PLAGIARISM:
WHAT IT IS AND HOW TO ELIMINATE IT?

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In this short presentation we have tried to give all links and references to the information we present, thus intending to avoid plagiarism ourselves.
PLAGIARISM: WHAT IT IS AND HOW TO ELIMINATE IT?

Plagiarism can be defined quite simply as ‘presenting someone else’s (intellectual and creative) work as your own’. Plagiarism can be deliberate, but it can also be done inadvertently. It can apply to texts, whether in original version or in translation, to images and sounds, to other audiovisual media, to programme codes, to the invention of new terms and words but even to ideas. All of these are legally and ethically unacceptable and can be severely punished.

Every student, every scientist, every researcher, every lecturer must be aware of plagiarism and make sure his or her work is entirely free of it. It is not the threat of punishment which should be the incentive to fight plagiarism, it must be the adherence to a general culture and attitude of fairness, correctness, scientific spirit.

Though the definition of plagiarism is easy, it is much more difficult to give a comprehensive list of types of plagiarism, let alone to give simple directives to eliminate it.

The general rule is that a reader, an audience, a listener, any person in general, who comes in touch with your work, must be able to clearly distinguish your own work and someone else’s you may have used or quoted. Additionally, it must be apparent who the original author of the other (quoted, cited, used) work is.

In practice, this entails that direct quotes are indicated accordingly, that reworded or adapted items are well referenced, that sources are given for every adopted and adapted element.

Every piece of text, every figure, every graph, every map, every photograph, every idea which is presented must be scrutinized for its original sources and these must be given.

In general, all levels of the academic world are aware of plagiarism and lecturers are instructed to scrutinize texts, assignments and output in general for plagiarism and to take appropriate measures when plagiarism is detected, at whatever scale. The measures are defined by the examination regulations.

Though all of this may seem complicated or fuzzy, it is not.

Nico Koedam (2013) for Oceans & Lakes
Standing diversity through time for families of marine vertebrates and invertebrates.

Full reference:
Though prosperity in Kenya has evolved positively over the last decade, there is still ample reason for concern. **Inequality is high and an estimated 34-42% of Kenyans is still poor. Social disparities are vast and reflect differences in economic development opportunities compounded by inequality in access to social services.** The Kenyan government must take steps in order to analyze causes of these social disparities.

→ Literally taken from the source, no reference!

Though prosperity in Kenya has evolved positively over the last decade, there is still ample reason for concern. It has been stated that “Inequality is high and an estimated 34-42% of Kenyans is still poor. [...] Social disparities are vast and reflect differences in economic development opportunities compounded by inequality in access to social services” [1]. The Kenyan government must take steps in order to analyze causes of these social disparities.

→ Literally taken from the source, but between “ ” + reference

Though prosperity in Kenya has evolved positively over the last decade, there is still ample reason for concern. Still, today, about 40% of the Kenyan population lives below the poverty line of 1 dollar a day [1]. Access to social services is unequally distributed, limiting many people’s economic development opportunities, and explaining the huge social disparities [1]. The Kenyan government must take steps in order to analyze causes of these social disparities.

→ Original knowledge but reworded + reference

We suggest a method for a reliable assessment of tree density which makes use of a plotless measurement of tree distance to a central point. This can be applied in each quadrant of a 2D area, generating 4 values for every sampling point. The method we propose here for the first time is shown schematically in Fig. 1. The advantages of this new method are numerous. We will further call it Centred Point Four Value method (CPFV).

→ An non-existing phantasy method, plagiarizing an existing and published method

A method of plotless estimation of tree density has been proposed by Cottam and Curtis (1956). This method has been widely applied by different researchers and offers a number of advantages. The so called PCQM of Cottam and Curtis (1956) is shown in Fig. 1, where one can see that 4 values are generated for every point on basis of a tree distance per quadrant.

→ Correct treatment of an existing and published method

PCQM (Point Centred Quarter Method) has been developed by Cottam and Curtis (1956). Advantages of this method explain its wide adoption. Though its applicability is supported by many studies, we feel that a correction must be applied.

→ Correct treatment of an existing and published method

If in doubt whether you might commit plagiarism, straightforwardly mention the reference AND ask the photographer (copyright owner) for permission. See ↓

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> Yours sincerely,
> 
> Nico Koedam
> Master of Science of Marine and Lacustrine Science and Management
> www.oceansandlakes.be

> (February, 2013)
Picture of a juvenile (a), a sub-adult (b-c) and the head of an adult (d) Tropical Sea Cucumber (*Bohadschia graeffei*). All photographs taken by Paul Osmond.
EXAMPLE TAKEN FROM A UK UNIVERSITY SITE (UNIVERSITY OF READING)

Where is the copyright in a photograph of a copyrighted painting?
The photographer always owns the copyright of the photograph taken. However, when taking pictures of copyrighted items which are not permanently situated in one place you will need permission from the copyright owner of those items. In this situation, you would need the permission of the copyright owner to photograph the work.

When you see the phrase: "All rights reserved" - does this mean I can use it?
No - this means that the copyright owner does not want you to do anything with their image without their express permission.

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Source: http://www.reading.ac.uk/internal/imps/Copyright/imps_copyrightfaqs.aspx
When someone allows me to use their material, should I keep their permission / consent forms?
Yes. Staff who collect consent from individuals for University projects (e.g. prospectus photo shoots, audiovisual projects for Mediasite or iTunes U) should send completed consent forms (these are available to download in the 'Things to Do Now' section) to the Copyright & Compliance Officer. All other copyright permissions must be retained by you for as long as the item exists.

Do students own the copyright in their work?
Yes, always. There are circumstances where the University will require a student to assign their intellectual property in writing to the University before, during or after the course of studies. These can include situations such as the specific terms of a project contract, a student working in collaboration with University staff where the intellectual property generated by the student is needed to enable the use of the entire technology, or where a student is keen to work with the University to exploit their intellectual property and the University agrees to do so. See the University's Code of Practice on Intellectual Property for further information.

Do staff own the copyright in the work they do?
No - under the Copyright, Designs and Patents Act 1988, employers own the intellectual property created by their employees in the normal course of their employment. However, the University of Reading takes a pragmatic approach to material created by staff and does not assert its ownership to everything. The University's Code of Practice on Intellectual Property sets out exactly what the University does and does not claim ownership of with regards to copyright - please read this or contact Academic and Legal Services for further details.

Source: http://www.reading.ac.uk/internal/imps/Copyright/imps_copyrightfaqs.aspx
Where the opinion of the British people on the European Union (EU) may be termed ‘turbulent’ overall, the idea of Britain leaving the European Union has been whispered recently by some politicians in the context of the EU crumbling. We suggest the term ‘Brexit’ in order to further refer to the possible Britain’s EU exit...

→ The term Grexit was introduced by Buiter and Rahbari [1]. ‘Brexit’ is not new, but a variation of ‘Grexit’!

Term: Brixit and Brexit;
Article: A Brixit looms;
Author: Economist columnist Bagehot
Date: 21 June 2012

→ Bagehot could be considered to have plagiarized the “idea” of Buiter and Rahbari [1], who coined the term ‘Grexit’ on February 6th 2012 (see [1]), and could be thought of pretending as if it is new...

“We raise our estimate of the likelihood of Greek EA exit (‘Grexit’) to 50% over the next 18 months, from 25-30% previously. This is mostly because we consider the willingness of EA creditors to continue providing further support to Greece despite Greek non-compliance with programme conditionality to have fallen substantially.” [1]

Buiter and Rahbari [1] coined the term ‘Grexit’ [...] and following several suggestions lately in the media, ‘Brexit’ could be applied to an exit scenario for Britain.

Sergei Rachmaninov wrote a rhapsody on a theme of Niccolò Paganini, and named it as such.

Niccolò Paganini and Sergei Rachmaninov are both musicians and composers. (18th to 20th century)

This common procedure was quite widely accepted in the 19th century, but the correct credit and reference given explicitly reduce all suggestions of plagiarism.
"Dies Irae" (Day of Wrath) is a thirteenth century Latin hymn thought to be written by Thomas of Celano (1200 – c. 1265). It is a medieval Latin poem characterized by its accentual stress and its rhymed lines. (Source: http://en.wikipedia.org/wiki/Dies_Irae)

Many composers were inspired by the Dies Irae or used (derived) parts of it in their work:

Symphonie fantastique
Hector Berlioz

Requiem Mass in D minor
W. A. Mozart

Symphony No. 1, 2 & 3 and various other works of Sergei Rachmaninov

among many others...

Though strictly ‘plagiarism’ could apply, this inspiration was common practice for many contemporaneous people (and even considered a homage) and would by now not be considered plagiarism.

Part of Mozart’s Requiem Mass in D minor
<table>
<thead>
<tr>
<th>Artist:</th>
<th>Beyoncé</th>
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<tbody>
<tr>
<td>Video clip:</td>
<td>Countdown</td>
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<td>Youtube:</td>
<td><a href="http://www.youtube.com/watch?v=2XY3AvVgDns">http://www.youtube.com/watch?v=2XY3AvVgDns</a></td>
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Anne-Teresa de Keersmaeker, the Belgian doyenne of contemporary dance, claims that Beyoncé draws deeply on two of her works: Rosas danst Rosas (1983) and Achterland (1990), both of which have been filmed.

"I was struck by the resemblance of Beyoncé’s clip not only with the movements from Rosas Danst Rosas, but also with the costumes, the set and even the shots from the film [of the work made in 1996] by Thierry De Mey," said de Keersmaeker. "Obviously, Beyoncé, or the video clip director Adria Petty, plundered many bits of the integral scenes in the film."

Source: The Guardian, Tuesday 11 October 2011 20.06 BST

A legal case was to follow, Beyoncé also admitted her unreferenced ‘source of inspiration’

Click on the video-shot to see the video

Source: all images copied from dailymail (link)