

# How to do the right thing!

## HOW TO DO THE RIGHT THING!

- Licences
- School licensing schemes
- One stop shop
- Creative Commons licensing schemes
- How you can raise student IP awareness
- Clearance checking
- Classroom clearance checks
- Quick fixes

Trade mark

Registered design

Copyright

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Need permission to use a media resource in your classroom?  
 Unsure how to check if it's okay to use movies or sound recordings any way you like when you are teaching?  
 Didn't know there were educational licensing schemes tailor-made for schools?  
 Then you've come to the right place.

How shines a light on everything you need to know from [School licensing schemes](#) to [permission consent forms](#)!

## HOW TO DO THE RIGHT THING!

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## Licences

A **licence** is a contract where the intellectual property owner (licensor) gives written permission to the named party (licensee) to use but not own their intellectual property under agreed terms and conditions.

Just as a video store sets the rental fee you pay to hire a movie DVD and how long the rental period is, a licensor can control who can use their intellectual property and how and where it can be used.

Terms and conditions can include:

- **Territory restrictions** governing what countries you can use the creative work in. For example, a New Zealand only use restriction could exclude website postings and stop you from entering Australasian organized competitions.
- **Use restrictions** precisely setting out how you can use the creative work. For example, a provision allowing you to adapt and edit.
- **Time limitation** allowing you to use the creative work for a strict time period only. Typically, there is a deadline to return the original work and delete any copies that might have been incorporated into teaching resources and school collections like lesson plans, student activity sheets and school online databases.
- **Royalty payment details** explaining how to pay the licensor for the use of their creative work. Royalties may be calculated on the number of times the material is used, length of time it's used for or the licence may have a student roll based set fee.

Get in touch with the licensors themselves if you are uncertain about terms and conditions – head to the [copyright agencies](#) page to find out how.



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## School licensing schemes

Your school should have **licences** in place that allow teachers to use specific media resources for **teaching purposes**, and for students and teachers to use the software applications loaded on school PCs.

Check the licensing terms and conditions with your school administrator so you know exactly how and what media resources you can use in your classroom.

Often licences restrict school use of the licensed media works to non-commercial use for teaching or private research. Licence terms and conditions could prevent you and your students from:

- showing adapted or remixed media products to family, friends and potential employers;
- performing the work or showing the product outside of the classroom;
- making copies.



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One stop shop

The New Zealand Schools Trustees Association (NZSTA), representing copyright agencies, operates a licensing scheme for New Zealand Schools. The scheme provides a legal means of using intellectual property owners’ work in the classroom at reasonable cost.

The NZSTA licensing scheme essentially lets you use designated commercial work for teaching and gives the creators appropriate remuneration for their creative effort.

The NZSTA licensing scheme limits your use of material to educational purposes, this means:

- students need separate authorization to use NZSTA licensed material like commercial music or digital footage for a project that is used outside the classroom or shown to people other than yourself or classmates. This could prevent student projects being included in portfolios or bar entry from competitions.

- your school cannot screen a film or DVD if the screening isn’t part of a structured learning activity. Teachers cannot show a licensed creative work to entertain students during a rainy lunchtime or to keep boarders amused at the weekend or raise money for a school event.
- licences are school-specific so they do not allow you to copy materials for other teachers to use unless they have the same licensing arrangement.

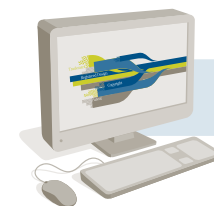




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Your school is sent an invoice for the licence royalty payments each year based on the current school roll. Check with your school administration for what media works are available under your school's NZSTA licensing scheme.



[NZSTA](#)



NZSTA help desk 0800 663 486.



#### *NZSTA licensing schemes*

The NZSTA One Stop Shop Licensing Scheme offers these licences:

[APRA Music \(Public Performance & Print\)](#)

[APRA Music Recording \(Audio/Video\)](#)

[CLL Print copying](#)

[TV & Radio Copying.](#)

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## APRA Music (Public Performance & Print Music) Licence

Allows the public performance of musical works by students.

Includes:

- Performances of music in **concerts**, by school bands, orchestras, or choirs
- Playing music at **school dances** or **music festivals** on **school premises**
- Photocopying **sheet music (up to 30 copies of orchestral or five copies of choral)**.

## APRA Music Recording (Audio/Visual) Licence

Allows schools to make recordings of music onto a CD or other media format only for the purpose of instruction. The recordings may be made for students and distributed free of charge, or on a cost recovery basis.

Includes:

- CD compilations
- Live performances
- Music used in video or film recordings made at school.



### Music Public Performance Licences

The APRA licences do not cover sound recording rights. Schools are required to hold both APRA and PPNZ Public Performance Licences to play recorded music to an audience.



For more information about PPNZ licences, please contact [mark@ppnz.co.nz](mailto:mark@ppnz.co.nz)

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## CLL Print Copying Licence:

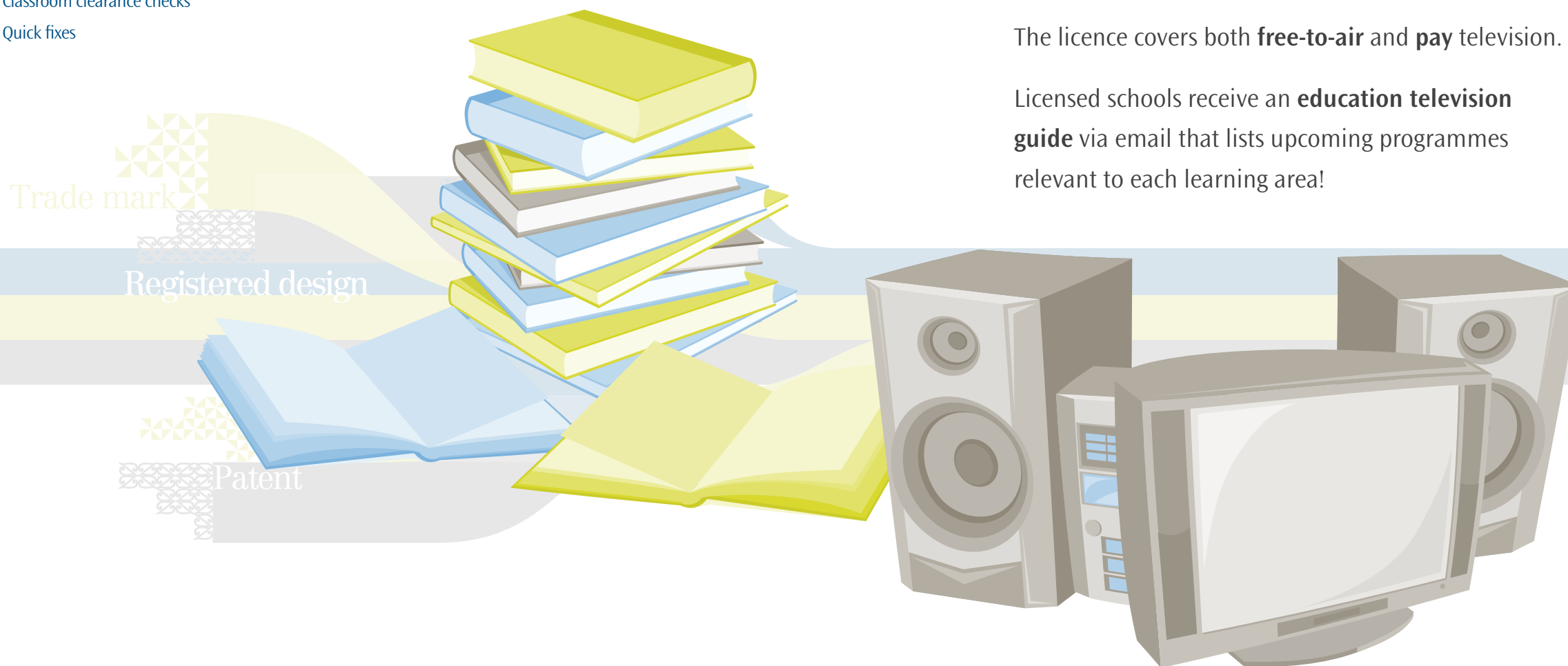
Allows teachers to copy extracts from books, journals, and periodicals for classroom based learning activities.

## TV and Radio Copying Licence:

The [Screenrights educational copying licence](#) allows teachers to copy whatever they want, whenever they want, from TV and radio, so long as it's used for educational purposes.

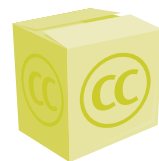
The licence covers both **free-to-air** and **pay** television.

Licensed schools receive an **education television guide** via email that lists upcoming programmes relevant to each learning area!




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## Creative Commons licensing schemes

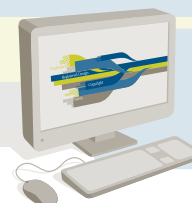
Creative Commons (CC) is an online, not-for-profit resource, providing a selection of copyright licences that a copyright owner can choose to use. CC licences use icons and acronyms to show how the copyright owner wants to be acknowledged and the limitations on how the copyright work is available for use by others.

Creative Commons  Attribution Share Alike (by-sa) licences let others remix, tweak and build upon your own work even for commercial use. In return, they must credit you and license their new creations under identical terms.

All new works based on yours will carry the same licence, so any derivatives will also allow

commercial use under the by-sa CC licence. Media products that use this licence can be very useful for student-driven adaptations, so keep an eye out for anything that carries the Creative Commons by-sa licence indicator.

CC licences might not fit all the IP owners' requirements. For example, in situations where the work includes media supplied under a school licence or if you want to be notified and keep track of who and where your work is being used (i.e. record licensees).



For more information, head to the [Creative Commons website](https://creativecommons.org/)

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## How you can raise student IP awareness

You can **inspire** your students by showing intellectual property (IP) owners' creations and innovations and initiating IP related discussions. For example: show an item of movie merchandise and let your students discover all the **IP markings** on the product and/or packaging and then use this information to find out more about the IP owners and creative talent behind that product.

You can **encourage** your students to learn how to capture and protect their own IP assets.

You can **learn** about the school licensing schemes and use the information in this resource to do the right thing and **lead** by example.

### Teaching resources

[Guide sheet](#)

[NCEA connections](#)

[Classroom discussion](#)

[IP showcases](#)

[Glossary](#)





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## Clearance checking

Commercial media producers take great care to make sure they haven't mistakenly used the creative work or intellectual property (IP) assets of other IP owners without authorisation – a written release, consent or licence – and payment.

Film studios, recording artists, book publishers and multi-media producers put their work through tough clearance checks before market launch. Key elements like branding, photographs, clipart, and music need to be legally available for use; quotations must be accurate, and correct credit must be given to all involved in the creative enterprise.

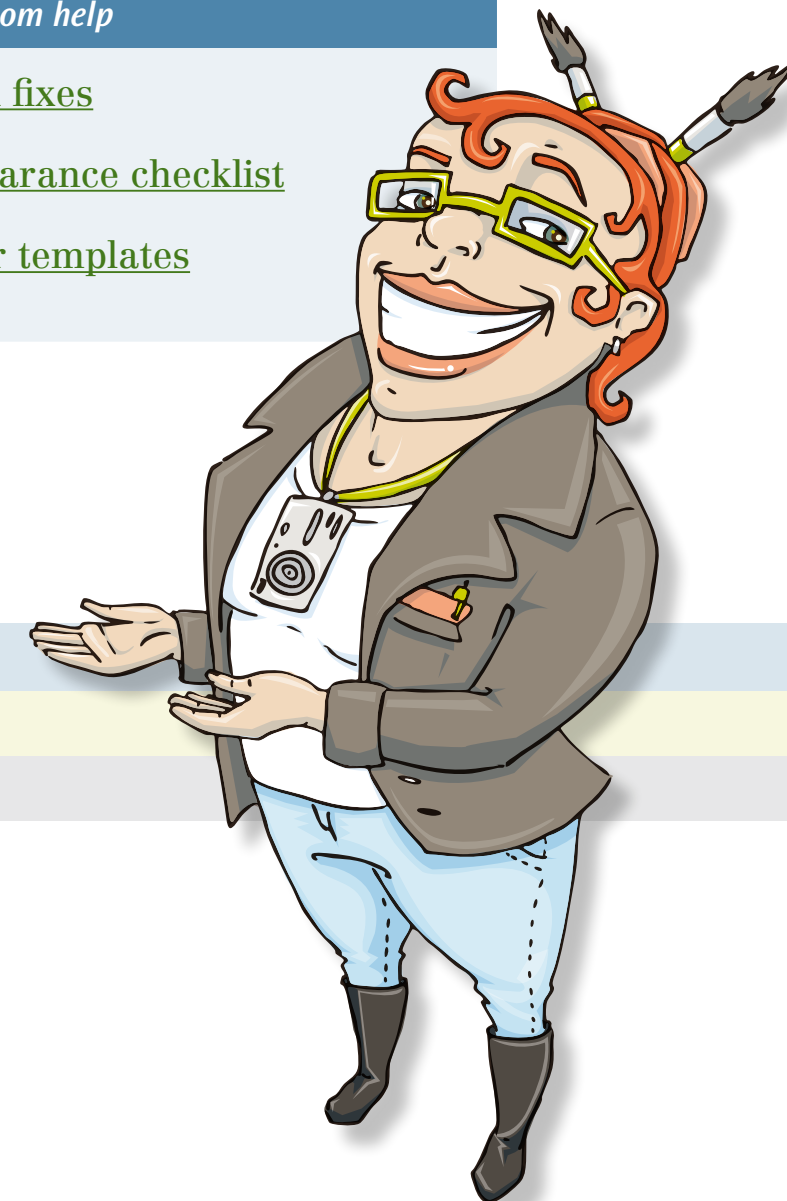
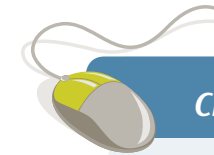
Media producers, authors and publishers can come down hard on anyone using their intellectual property without permission.

### Classroom help

[Quick fixes](#)

[IP clearance checklist](#)

[Letter templates](#)



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## Classroom clearance checks

Clearance checks help avoid legal trouble.

Journalists often have to research the integrity of information and clear articles with their legal teams. Privacy and intellectual property (IP) issues are checked through before publication.

### Owner permission:

If you want to perform, play or show creative works to a wider audience (including parents, guardians and the general public), then you will need to get specific authority from the copyright owner either directly or through the relevant licensing body.

Permission may be granted subject to a signing a licence or release contract with specific conditions like restriction to a one off fund raising or student project showcase event. You may or may not have to pay to use copyright protected material.

#### Classroom clearance checks

You can encourage students to develop their own set of best practices.

[Classroom clearance checklist](#)



Check out our [WHO](#) section for contact details of copyright agencies and more!

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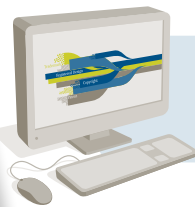
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## Seeking permission

Seek permission before using copyright protected work. You could write a letter or send an e-mail to the author or rights holders.



[Copyright Council of New Zealand resource](#)



[Permission letter template](#)

## Seeking consent

Students need to seek consent from the people they film, record, interview or photograph.

Remind them to obtain signed consent agreements that give them permission to capture and publish images and words.



[Consent letter template](#)



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Here are some typical illegal student behaviours to be aware of with some quick fix suggestions:

### Plagiarism

**Problem:** Not giving creative credit and author acknowledgement.

**Typical behaviours:** Copying from textbooks or classmates; copying and pasting text or images from the Internet.

**Solutions:** Add a bibliography, quotations, footnotes, and other forms of acknowledgement like screen credits.

### Piracy

**Problem:** Acquiring, copying or creating a duplicate/fake of another copyright owner's work.

**Typical behaviours:** Illegal ripping, burning, copying or recording of any form of media; illegal sharing of copyright protected work.

**Solutions:** Buy original products and seeing live performances and legal screenings.



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## Counterfeit products

**Problem:** Producing imitations/fakes.

**Typical behaviours:** Selling t-shirts or school production programmes with other people's copyright images and trade marks.

**Solution:** Use student-created images. Design unique trade marks for the school performance group.

## Sharing, exchanging and publishing

**Problem:** Students using work that they can't legally adapt, remix, and then share outside the classroom.

**Solutions:**

- Get written authorization. Use a [permission letter](#) to ask the owner if your students can use the material.
- Buy sheet music and get students to record their own version. Copyright in the new musical arrangement (orchestration, mixing notes) and the performed or recorded final product can be owned and controlled by the students working on the project.
- Use open source licensed works.

