

DELIVERABLE REPORT

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Deliverable n° & name:	D2.3. Training materials of the course how successfully manage the foreign rights
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Actual date of D:	Friday, 6 th December 2024
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Project coordinator:	AEPV
Project website address:	https://litup-project.eu/

Dissemination Level

PU	Public – Fully open (Automatically posted online)
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Version Control Log

Version	Author	Description of Changes	Date
V1	Malinc	First draft version	26/06/2024
V2			

I. Approval

This document has been approved by:

Name	Title	Date	Version

II. Scope of the deliverable and objectives

Report in pdf format presenting the training programme, its objectives, its contents and a resume on the evaluation from participants.

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1. Introduction

1.1 The training on Management of foreign rights

The training on management of foreign rights is the 3rd training within the frame of the LIT-UP project. It has been designed, prepared, coordinated and conducted by Malinc Publishing House, while all the partners of the LIT-UO project were helping in its promotion.

The course has been designed as 20 hours of directed independent learning, model of learning, where the teacher identifies the objectives, teaching content and learning activities to be developed by the student, and where the learners have ownership and control of their learning – they learn by their own actions and direct, regulate and assess their own learning. It is accessible on the MOODLE platform and will be available to registered participants throughout the Lit-Up Project and after the project ends, and is aimed at publishers, authors, students, prescribers and institutions from the book world.

This 3rd training, led by Malinc, is addressed to Task 2.4 Training on management of translation rights, as part of the trainings designed in the activities of WP2 Publishers and authors capacity building through non formal training.

2. Training objectives

2.1 Training and pedagogical objectives

The module deals with author's rights; addressing key underlying and practical issues: protection of intellectual property, the length of copyright, contract duration, and the appropriate royalty fees for authors. It discusses contractual values that foster a long-term relationship between an author and his or her publisher. It focuses on how to balance the needs of the author with the economic fundamentals of the publishing industry. In the module we learn about acquiring, securing, and distributing the rights to a work, the challenges posed by literary agencies, and the growing significance of the Internet as a global marketplace for copyrighted works. Critical examination of these issues is accompanied by realistic proposals for their solution. The impact of new technologies on the creative industry and the challenges that authors and publishers face in the digital age are addressed. Furthermore, benefits, disadvantages, risks and opportunities of artificial intelligence for authors and publishers are presented. Recommendation for cautions and intelligent use of AI are revealed. The importance of protecting author's rights and intellectual property in the digital era is emphasised.

2.2 Targets

This educational course is aimed at publishers, authors, students, prescribers and institutions. To this end, invitations were sent to the project partners, who in turn disseminated the workshop among their professional contacts.

The registration data by country are as follows:

240 persons registered (SLO: 28, ITA: 83, Serb: 33, CAT: 14, SP: 37, BQ: 12, GAL: 4, Frisian: 5, EST: 4, CRO: 3, MX: 3, ENG: 3, ROM: 2, BOS: 1, FR: 1, GER: 1, NMAC: 1, POR: 1, BULG: 1, , ALB: 1, ARAB: 1, RUS: 1)

152 participants (active on June 19th)

2.3. Methodology

The work process to carry out this activity has followed the following steps:

- Maintenance of the Moodle platform by Malinc <https://spanskavas.com/> and determination of the proper teaching/learning methodology,
 - Recordings of experts in the Frankfurt Book Fair,
 - Editing of recordings and publication on the YouTube channel of the project,
 - Various zoom meetings and phone calls with the lecturers oriented to the preparation of the learning materials (January and February 2024),
 - Preparation of the 3rd module materials of training (Management of Foreign Rights) by Malinc,
 - Invitation to the training and promotion of the third module (February 2024),
 - Evaluation of the 3rd module (May-June 2024).

The course on the Moodle platform has been composed of 5 chapters and the forum:

- 1- Learning materials: videos, articles, lectures - 6 hours of learning
- 2- Forms to use: working sheets, checklists, contracts – 1 hour
- 3- Life workshops, ZOOM platform - 6 hours
- 4- Learning from practice: Dos and DON'Ts - 4 hours
- 5- Ask an expert - 3 hours.

DIRECTED INDEPENDENT LEARNING as a learning methodology used in this training:

All the materials are up-loaded in a Moodle classroom, so the learners (registered students) can access them in the period of 3 months when they are open to public access.

The module consists of approximately 20 hours of directed independent learning, an interesting model of learning, where on one hand the teacher identifies the objectives, teaching content and learning activities to be developed by the student (directed), and on the other hand learners have ownership and control of their learning – they learn by their own actions and direct, regulate and assess their own learning (independent). In other words, students have access to all the materials pre-pared in advance (expect from on-line training) and they choose hours and intensity of their learning. However, learning is structured (diverse materials, different type of learning – reading, listening, participating) but the learner has a certain autonomy; as they can choose the pace, the sequence and way of learning.

2.4 Learning outcomes

When completed this course/module the participants will:

- learn and understand the concept of foreign rights,
- understand who the holder of author's rights is and who the holder of foreign rights,
- become familiar with the legislation pertaining to foreign rights,
- become familiar with different subdivisions of foreign rights,
- be able to buy and sell foreign rights,
- learn how to protect foreign and author's rights,
- understand the impact of new technologies on foreign rights,
- become familiar with different digital platforms and technologies,
- become familiar with different types of contracts used to buy and sell foreign rights.

Target groups

- Publishers,
- authors (poets, writers, illustrators),
- translators,
- literary agents,
- literary mediators,
- teachers and educators,
- students,
- librarians.

Competences

The participants will upgrade the following competences:

- management of foreign rights,
- legal knowledge,
- communication skills,
- contractual expertise,
- problem-solving,
- risk management,
- digital literacy.

3. Training materials

CONTENTS of the TRAINING

1. The concept of author's rights

Author's rights and intellectual property

The legislation that justifies/defines and protects author's rights

Author's and foreign rights: authors, translators, editors, agent's point of view

2. Buying Rights

Contract subject matter and contract partners

Print run, retail price, availability and the possibility of an author withdrawing

Royalties and advance payments

3. Protecting Rights

The dialogue with the author

4. Selling Rights

Selling translation rights

Market and sector knowledge

Intermediaries
 Strategies
 Book proposals
 The role of the author in selling rights
 Management of selling rights

5. Foreign rights in the Digital Age
 E-books
 Artificial Intelligence and foreign rights

CONTENTS PER CHAPTERS:

1. Introduction

Summary

The content

Learning outcomes, target groups and competencies

Invitation to participate in the training (video:

https://www.youtube.com/watch?v=09_9h6WHm_I&ab_channel=LIT-UPProject)

Invitation to watch the round table on author's rights in digital era (video:

https://www.youtube.com/watch?v=rDGQ5pR0NBY&ab_channel=LIT-UPProject)

2. Learning materials

On copyright – 5 articles from The Bookseller,

Lee Rowen, Gane K. S. Wong, Robert P. Lane, Leroy Hood: Intellectual Property: Publication Rights in the Era of Open Data Release Policies,

Francisco Marco-Serrano, Pau Rausell-Köster. Salvador Carrasco-Arroyo: Analysis of the Author's Rights Collection Frontier Using PCA-MDEA: an Application to the Valencia Region, Science as an Open Enterprise,

J. Carlos Fernández-Molina and Eduardo Peis: The Moral Rights of Authors in the Age of Digital Information.

3. Useful templates

Translation licence: lump sum agreement,

Translation licence: advance and royalty agreement,

Coedition contract,

Same language agreement,

Translation licence covering sale of rights to foreign publisher.

4. Live workshops (and recordings) with Petra Hardt, Lawrence Schimel and Renata Zamida

- Buying, protecting, selling rights

The session delivered by Petra C. Hardt, ex head of the rights department at esteemed German publisher Suhrkamp Verlag and consultant, offers unique and informed insight into day-to-day practices in the rights and permissions departments of publishing houses, addressing key underlying and practical issues, such as the protection of intellectual property, the length of copyright, contract duration, and the appropriate royalty rates for authors.

Petra Hardt was born in Frankfurt am Main in 1954. Already in elementary school, she wanted to work in publishing. She studied Romance languages and literatures in Freiburg im Breisgau and worked at the Musée de la Résistance in Ivry-sur-Seine. After completing her studies, she specialized in the field of rights and licences and worked with the publishing houses Athenaeum, Claassen, Luchterhand. From 1995 to 2020 she was Rights Director at Suhrkamp and Insel. Petra Hardt has three grown children and 4 grandchildren. She has been working as a consultant since 2020.

- **A Success Story: Practical Tips from an Author Translated into over 60 Languages**

Prolific and award-winning author, translator, and editor Lawrence Schimel will offer an explanation aimed specifically at writers of how translation rights sales work, explaining what they actually are, how and when they happen, and who is involved in making them happen. He will also offer advice as to what writers themselves can try to do to help find translators and/or publishers for their works. The talk will include a question and answer session.

Lawrence Schimel (New York, 1971) is a full-time author, writing in both Spanish and English, based in Madrid, Spain, who has published over 130 books in a wide range of genres. His writings have been translated into over sixty languages. In addition to his own writing, he is a prolific literary translator, primarily into English and into Spanish, who has published over 160 books. He is Editorial Director for Ediciones NorteSur, the Spanish-language imprint of children's book publisher NorthSouth Books.

- **Make the "book proposal" your strongest agenting tool**

Do you want to get your book translated and published on a foreign market? A strong book proposal is your first step to success. Learn about:

- the key elements of a book proposal,
- tips and tricks to make your business partner keep on reading, and
- the profiles that make the best literary intermediaries and agents in the book sector.

The workshop will showcase good practice examples, helpful layouts and success stories you can be inspired by.

Renata Zamida, based in Ljubljana, Slovenia, has been working as a cultural manager in the creative sector for more than 15 years, mostly in the publishing sector, specifically in the field of international marketing (organizing promotional events at book fairs and literature festivals abroad and managing copyrights - specializing in selling translational rights to foreign publishers). She was a board member of the Slovenian Book Fair responsible for internationalization (2015-2018), and worked for the Slovenian National Book Agency between 2016 in 2020, two years as Managing Director, when she also succeeded in signing two significant contracts, placing Slovenia as the guest of Honour at the Frankfurt Book Fair (2023) and the Bologna Book Fair (2024). Since 2021 she has been a member of the UNESCO Expert Group for the World Book Capital Network. Currently she is Director General of Center Rog, a new creative hub established by the City of Ljubljana.

This chapter includes **3 recordings** and **materials** for every workshop (ppt presentations, pdf documents) prepared by the lecturers.

5. Learning from practice: DO's and DON'Ts

- **Editor Anita Molino, Il leone verde.** https://www.youtube.com/watch?v=ib-xh4LUVaw&t=7s&ab_channel=LIT-UPProject

Anita Molino, Italian experienced editor from Il leone verde explains what regarding author's rights would she has wished to know when you started but she didn't and what influence does digital world has on buying/selling and protecting author's rights.

- **Translator** **Alexandra Natalie Zaleznik.**
https://www.youtube.com/watch?v=Rc6hrgoeD0s&ab_channel=LIT-UPProject

The translator Alexandra Natalie Zaleznik explains what is upon her experience an absolute must that every translator should be familiar with as regards authors' rights in the international market and where and how should a translator acquire that knowledge on translator's rights. What does she suggest and recommend? What are good practices regarding translator's rights in Slovenia and Germany?

- **Illustrator** **Eli Fernández, Irudika.**
https://www.youtube.com/watch?v=KdM4Gdlt_pk&ab_channel=LIT-UPProject

Illustrator Eli Fernández is naming 3 tips & tricks to other illustrators when selling (author's) rights to publishers.

- **Author** **Majda Koren.** https://www.youtube.com/watch?v=wzwD8JcUb8Y&ab_channel=LIT-UPProject

The author Majda Koren is revealing 3 most important things that she has learnt over the years as regards selling and protecting author's rights. She also explains how has her approach to selling author's rights changed over the years and what are some of her concerns about the digital environment when it comes to protecting author's rights.

- **Journalist** **Carla Diamanti.** https://www.youtube.com/watch?v=tpsDYglqlaY&ab_channel=LIT-UPProject

The journalist Carla Diamanti is revealing 3 most important things that she has learnt over the years as regards selling and protecting author's rights. She also explains how has her approach to selling author's rights changed over the years and what are some of her concerns about the digital environment when it comes to protecting author's rights.

- **Editor** **Ernst Bruinsma, Afuk.**
https://www.youtube.com/watch?v=6HrhTT6FMiY&t=1s&ab_channel=LIT-UPProject

This experienced editor and cultural manager explains being a small publisher, competing in the global market what are some of the biggest challenges he has faced (and overcome) regarding buying and selling author's rights, what are the necessary steps needed to protect author's rights in today's (digital) world and how is being a small publisher trying to buy or sell rights different from being a bigger one? Are there any advantages to it.

The chapter also includes the form with participants experiences.

6. Ask an expert

Round table: New Technologies and Author's rights.
https://www.youtube.com/watch?v=KBOWQKfv1S0&t=3s&ab_channel=LIT-UPProject

Round table discussion on New Technologies and Author's Rights. The objective of this round table is to explore the impact of new technologies on the creative industry and the challenges that authors and publishers face in the digital age. Furthermore, we want to understand benefits and disadvantages, risks and opportunities of artificial intelligence on authors' rights. We are also going to discuss the importance of protecting author's rights and intellectual property in the digital era.

Our esteemed guests are **Javier Díaz de Olarte** from CEDRO, Spain and **Dr. Luka Novak** from SAZOR, Slovenia. Moderated by **Karin Elena Sánchez**.

Javier Díaz de Olarte, a lawyer since 1995, joined CEDRO in 2006, and has served as Director of the Legal Department since 2010. CEDRO (Centro Español de Derechos Reprográficos) is a Spanish collective management organization that represents the rights of authors and publishers, established in 1988 by the Ministry of Culture in Spain. He is skilled at managing legal proceedings which aim at achieving a fair legal framework both, for authors and publishers, and to develop an effective enforcement of the law. Throughout his career Mr Díaz de Olarte has contributed to numerous publications with on issues related to authors and publishers' intellectual property rights and their collective management. He also regularly takes part as a guest speaker in different courses and seminars on these matters. He is an active member of different professional organizations including ALADDA (Asociación Literaria y Artística para la Defensa del Derecho de Autor) - , Literary and Artistic Association for the Defence of Authors' Rights, the Spanish section of ALAI. Mr Díaz de Olarte is the President of the Press Database and Licensing Network (PDLN) since June 2023, and the Director of IFRRO - International Federation of Reproduction Rights Organisation - Board since 2019.

Luka Novak, PhD, is a Slovenian author, publisher, translator, screenwriter, TV presenter and intellectual property expert. He has worked extensively in the field of publishing and has been involved in several international projects as a consultant. He was the director of the Intellectual Property Office of the Republic of Slovenia and is a co-founder of Vale-Novak and Totaliteta publishing houses. Novak has a PhD in literary studies and is fluent in several languages, including English, German, French, Italian, Serbian, Croatian, and Bosnian. He currently acts as the managing director o SAZOR, a Slovenian collective organisation of authors and publishers for reproduction rights that manages the rights of authors and publishers for literary, scientific, and journalistic works and their translations, established in 2003. Luka Novak has published articles on copyright law in several journals and is contributor to the Slovenian peer-reviewed journal Law Practice.

7. Course evaluation and Certificate of assistance

4. Training evaluation

The evaluation of the training consists of responses to 60 questions. In some of them the numerical evaluation was required, some were opened type of answers requiring the short text responses. Till June 19th we've received 18 answers and we expect to obtain more till the end of June.

The questionnaire and answers:

Dear Participant of LIT-UP training,

We are glad that you have participated in the Management of Foreign Rights training within the LIT-UP project.

At the end of the training, we have developed a questionnaire to check the achievement of the objectives, the benefits and usefulness of the training, and the transfer of knowledge into practice. At the same time, we would like to identify suggestions for improvement and our future work. We would therefore like to ask you for your feedback. Most of the questions are in the form of statements, for which you tell us to what extent you agree with them. At the end of the questionnaire there are a few questions that we ask you to answer honestly, concretely and as thoroughly as possible.

The questionnaire will take you no more than 10 minutes to complete. Thank you very much for your feedback.

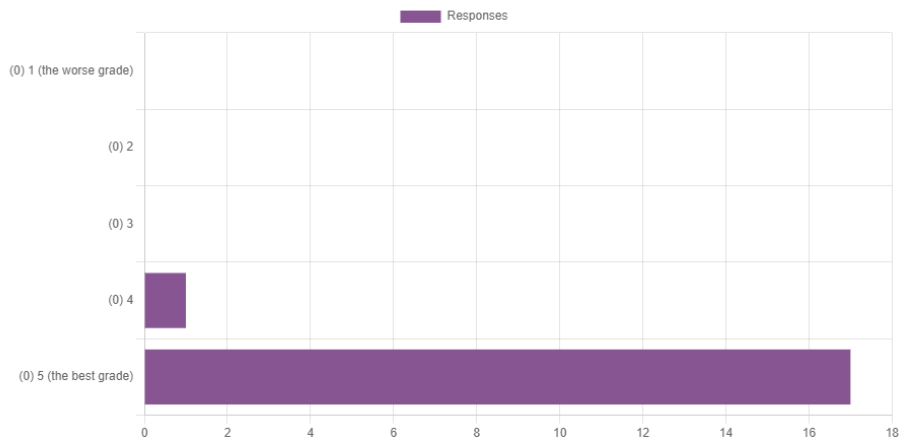
All the best for your personal and professional path

Your LIT - UP team

THE CONTENT OF THE TRAINING

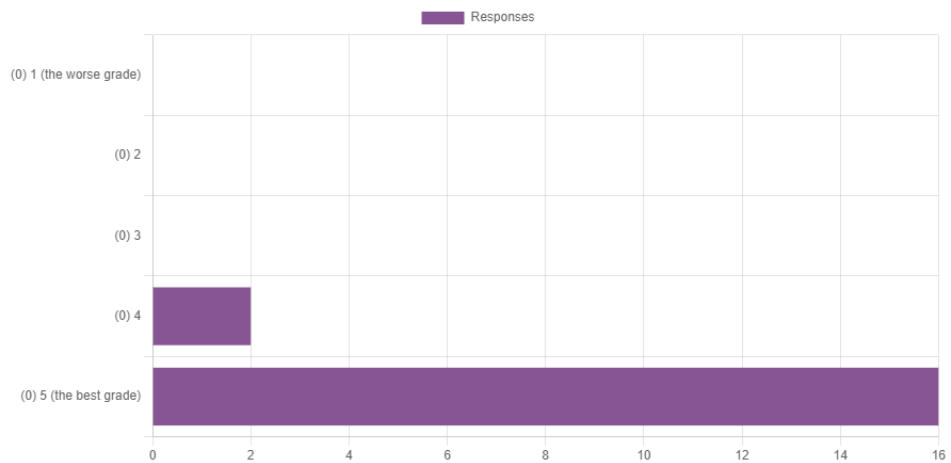
The content reflects the objectives of the training.

The content reflects the objectives of the training.



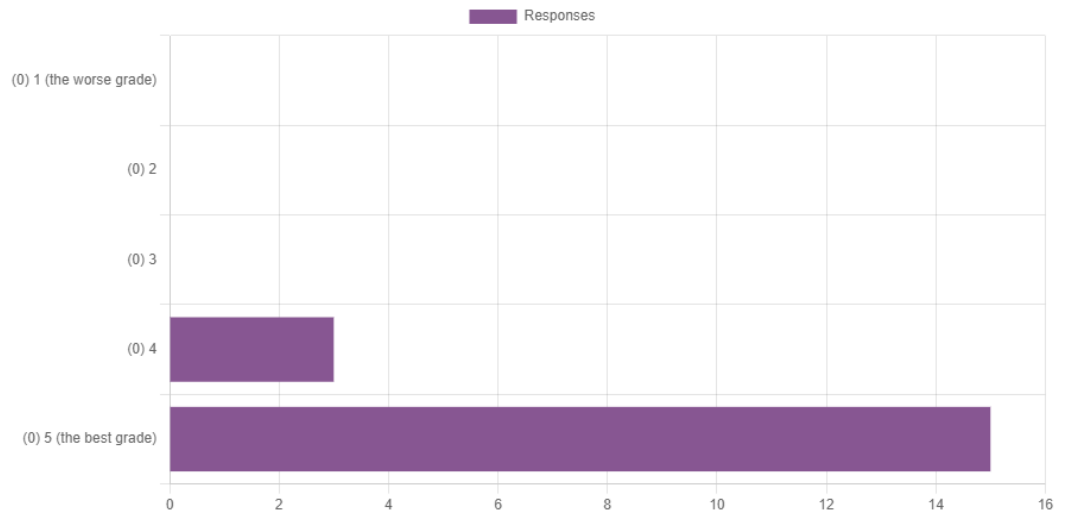
The content is useful and relevant to my professional work.

The content is useful and relevant to my professional work.



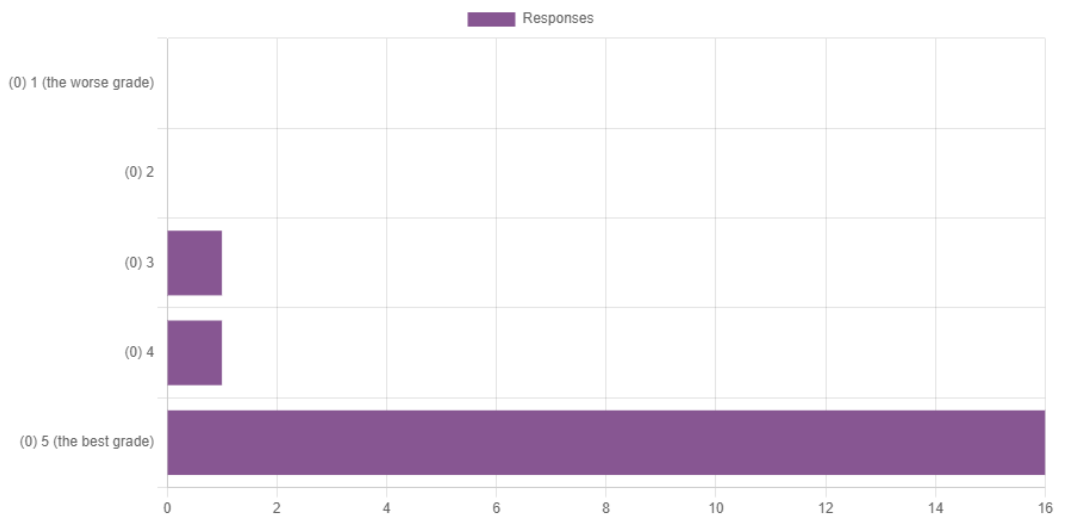
I have learned many new things.

I have learned many new things.



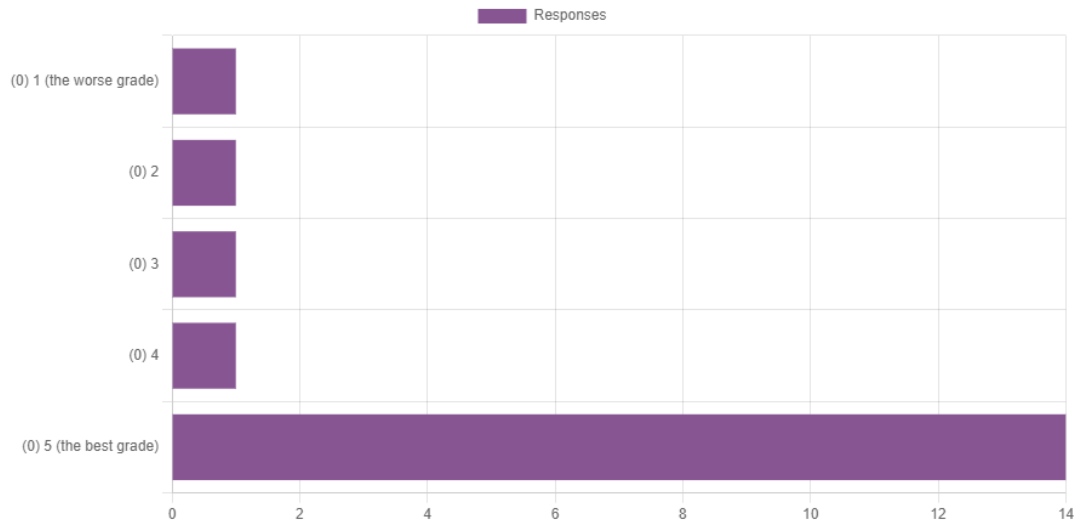
This training has improved my knowledge and skills.

This training has improved my knowledge and skills.



The training has given me the opportunity to make useful new acquaintances.

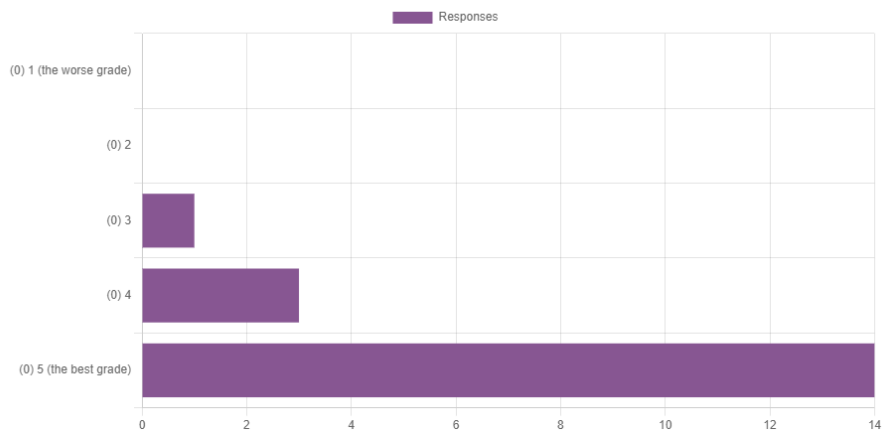
The training has given me the opportunity to make useful new acquaintances.



LEARNING MATERIALS

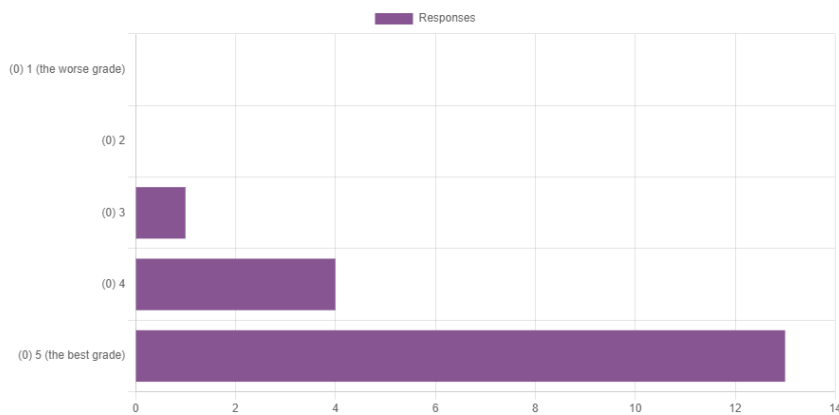
The materials are rich and comprehensive.

The materials are rich and comprehensive.



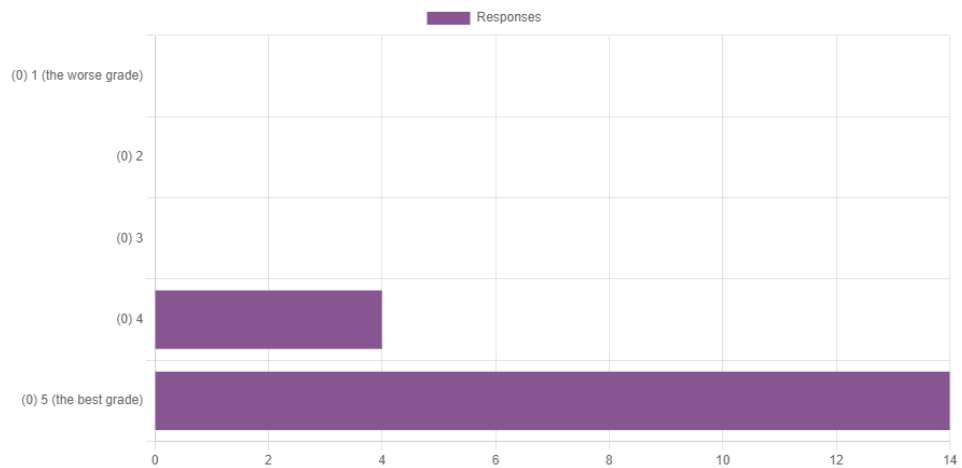
Written materials are visually pleasing.

Written materials are visually pleasing.



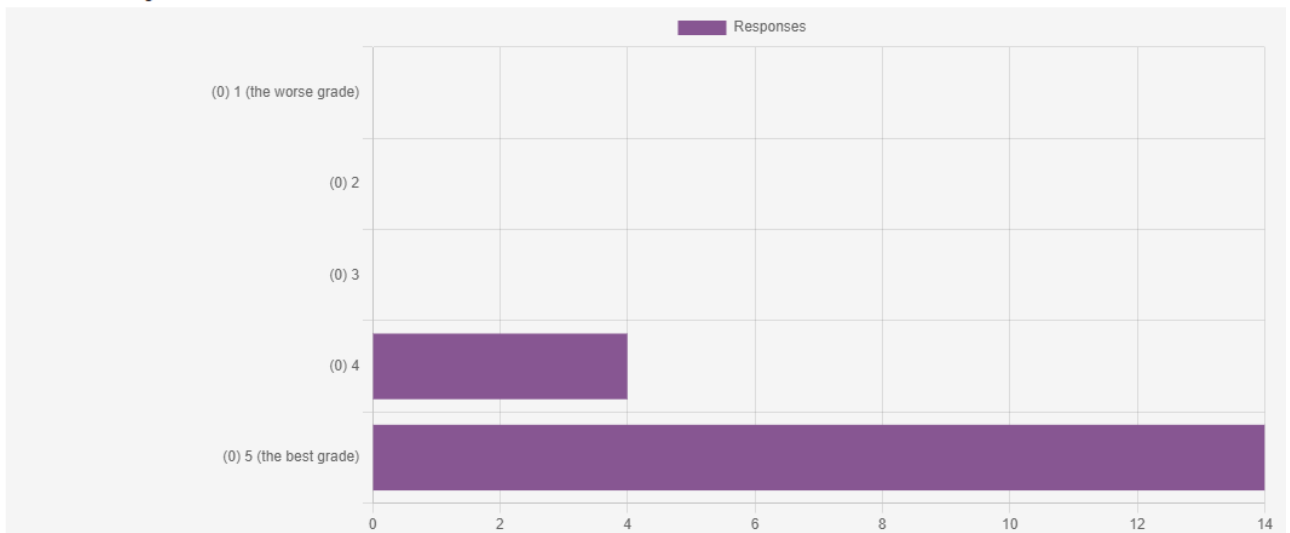
The videos caught my attention.

The videos caught my attention.



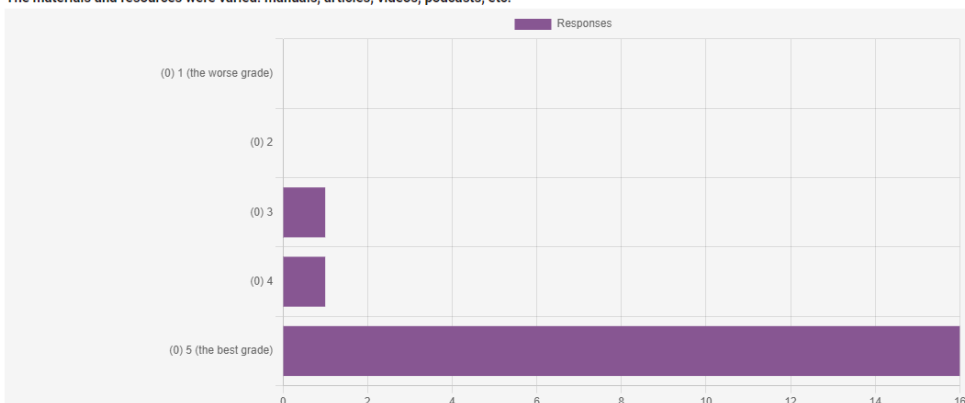
There were enough articles.

There were enough articles.



The materials and resources were varied: manuals, articles, videos, podcasts, etc.

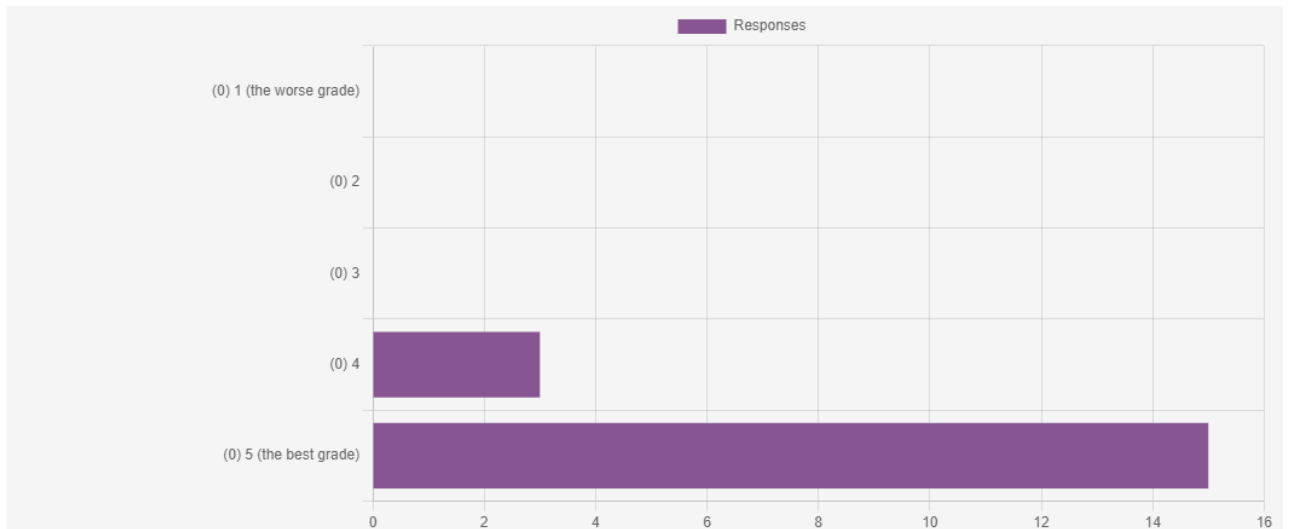
The materials and resources were varied: manuals, articles, videos, podcasts, etc.



USEFUL TEMPLATES

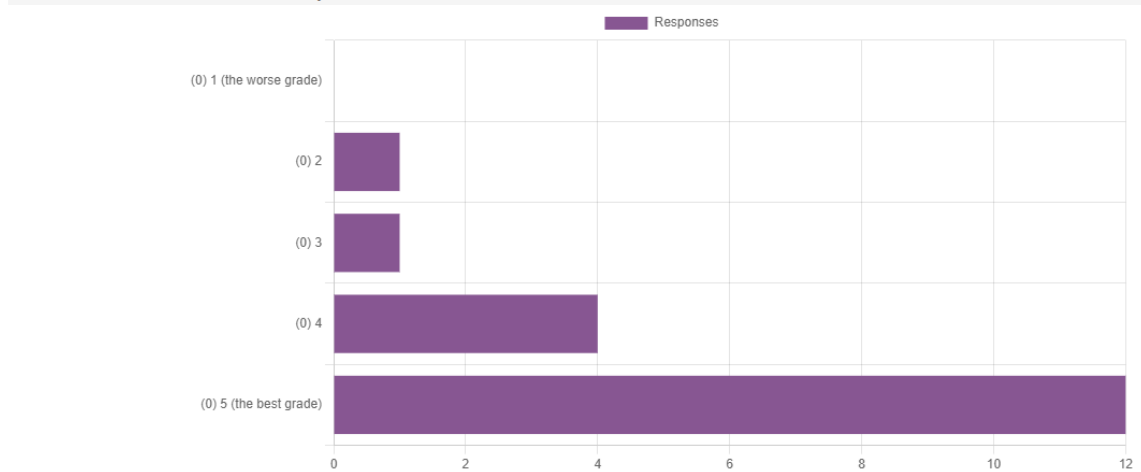
The forms are clear and well structured.

The forms are clear and well structured.



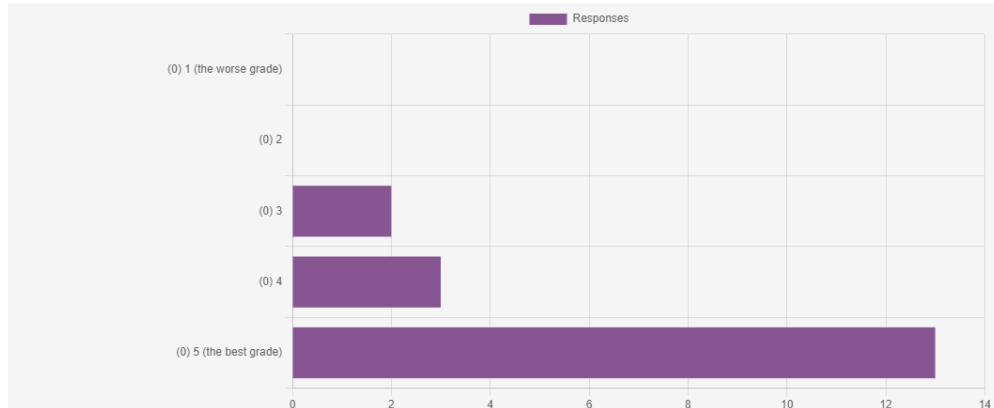
I will be able to use most of the forms in my work.

I will be able to use most of the forms in my work.



I don't miss any reminders, templates, or forms.

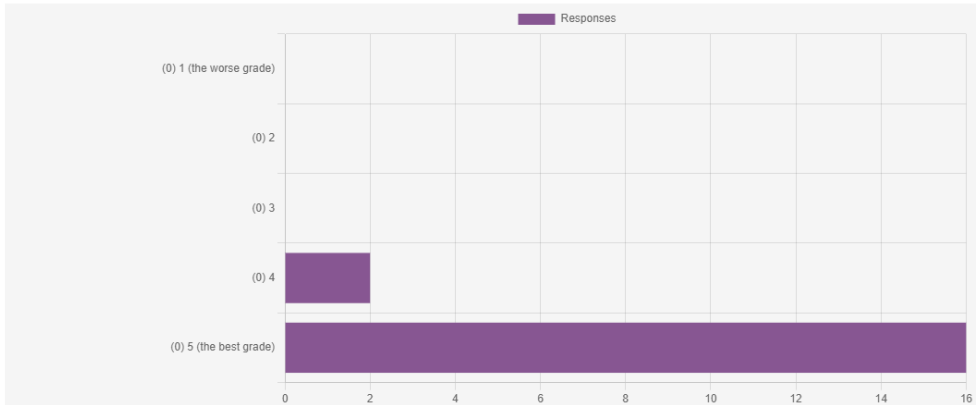
I don't miss any reminders, templates, or forms.



LIVE WORKSHOP

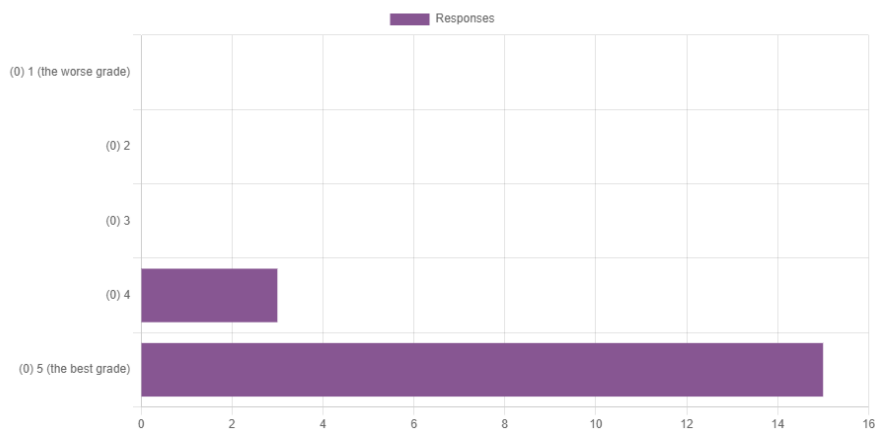
The objectives of the workshop were clearly presented.

The objectives of the workshop were clearly presented.



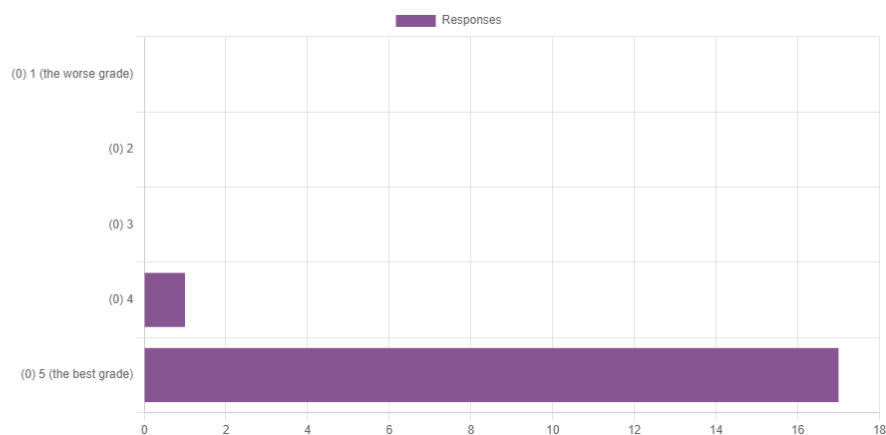
The trainer convinced me with her/his charisma and energy.

The trainer convinced me with her/his charisma and energy.



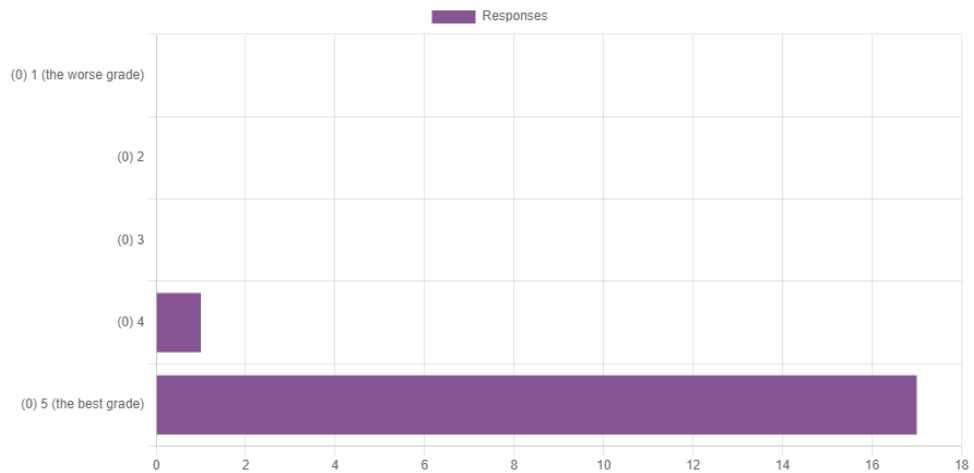
The content of the workshop complemented the rest of the training in a meaningful way.

The content of the workshop complemented the rest of the training in a meaningful way.



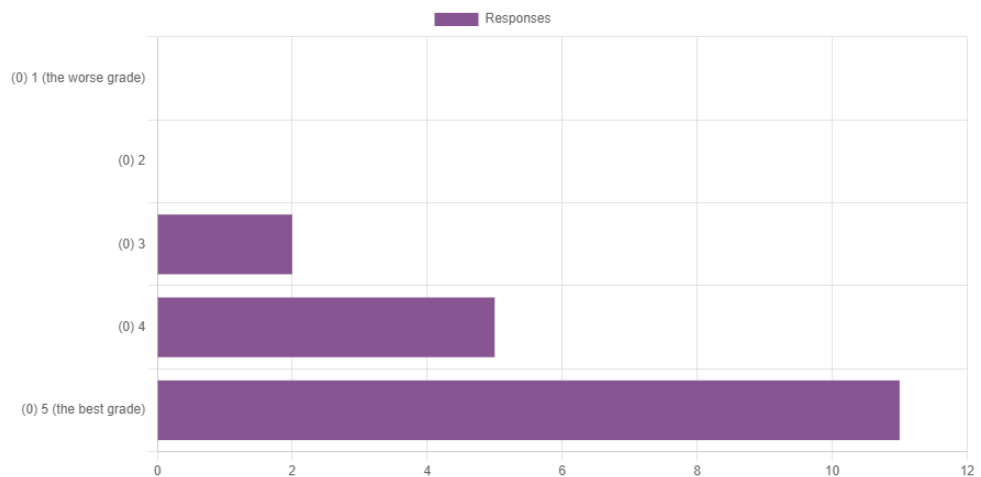
The lecturer was prepared for the workshop.

The lecturer was prepared for the workshop.



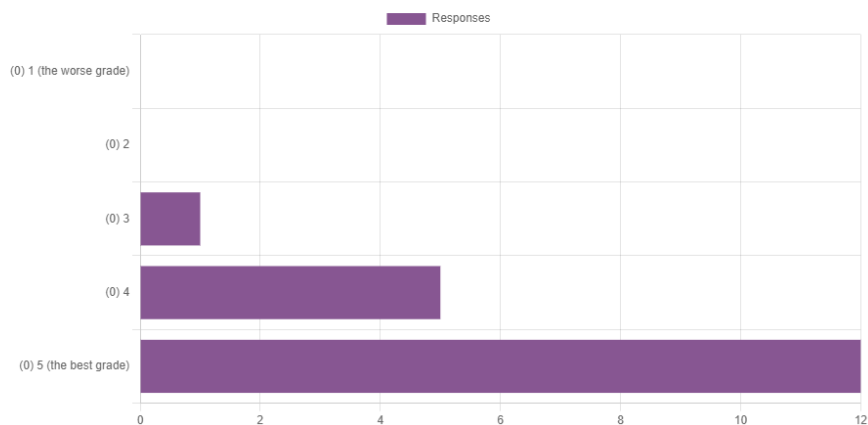
The trainer involved the participants in the workshop.

The trainer involved the participants in the workshop.



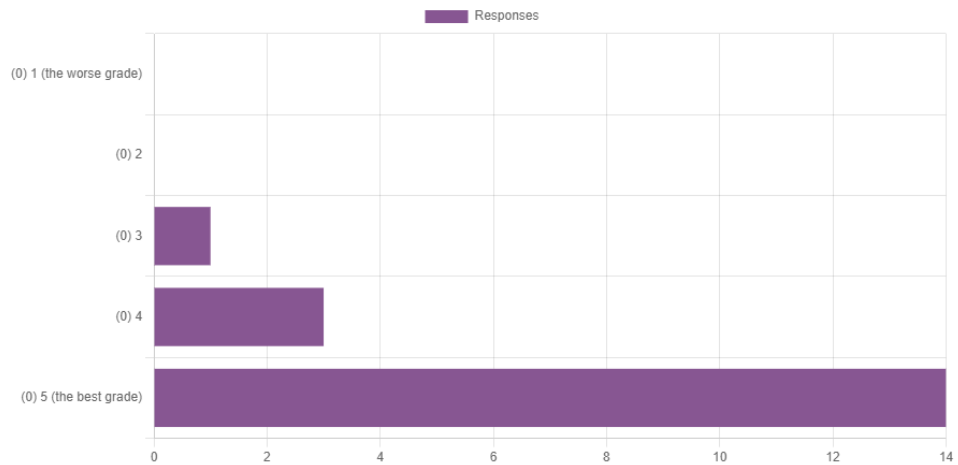
The facilitator used a variety of methods and techniques to enhance the dynamics and interactivity of the workshop.

The facilitator used a variety of methods and techniques to enhance the dynamics and interactivity of the workshop.



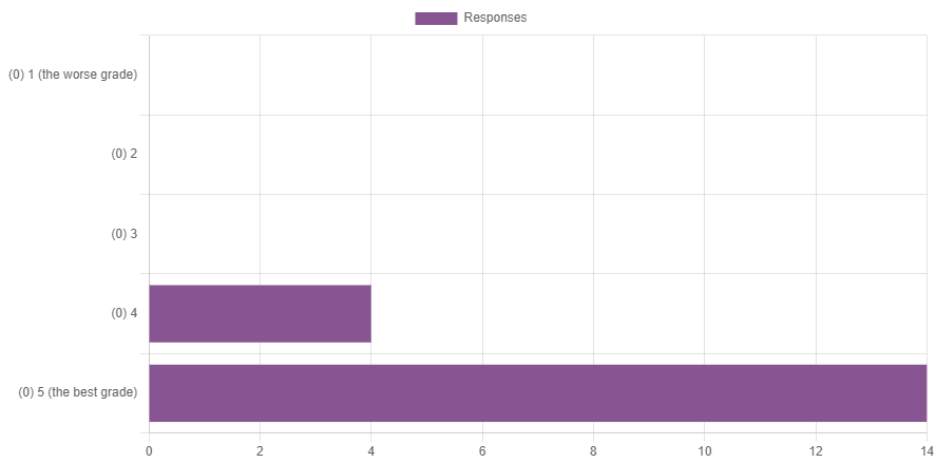
The workshop provided me with new knowledge and information that will be useful in my work.

The workshop provided me with new knowledge and information that will be useful in my work.



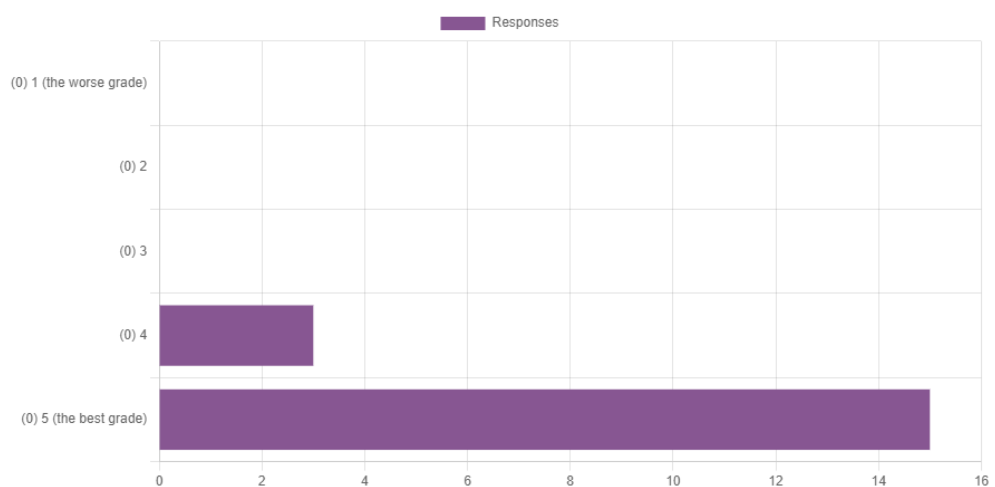
The workshop met my expectations.

The workshop met my expectations.



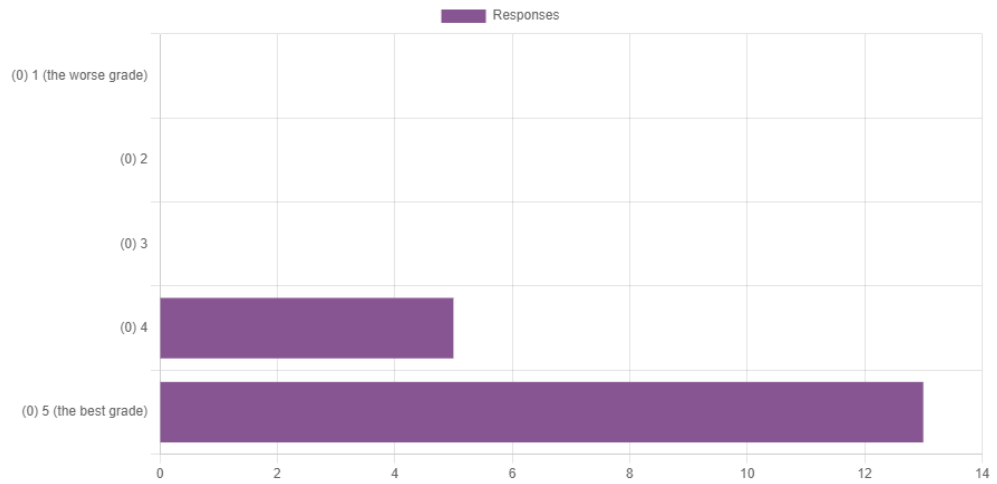
The teaching materials for the workshop were useful.

The training materials for the workshop were useful.



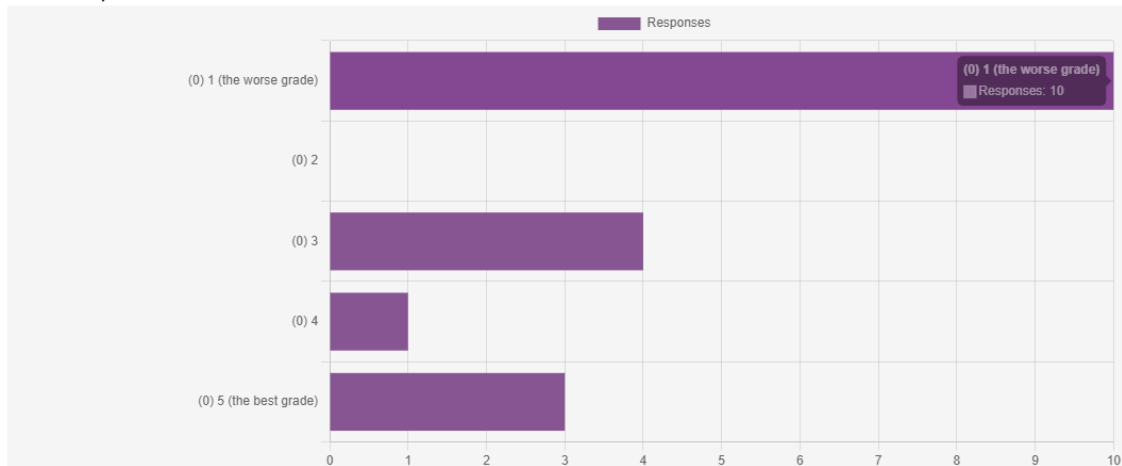
The workshop facilitator used a variety of tools and instruments.

The workshop facilitator used a variety of tools and instruments.



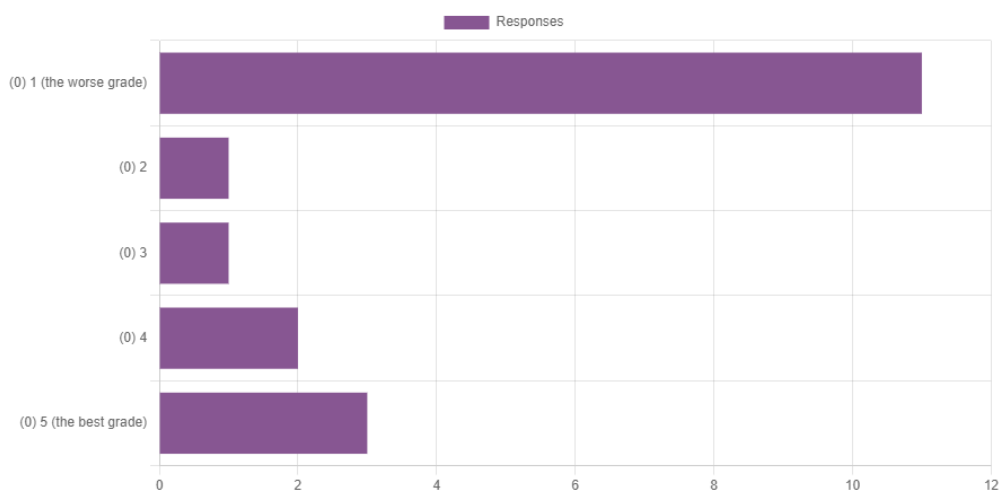
The workshop was too short.

The workshop was too short.



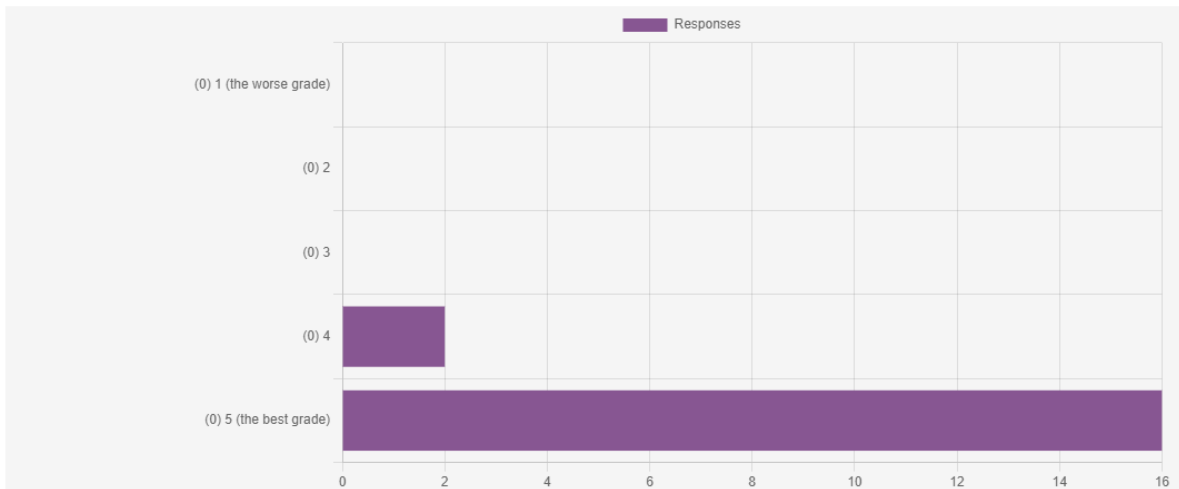
The workshop was too demanding and I could not follow it.

The workshop was too difficult and I could not follow it.



Overall evaluation of the trainer:

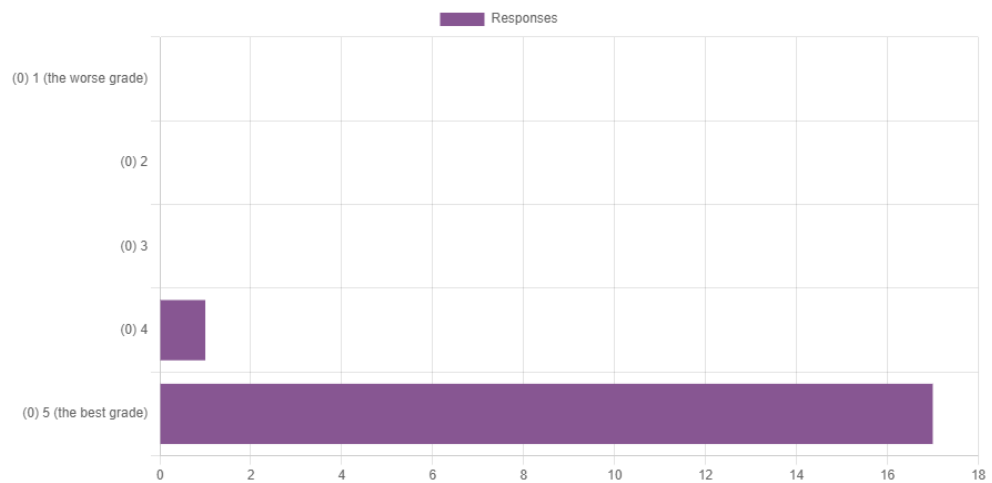
Overall evaluation of the trainer:



LEARNING FROM PRACTICE

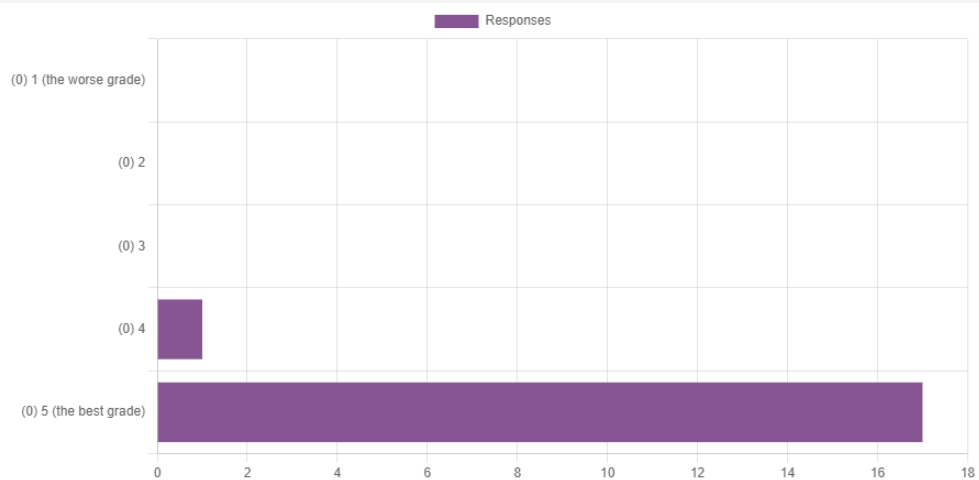
I enjoyed listening to the practical experience of experts and colleagues from practice.

I enjoyed listening to the practical experience of experts and colleagues from practice.



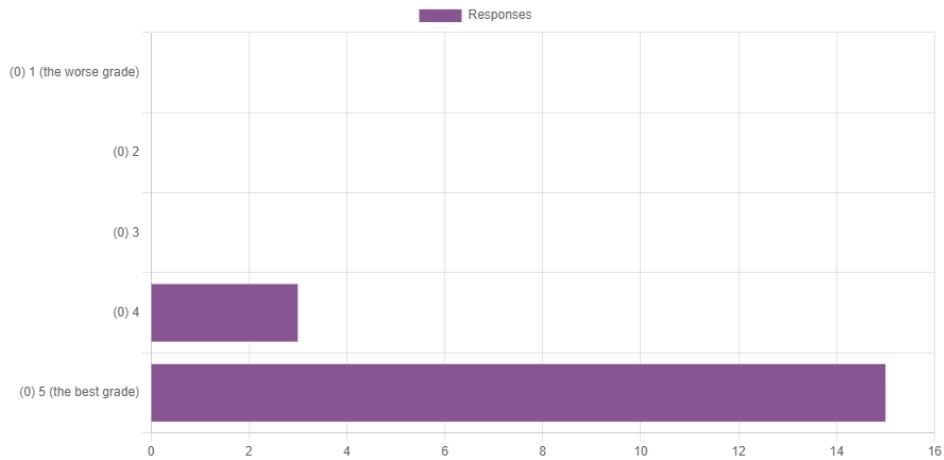
The videos helped me to understand better the content of the training.

The videos helped me to understand better the content of the training.



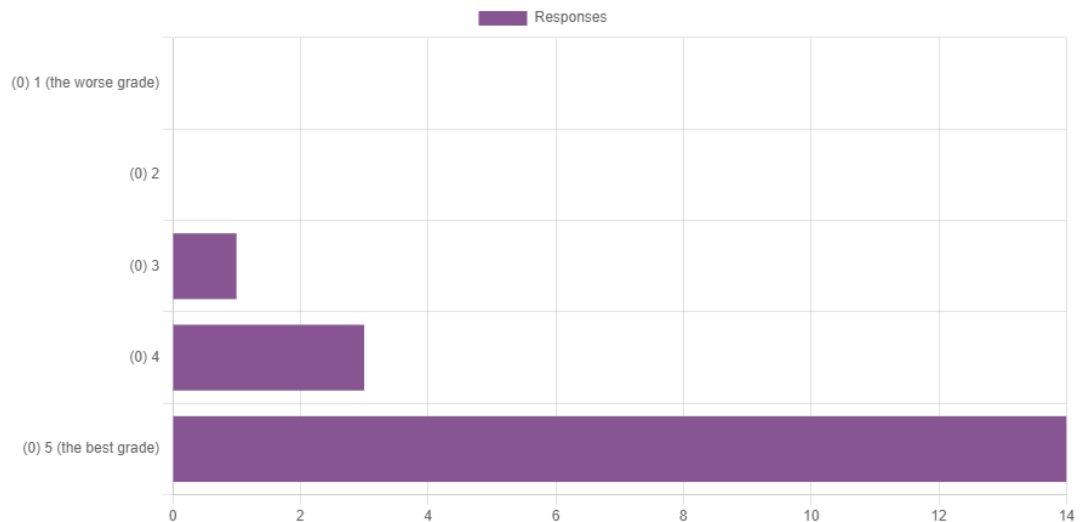
The materials prepared were useful.

The materials prepared were useful.



The materials are just the right length and methodologically adequate.

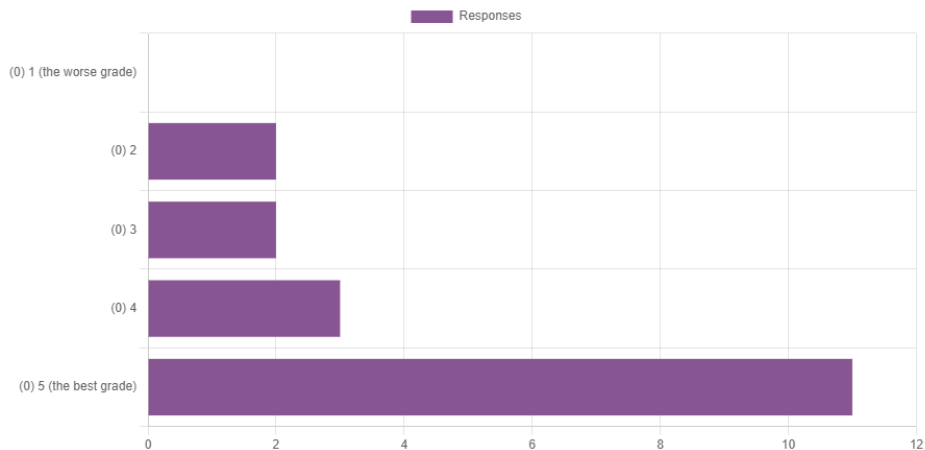
The materials are just the right length and methodologically adequate.



ASK AN EXPERT

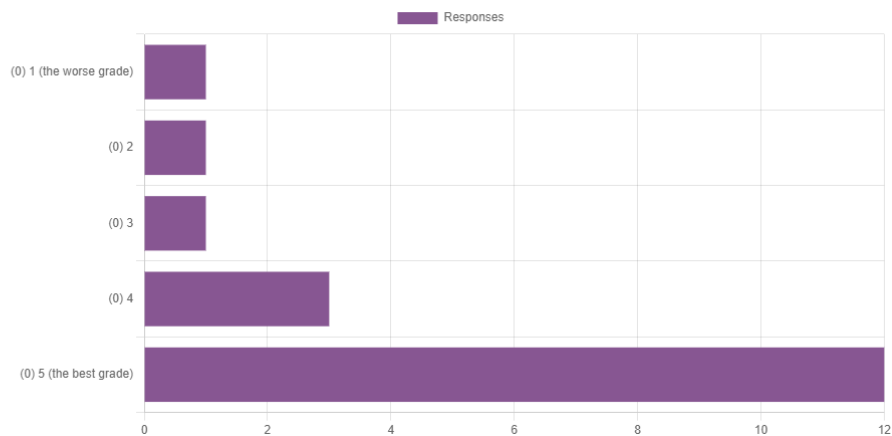
Among the set of questions, there were questions that interested me.

Among the set of questions, there were questions that interested me.



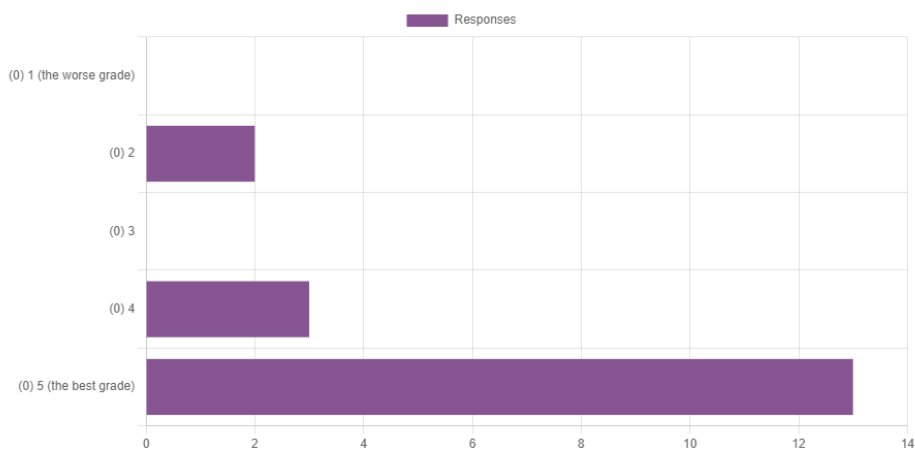
Some doubts related to the content of the training were clarified.

Some doubts related to the content of the training were clarified.



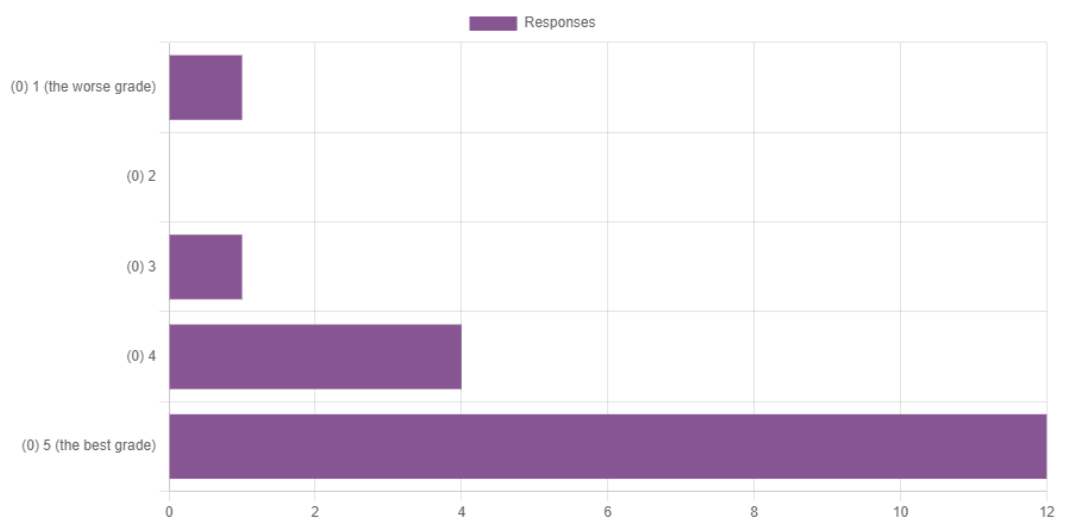
The answers were clear and rich in content.

The answers were clear and rich in content.



I found solutions and answers to questions that were important to me.

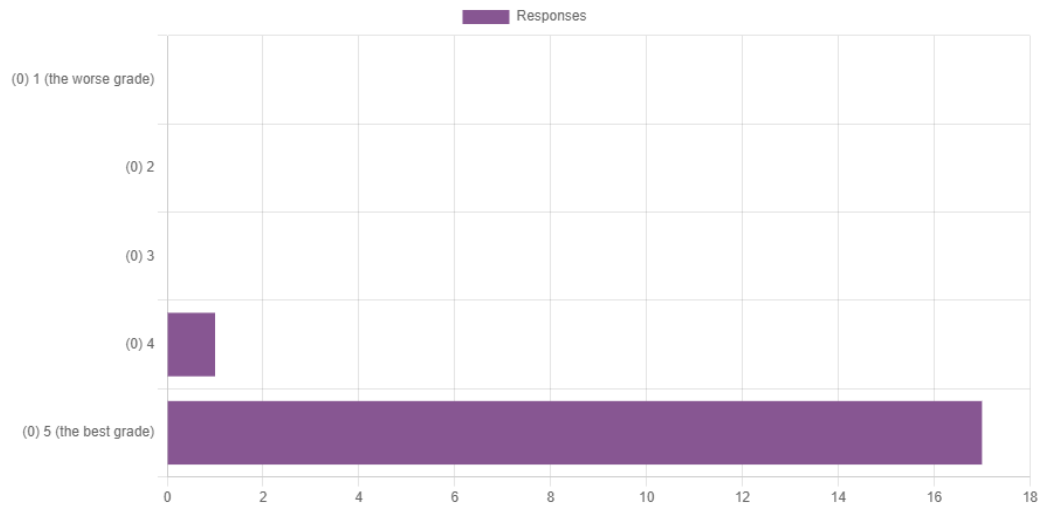
I found solutions and answers to questions that were important to me.



OVERALL - EXPECTATIONS, TRANSLATION INTO PRACTICE, EXCHANGE OF EXPERIENCE BETWEEN PARTICIPANTS

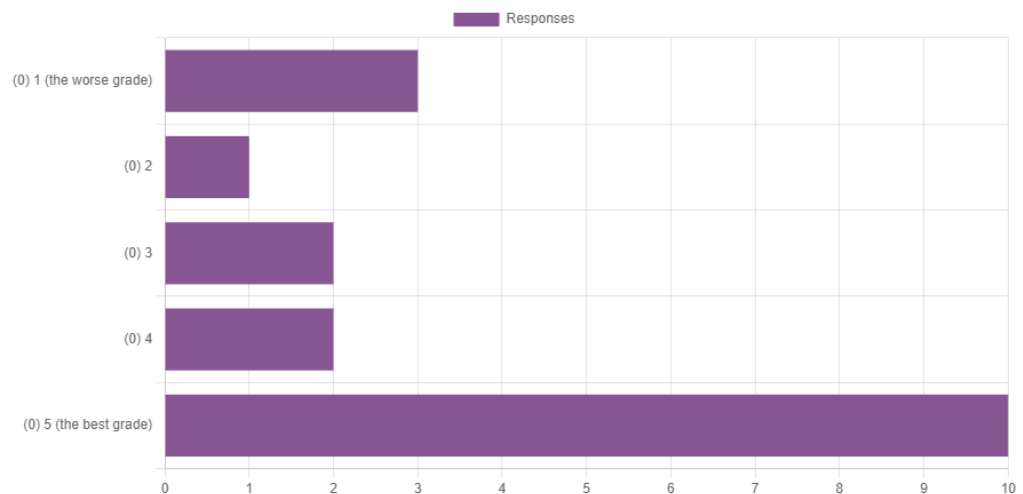
The training is methodologically diverse: written materials, videos, self-learning, live workshop, etc.

The training is methodologically diverse: written materials, videos, self-learning, live workshop, etc.



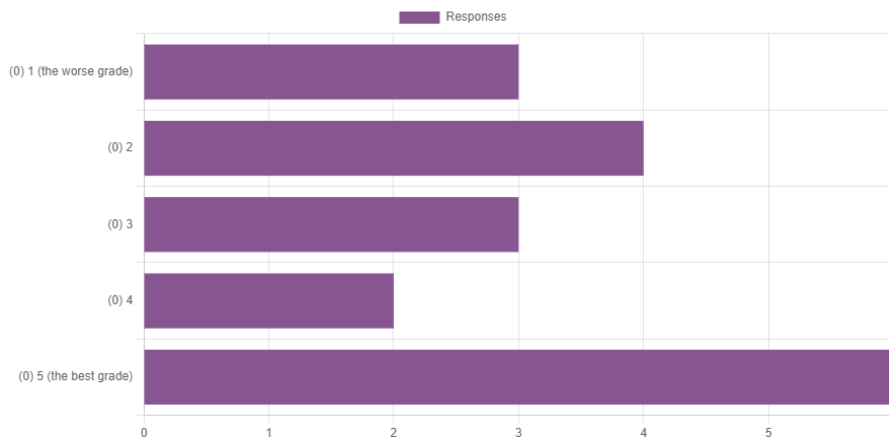
I would have liked to see more live workshops.

I would have liked to see more live workshops.



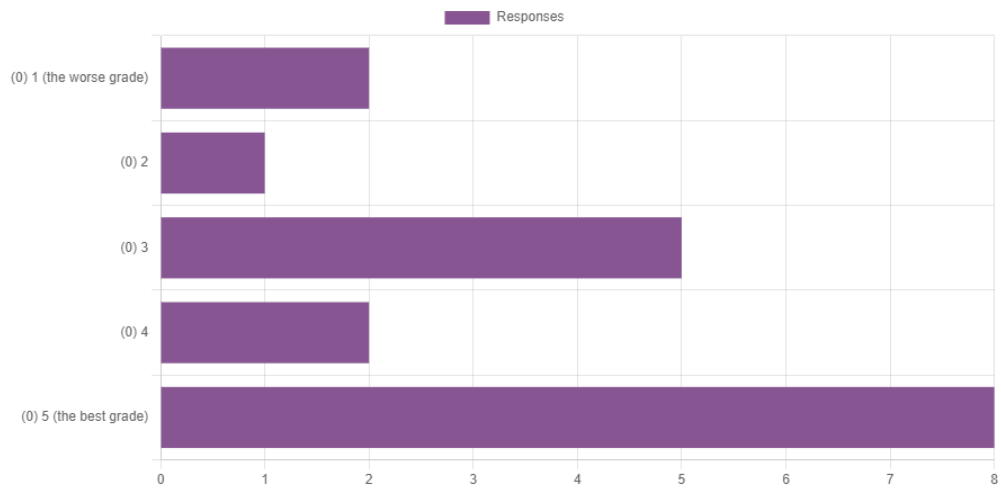
I missed the possibility to exchange experiences and knowledge with the training participants.

I missed the possibility to exchange experiences and knowledge with the training participants.



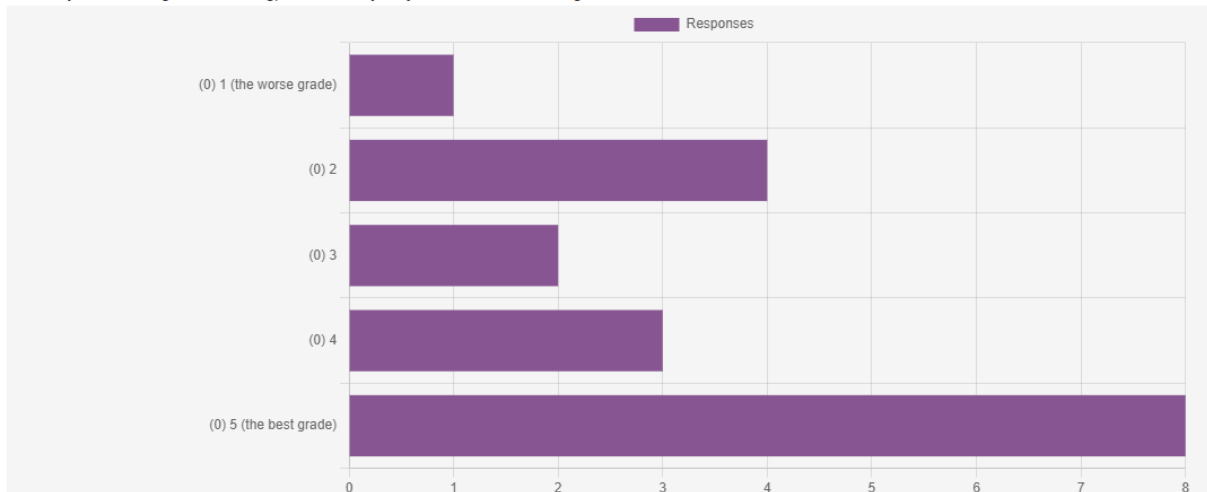
I've participated in a forum where trainees have exchanged experiences and advices.

I've participated in a forum where trainees have exchanged experiences and advices.



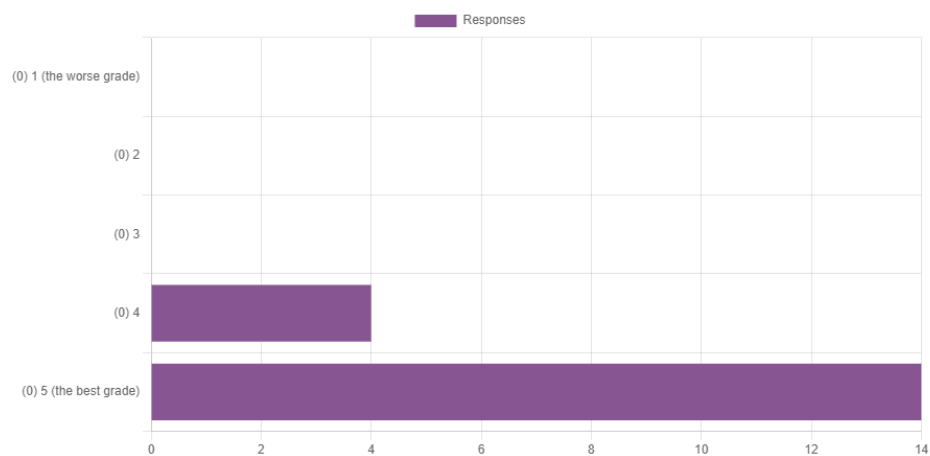
I would like to see more guided training, even if it is partly self-directed learning.

I would prefer more guided training, even if it is partly self-directed learning.



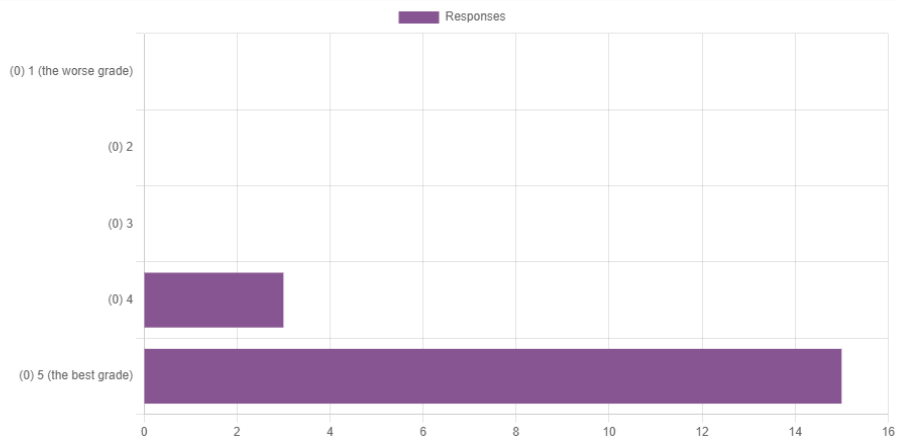
The training was designed so that I could apply what I had learnt in practice.

The training was designed so that I could apply what I had learnt in practice.



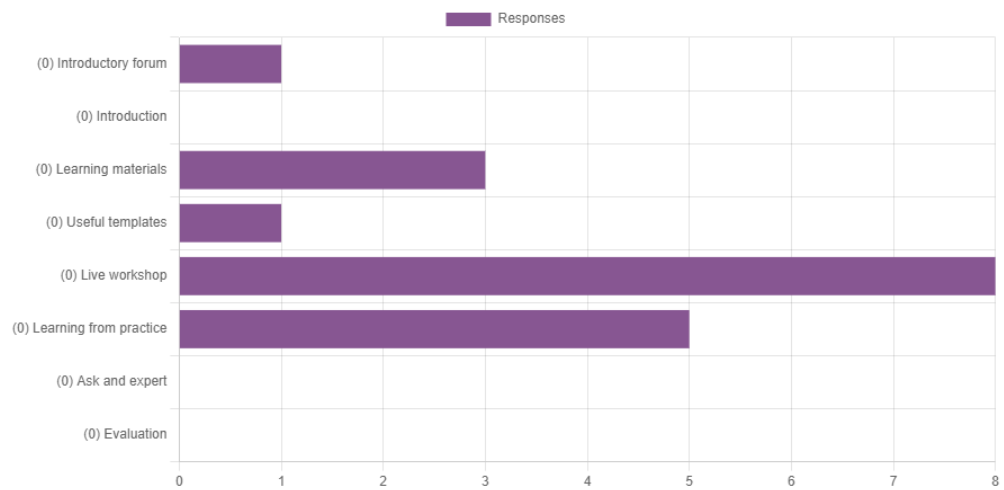
The training met my expectations.

The training met my expectations.



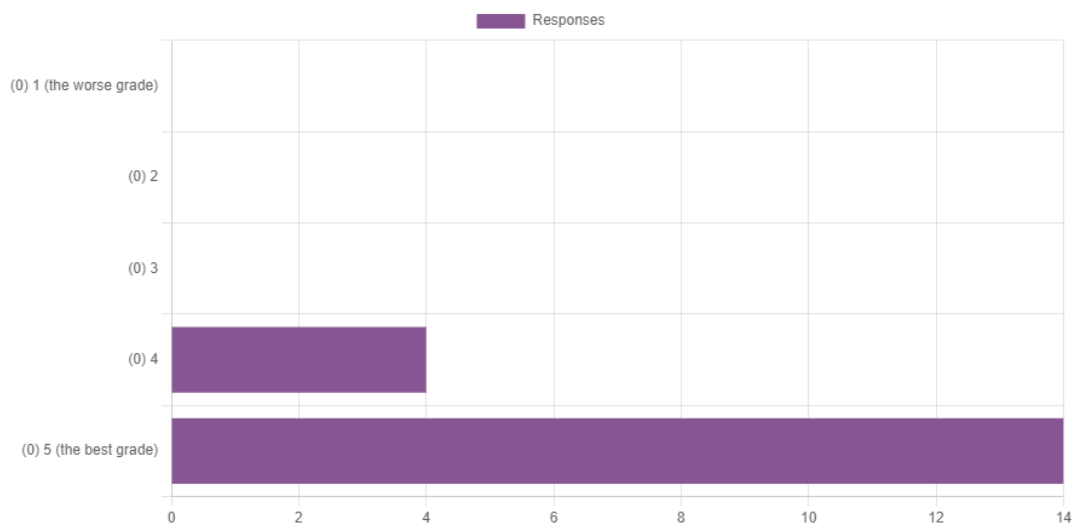
I found the chapter (NAME IT) the most useful and prepared.

I found the following chapter the most useful and prepared.



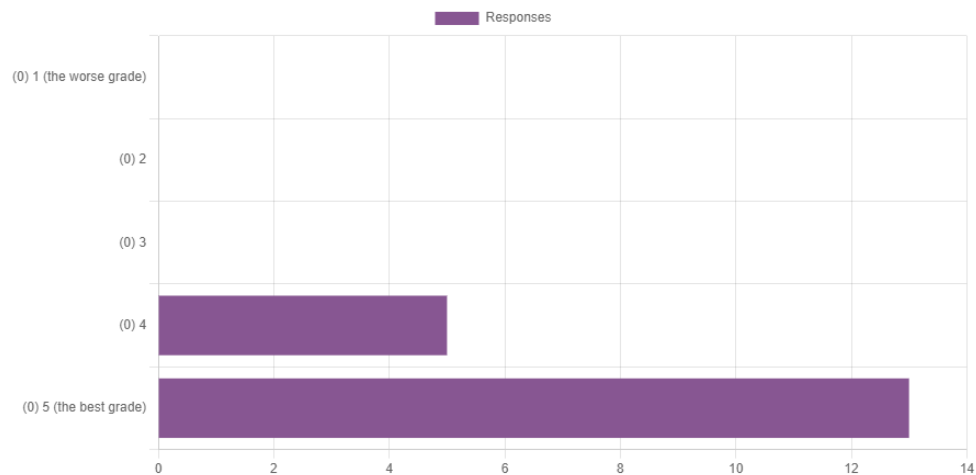
Overall evaluation of the whole training:

Overall evaluation of the whole training:



The Moodle platform is user-friendly and transparent.

The Moodle platform is user-friendly and transparent.



OPEN QUESTIONS

1. What did you like (most) about the training?

(Open questions) What did you like (most) about the training?

- The level of some of the trainers was excellent, as was the amount of effort that went into the preparations of both the materials and the sessions. The Dos and Don'ts section was particularly enjoyable.
- Live workshops were very well prepared and interesting
- the lecturers.
- I'm extremely grateful, I learned the way which you in Europe make deals; contracts of sale and purchase, royalties, the real value of a good translator who does not modify the story. I also saw that participating in an international book fair has a real previous work at least 3 months to do the catalogue, agenda and all the work (in my case) possible from the children's book sale is not an easy peasy task. So thanks a lot, please don't forget me.
- The possibility to learn from experts.
- Everything
- Live workshops were excellent. The trainers were very generous in sharing their knowledge and happy to answer the questions even after the workshop time has run out. Discussions were lively and varied and everyone was encouraged to participate.
- The live workshops as they clarified the written materials.

2. What would you like to praise in particular?

What would you like to praise in particular?

- The extensive knowledge of the chosen experts.
- The selection of workshop leaders. The organiser made a great effort in finding the best and the most experienced professionals in the area who also had great presentation skills. The workshop leaders adapted to the interest of the group.
- The effort to come up with good training sessions and well-prepared materials.
- the lecturers.
- The diversity of opinions, coming from different countries with different book markets.
- The knowledge of invited speakers
- Case studies and different approaches.
- The organization was perfect, living in America, I was able to access 80% live, which is so important. thanks for the selected times.

3. What were the biggest gains, benefits of the training for you?

What were the biggest gains, benefits of the training for you?

- As a member of the Lit-Up team, gaining a general view of the publishing scene was paramount.
- I got many questions answered that apply to my particular situation.
- Learn about the previous of a fair, and the contracts.
- It was very interesting to see how this side of the book production looks at the bigger picture, how they calculate the investments and the profits.
- Getting Know How about selling and buying rights.
- Things were very well explained and I had the opportunity to ask questions
- this is difficult to answer in a short answer, due to diversity of the topics and learning materials.
- A better understanding of how translation rights work.

4. What did you learn, what did you become aware of? What else?

What did you learn, what did you become aware of? What else?

- lecturer from practice were the best.
- The big difference between be prepared for an international fair, As mexican I have to do different things if I want to put my books in Europe.
- Some practical tips about how to better prepare for fairs, concrete examples of book proposals, the incredible insights of Petra C. Hardt
- I learned the importance of preparing good right selling catalog.
- That an author has a say in who gets what rights.
- I learnt the perspective of the agent in the book chain. It is very good to keep in mind that books also mean business, not only art and academia.
- The complexity of the publishing world, particularly when small publishers are concerned.
- I got a very good picture of the way publishing industry works.

5. What will be your next step in relation to what you have learnt?**What will be your next step in relation to what you have learnt?**

- Put theory into practice
- Awareness when attending the rest of the events included in the Lit-Up project.
- Studying the materials in depth and applying the knowledge in practice.
- To transform the knowledge I've got to practise.
- I am able to apply my knowledge in my everyday work.
- I can consider applying for a foreign rights job in a publishing house (even though I am mainly a translator).
- to apply the learned into practice
- I will learn about the library moves and also try to keep in the road with editors of others country's.

6. What was missing? What did you miss?**What was missing? What did you miss?**

- It was very complete. Nothing was missing.
- Nothing.
- /
- Personal time to devote to all the elements of the project.
- nothing, maybe more time between the topic-moduls, 4 lecturers in 4 weeks is a hand ful, due to our daily work, family ... etc.
- /
- the chain of the book when it get in to the market.

7. What exactly do you suggest to change, do differently next time?**What exactly do you suggest to change, do differently next time?**

- a systematic organisation and implitation ... not so much in 4 weeks, where I didn't have any time to refresh the topics
- I feel that what the team put together was very useful in its current format.
- I think this module was more interactive than for example the first one. I don't have any suggestions to improve it further. It exceeded my expectations.
- No changes
- Do not know.
- I will suggest more time for each class.
- /

8. What else would you like to say to the training providers?**What else would you like to say to the training providers?**

- A huge thank you for this opportunity to learn more about the publishing business.
- Great THANKS to everyone.
- That you make a good job and also, created something unprecedented,wich build in the favor of the book and its dissemination.
- Thank you!
- I would like to thank the organiser for putting together this excellent training. They have done a great job.
- :)
- /
- Congratulations and look forward to any future opportunities to keep learning in your company!

9. Your opinion on the training (in 1-2 sentences).

Your opinion on the training (in 1-2 sentences).

- Very useful, precise, fruitful. I hope the training process will continue next year.
- The training was comprehensive, it included very experienced professionals, detailed materials and lively and inspiring discussions.
- It was well-structured, in-depth and very useful.
- An exceptional opportunity to learn.
- great! great!
- I was in hospital during this period, so it was good that there is everything in platform and I could listen workshops later and get learning materials. Thank you!
- Interesting and varied, related to different aspects of the publishing world.
- Overall, the training was well-structured, engaging, and provided valuable knowledge and skills that I can immediately apply in my work.

5. Conclusions

Training on the Management of the Foreign Rights has sought to cover the issue from different angles:

- Theoretical (but rooted in practice),
- Practical (offering model contracts to be used),
- Interactive (zoom meetings with rights selling experts, authors and cultural managers),
- Through advice from publishers, translators, illustrators, authors, journalists,
- Round table on changes in the field of copyright due to new technology (AI).

The training participants' answers to the questionnaire show that they themselves appreciated the work of those who prepared and carried out the training.

We hope that during the summer even more participants will enjoy this training and that it will help them to carry out their work with both professional and personal satisfaction.

6. Annexes

Activity Report








Management of Foreign Rights

Activity report ▾


Activity report

> Filter


Computed from logs since Saturday, 1 October 2022, 6:40 PM.

Activity	Views	Related blog entries	Last access
 Announcements	194 views by 25 users	-	Friday, 17 May 2024, 5:44 PM (33 days 3 hours)
 Introduce yourself to other participants of the training	88 views by 19 users	-	Monday, 6 May 2024, 9:15 PM (44 days)
Introduction			
 SUMMARY	56 views by 24 users	-	Wednesday, 19 June 2024, 11:21 AM (10 hours 9 mins)
 The content	43 views by 23 users	-	Wednesday, 19 June 2024, 11:52 AM (9 hours 38 mins)
 Learning outcomes, target groups and competencies	36 views by 22 users	-	Wednesday, 19 June 2024, 11:23 AM (10 hours 8 mins)
 Invitation to participate in the training	45 views by 23 users	-	Wednesday, 19 June 2024, 11:59 AM (9 hours 32 mins)
 Invitation to watch the round table on author's rights in digital era	39 views by 24 users	-	Friday, 17 May 2024, 5:45 PM (33 days 3 hours)







Learning materials

 Articles and manuals	56 views by 26 users	-	Wednesday, 19 June 2024, 12:04 PM (9 hours 26 mins)
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Useful templates

 Translation Licence: Lump sum Agreement	29 views by 23 users	-	Friday, 17 May 2024, 5:21 PM (33 days 4 hours)
 Translation Licence: Advance and Royalty Agreement	26 views by 22 users	-	Friday, 17 May 2024, 7:38 PM (33 days 1 hour)
 Coedition Contract	24 views by 22 users	-	Friday, 17 May 2024, 5:22 PM (33 days 4 hours)
 Same Language Agreement	27 views by 22 users	-	Friday, 17 May 2024, 7:39 PM (33 days 1 hour)
 Translation Licence Covering Sale of Rights to Foreign Publisher	33 views by 21 users	-	Friday, 17 May 2024, 5:22 PM (33 days 4 hours)

Live workshops with Petra Hardt, Lawrence Schimel and Renata Zamida

 Materials for the workshop with Petra Hardt	57 views by 20 users	-	Wednesday, 19 June 2024, 12:14 PM (9 hours 16 mins)
 Materials for the workshop with Lawrence Schimel	29 views by 15 users	-	Friday, 17 May 2024, 5:23 PM (33 days 4 hours)
 Materials for the workshop with Renata Zamida	38 views by 17 users	-	Friday, 17 May 2024, 5:42 PM (33 days 3 hours)
 Recording of the workshop with Petra Hardt	41 views by 18 users	-	Friday, 17 May 2024, 6:26 PM (33 days 3 hours)
 Recording of the workshop with Lawrence Schimel	31 views by 16 users	-	Friday, 17 May 2024, 5:26 PM (33 days 4 hours)
 Recording of the workshop with Renata Zamida	33 views by 19 users	-	Friday, 17 May 2024, 6:02 PM (33 days 3 hours)

Learning from practice: DO's and DON'Ts

Editor Anita Molino - Il leone verde	45 views by 22 users -	Wednesday, 19 June 2024, 12:29 PM (9 hours 1 min)
Translator Alexandra Natalie Zaleznik	33 views by 20 users -	Wednesday, 19 June 2024, 12:30 PM (9 hours)
Illustrator Eli Fernandez, Irudika	35 views by 19 users -	Wednesday, 19 June 2024, 12:33 PM (8 hours 58 mins)
Author Majda Koren	37 views by 18 users -	Wednesday, 19 June 2024, 12:33 PM (8 hours 57 mins)
Journalist Carla Diamanti	31 views by 15 users -	Wednesday, 19 June 2024, 12:35 PM (8 hours 56 mins)
Editor Ernst Bruinsma - Afuk	26 views by 17 users -	Wednesday, 19 June 2024, 12:37 PM (8 hours 54 mins)
Your experiences	47 views by 17 users -	Friday, 17 May 2024, 5:09 PM (33 days 4 hours)

Ask an Expert

New Technologies and Author's Rights	36 views by 18 users -	Wednesday, 19 June 2024, 12:41 PM (8 hours 49 mins)
FAQ	26 views by 17 users -	Monday, 6 May 2024, 8:18 PM (44 days 1 hour)
Questions to ask	24 views by 12 users -	Tuesday, 7 May 2024, 2:50 PM (43 days 6 hours)

Course evaluation and certificate of assistance

Your feedback on this module of LIT-UP training	-	-
Certificate of Assistance	34 views by 10 users -	Tuesday, 18 June 2024, 8:57 PM (1 day)

Print screen of the whole training

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FORUM

Announcements

FORUM

Introduce yourself to other participants of the training

Introduction

Learning materials

Useful templates

Live workshops with Petra Hardt, Lawrence Schimel and Renata Zamida

Learning from practice: DO's and DON'Ts

Ask an Expert

Course evaluation and certificate of assistance

Some examples of interior of the chapters and materials offered

The screenshot shows a navigation menu with six items: Introduction, Learning materials, Useful templates (highlighted), Live workshops with Petra Hardt, Lawrence Schimel and Renata Zamida, Learning from practice: DO's and DON'Ts, and Ask an Expert. Below the menu is the 'Useful templates' section, which is available from 1 March 2024. It lists five PDF templates, each with a green checkmark: Translation Licence: Lump sum Agreement, Translation Licence: Advance and Royalty Agreement, Coedition Contract, Same Language Agreement, and Translation Licence Covering Sale of Rights to Foreign Publisher.

The screenshot shows a PowerPoint presentation titled 'Authors, Publishers, Translators & Synergy for Rights Sales' by Lawrence Schimel. The presentation is displayed in a viewer interface with a slide thumbnail on the left and the main content on the right. The main content includes the LITUP logo, the speaker's name, and several slides with text and images. The text on the slides includes: 'As an author and anthologist, I have published over 130 different books.', 'My biggest "success story" in terms of rights sales are these two children's books, which are now licensed in 56 unique editions in 41 languages.', 'As a literary translator, I have published over 160 different books. Sometimes these are books I was commissioned to translate, but often these are titles that I proposed to publishers.', and 'And as a publisher, I have published around 40 different books. Including numerous titles in translation, where I have bought in rights.'

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Materials for the works...
 Materials for the works...
 Recording of the works...
 Recording of the works...
 Recording of the works...
 Learning from practic...
 Editor Anita Molino - Il leon...
 Translator Alexandra Natali...
Illustrator Eli Fernandez, Iru...
 Author Majda Koren
 Journalist Carla Diamanti
 Editor Ernst Bruinsma - Afuk
 Your experiences
 Ask an Expert
 New Technologies and Aut...
 FAQ

ELI FERNÁNDEZ PÉREZ, ilustrator (03:10)

ELI FERNÁNDEZ PÉREZ, ilustrator

Play button icon

GLEJTE TUKAJ: YouTube

Add a block

Welcome

 Great to see you in the LIT-UP training.

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 Translator Alexandra Natali...
 Illustrator Eli Fernandez, Iru...
 Author Majda Koren
 Journalist Carla Diamanti
 Editor Ernst Bruinsma - Afuk
Your experiences
 Ask an Expert

Your experiences FR > Learning from practice: DO's and DON'Ts > Your experiences > A peak behind the curtains

A peak behind the curtains
 Thank you

Display replies in nested form Move this discussion to ... Move Settings

A peak behind the curtains
 by [Simina Popa](#) - Friday, 5 April 2024, 2:16 PM

The varied points of view on the topic of managing foreign rights was very insightful. As a translator, I usually help as a scout and as a connector between a writer or a publisher to an agent. But I never had visibility beyond introducing them to one another. It's very helpful to see how they think and what each one is after.

All the three workshops were very useful to understand how an agent or an author sees the translator.

Thank you!

Permalink Edit Delete Reply

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Your experiences
 Ask an Expert
 New Technologies and Aut...
 FAQ
 Questions to ask

Your experiences FR > Learning from practice: DO's and DON'Ts > Your experiences > very useful materials

very useful materials
 Great topic A peak behind the curtains

Display replies in nested form Move this discussion to ... Move Settings

very useful materials
 by [Elena Stankoska](#) - Tuesday, 2 April 2024, 8:01 PM

This is very helpful. Thank you!

Permalink Edit Delete Reply



Re: very useful materials
 by [Andrea Garza Ponce de León](#) - Tuesday, 2 April 2024, 9:26 PM

I'm so grateful to be part of this project, I understand that it is not easy for anyone and the professionalization and clarity in contact communication is vital in every way for the sector, to grow

Permalink Show parent Edit Split Delete Reply

Great topic A peak behind the curtains

Microsoft Word - Ask an expert 1 / 5 100%

MANAGEMENT OF FOREIGN RIGHTS: 10 QUESTIONS FOR EXPERTS

What is the difference between author's rights and foreign rights?

Author's rights refer to the rights the author has in relation to their work. They are divided into moral rights and economic (or material) rights. The material rights are transferred to the publisher under the contract with the publisher.

Foreign rights or translation rights involve the licensing or selling of the rights to publish and distribute that work in markets outside the author's home country. It is usually the publisher who sells these rights.

What about copyright?

In EU and civil law countries, the term "author's right" is used. The expression "copyright" is used in British and Irish law and in other common law countries. Author's rights and copyright are not perfect synonyms, although they are often used as such.

What kind of publications does the publisher have the right to publish after obtaining the material author's rights?

Usually, the publisher is required to publish at least one or two types of publications. There are five different groups that include various kinds of publications:

- Rights for books and similar publications (such as the rights to publish hardcover, paperback editions, reprint, translation rights, the rights to publish the text in media)
- Rights for electronic publications (e-books, digital rights for anthology editions, etc.)
- Media rights (special rights for radio and TV, the right to record)
- Mechanical rights (CD, DVD)
- Media rights related to mechanical and digital rights (the right to transmit the work through radio and TV, film, theatre, radio play rights, etc.)

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Recording of the works...

Learning from practice...

Editor Anita Molino - Il leon...

Translator Alexandra Natali...

Illustrator Eli Fernandez, Iru...

Author Majda Koren

Jornalist Carla Diamanti

Editor Ernst Bruinsma - Afuk

Your experiences

Ask an Expert

New Technologies and Aut...


FAQ

Questions to ask

Course evaluation and...

Your feedback on this ...

new technologies and author rights (1:07:11)




Karin Elena Sánchez

Glejte tukaj: YouTube

Add a block

Welcome



Great to see you in the LIT-UP training.

Entrance page



Home

LIT-UP Professional Training

**Dobrodošli! Ongi etorri!
Benvenuti! Добродошли! Veningut!
Wolkom! Welcome!**

Project web page: <https://litup-project.eu/>
email: info@litup-project.eu



Management of National and International Book Fairs

Preparation for an event, the work to be done during an event, the work following an event – how to convert contacts in sales or purchase of works.



Management of Literary Promotional Events

Preparation prior to an event, the work to be done during an event, how to take advantage of joint presence of authors and the editors/publishers in promotional events.



Management of Foreign Rights

A workshop aimed at publishers so that they get to know all the rights they have to manage when they publish a work; and the other at authors so that they get to know what kind of rights they should negotiate with their publisher.



Negotiation of Foreign Rights

This module is aimed at publishers only so that they get to learn how to promote the works internationally, how to contact interested publishers and how to negotiate foreign rights in international fairs.

20 hours of directed independent learning in each module

Model of learning, where the teacher identifies the objectives, teaching content and learning activities to be developed by the student, and where the learners have ownership and control of their learning – they learn by their own actions and direct, regulate and assess their own learning.

152

Active users accessing our amazing resources

3

Courses made for you that you can trust!