

Course Number	Course Title	Semester	Year
CRI 820/RTA 988	Global Licensing/Distribution Agreements	Winter	2021
Section	Day of Week	Time	Classroom
N/A	Monday	18:00 -21:00	ONLINE
Professor	Ryerson Email	Phone	Office & Office Hours
Steve Levitan	steve.levitan@ryerson.ca	"Emails preferred"	By appointment
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i>			

Course Description

Global Licensing/Distribution Agreements

Content creators must have the ability to market and exploit their intellectual property, both in Canada and internationally. In this practical course, legal and key contractual issues in distribution and licensing of intellectual property matters are examined in both Canadian and international contexts. Various contracts involving the exploitation of creative content will be examined, including license agreements, distribution agreements, joint ventures, treaty co-productions and the legal rights and remedies which flow from these agreements. It will include an exploration of the development processes of storytellers and content creators for a global audience.

Course Details

Teaching Methods

Each week, or “module” will follow basically the same format. It will begin with a live streamed lecture of approximately one hour in length, followed by Q & A and or class discussion. We will be using Zoom for these segments. This segment is intended to be synchronous and will be recorded and posted.

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.

Course Objectives

By the end of the course, students will be able to:

- evaluate what considerations are at play in entering into creating appropriate content and licensing and distribution agreements for such content; [1R]
- think strategically about how to optimize those considerations; [1R, 6(c)P, 7(d)R]
- participate in their negotiation with their eyes wide open; [2R, 3R, 4(a)R, 6(c)P, 8(a)R,] and,
- describe and adapt to how the windowed licensing and distribution of intellectual property proceeds in an increasingly globalized domestic sphere. [2R, 7(b)(d)R, 8(a)R,

Related to the following Creative Industries Educational Goals/Program Objectives:

Introduction (I), Reinforcement (R), reach a level of Proficiency (P). Please see the end of this course outline for CRI Program Objectives.

Plagiarism Detection and Virtual Proctoring

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. Students agree by taking this course that their written work may be subject to submission for textual similarity review to Turnitin.com. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.
- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

Virtual Proctoring Information

- Online exam(s) within this course may use a virtual proctoring system. Please note that your completion of the exam may be recorded via the virtual platform and subsequently reviewed by your instructor. The virtual proctoring system provides recording of flags where possible indications of suspicious behaviour are identified only. Recordings will be held for a limited period of time in order to ensure academic integrity is maintained.
- ***Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection.*** Please note that you will be required to show your Ryerson OneCard prior to beginning to write the exam. In cases where you do not have a Ryerson OneCard, government issued ID is permitted.
- Information will be provided prior to the exam date by your instructor who may provide an opportunity to test your set-up or provide additional information about online proctoring. Since videos of you and your environment will be recorded while writing the exam, please consider preparing the background (room / walls) so that personal details are not visible, or move to a room that you are comfortable showing on camera.

Required Readings, Resources & Materials

Course 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.

Weekly Schedule (Subject to change)

WEEK ONE

Monday, January 18, 2021

	LECTURE TOPICS	Introduction to the course <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
	CLASS DISCUSSION	Student expectations, interests, concerns.
	SCREENING	https://playbackonline.ca/2020/09/14/film-distributors-talk-tiff-super-agencies-and-return-of-theatrical/

WEEK TWO

Monday, January 25, 2021

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

WEEK THREE *Monday, February 1, 2021*

	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	See D2L
	DUE	Submit results of Group Discussion in D2L by end of class

WEEK FOUR *Monday, February 8, 2021*

	LECTURE TOPICS	<p>Developing Global Content</p> <ul style="list-style-type: none"> - Appreciating “the Other” – Diversity & Inclusiveness - Universality of Plot, Character and Conflict - Micro-Cultures and Mass Media – is Everything Local? - Pre-existing audience <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	Develop “sellable” concept for a production – 100 to 200 words
	READINGS	See D2L
	DUE	Submit results of Group Discussion in D2L by end of class

Study Week – No classes *Monday, February 15 to Friday, February 19*

WEEK FIVE *Monday, February 22, 2021*

	LECTURE TOPICS	<p>How is content regulated in Canada and licensed around the world?</p> <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: 5 reasons pro, 5 reasons con
	READINGS	Watch 4 videos about broadcast and telecom regulation in Canada
	DUE	Submit results of Group Discussion in D2L by end of class.

WEEK SIX *Monday, March 1, 2021*

	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	Preliminary distribution strategy for the Group Project – 100 to 200 words. What media, what territory, what “windows”?
	READINGS	See D2L
	DUE	Submit results of Group Discussion in D2L by end of Class

WEEK SEVEN

Monday, March 8, 2021

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

WEEK EIGHT

Monday, March 5, 2021

	LECTURE 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>
	GROUP DISCUSSION	How will you finance your Group Project?
	READINGS	See D2L
	DUE	Submit results of Group Discussion in D2L by end of class: 100 to 200 words.

WEEK NINE

Monday, March 12, 2021

	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? -Creative reasons -Practical reasons -Financial reasons
	GROUP DISCUSSION	Philosophy of treaty co-productions: 3 good reasons, 3 disadvantages
	READINGS	<p>Read at least two coproduction treaties here:</p> <p>https://telefilm.ca/en/coproduction/international-treaties</p>

	SCREENING	First episode of <i>The Saddle Club</i> , posted in D2L. View at your convenience.
	DUE	Submit results of Group Discussion in D2L by end of class.

WEEK TEN *Monday, March 19, 2021*

	TOPICS	Tik Tok, Netflix, Disney +, Amazon, Spotify, Podcasts, Covid and all the content disruptors, who's next? Discussion about changing content viewing preferences in Canada and around the world and how it is changing, for there better or for the worse?
	DISCUSS	What will be the dominant medium, device and genre for viewers attention in 2025 and why?
	READINGS	A major hedge fund investors' (older, but still very relevant) case against Netflix and Reed Hastings' (CEO of Netflix) response
	SCREENING	Reed Hastings interview posted in D2L. View at your convenience.
	DUE	Submit results of Group Discussion in D2L by end of class.

WEEK ELEVEN *Monday, March 26, 2021*

	CLASS DISCUSSION	Live question and answer session before test from 6pm to 7pm.
	DUE	TEST: <i>Online in D2L</i> <u>Opens 7pm Monday March 26 closes 12:00 pm March 26</u> Multiple choice and True/false questions

	TOPICS	Group presentations of their project, its rationale for global appeal distribution and marketing strategy. Time allotted for each group's presentation will depend on the number of groups in the class.
	DISCUSS	Class survey to determine which project is the most likely to be a commercial success.
	DUE	Critique of one of the presentations: will it succeed commercially, why or why not, what are the challenges, what might be the solutions? 500 words. Due in D2L by 9pm, Monday, April 5, 2020.

Final Exam / Essay	<i>There is no final exam in this course.</i>
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Assignments, Evaluation, Marking

Assignment	Value	Due Date	% of Final Grade
#1: Group Submissions & Presentation	3 marks x 10	End of each of Classes 2-10, beginning of Class 12	30
#2: Participation in class discussions	10		10
#3: Test: in D2L: Multiple Choice & True/False	40	Online in D2L from 7:00 pm to 12:00 pm, Monday, March 26, 2021	40
#4: Individual Assignment: Critique of one of the group presentations, 500 words.	20	Online in D2L by 9:00 pm, Monday, April 5, 2021	20

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. Assessment results and/or evaluations will be returned to students within one week of submission, usually sooner.

❑ **Assignment #1**

- Each group will convene during class hours to have a discussion related to that class' lecture and submit the result of their discussion, as proscribed in the Course Outline, in D2L by the end of that class. As an ongoing element in the group discussions each group will invent a "project" that could be real content capable of successful exploitation in the marketplace. In the final class each group will present its project, the rationale for choosing it, the strategy for its distribution, marketing and promotion and why it ought to be successful.

❑ **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.

❑ **Assignment #4**

- Each student, individually, will write a critique of one of the group presentations submitted in the last class and analyze the potential success or failure of that project in the marketplace, the obstacles and/or challenges it might face and possible solutions or improvements to the project as presented to enhance its potential commercial success.

Handing in Papers

Late Policy

Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF file Student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- **NEW for Fall 2020 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.**
- 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.
 - ***NO*** eating in class. Coffee or water are fine.
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Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously “multitasks” will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. 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 NEW for Fall 2020](#)

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 [Workshops](#).
- [Student 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 the Interim Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021 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 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 both of those instances, 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.
- 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 or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- *At Ryerson, we recognize that things can come up throughout the term that 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. <https://www.ryerson.ca/mental-health-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	<ul style="list-style-type: none"> - describe and adapt to how the windowed licensing and distribution of intellectual property proceeds in an increasingly globalized domestic sphere. 	<p>Contribute productively to the Creative Industries</p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>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;</p>

I, R, P I, R, P	<ul style="list-style-type: none"> - think strategically about how to optimize those considerations; - participate in their negotiation with insight and strategic tools 	Demonstrate an entrepreneurial capacity 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	<ul style="list-style-type: none"> - 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	<ul style="list-style-type: none"> - 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	<ul style="list-style-type: none"> - 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 not just as a consumer but also as a creator, distributor, exhibitor and responsible member of society.	Autonomy, Professional Capacity, and Social Responsibility LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths LO 8b -act as socially responsible citizens with integrity and strong ethical mores LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all