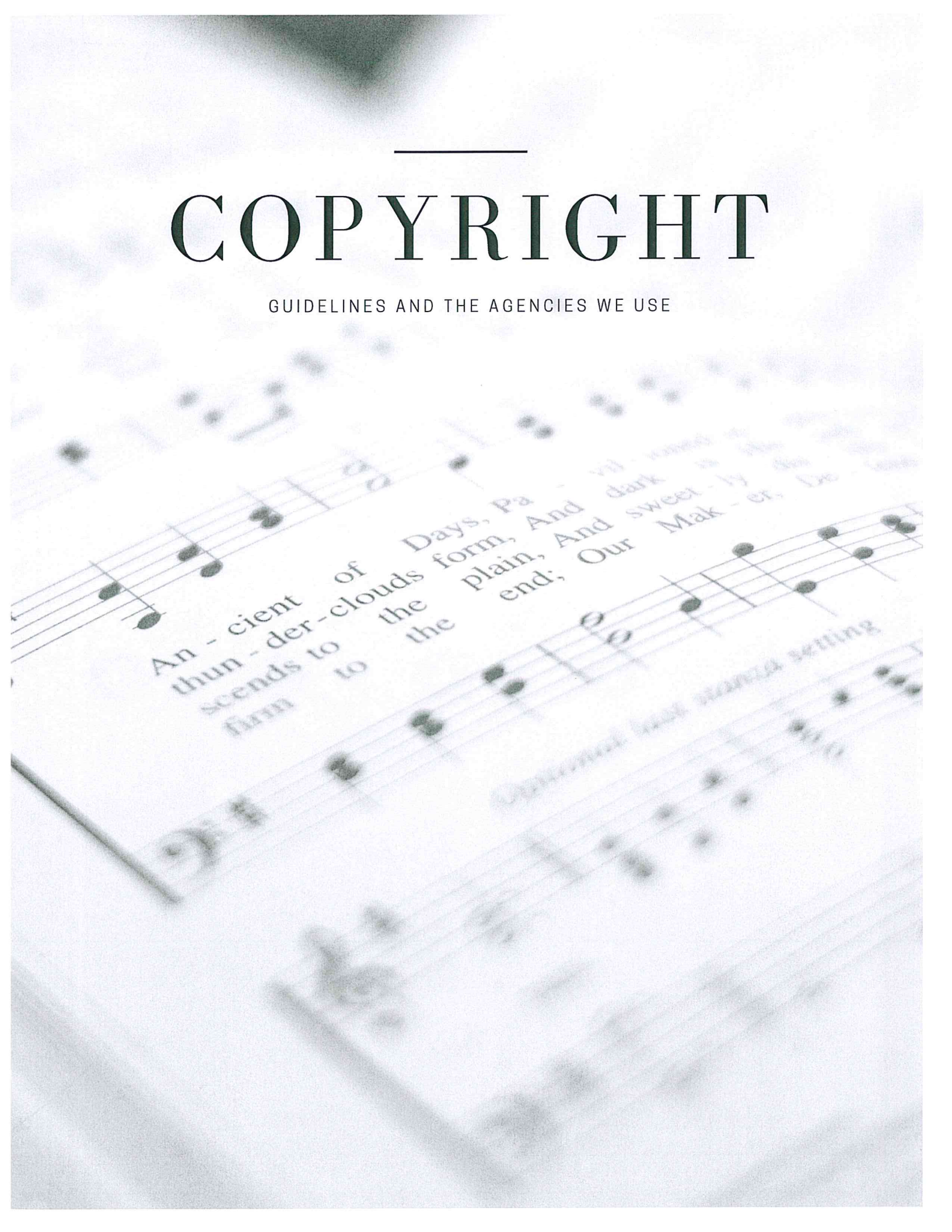

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GUIDELINES AND THE AGENCIES WE USE



An - cient of Days, Pa - vil - ments of
thun - der - clouds form, And dark - ly the
scends to the plain, And sweet - ly the
firm to the end; Our Mak - er, Do

Original and Manda setting

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Check the Details for any hymn to find out who owns it, who administers the copyright, and which license(s) grant permission to print or project that content.

Here's how:

- Log into Sundays and Seasons with email and password.
- Search for the title of the song.
- View the copyright Information for the license holder. The text and music may be different.

PUBLIC DOMAIN

Be Thou My Vision

[Preview](#)

[Copyright Information](#)

[Details](#)

Text

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Inquiries

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Music

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Inquiries

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TEXT AND MUSIC SAME COPYRIGHT HOLDERS AND LICENSES

I Am the Bread of Life

Preview

Copyright Information

Details

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TEXT AND MUSIC DIFFERENT COPYRIGHT HOLDERS AND LICENSES

O God of Light



Preview

Copyright Information

Details

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YOU CAN USE THESE HYMNS, SONGS AND SERVICE MUSIC IN:

- Bulletins
- Programs
- Order of Services
- Song Sheets
- Songbooks
- Projection of words and/or music
- Worship aids

HOW TO REPORT

- Log in with email and password.
- Search for the title of the song.
- Verify the songs composer, publisher and contributor.
- Click the "Report" button and select the week and number of services the song will be used then submit.
- If a title cannot be found, simply fill out the manual submission report form; after our staff and the Member Publisher reviews and approves the title, it will be available for other users to view and report.

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The location (after each song, beginning, end, etc.) is up to you and your formatting.

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Check the list of Member Publishers to see who participates in the ONE LICENSE Podcast/Streaming License.”

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This includes:

- Choral anthems
- Preludes
- Postludes
- Other works not sung by the congregation

Certain liturgical content, including Scripture readings, will require permission directly from the copyright holder of this material.

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The ability to print songs, hymns and lyrics in bulletins, programs, liturgies and song sheets for congregational singing.

Record and capture worship services (audio and video), provided you are only recording live music.

The ability to make copies, digital or physical, of copyright-protected lyrics for projection or display during congregational singing.

See their CCLI Copyright License Manual for more.

<https://us.ccli.com/manual/>

YOU CAN USE THESE HYMNS, SONGS AND SERVICE MUSIC IN:

- Bulletins
- Programs
- Order of Services
- Song Sheets
- Songbooks
- Transparencies
- Projection of words and/or music
- Worship aids

HOW TO REPORT

On the website, enter the song title in the search box. Verify the song on the Search Results page, and then click "Report Song".

When in doubt, call CCLI's Customer Support at 1-800-234-2446.

COPYRIGHT CREDIT LINES:

With each song that you duplicate, the following information is required to be posted on the copy or projection:

The Song Title

Author(s)

The Copyright Notice (c.Year, Publisher(s) Name)

Your Organization's Copyright License number (Not the CCLI Song number)

Example: Holy Spirit by Bryan Torwalt, Katie Torwalt. c. 2011 Capitol CMG Genesis, Jesus Culture Music. CCLI # 12345678

With a print, this information is to be placed under each song.

When projecting a song, it only needs to appear once with the song. It doesn't need to be on every slide for the song.

The information needs to be posted with the song and not on a separate "credit" page or slide shown apart from the song usage.

When using multiple songs together as a medley, the song's ownership information should be included on each individual song. It is important to provide the ownership information with any portion of a copyrighted song that you duplicate.

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- Copy or duplicate choral sheet music, cantatas, musicals, handbell music, keyboard arrangements, vocal solos, instrumental works or music education publications.
- Alter or change the lyrics, melody or fundamental character of any song.

Legal Issues

Copyright Issues



Evangelical Lutheran Church in America
God's work. Our hands.

Copyright and Intellectual Property

May we copy material for use in our congregation?

Respect the author and musician! A copyright holder has five exclusive rights:

- Reproduce the work
- Prepare derivative works (works derived from the original work such as abridgments, translations, or other adaptations)
- Distribute the work
- Perform the work
- Display the work

Copyright need not be a roadblock!


[Augsburg Fortress has established clear guidelines](#) on how to acquire permission to use copyrighted material.

How do I request permission?

In order to apply for permission to use copyrighted material, first prepare answers to the following:

1. **What you want to use?** Title, author or composer, pages or hymn numbers, copyright year, code number, a description of what is to be used (exact sentences, paragraphs, stanzas).
2. **How it will be used?** The rights requested (one-time event, permanent publication), intended audience, number of copies to be made, format (worship folder, songbook, textbook), name and date of the event (as appropriate).
3. **Who you are?** Name, address, phone number of the church, school, or other organization, as well as the same information for the contact person making the request.

Additional Intellectual Property Resources

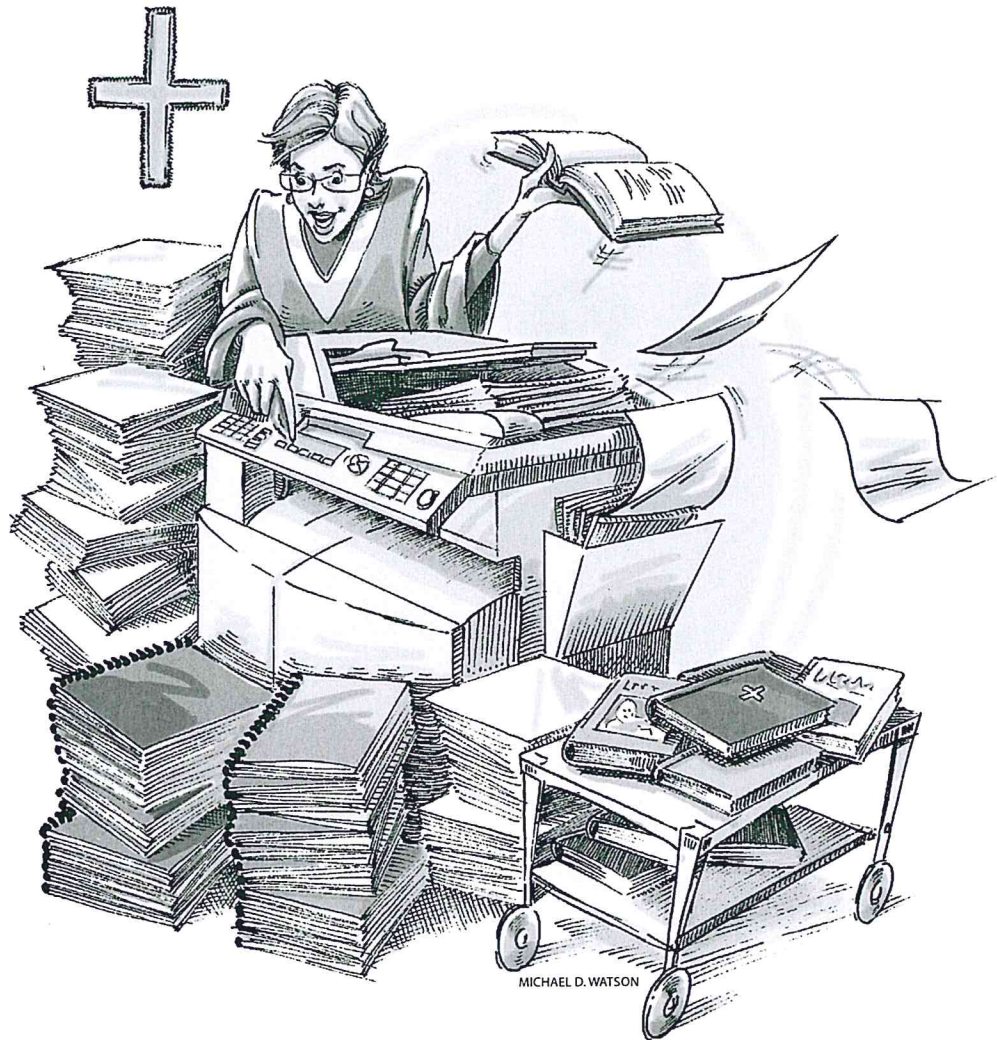
- [Augsburg Fortress Copyrights and Permissions](#)
- [The US Patent & Trademark Office](#)
- [The US Copyright Office](#)
- [Essential Guide to Copyright Law for Churches](#)
- [Copyright Advisory](#): An easy to use guide from Columbia University
- [Copyright and the Church](#): A Website from the United Church of Christ
- [Copyright and Trademark](#): Information from Presbyterian Church (U.S.A)
- [Keeping it Legal](#)  an article from *The Lutheran* magazine.

Keeping it legal

Copyright laws and the church

By Susan Lang

Lang is an ELCA pastor who serves ecumenically as a retreat facilitator and church consultant (www.revwriter.com).



Britt Vickstrom, Bettendorf, Iowa, learned the basics of copyright law as a student at Wartburg Seminary, Dubuque, Iowa. So when she moved to a pastoral call where the congregation used the resource *Sundays and Seasons*, she knew it was important to clarify what could be legally printed in the bulletin.

“I was confused about reproducing hymns,” she said. “I wanted to make sure we were obeying the law and respecting hymn writers. I found out it was a lot more complicated. You can’t just print everything as some assume.”

Martin Seltz, publisher for worship and music at Augsburg Fortress, the ELCA publishing ministry, said, “Many congregations are becoming more savvy about copyright law. However, there are still some who believe that because they are religious institutions, they are exempt, or that their reprinting of copyrighted materials without permission is fair use.”

Owning hymnals doesn’t give congregations the right to print, project or record their contents without permission of the copyright holder.

Intellectual property

Michael Moore, copyright administrator for Augsburg Fortress, said most

congregations don't think in the realm of intellectual property. Yet even the founders of the U.S. thought it important enough to place in the first article of the Constitution. Any concrete item that is produced by someone is intellectual property owned by its creator who may have the sole right to copy, distribute or sell that item.

Moore encourages congregations to think of themselves as weekend publishers. That means they need to play by the rules that any publisher has to follow.

Moore calls music "a big bugaboo" because it's so complex. A hymn may have at least four different copyrights attached to it through its text, tune, arrangement and translation. To be able to print, project or record music requires the permission of the copyright holder too.

Sundaysandseasons.com contains a searchable database of hymn copyright holders. Many congregations purchase additional music permission licenses through companies like **OneLicense.net** or Christian Copyright Licensing International. Both websites contain lists of current member publishers, but CCLI tends to cover more contemporary music.

Congregations probably have never considered that intellectual property rights for music extend to the production of any recording, including those made for rehearsal purposes or for distribution to homebound members. Licenses can be purchased for those uses too.

U.S. Copyright Law does contain a section that permits the actual performance of literary works and music in religious services. But concert performances outside of worship, which accept money or even freewill offerings, may place congregations in violation of the law. When money crosses hands the copyright holder needs to be paid.

Then there is video. In a world in which anyone can make an instant video and upload it to websites like YouTube and Vimeo, it's easy to assume that you can record parts of a worship service and place it on the Web. But recording music without permission may be another violation. There are licenses for use of video in the church and worship setting available through sources like Church Video Licensing International (<http://cvli.com>).

Even God's word may be copyrighted. Each modern translation of the Bible has its own requirements regarding how much can be used and how it needs to be attributed. Check the copyright page in each version for owner and requirements.

When in doubt about copyright ownership ask permission, and the best advice is to start from a head-scratching posture of doubt.

"As a copyright administrator a phrase that drives me crazy in our society right now is: It's better to ask forgiveness than to ask permission," Moore said.

He advises congregations to plan ahead because each copyright holder has its own specific process to follow. And have a Plan B just in case.

The artist's perspective

Sharon Wren, secretary of St. James Lutheran Church in Bettendorf, Iowa (where Vickstrom serves), is a writer and has experienced the other side of infringement. That's why Wren took it seriously when Vickstrom began digging deeper into the laws.

"Once or twice someone has lifted something I've written and posted it on the Internet. I've had to email them to take it down," said Wren, who admitted to a sense of violation. "I worked hard on that and you're just taking this from me."

Jonathan Rundman, a full-time

For more information see www.augsburgfortress.org/copyrights or contact Michael Moore at 800-421-0239 or copyright@augburgfortress.org. He said he'd like to be the most popular guy in the ELCA.

touring singer, songwriter (www.jonathanrundman.com) and ELCA member, performs both church and mainstream rock music. He said the two worlds are very different.

The mainstream pop/rock world has an established system for protecting the rights of artists by requiring fees to cover the performance of original music in any public venue. The church, however, is generally uninformed regarding its obligation to the creative community. Rundman said it's not uncommon for purchasers of his CDs to tell him they're going to burn copies for others in their church or youth group, which creates an awkward situation for him as an artist.

"People aren't bad," he said, "they're just ignorant. We need to fight the ignorance."

Whether most people realize it or not, the use of intellectual property by congregations has deep vocational ramifications for artists whose livelihood is their art.

30 ►

The Ps of copyright law for churches

Anytime you *print, project or perform* anything get permission. Obtain copyright permission for:

- Any materials used for worship.
- Recordings made for any purpose.
- Bible passages.
- Articles in newsletters, including literary works like poems.
- Printed material for any kind of gathering (see definition of fair use, page 30).
- Video clips or movies.
- Material on church social media.
- Directory photos.
- Photos found on the Internet.

“Vocationally speaking, if we say that the gifts God has given to you lead to how you live out your life in the world, those gifts are legitimate,” Rundman said. “Whether you are living out your vocation as a bus driver, teacher or musician, you deserve to be paid. From the Lutheran perspective, all those jobs

are holy vocations. As Lutherans we owe it to our neighbor to support them in their vocation in order to give them dignity.”

Copyright violations occur in congregations, he said, and people don’t consider they might be violating someone’s vocation.

Both Moore and Seltz know of

congregations that have been prosecuted for copyright violation.

“The best known case involved a multimillion-dollar settlement with the (Roman Catholic) Archdiocese of Chicago, which was prosecuted for illegal copying carried out by some of its parishes,” Seltz said.

The person in a congregation who might have violated someone’s copyright may not be able to be identified, but if you’ve got a stack of illegally copied choir music sitting in the music room, the congregation is liable. While who within the congregation is held liable may differ from state-to-state, the congregational council is the governing board for the corporation.

Fines can start at \$200 per copy infringement, if the congregation is cooperative, and drastically increase if the congregation isn’t cooperative. Yes, per copy—perhaps enough to send choir directors scurrying to their file cabinets and bookshelves. □

What congregations can do

- Plan worship services far in advance to ensure time to obtain necessary permissions.
- Purchase licenses for the use of all print material, video projection and performances.
- Check to make sure the things you want to use for worship or special events are covered by your licenses.
- When in doubt, check with the rights holder. Pages 1172-1173 of Evangelical Lutheran Worship offer a list of copyright holders. Still unsure? Contact Michael Moore, copyright administrator at Augsburg Fortress.

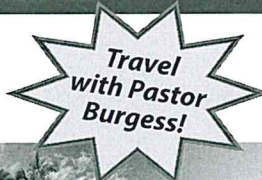
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4-Island Kings Tour

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*Price per person, based on double occupancy. Airfare is extra.

Need to know definitions

• **Fair use:** Material used for educational purposes often falls under fair use. However, your use is affected by the work and the amount of material used.

“If you use more than 10 percent of a publication, you have a problem,” said Michael Moore, copyright administrator for Augsburg Fortress.

• **Public domain:** Out of print doesn’t mean a work is in the public domain. Generally anything created prior to 1923 is in the public domain. From 1923 to 1978 it doesn’t enter public domain until 95 years from the date of creation. From 1979 on the copyright is in effect for the life of the longest surviving author plus 70 years.



For reservations & details call 7 days a week:

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