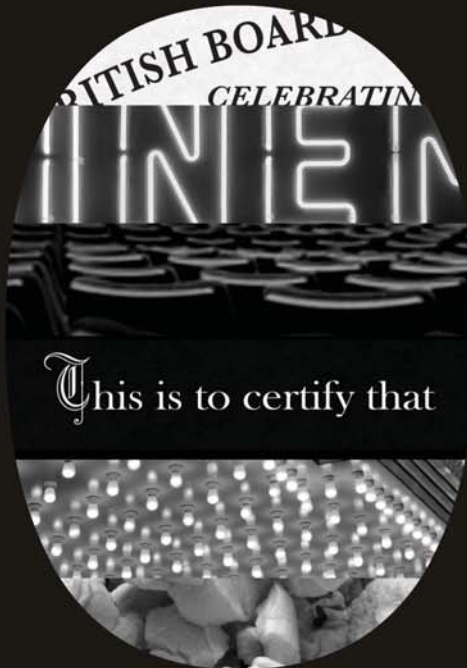


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British Board of Film Classification Annual Report and Accounts 2012

bbfc

Age Ratings You Trust

British Board of Film Classification Annual Report and Accounts

1 January 2012 – 31 December 2012

**Presented to Parliament
pursuant to Section 6(2)
of the Video
Recordings
Act 1984**

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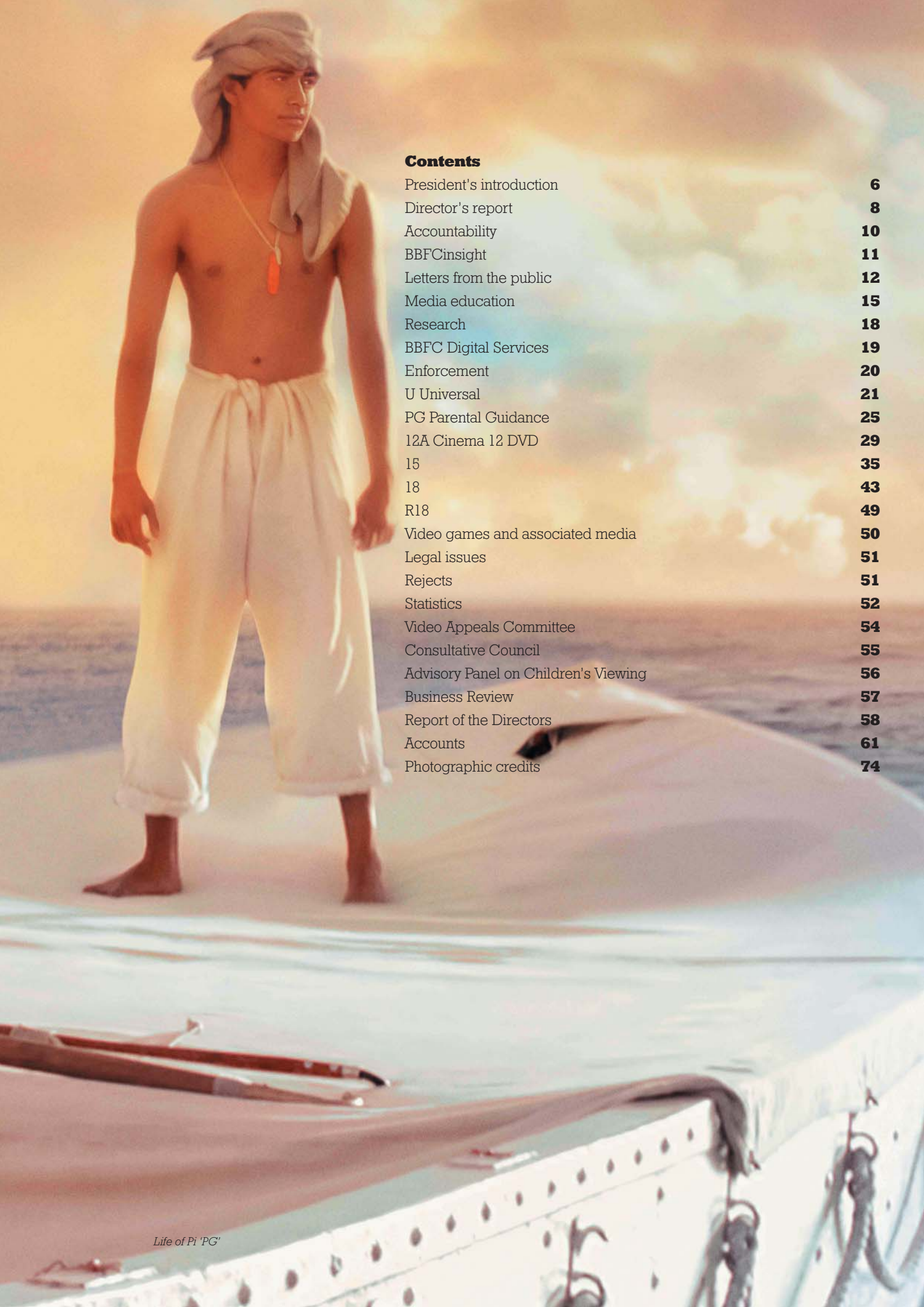
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President's introduction



Patrick Swaffer -
President

President's introduction

The BBFC was 100 years old in 2012. Such a milestone is an excellent time to take stock of what that organisation does and how it does it.

I joined the BBFC as President well into its centenary celebrations, about which David Cooke is writing in more depth in his report. What I found was an organisation with 100 years of experience and expertise. But what I did not find was an organisation hidebound by the past. The BBFC I found was forward looking, considering issues such as how it can best protect children and empower consumers in the digital age when access to all forms of audio visual content is easier than ever. The BBFC's activities in its centenary year perfectly encapsulate this mix of expertise and looking to the future.

Bringing age ratings online

With ever greater amounts of audio visual content being consumed online both the public and home entertainment industries continued to make it clear that they valued BBFC age ratings and content advice.

As evidence of this, during 2012, we welcomed eleven new platforms to join the growing band of VOD platforms licensed to use BBFC ratings and insight on films and videos they supply online. These new members include Netflix, Microsoft

Xbox, Sony Networks, Sainsburys, BA and Dixons KnowHow Movies. This voluntary, best practice, self regulation of online content applies trusted BBFC symbols and content advice to content being distributed online and 90% of parents say they value it.

In parallel, the number of companies using our voluntary *Watch & Rate* service which provides ratings and content advice for content which will not be released on physical discs increased from 10 to 24.

We welcome the support given by Government to the BBFC's digital services. Speaking in November, Culture Minister Ed Vaizey welcomed *"the innovative work being done since 2008 by the BBFC in partnership with the home entertainment industry to bring well understood and trusted BBFC age ratings and content advice into the online space ... It's a great example of self regulation"*.

During 2013 we and our industry partners will build on this progress to make it easier and more cost effective for industry to use the ratings and other consumer information we provide.

We also contributed to policy debates on how best to protect children from potentially harmful content online. We played an active part in the work of the EU Commission's CEO Coalition

on Child Safety Online, working with industry, fellow regulators and child protection groups to bring trusted age ratings online. We also contributed to discussions around the UK Government's Communications Review and concerns around children being exposed to sexualised imagery at an inappropriately young age. We look forward to much of this work coming to fruition in 2013.

Engagement with the public

Just before Christmas, we sent hundreds of DVDs to 180 households across the UK and asked families and individuals to watch them and consider what they had seen. This marked the first stage of our consultation on the BBFC's Classification Guidelines. We base all our age rating decisions on these Guidelines which in turn are informed by major public consultations every four years and typically involve around 10,000 members of the public who tell us what they find acceptable in terms of content at each classification category.

The process of consultation and updating the Guidelines will take several months and will be our key policy project during 2013. I am confident that it will result in a new set of Guidelines which reflect public opinion and societal concerns in a way which will ensure we continue to enjoy levels of trust of over 90%.

In parallel to this major set piece consultation, we revamped how we engage with the public. In November we launched a new, award winning website with the requirements of parents front and centre. On the site, parents can very easily find all the information they might need about a film or video from its age rating to a trailer. At the heart of the site is BBFCinsight. BBFCinsight is our new content information service which in a few paragraphs tells consumers the key classification issues in individual films, enabling parents in particular to make fully informed decisions about which films they and their families watch.

Our free App also features BBFCinsight so that even while standing in a cinema queue, consumers may access this information. In 2013 you will see a short ad for insight in cinemas as we seek to raise public awareness of this service.

We produced seven in our series of popular podcasts during the year. These looked at the classification of family films, James Bond films and films aimed at teenagers as well as issues such as sex, violence, horror and dangerous, easily imitable techniques.

In 2012 we began to use social media more extensively. Our twitter feed became much more of a two way conversation with parents and other consumers of film and video. This change to how we use twitter has been popular, with a quadrupling of followers during the year.

For the most serious film buffs, and as part of our commitment to openness and transparency, we began publishing on our website examiner reports and BBFC correspondence relating to historical decisions, timed to coincide with key cultural events during 2012. Film files we published in 2012 included *Alien*, *Batman*, *The Exorcist*, *Footloose*, *Performance*, *Gremlins* and, in James Bond's 50th year, *Thunderball*.

The BBFC runs an extensive education programme. In 2012 we visited 140 schools and colleges and hosted a number of seminars at Soho Square for both British and international students.

Highlights of our free education programme this year included our

involvement in National Schools Film Week during which we spoke to 4,300 primary and secondary students; and screenings and talks to 300 students at the Hay Literary Festival and to several hundred children at the Cinemagic Festival in Belfast.

Our dialogue with young people is not one way. This year we ran a project to gauge teenagers' attitudes to classification. We asked young people about their viewing habits, including whether they look for information before choosing film entertainment. We asked them to give their opinion on recent classification decisions and assess the BBFC's effectiveness. 91% of teenagers canvassed felt the BBFC was effective in its role and almost half of the respondents aged 15-17 (48%) regularly checked the rating of a film before watching it.

Research

For any media regulator to be credible, it must test its assumptions against what the public actually wants and expects. Our major research piece in 2012 was into depictions of sadistic and sexual violence in films and videos. The research found that members of the public find unacceptable certain depictions of sexual and sadistic violence which, in their view, have the potential to cause harm. This concern is particularly acute in relation to young men, without much life experience, and other vulnerable viewers accessing a diet of sadistic and sexually violent content, which could serve to normalise attitudes to rape and other forms of violence.

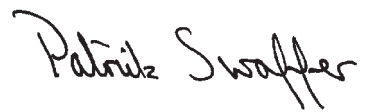
We responded to these findings by revising our policy on sexual and sadistic violence to take account of these harm concerns and to meet public expectations. We will cut any depiction of sexual or sadistic violence which is likely to pose a harm risk through, for example:

- making sexual or sadistic violence look appealing
- reinforcing the suggestion that victims enjoy rape
- inviting viewer complicity in rape or other harmful violent activities.

Finally, I should like to thank Steve Jenkins from BBC Films and Cllr Goronwy Parry from the Welsh Local

Government Association who both stepped down from the Consultative Council last year. I am grateful to them for their constructive and positive contributions to the work of the Council. I should also like to welcome to the Council DI Ann-Marie Waller from the Metropolitan Police.

I should also like to thank John Millard and John Holton who both retired from the Council of Management in 2012. Their contribution over many years to the work of the BBFC has been invaluable and I am most grateful to them.



Patrick Swaffer, 2013



Alison Hastings - Vice President



Gerard Lemos - Vice President

Director's report

Celebrating 100 years of the BBFC

2012 was a hugely significant year for the BBFC. In November 1912, the British Board of Film Censors opened its doors for the first time: 100 years on, the BBFC has changed enormously, mirroring the changes in British society over that period. The centenary offered us the opportunity to look back over that century and to celebrate 100 years of the BBFC with members of the public, industry, children, child protection bodies, academia and Parliament.

Centenary events during the year considered other changes - political, societal, economic - to the United Kingdom which found reflection in the classification of film, and later, video. At the heart of our centenary celebrations was *Uncut*, a month long film season at the BFI on controversial films, including *The Devils*, *Pink Flamingos*, *Irreversible*, and for the first time in its uncut version on a British cinema screen, *Indiana Jones and the Temple of Doom*. I am very grateful to John Whittingdale MP for opening this event with a warm and encouraging speech.

The BFI also hosted a free public exhibition about the BBFC, as did the University of Westminster (the latter being the venue for the first screening of an X certificate film in 1951). Both exhibitions featured original artefacts, film footage and documents, including from the BBFC's archive. The BFI also published a book about the BBFC, which features contributions from noted film academics and historians, social commentators and the BBFC's own staff. The book's creation involved unprecedented access to the BBFC's archive and the chapters trace the history of film censorship in the UK as well as look forward to the evolving role of classification in the internet age. For the second part of the book one of our Vice Presidents, Gerard Lemos, brought together a team of very distinguished contributors to reflect more broadly on the BBFC and its importance for the future. I am very glad that the book's launch was attended by Patricia Williams, widow of the late Professor Bernard Williams, whose Royal Commission on Obscenity and Film Censorship produced a report in 1979 which is still of great value today.

On the international front, the BBFC hosted an international conference



David Cooke -
Director

opened by Minister for Culture, Communications and Creative Industries, Ed Vaizey MP which brought together media regulatory bodies from around the world as well as child protection experts, industry representatives and Government officials to discuss the evolving role of classification and how we can best protect children online, including through increased international cooperation.

Millions of people will have seen our series of centenary "black cards" in cinemas throughout 2012. With one exception, these were inspired by the actual BBFC certificates going back to 1913. That exception was the winning entry in a black card design competition for children, which ran before the summer children's film *Diary of a Wimpy Kid - Dog Days*. 2013 sees a new black card which features BBFCinsight prominently.

Finally, we ran a series of centenary classification workshops for young

children and their parents across the UK in partnership with Picturehouse Cinemas to explain age ratings and raise awareness of the sort of information we provide to families to help them make fully informed choices about what they watch.

During the course of these celebrations the BBFC received a Special Award from the British Video Association (BVA). We all greatly appreciate this recognition from some of our most significant stakeholders, and I was particularly grateful to Lavinia Carey of the BVA for presenting me with this accolade during their 2012 Awards Dinner.

Partnership with the film and video industries

In parallel with these celebrations, the work of the BBFC went on. In his introduction, Patrick Swaffer looks at how we engage with members the public, who are of course the ultimate arbiters of whether what we do is truly useful and valued. The answer

Director's report

continues to come back that it is. So I will focus on our relationship with the film, home entertainment and online industries which carry our age ratings and content advice.

In 2012 we classified the highest number of films – 850 – since 1965. We offered advice on 69 of these prior to classification. This upwards trend over the past three years reflects the broader range of films being exhibited; an ever greater exploitation of digital screens; and the popularity of the BBFC's advice service.

Meanwhile, the decline in DVD classifications evident since 2006 has slowed. We classified 9,500 videos in 2012. At the same time the number of online only classifications increased by 40%, with 24 companies using this best practice, voluntary service, including Warner Bros, Sony, 20th Century Fox, Lionsgate, Mediacom and Picturebox. This service, which parents value, is now, two years from its launch, a working and tested system that will be able to adapt to increased volume if and when online only releases begin to increase significantly.

In July, and with a few exceptions, our role in classifying video games came to an end. The BBFC only ever classified a small minority of games - generally the most violent ones - with PEGI classifying over 90% of games aimed at the UK market. Henceforth we will classify only video games attached to discs which contain primarily video content and games featuring strong pornographic content. Nevertheless, we continue to work closely with the new statutory regulator of video games and enjoy a cooperative relationship with key members of the video game industry. For example, we promoted the askaboutgames website and the importance of age ratings for games over the Christmas period when sales of games are traditionally high.

Throughout the year, we continued to work in close partnership with the film and home entertainment industries in both the statutory and voluntary spheres. Indeed, members of the Film Distributors Association and British Video Association helped us select key classification issues on which we'll be consulting the public in 2013 and provided much of the stimulus material for that key research. Independent research

commissioned by the BBFC reported in December that the industry sees the BBFC very differently from 20 years ago. One senior industry figure commented that *"they are operating like a central hub and formulating ideas for industry and taking a lead"*. Another commented on the positive role of the BBFC *"beyond their core responsibility like piracy and outreach"*. Other customers highlighted a number of service improvements. These include:

- a fast track service for urgent film titles which require a same day turnaround;
- trialling digital submissions. This will enable customers to save money through not having to supply a physical disc to the BBFC. It will also improve security and improve the efficiency of the classification process;
- the introduction of single asset classification. This service provides individual ratings for multiple works within a single submission, thereby catering for the separate rating demands of physical and online delivery;
- a discount for the classification of video works which have a theatrical classification.

An independent regulator

However, the industry recognises that the BBFC's core work on classification must continue to be independent and that occasional disagreements between distributors and the BBFC over the rating of a film or video are both inevitable and not something to be feared. Indeed, in 2012 we issued age ratings which were higher than those sought by our film customers in 31% of cases. It is that very independence which makes the BBFC valuable to both industry and the public.

2012's centenary was a perfect time to draw breath and look critically at how we have changed over the last century to become what film critic Mark Kermode described as *"the most open and accountable film regulation body anywhere in the world"*. We intend to build on this accolade as we work with our industry partners and international colleagues – and most importantly with the British public - to ensure the best possible child protection and consumer

empowerment when it comes to consuming film and video, whether in cinemas or at home; and whether on a physical disc or online.

Sir Quentin Thomas

Sir Quentin retired in November 2012, having completed ten years as President. Quentin has been a wise and far-sighted President, and it has been a great pleasure to work with him. We were very glad to welcome Patrick Swaffer as his successor.

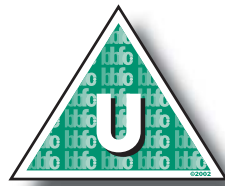


David Cooke, 2013

Accountability

The BBFC is accountable to both the public and Parliament. It takes this accountability seriously. This Annual Report is a key part of its fulfilment of this requirement. The Report provides a review of the activities and classification decisions of the BBFC over 2012 as well as information about our financial position as required by law. Our Reports are available on our website and placed in the libraries of both Houses of Parliament.

The BBFC views providing the public, especially parents, with detailed and accessible information about the works it classifies as another essential element of its function and accountability. This service is called BBFCinsight. BBFCinsight is published on our website and empowers parents and other viewers to make informed choices about what they and their families watch both at home and in the cinema.



BBFCinsight: helping viewers make informed decisions

The BBFC's main website, www.bbfc.co.uk, provides information about all the works classified by the BBFC. During 2012 we redesigned the website to bring together the main BBFC website, the BBFC website for parents (PBBFC) and the BBFC education website for students (SBBFC). The new BBFC website also allows users to watch trailers for new films classified U-15 and sign up to receive regular BBFC newsletters.

We also looked at the BBFC's Consumer Advice and Extended Classification Information (ECI) during 2012. We brought them together under a more memorable name, BBFCinsight. All BBFC film age ratings come with BBFCinsight. It includes both a summary sentence (like Consumer Advice) and a longer explanation about why the

film received the classification it did. BBFCinsight also provides other details parents have told us they like to be aware of, such as examples of mild bad language, or themes such as divorce or bereavement that might not impact on the age rating but which might upset some children. Parents can find a short summary of BBFCinsight on DVD boxes and cinema posters. We publish more detailed BBFCinsight on the website and the BBFC iPhone and Android Apps. BBFCinsight is available for every film and video game we have classified since Autumn 2007.

Alongside the new website and BBFCinsight, the BBFC's Centenary was central to the BBFC's public engagement activities in 2012. To mark the Centenary a series of 'retro' BBFC black cards were designed

and shown before all new UK cinema releases, and a season of controversial films, panel events and an exhibition was held at BFI Southbank. The BFI published a book, *Behind the Scenes at the BBFC: Film Classification from the Silver Screen to the Digital Age*, with contributions from the BBFC, leading film critics, historians and cultural commentators. There were further collaborations to mark the Centenary, including an exhibition in partnership with University of Westminster, celebrating 100 years of British Cinematic history, and events at the Hippodrome in Falkirk and Soundtrack Festival in Cardiff.

The BBFC continued to communicate with the public through the @BBFC twitter account, regular BBFC podcasts, and through blogs for the Huffington Post UK during 2012.

SEARCH WHAT YOU WANT TO WATCH Advanced search

BBFC launches new website
Introducing BBFC Insight

BBFCinsight gives parents a clear idea of how and why films have been rated and
We're pleased to launch our new website which brings the BBFC's online resources for parents, teachers and students under one roof.

Read more

AGE RATINGS YOU CAN TRUST

- U** Suitable for all
- PG** Parental guidance
- 12A** Cinema release suitable for 12 years and over
- 12** Video release suitable for 12 years and over
- 15** Suitable only for 15 years and over
- 18** Suitable only for adults
- R18** Adult works for licensed premises only

LATEST RELEASES

THE SHINING **15**

- RELEASE DATE: 01/03/2004
- BBFC INSIGHT Contains strong violence and language

CRIME D'AMOUR - LOVE **15**

RECENT DECISIONS

FIVE BROKEN CAMERAS **15**

- CLASSIFIED DATE: 28/08/2012
- BBFC INSIGHT Contains documentary footage of a fatal shooting
- RELEASE DATE: 19/10/2012

insight

The BBFC publishes short but detailed information about all the films and videos we rate. This is called BBFCinsight. It gives parents a clear idea of how and why films have been rated and what issues the films contain. BBFCinsight helps parents, carers and other viewers make informed choices about what they watch. It is displayed under the title and

Letters from the public

The BBFC generally receives a relatively small number of complaints about its classification decisions. The BBFC responds to every email and letter, providing the rationale for its decision and addressing any specific points raised by the correspondent. Public feedback is important to the BBFC as it provides an immediate response to its decisions. It also helps shape future research and the extensive public consultations undertaken as part of the regular review of the Classification Guidelines.

The film generating the majority of public feedback in 2012 was ***The Woman in Black*** starring Daniel Radcliffe. The film generated £21m in UK cinemas in 2012, making it the second most popular British film of 2012 after ***Skyfall***. 134 of these cinema-goers complained that the film was too dark and unsettling for a 12A certificate. Some said the sense of threat, coupled with the theme of supernatural deaths of children in the film, was too disturbing for young audiences. ***The Woman in Black*** is a traditional ghost story with a clear historical setting and based on a well-known book studied in schools. It is also the basis of a popular stage play. The BBFC considered that these

elements lessened the sense of horror, allowing the film to be passed at 12A. BBFCinsight accompanying the 12A certificate clearly warned parents that ***The Woman in Black*** 'Contains intense supernatural threat and horror' and that 'Children under 12 may find the film too intense, but (the film) is generally suitable for viewers of 12 and above, who are likely to find the scary moments thrilling rather than upsetting.'

The Hunger Games is an adaptation of the first book in a fantasy trilogy in which children and teenagers are forced to fight to the death in televised gladiatorial contests in a dystopian future. The books are very popular with young people. The BBFC classified the film 12A following edits to remove some violent detail. An uncut 15 rating was available. The film generated 43 complaints about its violence and theme. The violence in ***The Hunger Games*** is generally restrained and undetailed. It is a moral film, critiquing violence rather than glorifying it. The lead characters do not relish killing and survive and defeat the unfair and evil adult 'system' through bravery, teamwork and resourcefulness. There were a small number of complaints criticising the decision to cut the film for 12A.

These were mostly from young fans of the books who believed the film should remain intact and that any cuts to the violence would sanitise its impact.

Men in Black 3, the second sequel in the popular comedy sci-fi action series, received 50 complaints for its language, violence, horror and sexual innuendo. The film was classified PG, as were the earlier two films in the franchise, and contained similar comic misadventures of Agents K and J. However, some parents found the figure of the villain, Boris the Animal, to be too frightening and the opening prison break sequence too violent for young audiences. The scene in which Boris and his girlfriend French kiss with sight of his unfeasibly long alien tongue was also criticised; parents felt this 'gross out' moment was too overtly sexual for a PG audience. The language used in the film also attracted complaints. Parents felt terms such as 'bullshit' and 'arsehole', although permitted at PG under the BBFC's Classification Guidelines, were not appropriate for eight year olds to hear.

The question of language in films at the lower categories was an issue raised regularly by cinema goers



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1 *The Woman in Black* '12A'

2 *Salmon Fishing in the Yemen* '12A'

3 *We Bought a Zoo* 'PG'

Letters from the public



throughout 2012. The use of 'shit' in *We Bought a Zoo* (PG) and the three uses of 'fuck', when a mother swears at her adolescent son, in *Salmon Fishing in the Yemen* (12A) brought both films six complaints each. While the language in each film is within the BBFC Guidelines at PG for *We Bought a Zoo* and 12A *Salmon Fishing in the Yemen*, parents said they did not want their children to hear such language in films aimed at family audiences.

Rock of Ages (12A), based on the stage musical, generated fourteen complaints including about its sexual content. Complainants argued that the dance sequences, including one set in a pole dancing club and a scene in which a couple 'make love' on a pool table while singing a song, were too sexual for a teen audience. There is no nudity in these sequences, and the routines are stylised and theatrical and would be familiar to fans of the musical. Some of the complainants accused *Rock of Ages* of glamorising excessive alcohol consumption. While *Rock of Ages* is set in music venues serving alcohol, the film actually depicts some of the negative and debilitating consequences of alcohol drinking.

Several superhero films were released throughout 2012. Most of these films

received no complaints. Audiences are familiar with the genre and make a distinction between 'fantasy' and more realistic violence. However, *Chronicle* (12A) a film in which three school friends are inadvertently given super powers and find it difficult to adjust to their new status, blurred this distinction. The film received thirteen complaints. Some of the complainants had expected, on the basis of the film's marketing, a comic superhero

film but found instead a more sober work which looked at issues such as bullying, teenage alienation and the terminal illness of a parent. BBFCinsight provided for *Chronicle* made clear the nature and content of the film and illustrates the importance of consulting BBFCinsight prior to watching a film at the cinema or on DVD.

The Dark Knight Rises (12A) received ten complaints. While the violence was considered too 'crunchy' for some parents, others found the post-coital scene between Batman and the female lead inappropriate for under-12s. The scene is short and discreet and well within what the BBFC's Classification Guidelines permit at 12A. The 12A certificate indicates that a film is suitable for twelve year olds and above. It is the parent's responsibility if they wish to take an under-12 to see a 12A film. BBFCinsight allows parents to determine the suitability of a film for their child.

The much-loved children's film *The Railway Children*, first classified U in 1970, received its first complaint 42 years later. The correspondent was concerned that children may be encouraged to play on railway tracks as a result of seeing the film. While aware of the real dangers of such behaviour, the BBFC judged that it was very unlikely that *The Railway Children* would promote such dangerous activity. *The Railway*





1

Children is set in the Edwardian period and trains and access to railway property are very different today. The film also demonstrates the potential harm to children if proper care is not taken.

The BBFC was involved in setting up ParentPort. This website makes it easier for parents to raise concerns about media content. The BBFC is one of seven UK regulators involved in

the website since it launched in 2011. As a result of our involvement with this project we received emails from parents covering a range of films and issues, including language and sex in films, the display of certain DVDs in shops and the nature of some cinema trailers, during 2012.

Our podcast series, also established in 2011, continued to generate positive feedback throughout 2012. Listeners

found the episodes informative and entertaining and many sent in their own suggestions for future discussion topics. Podcast episodes in 2012 featured interviews with BBFC personnel, as well as BBFC stakeholders including IndustryTrust and Reg Bailey, Chief Executive of the Mother's Union and the author of the independent report for Government *Letting Children be Children*.

1 *Rock of Ages*
'12A'

2 *Chronicle* '12A'

Media education

The BBFC education programme remained popular in 2012, with visits to over 140 schools, colleges, universities and film festivals, involving over 12,000 participants.

BBFC education events at schools, colleges and other venues are free of charge, although it accepts donations towards travel and administration expenses from institutions that can afford it. The BBFC increased the effectiveness of its reach in 2012 by visiting some groups of schools together.

Highlights of the year included Film Club screenings to over 300 children at the Hay Literary festival and sell-out screenings of *Brave* and *Chronicle*

at the children and young people's festival, Cinemagic, in Belfast. We also hosted study days with the Cornerhouse in Manchester and the National Media Museum in Bradford, and presented at the Edinburgh Film House, The Cambridge Silent Film Festival, the BFI and the Zoom festival in Wales. An examiner also judged films for the Cambridgeshire Young People's Film Festival.

In addition, we made keynote speeches at the British Film Institute Media Education Association Conference, and the Scottish Symposium on film in Dunkeld, as well as at the BBFC Centenary Film Season.

Our largest scale collaboration in 2012 was our work with Film Education's Film Week. This involved workshops with over 1,500 secondary students and 2,700 primary school children, including home schooled children. We also offered supporting online educational resources for these and other events.

We continued to run our popular in-house seminars, extending them to school tour organisers and foreign students, with a total of 40 sessions held across the year.

We broadened our outreach programme by looking beyond traditional education to adult groups, and by increasing our work with primary school children.







For adult audiences we presented at The Trash Cannes Film Festival in Hastings and gave a talk on Sex And Censorship at the Hackney Picturehouse. We also met future film makers at the Clapperboard Awards in Manchester in September, the BFI's Future Film Festival in February, and the British Youth Film Academy workshops during the summer. As Patrick Swaffer notes in his introduction, the BBFC ran a ten week programme of events over the summer holidays hosting workshops for Picturehouse Cinema (and affiliates) Saturday Kids' Club, addressing children and their parents together in the same sessions. This encouraged debate, helped introduce parents to the benefits of BBFCinsight, and allowed us to gain useful feedback.

Early in 2012 the BBFC created a pilot survey to explore teenagers' attitudes to classification, and to offer them the chance to give their views on our work. It found that 91% of the teens felt the BBFC was effective in its role, and almost half of the respondents aged 15-17 (48%) regularly checked the classification of a film before watching it. Of the 24 films in the survey, over 90% agreed the BBFC rating was 'about right'.

The popular education content from the SBBFC website was moved to the BBFC's new website, which includes dedicated areas for teachers and students, additional case studies and archive materials, and a new interactive area where students can try classifying film trailers themselves. The BBFC developed and launched a new education newsletter for teachers, parents, students or other interested people.

To mark the BBFC centenary the BBFC launched a competition on its children's website, CBBFC, in which young users were asked to design a cinema Black Card. The competition was supported by partners including BAFTA and Film Education, and by the Film Distributors Association (FDA). The winner, a school boy from Birmingham, had his card design shown in front of *Diary Of A Wimpy Kid - Dog Days* on its national release, courtesy of Twentieth Century Fox.

1 *Diary Of A Wimpy Kid - Dog Days '12A'*

Research

As Patrick Swaffer mentions in his introduction, the BBFC's major piece of research in 2012 was into public attitudes towards the depiction of sexual and sadistic violence in films and video works. The purpose of this research was to inform BBFC policies towards classifying such content. We were looking to find out what audiences find acceptable or unacceptable, particularly in relation to potential harm.

The BBFC commissioned Ipsos MORI to carry out original research into public attitudes to depictions of sexual and sadistic violence. This new research was the final stage of a process which began in 2011 with a review, carried out by Guy Cumberbatch, of all the available published research literature, particularly on media effects, in the areas of sexual and sadistic violence.

The research found that film viewing members of the public find

unacceptable certain depictions of sexual and sadistic violence which, in their view, have the potential to cause harm. This concern is particularly acute in relation to young men, without much life experience, and other vulnerable viewers accessing a diet of sadistic and sexually violent content, which could serve to normalise rape and other forms of violence and offer a distorted view of women.

Further, the research found support for BBFC intervention, at the adult category, to remove certain depictions of violence on the grounds that many of the public consider them to be potentially harmful.

As Patrick Swaffer explains, the BBFC's response to these concerns struck a balance between, on the one hand, freedom of expression and the principle that adults should be free to choose what they see provided it remains within the law and is not potentially harmful, and the need to

protect the vulnerable from material which may cause harm.

2012 also saw the launch of the BBFC's major public consultation which will inform the creation of a new set of Classification Guidelines in 2013. In December, the BBFC sent hundreds of DVDs, from U-rated children's films to films which are suitable for adults only, to 180 households across the UK in preparation for interviews and focus groups which kick off the Guidelines consultation. By the time the consultation is over, by the summer of 2013, the BBFC will have consulted around 10,000 individuals. The BBFC will then have a clear idea of what the public considers acceptable at the different age categories. Armed with this information, the BBFC will launch a new set of Classification Guidelines in late 2013.

1 *ParaNorman*
'PG'

2 *Ted* '15'





There were major new developments within the Video On Demand (VOD) industry in 2012. The introduction of 4G networks meant consumers could stream their favourite films to their mobile devices, in high definition and with no buffering, while Netflix invested \$100m in the remake of *House of Cards* and promised a whole slew of exclusive original content.

The BBFC is involved in this exciting industry and has continued to develop the self-regulatory model it created in partnership with the British Video Association (BVA) in 2008, to provide classifications for content consumed on the internet. As new ways of watching films and TV programmes are made available, and the technology becomes easier to access with the adoption of ever-faster broadband speeds, making sure that understood and trusted classifications are available becomes even more of a concern, for parents in particular.

The internet was not thought of when the Video Recordings Act was introduced in 1984 and there has been no equivalent legislation requiring online audio visual content to be rated. However, the industry recognised

that unrated content could be less attractive to parents choosing films for their family and so, for the past five years, it has worked in partnership with the BBFC to ensure that BBFC classifications are used online as well as on boxed products.

The year has seen some changes to the way in which BBFC classifications are made available. Classifications are now more widespread and easier to use. For example, the 210,000 plus catalogue of content the BBFC has classified on VHS, DVD or Blu-ray since 1984 now has a classification for use online. This approach has been extended to all new content that is submitted to the BBFC for classification, with no additional requirements, or any extra cost. The home entertainment industry has consistently indicated that it wants to see BBFC classifications on internet content and the BBFC has worked hard to make sure there are no barriers to this.

The BBFC continues to work with the market-leaders in the VOD industry to make sure they have all the classification information they need. Partners now include Netflix, BT Vision, TalkTalk, Barnes & Noble, Blackberry,

Blinkbox, Dixons, Sainsbury's and PictureBox. BBFC classifications can be found on the Xbox and PlayStation, Nook tablet, and across numerous apps on internet connected TVs. The iconic BBFC black cards also precede films streamed on BT Vision and in seatback screens on British Airways flights.

The BBFC's 'Watch & Rate' service is available for content providers who want to provide platforms with age rated content. For example, Netflix used this service in 2012 to secure classifications for its new version of *House of Cards*.

The Minister for Culture, Communications and Creative Industries, Ed Vaizey, praised the BBFC and the industry for their work to bring BBFC classifications online when he opened the BBFC International Classifiers' Conference in November. As platforms find innovative and exciting new ways to deliver content, the BBFC is committed to ensuring it provides consumers with the information they need to make informed viewing choices for themselves and, particularly, for their families.

Enforcement

Under the terms of the Video Recordings Act 1984 (VRA) it is illegal to supply an unclassified work on DVD, Blu-ray or any other video format in the UK, unless it is exempt from classification. The BBFC provides support to police and Trading Standards Officers by issuing

Certificates of Evidence in respect of seized works.

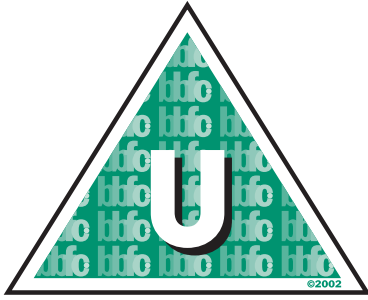
In 2012 a total of 64 cases were processed by the BBFC, of which 31 cases (140 works) related to seized media items and 33 cases (605 titles) were based on the title alone. In June

2012, the BBFC hosted an exhibition stand and gave a presentation on its work at the annual Trading Standards Institute (TSI) conference. This helped promote the BBFC's services and provided the opportunity to discuss a range of matters with Trading Standards Officers.



1 *Madagascar 3 – Europe's Most Wanted*
'PG'

2 *Hotel Transylvania*
'U'





U - Universal

The BBFC's Classification Guidelines state 'a U film should be suitable for audiences aged four years and over. U classified films should be set within a positive moral framework and offer reassuring counterbalances to any violence, threat or horror'. Although U is the lowest of the film categories, U films are not always aimed at children or free of issues. When deciding whether a film is suitable at U, the BBFC takes into account issues such as language, horror, sex, violence and imitable behaviour, alongside the broader areas of moral framework, behaviour, tone and impact. U films should make a clear distinction between right and wrong, as well as between appropriate and undesirable behaviour, so at this category, the BBFC considers anti-social activities such as stealing.

Documentaries and other non-children's films can be rated U if the treatment is appropriate. One example is ***The Penguin King 3D***, a wildlife documentary, narrated by David Attenborough. The film follows a young bachelor King Penguin in a South Georgia penguin colony. The film contains several scenes of mild threat, including a lengthy hunting sequence in which various young penguins are attacked by petrels. Penguins are seen lying dead on the



ground, with brief sight of injuries, including exposed skin and blood. The documentary occasionally shows other dead animals, including a baby seal being dragged along the ground by a predatory bird, and a scene in which a penguin is killed by a killer whale, although the actual attack is not clearly shown. Given its natural world documentary context, the film is classified U.

Another example of a U rated film not specifically aimed at children was the classic 1949 Ealing Studios comedy ***Passport to Pimlico***. The film was submitted to the BBFC for a modern cinema certificate. The Guidelines at U allow 'occasional mild threat or menace only'. One scene shows children rolling a large cable wheel into a pit where it detonates an unexploded bomb, but no one is injured and this is unlikely to upset or frighten young children. The Classification Guidelines at U also state that there should be 'no references to illegal drugs or drug misuse unless they are infrequent and innocuous'. There is a scene in which customs officers ask passengers if they have anything to declare as they enter Pimlico and amidst a long list of items such as "foodstuff" and "industrial machinery", the man also asks "hashish or prepared opium?". This dialogue exchange is simply establishing the running of Pimlico like an international border and is far fetched and innocuous in this context. Finally, the film contains some scenes of smoking which neither glamorise

nor promote the activity but simply reflect the period of the film's setting.

An issue which the BBFC must consider at all categories is that of imitable behaviour. At U there should be 'no potentially dangerous behaviour which young children are likely to copy' and 'no emphasis on realistic or easily accessible weapons'. ***Ice Age 4 - Continental Drift*** is an animated adventure sequel about a group of prehistoric mammal friends who must survive a continental drift and find their way back to their families. Some pirate animal characters wield sharp weapons made out of bone and shell-like material. In one scene, a rodent character holds up his sharp knife-like weapon excitedly, but is knocked back by a female sabre-toothed tiger and put in his place. The weapons seen in the film are not realistic or easily accessible and the work is an animated fantasy adventure depicting activity by animal characters that children are unlikely to copy. The violence is mild and comic, while the threat is interspersed with comedy, adventure and positive messages about self-empowerment and family.

Horror can present interesting issues at the U category. Although many young children enjoy the thrill of being scared, the treatment of horror should be suitable for this age group. At U, the Classification Guidelines state 'Scary sequences should be mild, brief and unlikely to cause undue anxiety to young

1 *The Pirates! In An Adventure with Scientists!* 'U'

2 *The Penguin King 3D* 'U'

3 *Santa's Little Yelpers* 'U'

children. The outcome should be reassuring'. **Hotel Transylvania** is an animated comedy film about Count Dracula's attempts to protect his daughter from the dangers of the human world by opening a hotel for ghouls and monsters. Seemingly frightening monsters are revealed to be likeable, funny and caring characters who become involved in all sorts of comedy and slapstick. The tone of the work is sweet-natured, the film provides positive messages about understanding and accepting others, and there are many reassuring elements and comic scenes.

Diary of a Wimpy Kid - Dog Days is a comedy sequel about a pupil who spends his summer holidays chasing a girl he likes. In one scene, a scout recounts a scary story beside a campfire about an old woodsman "chopping off his own hand" and that after his body was gone "All that was left was his hand. None of those boys was ever seen again". When he finishes his story, there is a jump moment as a hand momentarily looms out of the dark. However, it is instantly revealed to be a scout leader playing a trick. In another scene, we see the two main characters entering a scary fairground ride, after being told that a previous passenger was "decapitated", but this is clearly just an urban legend being used to

make the ride appear more thrilling. The BBFC insight for the film reads 'Contains mild rude humour and brief scary moments'.

Bad language continues to be a matter of great concern to parents, as younger children may repeat words they hear in films and TV programmes. At U, there may be 'infrequent use only of very mild bad language'. **The Pirates! In An Adventure with Scientists!** is an Aardman comedy animation feature about Pirate Captain and his crew who encounter Charles Darwin and learn that their parrot Polly is the last remaining dodo, a discovery which Pirate Captain hopes will earn him the coveted Pirate of the Year award. There are single uses of mild language, "crap" and "arse". Not normally considered as U level words, these were allowed within the comic context of a humorous and tonally light film, and generated just three complaints from members of the public who thought the language inappropriate in a U film. In **Santa's Little Yelpers**, a live action children's film about a litter of abandoned puppies, there is one use of mild language, "buggers", which is occasionally allowed at the U category if justified by context. In this case, the word is used by an adult villain when he threatens to harm the parents of

the teenage characters if they do not go along with his plan. There is little force behind the word and no sexual connotation within the context of the scene.

At U, the Guidelines permit 'occasional natural nudity, with no sexual context'. **Two Years At Sea** is a documentary following the daily rituals of a man who has cut himself off from society and lives in a remote part of the Scottish Highlands. There is a scene of full frontal nudity as we see the man taking his daily shower in a room. This lacks any sexual context and so was classified U. There is another scene of natural nudity in the U-rated Italian drama **Corpo Celeste**, about a 12 year old girl who returns home to Calabria after living abroad for many years and immerses herself in the religious community. In one scene, the girl looks at her breasts in a mirror to see how they are developing. The nudity, however, is brief and natural with no sexual context.

The issue of 'manners' is one that the BBFC takes into account when classifying films at the junior categories. In 2012, two films in particular featured some mild rude humour, **Nativity 2 - Danger in the Manger** and **Top Cat - The Movie**. The first film is a comedy drama





U - Universal



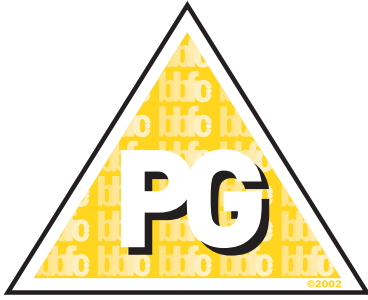
- 1 *Nativity 2 - Danger in the Manger* 'U'
- 2 *Top Cat - The Movie* 'U'
- 3 *The Sapphires* - 'PG'

about a school that enters a 'Song For Christmas' competition. There are a number of comic references to bodily functions, including jokes about breaking wind and discussion about a baby's nappy that needs changing. In one scene, a baby urinates on a man while its nappy is being changed. There are also some

references to "willies" in the context of a song. The mild rude humour is not the main focus of the film and takes place within the context of a good-natured film about overcoming odds through teamwork. **Top Cat - The Movie** is an animated feature based on the cartoon TV series. It's mild rude humour includes sight of

a man picking his nose as a concert theatre spotlight falls on him, and a dog sniffing another dog's rear to determine what it has just eaten and saying "I'll have what he's having". These moments are presented in a comic manner and the BBFC did not consider them likely to offend.







PG - Parental Guidance



1

Works classified PG are generally suitable for children aged eight years and over, but may contain material that departs from the safe, non-threatening world presented to younger children in films and DVDs classified U. PG works may also present themes, language and behaviour that might confound the expectations of parents, were they classified at the lower category. Some works which have little or no obvious appeal to children but which treat their themes and issues in a suitably restrained, discreet and sensitive manner, may also be classified PG.

2012 saw several high-profile PG releases, including an adaptation of Yann Martel's novel *The Life of Pi*. The film's story is told by a man who recalls a childhood adventure having survived a shipwreck in the Pacific Ocean that killed his parents. The hero of the story faces a number of threatening and scary situations, including being trapped on a lifeboat with a tiger. Whilst being too intense an experience for very young children, the threat is balanced for a PG audience by the positive way that Pi meets these challenges with bravery and resourcefulness. Similar demonstrations of characters with whom children can identify overcoming their fears allowed the

BBFC to pass the animated features *Brave* and *Rise of the Guardians*, as well as the live-action take on the Snow White story, *Mirror, Mirror*, at PG.

Many children enjoy the 'rollercoaster' thrills of films that contain scary elements, as was evident in 2012 in *Frankenweenie* and *ParaNorman*. Both of these animated works used the conventions of horror films in a way that was appropriate for a young audience, whilst also appealing to older fans of the genre. Tim Burton's *Frankenweenie* tells the story of a boy whose well-meaning attempts to bring his pet dog back to life cause fear and chaos in the town where he lives, while *ParaNorman* is about a misunderstood boy who can speak with the dead and uses his ability to save his community from a centuries-old curse. The more intense and frightening moments in these films are brief and lessened, for young audiences, by the comic aspects of the situations in which characters find themselves. There is also reassurance in the outcomes and in the courage shown by these characters. Both films also deal with potentially difficult themes, such as the loss of loved ones, which is handled sensitively, and bullying, which is challenged and overcome.

There were several PG sequels to popular film franchises, including *Madagascar 3 – Europe's Most Wanted*, *Journey 2 – The Mysterious Island* and *Streetdance 2*. There was also *Men in Black 3*, which sees the intergalactic secret agents J and K travelling back in time where their younger selves must once again save the universe from vengeful aliens. The film features a number of fantastical action sequences, including fights and chases involving alien and human characters. The fighting action is very similar to that in the previous 'Men in Black' films, with the two heroes wisecracking their way through the most dangerous or life-threatening scenes. The violence is fast-paced and cartoon like in style, with little realistic injury detail, and the aliens are not particularly threatening or scary in appearance. The film's overall treatment of violence is in line with the BBFC's Guidelines at PG which state 'Moderate violence, without detail, may be allowed, if justified by its context (for example, history, comedy or fantasy)'. *Men in Black 3* also contains a number of uses of mild bad language such as 'shit', 'balls', 'pissed off' and 'bastard' which are permitted at PG, as well as some mild innuendo.

- 1 *The Life of Pi* 'PG'
- 2 *Rise of the Guardians* 'PG'
- 3 *Men in Black 3* 'PG'



Stronger language was an issue in another sequel, *Step Up 4 – Miami Heat*, in which a group of young street dancers attempt to save their community from a greedy property developer. Examples of mild language, sex references and violence were permissible at PG, but a particularly obscured use of strong language ('Motherf***ing') and an aggressive use of 'bitch' would have required a 12A classification. The BBFC gave the distributor the option

to remove the offending language to secure the desired PG. The film was later submitted for DVD classification with the stronger language restored and consequently the BBFC raised the category to 12.

The suggested cuts made to the cinema version of *Step Up 4 – Miami Heat* were part of the formal classification process but the BBFC also undertakes advice viewings of unfinished films. These viewings can be a useful service to film companies

requiring a specific classification for a work, enabling them to make any changes necessary to secure the desired category at an early stage. This service was used in 2012 for *The Three Stooges*, a modern take on the zany antics of the comedy troupe who made a series of films from the 1930s onwards. Throughout the film the characters of Larry, Curly and Moe are involved in slapstick scenes in which they inflict violence on each other or have accidents. They frequently slap each other round the face, poke each other in the eyes, hit others on the head with a collection of items including hammers and chainsaws, or fall off buildings. Their behaviour also leads to other characters being hit by buses, falling under road sweepers or being attacked by lions. All these moments are played in an over-the-top, cartoon like, slapstick manner and no-one comes to any serious harm. At the end of the film there is also a short message from its makers showing how the slapstick scenes were achieved. They point out that items such as the hammers are made of rubber and that it would be very dangerous to copy anything shown on screen. They also demonstrate that the occasional 'eye poking' is simulated and warn that it should not be copied. These moments of slapstick humour are in line with the BBFC's Guidelines at PG which





PG - Parental Guidance



state there should be 'No detail of potentially dangerous behaviour which young children are likely to copy'. However, an early version of the film seen for advice contained four sequences showing everyday objects being used in a potentially dangerous manner that young children may copy. These sequences included the use of a vegetable peeler on a man's head, a cheese grater on a man's foot, hair tongs on a woman's tongue and a man's head being placed in a microwave. There was also a line of dialogue about teaching children to play with matches. The relatively greater risk of harm through imitation in these sequences led to the BBFC advising the distributor that they should be removed for PG. When the finished version of the film was

submitted for formal classification, the suggested cuts had been made and the BBFC classified the film PG.

Two films passed PG in 2012 that had no obvious appeal to younger children were *The Sapphires*, an Australian drama about a musical group of four young Aboriginal women who go to Vietnam to entertain troops in 1968, and *The Life Of Riley*, a documentary about the blues singer and guitarist B.B. King. Both films touch on issues of discrimination. *The Sapphires* is set against the backdrop of the civil rights movement in the US and the institutionalised racism of the Australian establishment in the 1960s. There is archive footage of Muhammed Ali saying he will not be called a 'nigger'. There are also

scenes in which one of the young women calls her mixed race half sister a "coconut"; uses of discriminatory terms such as "Abo"; and a scene in which an injured soldier says he doesn't want a black woman touching him. The use of such terms and the portrayal of discriminatory attitudes reflect the period in which the film is set. They also serve an educational purpose in raising awareness about racism, which the film clearly condemns. In *The Life of Riley*, B. B King and other black musicians of his generation talk about racial segregation and prejudice in the USA when they were growing up. Accompanying archive material shows footage of civil rights protests and meetings of the Ku Klux Klan. There is brief sight of two historical photographs showing black men hanging from trees as a result of racist lynchings. The images accompany an account given by B. B King of witnessing such a hanging, in which he also recalls the victim being castrated and dragged behind a truck. These accounts include uses of the word 'nigger' but only as examples of the racist language that formed a part of the prejudice and persecution encountered by black people. Context and the overall treatment of the issue of racial prejudice allowed the BBFC to pass both these films at PG.



- 1 *The Three Stooges* 'PG'
- 2 *The Sapphires* 'PG'
- 3 *The Dark Knight Rises* '12A'





1

12A is the highest cinema classification to which a viewer of any age may legally be admitted, although under 12s must be accompanied by an adult. The category is awarded to films that are suitable, in general, for those aged 12 and over. An adult may take a younger child if, in their judgement, the film is suitable for that particular child. In such circumstances, responsibility for allowing a child under 12 to view lies with the accompanying adult. To help in this process the BBFC provides BBFCinsight, available on the BBFC website and free Apps. BBFCinsight describes significant moments in the film and key classification issues such as bad language, sex, nudity and violence. The 12 classification is the equivalent category for video works. However there is no legal leeway when it comes to retail distribution and it is an offence to supply a DVD classified 12 to anyone aged under 12.

Because 12A films can attract a wide audience, the classification is particularly desirable for film distributors. Film distributors often request a specific category when they submit a film, which acts as a useful guide for film examiners when viewing the film. If the preferred classification cannot be achieved without changes, the BBFC will suggest changes.

Chronicle is an example of a film that was submitted to the BBFC for advice at an early stage, with a view to obtaining a 12A classification. The BBFC advised the distributor that the version first shown to the BBFC was likely to be classified 15 for bloody injury detail, including an impaling. The film, about teenagers with special powers, was changed ahead of its formal submission to remove some stronger moments of violence and injury detail. The version submitted

for formal classification was awarded a 12A, although an uncut version was subsequently passed 15 for DVD and Blu-Ray release.

Skyfall was also shown to the BBFC for advice prior to its formal submission. The film contains sequences of moderate action violence that are similar to those in previous installments of the franchise. For the first time in the history of Bond films, **Skyfall** contained a single use of strong language. This is softly spoken by the character M, played by Dame Judi Dench. As noted in its 2008 Annual Report, the BBFC can receive complaints when Judi Dench swears in films, but in the case of **Skyfall** it appears many of the audience were not so concerned. The BBFC did not suggest any changes to **Skyfall** in order to obtain its 12A classification.

1 *Skyfall* '12A'

2 *The Perks of Being a Wallflower* '12A'

3 *The Hunger Games* '12A'



Unlike Bond, some franchises have a natural end point based on the books from which they are adapted. **The Twilight Saga Breaking Dawn Part Two** brought Stephanie Meyer's story of young vampires to a conclusion. The final instalment of the series was passed at 12A, without cuts, for its now familiar moderate fantasy violence.

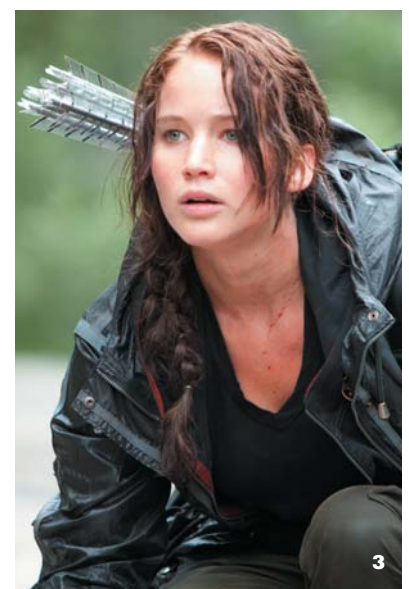
The Woman in Black is an adaptation of Susan Hill's 1983 ghost story about a Victorian solicitor investigating the estate of a deceased client. The film features a creepy, suspenseful atmosphere with plenty of 'jump moments' to excite the audience. It also deals with child deaths. The film is a period drama, which provides some distancing from the world inhabited by a contemporary 12 year old viewer. The distributor chose to make some changes to obtain a 12A certificate. This included reducing the sight of a child setting herself on fire and a reduction to a sequence in which the ghostly 'woman in black' hangs herself. Other changes were made to the lighting and grading of shots to reduce detail, as well as to reduce sound levels at certain points. However, as this report notes earlier, the film received a number of complaints, chiefly from viewers who thought it was too scary for 12A.

One of the factors at play in **The Woman in Black** is that it stars Daniel Radcliffe, the lead in the popular **Harry Potter** films. This inevitably attracts interest from the younger fans of the **Harry Potter** franchise. The same effect could be seen in **The Perks of Being a Wallflower**, in which another **Harry Potter** star, Emma Watson, features in an adaptation of Stephen Chbosky's 1999 coming of age novel. The film deals with life as an outsider in the US education system and includes a sequence of drug use which is unusual for the 12A category. Charlie, the main character, takes an LSD tab and has a brief 'trip'. The experience is disorientating for him and the overall narrative focuses on the underlying extent of his mental health issues. In this context and with no attempt to glamorise or minimise the effects drug mis-use, the BBFC classified the film 12A. The film also hinted at child sex abuse during a subtly presented denouement. The film attracted a small handful of complaints for what some viewers felt was unsuitable material for the average 12 year old.

The most complained about film in recent years was **The Dark Knight** and 2012 saw the final instalment of Christopher Nolan's Batman trilogy, **The Dark Knight Rises**.

The film contains overtly fantastical fight sequences involving moderate violence with heavy blows and impacts, but little is shown in terms of injury detail. The sense of threat in the film is also less personalised than that in its immediate predecessor and **The Dark Knight Rises** sits comfortably within the BBFC's 12A classification.

Even before **The Hunger Games** was submitted to the BBFC, it was clear from Suzanne Collins' books that the film makers faced a challenge in





12A Cinema 12 DVD



portraying child-on-child violence in a film that would naturally attract a large adolescent audience. The film was submitted during its editing phase for an advice viewing with a 12A request. The BBFC advised that the emphasis on blood in the 'cornucopia' scene, in which the children make an initial dash for weapons, was not something that could be accommodated at 12A. The BBFC also suggested changes to remove bloody detail in other sequences and to remove a sadistic moment in which a knife is held against a girl's face. When the finished version of the film was submitted for classification, most of these changes had been made, although further reductions in bloodiness were requested in the 'cornucopia' scene. The company chose to remove all sight of blood from the sequence in order to secure the 12A. The release prompted a small number of letters suggesting the violence was still too much for 12 year olds, although the fact the series is well known among parents and adolescents undoubtedly made the classification less controversial than it could have been.

Taken 2 arrived at the BBFC in August with a 12A request. Before it was submitted to the BBFC, a number of edits had been made to achieve a PG-13 rating in the USA. The BBFC advised the distributor this edited version of the film was too strong for a 12A in the UK. Accordingly, the distributor chose to make a number of reductions to reduce elements of violence and sadism.

Jack Reacher is adapted from British author Lee Child's novels about a drifting former US military policeman. The BBFC originally passed the film 15 in line with the distributor's request. However the distributor subsequently asked for a formal reconsideration viewing with a request for a 12A. The BBFC advised that 12A would be achievable by removing a suffocation and a blow to the back of a character's head. The distributor made these changes to secure a 12A rating. An uncut version was subsequently classified 15 for DVD and BluRay release.

2012 saw a return to cinemas of one of the most successful feature films of all time, **Titanic**. Converted to 3D and IMAX versions, the story of the famous liner's demise featured sexualised nudity and an implied sex scene that sits toward the notional 'upper end' of the 12A category. However, because

the film is such a known quantity it did not take any audience members by surprise and the BBFC did not receive any complaints about the film.

Total Recall also returned to cinemas in 2012 in both its original and remade forms. The remake stars Colin Farrell as Douglas Quaid, played by Arnold Schwarzenegger in the 1990 version, and was classified 12A. The film contains scenes of moderate violence, including battles and gun fights with robots and human beings, but there is little sight of blood or injury detail. There is also one scene of brief nudity when a man is accosted in the street by a prostitute. The woman attempts to entice him by exposing her chest, which has three breasts. The original **Total Recall** film received an 18 certificate on its first release for strong violence, frequent strong language and sexualised nudity. In 2012, the original film was reclassified at 15 under current BBFC Guidelines.

Glastonbury – The Movie in Flashback is a musical documentary filmed at the 1993 Glastonbury festival. It was originally passed 15 by the BBFC in 1996. An edited version of the film was resubmitted for classification in 2012. All instances of strong language were removed but scenes of nudity, mainly of female festival goers, and some drug references, still required a 12A rating. This film also contained flashing lights and strobing images. In these circumstances the BBFC writes to the distributor to make them aware that the film may not be suitable for viewers with photo-sensitive conditions and that information about this should be displayed in box offices. Awareness of photosensitivity in films was revisited in 2012 when a team from Epilepsy



- 1 *Jack Reacher* '12A'
- 2 *Glastonbury – The Movie in Flashback* '12A'
- 3 *Gremlins* '12A'
- 4 *Jaws* '12A'



Action gave a presentation to film examiners on the issue.

Joe Dante's *Gremlins* was passed at 12A after 28 years as a 15 film. The film originally received a PG from the MPAA but its horror tropes

and frightening sequences were considered too strong for the junior category in the UK in 1984. At the time of its original classification there was no category between PG and 15 so the film was awarded a 15. In 2012 the BBFC considered that the 12A was the

right category for the mix of humour, subversion of traditional Christmas films, and the occasional scary sequence.

Not every older film that is resubmitted for a modern classification is down-rated. A case in point is Steven Spielberg's 1975 film, *Jaws*. This was originally classified A for cinema release, a classification that is broadly equivalent to the modern PG certificate. Indeed, the film was subsequently confirmed as a PG when it was released on VHS in the 1980s, when there was no equivalent to the modern 12A or 12 category. Judged according to current BBFC Guidelines, the scenes of sustained threat, bloody injury during and after shark attacks, nudity, and marijuana smoking were difficult to reconcile with the PG Guidelines. Consequently, the BBFC classified the film at 12A. This rating would not prevent accompanied younger children being taken along to see the film but would send a far clearer signal to parents regarding its content.

In *Hope Springs* Meryl Streep and Tommy Lee Jones provide a glimpse into the sex life of an aging couple. The film contains several sex therapy sessions, which the couple find excruciating. In this therapy context,





12A Cinema 12 DVD



by humour and lavish dance numbers. With this overall tone the film was passed 12A. In *Jab Tak Hai Jaan* a single use of strong language ('fuck') occurs during a song and dance number. The scene is set in what appears to be an old London Underground tunnel where the word is scrawled in graffiti on the wall. There are three further verbal uses of strong language in the film when a character says, "What the fuck", with only the initial 'f' sound audible. These uses of strong language, required at 12A classification.

The BBFC classified a number of wrestling videos during 2012. The BBFC's Guidelines allow for the more theatrical and far fetched bouts to receive a 12 rating. However, blood letting and use of realistic weapons, for example, is likely to push the work to a higher up the category. 2012's *Wrestlemania*, which featured a return to the ring of Dwayne 'The Rock' Johnson was very much in the theatrical realm with an emphasis on narrative and drama rather than realistic violence. As a result the BBFC passed it at 12.

sex is dealt with in a frank manner and the focus is very much on the emotional aspect of sexual contact. The film was passed 12A but received some complaints from adults who felt that the verbal references to sexual positions and fantasies, and scenes in which the couple put into practice some "exercises in physical contact" their therapist has suggested, were unsuitable.

The BBFC classified a number of Bollywood films in 2012, including the successful *Ek Tha Tiger* and *Jab Tak Hai Jaan*. Salman Khan and Katrina Kaif played spies on either side of the Pakistan-Indian cold war in *Ek Tha Tiger*. The film featured action violence, with some realistic fight scenes but it was underscored



- 1 *Hope Springs* '12A'
- 2 *Ek Tha Tiger* '12A'
- 3 *Jab Tak Hai Jaan* '12A'
- 4 *The Dictator* '15'



As in 2011, the BBFC passed more films at 15 in 2012 than at any other category. Some of these featured challenging themes. **Jagten – The Hunt** was one of them. It is a Danish language drama about a kindergarten teacher whose life spins out of control when he is accused of sexually abusing one of his pupils. Strong language, sex and violence required a 15 classification. In one scene, teenage boys look at a pornographic image and show it to a young girl. The image is only briefly seen, the young girl and image are never shown together, and there is no suggestion the child actress was ever exposed to the image. Although graphic, the image is contextually justified within the narrative. Therefore, the BBFC classified the film at 15.

The BBFC's language Guidelines at 15 state 'There may be frequent use of strong language (for example, 'fuck'). The strongest terms (for example, 'cunt') may be acceptable if justified by the context. Aggressive or repeated use of the strongest language is unlikely to be acceptable'. **The Angels' Share** is a contemporary drama set in Scotland about a young offender who sees an opportunity to change his life through the theft

of a rare vintage whisky. The film contains scenes of strong violence and frequent strong language, all of which would have been permissible at the 15 level. However, multiple uses of very strong language, several of which were aggressive or which occurred within an aggressive or violent context, exceeded what was allowable at 15. The distributor chose to dub out eight uses of very strong language in order to achieve a 15 classification for cinema release,

although one aggressive use and some other non aggressive uses were retained. For the DVD release the distributor reinstated the language cut from the cinema version and the film was subsequently passed 18.

The BBFC's Guidelines on sex at 15 state that 'Sexual activity may be portrayed without strong detail. There may be strong verbal references to sexual behaviour, but the strongest references are unlikely to be



- 1 *The Angels' Share* '15'
- 2 *The Paperboy* '15'
- 3 *Magic Mike* '15'
- 4 *The Knot* '15'



acceptable unless justified by context. Works whose primary purpose is sexual arousal or stimulation are unlikely to be acceptable'. The period drama **The Paperboy** (classified in 2012, released in 2013) is set in America's Deep South during the 1960s and concerns an investigative reporter who sets out to prove that a man on Death Row was wrongly convicted of murder. Strong language, strong violence and gory images all required a 15. There are also several strong sex references and two sex scenes. One scene features a man and woman having sex, whilst the other shows a woman miming a sexual act in front of a man who becomes aroused. However, there is no explicit detail in either scene. The film also contains an unusual scene in which a woman urinates on a man who has been stung by jellyfish as she claims that this will neutralise the poison. This scene establishes a narrative point and occurs within the context of someone trying to save a friend's life.

The Sessions is a US film based on a real-life story in which a severely physically disabled man hires a sex therapist to assist him in losing his virginity and experiencing sexual relations. There are some strong verbal references to sexual activities, many of which occur when the therapist gives explicit instructions during the sessions. However, the references are clinical and matter-

of-fact in nature rather than crude or titillatory and are not accompanied by any explicit detail or sight of genital nudity. The focus of the scenes is on the difficulties caused by the man's disabilities and on the caring manner in which the therapist seeks to overcome these obstacles. Therefore, the film was classified 15.

Magic Mike is a US comedy drama about a veteran male stripper who takes a younger man under his wing and teaches him about the business. Strong sex references, nudity, language and drug use meant that

the film required a 15 classification. In one comic scene, a performer is seen in a dressing room attempting to use a vacuum pump to increase the size of his penis. There is brief sight of the penis in the pump, but little clear detail and the activity is simply part of the performer's preparations before the stage show, rather than anything directly sexual.

At the upper end of the 15 category was the US comedy **That's My Boy**. The film concerns a man who became a single father as a teenager and whose lack of parenting skills come back to haunt him when he meets his estranged but very successful adult son in later life. The film contains several strong sex references, as well as comic references to an underage boy having sex with his adult teacher, and some visual and verbal references to incest between siblings. However, no graphic detail is shown and the acts in question are presented as clearly inappropriate.

Two British films were cut for sexual detail in order to obtain a 15. **The Knot** is a comedy about a bride and groom facing various obstacles as they struggle to get to the church on time. Strong language, sex references and sexualised nudity all required a 15 rating. However, in order to secure the 15 category the distributor made cuts to reduce the focus on sexualised female nudity during a strip club scene. The distributor of **Keith Lemon The Film** also chose to make cuts for a 15 rating. The film concerns a struggling entrepreneur





from Leeds who becomes an overnight success after he unveils his idea for a new mobile phone on live television. One use of very strong language and frequent strong sex references meant the film required a minimum 15. After advice viewings of incomplete versions of the film, the distributor made cuts to reduce sexualised female nudity during a strip club scene, as well as to reduce some strong sexual references. Some of the cut material was subsequently restored for the DVD release, which was passed 18.

The BBFC's Guidelines on sexual violence at 15 state 'There may be detailed verbal references to sexual violence but any portrayal of sexual violence must be discreet and have strong contextual justification'. **Corman's World - Exploits Of A Hollywood Rebel** is a documentary about the American film maker Roger Corman. The film contains moments of gore, sexualised nudity and very strong language during clips from films that are being discussed. Sexual violence is also briefly shown during clips from films made in the 1970s, but the scenes are visually discreet and possess a strong contextual justification as an illustration of the films of the period

The psychological drama **Berberian Sound Studio** concerns an English sound mixer in the 1970s who works on an Italian horror film and gradually loses his grip on reality. The film features sustained psychological

threat and verbal references to sexual violence. These mostly occur in subtitled Italian when the cast and crew of the film-within-the-film discuss the dialogue of the film they are producing. Together with other strong



- 1 Keith Lemon *The Film* '15'
- 2 *Corman's World - Exploits Of A Hollywood Rebel* '15'
- 3 *Cleainskin* '15'
- 4 *The Expendables 2* '15'



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sex references, these references required a 15 classification.

The BBFC's Guidelines on violence at 15 state 'Violence may be strong but should not dwell on the infliction

of pain or injury. The strongest gory images are unlikely to be acceptable. Strong sadistic or sexualised violence is also unlikely to be acceptable'. The British drama thriller *Cleanskin*, which concerns an intelligence

service agent in pursuit of a terrorist cell responsible for a series of bombings in London, contains strong violence, threat, strong language and sex. The violent scenes feature shootings and hand-to-hand combat with weapons, including knives. Although characters occasionally exercise a degree of brutality in killing their opponents, this is generally a reaction to threats against their own lives. However, the violence is not dwelt upon and the threat is placed within a narrative context, which meant the film could be passed at 15.

The Expendables 2 is an action sequel about a group of mercenaries sent on a mission to obtain an item of importance to world stability. The violence occurs in an action adventure film, with some comic relief provided by the long-standing action stars who make up the ensemble cast. However, this sequel lacked the previous film's more sadistic elements and was passed 15 uncut.

A humorous context can sometimes reduce the impact of strong violence. In *Seven Psychopaths*, a struggling screenwriter researches psychopaths for his latest project but soon meets some real psychopaths. Many scenes of brief strong bloody violence occur



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in the context of stories that are being told to the screenwriter or as he imagines possible sequences for his screenplay. This means they have an unrealistic feel and tone that reduces the impact of the violence.

In a more serious context, the US film **Zero Dark Thirty** (classified in 2012, released in 2013), a drama about

the decade-long hunt to find Osama Bin Laden following the 9/11 attacks in the US, contains strong violence and scenes of torture. American operatives are portrayed torturing prisoners for information, including the use of 'waterboarding'. These scenes are based on real accounts and were classified 15.

Strong violence also features in two Telugu language action dramas. In **Dammu**, the adopted son of a village patriarch defends a village against its rivals, whilst in **Gabbar Singh** a rogue police officer has an escalating conflict with a powerful gangster. Both films feature strong violence and bloody injury detail in scenes where people are shot or attacked with bladed



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- 1 *Seven Psychopaths* '15'
- 2 *Zero Dark Thirty* '15'
- 3 *Elfie Hopkins* '15'
- 4 *Savages* '15'
- 5 *Marley* '15'



3

weapons. The emphasis on blood and injuries, together with the cumulative effect of the violence, meant that both films required a 15 rating.

Distributors chose to make cuts to reduce scenes of violence in three



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films in order to achieve a 15 rating. **Elfie Hopkins** is a British horror drama about an aspiring young detective who discovers that a family in her village are cannibals. The film contains a scene in which a man is stabbed repeatedly, and where the number of stabs was significantly reduced in order to obtain the requested 15. A scene where a man is shot in the head, resulting in a brief explosion of blood and gore, was also reduced for 15.

Two of the films cut for 15 to remove strong violence and gore were cut following advice viewings. **Savages** is a US film about a pair of Californian drug dealers who fall foul of a brutal Mexican drug cartel. To secure the 15, the distributor made cuts to remove scenes of strong bloody violence, sadistic violence, strong sex and some focus on drug use. These cuts were subsequently reinstated for an 18-rated video release version. The British horror film **Storage 24**



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concerns a group of people who find themselves trapped in a storage unit with a bloodthirsty alien. Following advice viewings, the level of gore was reduced in some scenes by cutting or visual darkening and the film was classified 15.

Turning to the issue of drugs, **Marley** is a documentary about the



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life of the Jamaican musician Bob Marley. The film features archive footage and photos showing Marley smoking joints. There is little direct condemnation of drug use, and it is suggested that the use of marijuana is condoned by the Rastafarian religion. Therefore, the film was passed 15.

The US film **On The Road** is an adaptation of the Jack Kerouac novel published in 1957, following a writer in the late 1940s and early 1950s as he travels around the USA. Drug use occurs throughout the film. This includes the smoking of marijuana joints, the taking of Benzedrine and one scene of heroin injection,

although with little detail. Although some of the characters who use drugs are glamorous and attractive, there is no instructional detail and the drug use reflects the characters' lifestyles, as well as the period in which the film is set. Much of the drug use is also dated, especially the misuse of Benzedrine, which is no longer available in the form shown.

As in previous years, some films classified PG-13 in the US (a category which allows them to be shown to all ages with the caveat that parents are cautioned that 'some material may be inappropriate for children under 13') were classified 15 in the UK rather than 12A. These included the action thriller **Columbiana**, and the horror films, **House At The End Of The Street**, **The Possession** and **Mama** (the latter film was classified in 2012, released in 2013).

The US film **This Means War** was classified 12A on film for strong language and crude sex references.

However, this was a version of the film which had been cut in the U.S. to obtain a PG-13 rating. On video, the distributor restored the cruder sex references and the BBFC duly passed this version at 15.

Casino Royale, **Chronicle**, **The Hunger Games**, **Taken 2** and **The Woman In Black** had all been cut in order to secure a 12A for their cinema releases. However, they were subsequently submitted in their uncut versions on DVD and classified 15.

On video, the 1995 biographical drama **Rob Roy**, which had previously been cut for 15 on film and video, was resubmitted for BluRay release. Cuts had originally been made to reduce a scene in which Rob Roy's wife is raped. The scene has strong contextual justification in narrative terms and is visually discreet with no nudity whatsoever. The scene is also one of brutality rather than erotic enjoyment for the victim, perpetrator, or audience, and the BBFC therefore passed the video uncut at 15.

As in previous years, a number of works were re-submitted for re-release on film, DVD and BluRay, where the 18 classification previously awarded was no longer appropriate according to current standards. In many cases the films were over twenty years old and their power or impact had diminished to the extent that they are now acceptable at 15. These films included **Total Recall** (which was submitted for a modern cinema certificate), **American History X**, **I.D.**, **Lisa And The Devil**, **Twin Peaks – Fire Walk With Me** and **The Octagon** (which also had previously cut weapons detail reinstated).

1 *On The Road* '15'

2 *Columbiana* '15'

3 *House At The End Of The Street* '15'

4 *Dredd* '18'



3





Where concerns arise about content in works at lower categories they can usually be dealt with by giving a higher classification. But at 18 the only option may be to cut or reject a work. The BBFC's Classification Guidelines at 18 therefore reflect a desire to balance concerns about protecting rights to freedom of expression with a need to protect vulnerable individuals, and wider society, from the possible harmful effects of some film and video material. This position corresponds with the legal framework within which the BBFC operates; including the Human Rights Act 1998, the Video Recordings Act 1984, and the Obscene Publications Acts 1959 and 1964. The BBFC's Guidelines, underpinned by strong public support, respect the right of adults to decide for themselves what to watch. The BBFC tries to keep exceptions to this principle to a minimum.

Since its amendment in 1994, the Video Recordings Act has placed a duty on the BBFC to have 'special regard (among other relevant factors) to any harm that may be caused to potential viewers or, through their behaviour, to society by the manner in which the work deals with: criminal behaviour; illegal drugs; violent behaviour or incidents; or human sexual activity'. Throughout 2012 the BBFC has continued to give



- 1 *Deadtime* '18'
- 2 *Dear God No!* '18'
- 3 *Killer Joe* '18'
- 4 *Lawless* '18'



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special regard to harm issues, using classifications at 18 where appropriate and cutting material where necessary.

Some of the most challenging material considered by the BBFC in 2012 concerned representations of sexual violence. The BBFC's Guidelines state that portrayals of sexual or sexualised violence which might, for example, eroticise or endorse sexual assault are likely to be cut even at 18.

Deadtime is a British film which includes a prolonged sequence in which a killer terrorises a bare breasted woman before stabbing her. The sequence is intercut with a consensual sex scene. Cuts were required to remove sexualised moments of violence, including a knife being traced between the woman's breasts, a knife being thrust up between her legs, and close up shots of blood pouring down between her thighs. The BBFC's strict policy on sexual violence meant the film could not be passed uncut, but with the cuts made it was classified 18.

Another film which required cuts for sexual violence was ***Dear God No!***, a Grindhouse inspired horror feature about a violent biker gang. It contains a scene in which the biker gang rapes a pregnant woman. The BBFC required that cuts be made to remove



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an explicit image of penetration during the rape, as well as other sexual detail and nudity, and a focus on the gang mentality at play.

Killer Joe is also notable for scenes of sexual threat, but the film did not require cuts. It tells the story of a police detective who moonlights as a contract killer, and who is hired by a young man to kill his mother for insurance money in order to pay off a drug debt. In one scene, Joe punches a woman to the ground, leaving her heavily bloodied, before putting a chicken drumstick to his crotch and forcing her to suck it while he mimics sounds of sexual gratification. Whilst the scene contains elements of sadism and humiliation, there is no eroticisation and the viewer is not encouraged to identify with Joe's sadistic behaviour.

The arguments that relate media effects to harm are more convincing where violence contains a sexual element and the BBFC's treatment of non-sexual violence at 18 reflects this. The BBFC remains confident the differentiation in its treatment between

sexual and non-sexual violence is substantiated by the available evidence and, additionally, research undertaken to inform the BBFC Guidelines shows that the general public supports this position.

As in previous recent years, no cuts were made on grounds of violence alone at the 18 level.

Lawless is a Prohibition-era drama about a family of moonshine smugglers who find themselves increasingly under pressure from the law. It features a number of scenes of strong bloody violence, including a man's throat being cut, as well as several gory shootings. One scene depicts the aftermath of an act of torture, in which a man has had his genitals cut off. Though this is not shown, there are shots of the victim's bloodied crotch and, subsequently, of his severed genitals in a jar. There is some dwelling on the infliction of both pain and injury and these scenes required an 18 classification.

The sci-fi action film **Dredd**, set in a post-apocalyptic world where Judges

hold the power to arrest, try suspects, and carry out sentences, also features several sequences of bloody violence. It includes detailed sight of bullet impacts to heads and bodies, including some in slow motion, with a focus on blood, and sight of heads and limbs blown apart. The level of violence and focus on injury go beyond what can be allowed under the BBFC's Guidelines at 15.

Quentin Tarantino's **Django Unchained** is a western about a slave who joins a bounty hunter to track down wanted men and find his wife. It too contains scenes of violence that go beyond the BBFC's 15 Guidelines. In one scene, for example, there is an extended shoot-out with repeated images of blood spurting from bullet wounds, blood spraying over the walls and drenching those involved in the fight. Consequently, the film requires an 18 classification.

Hara-Kiri: Death of a Samurai is a Japanese period drama set in the 17th Century. It tells the story of an impoverished Samurai who seeks revenge following the death of his

1 *Dredd '18'*

2 *The Texas Chain Saw Massacre '18'*

nephew. It contains a scene in which the nephew is forced to commit the ritual suicide of Hara-Kiri, focusing on his painful attempts to cut himself open with a wooden sword. It is a prolonged scene with an element of sadism and a focus on the infliction of significant pain, making it unsuitable for classification below 18.

The Telugu action revenge drama **Rebel** features a mix of martial arts, knife and gun violence. It also includes a scene of torture where the hero interrogates a man using a power drill, with detail of the victim's arm being drilled into. The sadistic dwelling on the infliction of both pain and injury required that the film be restricted to adult audiences under the BBFC Guidelines.

When it comes to horror films, the BBFC does not intervene merely

because of the possibility that these works might alarm or shock. Indeed the likely audience chooses to watch such films because they enjoy being frightened. However, the BBFC does ensure that the young and vulnerable are protected. Works featuring strong threat and menace which is sadistic or sexualised are likely to be classified at 18. At 18 horror works are also likely to contain stronger gory images than are acceptable at 15. Other 18 indicators may include the work being rooted in the real world, as opposed to a fantastical setting, horror that is played straight with little or no humour or irony, and the sexual terrorisation of women.

Texas Chainsaw is a sequel to Tobe Hooper's 1974 horror film, **The Texas Chain Saw Massacre**. Years after the events depicted in the original film, a young woman discovers

she has inherited a house from her grandmother, but when she and her friends visit the property they are confronted by a chainsaw-wielding killer. The film includes strong threat and a number of scenes of strong bloody violence in which people are attacked with chainsaws, hammers and other implements. There is sight of bodies being sawn into, limbs being sawn off and blood spraying onto the camera lens. Dead bodies and body parts are also shown with strong gory detail. In one sequence a victim has the top layers of skin removed from his face in order to produce a 'mask'. The strong bloody violence and gory images required an 18 classification.

Set in the future where high petrol prices make driving prohibitively expensive, **Blood Car** is about a vehicle which can be fuelled with human blood. There is sight of





nasty' that was resubmitted for DVD release. It was originally cut on film in 1974 and previous video submissions to the BBFC had been pre-cut by the distributor before submission. 2012 was the first time the uncut feature has been submitted to the BBFC for a video/DVD release. The film is about a man who receives an ape's heart in a transplant operation which transforms him into a simian-headed killer. The film features strong violence, including stabbings and a scalping. The film also includes scenes of sexual violence as women's breasts are exposed and the beast appears to maul his victims. These scenes appear dated and carry little erotic charge by contemporary standards and so the BBFC classified the film 18 without cuts.

Under the BBFC's Guidelines, the more explicit images of sexual activity must be justified by context if they are to be allowed at 18. In the context of works whose primary purpose is sexual arousal or stimulation, (ie. 'sex works') images of real sex will normally be confined to R18.

Score is a DVD submission of a feature by Radley Metzger which was previously rejected on film in 1974. Set in a mythical European city and telling the story of a swinging bisexual couple who set about seducing their more conservative neighbours, the film includes explicit oral sex in an

- 1 *V/H/S '18'*
- 2 *American Translation '18'*
- 3 *Skoonheid – Beauty '18'*

spurting blood as victims are killed by the ravenous car and a scene in which a character is struck in the chest with an axe, with the blade twisted in the wound. It also features characters, including a child, being shot in the head with bloody effects.

The US horror film **V/H/S** is a 'found footage' feature in which a group of young men are hired to raid a house and find a VHS tape containing a series of seemingly unconnected killings and unexplained phenomena. The film contains mundane activities captured on film that are punctuated by moments of strong violence, portrayed as both real and supernatural. Gory scenes include a bloody throat cutting, people being cut open, and a foetus being extracted by hand from an unconscious woman's stomach, scenes which take the film to 18.

The 1969 Mexican film **Night of the Bloody Apes** is a former 'video





extended sequence intercutting between two other scenes of sex. Consequently, the explicit content could not be accommodated at 18. In order to avoid an R18 classification the distributor made cuts to remove the explicit oral sex before the film was classified 18. Additional content was removed by the distributor.

Another older film, 1973's ***Please Don't Eat My Mother***, was submitted for the first time. Seen for DVD release, it contains explicit sight of oral sex within a context serving little purpose other than sexual arousal and stimulation. Consequently the distributor made cuts to achieve an 18 classification.

L'Uomo Che Guarda – The Voyeur is a new submission of a 1994 Tinto Brass feature. In 1998 the BBFC classified a cut version of the film 18 for video release. In 2012 the full uncut version was submitted to the BBFC for classification. In a film which contains several scenes of graphic and eroticised sex, there is also an extended sequence of explicit vaginal penetration with a cigar. The sequence could not be justified by context and was cut for 18. An R18 without cuts was available.

The French language drama ***American Translation*** is about a drifter with psychopathic tendencies who embarks on an affair with a rich woman he meets in a hotel. It was submitted for classification for a DVD release. In addition to sight of erections, there is a sequence in which a pornographic film is viewed, which includes real masturbation and oral sex. However, the emphasis is on the character watching the film and the briefly seen sex illustrates the character's sexual obsession, rather than being the focus of the scene. It could therefore be contained at 18.

Skoonheid – Beauty is a South African drama about a middle-aged businessman who leads a secret life with a group of men who gather to have sex with each other. It includes sight of a pornographic video playing in the background during one such gathering. The video features brief scenes of unsimulated masturbation and anal penetration that graphically illustrate both the nature of the men's sexual activities and their hypocrisy in being openly bigoted against gay people whilst at the same time enjoying gay pornography and gay group sex. With this clear contextual justification the film was classified 18 without cuts.

In 2012 the number of explicit pornographic works submitted to the BBFC decreased, to 555 works. This represents a reduction of 11% over 2011. The proportion of R18 works subject to cuts in 2012 (18.2%) increased by 4.6% against the previous year. This continues to reflect the BBFC's strict policies on material which combines sexual detail with activity which is illegal, harmful, abusive, or involves a lack of consent, or the infliction of pain or injury.

The BBFC made cuts to a number of works to remove abusive and potentially harmful activity, including scenes of choking and gagging during deep throat fellatio and instances of breath restriction during sexual activity. Cuts were also made to remove underage sex references in line with research findings from 2006. The BBFC continues to cut material in accordance with current interpretation of the Obscene Publications Acts 1959 and 1964 (OPA), including examples of sexualised urination and certain types of enema play. In consultation with enforcement agencies and in order to ensure intervention is consistent with current interpretation of the legislation, the BBFC may pass brief and isolated examples of limited sexualised urination, so long as there are no harm concerns arising under the Video Recordings Act 1984 (VRA) and where there is no realistic prospect of successful prosecution under the OPA. Aside from OPA considerations, the BBFC does not allow at R18 penetration with objects likely to cause actual harm, or objects associated with violence. In 2012 the BBFC consequently made cuts to scenes involving penetration with a pool cue and penetration with pool balls. In making its decisions, the BBFC continues to draw upon expert research carried out in 2006 into violence and abuse in R18 sex works. The results of this research can be found on the BBFC's website.

Video Games and associated media

The most significant development in relation to video game classification in 2012 was the adoption in the UK of the PEGI rating system. So, from 30 July 2012, and with a few exceptions, the responsibility for age rating video games moved to the Video Standards Council (VSC), applying the PEGI system. The BBFC continues to age rate all games featuring strong pornographic (R18 level) as well as content and ancillary games attached to a wider and primarily linear submission. Non integral linear material, which may form part of a game, must be sent to the BBFC by the VSC for a determination of suitability as this content may affect the overall classification of a game. In 2012, this included add-on material for the game **Zumba Fitness Core**, which consisted of several interviews with instructors who featured on the related game. The BBFC told the VSC that this content did not go beyond what was acceptable at U. Video games eligible for age rating by the BBFC are considered under the same Guidelines as films or DVDs.

In 2012, the BBFC classified 60 video games and associated media.

Long awaited by fans, **Max Payne 3** saw a change in developer from Remedy to Rockstar, and features the famously grizzled cop now working as a security guard for a wealthy Brazilian family. When the daughter of the family is kidnapped by a violent favela gang, Payne sets out to recover her. The BBFC classified this third-person action game 18 primarily for strong bloody violence throughout the game. The player-controlled character kills hundreds of opponents during the course of the game. The game includes the series stalwart of 'bullet time' in which the action is slowed down, allowing the player to see his or her bullet travelling in slow motion as it flies towards and passes through whatever part of the opponent's body it strikes, in close up. These sequences often result in large blood spurts, together with clear sight of entry and exit wounds. The game also includes strong language, together with occasional use of very strong language. A nightclub sequence includes female breast nudity as pole dancers perform on stage, and a brothel sequence includes images of prostitutes servicing male clients. There is sight of sexual thrusting but no stronger sexual detail.

Gearbox Software released **Borderlands 2**, a science fiction first-person shooter. It was classified 18. The player assumes the identity of one of several characters, each of whom possesses a unique special skill and is proficient in the use of a particular type of weapon. Bloody violence occurs throughout the game as characters fight against a variety of creatures and human opponents using an array of weaponry, including handguns, shotguns, assault rifles, sniper rifles, rocket launchers and grenades. It is possible for the use of these weapons to cause decapitation and mutilation.

Dishonored is a first-person fantasy action game in which the gamer plays a man accused of murdering a kingdom's beloved Empress. Players can elect to use a stealthy or more direct approach to progressing through the game, with different outcomes depending on the approach taken. The BBFC classified the game 18 for strong bloody violence. During normal gameplay there is frequent violence, including sight of blood spurts when characters are shot with a variety of short and long range weapons. Using stealth allows the player to sneak up on enemies unaware, with sight of a sword plunging into the necks of the victims with accompanying blood sprays, seen from the first-person perspective. A 'Kill Cam' is also engaged on occasion with more of a focus on the finishing blow, which may include the decapitation of the victim. When incendiary bolts are used as weapons against enemies, the victims scream and are immolated, while grenades are able to explode enemies into bloody chunks of torsos and limbs. It is also possible to kill innocent characters. There are numerous uses of strong language by characters encountered during the game, some of which are aggressive. One level in the game is set in a brothel and this includes sight of scantily clad women. In another sequence the player encounters a character sitting in an electric shock device. The character apparently derives some pleasure from the shocks, which the player is able to administer during interrogation.

XCOM – Enemy Unknown is a turn based strategy/role-playing game presented from a top-down view, in which a military unit plans

and builds defences against aliens that have invaded the Earth, before engaging in combat with the aliens in locations across the globe. The BBFC classified the game 12 for moderate fantasy violence. During battles, impacts to aliens result in spurts of a sticky green substance instead of blood, although a particular species with humanoid features suffers from slightly more realistic bloody injury, as do the human characters being controlled by the player. Such injury detail is not dwelt upon and any gory images, such as sight of a dead soldier with his entrails exposed in the aftermath of an alien attack, occur infrequently. The violence is balanced by the strategic aspects of the game, such as the building of installations and weapons, and by the decision-making on research into the aliens, without which the player cannot battle effectively against the enemy. The game is not focussed solely on fighting and killing.



Seven Psychopaths '15'

The BBFC must have regard to several pieces of legislation that sometimes affect the classification of works. The Human Rights Act 1998 (HRA) requires the BBFC to consider, among other things, the requirement that a filmmaker's freedom of expression is not unfairly infringed by its classification decisions. The Act permits such restrictions on that freedom of expression as are prescribed by law and are necessary in a democratic society for the protection of health and morals or the prevention of crime and disorder. If the BBFC does intervene with a work the intervention must be proportionate to the breach concerned.

Although no specific issues with the HRA arose in 2012, its application is something that remains at the forefront of the BBFC's thinking when classifying material.

The Video Recordings Act 1984 (VRA) is the legislation that underpins the supply and classification of age-rated audiovisual works in the United Kingdom. It is a piece of legislation that features prominently in the BBFC's deliberations.

Apart from setting out the requirement to have works classified, the VRA also requires the BBFC to pay special regard to material that could be said to cause harm to its potential audience. It goes on to provide a list of subjects which the BBFC must consider. Those subjects are: criminal, violent or horrific behaviour, illegal drugs and human sexual activity. Cuts made under the VRA are referred to throughout this Report.

The application of Obscene Publications Acts (OPA) of 1959 and 1964 tends to be limited to the BBFC's work with pornography. If a work is deemed likely to be obscene under the current interpretation of the OPA, the BBFC is required to intervene. A work will be considered obscene if it has a tendency to deprave and corrupt a significant proportion of the audience likely to see it. In 2012 a number of works required cuts to remove material that was deemed likely to be obscene under the current interpretation of the Act and this discussion is continued in the R18 section of this Report.

Under the Protection of Children Act 1978 (POCA), it is a criminal offence to exploit children by making indecent photographs or pseudo-photographs of them. POCA penalises the distribution, showing and advertisement of those items. The BBFC will refuse to classify works that contain indecent images of children (deemed to be those under 18). This can often be a difficult decision to make, especially since the definition of the term 'indecent' is wide and open to various interpretations. The BBFC has sought legal advice on the meaning of this term and returns to lawyers where necessary on a case by case basis. The BBFC also seeks proof of age for younger looking performers in pornographic works.

The Coroners and Justice Act 2009 introduced an offence of possessing a 'prohibited image of a child'. Under this legislation a prohibited image of a child covers non-photographic pornographic images of child abuse which must portray any of a specific range of acts. It strengthens the law on child pornography.

The Cinematograph Films (Animals) Act 1937 prohibits the exhibition of a film if any scene within it has been 'organised or directed' in such a way as to involve the cruel infliction of pain

or terror on any animal. The word 'animal' is defined as any domestic animal (tame or sufficiently tamed to serve some purpose for the use of man) or any vertebrate which is in captivity or confinement. It is the BBFC's policy to apply the Act equally to films and DVD submissions. In a new video submission of the 1988 feature *Der Commander* a scene of cockfighting, found to have been orchestrated by the filmmaker for the purposes of the film, was cut.

In the video submissions *Legendary Amazons*, *My Way*, *Sacrifice* and *War of the Arrows*, cuts were required to remove footage of horses made to fall by the filmmakers in a fashion that was cruel and dangerous. In a new video submission of the 1984 feature *Bruce the Super Hero*, the BBFC required cuts to sight of a distressed bull staggering backwards and falling to the ground convulsing, and sight of a bird and snake, having been placed together, fighting.

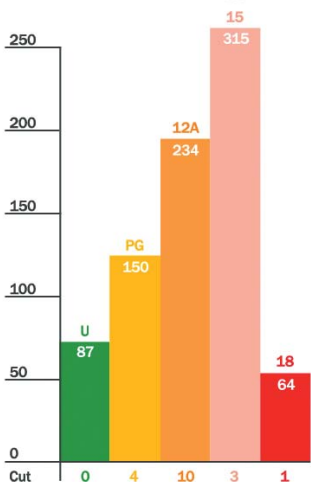
The Criminal Justice and Immigration Act 2008 is relevant to the BBFC's work. A key feature of this legislation is the offence of the possession of extreme pornography. Material classified by the BBFC under the VRA is excluded from the definition of extreme pornography. In order for a work to be in breach of this legislation it must be pornographic (produced solely or principally for the purpose of sexual arousal), be grossly offensive, disgusting or otherwise of an obscene character and, in an explicit and realistic way, portray either an act which threatens a person's life; an act which results, or is likely to result, in serious injury to a person's anus, breasts or genitals; an act which involves sexual interference with a human corpse; or a person performing an act of intercourse or oral sex with an animal (whether dead or alive). Cartoon images are not caught by this Act.

Rejects

Films, DVDs, or digital media which contain unlawful or potentially harmful material will, where possible, be cut. If this is not possible because, for instance, the cuts are so extensive or complex that a viable release cannot be salvaged from the remaining material, or if the distributor refuses to make the required cuts, then a work may be refused a classification altogether. In 2012 no film or video works were refused a classification.

Statistics

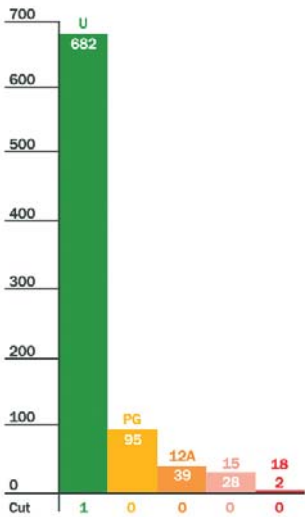
Cinema film 850



Film statistics 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
U	71	60	41	63	53	36	69	53	81	102	87
PG	143	132	102	100	92	104	117	83	110	98	150
12	48										
12A	74	153	148	153	160	159	178	143	174	215	234
15	201	186	222	218	198	222	227	226	226	239	315
18	48	56	49	55	52	53	48	50	63	56	64
R18		1		1							

Cinema advertisements 846



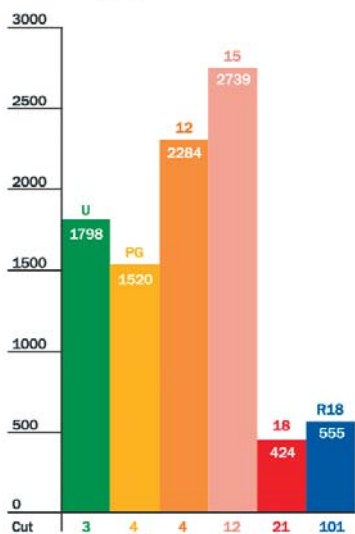
Film submissions 2002-2012



Cinema trailers 768



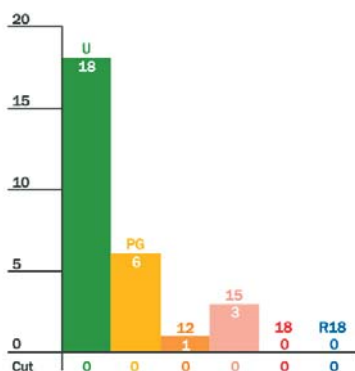
DVD 9320



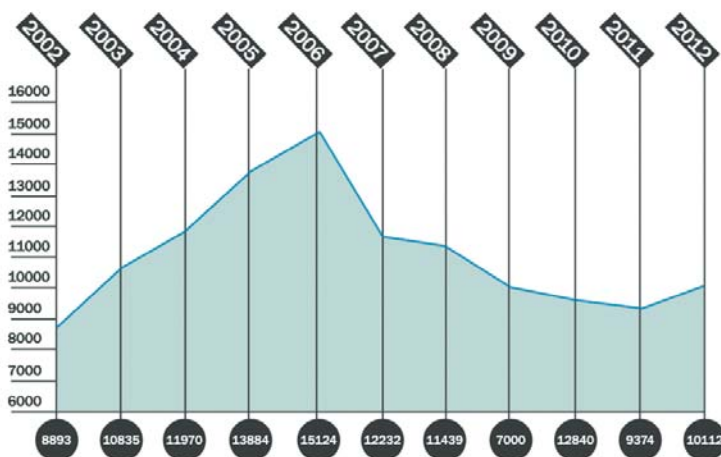
Video/DVD statistics 2002-2012

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Uc	121	152	126	65	66	12	15	7			
U	1808	2084	2733	3106	3010	2482	1967	981	2190	2127	1798
PG	2014	2280	2684	3383	4102	2722	2609	1502	2567	1538	1520
12	1157	1685	1765	2277	2807	2563	2613	1768	2963	2250	2284
15	1721	2246	2302	2672	2890	2343	2432	1728	3204	2327	2739
18	1009	980	966	1137	1031	950	904	456	790	507	424
R18	1061	1405	1392	1237	1217	1159	897	555	1125	623	555
Rejected	2	3	2	7	1	1	2	3	1	2	

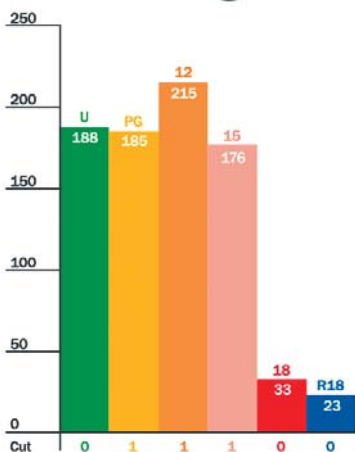
DVD advertisements 28



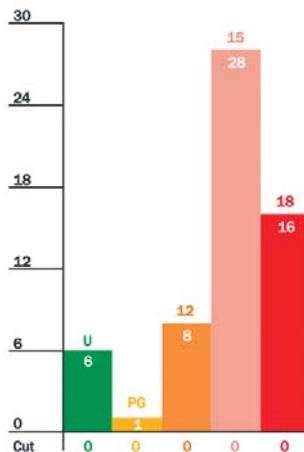
Video/DVD submissions 2002-2012



DVD trailers 820



Games & other interactive 59



Video Appeals Committee

During 2012 there were no appeals to the Video Appeals Committee (VAC). The VAC is an independent body constituted under Section 4(3) of the Video Recordings Act 1984 to hear appeals from submitting companies against BBFC decisions they consider stricter than warranted.

At the end of 2012 the full membership of the VAC was as follows:

Video Appeals Committee Chair

Professor Andrew Burrows QC, FBA: *Professor of the Law of England in the University of Oxford and a Fellow of All Souls College. Barrister at Fountain Court Chambers, London and a part-time judge.*

Members

Athene Heynes: *Chairman of the NHS Disciplinary Panel. Chairman of both the Disciplinary Committee and the Competency Scheme, of the Chartered Institute of Public Finance and Accountancy. Qualified Mediator in alternative dispute resolution.*

Judy Clements: *Former Director of the Independent Police Complaints Commission. Now Adjudicator for HM Revenue and Customs.*

Clare Dodgson: *Former Chief Executive of the Legal Services Commission. Now an External Reviewer for the Parliament and Health Services Ombudsmen and Public Appointments Ambassador for the Government Equalities Office.*

Salman Momen: *Head of Interactive Media Group, IBM. Former Head of the Media Industry Sector at Capgemini and former Project Director of the BBC.*

Valerie Owen OBE: *Managing Director le Vaillant Owen. Former Managing Director of London First and Director of Jones Lang Lasalle. Non-Executive Director of the Dover Harbour Board, Church Buildings Council and East Kent Hospitals University Foundation NHS Trust.*

Professor Samuel Stein: *NHS Consultant Psychiatrist in Child, Adolescent and Family Psychiatry, Bedfordshire. Qualified Family Mediator.*



The Dictator '15'

The Consultative Council is the BBFC's chief stakeholder body. Its members include representatives from the film and video industry, local authority associations, other media regulators, enforcement agencies and parenting and family groups. The Council is an independent source of expert advice and the meetings are an opportunity to examine current and upcoming industry, legislative and media policy developments.

During 2012, the Council contributed to discussions on the BBFC's sadistic and sexual violence policy and the Government's consultations on the VRA exemption threshold and cinema advertising. In addition, Reg Bailey, Chief Executive of the Mothers' Union, reported on the progress made in implementing the recommendations of his Review on the Sexualisation and Commercialisation of Childhood to which the BBFC and other Council members had contributed.

In February, the Council discussed *Breaking Dawn – Part 1* (12A), the fourth film in the popular series which chronicles the complicated romance between Bella, a high school student, and Edward, a vampire. Two scenes in the film formed the focus of the debate: the wedding night and the difficult birth of Bella and Edward's daughter. The Council recognised the target audience for the Twilight films were 'growing up' with the series and this allowed for more mature themes or a darker treatment in later films. Council members drew comparisons with the Harry Potter films which had also grown progressively darker as the series continued. The Twilight characters are well-established and Council members agreed that mitigated the intensity of some of the film's stronger moments. The wedding night scene between Bella and Edward was the climatic moment of the central relationship for fans. The birth scene had the potential to distress some viewers but Council members considered that it was restrained and less realistic than scenes of childbirth shown on television in, for example, the early evening BBC drama *Call the Midwife*. The Council judged 12A as the appropriate decision.

In June the Council watched *The Dictator* (15), the latest comic creation from Sacha Baron Cohen. *The Dictator* contains bad taste references to rape, some racial stereotyping and racist language, and other derogatory remarks with

the potential to offend a range of groups. While the film was within 15 parameters according to the BBFC Guidelines, it raised questions about whether it was possible to distinguish between degrees of offence. The Council agreed that the humour of *The Dictator* was provocative, but felt overall that it was a more conventional and 'safer' film than Baron Cohen's previous films. The Council accepted the satirical intent of the film and recognised that its sense of humour would be appreciated by adolescent boys in particular. The Council supported the 15 decision.

In the final meeting in October, the Council were asked for views on the PG awarded to the animated children's horror comedy *ParaNorman*. The film's animation and humour were praised by Council members. The Council recognised that some forms of horror imagery would now be familiar to many children. Council members felt that *ParaNorman* was at the higher end of the PG category, but they agreed that a 12A certificate would misrepresent the nature of the film and prevent a significant portion of its natural audience from seeing it. There was concern expressed by some members that the theme of bullying may upset some younger viewers, but the behaviour is clearly presented in the film as wrong and hurtful. Council members pointed to BBFCinsight as supporting parents deciding whether *ParaNorman* would be suitable for their children.

Membership of the Council in 2012

Reg Bailey
Chief Executive, Mothers' Union

Mark Batey
Chief Executive, Film Distributors' Association

Kim Bayley
Director General, Entertainment Retailers Association

Lavinia Carey OBE
Director General, British Video Association

Phil Clapp
Chief Executive, Cinema Exhibitors' Association

Patrick Down
Law Reform Division, Scottish Government

Alison Edwards
A leading expert in legal issues relating to the provision of film and dvd works under the Video Recordings Act.

Andy Foster
Operations Director, Trading Standards Institute

Laurie Hall
Director General, Video Standards Council

Councillor Brian Goodall
Convention of Scottish Local Authorities

Pete Johnson
Chief Executive, The Authority for Television on Demand

Councillor Mervyn Jones
Northern Ireland Local Government Association

Sir William Lawrence
Local Government Association

Alison Marsden
Head of Commercial & Consumer Standards and Complaints, Ofcom

Annie Mullins OBE
Global Head of Content Standards, Vodafone

Vena Raffle
Head of Investigations, Advertising Standards Authority

Justine Roberts
Chief Executive, Mumsnet

Natalie Rose
Senior Editorial Strategy Adviser, BBC Trust

DI Ann-Marie Waller
Metropolitan Police

Paul Whiteing
Chief Executive, PayphonePlus

There is currently no representative from the Welsh Local Government Association on the Council.

Members who stepped down in 2012

Steve Jenkins
Head of Films, BBC

Councillor Goronwy Parry
Welsh Local Government Association

Advisory Panel on Children's Viewing



The Advisory Panel on Children's Viewing (APCV) provides the BBFC with access to a wide range of skills and expertise connected with child welfare and development. The views of the Panel feed into the creation of BBFC policy.

During the Panel meetings in 2012 members contributed to discussions on the BBFC's sadistic and sexual violence research, the Guidelines consultation process, research work undertaken by the BBFC Education team into teenage attitudes to classification, and the issue of dangerous imitable behaviour in children's films.

At the first meeting held in March, the Panel watched *The Woman in Black* (12A). While members were less concerned by some of the more fantastic moments in the film, some considered that the film's themes, such as the death of a parent or a peer, might disturb many twelve year olds. The presence of the actor Daniel Radcliffe, closely associated with the The Harry Potter series, made *The Woman in Black* particularly attractive to a younger audience. The expectations of this audience could be confounded by the nature and tone of *The Woman in Black*.

In July the APCV met to discuss *The Hunger Games* (12A). The Panel watched the cut version of the film,

as well as the material that had been cut for 12A. They appreciated the BBFC's unease regarding the theme of the film, but unanimously found it to be a 'classic fairy tale' with clear moral messages. The 12A certificate was appropriate and useful. Panel members praised the film for having a strong central female character. Many of the Panel agreed that children in this age group would possess some awareness about the film's debates on violence and media manipulation. The popularity of the books on which the film is based, especially among young adults, meant that most young audiences would already be familiar with the nature of the story and could thus manage their expectations of it. The Panel was asked whether the cuts made to some of the stronger and more violent scenes 'sanitised' the film's violence, as some criticisms of the edits had claimed. The Panel felt that what remained in the film was sufficiently aversive to convey the horror of the situation.

In its November meeting, the Panel discussed *Frankenweenie* (PG). The Panel concluded that the PG classification was correct. Members argued that the film employed the tropes of traditional adult horror works in a playful and benign manner. The scenes of threat and horror are counterbalanced with comic and reassuring elements throughout. The potentially problematic issues of

death and bereavement are handled sensitively and appropriately. The view of the Panel was that unsettling aspects of life should not always be downplayed for children: it was important for them to face and master their fears. There were some minor worries expressed about a scene in which children are seen playing on a roof, as well as the portrayal of obese and disabled child characters. However, the clear fantasy nature of *Frankenweenie* was evident and there was recognition that the film actually subverted some stereotypes.

The Hunger Games '12A'

Membership of the Panel in 2012

Margo Boye-Anawomah

Childcare barrister and family judge

John Carr OBE

One of the UK's leading experts on child protection in relation to new media

Naomi Eisenstadt

Senior Research Fellow, Oxford University Department of Education

Joe Godwin

Director, Children's Entertainment, BBC

Charlie Lewis

Professor of Family and Development Psychology at Lancaster University

Martyn Percy

Canon of the Church of England, a theology Professor and a recent Council Member of the Advertising Standards Authority

Ann Phoenix

Co-Director of the Thomas Coram Research Unit

Honor Rhodes

Director of Strategic Development, Tavistock Centre for Couple Relationships (TCCR). Board member of the Child and Family Court Advisory and Support Service, (CAFCASS), Non-Executive Director of NHS East London Cluster and a Trustee of both the Early Intervention Foundation and The WAVE Trust.

Andrew Timpson

Head teacher of Crickhowell High School, Powys, between 1993 - 2010

**The Principal Officers of
the British Board of Film
Classification in 2012**

President

Sir Quentin Thomas, CB
Retired 11.10.2012
Patrick Swaffer
Appointed 11.10.2012

Vice Presidents

Alison Hastings
Gerard Lemos

Director

David Cooke

*Assistant Director, Policy and Public
Affairs*

David Austin

Chief Operating Officer

Dave Barrett

Head of Technology

Dave Harding

Head of Finance and Personnel

Imtiaz Osman

Head of Education

Lucy Brett

Chief Digital Officer

Mark Dawson

Press and Public Relations Officer

Catherine Anderson

Council of Management

Chairman

Graham Lee

Vice Chairman

Steve Jaggs

Treasurer

Jon Teckman

Members

Sonita Alleyne
Maggie Carver
Joanne Shaw

Report of the Directors for the year ended 31st December 2012

Principal activities

The company, which is limited by guarantee, is responsible for the classification of cinema films and, in accordance with the terms of the Video Recordings Act 1984, for the classification of video works. Its revenue is derived principally from fees charged to distributors for the classification of their product.

Business review

Income from DVD and Games submissions declined as anticipated by 5.5%. Classification of video games ceased on 31 July 2012 with the transfer of responsibility to Pan European Games Information. On the other hand, income from Film submissions rose by 20% resulting in an overall reduction of 3% in fee income. Whilst the rate of decline in DVD submissions has slowed, it is nonetheless expected to continue particularly as the demand for online products increases. Expenditure also declined but by a higher margin of 6% mainly due to efficiency measures implemented.

It is anticipated that there will be a further decline in fee income in 2013. The Board continues to monitor levels of submission and assess resource requirements.

Directors

The Directors of the company are the Members of the Council of Management together with the President and the Secretary. John Millard and John Holton retired on 11th April 2012. Sir Quentin Thomas, CBE retired as the president on 11th October 2012 and on the same date Patrick Swaffer was appointed as his successor.

Statement of Directors' responsibilities

The directors are responsible for preparing the Report of the Directors and the financial statements in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In

preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Corporate Governance

The directors continue to give careful consideration to, and have adopted the main principles of, corporate governance as set out in the Code

of Best Practice of the Committee of the Financial Aspects of Corporate Governance (the Cadbury Report). However it is the opinion of the directors that not all the provisions of the Cadbury Report are appropriate for a company of the size and structure of the British Board of Film Classification.

Financial instruments

The company's financial instruments at the balance sheet date comprised bank loans, investments, cash and liquid resources. The company has various other financial instruments such as trade debtors and trade creditors that arise directly from its operations.

It is, and has been throughout the period under review, the company's policy that no trading in financial instruments shall be undertaken.

Interest rate risk

The company has no interest rate exposure as all the long term debt is at a fixed rate.

Liquidity risk

The company had significant net cash balances as at the balance sheet date.

Foreign currency risk

The company's risk to foreign exchange transactions does not arise as all the company's financial instruments are denominated in Sterling.

Financial assets

The company has no financial assets other than investments, short-term debtors and cash at bank.

Borrowing facilities

As at 31 December 2012, the company had undrawn committed borrowing facilities of £536,000 (2011 - £536,000).

Environment, Health and Safety

The company is firmly committed to managing its activities so as to provide the highest level of protection to the environment and to safeguard the health and safety of its employees, customers and the community. The company's Environment, Health and Safety (EHS) policies provide the guiding principles that ensure high standards are achieved and afford a means of promoting continuous improvement based on careful risk assessment and comprehensive EHS management systems. These policies are reviewed at regular intervals. This work has given greater emphasis to formal management systems, which bring a systematic improvement in performance.

Transfers to reserves

The retained surplus for the year of £474,564 has been transferred to reserves.

Fixed assets

Information relating to changes in the tangible fixed assets is given in note 8 to the financial statements.

Donations

During the year the company made charitable donations totalling £77,850 (2011 - £54,000).

Statement as to disclosure of information to auditors

So far as the directors are aware, there is no relevant audit information (as defined by Section 418 of the Companies Act 2006) of which the company's auditors are unaware, and each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

By order of the Board

David Cooke
Secretary

3 Soho Square,
London, W1D 3HD.

27 March 2013

Independent auditors' report to the members of British Board of Film Classification

We have audited the financial statements of British Board of Film Classification for the year ended 31 December 2012 on pages five to fifteen. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the company's members those matters we are required to state to them in a Report of the Auditors and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the company and the company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of directors and auditors

As explained more fully in the Statement of Directors Responsibilities set out on page two, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view. Our responsibility is to audit the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the directors; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the financial statements to identify material

inconsistencies with the audited financial statements. If we become aware of any apparent misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the company's affairs as at 31 December 2012 and of its surplus for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Report of the Directors for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

P. J. Barton (Senior Statutory Auditor)

for and on behalf of Wilkins Kennedy LLP
Statutory Auditors and Chartered Accountants
Bridge House
London
SE1 9QR

Date: 27 March 2013

Income and Expenditure Account for the year ended 31st December 2012

	Note	2012	2011
Turnover	(2)	5,709,190	5,862,651
Operating costs		(5,429,498)	(5,742,855)
		279,692	119,796
Other operating income		39,414	3,732
Operating surplus	(6)	319,106	123,528
Interest receivable and similar income	(3)	146,956	99,833
Interest payable and similar charges	(4)	(83,613)	(95,236)
Surplus/(deficit) on current asset investments:			
- realised		219,210	93,159
- (increase)/decrease in provision for unrealised losses		(2,259)	(189,272)
Surplus on ordinary activities before taxation		599,400	32,012
Tax on surplus on ordinary activities	(7)	(124,836)	(22,055)
Retained surplus for year	(14)	474,564	9,957
Retained surplus at beginning of year		8,701,637	8,691,680
Retained surplus at end of year		£9,176,201	£8,701,637

Continuing operations

None of the company's activities were acquired or discontinued during the above two financial years.

Total recognised surpluses and deficits

The company has no recognised surpluses or deficits other than the surplus or deficit for the above two financial years.

The accompanying notes are an integral part of these financial statements.

Balance sheet 31st December 2012 Company No: 00117289

	Note	2012	2011
Fixed assets			
Tangible assets	(8)	4,896,110	5,162,243
Current assets			
Deferred tax asset - due after more than one year	(9)	155,064	152,599
Debtors	(10)	575,666	545,169
Investments	(11)	2,638,335	3,595,564
Cash at bank and in hand		3,511,029	2,209,950
		6,880,094	6,503,282
Creditors: amounts falling due within one year	(12)	(1,438,461)	(1,573,531)
Net current assets		5,441,633	4,929,751
Total assets less current liabilities		10,337,743	10,091,994
Creditors: amounts falling due after more than one year	(13)	(1,161,542)	(1,390,357)
Net assets		£9,176,201	£8,701,637
Capital and reserves			
Income and expenditure account		9,176,201	8,701,637
Accumulated funds	(14)	£9,176,201	£8,701,637

Approved by the Board of Directors on 27 March 2013

Graham Lee - *Chairman*

Jon Teckman - *Treasurer*

The accompanying notes are an integral part of these financial statements.

Cash flow Statement for the year ended 31st December 2012

Reconciliation of operating surplus to net cash flow from operating activities			
	Note	2012	2011
Operating surplus		319,106	123,528
Depreciation charges		351,086	533,589
(Surplus) on sale of tangible fixed assets		(83)	-
(Increase)/decrease in debtors		(31,118)	157,027
(Decrease)/increase in creditors		(193,917)	184,873
		<hr/>	<hr/>
Net cash inflow from operating activities		£445,074	£999,017
		<hr/>	<hr/>
Cash flow statement			
		2012	2011
Net cash inflow from operating activities		445,074	999,017
Return on investments and servicing of finance	(15a)	63,964	(6,193)
Taxation		(81,100)	(135,279)
Capital expenditure	(15b)	(84,870)	(56,447)
		<hr/>	<hr/>
Management of liquid resources	(15c)	343,068 1,174,180	801,098 (1,777,814)
		<hr/>	<hr/>
Increase/(decrease) in cash		£1,517,248	£(976,716)
		<hr/>	<hr/>
Reconciliation of net cash flow to movement in liquid funds			
	(15d)	2012	2011
Increase/(decrease) in cash in the year		1,517,248	(976,716)
(Decrease)/increase in current asset investments		(957,229)	1,681,701
		<hr/>	<hr/>
Change in net liquid funds		560,019	704,985
Net liquid funds at beginning of year		4,198,990	3,494,005
		<hr/>	<hr/>
Net liquid funds at end of year		£4,759,009	£4,198,990
		<hr/>	<hr/>

The accompanying notes are an integral part of these financial statements.

1. Accounting policies

The principal accounting policies, which have been consistently applied, are:-

(a) Basis of accounting

The financial statements are prepared under the historical cost convention and in accordance with applicable accounting standards.

(b) Tangible fixed assets

Tangible fixed assets are stated at original cost. Depreciation is provided at rates calculated to write-off the cost less estimated residual value of each asset on a straight line basis over its estimated useful life as follows:-

Moveable furniture and equipment	25% per annum
Computer equipment	33.33% per annum

Long leasehold property is amortised on a straight line basis over the duration of the lease.

Expenditure on leasehold property and immovable furniture and equipment is fully depreciated in the year of acquisition.

(c) Current asset investments

Current asset investments are stated at the lower of cost and net realisable value.

(d) Taxation

The charge for taxation is based on the surplus for the year and takes into account taxation deferred because of timing differences between the treatment of certain items for accounting and taxation purposes.

Provision is made at current rates for tax deferred in respect of all material timing differences. Deferred tax assets are only recognised to the extent that they are regarded as recoverable. The company has not adopted a policy of discounting deferred tax assets and liabilities.

(e) Turnover

Turnover comprises the value (excluding VAT) of services supplied in the normal course of business.

(f) Leased assets

Rentals applicable to operating leases are recognised in the income and expenditure account as incurred.

(g) Pensions

The company operates a defined contribution pension scheme to provide retirement benefits for its staff. The amount charged to income and expenditure account in respect of pension costs is the contributions payable and provided in the year.

2. Turnover

The turnover and operating surplus are attributable to the principal activity of the company. The entire turnover in both periods is attributable to geographical areas within the United Kingdom.

Notes to the financial statements for the year ended 31st December 2012

3. Interest receivable and similar income	2012	2011
Bank deposit interest	48,736	24,776
Income from current asset investments	98,220	75,057
	<hr/>	<hr/>
	£146,956	£99,833
	<hr/>	<hr/>
4. Interest payable and similar charges	2012	2011
Interest on loan repayable after more than 5 years	£83,613	£95,236
	<hr/>	<hr/>
5. Employees	2012	2011
Average monthly number of people employed by the company during the year:-		
Non-executive directors	7	9
Presidential team	3	3
Management	5	5
Administration	11	11
Examination	21	22
Technical	21	23
	<hr/>	<hr/>
	68	73
	<hr/>	<hr/>
Costs in respect of these employees including directors:		
Salaries	2,891,231	3,035,822
Social security costs	326,801	333,377
Pensions	226,023	313,649
Life assurances	7,576	7,494
	<hr/>	<hr/>
	£3,451,631	£3,690,342
	<hr/>	<hr/>
Directors' remuneration		
The remuneration of the directors during the year was:-		
Emoluments	295,143	292,848
Pension contributions in respect of 2 (2011 - 2) directors	40,018	40,920
	<hr/>	<hr/>
	£335,161	£333,768
	<hr/>	<hr/>
Highest paid director		
The above amount for remuneration includes the following in respect of the highest paid director	£203,968	£198,230
	<hr/>	<hr/>

Notes to the financial statements for the year ended 31st December 2012

6. Operating surplus	2012	2011
	£	£
The operating surplus is stated after charging:		
Directors' remuneration (including benefits)	335,161	333,768
Depreciation and amounts written off fixed assets	351,086	533,589
Rental of equipment	33,162	31,215
Auditors' remuneration:		
- audit	23,000	23,000
- non audit	9,560	15,911
	<hr/>	<hr/>
7. Tax on surplus on ordinary activities	2012	2011
Reconciliation of tax charge to surplus:		
Surplus on ordinary activities multiplied by standard rate of corporation tax in the UK of 24% (2011 - 26%)	(143,856)	(8,323)
Effects of:		
Expenses not deductible for tax purposes	(3,586)	(9,075)
Realised investment surplus covered by capital losses	21,763	24,221
Unrealised investment surplus not taxable	(542)	(49,211)
Depreciation in excess of capital allowances	(32,215)	(65,943)
Franked investment income not taxable	17,760	14,535
Marginal relief	8,455	14,349
Other adjustments	4,920	(1,653)
Adjustment in respect of prior year	-	1,963
	<hr/>	<hr/>
	(127,301)	(79,137)
Deferred tax arising from the interaction of depreciation and capital allowances	2,465	57,082
	<hr/>	<hr/>
Tax on surplus on ordinary activities	£(124,836)	£(22,055)
	<hr/>	<hr/>

Notes to the financial statements for the year ended 31st December 2012

8. Tangible fixed assets

	Long leasehold property	Long leasehold property expenditure	Furniture and equipment	Total
Cost				
At beginning of year	5,180,700	94,154	3,660,420	8,935,274
Additions	-	-	84,953	84,953
Disposals and deletions	-	-	(64,112)	(64,112)
	<hr/>	<hr/>	<hr/>	<hr/>
At end of year	5,180,700	94,154	3,681,261	8,956,115
	<hr/>	<hr/>	<hr/>	<hr/>
Depreciation				
At beginning of year	359,195	94,154	3,319,682	3,773,031
Charge for the year	41,446	-	309,640	351,086
Disposals and deletions	-	-	(64,112)	(64,112)
	<hr/>	<hr/>	<hr/>	<hr/>
At end of year	400,641	94,154	3,565,210	4,060,005
	<hr/>	<hr/>	<hr/>	<hr/>
Net book value				
At end of year	£4,780,059	£-	£116,051	£4,896,110
	<hr/>	<hr/>	<hr/>	<hr/>
At beginning of year	£4,821,505	£-	£340,738	£5,162,243
	<hr/>	<hr/>	<hr/>	<hr/>

9. Deferred tax asset

	2012	2011
At beginning of year	152,599	95,517
Credit to income and expenditure account arising from the interaction of depreciation and capital allowances	2,465	57,082
	<hr/>	<hr/>
At end of year	£155,064	£152,599
	<hr/>	<hr/>

A deferred tax asset arising on realised capital deficits carried forward of £64,591 (2011 - £83,000) has not been recognised as the directors are uncertain that sufficient suitable capital surpluses will exist in the future. Should such surpluses arise, the asset will be recovered.

Notes to the financial statements for the year ended 31st December 2012

10. Debtors	2012	2011
Trade debtors	235,430	332,694
Other debtors	195,381	55,369
Prepayments and accrued income	144,855	157,106
	<u>£575,666</u>	<u>£545,169</u>
11. Current asset investments – listed in UK	2012	2011
Cost		
At beginning of year	3,822,482	1,951,509
Additions	726,180	2,387,537
Disposals	(1,681,150)	(516,564)
	<u>2,867,512</u>	<u>3,822,482</u>
Provision for unrealised deficit		
At beginning of year	(226,918)	(37,646)
(Increase)/decrease in provision	(2,259)	(189,272)
	<u>(229,177)</u>	<u>(226,918)</u>
Cost less provision at end of year	£2,638,335	£3,595,564
Market value of listed investments at end of year	<u>£3,099,272</u>	<u>£4,151,265</u>
12. Creditors: amounts falling due within one year	2012	2011
Bank loan (secured - see note 13)	228,813	216,167
Trade creditors	54,948	337,317
Corporation tax	127,301	81,100
Value added tax	182,257	200,939
Other taxation and social security costs	-	163,563
Other creditors	727,595	451,654
Accruals and deferred income	117,547	122,791
	<u>£1,438,461</u>	<u>£1,573,531</u>

Notes to the financial statements for the year ended 31st December 2012

13. Creditors: amounts falling due after more than one year	2012	2011
Bank loan (secured)	£1,161,542	£1,390,357
	<hr/>	<hr/>
Due within 1 – 2 years	242,029	219,236
Due within 2 – 5 years	813,044	730,480
Due after more than 5 years	106,469	440,641
	<hr/>	<hr/>
	£1,161,542	£1,390,357
	<hr/>	<hr/>

The bank loan, which is secured by a fixed legal charge over the long leasehold property, bears an annual fixed rate of interest of 5.64% and is repayable in quarterly instalments. The final instalment is due for payment on 6th May 2018.

14. Reconciliation of movements on accumulated funds	2012	2011
Surplus for the financial year after taxation	474,564	9,957
Accumulated funds at beginning of year	8,701,637	8,691,680
	<hr/>	<hr/>
Accumulated funds at end of year	£9,176,201	£8,701,637
	<hr/>	<hr/>

Notes to the financial statements for the year ended 31st December 2012

15. Cash flow statement		2012	2011	
(a) Return on investments and servicing of finance				
Interest received		49,357	13,986	
Income from current asset investments		98,220	75,057	
Interest paid		(83,613)	(95,236)	
		<hr/>	<hr/>	
		£63,964	£(6,193)	
(b) Capital expenditure				
Payments to acquire tangible fixed assets		(84,953)	(56,447)	
Receipt from sale of tangible fixed assets		83	-	
		<hr/>	<hr/>	
		£(84,870)	£(56,447)	
(c) Management of liquid resources				
Purchase of current asset investments		(726,180)	(2,387,537)	
Sale proceeds of current asset investments		1,900,360	609,723	
		<hr/>	<hr/>	
		£1,174,180	£(1,777,814)	
(d) Analysis of change in net funds	At beginning of year	Cash flows	Other non-cash changes	At end of year
Cash at bank and in hand	2,209,950	1,301,079	-	3,511,029
Bank loan repayable within one year	(216,167)	(12,646)	-	(228,813)
Bank loan repayable after more than one year	(1,390,357)	228,815	-	(1,161,542)
Current asset investments	3,595,564	(1,174,180)	216,951	2,638,335
	<hr/>	<hr/>	<hr/>	<hr/>
	£4,198,990	£343,068	£216,951	£4,759,009
	<hr/>	<hr/>	<hr/>	<hr/>

Notes to the financial statements for the year ended 31st December 2012

16. Guarantees and other financial commitments

Pension arrangements

(i) The company operates a defined contribution scheme to provide retirement benefits for staff.

(ii) The total pension charge for the year was £226,023 (2011 - £313,649).

Operating lease commitments

The following operating lease payments are committed to be paid within one year:

	2012 Property	2012 Equipment	2011 Property	2011 Equipment
Expiring:				
Within one year	35,759	3,611	-	26,065
Between one and five years	-	7,767	35,759	9,664
After more than five years	37,500	-	37,500	-
	<hr/>	<hr/>	<hr/>	<hr/>
	£73,259	£11,378	£73,259	£35,729
	<hr/>	<hr/>	<hr/>	<hr/>

17. Company status

The company is limited by guarantee and is under the control of its members. The liability of the members is limited to £1 each, in the event of the company being wound up.

18. Related Party Transactions

During the year Goodman Derrick LLP, a firm of solicitors in which Patrick Swaffer was a consultant until 31 December 2012, charged £53,831 (2011 - £114,316) for professional services at normal commercial rates.

Income and expenditure account for the year ended 31st December 2012

	2012	2011
Turnover	5,709,190	5,862,651
Administrative expenses		
Directors' remuneration	335,161	333,768
Salaries and pension scheme	3,116,470	3,356,574
Rent, rates, light, heat and insurance	269,593	259,645
Repairs and maintenance of premises and equipment	156,615	51,565
Printing, stationery and certificates	27,992	16,146
Rental of equipment	33,162	31,215
Computer expenses	79,412	110,284
Legal and professional charges	74,801	148,520
Bad debts and old balances written off	5,105	(927)
Staff recruitment costs	34,968	53,067
Appeals expenditure	-	3,994
Travelling expenses	7,774	7,267
Telephone	14,049	14,463
Postage	6,997	9,464
Research and public relations	435,355	345,185
Interpreters' fees	27,273	46,857
Cleaning	31,325	34,553
Archiving	225,441	209,616
Staff training	22,497	28,944
Entertaining	37,672	27,352
General expenses	5,666	6,168
Donations	77,850	54,000
Bank charges	20,757	22,635
Auditors' remuneration	32,560	38,911
(Profit) on disposal of tangible assets	(83)	-
Depreciation and amounts written off: - depreciation and amortisation	351,086	533,589
	(5,429,498)	(5,742,855)
	279,692	119,796
Other operating income	39,414	3,732
Operating surplus c/fwd.	319,106	123,528

Income and expenditure account for the year ended 31st December 2012

	2012	2011
Operating surplus b/fwd.	319,106	123,528
Interest receivable and similar income	146,956	99,833
Interest payable and similar charges	(83,613)	(95,236)
Surplus/(deficit) on current asset investments:		
- realised	219,210	93,159
- (increase) in provision for unrealised losses	(2,259)	189,272
	<hr/>	<hr/>
Surplus on ordinary activities before taxation	£599,400	£32,012

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