FORMATION OF FUTURE GRAPHIC DESIGNERS' POSITION REGARDING THE OBSERVANCE OF COPYRIGHTS FOR VISUAL WORKS

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Introduction. The creative professional activity of graphic designers usually involves the creation of design objects that visualize information with the aim of its subsequent public distribution. In connection with this, the task arises – to form a clear position for future graphic designers during their training in higher education institutions regarding the observance of copyright and related rights (Ridgley et al., 2020). Future graphic designers must not only respect copyright when using visual elements but also understand the mechanisms of copyright protection for their works. Considering the thesis that it is impossible to create new unique things in the modern world since we all exist in a single world, are under social influences, and when creating subjective or partially new objects, the graphic designer uses sources of inspiration as starting points in the generation of ideas, synthesis of visual elements, it is essential to pay attention to the integrity of their use and take responsibility for the design result. In the same way, both customers of design objects and representatives of businesses that use the projects for profit should be responsible.

Results. The task set before teachers of higher education institutions regarding the purposeful formation of students' ethical and legal attitudes to the use of visual elements in project activities can be solved in different ways (Borysova, 2023; Halak & El-Hajjar, 2019). It should be noted that among them, the discussion of simulated and real situations, taking into account certain aspects of integrity during practical classes in specialized disciplines and

consultations on the implementation of individual projects, demonstrated high efficiency. The most frequent request for discussion recently is the integrity of the use of photographs and illustrations in student projects. Meetings include, for example, copyright protection for images collected on Pinterest boards; the ethics of publishing tutorials on how to remove watermarks from protected images; indicating the authorship of the image, if it is taken from a stock of free photos; differences in the use of stock photos for personal, educational and commercial purposes; what you should know about Creative Commons licenses and tools; the content and number of transformations applied to the source of inspiration to obtain a uniquely different image from the original image; what degree of coincidence with a borrowed idea is a violation of international standards and grounds for starting a legal campaign for copyright protection; the responsibility of the graphic designer, customer and business for the use of images with copyright violations; how to correctly indicate the used visual, its authorship, source of origin in the presentations of completed educational projects; how to protect the copyright of one's own work, especially if this work is created on current topics for public needs in a situation of martial law, etc.

Conclusion. We are aware that the use in the educational process of discussions with students of higher education based on the analysis of precedents, real and imaginary situations, is only part of the general strategy for the formation of a culture of academic integrity, a negative attitude, and zero tolerance for plagiarism in general and, in particular, for visual plagiarism, conscious and continuous compliance with the norms of professional ethics in the field of graphic design.

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Key words: graphic design, object of design, borrowing, visual plagiarism, originality, educational practices, future graphic designer.

STUDENTS EDUCATION ACADEMIC INTEGRITY IN THE DISTANCE LEARNING CONDITIONS

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Introduction. The realities of modern society and the conditions in which modern academic education exists are rapidly changing. And it can be said with confidence that the education of academic integrity in the conditions of distance (on-line) education is significantly different from the conditions of offline education. It is much more difficult for a teacher to control students' independent performance of tasks, passing of tests and exams. It is unlikely that a first-year student who is informed of academic integrity points will immediately begin to comply with them. Therefore, the task of teachers is to prove to students in various ways that it is better to observe academic integrity than to look for ways to circumvent it.