

Permissions guide

You need permission from the rightsholder(s) to use **any third-party material** in your book if the original source is under copyright, unless covered by fair use/dealing (see below), or proof that permission is not required (if the original work is copyright exempt/expired/licenced).

We need evidence that permission has been secured (or “cleared”), or exemption proven.

Unless you have made an alternative arrangement in writing with your T&F Editor, it is your responsibility as author (or for edited books, jointly as editor with your contributors) to obtain, and bear the cost of, third-party material and permissions.

Permissions can be complicated, time-consuming, and expensive. Our primary piece of advice is to **avoid third-party material and avoid permissions**.

If you feel third-party material is necessary, get the process started as early as possible as it can take time for rightsholders to respond. You must submit permissions information via the [permissions declaration form](#) with your final manuscript.

Overview of the permissions process

1. Identify third-party material
2. Confirm that third-party material is necessary
3. Determine copyright status of third-party material
4. Apply for permission
5. Document permission
6. Submit permission

Disclaimer

We have collated the information in this guide to help you with permissions, but **we cannot legally judge if something needs permission**.

Please do not put your Editorial Assistant in the difficult position of having to refuse to make decisions they are not qualified to give.

Our policy is to err on the side of caution, and we will remove anything without evidence before proceeding with producing your book. We encourage you to seek legal advice.

1. Identify third-party material

Third party material comprises anything you have not created specifically for the forthcoming work we are publishing. This includes:

- Material you or your company/institution has created previously, whether published or not
- Material from other T&F publications
- Redrawn artwork¹
- Third-party material included in previous versions (such as dissertations) or new editions

2. Confirm that third-party material is necessary

Referring to, describing or discussing third-party material is often enough. If third-party material is unavoidable, include only as much third-party material as is necessary to support original content.

3. Determine copyright status of third-party material

About authors, rightsholders and sources

The author of the source of material is not necessarily the creator or rightsholder of the material – they may have included it (presumably with permission) from a third-party. Please ensure you check the attribution/credit line or acknowledgements.

The author/creator is not necessarily the appropriate rightsholder from whom to secure permission (even if they are the copyright holder); the publisher or curator of the material will usually hold reproduction/distribution rights and is usually the best place to start.

About copyright

Copyright protects creative works² as intellectual property, preserving the interests of the creator/rightsholder(s) and controlling use of material by others. For comprehensive

¹ Unless you have substantially transformed the original through enhancement or character, i.e. to make a new work or a new critical point)

² A representative list of creative works that may be subject to copyright is provided in this [appendix](#).

information on copyright law, we recommend the Wikipedia entry:

<https://en.wikipedia.org/wiki/Copyright/>

And primary source information on US and UK Copyright can be found here:

UK Intellectual Property Office: <https://www.gov.uk/topic/intellectual-property/copyright>

US Copyright Office: <https://www.copyright.gov/>

Creative commons and open access

Copyright works may be made available via a creative commons licence, which is also the mechanism by which most publications are made open access. There are numerous creative commons licences that allow varying degrees of freedom to reproduce material. See creativecommons.org for more information and links to creative commons media and sources.

Public Domain

Works in the public domain are those for which no exclusive intellectual property rights apply. These are usually therefore available for use without payment or permission, although attribution is ordinarily required. See Wikipedia's entry on the public domain, which covers copyright expiry timeframes and plenty more:

https://en.wikipedia.org/wiki/Public_domain

Warning: the internet

It can be difficult to trace the original source of material and prove that it is in the public domain. There is an important difference between a work being 'publicly available' because someone has posted it on the internet, and 'in the public domain'

Material is not in the public domain simply because it is available online, where material is frequently posted without the knowledge or permission of the rightsholder(s).

Remember that is our policy to exclude anything without proof that it is usable, so you will need to provide this if you wish to use something in your work.

Fair Use and Fair Dealing

Fair use (US) and fair dealing (UK) are related legal concepts that allow the inclusion of brief excerpts or limited illustrations from copyright work without explicit permission.

There is, deliberately, no definition of either fair use or fair dealing (i.e. “up to 400 words”). Each case must be analysed to determine the reasonableness of the use.

Both US and UK law provide clear guidance for analysing fair use based on nature of the new publication, the purpose or character of the use, the amount of material being used (especially as a proportion of the original work) and the potential impact that its use may have on the original publication. We urge you to review Wikipedia’s information on this if you are considering relying fair use/fair dealing to justify the use of copyright material: https://en.wikipedia.org/wiki/Fair_use

Primary material is also available from UK and US government sources: <https://www.gov.uk/guidance/exceptions-to-copyright#fair-dealing> and <https://www.copyright.gov/fair-use/more-info.html>

Specific T&F policy on fair use/fair dealing

As a commercial publisher, the scholarly or education nature of our publications is rarely a justification for fair use or fair dealing.

Epigraphs do not constitute fair use or fair dealing and T&F do not allow for their inclusion. If you wish to include a quotation it must be embedded and actively addressed in your text.

Commonly used sources of permission-free material

Please review the information provided for any individual document or source to confirm in each specific case.

- Publications by the US federal government
- UK government and legal materials (Crown copyright): <https://www.parliament.uk/site-information/copyright/open-parliament-licence/> and <https://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/>
- European Court reports and judgments, treaties and regulations reproduced from [EUR-Lex](#), [Europa](#) or [Curia](#)
- Images from Google Earth/Maps and Google Ngram: <https://books.google.com/ngrams/info> and <https://www.google.com/permissions/geoguidelines/>
- Copyright does not apply to raw data, but rather how it is put together and transformed into an original creative work. You can usually use raw data to construct your own table without requiring permission, but if you intend to use

an existing layout, format or selection (e.g. a database, table or graph), you must secure permission

- Our science-related imprints and lists ³ can take advantage of the STM Permission Guidelines (of which T&F is a member and signatory) to use small portions of works published by other signatories for free, and sometimes without seeking permission. See: www.stm-assoc.org/permissions-guidelines/

Resources for finding the rightsholder(s)

A list of library holding directories, rights management societies and publisher associations is listed below that may help you track down the rightsholder of a work.

<https://www.hrc.utexas.edu/research/watch/about/>

<https://www.dacs.org.uk/>

<https://discover.libraryhub.jisc.ac.uk/>

https://www.literarymarketplace.com/lmp/us/index_us.asp

<https://arsny.com/>

<https://publishers.org/>

<https://www.copyright.com/>

Taylor & Francis controls the rights of many titles previously published by other imprints that have subsequently become part of the Taylor & Francis portfolio. You still need to apply for permission to reproduce material published under these imprints.

These include Allen & Unwin (select titles), Architectural Press, Ashgate, Baywood, Bloomsbury Academic (Photography and Anthropology), Butterworth-Heinemann UK, Cavendish Press, CRC Press, Croom Helm, David Fulton, E & FN Spon, Earthscan, Eye on Education, Falmer Press, Focal Press, Greenleaf Publishing/GSE Research, Holcomb Hathaway, Karnac Publishing, Lawrence Erlbaum, M.E. Sharpe, Methuen & Co. (the academic list), Paradigm Publishers, Pickering & Chatto, Psychology Press, Pycszak, Routledge, Routledge & Kegan Paul, RoutledgeCurzon, RoutledgeFalmer, Spon Press, Tavistock Publications, Transaction Publishers, UCL Press, Westview Press, and Willan.

If you cannot identify or locate the rightsholder, or if they do not respond, please remove the material and find an alternative.

³ CRC Press, Psychology Press, Routledge Built Environment and Routledge Behavioural Sciences.

4. Apply for permission

Unless otherwise agreed in writing with your T&F Editor, you will need

Commercial, non-exclusive, worldwide English language rights in all forms and media, including print and eBook form, for the lifetime of the edition.

Please discuss with your T&F Editorial Assistant if any third-party rightsholder requests anything more restrictive than the above or requires additional details (e.g. expected price, year of publication).

Request and obtain permission quickly through the Copyright Clearance Center if possible: <https://www.copyright.com/>

Follow the guidance on the work's page on the rightsholder's website or in their information section, especially if you are contacting a publisher (for example www.routledge.com/info/permissions). There may be a specific form or email address for permission requests.

Email your request to the rightsholder using the template provided [here](#).

Be prepared to pay for permission and to negotiate any fees demanded (underscoring to copyright holders that the use, though commercial, is for educational or scholarly purposes, is a good tactic).

5. Document permission

Use the [permissions declaration form](#) to keep track of your third-party materials, their permissions status, and your evidence.

Ensure that appropriate credit has been given in your manuscript, either alongside the material, or in an acknowledgements section. Follow any requirements given by the rightsholder in terms of location and wording.

6. Submit permission

Submit your permissions declaration form and all permissions evidence along with the rest of your manuscript materials on or before the due date. Evidence may either be pasted into the declaration form or submitted as separately according to format.

Permissions will be assessed as part of the manuscript assessment. Production will not begin until all aspects of the manuscript, including permissions, are finalised. Material without adequate permission (or evidence that it is not required) will be removed.

Appendix A: non-exhaustive list of works potentially under copyright

- Poetry
- Prose
- Dialogue (from film, theatre, television, etc.)
- Lyrics
- Transcripts
- Music composition/notation
- Private correspondence and personal information (including letters and email)
- Translations
- Epigraphs⁴
- Software
- Advertisements
- Trademarks and logos
- Images
- Photographs (including of paintings and sculptures)
- Images in which individuals are identifiable, especially children
- Illustrations, sketches and diagrams
- Graphic art
- Screenshots and screen grabs
- ClipArt
- Maps
- Software
- Advertisements
- Trademarks and logos
- Fiction and non-fiction
- Books, essays, graphic novels, journal, magazine or newspaper articles, white papers
- Letters and interviews
- Social media, e.g. Facebook, Twitter, Instagram, Pinterest, YouTube, etc.
- Blogs, websites and search engines (including Wikipedia and Google)

⁴ As a rule, we do not allow epigraphs in our titles. These serve as an embellishment and are more suited to fiction or trade publishing. Should you wish to use a quotation in your work, please embed it in the text with suitable context and discussion.

- Works by students/children

Appendix B: Permissions email template

To Whom It May Concern:

I am writing requesting permission to reprint the following material in a book that Routledge, an imprint of Taylor & Francis Group, a trading division of Informa UK Limited, will soon be publishing in the academic market. As I am working within my publisher's timeline, I hope that you will be able to respond quickly. The material for which I am requesting permission is:

[insert selection's bibliographic info., including page range, word count if applicable]

to be reprinted in:

[Insert title] by [author(s)]; proposed date of publication is [Season and year].
Approximately [pp #] pages. For the academic market. Price: \$[#] in print, \$[#] in eBook.

We request commercial, non-exclusive, worldwide English language rights in all forms and media, including in print and eBook form for the lifetime of the edition.

Appropriate credit will be given in the book's acknowledgements. Please indicate your preferred wording.

If you have any questions about this request, please contact me at [insert contact info.].
Many thanks for your attention to this request.