions from the Australian public. Launched in January 2006 in collaboration with photo-sharing site Flickr, Click n Flick enables individuals to contribute their own images to three dedicated Flickr image pools: 'Picture Australia: Ourtown' (www.flickr.com/groups/pa_ourtown), 'Picture Australia: People, Places and Events' (www.flickr.com/groups/PictureAustralia_ppe), and the recently launched 'Re-Picture Australia' (www.flickr.com/groups/re-pictureaustralia), dedicated to the reinterpretation of historic Australian images in the public domain.

*'At Picture Australia, we've approached the challenges of the digital age with a big vision – believing it should be possible to search a comprehensive pictorial record of Australian history and endeavour from one place. More than that, though, the vision is to invite all Australians to place their own image collections there too, so we all play a part in telling the full story.'*

Fiona Hooton, National Library of Australia, www.nla.gov.au/nla/staffpaper/2006documents/Big-Vision.pdf

Picture Australia was launched in 2000, and aims to be the definitive pictorial website for and about Australians and Australia, providing one simple search for many collections. It began with a few thousand images from seven organisations, and has since grown to include over 1.1 million images from the collections of 45 organisations and now individuals via Flickr. Participating organisations include a range of local, state and federal government organis-ations and both large and small institutions from across the Australian cultural sector (ie galleries, museums, and libraries).
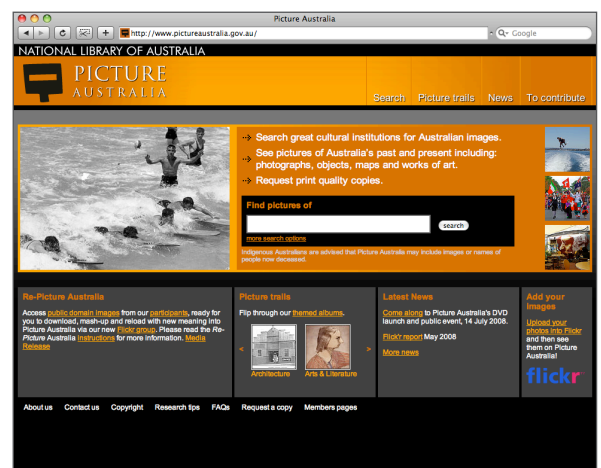


*Picture Australia homepage, July 2008*

*'Using one simple search facility, Picture Australia provides access to many collections that offer an insight into the artistic, social, cultural, historical, environmental and political life of Australia.'*

Fiona Hooton, National Library of Australia, www.nla.gov.au/nla/staffpaper/2006documents/Big-Vision.pdf

The Click n Flick project arose from a survey which found that people wanted more contemporary images to be available on the Picture Australia service. Flickr was suggested as an easy way to let the public upload and provide metadata for their images, which the library could then harvest. This approach also ties in well with the NLA's Strategic Directions, which includes the objectives to 'ensure that Australians have access to vibrant and relevant information services' and to 'ensure our relevance in a rapidly changing world, participate in new online communities and enhance our visibility.' While the NLA does mediate the collection, to guarantee the appropriateness of the photographs, they rarely need to censor the material.

Image: *Queen Victoria Building* by kdt, CC BY-NC-SA 2.0 Generic, www.flickr.com/photos/hmkdt/2630009127

## Licence Usage

As part of this project, Picture Australia encourages people to make their material available in the archive under the Creative Commons licences. The current Flickr group sites contain the following

statement regarding Creative Commons licensing:

*'While this is not a condition for contributing to this group, we suggest you consider licensing your images with a Creative Commons like "Attribution-NonCommercial". Picture Australia selects Creative Common licensed images when producing audio visual displays for National events and festivals e.g.: National Folk Festival or the upcoming 2008 National Photography Festival. Because of the amount of work involved in rights clearing, it is not feasible to use "all rights reserved" images for audio visual display purposes. You can find further details about the 6 Creative Commons licenses on the Flickr Creative Commons page.'*

After positive experiences with voluntary Creative Commons licensing with the original Picture Australia groups, 'Australia Day' and 'People, Places and Events,' when the NLA launched the new 'Ourtown' group in January 2007, they decided to experiment with making Creative Commons licensing compulsory. However, in August 2007 the NLA reversed this decision, reverting to optional licensing for its remaining Flickr groups ('People, Places and Events' and 'Ourtown'). This change was made at the prompting of several members of the photography community, and was intended to ensure that photographers could retain maximum control over how they chose to license their work.

The most recent Flickr group, 'Re-Picture Australia,' emphasises users' ability to creatively reuse, reinterpret and 're-picture' Australia's national collections (www.nla.gov.au/pub/gateways/issues/90/story05.html). Making a series of public domain images available for download from December

2007 as donated by a selection of Picture Australia's participants (www.pictureaustralia.org/contribute/participants/index.html), the group encourages artists to mashup these high-resolution photographs, thereby 'bringing fresh significance to the historical collection material available in Picture Australia.' The new works are uploaded to the Re-Picture Australia group with appropriate descriptions and tags indicating their origins. Whilst Creative Commons licences are not compulsory, they are encouraged. In particular, CC works will be able to be incorporated into events within Picture Australia's 2008 Vivid National Photography Festival (www.nla.gov.au/vivid), which will include the production of a DVD of CC images interspersed with a series of short interviews with Picture Australia researchers, Flickr group members and collection curators, to be launched as part of a multimedia display at NLA on 14 July 2008.

## Motivations

As the above Flickr group statement shows, the NLA adopts Creative Commons licensing in part because of the practical benefits it provides, by ensuring that the library has the rights it needs to harvest, maintain and promote the collection, while still allowing the individual to retain control over how their image is made available. In an interview published in the program of the iCommons iSummit 2006, Fiona Hooton, manager of PictureAustralia, indicated that the Creative Commons licences were first suggested by PictureAustralia's web manager for this reason.

However, the NLA also has philosophical motivations for promoting Creative Commons. As Ms Hooton puts it, Creative Commons licensing 'encourages content contributors to think in terms of a librarian keeping

in mind the public benefit of providing maximum access to content as part of Australia's national collection'.

Ms Hooton has also indicated that the NLA's decision to use Creative Commons licensing was in part motivated by the benefits open content licensing provides for the users of Picture Australia. Because of the prohibitive cost of obtaining copyright clearances for such a large pool of material, most of the photographs available through Picture Australia are listed as 'all rights reserved'. Although a number of the participating institutions have general policies permitting 'private and domestic' use of their images, many pictures in the collection require permission to be sought from the owner institution for reproduction. By requiring creators who upload their own photographs through Flickr to open license their material from the outset, the NLA is hoping to 'develop a pool of Creative Commons licenced [sic] images which can be generally used without needing to seek additional permission.'

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# 60Sox

**DESCRIPTION:** 60Sox is a multimedia portfolio and networking site providing a central focal point for emergent creativity in Australia and New Zealand.

**WEBSITE:** www.60sox.org.au

**LICENCE USED:** Creative Commons 2.5 Australia suite

**MEDIA:** Animation, Design, Film & Video, Interactive Media, Music & Audio, Photography, Visual Art, Writing

**LOCATION:** Australia, New Zealand



*60Sox homepage, July 2008*

## Overview

60Sox is an online network aimed at connecting emergent creative practitioners and industry professionals in Australia and New Zealand. By providing a home to showcase their digital wares, 60Sox gives creators the opportunity to generate exposure, make industry contacts, and receive feedback and critical appraisal from peers and industry experts, with an aim to improve their chances at getting paid for their work or collaborating with people possessing complementary skill sets.

The network is divided into eight creative categories: Animation, Design, Film & Video, Interactive Media, Music & Audio, Photography, Visual Art and Writing. 60Sox uses a combination of website curation and member ratings to sort the original creative content, with highly-rated and selected items obtaining heightened exposure on the main display pages of the website. It is also user moderated, with a 'dodgy' button where members can flag any item that they consider might have inappropriate or infringing content.

What sets 60Sox apart from the crowd is the '2bobmob,' a forum of high-profile and successful industry professionals who provide constructive feedback and advice to 60Sox members. These professionals comment on six items from each category per month, and are able to provide their own ratings to boost material to the front page.

Conceived in Brisbane, Australia, by senior researcher and experienced industry producer Justin Brow, the

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*60Sox's forum of industry experts (the '2bobmob') includes author John Birmingham, DJ Kid Kenobi, musician Gotye, designer Gary Emery, games CEO Robert Murray, Nickelodeon's Mick Elliot and Simon Cahill of Sony/BMG.*

## Statistics

| Default licences chosen by 60Sox members: | | Licences chosen for individual works: | |
|---|---|---|---|
| Attribution | 41 | Attribution | 21 |
| Attribution-Share Alike | not available | Attribution-Share Alike | 1 |
| Attribution-Noncommercial | not available | Attribution-Noncommercial | not available |
| Attribution-No Derivatives | 1 | Attribution-NoDerivatives | 3 |
| Attribution-Noncommercial-Share Alike | 197 | Attribution-Noncommercial-Share Alike | 401 |
| Attribution-Noncommercial-No Derivatives | 12 | Attribution-Noncommercial-No Derivatives | 14 |
| All Rights Reserved | 110 | All Rights Reserved | 343 |

Exhibition Open!

60Sox project launched in August 2007. It is a collaboration of the Institute for Creative Industries and Innovation (iCi) at the Queensland University of Technology (QUT), the Australian Research Council (ARC), the Queensland and South Australian Governments, the Australian Interactive Media Industry Association (AIMIA), the Southbank Institute of Technology and the Billy Blue School of Graphic Arts.

## Licence Usage

*'60Sox is very proud to be flying the CC banner.'*

Justin Brow, Producer/Curator, 60Sox

As an important part of its ethos of sharing as a vital part of promotion and creativity, 60Sox encourages creators to upload their materials under a Creative Commons licence using its flexible, and easy-to-follow upload system. This best-practice system uses the CC Attribution–NonCommercial-ShareAlike 2.5 Australia licence as its default for uploads, but gives users the option to change this default to another CC licence, or all rights reserved if they wish. By doing so, 60Sox actively promotes the exchange of artistic works in the digital domain and encourages creative interaction (e.g. through remixing), but at the same time retains creators' freedom to choose a licensing model to meet their own preferences.

The user interface clearly displays and explains the default licence, which creators can choose to bypass to the main CC licence generator. Members can set a default licence for all of their works, and are reminded of this licence and given the option to change it each time they upload. Further, they can choose a different licence for individual items and change the licence on a work at any time.

As the statistics table shows, the majority of members of 60Sox have embraced the CC option, which is hugely encouraging.
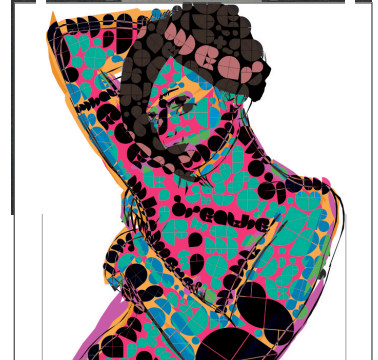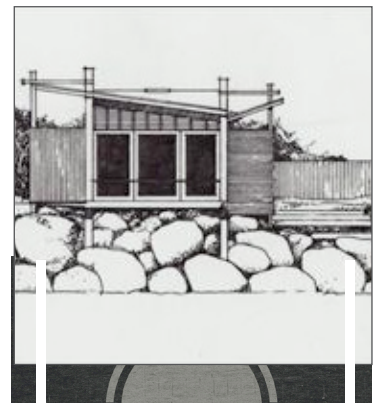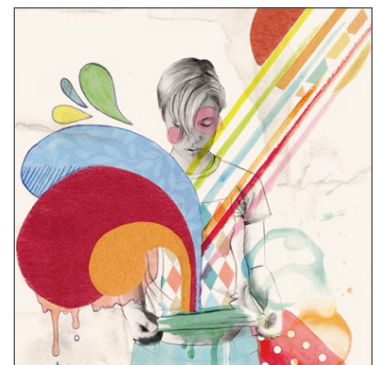
## Motivations

60Sox's producer, Justin Brow, says about using the Creative Commons licences:

*'CC allows creators of original creative digital material to determine how they are prepared for their work to be used. This creates a very encouraging platform for the sharing of creativity and development of innovation. I liken this "passing-on" of creativity to cultural development in a digital world.'*

Justin was initially inspired to adopt the CC licences after meeting Lawrence Lessig in Brisbane in 2005. Lessig conveyed his point with a punch: if everything gets locked down in copyright laws, it really only serves the gatekeepers of content rather than the general populace. Justin felt that if the 60Sox site could encourage innovation in Australia and New Zealand, it would put the nations in a better position to improve international competitiveness in the digital content industries.

Presenting original material showing broad creative skills, this not-for-profit network places Australian and New Zealand's young creators in a prime position to collaborate and critique work which is innovative and inspired, and moreover, to be richly rewarded for their talent.

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*60Sox hosts a diverse set of creative works.*

# Upstage

DESCRIPTION:    UpStage is a web-based venue for live online performance

WEBSITE:    www.upstage.org.nz

LICENCE USED:    Creative Commons BY-NC-SA 2.5,
http://creativecommons.org/licenses/by-nc-sa/2.5 and
GNU General Public Licence (GPL), http://www.gnu.org/copyleft/gpl.html

MEDIA:    Text, Images, Video, Audio, Text2speech

LOCATION:    New Zealand, with global application

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## Overview

UpStage is a purpose-built web-based application for live online artistic performance 'cyberformance'. Distributed players manipulate pre-loaded media (images, text, audio, live web streams, etc) in real time to present performances to an online audience who can interact with the work via a text chat.

UpStage is a server-side application; players and audience need only a web browser (with the Flash player plug-in) and an Internet connection.  This makes it very easy for audiences – there is no need to download, install or learn new software as everything is delivered to the web browser. The server application is freely available for anyone who wishes to create their own UpStage, and the project operates a server which is used by a number of artists who do not have their own.
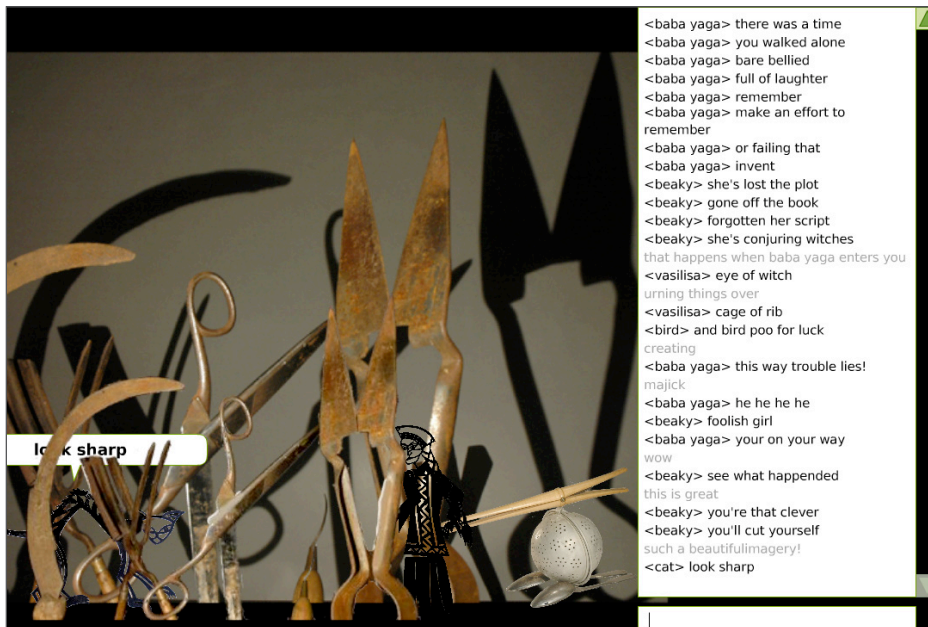
The vision for UpStage was developed by the globally-distributed cyberformance troupe Avatar Body Collision, whose members began creating live performances using free chat software in 2000. Funding for the first version of UpStage came from the Smash Palace Collaboration Fund in 2003 (a joint venture between Creative New Zealand and the NZ Ministry for Research, Science and Technology). A second grant from the NZ Government's Digital Strategy Fund in 2006 enabled the development of UpStage V2 which was launched in June 2007. Partners in the development of UpStage include MediaLab, CityLInk and the Auckland University of Technology, and the project has been fortunate to have the ongoing services of lead developer Douglas Bagnall, who is also a digital artist. UpStage is live performance software made by artists, for artists.

Currently UpStage is unfunded, and ongoing development is being undertaken on a voluntary basis Bagnall and a team of software development students from AUT. During 2008, the UpStage development team will implement new features and in August will hold the 080808 UpStage Festival – the second festival of performances in UpStage (the first being 070707, in conjunction with the launch of UpStage V2).

## Licence Usage

The UpStage server application is licensed under Creative Commons Attribution-NonCommercial-ShareAlike 2.5 licence and GNU General Public Licence. Those creating work in

```
<baba yaga> there was a time
<baba yaga> you walked alone
<baba yaga> bare bellied
<baba yaga> full of laughter
<baba yaga> remember
<baba yaga> make an effort to
remember
<baba yaga> or failing that
<baba yaga> invent
<beaky> she's lost the plot
<beaky> gone off the book
<beaky> forgotten her script
<beaky> she's conjuring witches
that happens when baba yaga enters you
<vasilisa> eye of witch
urning things over
<vasilisa> cage of rib
<bird> and bird poo for luck
creating
<baba yaga> this way trouble lies!
majick
<baba yaga> he he he he
<beaky> foolish girl
<baba yaga> your on your way
wow
<beaky> see what happended
this is great
<beaky> you're that clever
<beaky> you'll cut yourself
such a beautifulimagery!
<cat> look sharp
```

look sharp

UpStage are also encouraged to adopt Creative Commons licences for their content. All media uploaded to the open UpStage server (which is used by numerous artists) are available to anyone with a log-in to that server; therefore, the UpStage development team asks participants to be open to sharing media at the same time as respecting others' work.

To date, no problems have been experienced with the use of UpStage with respect to these licences.

## Motivations

One of the motivations for creating UpStage was the impending obsolescence of The Palace graphical chat application (www.thepalace. com). The Palace was developed by Communities.com from 1995 to 2000, at which point the company ceased its development. As it was not open source, the future looked grim as The Palace became increasing incompatible with newer versions of operating systems.  In creating UpStage, the development team was determined to make software that could be developed by a community, that would grow in the directions the user community wanted and needed, and that would not become obsolete as long as there was someone who wanted to continue its development. They also knew that funding and resources were limited; therefore open source seemed the most likely route for sustainability of the project.

Helen Varley Jamieson, UpStage's Project Manager and 'creative catalyst,' explains:

> 'For these reasons, and because we believe in open source as a fair and equitable philosophy, we chose the Creative Commons Attribution-NonCommercial-ShareAlike 2.5 License; we also adopted the GNU General Public Licence (GPL) to ensure that all released improved versions of UpStage continue to be free software. Our lead programmer was able to advise the project team on which licences were appropriate for UpStage.'

## General

While UpStage itself is open source and most of the other software tools it requires are also open source, it is not quite an end-to-end open source solution: users must have the Flash player plug-in for their browser, which is a proprietary application.  The UpStage development team has investigated the feasibility of using Gnash as an open source alternative to Flash, but it was thought that at this stage it would compromise UpStage's functionality to such an extent that it is not viable.  It is hoped that in the future, UpStage will be able to be open source end-to-end.

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