Reviewing the Prevalence of Visual Plagiarism Within Visual Arts, Tertiary Education in South East Asia

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“The practice of taking someone else's work or ideas and passing them off as one's own.”

(English Oxford Living Dictionaries, Online 2019)

2. Winstanley, Lisa 2019 Connection lost poster design
3. Winstanley, Lisa 2016 Lisa Logo design
Pastiche / homage / Parody

Duchamp's parody of the Mona Lisa adds a goatee and moustache.


https://www.slideshare.net/lclarkhfc/parody-pastiche


Focus Group Sessions
• Sparsity of research
• Ambiguous boundaries
• Inadequate policy
Visual Plagiarism Detection

- www.tineye.com
- iTrace (Garrett & Robinson, 2012)
- Google reverse image search
- Blob filter

https://pixabay.com/illustrations/observe-monitoring-spy-search-job-3539810/
Methods

• 3 Focus groups positioning participants as experts

• 6 open ended questions & 1 focusing exercise

• Data Analysis: Interpretative Phenomenological Analysis (IPA)

• Thematic Analysis of experiential claims
Findings: 4 Experiential Discourse Themes Identified

1. Cultural Discourse
2. Definition Discourse
3. Dishonesty Discourse
4. Education Discourse
Findings
Discourse Themes Identified

1) Culture

- Social Media – social proof!
- Industry – Lack of repercussions
- Cultural Differences
- Western Influence
- Perceived Innocence
- Secondary Education

Findings
Discourse Themes Identified

2) Definition

Confounding factors

• Contextualisation – how and for what
• Originality/similarity - transformative
• Ambiguity – confusion & lack of specific policy

Findings
Discourse Themes Identified

3) Dishonesty
Intermixture of terminology
- Copying
- Stealing
- Whistle blowing

https://austinkleon.com/steal/.
Findings

Discourse Themes Identified

3) Dishonesty

Intermixture of terminology

• Copying
• Stealing
• Whistle blowing
Findings
Discourse Themes Identified

4) Education
• Lack of Knowledge
  – Unintentional Plagiarism
• Learning Tools
  – Prevention
• Policy & Protocols

Artist’s Rationale
A broader approach required
An Iterative 5 Phase Pre-Emptive Approach

• **Phase 1: Behavioural change strategy**
  Utilising Stanford’s Behaviour Design Lab’s Green Path Behaviour Change strategy as a framework

• **Phase 2: A framework of Integrity**
  a) Determining Originality 1+1-3, b) Written Rational, c) Reverse Image Search d) Personal Code of Ethics

• **Phase 3: Active-learning workshops**

• **Phase 4: Production of digital and print based supporting collaterals**
  Text books, handouts, posters, online platform

• **Phase 5: Policy Update**
  In collaboration with RIEO NTU
Thank you
References


Additional Slides for discussion
Phase 1: Behavioural change strategy

(Fogg 2018) Behaviour Change Model indicates that behaviour can be changed when three specific elements converge at the same time, these are: **Motivation**, **Ability** and **Trigger**.

- “**Increase** the number of **triggers** leading to the new behavior. (facilitator, signal)
- **Increase ability** to do the new behavior. (Simplicity factors: time, brain cycles, social deviance, physical effort)
- **Increase motivation** for doing the behavior by **decreasing fear** associated with the behavior.”
  (Fogg 2018)
Phase 2: A framework of Integrity

a) Determining Originality $1+1=3$

https://www.oliviercourbet.com/work/circus-of-magazines/
Phase 2: A framework of Integrity

• a) Determining Originality: Steal Like an Artist

An Example:
“’Macbeth shall never vanquished be’ until the very forest marches on his castle. But then the English army marches on the castle holding branches from the forest, and Macbeth is vanquished.

J.R.R. Tolkien has such ‘bitter disappointment and disgust’ at this ‘shabby use’ That he invented a moving, talking forest, which actually uproots and goes to war in The Lord of the Rings.

And for now, the public knows Tolkien’s trees better than Shakespeare’s. He stole like an artist.” (Douglas 2017)

Phase 2: A framework of Integrity

• **b) Written Rational**

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<thead>
<tr>
<th>Rationale</th>
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<tr>
<td>I want this work to be a cohesive body that better explored the relationship between embroidery and illustration. However, I also want to adapt my process to allow for quicker turnaround briefs such as weekly editorial pieces.</td>
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<th>Themes/ subjects</th>
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<tr>
<td>Editorial, publishing, crossover between textile and print media, exhibition, animation</td>
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<th>Products</th>
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<td>Zines, exhibition, animation, book cover</td>
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<th>Methods of distribution</th>
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<td>Social media, mailers, print fair, competition briefs</td>
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<th>Practical skills / media / formats</th>
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<tr>
<td>Painting, screen print, machine embroidery, After effects</td>
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<th>Brief</th>
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<td>Weekly Editorial</td>
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<td>Ongoing/ weekly submission - submit to news outlets as a collection in April</td>
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<th>Rationale</th>
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<tr>
<td>To make a series of editorial pieces each week from an article I have chosen. Maybe allow someone else to choose the article so I get to illustrate a wider range of articles than I might choose myself. Focus on quick turnaround and use of visual metaphor. Set time limit for making this?</td>
</tr>
</tbody>
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Phase 2: A framework of Integrity

• c) Reverse Image Search


Phase 2: A framework of Integrity

• Personal Code of Ethics

Phase 3: Active-learning workshops

Phase 4: Production of digital and print based supporting collaterals

- Text books
- Handouts
- Posters
- Online-platform

Focus Group: Focussing Exercise 1.

1. Direct Copying

2. Pastiche / homage

3. Direct copying for commercial purposes but original was homage

4. Direct copying of a photographic composition for commercial purposes

5. Tracing a photograph

6. Copying as a learning tool