



Canadian Television Fund

2006-2007 Guidelines Clarifications

1. Children's and Youth Programming Module Clarifications

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This document is meant to provide clarifications and interpretations to the 2006-2007 CTF Guidelines.

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I Clarifications

January 23, 2006

Children's and Youth Programming Module

Section B – Essential Requirements

Essential Requirements #1 and #4

The following is meant to clarify the Canadian Television Fund's (CTF) interpretation of "setting" as it relates to Essential Requirements (ER) #1 and #4 for animated Children's and Youth programming.

The descriptive characteristics and examples in each of the sections below should be read as interpretative guides and not definitional absolutes.

The CTF has interpreted these ERs and exceptions to allow generic and fantasy settings and to allow significant portions of programs/episodes to be set outside of Canada. In regard to the latter, the CTF's acceptance of foreign locales, characters, and plots depends on the extent to which the program has created a Canadian context that unmistakably grounds the show "in" Canada.

The two most common examples of **eligible** foreign content usage in animated Children's and Youth Programming are as follows:

1. When the characters and/or setting are established as Canadian and they make foreign references:

It is not uncommon for programs to establish their setting as Canada and their characters as Canadian, but to also incorporate the "reality" of foreign contexts through foreign cultural and social references. In this way, creators are not constrained by having to awkwardly avoid the most sensible or creatively useful elements. [This eligible approach is distinctly different from generic settings/characters combined with exclusively foreign references (e.g. U.S.) which effectively set the program in Any Town, USA rather than Canada.]

- Example: *Being Ian* is an example of an eligible program that is grounded in Canada but makes use of foreign references. It is firmly established that Ian and his family live in Burnaby, British Columbia. However, Ian is obsessed by film and television and most of the films and television shows referenced by him are American – cultural references which are reasonable given their influence over typical Canadian teenagers.

2. When the characters and/or setting are established as Canadian and the characters travel to foreign locales:

As above, it is not uncommon for programs to establish their setting as Canada and their characters as Canadian, but to also incorporate foreign locales/settings as integral to the programs. In this way, creators need not constrain the environments and settings which are essential to the program. It is typical in such programs to unmistakably root the program in Canada – usually through early establishment of the protagonist's identity as Canadian and home as Canada and/or through references to Canadian experiences, events, people, etc. while in the foreign locale.

- Example: *Ollie's Under the Bed Adventures* is an example of an eligible program that features foreign locales seen through the eyes of a Canadian boy. It is firmly established that Ollie is Canadian and that his house is in Canada. However, when he goes under his bed, he steps through a portal to many different places in the world. This is an acceptable way to allow a character to travel to foreign places while still maintaining a Canadian identity.

The two most common examples of ineligible foreign content usage in animated Children's and Youth Programming are as follows:

1. **When the program is set in a foreign location(s) and there is no firm establishment of a Canadian context – either through character, setting, or plot:** While no judgment is made about the creative merit of such programs or their appeal to viewers, it is evident that they do not meet the CTF's mandate to support "culturally significant" programming.
 - Examples: *Paddington Bear* is clearly set in London, England and, as far as the viewer can tell, Paddington is British. Even though the characters are clearly of the fantasy realm, the context of the show is entirely grounded in a foreign locale/culture. *The Simpsons*, while being set in a generic town named Springfield, makes frequent social/cultural references that ground the program in the U.S.
2. **When the program is ostensibly set in a generic/fantasy world but foreign elements effectively establish a setting through inference:** Often, programs of this nature incorporate anthropomorphized animals, space aliens, and other non-human characters and settings which do not resemble real places. However, the frequent presence of foreign elements (e.g. character names, signage, place names, social/cultural references, etc.) conspires to effectively place the program in a foreign setting.
 - Example: A fictional show called *Adventure Land* is not established as being set in the U.S. (or elsewhere) through blatant naming of a city/country. However, when the air force jet rolls up behind a character, it is stickered with a USA flag and star; the characters often talk about calling in the F.B.I.; as the characters fly down the road in their jet car, a sign points in one direction to Gotham City and in another to Disney World; a character talks about visiting his mother in the Lone Star State; etc.