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Borrowing in Visual Art Works: Aspects of Attitude Formation in the Educational Environment

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The aim of the article is to highlight certain aspects of attitude formation in the educational environment to the issue of borrowing in visual art works and in project and design activities. *Results.* Borrowing, considered as the transformation of something into one's own property, can take different forms, with appropriation as borrowing someone else's work (part of it) to express new content and visual plagiarism as an ethical violation, presenting someone else's visual work (part of it) under one's own name, including. The analysis of research related to borrowing in visual art works gave grounds to single out the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of attitude formation to the issue of borrowing in visual art works and in project and design activities. The range of attitudes towards borrowings in works of art is determined, ranging from acceptance to denial of the existence of original works, and can be perceived under different conditions as a neutral, positive, and negative phenomenon. The article proposes recommendations for preventing visual plagiarism in creative student projects, which can be applied by teachers in educational and methodological activities. *The scientific novelty* lies in identifying and analysing the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of attitude formation in the educational environment to the issue of borrowing in visual art works. *Conclusions.* Considering the identified aspects of attitude formation in the educational environment to the issue of borrowing in visual art works is crucial for developing a well-balanced strategy of behaviour by teachers and improving the methodology of teaching the educational components of artistic and design educational programmes regarding the formation of a culture of academic integrity and prevention of visual plagiarism in the development of visual works. The issue of responding to manifestations of visual plagiarism in the educational environment, the development of a set of methodological measures to promote a zero-tolerance stance towards plagiarism, and the conscious and constant adherence to professional ethics in the field of visual art require additional study and detailed analysis taking into account existing practices.

Keywords: borrowing; originality; visual plagiarism; aspect; formation

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Introduction

The results of applying artificial intelligence (AI) in various fields, in particular, in the field of visual art, have recently become the subject of important discussions. These discussions concern not only the capability of AI technologies to generate original solutions according to given tasks but also more profound issues, such as defining or taking into account the authorship of input images and output data, copyright issues, and the legal and moral aspects of image creation activities. Such discussions are particularly acute given that such issues have yet to find definitive answers during the analysis of the creative project activities of professionals who, due to their professional duties or personal calling, produce visual content, or of higher education students who work on creative projects as part of their learning in educational institutions.

Recent research and publication analysis. Discussions centre around: principles of selecting and interconnecting references, as basic visual materials in the process of their selection, analysis, highlighting essential characteristics, taking into account the performer's personal qualities, his personal experience, professional and cultural environment, directly influence concept formation (Strickfaden & Rodgers, 2007); searching for sources of inspiration (Borysova, 2021), from understanding what they are, categorising their typical groups, to their direct or indirect use (Özcan & Güzerlerler, 2018); the outcomes of creative activities, the ratio of original to borrowed content within them, which directs attention to the issue of visual plagiarism (Ryzhko, 2017). Crucial in these discussions is that most often the attention is not directed to the final result as a result in the search for the visual component of the project, but on the process itself, through which a new visual solution is obtained, all the while attentively addressing issues of determining the degree of originality of the resulting work, the legality of its distribution, and the responsibility for the proposed outcome.

In most studies, the analysis is concentrated around a number of concepts, such as: borrowing, which is understood as adopting, assimilating something, turning into one's own acquisition (Bereznytskyi, 2005); appropriation, which is identified as borrowing a part of someone else's work or as a whole, but with the expression of new content, concept, idea through the applied component; plagiarism, which has various manifestations but is always an ethical violation associated with presenting a portion or the entirety of someone else's work under one's own name (Zaitseva, 2015), but which are not limited to the generally formulated issue of borrowing in works of visual art.

The formation of a culture of integrity as a component of the principles of anti-corruption policy in the state also provides for the formation of zero tolerance for plagiarism. A practice-oriented approach in research should extend beyond acknowledging the existence of the phenomenon of borrowing in contemporary visual art. It should also outline approaches and the ways of forming a responsible attitude among students of higher education regarding borrowing in their own project activities and the conscious application of mechanisms for taking into account various aspects of the outlined phenomenon.

Aim of the article

The aim of the article is to highlight certain aspects of attitude formation in the educational environment to the issue of borrowing in visual art works and in project and design activities. As noted above, the phenomenon of borrowing in the field of visual art is associated with various concepts (copying, appropriation, visual plagiarism, etc.). For a proper understanding of the possibilities of forming a system of ideas among higher education learners regarding the practice of using borrowings in their own project activities, it is advisable to identify certain aspects of the functioning and development of this phenomenon.

Main research material

Psychological, legal, ethical, pedagogical, and socio-cultural aspects of borrowing in visual art (in a broad sense) in the last decade have been given attention both in the scientific research of theorists and practitioners and in journalistic works of public figures. In the following analysis of aspects of attitude formation in the educational environment to the issue of borrowing in visual art works, the starting point is that any of the considered aspects should become the basis for working with students of higher education to prevent visual plagiarism, which can potentially manifest itself in their academic projects and further public presence through the dissemination of the results of their professional creative activity. After all, the most effective way to overcome visual plagiarism is to consciously prevent it.

Therefore, discussions in scholarly publications about the originality or non-originality (associated with partial or complete copying) in project activities relate to a wide range of issues: from understanding what can be (considered) a source of inspiration for the object of project activity or the resulting image to visual plagiarism. The aforementioned P. Rodgers and M. Strickfaden, in their exploration of what elements of reality can most influence the formation of visual content in a project, concluded that the designer's personality with all his inherent attitudes, which were formed during his stay in society, and the environment (physical, professional, environment of the design process) significantly affect the choice and application of the selected visual materials (Strickfaden & Rodgers, 2007).

The significance of the socio-cultural aspect in attitude formation within the educational environment to the issue of borrowing in works of visual art is emphasised by many researchers. Thus, one of the most powerful influences on visual works of art for thousands of years has been religion. As Yu. Makushyn notes, the artist's religious and highly spiritual feelings connected with them influence his work, and therefore the consistent creativity of a number of artists can form a new, original artistic environment (Makushyn, 2011). At the same time, it should be noted that the activities of icon-painting schools and workshops are still quite regulated, involving the execution of copies of works while preserving unique sacred traditions (Kosiv, 2013).

The pedagogical aspect of the formation of the attitude in the educational environment to the issue of borrowing in works of visual art is closely intertwined with the socio-cultural one and is associated with the system of teaching methods and techniques,

which for a long time was inherent in art education and is partially applied in modern teaching methodologies in art-related institutions (Trubnikova & Svinarov, 2017). The slow, gradual nature of appropriating techniques for working with material, composition, and colour is characteristic of the natural process of visual culture development, which is based on common approaches to project implementation. It is characteristic of the learning process, in which it becomes the centre of the copying technique, which does not involve mechanical reproduction of the work selected for copying, but first of all analytical activities with an emphasis on the compositional structure, colouristic solution, image character, and the technique of performing the work (Kuchma, 2021, p. 147). It is important to note that since copying serves an exclusively educational purpose, involving analysis of principles, methods, procedures, processes, and modes of activity, and does not entail public presentation with an indication of one's own authorship, the norms of copyright protection do not apply to such creative results.

Borrowing in the form of appropriating techniques of working with materials, colour, composition can acquire a pronounced avalanche-like character, which is often caused, for example, by significant societal changes, and as a result, manifests itself in the mutual influence of creativity of representatives of different cultures. As an example, we can mention the general trends of interaction between European oil painting, modern Chinese art, and the Guohua tradition identified in Hen Chyzh Zhun's study, as well as direct borrowings from the works of European and American artists in the Chinese female portrait of the 1970s-1980s, as a result of the open opportunity to learn from the experience of 20th-century international art after the fall of Mao Zedong's regime (Chyzh Zhun, 2017).

It should be noted that there are individual visual works for which, at a certain stage of development, borrowing, citation of meaning, choice of fonts, sentence formatting, visual components, united by a new idea, become an integral characteristic. Precisely due to the reinterpreted borrowings, visual works are identified and classified as belonging to a common group of visual works. According to O. Zalevska (2019), such features are inherent in the Ukrainian postmodern poster, where various metaphors are used as artistic means of expression, stylistic borrowings: from involuntary implicit citation or parody to conscious games with styles and meanings, citations, distortions, and copying.

The psychological aspect of the formation of an attitude in the educational environment to the issue of borrowing in visual art is associated with the influence of at least two groups of factors that encourage actions related to unconscious or conscious plagiarism: external (insufficient time to complete the project, too general and descriptive tasks to complete, lack of response to previous projects that already had signs of plagiarism, etc.) and internal (fear of failure, lack of time management skills, level of creative abilities, risk propensity, etc.).

Empirical research on the psychological characteristics of plagiarism conducted by H. Ulianova (2017) allows us to conclude that the development of personal creativity and motivation to adhere to academic integrity is important in working with higher education students to prevent instances of plagiarism. Recently, in the analysis of plagiarism consciousness, especially in relation to higher education students, attention has been drawn to the phenomenon of cryptomnesia, which refers to the unconscious influence of memory underlying unconscious plagiarism, where new ideas from the

perspective of the individual actually existed before (Ekici Usaklioglu, 2023). Such unconscious plagiarism can be considered a coincidence, and in this case, it is not defined as a violation, or it is considered unconscious, but still copying, which requires an appropriate response.

It should be noted that the issue of borrowing in a visual work, or rather the possibility of one hundred percent originality of a visual work, is generally questioned by some researchers. They argue against the possibility of creating a work without any borrowing or references to the work of other creators, stating that we live in the same world, and thus borrowing is inevitable.

For example, R. Shor (2019) believes that the new (old) formula of creativity looks as follows: “throw away the empty page. start with a sheet filled with other people’s thoughts, images, words. erase, paraphrase, edit, revive — and create something new” (p. 6). The most radical denial of originality in contemporary art was manifested in postmodern philosophy, in particular, in the ideas of J. Baudrillard. He emphasised that in contemporary culture, there is no longer anything original, only replicas of replicas (based on the concept of simulacra), but “an admission of unoriginality, banality, and worthlessness, elevated into a perverse aesthetic value, if not indeed a perverse aesthetic pleasure. ...it is mediocrity raised to the second power” (Baudrillard, 2014, p. 183).

As for the moral and ethical aspect of forming an attitude in the educational environment to the issue of borrowing in works of visual art, it becomes more important the closer it is to plagiarism, visual in particular. As we have already mentioned above, plagiarism is always an ethical violation. One of the most effective ways to prevent violations of ethical behaviour is to create ethical barriers at the level of higher education institutions (Kovalova, 2013, p. 68). Ethical barriers can take the form of ethical codes, regulations, declarations, regulatory documents adopted at the level of higher education institutions, wherein, on one hand, the higher education student takes responsibility for not exceeding established boundaries, while on the other, the institution outlines rules, norms, areas of responsibility, ways of responding to violations, and corresponding sanctions.

The legal aspect of attitude formation in the educational environment to the issue of borrowing in visual art in the development of visual works is explicit as it relates to matters of plagiarism, intellectual property, the protection of individual and proprietary copyright, etc. At the same time, it is perhaps the most difficult, since it concerns various legislative documents, not limited to just one country, and the ambiguity of interpretations and decisions in the field of copyright law. Often, defenders of copyright and creators of visual content have differing views on borrowing, as the latter perceive legal limitations as an infringement on creative freedom, similar to what happens with works of appropriative art (Bereznytskyi, 2005).

Therefore, the primary task of higher education teachers is to purposefully cultivate an ethical and legal attitude among higher education students towards borrowing within creative and project activities (through education in individual modules of educational components or by introducing individual academic disciplines into the educational process). The most common topics for clarification include: visual and photographic works are protected as objects of copyright (hence, using images or photos without legal basis, especially for commercial purposes, is prohibited); the optimal

use of images and photos from free and open libraries with proper attribution to the author and source of borrowing; the need to research issues of copyright, royalties, free public licenses; gaining experience in creating one's own copyrighted objects.

Visual plagiarism in art and design is considered more challenging to identify compared to textual plagiarism (Assali & Attiya, 2021) since it primarily occurs in visual works such as drawings, three-dimensional models, audio, video works, sculptures, sketches, and images. The analysis of various attitudes towards the borrowing issue in contemporary visual works (photographs, graphics, diagrams, tables, logos, sketches, paintings, projects of various scales, digital illustrations, collages, videos, animations, etc.) provides grounds to conclude that the most complex aspect when assessing the originality of a visual work is determining the degree of borrowing, the conditional scope of citation of textual, content, form-creating, and other components while preserving the original meaning or creating a visual work with a certain level of novelty of an idea different from the content of the cited work (borrowed elements). Such a correlation between the entire work and its individual elements forms the basis for distinguishing between gross and non-gross plagiarism (Romanova, 2012).

In the field of visual art, determining the degree of borrowing is more difficult, since a significant part of visual and graphic objects is created according to certain well-established rules, taking into account stereotypical scenarios of the potential consumer's behaviour, which is due to the same specificity of object application as, for example, in the design of visual communication. Therefore, given the widespread use of various images in graphic design projects, the guide *Best Practices in Preventing Visual Plagiarism* deserves attention: the original image used for inspiration should undergo substantial changes through a series of modifications (from five to eight), which may relate to colour, composition, content, layout, lighting, materials, placement, composition, scaling, transformation, proportions, etc., to ensure that the result obtained is considered original and significantly different (Ryerson University, 2020, p. 3).

This technological aspect of forming the attitude in the educational environment to the issue of borrowing in visual art presents, accordingly, an opposing challenge to address and requires answers to questions such as: was the number of modifications sufficient to consider the result original? Is the project presented as a completed task truly original, or is it a slight modification of an existing project? The existing technological solutions for checking images in projects for visual plagiarism (Google Image Search, Tineye, Image Raider) are incapable of identifying edited images that have undergone intermediate changes, or if the source images were not included in the databases (Ryerson University, 2020, p. 6).

Possible solutions to prevent visual plagiarism in creative student works may include: the development by teachers of individual themes for creative projects, the subject of which should change every year (Halak & El-Hajjar, 2019); the creation by higher education students of artistic and design educational programmes of a list of references to research materials related to the ongoing project; the processing and systematisation of illustrations, photos (with reference to sources), sketches; the submission of sketchbooks, project documentation with full justification of the methods used in the project's idea development process; the application of the "individual presentation technique" to detect plagiarism of undocumented ideas in the case of a group project.

Conclusions

Definitions of borrowing, appropriation, and visual plagiarism are most often characterised by emotional colouring ranging from neutral to negative and are separated by a very subtle line that is not fixed and can be shifted by interested parties. Equally influential is the positive attitude towards the process of incorporating the achievements of other artists into one's own creative projects, which is based on the notion of mutual enrichment: of cultures, meanings, and surroundings. In this sense, the borrowing process resembles a mutual exchange, which can be accompanied by the commercialisation of creativity or be its root cause.

The opposing process of refraining from visual exploration at the beginning of work on a new project, refraining from analysing and evaluating the works of others, is not a solution to the issue of borrowing in the modern world. Avoiding the analysis of what has already been created in order to avoid being influenced by other artists' work is a path towards potential duplication (for example, based on cryptomnesia) and leads to a loss of understanding of trends in the professional field. The ability to recognise the unique features and distinct qualities in another person's project is a tool for developing one's own creative potential and ultimately contributes to the prevention of conscious and unconscious visual plagiarism.

When borrowing is not merely copying external visual manifestations, but an analysis of thinking patterns, worldviews, and when the future originality of one's own work is based on a deep and broad analysis of various selected resources, one's own creativity with elements of imitation and transformation into original components of the analysed ideas — this is the way to purposefully hone one's own trajectory of professional development and the formation of unique features of personal projects.

Scientific novelty. Considering the socio-cultural, pedagogical, psychological, moral and ethical, legal, and technological aspects of forming attitudes in the educational environment to the issue of borrowing in visual art will help teachers in developing a behaviour strategy and improving the methodology for teaching educational components of art and design educational programmes to form a culture of academic integrity and prevent visual plagiarism in the development of visual works.

However, the issue of responding to the manifestations of visual plagiarism in the educational environment, the development of a set of methodological measures to form a zero-tolerance attitude towards plagiarism, and the conscious and constant compliance with the norms of professional ethics in the field of visual art require additional study and detailed analysis considering existing practices.

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Запозичення у творах візуального мистецтва: аспекти формування ставлення в освітньому середовищі

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Мета статті — висвітлити окремі аспекти формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва й у проектно-дизайнерській діяльності. *Результати дослідження*. Запозичення, що розглядається як перетворення чогось на власне надбання, може набувати різних форм, зокрема з апропріацією як запозиченням чужого твору (його частини) для вираження нового змісту та візуальним плагіатом як етичним порушенням, оприлюдненням чужого візуального твору (його частини) під власним ім'ям. Результати аналізу досліджень, дотичних до окресленої проблеми, дали підстави виокремити соціокультурний, педагогічний, психологічний, морально-етичний, юридичний і технологічний аспекти формування ставлення до запозичення у творах візуального мистецтва й у проектно-дизайнерській

діяльності. Визначено діапазон ставлення до запозичень у творах мистецтва, що коливається від прийняття до заперечення існування оригінальних творів і може сприйматися за різних умов як нейтральне, позитивне та негативне явище. Запропоновано рекомендації щодо запобігання візуальному плагіату у творчих студентських проєктах, що можуть бути застосовані викладачами в навчально-методичній діяльності. *Наукова новизна* — виокремлено та проаналізовано соціокультурний, педагогічний, психологічний, морально-етичний, юридичний і технологічний аспекти формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва. *Висновки.* Врахування виокремлених аспектів формування ставлення в освітньому середовищі до проблеми запозичення у творах візуального мистецтва є запорукою розробки викладачами зваженої стратегії поведінки та вдосконалення методики викладання освітніх компонентів мистецьких і дизайнерських освітніх програм щодо формування культури академічної доброчесності та запобігання проявам плагіату під час розробки візуальних творів. Потребують додаткового вивчення та детального аналізу з урахуванням наявних практик питання реагування на прояви візуального плагіату в освітньому середовищі, розробки комплексу методичних заходів щодо формування особистісної позиції нульової толеранції до плагіату, свідомого та постійного дотримання норм професійної етики в галузі візуального мистецтва.

Ключові слова: запозичення; оригінальність; візуальний плагіат; аспект; формування

