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COURSE BROCHURE

Copyright and Digital Content Rights Training Course

31 May – 4 June 2027
Rome

Copyright and Digital Content Rights Training Course

Ref: 814_30928 **Date:** 31 May – 4 June 2027 **Location:** Rome **Fees:** 6200 GBP

Copyright and Digital Content Rights is a 1-week training course for content, marketing, legal and library staff who publish, reuse or license text, images, video and audio, and it ends with a Digital Rights Clearance Checklist ready for their own teams. Stock media, user uploads and generative tools have multiplied the works an organisation reuses, so unclear ownership quickly surfaces as takedown notices. Jupiter Prime Training delivers this course.

Why Copyright and Digital Content Rights Matters Now

Three forces shape the subject today. Content teams publish faster than permissions are checked, creators track reuse with automated matching, and libraries share digitised collections under open licences with real conditions. Clear rights mean confident reuse; unclear rights mean removed pages and damaged partnerships. The course rests on the international treaty principles administered by the World Intellectual Property Organization WIPO and on widely used open licensing models such as Creative Commons.

Who Gains Most from Copyright and Digital Content Rights

- Content and editorial staff who source images, footage and music
- Marketing and communications staff who commission agencies and freelancers
- Legal and contracts staff who draft licence terms, assignments and permission letters
- Library, archive and knowledge staff who digitise collections and advise users on reuse
- Learning and digital platform staff who upload third-party material to courses and intranets

A publishing, marketing or library unit gains most when its editors, legal adviser and platform owner attend together and agree one clearance routine.

Copyright and Digital Content Rights Capabilities

Participants shift from asking whether a work is online to asking who owns it and what the licence allows.

- Assess who owns a commissioned photograph, article or video — contract negotiations with freelancers and agencies
- Apply the conditions of the six Creative Commons licences — reuse decisions by editors and course designers
- Weigh whether a quotation, parody or news use falls within an exception — legal sign-off on borderline material
- Design a permission request with scope, territory, term and credit line — rights holders and archives
- Build a takedown response routine with evidence and timelines — platform owners and complainants
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Communicate rights status through metadata and credit lines — downstream users and partner organisations

Key Copyright and Digital Content Rights Terms

- Moral rights — the creator's rights to be named as author and to object to derogatory treatment of the work.
- Assignment — a written transfer of copyright ownership from the creator to another party.
- Exclusive licence — permission granted to one licensee only, barring even the owner from licensing the same use to others.
- Fair dealing — a limited exception allowing use of a work for purposes such as criticism, review, quotation or news reporting.
- Orphan work — a work whose rights holder cannot be identified or located.
- Notice and takedown — a procedure in which a host removes or disables material after receiving a valid infringement complaint.

Copyright and Digital Content Rights Day by Day

Day 1: Ownership and the Shape of Copyright

- Protected Works and Originality Threshold — What Material Needs Clearance
- Economic and Moral Rights Bundle — Which Acts Require Permission
- Employee Works Versus Commissioned Works — Who Owns Staff and Freelance Output
- Term of Protection and Public Domain — When Old Works Become Free
- WIPO Treaty Principles on National Treatment — Cross-Border Reuse Expectations

Day 2: Licences and Open Content Models

- Creative Commons Licence Elements BY, SA, NC, ND — Permitted Reuse Scenarios
- Stock Media Licence Terms — Editorial Versus Commercial Use Limits
- Exclusive and Non-Exclusive Licence Clauses — Negotiating Scope and Term
- Assignment Clauses in Agency Contracts — Securing Rights for Future Channels
- Collective Licensing Schemes for Copying — Coverage Gaps for Digital Reuse

Day 3: Exceptions and Permissions for Digital Media

- Fair Dealing Purposes and Proportionality Test — Quotation and Review Judgements
- Education and Library Exceptions — Digitisation and Course Pack Choices
- Music, Footage and Font Permissions — Video and Podcast Production Sign-Off
- User-Generated Content and Social Embeds — Repost Consent and Attribution
- Orphan Works Diligent Search Record — Risk Choices on Untraced Material

Day 4: Rights Clearance, Disputes and Takedown

- Rights Clearance Workflow and Evidence File — Approval Gates Before Publication
- Permission Request Letter Structure — Scope, Territory, Term and Credit
- Rights Metadata and Credit Line Standards — Downstream Reuse by Partners
- Notice and Takedown Handling Routine — Responding to Complaints and Counter-Notices
- Generative Tool Outputs and Training Material — Ownership Uncertainty for New Content

Day 5: Practising the Digital Rights Clearance Checklist

- Ownership Audit of a Sample Content Library — Applying Day 1 Rules
- Licence Matching Exercise on Mixed Media — Applying Day 2 Models
- Exception Assessment on Contested Cases — Applying Day 3 Tests
- Mock Takedown Complaint Response — Applying Day 4 Routine
- Digital Rights Clearance Checklist Drafting — Completing the Team Work Product

Applying Copyright and Digital Content Rights After the Course

- Audit ownership and licences of the most reused images and videos, recording an evidence file for each.
- Pilot the permission letter and credit line standard with one agency partner.

Copyright and Digital Content Rights Questions FAQ

What is Copyright and Digital Content Rights and why does it matter now?

It is the practice of establishing who owns digital works, what licences allow and how permissions are recorded. It matters now because publishing volume, automated reuse detection and open licences make unclear rights visible within days of publication.

Which roles gain most from Copyright and Digital Content Rights training?

Editors, marketers, legal advisers, librarians and platform owners gain most. Each approves third-party material, and a shared routine stops rights questions bouncing between them.

How does Copyright and Digital Content Rights differ from a general intellectual property course?

It concentrates on copyright in everyday digital media rather than patents, trade marks or technology transfer. The days cover licences, exceptions, permissions and takedown cases met weekly.

What do you bring back from Copyright and Digital Content Rights?

You bring back a drafted clearance checklist with permission templates and a takedown routine. It is tested on publishing and education cases.

Copyright and Digital Content Rights: The Way Forward

The Digital Rights Clearance Checklist first informs whether a pending article, campaign or course module can be published. Editors and legal advisers use it at each approval gate. After its first month in use, revisit the exceptions section, where contested cases show which judgement calls need clearer examples.