

Getting to grips with copyright

A short guide for United Reformed churches



The United Reformed Church



The most common copyright agencies and licences

Calamus at Decani Music
Christian Copyright Licensing International (CCLI)
Church Copyright Licence (CCL)
Church Video Licence (CVL)
Copyright Licensing Agency (CLA)
Creative Commons licences (CC)
Limited Manufacture Licence (LM)
Limited Online Music Licence (LOML)
Music Reproduction Licence (MRL)
PPL Church Licence
PRS for Music Church Licence
Single Title Screening Licence
SongSelect Advanced
SongSelect Basic
UK Intellectual Property Office

Introduction

Copyright is complicated! We hope this booklet, which, whilst not claiming to be a definitive guide, will help you navigate your way through the potential minefield of copyright law and how it affects churches.

As many of you will already know, agencies exist – such as the Christian Copyright Licensing International (CCLI) – who offers a variety of licences that cover a range of copyrighted material that is often used by churches. This booklet sets out to do two things: to take the reader through some of these licences and agencies, explaining how and when each should be used; and to look at a variety of common copyright scenarios that churches may find themselves in – such as using sheet music, showing TV programmes or photocopying from magazines. I hope you find it useful.

I am indebted to several people for this text: Celia Morris-Sanchez, a former colleague, who started work on it several months ago; to Jean Silvan Evans, who took that draft text, reshaped and extended it into its current form, and Chris Williams and his colleagues at CCLI who generously gave of their time and knowledge. My thanks to you all.

Gill Nichol

Head of communications

The United Reformed Church, December 2015

Getting to grips with copyright

These days it is very easy to 'copy' anything – from the words of a poem or a hymn, or the pages of a book, to film sequences or all-singing–all-dancing video clips of the latest music sensation. And we all know how such things can light up a Sunday service or evening entertainment in the church. But do you have the 'right' to copy any of those things?

Copyright is not meant to stop you copying and using other people's work. It is a legal protection for the people who create original material of all kinds: words and music, drama and film. It protects their intellectual property rights at the same time as establishing a way in which you can copy responsibly and with respect for the people who created what you are so anxious to share.

Copyright law – and it is law, operating currently under the Copyright, Designs and Patents Act 1988 – is designed to recognise and recompense the authors and musicians, the singers and actors, the directors and producers, who invested their time and talents into creating the work in the first place. The Act gives the originators two main rights, one moral and the other economic.

The moral right is the right to be identified as the author and protects the work from any changes they would not want to see – that is to recognise them as the originator. The economic right allows them to charge anyone who wants to copy, record or perform the work – that is to recompense them financially for the use of their work; it is the way, after all, that some writers and composers make a living.

To make it easier for churches to deal responsibly with copyright, Christian Copyright Licensing International (CCLI), one of a number of agencies that deal in copyright licences, has brought together a large number of people who originate church material to offer a series of special licences that cover the vast majority of copyright needs for many churches.

Instead of dealing with writers, musicians or publishers, one-by-one, your church can buy whatever licences you need – together with plenty of online help from CCLI – for an annual subscription. CCLI also produces some clear and detailed Fact Files on the individual copyright licences they offer churches.

Copyright is a vast and intricate subject and this little booklet does not aim to give you every last bit of information. What it does aim to do is give you a starting point; a jumping off point into the complex and often bewildering world of copyright.

No simple answer...

People are often looking for a simple one-size-fits-all answer to their copyright queries. Unfortunately there isn't one. Or there is one very unsatisfying answer: always, always check and double check – because there is no licence in the world that covers you for every instance of using original material.

Let's start by looking at who owns copyright and how long it lasts. Copyright is usually owned by the creator of the work and it begins as a matter of course when the work is created, with no need for any formal registration. But copyright can be assigned to someone else, so do not assume it stays with the author.

In the main, the work is protected for the life of the author plus 70 years – regardless of whom owns the copyright. That means the hymns of Isaac Watts are well out of copyright but the hymns of Fred Kaan, who died in 2009, have a long way to go. However, it is not only the hymns that are copyright: the publisher has a copyright in the printed page – in the actual typescript of both words and music in a hymn or song book – and that lasts for 25 years.

So be careful before you photocopy that Watts hymn. After all, the publisher has invested time and talent in designing and inputting all that typography. You are, of course, free to invest your own time and talent in designing and inputting your own typescript version of the hymn – your own work, your own copyright. There's no longer a copyright in Watts' words – but that approach would not work for a Fred Kaan hymn.

So much is traditional copyright territory. Today, with digital media, copyright is much more complex. Don't just assume you can use that YouTube clip! (Copyright aside, please note that YouTube's own term of use state that the service is for domestic/personal use only and perhaps should not be used in church services at all ...) Computer-generated works, sound recordings, films and broadcasts – all formerly protected for 50 years – are now copyright for 70 years, following legislation to bring UK copyright in recorded music into line with most of Europe.

When the copyright protection runs out, the work becomes free of copyright and enters what is called the public domain. Once in the public domain you are free to use it as, when and how you like.

Looking at some licences

So, as we said, the good news is that churches do not need to obtain copyright permission for every song they want to sing or piece of music they want to play. Using an agency that offers a relevant range of copyright material is much easier. In all, we'll be looking at a few agencies and quite a number of licences.

To help you keep track of them, a list of copyright agencies and licences is printed on the inside front cover of this booklet. We'll start by looking at some of the licences offered by Christian Copyright Licensing International (CCLI).

CCLI: Four key licences

It's sensible to consider these four CCLI licences in two pairs: first, the Church Copyright Licence (CCL) and the Music Reproduction Licence (MRL); and then the PRS for Music Church Licence, coupled with the Phonographic Performance Ltd Licence (PPL). Read this section in some detail and don't assume you need all four licences!

The CCL and the MRL

Together, these two licences cover your copyright requirements for most of the worship music needs of your church. Put simply, the CCL covers you for reproducing the words and music to hymns or worship songs and the MRL for photocopying and digitally scanning from music publications.

The CCL allows churches to reproduce hymns on service sheets or store them in a computer or onto acetate slides for projection. It gives access to a library of around 175,000 copyright-protected hymns and worship songs and allows you to print song/service sheets, make OHP acetates and store song words on a computer for projection. In the UK the CCL also includes a Mechanical Copyright Protection Society (MCPS) right which allows you to make audio or video recordings of your services, including the live music for limited non-commercial distribution.

Churches that photocopy or download the words and/or music of a hymn or worship song for distribution to choristers, instrumentalists or congregation, will also need a Music Reproduction Licence (MRL) and CCLI offers this as a supplement to the CCL. It includes permission to make digital copies of certain songs from authorised music publications including *Mission Praise*, *Songs of Fellowship*, *The Source*, *Praise*, *Spring Harvest Praise*, *Church Hymnary*, and work from publishers such as Kingsway Music, A & C Black, Kevin Mayhew, Oxford University Press and Stainer & Bell Ltd. For more, see the authorised publications list on the CCLI website.

NB: Some publications include permission to photocopy in the purchase price, so it's always worth checking the copyright information printed in the front of the book.

The PRS and the PPL

These two licences allow churches to play any religious or secular music live or mechanically – from a CD or an MP3 player – on their premises. Most churches will need these two licences because they allow the church to play live or recorded background music at church events.

PRS for Music is a merger of the Performing Right Society (PRS), which represents songwriters, composers and publishers when a piece of music is performed live in public, and the Mechanical Copyright Protection Society (MCPS), which represents creator rights when the work is reproduced as a physical product or for broadcast or online.

A change in copyright law that came into force in 2012 means that to play music from a commercial recording (CD, MP3 etc) churches now need a Phonographic Performance Ltd Licence (PPL) as well as a PRS for Music Church Licence. Previously churches were totally exempt from PPL but that exemption has been removed and churches now need a PPL licence to play recorded music at any church event, including youth and children's clubs, discos, keep-fit classes, or as background music at coffee mornings or fetes. Whereas PRS represents the rights of songwriters, composers and music publishers, PPL represents the rights of performers and record companies. To cover this, CCLI offers a PPL Church Licence.

Neither the PPL nor the PRS for Music licence are required for music performed or played within services of divine worship in church (where no charge is made to attend). This includes weddings, civil partnership ceremonies and funerals, as well as the usual Sunday and mid-week services and any other study or prayer meetings.

This is a dispensation, a gift, given to the churches by talented people who write church material. Such a gift makes it all the more important that churches should respect copyright on other occasions. And, sorry to say, having a hymn at the start of a film night, youth club or the church Christmas party does not make it an act of worship!

Do note that, unlike other CCLI licences, the PRS for Music Church Licence is premises based, so if your church hall is a separate building it might need a separate licence but if it can be accessed internally from the main church building one licence is enough. If you are unsure, call CCLI to see whether additional halls can be covered on one licence.

Operating CCLI licences

As we saw, CCLI copyright licences cover most of the Christian hymn writers, composers and publishers who produce worship material. But not all! Checking is always key in copyright and, especially if your church has specific needs, it's good to check exactly what any licence covers before investing in it.

We'll come later to some of the other agencies but most copyright licences operate in much the same way: there is a need to record copyright and to report the use of copyright materials. Again, we'll look here at CCLI licences. First, how to record copyright and show the work is used under licence. The 'copyright line' or 'proprietary data' should give the author, the copyright symbol, the year of origination and the owner of the copyright, then the number of the licence you are using. CCLI puts it as [author] © [year, owner], [your licence number] and gives as an example: Fred Smiley © 2007 Happy Music Ltd, CCL No 12345.

Reporting is a key stage of holding a licence. The licensing agency needs to know the songs, publications and recordings you have printed, projected and recorded, to be able to distribute royalties to the owners of the works you use. You file what is called a Copy Report, which should include material used for special festivals, weddings and funerals as well as your own church services. Reporting is usually online and should be kept up to date, preferably weekly. Each church needs to appoint one person to be the main respondent – or 'active contact' for CCLI but a number of people can share reporting duties. These duties are not onerous but they are quite involved, so you need somebody with a fairly clear mind and a bit of patience. And help is always at hand – most effectively online, so, it's useful to have someone confident with basic computing, too.

Fees for all CCLI licences are listed on its website. Fees for annual licences, as used by most churches, increase in relation to the size of the congregation. It is also possible to take out a licence for a one-off event, useful for workshops or a special outreach occasion, when fees depend on the number of people taking part.

Calamus at Decani

Another agency popular with many churches is Decani Music, particularly for its Calamus licence. Calamus administers copyrights of hymns and other liturgical music in the UK for much of the repertoire used in Catholic Liturgy today. Of added interest to many churches, they are the copyright agents for the Taizé community.

If you wish simply to sing Taizé songs in worship, no permission is needed. Permission is needed to copy or print the songs on paper or use them on the internet. The Calamus licence allows the reproduction of the words and melody line of the Taizé pieces covered under the scheme. There is a separate Taizé-only licence that allows reproduction of the words and the four-part harmony.

Wild Goose Publications, the publishing house of the Iona Community that includes the work of John L Bell and Graham Maule is another popular worship source; this music is covered by both CCL and Calamus licences.

A list of authors whose work is licensed by Calamus can be accessed on its website. Fees for annual and once-only licences are listed on the website and increase for four part harmony or instrumental copies.



A wider look at copyright

Now that we've looked at a few licences in some detail, we are ready to take a wider look at copyright. The bad news is there are many more licences out there! But the good news is that few churches will need all of them. As is already clear, copyright law can be complicated and detailed and you can need more than one licence to cover just one work – at its simplest, one for the words and one for the music. But the key to good copyright housekeeping is to check what is covered in each licence against what you actually need and use.

If you need to seek copyright permission for any work outside the licences you hold, you can do that by phone, email or letter to the copyright holder. For a list of some major copyright sources, see Appendix 1. Make sure you are clear on the purpose for which you are using the material and say that you are asking permission on behalf of a church and for charitable reasons.

We'll now look at some other copyright needs and the cover offered for them by CCLI. For a table of CCLI licences showing which licence you need for what purpose, see Appendix 2 on the inside back cover. If you access the table online, links take you direct to detailed explanations.

Choir/band practice

No licence is required to play sound recordings or watch YouTube clips of a musical recording as part of your rehearsal as this is considered private. But, as we have seen, you will need a MRL to photocopy sheet music or distribute digital copies obtained online.

TV/radio in the church

An ordinary TV licence is required to show live television programmes during any and all church activities, including worship. This does not, however, give permission to use copyright material in a public place, which a church is deemed to be.

To show television programmes outside worship, you also need both a PRS for Music Church Licence and a PPL Church Licence. To listen to the radio outside worship, it's just the PRS for Music Church Licence and the PPL Church Licence.

Film nights

To show a film for entertainment at a social evening, you need another licence. The Church Video Licence (CVL) from CCLI gives you the right to show films from most major film distributors, including Disney and 20th Century Fox. In this context, 'films' do not stop at Hollywood. They also include DVDs of television favourites but exclude recordings of TV programmes you have made for personal use under the 'time-shifting rules' (that is where a TV programme has been recorded solely for the purpose of enabling it to be viewed or listened to at a more convenient time).

As films, pre-recorded DVDs, Blu-Ray DVDs and videos, invariably include music on the soundtrack, you will also need that PRS for Music Church Licence. An additional PPL Church Licence is not required.

Under CVL terms, you can't charge for admission though you can take a free-will offering. Advertising must be within the church community only and, yet again, the film or television series chosen must be covered by the licence. Should you want to branch out and put on a one-off film show to a paid audience, you can obtain permission for a Single Title Screening Licence (costing around £70) from FilmBank.

If you just want to show film scenes in church services, you still need a CVL, though, as we've seen, no additional PRS for Music licence is needed during worship.

Copying from magazines and books

Churches that want to reproduce the words from magazines or other printed publications – say prose, poetry or prayers – for their newsletters, booklets, handouts or church website, need a licence from the Copyright Licensing Agency (CLA), a not-for-profit organisation that operates on behalf of a large number of publishers, authors and visual artists by issuing licences to organisations that want to copy and re-use their published work.

CCLI administers the CLA Church Licence. This licence allows you to photocopy most things you'd want to use: articles from magazines about evangelism, worship, health and safety; pages from study guides; games and puzzles for children's/youth groups; scripts for drama groups or your Easter or Christmas plays; quizzes for social activities

The licence is designed to cover most church needs but, as ever with copyright, there are limits. These are easy to check on the list of excluded works on the CLA website. Again, it's worth checking to see if any particular publication includes permission to photocopy in the purchase price.

Even short quotes from the Bible can be a copyright problem. Most Bible publishers allow a certain amount of Scripture text to be reproduced without permission. Check the copyright details in the front pages of the particular translation you want to use.

Sometimes you might want to discuss a published article or book in your newsletter or with a study group. In this case you are free to copy short, relevant extracts of the work under a process known as 'fair dealing'. Fair dealing for criticism, review or quotation is allowed for any type of copyright work, including the news reporting of current events. After all, authors want their work to be widely reviewed or discussed and the extensive book review pages of national newspapers would be impossible without it. Just make sure you acknowledge the source fully and that it really is a fair use.

If you are copying, but not photocopying, a small proportion of the work – e.g. a sentence or two from a news article or three paragraphs from a novel – then you will almost always be legal. But a line or two from a short poem or prayer? That's not so clear. The clearest balance for fair dealing is usually whether the reproduction or performance of a work will have any economic impact on the copyright owner. If there's any chance it could, an application for use should be made to the owner.

Rejoice and Sing

At this point we'll take a special look at our own United Reformed Church hymn book *Rejoice and Sing*. You might feel absolutely sure you don't need permission to copy any hymn you like from it. After all, *Rejoice and Sing* belongs to the URC! Well, not all material in the URC hymnbook is the sole copyright of the URC.

Almost half the rights to the lyrics of hymns in *Rejoice and Sing* belong to either Oxford University Press, who published it for the URC, or various other publishing houses. Some of the hymns (words only) are covered by a CCL licence. *Rejoice and Sing*, itself, carries nine pages of copyright acknowledgements.

And it's not one of the publications that include permission to photocopy in the purchase price. It carries the familiar legend: 'All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form ... without the prior permission of Oxford University Press or the appropriate copyright holder.'

There are some copyright anomalies. One relates to the Revd David Fox, a URC minister who tragically died on a walking holiday in Eastern Europe. He left no instruction regarding the copyright of his hymns, some of which are in *Rejoice and Sing*. In his lifetime, however, he always gave permission to the URC to use his hymns freely, and the URC are benefactors of his estate.

In such cases you can use a disclaimer such as: 'Copyright of this hymn is presumed to be held by the United Reformed Church. We have no wish to infringe anyone's copyright – if you have knowledge of an individual or organisation claiming copyright for this material, please contact the publisher.'

Sometimes the copyright contact has been lost over time and cannot be traced and the right may have passed to a relative now unknown to the URC. To discuss using such material, you could contact the URC communications department at United Reformed Church House in London who may be able to assist you.

Poetry and Prose Readings

Reading a written work aloud when there is no commercial purpose does not need a licence. So, no copyright is involved in an evening of prose and poetry readings when there is no entry charge. However, if you want to photocopy or reproduce the words in any way you will need a CLA Church Licence, as already discussed.

SongSearch and SongSelect

Should you wish to track down the proprietary data or the ownership of a song or hymn a good place to begin would be CCLI's SongSearch. SongSearch is linked to the CCLI reporting system meaning those wishing to track down song ownership, administrator details or the year a song came into copyright can do so with little more than the song title or first line.

Churches that wish to obtain music resources instantly, or lead songs from an iPad or similar, may wish to look at CCLI's SongSelect, a comprehensive paid for resource with a wide, downloadable collection of worship song lyrics, chords and lead sheets.

SongSelect comes in two packages: Basic or Advanced. SongSelect Basic comes with around 100,000 lyric sheets ready to copy into a bulletin or service sheets. SongSelect Advanced adds chord sheets, which you can transpose to any key before downloading, and lead sheets, where you can hear the entire melody line transposed to your chosen key.

Any church holding a CCLI CCL can apply for one of the SongSelect subscriptions.



Protecting your own work

Although this booklet is meant to help you to respect the copyright of other people, you – or your church members – could be creating new copyrights for yourselves. So, what about that? A newly written piece of work is protected from the moment it's written down or recorded in some physical or tangible format.

People who create new work often post a copy, perhaps as a transcript, CD, memory stick, back to themselves by recorded delivery so that they have a sealed, dated copy to keep – unopened of course! – should anyone challenge their copyright. It doesn't prove they actually wrote the piece, just that they were in possession of it at that time.

Even so, this is common practice and it is advocated by the UK Intellectual Property Office, the official government body responsible for intellectual property rights, including copyright – and, by the way, another source of support in the complex world of copyright.

Your church and the internet

Your church may have a website. Your church may have chosen to stream parts of the service live over the internet. Your church may like to stream clips from the news. If your church is doing all this, then thumbs up for creativity. The internet is a major growth area for churches but so far we have just mentioned it in passing. Now we will look at what you need to make sure you are appropriately covered for any and all copyright material on the internet.

Putting the Sunday service online

A number of churches are now making their main Sunday services available on the internet, either as a live stream or a downloadable, sometimes edited, podcast, so that the service can be shared by those unable to attend church. You need at least one and possibly two new licences.

Your PRS for Music Church Licence does not cover music used in the service for use online. You need to add a Limited Online Music Licence (LOML), which allows you to make church recordings available on the internet via streaming/webcasting or as download/podcast.

If the service includes recorded music, your 're-recording' is called 'dubbing' and you also need a Limited Manufacture Licence (LM). Both licences are available direct from PRS for Music (not CCLI). See Appendix 1 for contact details.

Don't overlook the fact that you also need permission to record from people taking part in the service – musicians, singers, readers or preachers – and that these people retain the copyright in their 'performance' for 70 years.

If the only material you are making available is the preacher's sermon, either as a live stream or a downloadable podcast, you simply need the agreement of the preacher. No extra permission is needed. Again, the copyright remains with the preacher.

Similarly, no additional licence is needed for a service where all the hymns/songs and music, all the spoken words, are in the public domain or are your own copyright, and no sound recordings are used.

Although much the same process applies to recording 'special services' such as weddings – whether made by a professional videographer or on a family phone-camera – CCLI advises that, as the church has no control of the recording, wedding couples should secure their own licences from PRS for Music that would cover both the wedding service and the wedding reception.

On a more low-tech note, just to make a small number of recordings of the Sunday service available to distribute to people unable to attend, CCLI's CCL, the first and most basic licence we looked at, is enough.

Putting videos on the internet

A number of different permissions/licences are required to put videos – even your own – on the internet. To include a copyright music sound-track, you need the PRS for Music Church Licence plus the Limited Online Music Licence.

If you are including recorded music, such as a track from a commercial CD, you will need a PPL Church Licence plus the additional Limited Manufacture Licence (LM) to allow for 're-recording'.

The LM allows the use of a wide range of music for your own DVDs, CDs or videos, so is useful when preparing material for the internet. It also covers you to make recordings of your church choir / band, either for sale to raise funds or for giving away to family and friends or members of the congregation. Again, you need permission to record from all those taking part and, additionally, their permission to make copies of the recording.

YouTube operates under a strict guideline that all videos must be copyright cleared by the person placing them on the site. This relates to both the audio and video included in the clip you intend to upload. If the material is not either in the public domain or owned by yourself, you need some permissions, so you might have to 'chase copyright', as the saying goes in publishing, where Appendix 1 might help.

Using images

Most images you find on the internet – paintings, photographs, cartoons – have some sort of copyright attached to them. Don't assume that because you can see it freely you can use it freely. To re-use an image, you need permission from the person who has created it – so you need to ask.

There is a great selection of images that can be used without having to pay a fee, however, and it's a good idea to build up a catalogue of copyright free images for use in projections and newsletters, magazines and websites.

Creative Commons

Creative Commons (CC) is a non-profit group that issues a series of copyright licences with a difference. Founded in 2001, it set out to expand the range of creative works that can be shared legally and without charge. It offers several different CC licences that vary from the usual 'all rights reserved' copyright line to 'some rights reserved'.

One licence asks simply for a credit line to acknowledge the artist. Another confines the use of the work to non-commercial purposes. Yet another waives all copyright interest and places the work as completely as possible in the public domain, where others can use it freely without restriction under copyright.

Creative Commons has grown rapidly. By the end of 2014, there were estimated to be 880 million works licensed under the various Creative Commons licenses. Flickr alone then hosted more than 300 million Creative Commons licensed photos. Wikipedia has built up Wikimedia Commons, an online repository of free-use images, sound, and other media files.

Creative Commons finds great support in the Love to Share report of the World Council of Churches, which talks through the ethics and practice of copyright – together with a plea for the widest possible sharing of worship material. There are also some online sites for finding royalty-free music that you can use in your videos just for the courtesy of a credit, so it's worth a web search. Creative Commons is a US database, Copyright Hub is a UK equivalent.

Copyright watchdogs

Don't be tempted to think a breach of copyright will – always! – go unnoticed. Copyright owners can be on the lookout. The Copyright Licensing Agency has a compliance arm, Copywatch, to counter illegal copying of books, magazines and journals – and it has been known to send people to check Christmas carol services for the odd spot of unlicensed photocopying.

Pictures/cartoons, particularly those on the internet, can be tempting. But beware! Some organisations, including the famous picture agency Getty Images (formerly the Hulton Picture Library) have people trawling the web for unauthorised re-use. Some photographers/artists go so far as to watermark the pictures they put on the internet with copyright information to discourage what might seem like casual 'borrowing'.

Appendix 1: Some copyright source contacts

Christian Copyright Licensing International

www.ccli.com

T: 01323 436 100

Copyright Hub

www.copyrighthub.co.uk

Copyright Licensing Agency

www.cla.co.uk

Creative Commons

<https://creativecommons.org/licenses/>

Decani (Calamus licences)

www.decanimusic.co.uk/acatalog/Calamus.html

T: 0845 456 839

FilmBank

www.filmbank.co.uk

Oxford University Press

<http://global.oup.com/?cc=gb>

T: 01865 355 077

Panel of Worship (Church of Scotland)

www.churchofscotland.org.uk

PRS for Music

www.prsformusic.com

T: 0203 741 4591

UK Intellectual Property Office

W: <https://www.gov.uk/government/organisations/intellectual-property-office>,
T: 0300 300 2000

URC Communications department at Church House

www.urchurch.org.uk/communications.html
T: 0207 916 2020

World Council of Churches

<http://www.oikoumene.org/en/>

Appendix 2

A quick guide to CCLI licences

Not sure which licence(s) you need?

This quick guide licence table from CCLI will help you help you determine which licence(s) you require. To find out more about copyright in church and the licences available visit uk.ccli.com/churches

	CCL	MRL	CLA CL	PRFSM CL	PPL CL	CVL	SongSelect Basic	SongSelect Advanced Melody
Does your church reproduce/project the words of hymns and worship songs?	✓							
Does your church make audio or video recordings of your church services (non-commercial use only)?	✓							
Does your church photocopy hymns and worship songs from authorised publications or downloaded from authorised music websites?	✓	✓						
Does your church photocopy from magazines, activity books or non-music publications?			✓					
Is music performed live on your premises during activities outside Acts of Worship?				✓				
Are commercial music recordings played on your premises during activities outside of Acts of Worship?				✓	✓			
Does your church perform music or play music recordings, but only during Acts of Worship?	No licence necessary							
Does your church show films or film scenes outside of Acts of Worship?				✓		✓		
Does your church show films or film scenes, but only during of Acts of Worship?						✓		
Would your church like to legally download song lyrics?	✓						✓	
Would your church like to legally download song lyrics, chord sheets and lead sheets?	✓							✓

This booklet aims to help churches navigate their way through the minefield of copyright law. It is part of a growing series on church communications published by the communications department of the United Reformed Church.

Titles currently available are:

- **Dealing with the media**
- **Church print and publications**
- **Social media guidelines for the United Reformed Church**
- **Getting to grips with copyright.**

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