

## BSO Report:



# CMPA Champions Canadian IP Ownership at CRTC Hearing

**"Whatever rules you [CRTC] set, those streaming giants will adapt. Our request is simple—give us the tools so that we can be the best possible partners in making great content, in Canada and for the world."**

**- Reynolds Mastin, CEO, CMPA**



At the CRTC's **May 23rd CanCon hearings** in Gatineau, the **Canada Media Producers Association (CMPA)** presented a coordinated and compelling case for redefining Canadian content certification by putting Canadian ownership and economic participation front and centre.

"This hearing is about the future of Canadian programming: who makes it, who owns and controls it, and who benefits from its success," said Damon D'Oliveira, Chair of the CMPA Board and co-founder of Conquering Lion Pictures, in opening remarks. Flanked by top producers and policy experts, the CMPA delegation emphasized that Canadian independent producers must be empowered not just creatively, but economically, to build sustainable companies and tell stories rooted in Canada.

### **Ownership as the Foundation of Success**

**Mark Montefiore**, Executive Producer of Letterkenny and Shoresy, brought the room to attention with a clear message: *"We've been able to reinvest, grow, and create long-term value for our companies and the Canadian production sector by retaining the rights to our work."*

His anecdote about using a U.S. heatmap of T-shirt sales to prove audience demand to Hulu was as funny as it was strategic. *"That map was our evidence,"* Montefiore said. *"If we hadn't controlled the e-commerce rights, we wouldn't have had the leverage to make the U.S. sale, and Letterkenny might have ended after three seasons."*

Today, New Metric Media's success spans live tours, merchandise, and even a forthcoming video game. Montefiore credits that growth to one thing: *"Owning and controlling IP means entrepreneurial risk-taking, profits reinvested in Canada, more Canadian jobs, and telling Canadian stories that are 'beautifully too Canadian.'"*



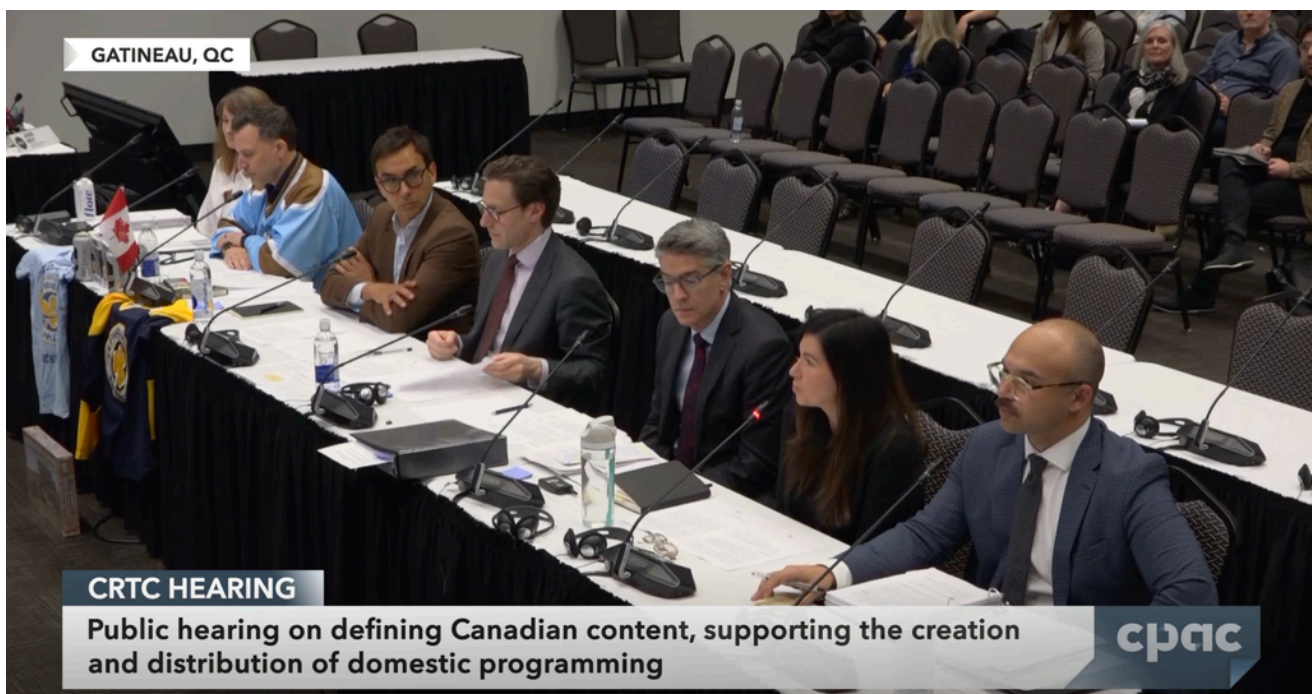
## Two Models for a Modern System

Reynolds Mastin, CMPA President and CEO, outlined two models that the CMPA is recommending as part of a reimagined Canadian Program Certification framework:

- **Model A:** The traditional independent production model, where Canadian producers retain full IP ownership and license their shows to broadcasters and streamers. *"This model recognizes that long-term value creation lies in Canadian ownership and control,"* said Mastin.
- **Model B:** A more flexible model inspired by the Commission's "give and take" concept, allowing for variable ownership structures—but only with regulatory safeguards. *"There must be a Code of Practice to ensure that producers who bring developed IP to a partnership are fairly remunerated, even if they sell the rights,"* Mastin added.

**Erin Haskett**, President of Lark Productions, reinforced the importance of producers being recognized as essential partners: *"When a show is a hit, all the partners should share in its success. This must include producers, who under the Broadcasting Act, are supposed to retain a significant and equitable share of the IP in their own shows."*

Haskett cited *Law & Order Toronto: Criminal Intent* as a standout success, not only as a ratings leader for Rogers but as a job creator. *"That's what the system should be about,"* she said.





## An Industry Built on Collaboration

In a moving conclusion, D'Oliveira reminded the Commission of the producer's unique role in the production ecosystem: *"We make it happen. We're the ones who raise the financing, hire the team, and deliver the show."*

He urged the Commission to adopt a vision *"inspired by Canadian talent, Canadian creative entrepreneurship, and Canadian ownership,"* adding that *"to the extent that you place bets on producers, we will bring your words to life."*

The CMPA's case for IP-focused reform is both a creative and commercial argument, and one aimed squarely at ensuring Canada's independent producers don't just survive in a global marketplace, but lead.

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### About the Black Screen Office (BSO)

The Black Screen Office helps build a screen industry free of anti-Black racism by working with industry decision-makers to change practices and build systems for accountability. It directly catalyzes the production of Black-led content and supports the career advancement of Black professionals.

### About the Black Screen Office Fund

The Black Screen Office Fund aims to provide sustainable financial support for Black-led content creation and to foster the development of skilled Black talent in the Canadian screen industry. Launching on September 1, 2024, the BSOF is committed to transforming the landscape of Canadian media.