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How can you help your students?

You can lead by example.

Always acknowledge the source of other people's material including student work used when teaching.

Respect owner's intellectual property rights by buying or hiring original material.

Run [clearance checks](#) to see that you're not breaching any laws when reproducing someone else's material including photocopying, scanning, recording, and taking material from the internet.

Raise student intellectual property awareness by introducing IP related topics and into your teaching programme. You can show them how IP owners commercialise and enforce their

legal rights using recently reported media articles and news footage.

Help your students to understand intellectual property is a valuable collection of business assets.

Regardless of what product a business makes or service it provides, it will encounter, create and use intellectual property.

To survive and grow, a business person needs to know how to capture, protect and manage IP assets, and how to avoid conflict with someone else's IP rights.

Encourage your students to find out more about intellectual property. Warn them that every country has its own set of laws. IP information retrieved from the worldwide web or library might

not apply in New Zealand, or the information could be outdated.

Promote the 'intellectual property respect' message. Show material to inspire students to produce their own creative work.

Use the information in this guide to encourage responsible actions when sharing, reusing, adapting and remixing other IP owners' creative works.

Be prepared to tackle the hard issues like student plagiarism, illegal downloading and making copies (burning, ripping, Bluetooth sending) for class work, family and friends [see the [Classroom checklist](#) and [Permission letter](#), and [Quick fixes](#)].

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How can you help your students?

Classroom discussion

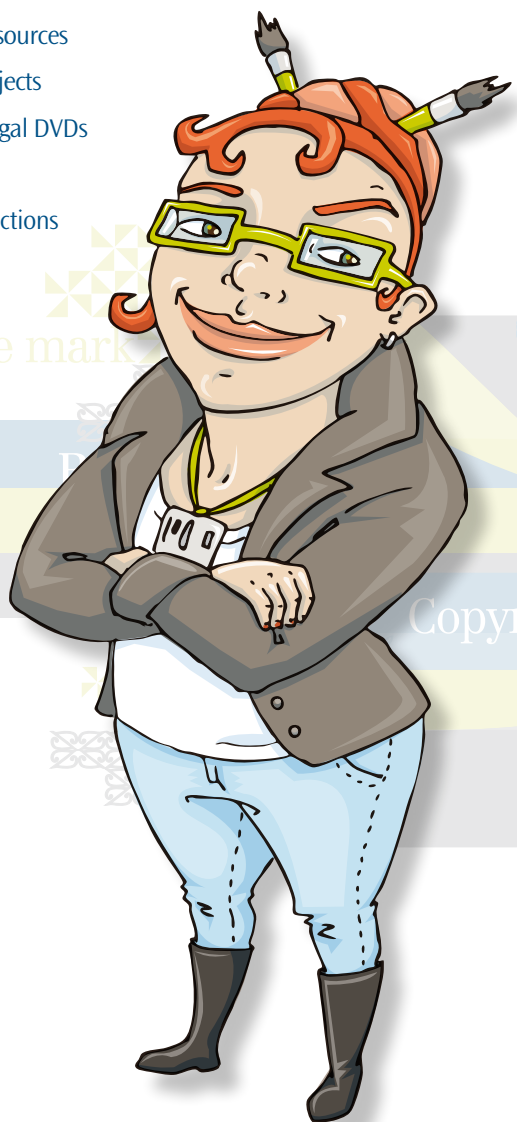
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Classroom discussion

Start a student discussion about using IP assets in their own works!

Video competition:

Two groups of students are working on separate video production projects to meet NCEA requirements.

They also plan to enter their films in the **Cut Video Competition** for media arts students run by the **Waikato Institute of Technology**.

The students want to know whether they can incorporate material from other media sources in their videos. Coincidentally, both groups want to use the following material, but for different reasons:

1. Extracts from the film, *Once Were Warriors*.
2. A Hollie Smith song track
3. A classical music track performed by the NZSO
4. Excerpts from recent television current affairs programmes.



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Group 1 – Sharma’s documentary

Sharma’s group is preparing a **current affairs documentary** about family violence in New Zealand. The students want to include extracts from *Once Were Warriors* to give a dramatic depiction of their subject. They also plan to use recent television items.

The group has chosen Hollie Smith’s song because some of the lyrics are consistent with their overall idea. They want to use an NZSO recording of a percussion concerto by New Zealand composer Gareth Farr for ambience.

The excerpts from *Once Were Warriors* and television items may be permitted under Fair Dealing provision – Reporting Current Affairs Permitted Use provided that the scenes used directly relate to the story and are not used excessively or gratuitously.

The song track has copyright in both the **song itself** and the **sound recording**. Copyright exists in the NZSO’s orchestral arrangement and their recorded performance and Gareth Farr is the composer of the percussion concerto.

In using an existing CD, tape or music score, the students will need the consent of both the **artist through APRA**, and of the **record company** through PPNZ / RIANZ. The Wintec video competition website carries [clearance application and licensing forms](#) to get these permissions.

If they do not get permission or the conditions imposed are too onerous, then they could consider buying sheet music for a vintage classical work that’s out of copyright and then organising students to record a performance track. The music track details including the sheet music publisher and musician list should be added to the film credits.

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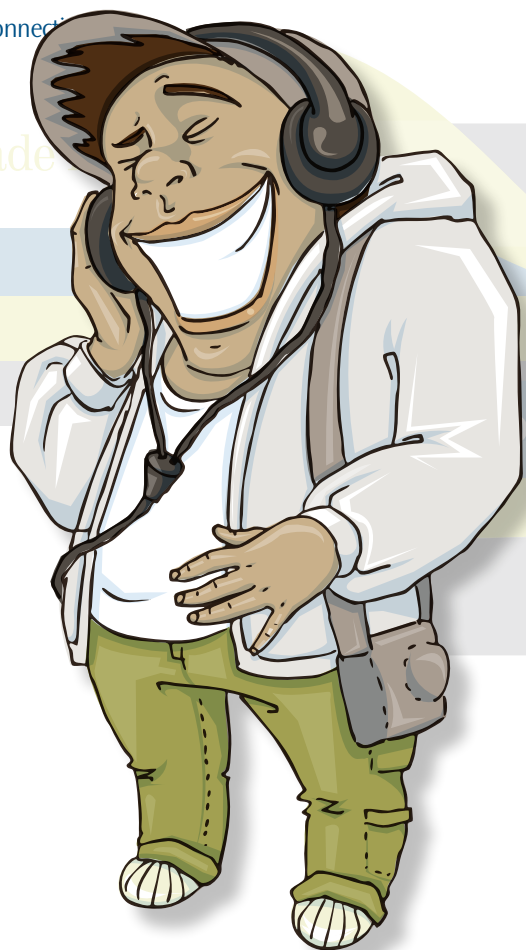
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Group 2 – Bodhi’s Music Clip

Bodhi’s group want to make a **music video** using the same song track. They intend to adapt it by interspersing extracts from a version of the Gareth Farr concerto that they have recorded using Apple’s *GarageBand*[™] programme. The video itself will feature actor Temuera Morrison and TV presenters Mark Sainsbury and John Campbell all popping up randomly.

The student’s orchestration of the Gareth Farr concerto is their own original work for which they automatically have copyright protection. If the orchestra members all have store brought sheet music or the school has a licence for Farr’s composition, then there are no copyright clearance issues attached to the recording.

The students face the same issues with the song track as did Sharma’s group and will **need to get permission** from APRA and PPNZ RIANZ.

The students could write to the television current affairs programme presenters for permission to use their images in the video.

If the images are stills from the movie and television footage then the students need to get permission from the studio and television networks who own copyright in the film and television broadcasts. They might be able to get photographs that they could use for **non-commercial work** from the *Once Were Warriors* official website, TVNZ and TV3 websites.

Another option would be to **contact Temuera Morrison** (or his agent) and the television presenters directly and ask for a digital “promo” photographs that they could use with their permission for this competition.

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Teaching resources

Generally, anything you create in the course of your employment as a teacher will be owned by the school unless agreed otherwise. Your employment contract and internal policy documents may already cover intellectual property ownership.

It's best to discuss ownership, reuse, and recirculation issues up-front with your employer before you start a project. You might get written permission to share your resources with teachers from other schools or permission to reuse these teaching resources for your own non-commercial use throughout your teaching career.

Occasionally, the school is contracted to create a commissioned work. The contract should set out who owns the intellectual property in the commissioned work and whether it can be trialled in the classroom or continued to be used in the school after the work is completed.

Student projects

You can help your students identify the potential intellectual property assets they are creating (see the [Guide sheet](#)) and point out other people's IP assets that they're learning about and being inspired by. The students might want to investigate the intellectual property registration process available for IP assets like patents and trade marks.

Media studies student projects and productions tend to be collaborations. You can foster professional working habits by getting them to discuss copyright

ownership and intellectual property protection issues before they start working together. Individual components like original photographs, clips and scenery drawings can be marked with the copyright indicator [copyright symbol © + owner(s) name + year the work was first created]. Copyright protection for student work provides them with the opportunity to build up their professional reputation and earn a living from their own creativity.

[Guide sheet](#)

[Classroom checklist](#)

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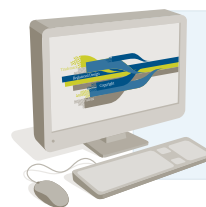
Spotting illegal DVDs

Watch out for titles that are “Too New to be True”. Movies that have yet to be released in New Zealand or are still showing generally are not available on DVD.



[More about movie piracy](#)

Look for the Censorship label required by [The Office of Film and Literature Classification](#).



[NCEA censorship resource](#) that includes case studies.

Check the quality. Beware of products that don't look genuine with inferior quality printing; missing artwork, studio, publisher or distributor logos; non-standard regional zone markings like 0-region or No Region, and poor sound or film production.

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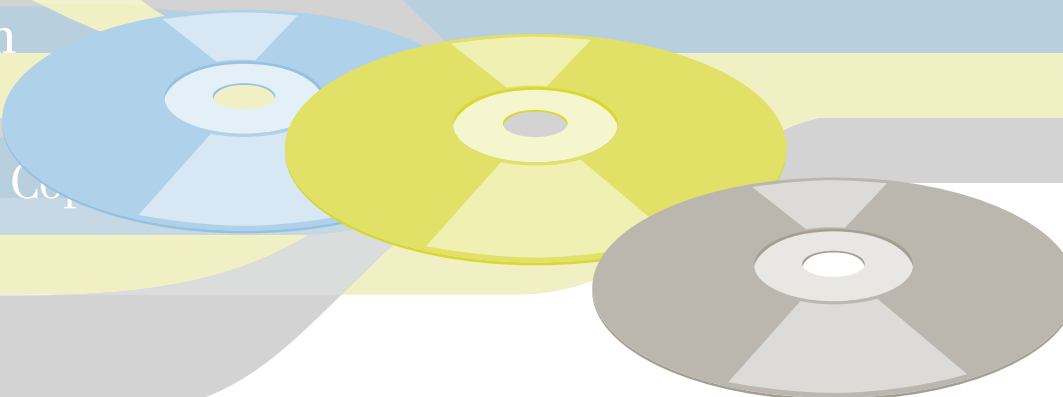
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Guide sheet

The guide sheet is designed to help you and your students recognise what kind of intellectual property is created whenever a student creates an original work.

Look for the appropriate type of creation on the left hand side, work out how it has been captured into a solid state or medium, and then find out what potential IP assets could be involved.

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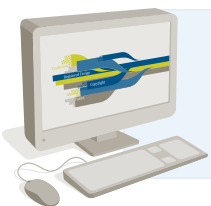
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Student project	Creative work	Captured	Potential IP asset(s)
Writing	essay, article, review, poem, script, project outline, advertisement	hand product, file, email, text message, printed work	copyright, confidential information, trade marks traditional knowledge
Music	score, lyrics, ring tone, jingle, arrangement, recording, broadcast	manuscript, recorded track or footage, live transmission or performance	copyright, trade marks traditional knowledge
Art	drawing, sculpture, graphic works, advertisement	hand product, file, email, screen shot	copyright, trade marks, designs, patents
Dance	performance piece, choreography and production outlines	manuscript, notes, diagrams, recording, live performance	copyright, trade secrets traditional knowledge
Technology	photography, recording, computer graphic imaging, design	photograph, file, recorded track or footage, design or computer programme, webpage, transmission or live performance	copyright, patents, integrated circuits, designs, trade secrets

NCEA connections

Here are a few suggested connections to standards that may include intellectual property related topics.



Note: Standards are currently being reviewed to align with The New Zealand Curriculum. Please consult the [NZQA website](#) for latest information.

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Standard	IP related topic suggestions
Practical standards	
AS90604 (Level 3)	IP issues surrounding the creation of a product. What are the student's rights and responsibilities?
AS90765 (Level 2)	
AS90606 (Level 3)	

Complete and justify a concept and treatment for a media product

Design and produce a media product and evaluate the process used to create the production

Create a media product using appropriate media technology

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Standard		IP related topic suggestions
Theoretical standards		
AS90599 (Level 3)	Demonstrate understanding of a specific media industry	IP issues – rights holders. Who owns the work created by the industry?
US 7466 (Level 3)	Investigate how media audiences are identified and targeted	Target Marketing: Trade mark selection Branding
AS90779 (Level 3)	Investigate an aspect of media and explain its significance for New Zealand	All IP issues to do with the media
US 7469 (Level 2)	Investigate ethical issues that affect the media	Copyright Act Creative Commons Internet journalism
US 7473 (Level 3)	Investigate the promotion of New Zealand identity in the media	Buy New Zealand Made/Designed Campaigns. Toi iho trade mark.
US 7476 (Level 3)	Analyse a period of history of one of the media in New Zealand	Brand/trade mark placement in New Zealand films and television programmes.
US 18188 (Level 3)	Demonstrate knowledge of the rules and ethical codes that apply to journalism	Study a critic's review of book, film or television (moral rights and fair dealing issues); IP ownership acknowledgement.