

ELEMENTS OF PLAGIARISM IN NIRMANA 2D ASSIGNMENTS WITH THE CONCEPT OF PRIMARY COLORS

Merlina Fatimah Nasruddin

Universitas Komputer Indonesia, Bandung, Indonesia

ABSTRACT

Plagiarism in the creative arts refers to the act of copying or closely imitating the ideas, styles, techniques, or actual works of another artist without authorization, proper acknowledgment, or crediting the original source. This research aims to identify what aspects are related to the concept of shape and color composition in the work so that it indicates the existence of plagiarism in a student's work. This research is qualitative research which focuses on identifying similar characteristics in each work as the research object. With the background of the formation of the hypothesis stated previously, this research uses a sampling method that includes purposive sampling with the Homogeneous sampling type. There are many similarities in the concept and composition of the elements of design, such as the rhythm of a curved line like a scroll of paper as an object, the proportions, and the concept of color value between two or three colors.

Keywords: Plagiarism, Nirmana, Primary Color, Art Student.

INTRODUCTION

Plagiarism is a complex phenomenon that involves the unauthorized or uncredited use of someone else's work or ideas. Plagiarism in manual or digital works of art is closely related to the use and unilateral claim of other people's works of art without the permission of the original copyright owner or without crediting the actual creator. His works include illustration sketches, drawing sketches, photographs, sculptures, and paintings. There are two types of plagiarism in creative works, including Theft and tracing.

1. Theft, is an action proven to steal or take, use or publish a work without the knowledge of the original creator and claiming it as his work.

2. Tracing, is the act of taking a concept or completely copying someone else's work, even though in the process you are still adding modifications like changing colors or flipping the orientation. Both types of plagiarism are considered unacceptable and can lead to legal actions, damage to reputation, and loss of credibility.

The phenomenon of plagiarism is not a new phenomenon in this era, it has also happened to great artists such as Andy Warhol long before. In 1964 Andy Warhol released a series of paintings entitled "Flower", one of which was sued by a photographer named Patricia Caulfield because the flower photo assets used in Warhol's paintings were

not photo assets taken himself and were used without the knowledge and credit of the owner of the original work. Patricia's flower photography was published in the 1964 issue of *Modern Photography*. The case against this great artist ended with an agreement to pay for the photo credit for 1 flower painting, at that time Warhol's Flower painting sold for 2 Shields paintings.

In the context of art, plagiarism can manifest in several ways, from direct copying of a work to the subtle appropriation of unique styles or concepts that are distinctive to a particular artist. It can lead to legal disputes, damage to reputations, and a loss of trust among artists, galleries, and audiences. In the academic world, especially in study programs related to art and design, there is a knowledge gap regarding plagiarism between teachers and students. Mostly, professionally and ethically, teachers understand and are aware of the meaning of actions that constitute plagiarism based on their knowledge capacity, as well as understanding the legal consequences before State law if they are involved. While the phenomenon of plagiarism is not yet recognized or not fully understood by students, it is related to the boundaries of what is permissible to be inspired by other people's work and make modifications to it to become work that is legitimately created by them. In this Social Media Era, students can easily access the internet to view previous works as inspiration. There is a phenomenon where plagiarism in major measures and very minimal modifications are considered by the perpetrators as normal. Savedoff in Schweibenz said that using others' intellectual property for profit reduces its original value. "The multitude of reproductions make it difficult to discover and appreciate the unique value of the original". This research aims to identify what aspects are related to the concept of shape and color composition in the work so that it indicates the existence of plagiarism in a student's work of art, especially in the work of Nirmana 2D.

LITERATURE REVIEW

Research that is in line with similar fields and has been carried out previously includes:

1. Maheni DK, et al., in their research carried out an analysis to determine the forms of plagiarism in making gestalt images carried out by Graphic Design Students using a qualitative descriptive method with a phenomenological approach.
2. Royhan, et al in their research discussed efforts to increase the creativity of Visual Communication Design creators and suppress acts of plagiarism in graphic design. The results are in the form of public policy recommendations
3. Fajrina, et al raised the topic of plagiarism in their research to analyze the relationship between criminal acts of plagiarism and product design from a human rights aspect. Aims to emphasize that the act of plagiarizing design work is a deprivation of the right to the welfare of the original owner.

In literature, Hidayatullah researched the phenomenon of plagiarism in art learning in online classes involving 211 PAUD and art department students. The result is a similar trend in word output up to the level of 80.77%. Students use Open Educational Resources (OER) in the form of dictates as material for doing art lecture assignments, in conclusion, the students mistakenly understood the use of OER and digital literacy.

METHODOLOGY

The research began with the hypothesis that there was a tendency for the same design elements and principles in the two works of Nirmana 2-Dimensional with the concept of shape composition and primary color value elements which had been carried out by Visual Communication Design students. Both works are output from coursework from the same department, namely Visual Communication Design. Each work is done at a different assignment tempo. Each of the works is from a different university. Work A is a student work that was carried out at an earlier assignment time than Work B. The objects of this research are three 2D Nirmana works that apply rhythmic design principles, elements of value, and the application of a mixture of primary color pigments. The materials used by three of them used primary color poster paint, Carmine type Red, Cobalt blue type Blue and Yellow. All three have the same canvas size, namely 40x40 cm.

This research is qualitative research which focuses on identifying similar characteristics in each work as the research object. With the background of the formation of the hypothesis stated previously, this research uses a sampling method that includes purposive sampling with the Homogeneous sampling type, because a couple of works have similar experiences in the context of similar college assignments with instructions and assignment provisions that are in line. This research specifically aims to analyze in depth what elements of similarity can be identified and lead to acts of plagiarism in the work of the two students' works. individually with different tempos.

In the data collection method, the researcher made direct observations using his scientific capacity and also supervised Work B in the Nirmana 2D class. In the observation process, the researcher interacted with direct interviews with the three creators of each work to determine the validity and originality of the work creation process. The filling method is used to organize categories and place each analytical data into the elements and design principles in the work. After categorization is carried out, analysis is carried out on each data to find the truth of the hypothesis that there are elements of similarity based on design elements or design principles in the work. The next stage is to make interpretations and judgments from the data that has been identified using an understanding approach regarding the phenomenon and regulations of plagiarism in works of art. After the interpretation is carried out, conclusions are then drawn as to what elements in the work are classified as plagiarism.

DISCUSSION

The following are three works that have been created by each respondent in the context of Nirmana's 2D work assignment with the concept of primary color values. All three works use red (red carmine), blue (blue-cobalt), and yellow poster paint material on paper canvas measuring 40 x 40 cm.



Figure 1: Work A was created, and collected in 2020. Published on social media in 2023.

Source: Respondent Documentation.



Figure 2: B's work was created, collected, and published on social media in 2023.

Source: Researcher Documentation.

Work A is a student's work created in 2020 (the result of interviews with respondents) and posted on a social media application account in 2023. Meanwhile, work B was created by another respondent which was done and collected in 2023 and also published on social media in the same year.

Each of the works was then compared and observed by comparing one work that had already been created (Work A) with Work B which was created later at different tempos institutions and assignors. The works collected as data are compared and observed, and then each identification that indicates the same data is placed into a predetermined categorization.

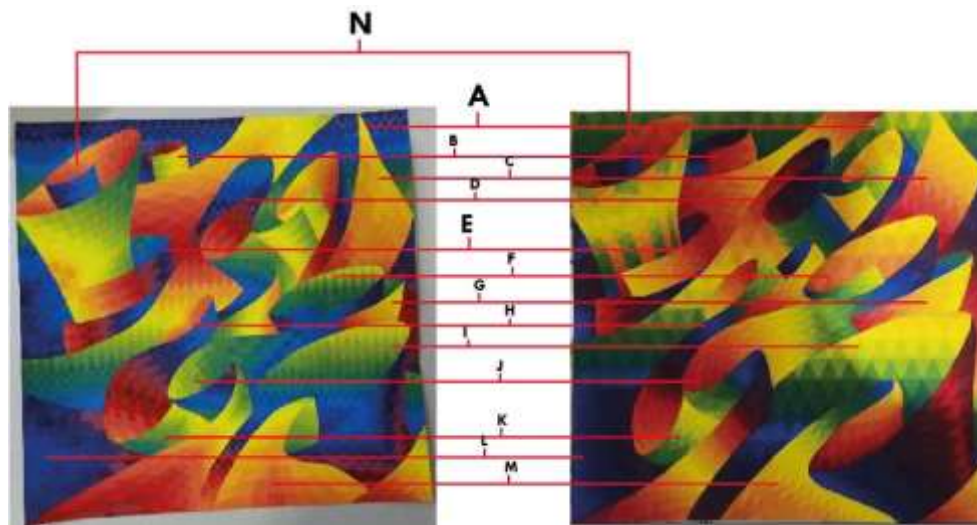


Figure 3: Analysis of elements that contain similarities between Work B and Work A.

Source: Researcher Documentation.

Both works A and B are compositions of curved lines with varied concepts or the types of curves depicted in various types and positioned irregularly. The curved lines depicted are close to the shape of a collection of strands of ribbon or like a collection of irregular rolls of paper. There is a triangular shape on the surface of the plane that resembles a roll of paper, so it can be classified as a composition of varied triangular shapes.

The following is an analysis table tracing elements of similarity that can be identified between the two works A and B, based on design elements.

Table 1. Similarity Search Analysis.

Similarity Elements	Tracing Analysis Results
Similarity of Rhythm Concept (Line Pattern)	There is a curved line pattern in Work B which has almost exactly the same characteristics as the technical lines such as waves or vortices converging towards the center depicted in Work B. The concept of curved lines that appear like rolls of paper in Work B is also visible in Work A.
Similarity to the concept of curved lines	The curved line concept found in B's work is often found in A's work, including at points A to N.
Similarity of field concepts	In work A there is a closed line pattern with curved lines resembling the plane of a roll of paper which is exactly the same as the pattern in work B.
Similarity of Elements Proportions and layout	In the collection of curved lines that resemble a roll of paper, there are similar proportions or plane scales in the realm of the 40x40 cm work area as well as the same position of the curved lines and planes.
Similarities in Gradation Concepts	The value gradation color concept found in work B is also found in work A, including the letter points N, C, G, H, J, K, L, and M. The gradation concept used includes pure blue towards dark blue, dark green-green bright towards yellow, blue towards green to red towards yellow.

CONCLUSION AND RECOMMENDATION

There are many similarities in the concept and composition of the elements of design, such as the rhythm of curved lines like a scroll of paper as an object, the proportions, and the concept of color value or gradation between two or three colors. So the result describes that the work of B is imitating the work of A. This indicates that the creator of work B is included in the category of plagiarism in terms of Tracing. In the academic world, especially in study programs related to art and design, there is a knowledge gap regarding plagiarism between teachers and students. Mostly, professionally and ethically, teachers understand and are aware of the meaning of actions that constitute plagiarism based on their knowledge capacity, as well as understanding the legal consequences before State law if they are involved. While the phenomenon of plagiarism is not yet recognized or not fully understood by students, it is related to the boundaries of what is permissible to be inspired by other people's work and make modifications to it to become work that is legitimately created by them. The students probably did not realize that

the consequences of plagiarism can include legal action, financial penalties, loss of reputation, and professional discredit. After this research, the recommendations to help art teachers avoid plagiarism in their classrooms, are :

1. Encourage Originality: Teach students the value of creating original works and the benefits of developing their artistic style. Encourage them to use references sparingly and to make their work unique to their style.
2. Use Tools to Check for Plagiarism: Utilize tools like Google's reverse image search or Tin Eye to check if students are using images from the internet without proper attribution.
3. Build Barriers to Plagiarism into Assignments: Design assignments that are difficult to plagiarize, such as avoiding common topics that can be easily purchased from paper mills or requiring students to create unique works based on their ideas.
4. Promote a Culture of Creativity and Originality: Encourage students to see the value in creating their original works and to respect the intellectual property of others. This can help foster a classroom environment where plagiarism is less likely to occur.

Between being inspired and completely copying or theft from another's idea, there needs to be clear boundaries and agreement between both parties. The key is in the agreement whether the original work is allowed to be developed or not at all. This is the ethic that must be followed, so that Haara's argument that the issue of copying versus having clear influence should no longer be debated since the interpretation is changing yet again, can be understood.

ACKNOWLEDGEMENT

In this research, the author would like to thank UNIKOM, thanks to all the speakers and organizers, so that the best 2023 can be implemented. The author also expressed his gratitude for the input from fellow lecturers and all respondents, so that this research can be completed.

REFERENCES

- Dovetail Editorial Team. 2023. Research Methods : What is purposive sampling?. accessed on March 24 2023 at 10.24 <https://dovetail.com/research/purposive-sampling/>
- Damanik, Junianto. 2010. Epidemil Plagiarisme. Esai Kompas Edisi 19 Februari 2010.
- Meuschke, Norman., et Gipp, Bela. 2013. State-of-the-art in detecting academic plagiarism. International Journal for Educational Integrity Vol. 9 No. 1 June, 2013 pp. 50–71 ISSN 1833-2595. <http://www.ojs.unisa.edu.au/journals/index.php/IJEI/>.
- Madeline. Plagiarism in Art Cases and How to Avoid It. Fixgerald article May 2022 accessed March 21 2024. <https://fixgerald.com/blog/plagiarism-in-art>.
- Shields, Madeline. 11 May 2022. Accessed 24 March 2023. <https://fixgerald.com/blog/plagiarism-in-art>.
- Maheni DK, M. T., Bangun, D. A. N., & Saripudin, I. (2019). FORMS OF PLAGIARISM IN MAKING GESTALT IMAGES. EPIGRAM (e-Journal), 15(2). <https://doi.org/10.32722/epi.v15i2.1245>.
- Muhammad Ghoyyas Royhan, Dhevin Kawistoro Ngabekti, ISSN 2774_2792, Faculty of Fine Arts and Design, Indonesian Institute of the Arts Surakarta, Citrawira Vol. 2 No.1, June 2021, <https://doi.org/10.33153/citrawira.v2i1.3671>.
- Fajrina, Rahma. M, Malik, Kendall, Heruningrum. Volume 1 Number 1, May 2023. Spacepro Product Design Journal, ISI Padang Panjang. DOI: <http://dx.doi.org/10.26887/spacepro.v1i1.3761>.
- Hidayatullah, Riyan et Wendhaningsih, Susi. 2021. 116-127. AKSARA: Jurnal Bahasa dan Sastra 22:1. Universitas Lampung. P-ISSN: 1411-2051, E-ISSN: 2620-3928. DOI : dx.doi.org/10.23960/aksara/v22i1.pp116-127.
- Haara, Madeline (2021) "Cheating in the Digital Age of Art," Line by Line: A Journal of Beginning Student Writing: Vol. 7: Iss. 1, Article 7. <https://ecommons.udayton.edu/lll/vol7/iss1/7>.

Jindal, Manish. 2024, February 21. Acces in 24 03 2024. Plagiarism in Art- 5 Best Reasons.
<https://bytescare.com/blog/plagiarism-in-art>.

Schweibenz, Werner. "The Work of Art in the Age of Digital Reproduction." Museum International, vol. 70, no. 1-2, 2018, pp. 8-21. OhioLINK Electronic Journal Center, doi:10.1111/MUSE.12189.

ABOUT THE AUTHORS

Merlina Fatimah Nasruddin, email: merlina@email.unikom.ac.id

Merlina Fatimah Nasruddin is a lecturer, an assistant professor from 2018 – on going in UNIKOM based in Bandung. Special field in lecturing Nirmana I, Nirmana II, and other specific studies in Visual Communication Design, like visual exploration studio and Environmental Graphic Design.