

Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI 820 / RTA 988	Global Licensing & Distribution Agreements/ International Media Storytelling	Winter	2022
Section	Day of Week	Time	Classroom: HEI201 Recurring Zoom Meeting (Until Jan. 30 at least):
n/a	Wednesday	6:00 PM – 9:00 PM	https://ryerson.zoom.us/j/6915471270
Professor	Ryerson Email	Phone	Office & Office Hours
Steve Levitan	steve.levitan@ryerson.ca	"Emails preferred"	By Appointment
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students (policy 157). All news and announcements will be posted on class D2L.</i>			

Course Description

This course explores the opportunities and challenges of developing media content for the world market. It will focus on the development process of content storytellers and content producers for a global audience, and the international co-production and distribution of content for the television, internet and other platforms. Legal issues and key contractual details in distribution and licensing of intellectual property matters are examined in both Canadian and international contexts. Contracts involving the exploitation of creative content will be examined, including license agreements, distribution agreements, asset and share purchases, joint ventures, and the legal rights and remedies which flow from these agreements.

Course Details

Teaching Methods

Each week, or “module” will follow basically the same format. It will begin with a live streamed lecture of from one to two hours in length, followed by Q & A and or class discussion. We will be using ***the Recurring Zoom Meeting described and linked above*** for these segments. They are intended to be synchronous and will be recorded and posted. Attendance will be key. Please manage your time accordingly.

The second segment will typically consist of live working groups, set up by the instructor and conducted on Zoom as well. Each group will have a task related to that module’s subject matter assigned by instructor. Instructor will visit each group from time to time during this segment to provide guidance, ask or answer questions, make observations and monitor progress. This segment is intended to be synchronous.

The third segment will consist of quizzes, surveys, activities and/or videos that the students may complete on their own time.

There will be individual assignments, group assignment and tests that students will be expected to complete by the due dates posted and hand in through D2L.

Readings have been selected to help prepare you for class, provide hands-on experience with documentation used in the industry, participate more fully in discussions, and earn more participation marks. If you do not understand what’s being said, interrupt—politely, at an appropriate juncture, and after having given it a chance to sink in—and ask. If you have questions about the course content, or about current events that relate to the course, raise them in class. Some of your fellow students may be wondering or interested, too. You will also have an opportunity to discuss issues in group contexts.

Please regularly attend the course’s D2L site for announcements, content additions, changes to the course outline, group formation and assignment instructions.

This is not a law course, and its students will not learn to draft licensing or distribution agreements but they will be better equipped to read and understand them. Students will have learned, both second-hand and through a hands-on exercise, about how the windowed licensing and distribution of intellectual property proceeds in an increasingly globalized domestic sphere.

Required Readings, Resources & Materials

All required reading materials are available in D2L or online. This means you won’t have to spend any money on a textbook. But it also means that you will be working more with primary materials, and less with a cohesive narrative that tries to tie it all together. The classroom, and interactive lectures (see teaching methods), is where we will begin to do that. Please come prepared.

The University has issued a minimum technology requirement for remote learning. Details can be found at: <https://www.ryerson.ca/covid-19/students/minimum-technology-requirements-remote-learning/>

It is strongly encouraged that student privacy and access to technology be considered by each student before turning on their webcam video or audio. Any student who has privacy or other concerns related using webcam or audio feeds online in the remote learning process, or has issues related to access to the requisite equipment and/or technology should advise instructor at the very beginning of the course.

Although not required reading per se the following titles are excellent resource materials, are therefore recommended reading, and will be sourced for selected readings throughout the course:

“Introduction to Media Distribution: Film, Television and New Media”, 2019, Scott Kirkpatrick, Routledge (referred to hereinafter as **“IMD”**);

“Understanding the Business of Media Entertainment, 2nd Ed.”, 2020, Gregory Bernstein, Routledge (referred to hereinafter as **“BME”**);



“Understanding the Business of Global Media in the Digital Age”, 2018, Mickey Lee and Dal Yong Jin, Routledge (referred to hereinafter as **“BGM”**)

Assigned readings are available as Ryerson Library materials under “Resources” in D2L for this course.

Weekly Schedule (Subject to change)

WEEK ONE




Wednesday, January 19, 2022

	LECTURE TOPICS	<p>Introduction to the course</p> <ul style="list-style-type: none"> ● Review of syllabus ● Review of assignments ● Narrative and the Human Condition ● Media and the Global Citizen ● The Essence of the consumption of screened content ● The relationship between the market and content creators
	DISCUSS	Student expectations, interests, concerns.

WEEK TWO





Wednesday, January 26, 2022

	LECTURE TOPICS	<p>Overview of foundational principles:</p> <ul style="list-style-type: none"> ● Contract Law ● Copyright Law <p>What is content and why do we contract for it?</p>
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		Define content and explore how we engage with content in Canada and in other countries How do we contract for content? Hint: Window, Windows, Windows, Windows Licensing	
	GROUP DISCUSSION	Philosophy of copyright protection: 5 reasons for, 5 reasons against	
	READINGS	<ul style="list-style-type: none"> - How to read a contract (without falling asleep) by Sarah Feingold - BME, Section 1, Chapter 1 	
	DUE	Submit results of Group Discussion in D2L by end of class	

WEEK THREE




Wednesday, February 2, 2022

	LECTURE TOPICS	<p>Economics of content exploitation</p> <ul style="list-style-type: none"> ● Process of creation ● Resources ● Time lines ● Costs <p>Value Chain of content exploitation from creator to consumer</p>	
	GROUP DISCUSSION	Estimate timeline and costs of hypothetical project	
	READINGS	<ul style="list-style-type: none"> - IMD, Chapter 2, Pgs. 1 -16 - BME Chapter 9, Pgs. 157 - 172 	
	DUE	Submit results of Group Discussion in D2L by end of class	

WEEK FOUR





Wednesday, February 9, 2022

	LECTURE TOPICS	<p>Selling to the Global Marketplace</p> <ul style="list-style-type: none"> - Market analysis 	
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		<ul style="list-style-type: none"> - What sells where and how - Genres, Formats, Adaptations - Who are the “exhibitors” internationally - Who are the “distributors” - Acquisitions v. “Original” Content
	GROUP DISCUSSION	List 1 element of a Universal Marketplace, 1 source of Universal Content and 1 Universal story element and give an example of at least 2 of the above.
	SCREENING (on your own time before class)	Parrot Analytics: Global Television Demand Report 2020: https://us02web.zoom.us/rec/play/d-9UMAFjs462hVqrAzusiY-jFML2KU E8-GENG2p2aBR7gw5fklh3VUYbtc0aPzOpS7X1ELHLlma4Hn8o.keao3m YTxzQNIeQc?continueMode=true&_xzm_rtaid=avYmHhjfTKW6v3b2dA-bXw.1637684086738.d51f305b9ca3bf42782a0f9a8408a7ba&_xzm_rhtaid=401
	DUE	Submit results of Group Discussion in D2L by end of class

WEEK FIVE





Wednesday, February 16, 2022

	LECTURE TOPICS	How is content regulated in Canada and licensed around the world? <ul style="list-style-type: none"> - Regulatory restrictions on content in Canada - Regulatory systems for content in other countries - Distribution and licensing agreement building blocks and checklists: process-oriented thinking. Producers, windows, and distribution partners revisited.
	GROUP DISCUSSION	Philosophy of Content Subsidies: reasons pro and reasons con
	SCREENING (on your own time before class)	Watch 4 videos about broadcast and telecom regulation in Canada
	DUE	Submit results of Group Discussion in D2L by end of class.

Study Week – No classes FEBRUARY 21 TO 25





WEEK SIX

Wednesday, March 2, 2022

	LECTURE TOPICS	<p>Who does what with whom? Roles of: Producers Development Executives “Providers”/Exhibitors/Channels/Broadcasters - Acquisition Executives - Original Content Executives Distributors/Sales Reps/Sales Agents</p>
	GROUP DISCUSSION	Who is most responsible for the success of a program?
	READINGS	IMD, Chapter 3, Pgs. 39 to 60 BME, Chapter 10, Pgs. 173 to 190
	DUE	Submit results of Group Discussion in D2L by end of Class


WEEK SEVEN





Wednesday, March 9, 2022

	LECTURE TOPICS	<p>Basic components of content license agreements:</p> <ul style="list-style-type: none"> • Parties, rights, term, “windows”, territory, exclusivity • The “deal”: commission/fee, expenses, advances, revenue sharing, remittances • Definitions of different media: broadcast, VOD, SVOD, AVOD etc.
	GROUP DISCUSSION	Define content “windows” and give three examples
	READINGS	- IMD Chapter 5, pgs. 89 to 106
	DUE	Submit results of Group Discussion in D2L by end of Class

WEEK EIGHT





Wednesday, March 16, 2022

	LECTURE TOPICS	Review an actual distribution agreement for a TV Movie with all the abstract concepts we’ve discussed applied in practice
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	GROUP DISCUSSION	3 good things about this deal, 3 bad things & why.
	READINGS	<i>Turn the Beat Around</i> distribution agreement
	SCREENING (Viewing optional)	<i>Turn the Beat Around</i> posted in D2L
	DUE	Submit results of Group Discussion in D2L by end of Class


WEEK NINE





Wednesday, March 23, 2022

	TOPICS	<p>Who worries about the consumer? Target audience, positioning, marketing, advertising Sales strategy Monetization of audience</p> <p>Financing issues and challenges Production financing, Assets and revenue streams</p>
	DISCUSS	Invent a project that should be commercially successful. What will it cost to make? How will you finance the production?
	READINGS	IMD, Chapter 7, Pgs. 133 to 152
	DUE	Submit results of Group Discussion in D2L by end of class: 100 to 200 words.

WEEK TEN



Wednesday, March 30, 2022

	LECTURE TOPICS	<p>Treaty Co-Productions</p> <ul style="list-style-type: none"> -Underlying Principles -Pooling resources to be competitive -Balance/Proportionality/Reciprocity -Mutuality of elements -When does 1 + 1 = 3? -Is the pie bigger or just a different shape?
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		-Creative reasons -Practical reasons -Financial reasons
	GROUP DISCUSSION	Philosophy of treaty co-productions: 3 advantages, 3 disadvantages
	READINGS	Read at least two coproduction treaties here: https://telefilm.ca/en/coproduction/international-treaties
	SCREENING (Optional)	First episode of <i>The Saddle Club</i> , posted in D2L.
	DUE	Submit results of Group Discussion in D2L by end of class.



WEEK ELEVEN

Wednesday, April 6, 2022

	CLASS DISCUSSION	Question and answer session before test from 6pm to 7pm.
	DUE	TEST: <i>Online in D2L</i> <u>Opens 7pm April 6 closes 9:00 pm April 6</u> Multiple choice and True/false questions

WEEK TWELVE

Wednesday, April 13, 2022

	CLASS DISCUSSION	Case study of current global success (to be determined by April 6).
	SCREENING	Trailer or entire episode of program that is topic of Case Study.

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Group Submissions (9 x 5 marks each)	End of each class 2 through 9	45
#2	Participation in class discussions		15
#3	Test: in D2L: Multiple Choice & True/False	Online in D2L from 7:00 pm to 9:00 pm, Wednesday, April 6, 2022	40

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

Assignment #1

- Each group will convene during the third hour or so of each class to discuss and critically analyze that day's lecture and submit the result of their discussion, as proscribed in the Course Outline, in D2L by 9pm that day

Assignment #2

- Students will be assessed based on their participation in class discussions, attendance, questions and answers.

Assignment #3

- There will be an online test of probably 90 minutes duration, consisting of multiple choice and true/false questions arising out of the lectures. Lectures will all be recorded.

Handing in Papers
Late Policy
Other Relevant Information

- Religious or cultural observations accommodations must be requested by the end of the second week of the term.
<https://www.ryerson.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.
- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0;
- Check with your individual professor to see if they require hard copies or not of the assignments.
- Students are required to retain a copy of all work undertaken as well as *all rough materials, references, sources, and notes* until the marked original has been returned.
- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.
- **Students are expected to show respect for their fellow students:**
 - Arrive on time (***before*** 10 minutes after the hour). Be ready to start.
 - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning.
 - Please minimize eating in class as much as possible. Coffee or water are fine.

Students are reminded that they are required to adhere to all relevant university policies found in their online course shell in D2L and/or on [the Senate website](#).

Students should refer online to for specific information with respect to the following policies:

- [Policy #60](#): Academic Integrity
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #135](#): Final Examinations
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities
- [Policy #166](#): Course Management
- [Policy #167: Academic Consideration](#)
- And all other course outline policies:
<https://www.ryerson.ca/senate/course-outline-policies/>

Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Library Online Workshops](#).
- [Student Life and Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
- You can submit an [Academic Consideration Request](#) when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the [Senate website](#) and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).

Please note that the Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021/Fall 2021/Winter 2022 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the [Senate website \(www.ryerson.ca/senate\)](#):

Policy 167: Academic Consideration for Fall 2020/Winter 2021/Fall 2021/Winter 2022 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate [Policy 167: Academic Consideration](#).

Also NOTE: Outside of COVID-19 symptoms, the new Policy 167: Academic Consideration does allow for a once per term academic consideration request without supporting documentation if the absence is less than 3 days in duration and is not for a final exam/final assessment. In the absence is more than 3 days in duration and/or is

for a final exam/final assessment, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- [Ryerson COVID-19 Vaccination Policy](#)
- If taking a remote course, familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L Brightspace, with or without [Respondus LockDown Browser and Monitor](#), [using D2L Brightspace](#), joining online meetings or lectures, and collaborating with the Google Suite.
- Information on Copyright for [Faculty](#) and [students](#).
- *At Ryerson, we recognize that things can come up throughout the term that may interfere with a student’s ability to succeed in their coursework. These circumstances are outside of one’s control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable.*
 - [Ryerson Mental Health and Wellbeing](#)

If support is needed immediately, you can access these outside resources at anytime:

- **Distress Line** — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416-408-4357)
- **Good2Talk**- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.ryerson.ca/creativeindustries/academic-advising/>

Course Objectives

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
I, R, P	- describe and adapt to how the windowed licensing and distribution of intellectual property proceeds in	Contribute productively to the Creative Industries

	an increasingly globalized domestic sphere.	LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function, LO 1b- recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;
I, R, P	- think strategically about how to optimize those considerations;	Demonstrate an entrepreneurial capacity
I, R, P	- participate in their negotiation with insight and strategic tools	LO 2a- engage in independent learning LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
I, R, P	- evaluate what considerations are at play in entering into creating appropriate content -	Facilitate the work of artists, writers, designers and media makers by LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers, LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
I, R, P	- Understand how to read, interpret and understand sophisticated commercial agreements relating to intellectual property - Understand how to describe the key terms of a commercial agreement to exploit intellectual property.	Communicate LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively

		LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
I, R, P	- Become familiar with the sources for information relating to government policies and basic forms of subsidy, commercial agreements and best practices in the creative industries.	Conduct research relevant to cultural and industry issues, LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques LO 5b- apply appropriate quantitative tools and methodologies and/or LO 5c- apply appropriate qualitative tools and methodologies
I, R, P	- In group settings, become familiar with the collaborative process and how to ideate a viable project and strategize for its optimal success.	Implement and manage projects LO 6a- problem-solving - implement and manage projects requiring LO 6b- team building - implement and manage projects requiring LO 6c- negotiation - implement and manage projects requiring LO 6d- collaborative work practices - implement and manage projects requiring
I, R, P	- Witness first hand how to identify, deal with and overcome the challenges of achieving success in the commercial content markets in the context of a rapidly changing technological environment and evolving consumer habits	Apply skills and knowledge LO 7a- critically evaluate the aesthetic quality of creative works LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs, LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors; LO 7d -Recognize when more information is required to address the limits of one’s own knowledge, abilities, and analyses and determine appropriate next steps
I, R, P	- Independently assess media content	Autonomy, Professional Capacity, and Social Responsibility

	<p>not just as a consumer but also as a creator, distributor, exhibitor and responsible member of society.</p>	<p>LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths</p> <p>LO 8b -act as socially responsible citizens with integrity and strong ethical mores</p> <p>LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all</p>
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