
Laws for the Protection of Artistic Property Rights In Design Activities in the Development of "Virtus" Stage Costumes Collection

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Abstract

The legal importance of artistic works and the protection of the material and spiritual rights of creators are not hidden from anyone. However, it is difficult and even impossible to provide a logical definition and rule of recognition for these works and their examples. Art is at the core of the creative industries, and the entire activities of these industries are categorized based on how they relate to artistic property rights. Today's topics of the global art market are not only the buying and selling of works of art as assets, but also the buying and selling of copyrights and royalties. In fact, the global art business is divided into two parts: tangible capital assets (works of art) and intangible (property rights), and it is interesting to note that the income from the sale of intangible assets is more. Currently, contemporary art is considered the most important art form in the world of art, and due to its unique characteristics, it has brought serious challenges to many related sciences, including artistic property rights. These challenges have become more acute due to the special situation of the country. The main function of a modern stage costume is symbolic, because it is designed and manufactured specifically for performance or performer (collective or individual artist) and it is one of the most important elements in creating a holistic and expressive image.

The process of creating a new product, including clothing, can be conventionally represented in the form of the following scheme: analysis of demand and existing analogues - planning - design - production - replication - distribution - consumption. At the initial stage of creative activity, the designer studies the needs of a person and society. After a deep analysis, he passes the obtained data through his imagination and transforms it into objective forms and images. The article discusses the experience of developing and including educational material in the process of professional training of designers, which involves the design and implementation of a series of stage costumes commissioned by a dance group. The article describes the stages of the work carried out to create the "Virtus" stage costumes collection.

Keywords: Legal features, property rights, artistic and design activities; design education; design-based learning; the stage costumes; art.

Introduction

Stage costume is the clothing of actors, singers, musicians, dancers, which they use to perform on the stage. However, the concept of "costume" is more capacious than the concept of "clothing", since any costume is clothing, but not all clothing can be suitable for performing on the stage. The purpose of the stage costume is not just to decorate the artist, but to create and maintain the necessary emotional mood presented by the performer on the stage. Therefore, it must correspond to the artistic image of the work. Correctly designed stage costumes for music and dance groups are usually stylized and made in a single style, which allows the collective to be perceived as a whole [1].

It should be noted that the role of stage costume in choreography is more significant in comparison with costumes of other types of performing arts [2]. The dance does not carry verbal information; this function is taken over by the staginess of the production. The costumes of dancers must be corresponded not only to the individual characteristics of the performers, but also to the concept of the composition they perform, since a careless attitude towards their stage costume reduces the entertainment and artistic quality of the entire

choreographic performance. Visual inconsistency in shape, proportions, silhouette, lines, texture of the materials used, color scheme, decor, etc. can easily disrupt the perception of the entire choreographic performance and cause a negative reaction from the audience. Therefore, when developing a stage costume, it is important to pay attention to the fact that with a non-standard, creative solution, the clothes should not look too overloaded and cumbersome. To achieve this goal, the following rules must be adhered to:

- the stage costume must correspond to the age of the dancers;
- the stage costume must correspond to the manner of the performers;
- the stage costume should emphasize the individuality and skill of the performer;
- the stage costume should help to reveal the artistic image of the choreographic performance;
- the stage costume should be an active element of the act performed on the stage;
- visually the stage costume should not come into dissonance with the accepted ethical norms.

Clothing design is the creation of a new form, a new pattern of clothing with predetermined properties. This process includes carrying out a certain research (conversation with the customer, analysis of analogs), work on the creation of sketches, layouts, models, calculations and construction of drawings of the clothes, as well as the manufacture of prototypes. Based on the data received from the customer, a creative concept is developed, which is embodied in the image of a costume. The image of a suit is created in the form of a sketch and then can be embodied in the form with the subsequent transformation into a model (modeling process). The costume modeling is a practical embodiment of an idea in a material, the result of which is a finished product.

Methods

Our research concerns the features of the artistic and design activities in the process of developing the stage costume. Within the framework of the research, the historical and stylistic characteristics of the stage costume and the technological features of creating the stage costume were studied; methodological recommendations were developed “Art-project Activities of Students-designers in the Process of Creating the Stage Costume”. The developed methodological recommendations were tested with 3-year bachelor students of Kazan Federal (Volga Region) University on the basis of design-based learning framework.

Design-based learning also known as design-based instruction is an inquiry-based form of learning, or pedagogy, that is based on integration of design thinking and the design process into the classroom at the K-12, the secondary levels and also domain-specific higher education [3]. Design-based learning environments can be found across many disciplines, including those traditionally associated with design (e.g. art, architecture, engineering, interior design, graphic design), as well as others not normally considered to be design-related (science, technology, business, humanities) [4]. Design-based instruction, as well as project-based learning and problem-based learning, is used to teach 21st century skills such as communication and collaboration and foster deeper learning [5].

The art-project work of our design-based learning framework can be divided into several interdependent stages:

Planning and Product Modeling

The fundamental tasks of this stage: analysis of existing models (analogues); selection of an option that meets the requirements and conditions; analysis of the technological and design documentation required for the manufacture of the product; development of new clothing models; synthesis of the obtained data; development of a plan for further work.

Professional clothing designers focus their attention directly at this stage, since it is at this stage that the calculation and determination of qualitative as well as quantitative data of the future product, calculation of the technological side of work, obtaining information about the consumer value of the product and economic costs are carried out.

It should be noted that in the manufacture of clothing, it is important to be able to combine many qualitative characteristics of a designer and be competent in solving practical and creative problems. It is necessary to have the knowledge, skills and abilities of an artist, constructor, technologist, tailor and other specialists related to the production of clothing.

At this stage, students in the role of an artist will need to create a model, while solving issues of the artistic and aesthetic nature of the future costume. Do not forget about what utilitarian functions the suit will have, as well as what technical and economic quality indicators the future suit will have. In order to make the role of the artist the most understandable, we have identified the tasks at this stage:

- creating a sketch of the model;
- selection of material, accessories, finishes;
- agreement with the customer about the model of the future product;
- clarification and approval of the developed sketch of the model.

The students in the role of an artist can draw inspiration from all sorts of sources; it can be both nature and the environment surrounding them, the national traditions, which are reflected in the costume or new subcultural trends. Artistic solutions in the design of a suit should combine fashion trends and comply with the requirements of the technical and economic quality standard and ease of use [6].

A student in the role of a constructor embodies the artistic idea reflected in the sketch and creates a set of design documentation, which in the future will ensure the transformation of the model into a finished material product created using standard sewing technology and fully meeting quality standards. At the same time, it is important to correctly identify the construction, structure of the future suit and determine all of its components—shape, size, as well as the number of parts that make up its composition. In order to make the role of the constructor more understandable, the main tasks were highlighted:

- writing of technological documentation for the manufacture of a suit;
- development of drawings for all components of the suit;
- making patterns, their reproduction in size and height;
- determination of consumables and accessories per unit of product;
- selection of suitable materials;
- selection of the most suitable way of joining parts into a finished product.

Along with solving the problem of implementing the idea of a suit, it is necessary to find the most rational options for solving technical and economic problems: creating a comfortable and reliable suit in operation that meets the standards of human hygiene, meets the requirements of the body constitution and the customer's requirements. It is important to remember the need to develop economic designs; in the future, this will help to reduce the consumption of time and effort, as well as reduce the cost of the materials used.

Preparation of Materials for Cutting

At the very beginning of work at this stage, a technical grading of materials is carried out, that is, the fabrics that will be used to make the product. Sorting is carried out to obtain accurate qualitative and quantitative characteristics of the selected fabrics, as well as the correctness of the type of fabric used to obtain data on its durability during operation.

During the process of technical grading, the compliance of fabrics with the accepted state quality standards is checked. These indicators include: the density of the fabric, the percentage of shrinkage during washing, the quality of dyeing, the strength of the fabric under mechanical stress, the sewing properties of the materials (crumbling, deformation, the permeability of the sewing needle), changes occurring during wet heat treatment, etc.

During a direct check, the surface of the material is visible, fabric defects are highlighted, the defective fabrics are replaced with new ones, the direction of the pile or fleece is determined, the type of fabric is set, and the length and width of the material are measured.

Next, students cut the fabric flooring into parts; for this, the contours of the parts are applied to the fabric using ready-made stencils or prepared overlays. The stencil consists of thick paper or prepared technical material. The outlines of the necessary components of the suit are highlighted using small repeating holes through which the outlines of the details are drawn on the material with the help of an easily removable dye. The overlap also consists of thick paper with the contours of the details applied to it. The process of working with the overlap is quite simple: it is fixed to the upper canvas of the fabric flooring, then the flooring is cut along the contours of the overlap and the fabric is divided into component parts of the suit.

It is important to remember that the quality of the stencils and overlays depends on the correctness of the patterns of the details of the product, and therefore the entire technological process of manufacturing the finished product itself, as well as saving the consumption of fabrics per unit of the product.

Manufacturing process

At this stage, students try on the role of a tailor. The main goal of the tailor's work is to match the manufacturing technology of the product as closely as possible to the production sample. To do this, he must rely on the experience of clothing manufacturing enterprises and choose the most rational ways to use equipment and technological devices. It is important to remember that the chosen technology should not reduce the aesthetic, ergonomic, technical and quality indicators of the model [7]. In order to make the role of the tailor more understandable, we provide the tasks he must perform:

- development of clothing manufacturing technology;
- determination of the necessary equipment and mechanisms for the manufacturing process;
- determination of the structure of operations, and then the sequence of their implementation;
- selection of effective operating modes, as well as rational methods and mechanisms for processing parts until a finished product is obtained.

Sewing technology includes an algorithm for performing a set of actions and operations to create a finished product: this is the preparation of fabrics for cutting, cutting fabrics into parts, assembly of individual parts into a single finished product, wet-heat treatment of the product to obtain a marketable appearance.

Results and Discussion

All of the above stages of making a costume were passed by students in the manufacture of six stage costumes for the dance team. In addition to the listed stages, the students also watched the dance performance, as well as

all the available visual material. We consider this process significant, since the designer gets to know and enters the artistic atmosphere of the collective, analyzes the dance performance, understanding it and passing the emotions and feelings received when watching the performance through himself, which helps him to correctly express the stage image.

The collection of suits was named “Virtus”—this is how the companion of Mars was called in Roman mythology, the goddess of military valor, who inspired the Romans to combat feats.

When developing the sketches, some forms and elements of Asian national costumes, as well as forms of modern youth street fashion, were combined into a single composition (Figure 1). The concept of the collection is based on the development of costumes to create images of mystical ephemeral creatures. Therefore, the costumes have elements of airiness and oversized form.



Figure 1.The sketches of the stage costumes for the dance team

The collection of the stage costumes includes three conditionally male (Figure 2) and three conditionally female (Figure 3), all the costumes listed are unisex.



Figure 2.Conditional male stage costumes “Virtus”



Figure 3.Conditional female stage costumes “Virtus”

The crepe was chosen as the main fabric for costumes collection and has two colors: black and mustard (Figure 4).



Figure 4.“Virtus” stage costumes collection

At the same time, the simple and complex design of the costumes allows dancers to freely perform dance and acrobatic elements, while surprising with ease form and imagery, it can be seen by watching the presentation video of collection (https://vk.com/video45201226_456239074).

Summary

In the process of solving the real problems of artistic and design activities in developing the stage costumes, the students developed skills in designing and gained practical experience in fulfilling a consumer order, which is an integral part of the professional activity of a designer [8]. The students mastered the necessary amount of knowledge about the professional activities of a designer, technical method of performing an art-project, the importance of using visual materials and their choice in constructing a costume in accordance with the needs and conditions of the customer.

Conclusions

As a result of the work carried out to develop a collection of costumes for a dance team, students acquired the ability to actively engage in scientific, industrial, general cultural and creative activities, since creativity is an inseparable part of the educational process [9]; the ability to creatively express your individuality; a systemic understanding of the problems associated with the ability to correctly set artistic and creative tasks and solve them; the ability to develop project ideas based on creative approaches [10]; the ability to choose effective creative methods when designing a costume; the ability to transform artistic ideas; the ability to present the

results of their work in the form of reports and projects carried out in the material of the author's clothing collections.

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