

Eliminating the Need for Permission in Your Text

A goal for this edition is to eliminate the need for permissions. This will feel like a shift to you, because you're used to being able to request permission for items from other publications. This will be one of the trickier goals that you'll work on during your revisions.

One of the major reasons for this shift is that there is great value in you, as the authors, providing your own conceptualized examples and art. Another reason for the shift is because permission fees have skyrocketed since the last edition—one book can easily rack up more than \$1,000 in permission fees, if not careful.

So . . . how to do this? There are three things to understand about permissions going into your revisions:

- First, you should not go into the revisions hoping that we'll be able to use figures or text just because we were able to get permission to use it in the last edition. We have found the hard way that this is probably not the case.
- Second, you should understand that “permission” is needed for both reprinted material (material we use exactly as it was in the original source) and adapted material (material that you have changed in some small or moderate way from how it was in the original source). So you cannot make slight changes in wording or move a small portion within a figure and avoid permission. It must be completely reimagined and new to avoid permission.
- Finally, you should not depend on being able to pull items or text from other HK books, either, because many of the figures from other books were originally from other sources, too, or could be so old that we no longer control the permissions for that text. Completely original items from our texts typically are easy for us to grant permission for, or might not require permission at all sometimes, so you don't have to rule this out completely, but the goal is still to avoid needing any permissions in the first place.

Instead, you need to try to offer completely original material within your book. There are a few methods for avoiding permission.

The first method for doing this is to take a very hard look at the art or text you were wanting to use from another source and see if the example is really, truly necessary. Oftentimes, it would be *nice* to include the model created by a theory's author, but not really necessary because your text is clear enough without the visual. So cutting examples that aren't necessary will be the first method that you should use for eliminating the need for permissions.

The next method is to develop your own art or examples. Do we have to show the model created by someone else, or could you create one yourselves? Do we have to use the form developed by another text or could you create your own? This goes beyond just redrawing a figure exactly as it was in your own file—it means starting from scratch and developing something new. It has to be drastically different from whatever it is you are trying to reimagine in order to avoid permission. So sending me the same flow chart with slightly different wording on the labels won't do it. It has to be completely new. The more original material you can provide throughout the text the

better. (However, there is a limit to how much art we can develop. That will be discussed in the next section.)

A third method is to explain or describe the other source's content more fully in your own text and refer the reader more directly to the original source without reproducing the piece in your own text. In describing the material, you might be able to use a small portion of the information without needing to get permission. For example, I have found that a lot of your tables are fairly simple lists of descriptions that are then *also* covered in the text. It's not necessary to have both the list of descriptions given in the table and in the text. You may have thought the visual break was necessary, but, in reality, it means that students have to try to absorb the same basic material in twice instead of in one, thorough description. And most of these tables require permission to use, whereas the description in the text does not. So in these cases, I think the best thing to consider would be to make sure the text is thorough and drop the tables.

Other tactics would be to consider, for example: Could these stages be described without using the direct examples from a different source? Could you include just the first and last examples within the text to give a sample of the range, which would be a smaller percentage of the whole and be used as direct quotes that don't require permission?

I have queried permission issues throughout the text files for this batch. You'll need to address this throughout the text where I have also added queries to guide ideas and decisions and apply this level of consideration to all of the chapters as you continue to work on the rest of the book.

I know that sometimes, though, you just can't avoid needing to use something that requires permission. The way to test for this need is to ask "Is it important to include this? Would it be a disservice to the reader to *not* include it?" If you answer yes to both of those questions, then you know you're looking at something that we should try to keep in the book and try to get permission to use.

What you'll need to do:

- ☐ Identify items or text that you can eliminate by cutting them because they aren't truly necessary.
- ☐ Identify items or text that you can eliminate by rewriting them or drawing your own artwork.
- ☐ Identify items or text that you can eliminate by describing them within your own text and referencing more clearly to the original source.
- ☐ For all items needing permission, ask if it's important to include and if it would be a disservice to the reader if it wasn't included.

Art Selections and Samples

All of the art in the text needs to be necessary in order for the reader to understand the main point of the text. We shouldn't include art just because an image might exist or might be decorative, but because it is both visually engaging and necessary in order for the students to understand the content.

Also, remember to consider the problem of permissions while selecting what images you want to see used in the book. This may mean that some art from the last edition gets dropped or that some new ones that you were thinking about using won't be added. Art that you have imagined yourselves is the most beneficial to the book.

Once you know what images you want to use, you need to provide sketches or scans of the art you want to see used in the book, *especially* in new chapters where you aren't just indicating a figure from the last edition. It is good to have a description, but I need to see what it is you're looking for since you're the experts on the subject matter. Even a rough sample is better than nothing, otherwise we have to guess what it is you're wanting. Art that you want to use from the last edition can be indicated by letting me know what the old figure number is (see the next section).

What you'll need to do:

- ☐ Be choosy in your art selections, making sure that art you want to include is necessary to the understanding of the text.
- ☐ Avoid permissions for art by developing your own figures.
- ☐ Provide samples of new art you want to include and provide old figure numbers for art you want to use from the last edition.