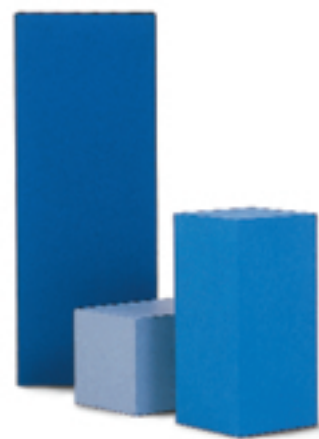




annual report 2001



annual report 2001

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president's
introduction02

Show the public what you do; listen to what people say. These are our guiding principles. In the four and a half years in which I have been President, I have tried to make the work of the Board more transparent and I have endeavoured to ensure that we reflect public opinion as closely as possible. I have also tried to take some account of technological changes which may affect our work, particularly the development of the internet.

To say that we are formally responsible to local authorities for the classification of films in the cinema and to Government for the classification of videos, which we are, doesn't fully capture our duties. What the public wants matters most of all. For we are not like television regulators, having only the power to criticise programmes after the event. We do our work before the film reaches the cinema, before the video reaches the high street. Our system of age classification means that we can prevent children and young people seeing what they might wish to see. Our power to order cuts means that we do very occasionally interfere with adults' viewing. I don't believe we can take such liberties, so to speak, without consent.

The first step was to codify and publish the Guidelines which examiners had been using in their work. Then we held a series of well-attended public meetings around the country to explain the way the BBFC operated. We showed film clips and then took questions. On the platform were not just myself and the Director, but also three members of the examining team. The public could see what sort of people were making decisions. But open meetings, however exciting they may be, are hardly scientific assessments of public opinion. Their chief merit is the vividness with which members of the audiences put forward their opinions.

The second step was more thorough-going and complex. Following James Ferman's retirement, Robin Duval as the new Director expertly set in hand a revision of the Guidelines in the light of what we had learnt and then subjected the results to thorough testing. It was an iterative process between the Board and the public. Admittedly public opinion, especially on a subject such as the depiction of violence, horror, sex and drugs and the use of bad language, is elusive even if one uses, as we did, the three main methods of measuring it – polling, focus groups and public meetings.

Nonetheless a pretty clear message came through. In effect the public said: please tighten up the Guidelines regarding violence, horror, the use of drugs and bad language at the lower age groups. Understand that teenagers are much more sexually knowing than they used to be, so in that respect you should relax the Guidelines somewhat at '15'. And at '18', both for films at the cinema and videos, be more prepared to let us make up our own minds what to see. We amended the Guidelines to reflect these messages.

Showing the public what you do and listening to what people say does not end there. The Board has also developed a comprehensive website. It gives ready access to consumer advice regarding current film and video releases. At the same time, members of staff respond regularly to requests for interviews with television, with radio and with a wide range of print publications.

Indeed, one of the tests I personally apply to difficult decisions is – could I defend this in public? Have I sufficient conviction in the rightness of a decision? This doesn't mean avoiding controversy. For example, the Board has already been criticised for passing the strong French film, *Baise-Moi* at '18' with one cut even though it has not yet opened in British cinemas. Given that the film contains a long, unpleasant, explicit rape scene, we expected that there would be conflicting views about the rightness of our decision. But our approach passes my private test: I am perfectly prepared to defend it publicly.

How, though, do technological changes affect the Board's work? I have never been one of those who believed that the development of the internet and its so-called convergence with television would quickly change the ways in which consumers receive screen entertainment. Going out to the cinema will continue to be an enjoyable social occasion for most people. Delivery of film in the home by video and DVD will remain a mass market for a considerable time to come. Downloading films via the internet will only slowly take hold. Nonetheless, I believe that over time the public will wish the Board's decisions to be advisory rather than mandatory.

That is why we have been exploring the case for making the '12' certificate at the cinema a guide for parents as to the strength of a film rather than an outright prohibition based on age. For such a system to work, it would be essential for film distributors routinely to provide consumer advice with all advertising and promotional activity. We carried out a successful two months trial of this system in Norwich last Autumn. As we have received a favourable response, we have started a second round of public consultation. This, then, is work in progress.

Inevitably this short account of four and a half strenuous years can falsely suggest that the President operates alone. In fact the bulk of the decisions and initiatives taken by the BBFC are made by the Director and his able staff. Equally, as President I have worked harmoniously with my two valued Vice Presidents, Janet Lewis-Jones and Lord Taylor of Warwick. I have also benefited from the strong support of the Council of Management under its chairman, Brian Smith. The BBFC is a very good team. And as I get ready to leave on 31 July to take up another appointment, I am glad to record that I have greatly enjoyed being a member.



Andreas Whittam Smith
April 2002



director's report06

Change

The three years that have passed since I became Director have seen some major changes. The most significant has been the extended process of public consultation and research which led to the publication of new Classification Guidelines in autumn 2000. We have now had more than a full year of operating those Guidelines and they have brought greater clarity and evident fairness to the BBFC's decision making process. They are appreciated both by the industry and by the public we serve.

At the same time, there has been a dramatic rise in the number of works submitted for classification and 2001 proved no exception to this trend. Contrary to once fashionable expectation, the video and DVD industry is thriving and it is still far too early to fear a serious threat to its good health from the so-called new media. Although the number of cinema films tailed off slightly (509 compared to 525 in 2000 and 535 in 1999) the number of video works classified by the Board rose from 7500 in 2000 to over 9000 during 2001. When we consider that as recently as 1997 the number of video works classified was just over 4000, this amounts to more than a doubling of the volume of submissions to the Board over the last four years.

Efficiency

The many improvements made to the Board's internal procedures during 1999 and 2000 have been built upon during 2001, allowing us to cope effectively and efficiently with the increase in work, keeping the time the Board takes to process material down to a consistently (and historically) low level. This has enabled us to maintain staff levels throughout this period at just over 50. This represents a more than 100 per cent increase in productivity since 1997.

Cuts

This Annual Report contains a number of statistics. Amongst the most interesting are the data on cuts required by the Board. These reached an historic low in 2000, and might have been expected to fall lower in 2001, reflecting the more relaxed approach in the Guidelines to aspects such as sexual portrayals. In 2000 we saw the percentage of all works requiring cuts fall to 2.4 per cent, down from 4.2 per cent in 1999 and 5.8 per cent in 1998. In 2001, however, the proportion increased slightly to 2.8 per cent. It is worth noting that a high proportion of these cuts were actually made to the content of sex videos. It is true of course that the BBFC was obliged in 2000 by a High Court decision to relax its Guidelines for such works. However, that relaxation (which still does not permit anything likely to be in breach of the Obscene Publications Act) fell far short of a complete removal of constraints.

In fact, outright rejection is now exceptionally rare. During 2001 no cinema films at all were refused classification, though 2.8 per cent required cuts. A single video work was rejected: *The Last House on the Left*. The distributor unusually declined to make the cuts that would have made the work acceptable at '18' and appealed to the independent Video Appeals Committee against the Board's consequent rejection. We expect the case to be heard in the early months of 2002. This marks the first formal challenge to a Board decision since the 'R18' case in the summer of 1999.

Extensive cuts were also made during the year to remove unacceptable elements of sexual violence from a number of works that had been listed during the 1980s as 'video nasties'. While many of these now look dated and unconvincing compared to their modern counterparts, *Cannibal Holocaust* and *I Spit on Your Grave* both required significant editing and the removal of several minutes of footage before they could be classified as suitable for home viewing.

Controversy

It is rare these days for a Board decision to attract more than passing interest in the media. The British film *Intimacy*, however, provoked some pre-release press attention during 2001 because it was the first English-language film to feature a degree of sexual explicitness hitherto assumed to be confined to foreign films such as *Romance*, *The Idiots* and *In the Realm of the Senses*. The BBFC does not operate one rule of explicitness for foreign-language art-house movies and another quite different one for more widely available English-speaking works. However, once the film had opened, press and public reaction was fairly muted, possibly because its much vaunted sexual explicitness turned out to be quite brief and even restrained. It is also evident that the public is simply less concerned about non-violent and consensual content at the adult level ('18') than it once used to be.

However, the Board does not hesitate to intervene where there is a serious issue of harm or illegality. The cuts requested to *The Last House on the Left* were demanded under the Board's strict policy on sexual violence. Indeed, the potentially dangerous mixture of sex and violence remains one of the Board's abiding concerns. 2001 saw the submission of a particularly challenging

French film, *Baise-Moi*. The Board passed it at '18' for adults only subject to one important cut. We took the view that, though a shocking rape scene in the film was carefully constructed to emphasise the horror and ugliness of the assault, one shot which introduced a more explicitly pornographic and erotic dimension to the sequence should be removed. The rest of the film contains nothing where sex and violence is so vividly and explicitly united. But it contains material as graphic as the titles referred to in the preceding paragraph.

As I write, *Baise-Moi* has yet to achieve a UK release. It was probably the most difficult decision the Board had to make in 2001 and we will be monitoring public reaction closely when eventually it reaches British screens.

Advice

It is the Board's practice where necessary to seek specialist advice on issues of possible harm. The documentary *Sick - the Life and Death of Bob Flanagan, Supermasochist* provided a good example of the BBFC's approach. Advice was taken from a number of consultants with expertise in psychological and sexual disorders. It was concluded that some of the images in the work had the potential to invite dangerous and imitable behaviour in vulnerable viewers. The Board also quite frequently takes legal advice, for example in relation to the French cinema film *A Ma Soeur!* to ensure that the film did not offend against the provisions of the Protection of Children Act 1978. A leading QC experienced in the interpretation of the law in this area advised that the film contained no indecency likely to be in breach of the Act and it was accordingly passed '18' uncut. As usual in potentially controversial cases, the Board issued a news release explaining its decision.

Animal cruelty

Legal issues of a different kind were raised by two films featuring apparent animal cruelty. *Amores Perros* was classified '18' uncut only after careful scrutiny of its dog-fighting scenes. The Board was satisfied that they were achieved without cruelty through a mixture of training and careful editing and this conclusion was supported by assurances from the filmmakers and advice from the Animal Humane Association (the equivalent of the RSPCA in America). But the fact that such scenes can be successfully contrived shows that there is actually no excuse today for the mistreatment of animals by filmmakers. Sadly, in the case of *Before Night Falls*, a biopic of the Cuban poet Reinaldo Arenas, a cut was required to undoubted mistreatment of a bird. This was the first cinema film to be cut under the Cinematograph Films (Animals) Act 1937 since my arrival at the Board.

Children

The protection of children lies at the head of the Board's classification concerns. Generally this can be achieved by up-rating material away from the reach of vulnerable youngsters. Sometimes, however, a higher classification would only result in depriving a film of its natural audience. In such cases cuts are inevitable. *Lara Croft Tomb Raider* was cut so that it could be classified at '12'. At that level, the Guidelines make it clear that there may be no emphasis upon knives. Accordingly, shots involving their rather glamorous use were removed before the film was allowed to go on cinema release. The same cuts were required for video. *The Mummy Returns* was similarly cut for '12' to remove a dangerous headbutt that would be unacceptable at such a junior level.

An advisory '12' and consumer advice

In the last Annual Report, we floated the idea of making the '12' category (currently mandatory) advisory for the cinema. The proposition was that parents might prefer to decide for themselves whether or not children younger than 12 should see a film with that rating, in line with general practice in other countries, for example America and most of Europe. In October to December last year, we tried the idea out in a pilot exercise in Norwich. Films which were '12' rated in the rest of the country were classified 'PG-12' in all of the cinemas in Norwich and were open to children younger than 12, provided they were accompanied by a responsible adult. Public opinion polling took place in and around the city's cinemas. Results so far have indicated a strong preference for the new advisory system, with the important proviso that it should be supported by clear information about the content of the film - on advertisements and other publicity.

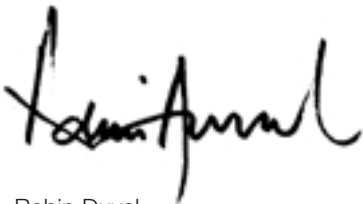
In the same period, the distributors of *The Lord of the Rings* agreed to include similar information in the advertisements and publicity supporting the national release of their film. This was a most helpful experiment which attracted widespread public attention and successfully demonstrated that a simple message (in this case warning that the film might not be suitable for the youngest children) could be delivered effectively. We hope to build on both initiatives in 2002. Final decisions will be dependent upon public reaction. I should emphasise that the Board has no plans to extend the advisory experiment to the '15' or '18' categories.

The future

I am glad to be able to report that the suggestion in the Communications White Paper in late 2000 that the BBFC's video functions might be subsumed in some way within the proposed new communications regulator (Ofcom) has not been taken forward in the later draft legislation. The BBFC was very active through the earlier part of 2001, ensuring that its viewpoint was heard by ministers, senior officials and other opinion formers. The Board has made it clear that it will be happy to work closely with the new regulator when it is up and running, while remaining a quite separate and independent body. We have already established a good relationship with the Department for Culture, Media and Sport which has taken over relevant Board-related responsibilities from the Home Office. We look forward to building on that.

Thanks

Finally, I would like to take this opportunity to thank Andreas Whittam Smith and the Board's Vice Presidents, Janet Lewis-Jones and Lord Taylor of Warwick, for their continued support and invaluable advice throughout the year. I am also indebted to my Chairman, Brian Smith, and the members of the BBFC's Council of Management who have provided essential guidance in financial and administrative matters.

A handwritten signature in black ink, appearing to read 'Robin Duval', written in a cursive style.

Robin Duval



accountability14

Accountability

Testing BBFC policies against public opinion is now a permanent feature of the Board's activities. Last year's Annual Report detailed the extensive public consultation exercise which resulted in the Classification Guidelines currently in operation. 2001 saw the beginning of a national consultation exercise to test public opinion about whether the current mandatory '12' rating should become an advisory rating which would allow parents to take children younger than 12 to see such films in the cinema. No change will be made unless we get a clear mandate from the public. Further details on this initiative are to be found in the **Research** section of this report.

The majority of works classified by the BBFC are for audiences under the age of 18. Public consultation concentrates on the views of adults, thus leaving the Board relatively ignorant of the views of a significant film-going group of the population. To remedy this, BBFC examiners regularly visit schools and colleges to talk to and listen to the views of children and young people. In addition, 2001 saw the introduction of a junior version of the adult roadshows which were an integral part of the 1999-2000 Guidelines consultation. These junior roadshows will continue throughout the year and into 2003 and the views of the young people who attend the events around the UK will provide valuable information for the Board (see **Media Education**).

Communications from the public, whether by letter or email, are taken very seriously and always receive a prompt and full reply. Comments on the theatrical release of films may indeed influence the classification of the video version.

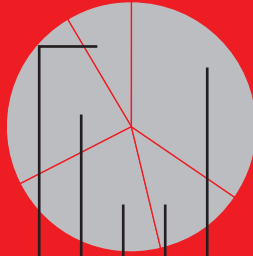
Consumer Advice

As part of the classification process the Board supplies distributors with information about the content of every film and video passed. The decision to display this 'Consumer Advice', in the form of a short phrase giving information about levels of sex, horror, violence, bad language etc, is one for the film and video industry. The information can already be found on video packaging. The year 2001 also saw advances towards the display of Consumer Advice on publicity for cinema films.

The need for easily available Consumer Advice took on particular significance this year when the BBFC began research into the possibility of a new advisory category for the cinema to replace the current mandatory '12' classification. An advisory rating would enable parents to decide whether or not to allow their under 12s to see a film with that rating – a decision which could be better informed were Consumer Advice to be generally available. For the purposes of the initial pilot research, carried out in Norwich, the film distributors gave their full backing to the provision of the Board's Consumer Advice on publicity material for those films which carried the advisory rating in the pilot area. Further details of this can be found in the **Research** section of this report.

Consumer Advice then made a national appearance in connection with the 'PG' rated film, *The Lord of the Rings*. The BBFC Classification Guidelines, in line with the outcomes of the 1999-2000 public consultation, warn that a 'PG' film may be unsuitable for some children but should not disturb a child aged around eight or older. The distributor of *The Lord of the Rings* accordingly agreed that all advertising and publicity would carry the Consumer Advice that the film contained battle violence and fantasy horror which may not be suitable for children under eight years of age. In fact, similar nationwide use of Consumer Advice in cinema publicity material for a 'PG' film had been agreed for the first two Jurassic Park films. This year, the

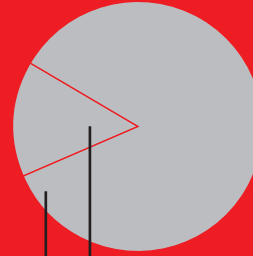
Film
Total - 508



Category	U	PG	12	15	18
Cut	0	5	4	4	1
Total	43	121	107	174	59

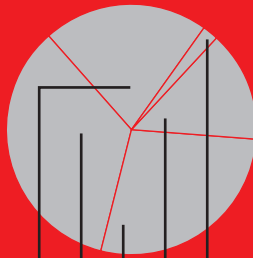
Change of distributor: 4

Film Advertisements
Total - 361



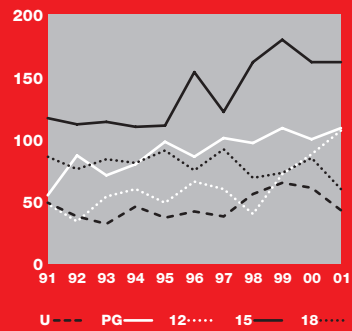
Category	U	15
Cut	1	0
Total	307	54

Film Trailers
Total - 440



Category	U	PG	12	15	18
Cut	1	1	1	2	0
Total	94	152	122	63	9

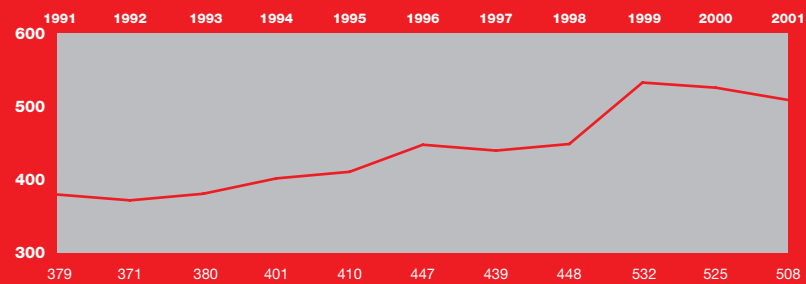
Film Statistics



Film Statistics table

	91	92	93	94	95	96	97	98	99	00	01
U	49	38	32	46	37	42	38	56	65	61	43
PG	67	99	83	92	110	98	113	109	121	112	121
12	48	34	54	60	49	66	60	40	72	88	107
15	129	124	126	122	123	166	134	174	192	174	174
18	86	76	84	81	91	75	92	69	73	85	59

Film Submissions 1991 - 2001



experiment was taken further when agreement was reached with the distributor of the '15' rated film, *Black Hawk Down*, whose publicity material included the advice: "Contains frequent strong battle horror".

BBFC Consumer Advice for all films and videos continues to be available on the Board's website, providing information both for parents (for example on the mild bad language in *Harry Potter*) and other viewers (on the strong horror in *Hannibal* or the explicit sexual content of *Intimacy*). The year's developments have certainly demonstrated the possibilities for wider display of Cinema Consumer Advice and the Board looks forward to progress in this area.

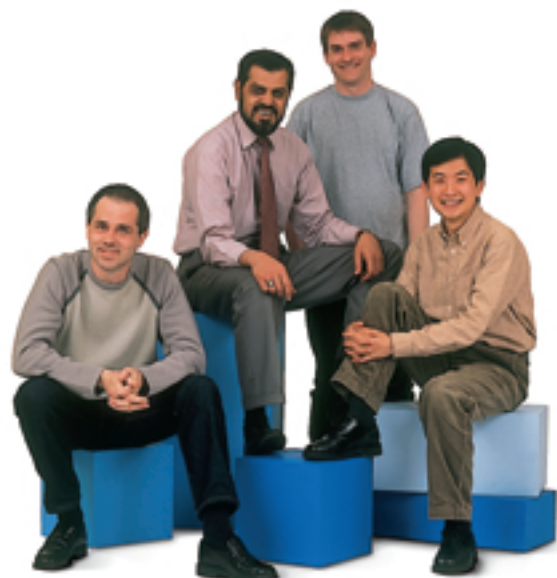
Letters from the Public

The popularity of email has not yet brought about the demise of the more traditional letters to the Board but, as in other years, the size of our postbag continues to be much smaller than the broadcast regulators'.

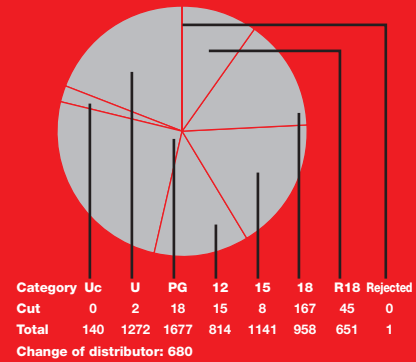
No one film stood out in terms of having received a large number of complaints, but bad language continues to provoke people into writing to the Board to complain, and not always for the most obvious reason. Four correspondents felt that what the Board considered to be mild language in *Harry Potter and the Philosopher's Stone*, was still too strong for the 'PG' rating. The very mild language in *Shrek* brought in two letters from people who thought 'U' films should contain no bad language at all. The bad language in *Bridget Jones's Diary* brought in five letters, but with four people complaining that the dubbing of an aggressive sexual expletive was unnecessary, while the fifth thought the language too strong for the '15' rating.

Disagreements with the rating the BBFC has given a film prompted some letters, and not just from parents. Six correspondents thought *A.I.* was too strong for a '12'

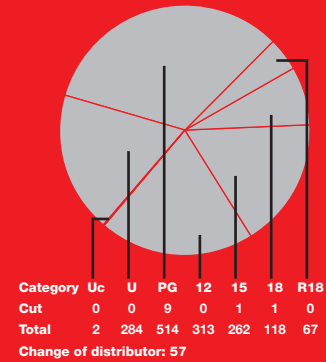
rating, including one 16 year-old who thought even he should not have been allowed to see it. What will frighten one child while thrilling another is always a difficult judgement. One seven-year old wrote in to say that *Jurassic Park III* was too scary, and the Board would tend to agree, which is why it was given a 'PG' rating which the Board considers as being more suitable for children over the age of eight. But *Paws*, which was given a 'PG', prompted a letter from Joe, aged eight, who also thought it was too scary. Five people thought *The Parole Officer* should have been a higher rating than '12'. Two correspondents thought *Intimacy* was too sexually explicit for the '18' rating. This view might well have found support from a 12 year-old who wrote in to suggest that the '18' rating should be changed to '19' because 18 year-olds were not yet adult (there was no indication about what our correspondent thought about the voting age).



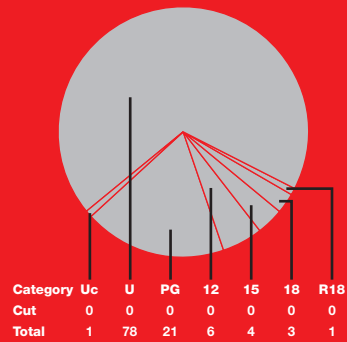
Video
Total - 7334



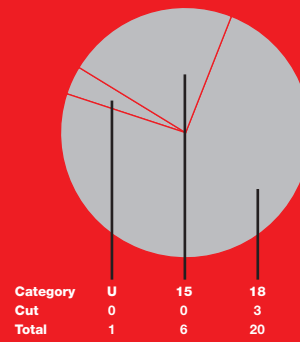
Video Trailers
Total - 1617



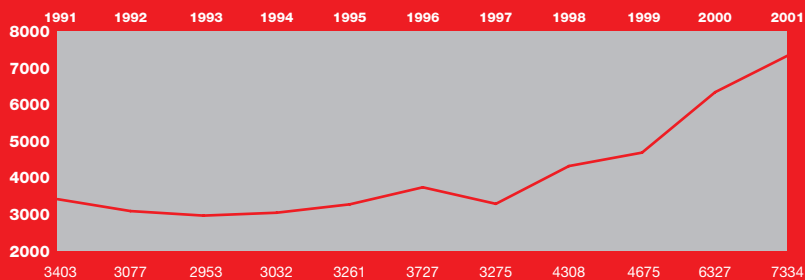
Video Advertisements
Total - 114



Digital Media
Total - 27



Video Submissions 1991 - 2001



Hannibal prompted four letters, three specifically about the 'brain surgery' section at the end, and one correspondent felt that the "abuse of a Christian grace" was blasphemous. Four people wrote in to complain about *Baise-Moi* based on the newspaper coverage about the film - to date it has not gone on general release.

The Consumer Advice which appears on video sleeves caused one or two problems. One correspondent in particular complained that *Bram Stoker's Legend of the Mummy 2* failed to supply the erotic content promised in the Consumer Advice.

Every single letter and email receives a full and considered reply. The Board values the feedback which the correspondence from the public provides.

Media Education

While examiners continue to contribute to media education in all sectors, from primary school to university, there have been some special initiatives targeting specific groups during 2001. The Board's involvement in the Literacy Hour Project, a national government initiative, was successfully tested in a Hampstead primary school. It involved a talk from a Board examiner, after which the children watched a video, discussed the issues and wrote a report. The reports provided useful feedback and similar sessions are planned for 2002. In addition examiners again took part in Film Education's National Schools Film Week showing films and talking to students of all ages in locations across the UK.

The BBFC launched a series of roadshows for young people in Stratford, East London, in July. Modelled on the adult roadshows, an integral part of the Classification Guidelines consultation process carried out during 1999/2000, these 'junior roadshows' are aimed at the 15 to 18 age group. They consist of a presentation illustrated by film clips which deal with the issues of violence, sex references, horror and drugs depiction at the different

categories up to '15'. The presentation is followed by a question and answer session with a panel of BBFC examiners and the students then complete questionnaires designed to elicit their views on the classification system. Roadshows also took place in Brighton and Warwick, with others planned for 2002.

As well as providing the BBFC with information about how young people view films, the educational work – including the roadshows carried out by examiners – encourages young people to make informed and active critical judgements about the material they watch. This will help to produce discriminating adult audiences for the future.

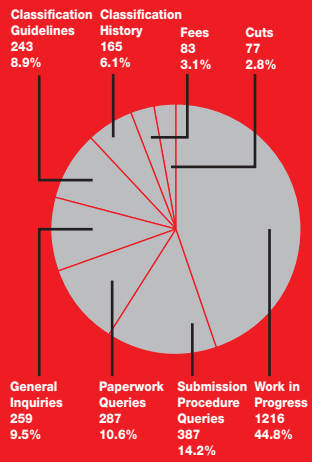
Information Technology

The major development of 2001 was the full deployment of the business-to-business extranet. This provides secure access for customers allowing them to see where their work has got to in the classification process. This facility is now used to monitor the majority of work submitted to the BBFC. We intend to extend its capabilities to increase the quality of information available online and to provide online approval functions.

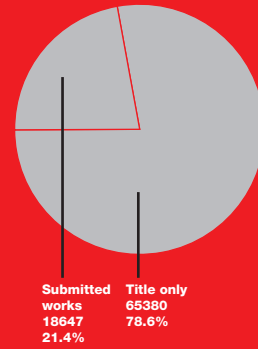
The BBFC website at www.bbfc.co.uk continued to attract very positive responses from users. It is a major source of information about the Board and the works we classify and we will continue to develop and enhance it throughout 2002 and beyond.

The availability of the core systems and networks remained better than 99.95 per cent throughout 2001 and the operational focus moved to addressing the reliability of end user systems, PCs, printing and scanning.

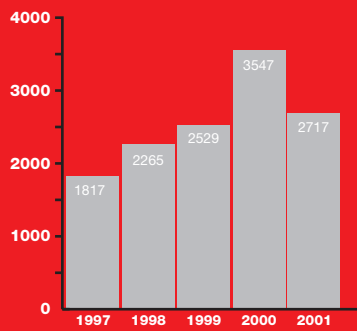
Helpline Call Types 2000
Total 2717



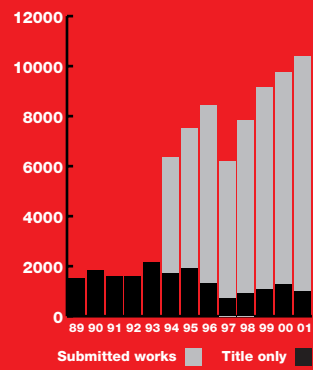
Works Requiring Evidence
1988 - 2001



Number of Client Helpline Calls



Provision of Evidence
Statistics 1988 - 2001



To improve file sharing, this was consolidated on to a new core server. Print serving was transferred to a separate dedicated server. The effect of these two changes has been to improve stability significantly in these areas. We expect to consolidate services further, where possible, to reduce our total cost of ownership.

We have now enhanced our digital telephony system to support audio broadcast ISDN. The software based system allows interconnection to most other systems without human intervention. This will not only improve the quality of radio interviews carried out by BBFC staff, but also reduce the time spent out of the building travelling to broadcast studios to take part in radio programmes.

Client Helpline

There was an expected decrease in call volume to the Client Helpline in 2001, with 2,717 calls received, a reduction of 23 per cent on the previous year. The main reason for the decrease was the Board's increased efficiency which led to a faster turnaround time for submissions. Customers had less reason to telephone the Helpline to monitor the progress of their work, with overall work in progress queries falling by 38 per cent on 2000. Another major factor for the decrease was the Board's extranet facility where customers are able to track the progress of their work on line.

Enforcement

Since 1988, when Trading Standards Officers were given the power under the Video Recordings Act to seize illegal videos and, more recently DVDs, the BBFC has been providing evidence to help them and the Police to secure convictions. The law enforcement agencies can check whether a video or DVD has been given a BBFC classification, or check whether the version facing possible prosecution is the same as the version classified by the BBFC.

2001 produced another increase in submissions from law enforcement agencies. Over 11,000 items were submitted comprising 990 works for comparison and 10,383 title checks. As expected, DVD submissions increased substantially from 2000 figures; this mirrors DVD's increased importance in the home entertainment market.

Another area to see a notable increase in submissions was that of 'R18' videos/DVDs which can only be supplied from a licensed sex shop. There is no doubt that the relatively low number of these legal outlets (around 100 in the UK) is a factor in stimulating alternative and illegal means of distribution.

Research

In addition to its normal monitoring of public opinion and current research concerning issues such as sex, violence, attitudes to particular film genres and possible media effects, the BBFC was also proactively involved in several research projects to complement our wide-ranging consultation exercise of the previous year.

Wrestling Research

Wrestling – How do audiences perceive TV and video wrestling, a project jointly funded by the BBFC with the Broadcasting Standards Commission and the Independent Television Commission, was published in March 2001. The aim of the research, conducted by Cragg Ross Dawson, was to understand better viewers' perception of professional wrestling on TV and video. It also set out to identify the pleasures they draw from watching it, given its appeal across all ages and its increasingly adult portrayal of violence and sexuality.

The qualitative study involved group discussions and interviews with 80 people aged from six to over 55, ranging from the dedicated wrestling fan to the casual viewer. The group discussions took the form of participants talking about their viewing and enjoyment of wrestling and examining sequences of interest to the regulatory bodies. Four extended discussions also gave an opportunity for researchers to observe how participants behaved and reacted while watching wrestling material. All material shown was appropriate to the participants' ages. The research showed that WWF (World Wrestling Federation) was the most popular of the wrestling shows and the key attraction was following the exploits of favourite wrestlers within the soap-like story lines. Consequently, most wrestling was followed through television coverage rather than through bought or rented videos with dedicated fans watching both pre- and post-watershed programmes and routinely videoing late night programmes to keep up with events. Although there is evidence to suggest that some children under 12 are watching age-restricted wrestling videos or post-watershed shows, the research also revealed how viewers watch wrestling together – as families, fathers and sons, or friends – typically noisily with laughter and support for the wrestlers.

As the enthusiasm for the storylines indicates, today's wrestling is principally viewed as an entertainment rather than a true sport, with viewers citing the burlesque performances, exciting atmosphere, the tension of the action and outcome alongside the wrestlers' skill as ingredients of general appeal. More specifically, tastes are shaped by age, gender and dedication to wrestling. For boys under 12 and adult male fans, the main attraction is the action – particularly if it is innovative – with scantily clad female wrestlers and associates adding an additional element to the shows. For casual viewers, especially women, their interest lies more with the storyline, the stars, atmosphere and posturing. The researchers observed that viewing

attention increased with the level of violence and adults seemed noticeably less comfortable talking about the violence and its appeal.

Apart from young children and a minority of casual viewers (mostly women), participants believed the bouts to be staged and the violence and its consequences to be fake. When watching, viewers might react to the violence as if real but rationally they recognised that it was a performance with blows and injuries obviously feigned, bouts implausibly long and often won by the wrestler who received the heavier beating.



In addition, most participants were sceptical about any link between wrestling and real-life violence. While boys often grappled with each other when watching wrestling and enjoyed re-enacting moves later, the majority of parents believed imitation to be inevitable but that children could distinguish between wrestling and reality and that wrestling was of no greater concern than much other material on television. Some concern, however, was expressed about the dangers of imitating violence with props or weapons shown in post-watershed wrestling shows. A minority of viewers was also concerned about scenes involving abuse towards female wrestlers and associates, believing it could lead to an acceptance of domestic violence.

As a follow-up to the adult consultation process, a series of similar roadshows for young people between the ages of 15 and 18 was launched in July 2001 at the Stratford Picture House in East London. This is dealt with in more detail in the section on **Media Education**.

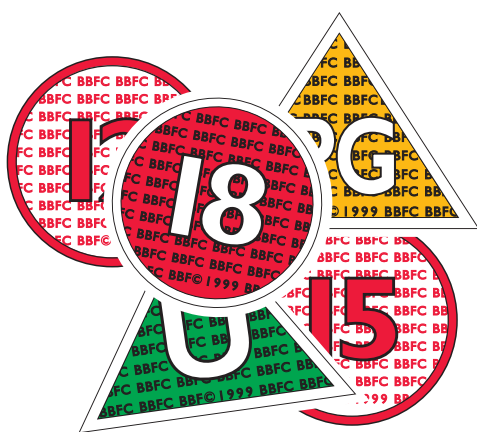
Should the '12' Rating Become Advisory?

In 2001 the Board began to research public opinion on the existing '12' category (which currently excludes under-12s from cinema viewing of '12' rated films) and the possibility of replacing it, for cinema films only, with an advisory classification. Such a category would advise parents of '12' level content, but would not prohibit children under 12 from being admitted to see the film.

Changing the mandatory '12' rating to an advisory rating would be a significant step and would be dependent on public support. In order to test the public's views, an initial pilot took place in Norwich over seven weeks in November and December. All '12' cinema films carried what was called, for the purposes of the pilot, a 'PG-12' rating, giving people the opportunity to try out the proposed new category. Cinema-goers (along with the wider Norwich public) were asked whether 'PG-12' should replace the mandatory '12' and, if so, whether such a category should require children under 12 to be accompanied by a responsible adult. They were also asked about the most useful methods of providing the Board's 'Consumer Advice', which could be vital for parents who wished to decide which film to take their children to see.

Initial results suggest substantial public support for the proposed change, with particular support for the requirement that children under 12 be accompanied. In 2002, the Norwich pilot will pave the way for further research throughout the UK.





classification26

Violence

Screen violence is an issue of particular concern to the British public. This is reflected in the vigilance with which the BBFC's examiners approach violence at all classification levels.

Two of the year's biggest blockbusters, *Lara Croft Tomb Raider* and *The Mummy Returns*, were submitted to the Board with a view to gaining a '12' certificate - a rating that reflected their natural audience. However, in both cases the distributor was required to remove elements of strong violence, and, for *Lara Croft*, to limit sequences which glamorised knives, in order to bring the film into line with the BBFC '12' Guidelines. They had the option of being awarded a '15' certificate uncut. The cuts for '12' were duly made and both films went on to enjoy huge success at cinemas during the summer months and as videos and DVDs (with the same cuts) towards the end of the year.

The cinema release of the fantasy adventure yarn, *Dungeons and Dragons*, with similar address and appeal to *Lara Croft* and *The Mummy Returns*, also had reductions made to gut-wrenching sound effects accompanying some bouts of violence to obtain a '12' certificate. However, these effects were found to be less disturbing on the small screen version of the film and were allowed to stay intact for a '12' rating for the movie's DVD and video release.

With the Video Recordings Act of 1984, requiring examiners to assess whether works intended for home viewing contain any harmful material, it is hardly surprising that a small number of works required intervention when submitted for video classification. In the case of the resubmitted Jackie Chan movie, *Battle Creek Brawl*, a dangerous double ear-clap was removed. The work was passed at '15'. A cut was made to a 'PG' rated episode of the children's sci-fi animation series, *Beast Wars: Transformers* for a dangerous head butt.

With the Board having certified an increasing number of wrestling videos during the past few years, and in an effort to reach a better understanding of how this unique genre is received by audiences in general, a joint research project was commissioned by the BBFC along with the Broadcasting Standards Commission and the Independent Television Commission. Fuller details can be found in the **Research** section of this report. Despite the fact that most viewers considered this type of wrestling to be entertainment rather than sport, some children and women viewers were uncertain that all of the violence shown was simulated. The research also highlighted concerns about 'storylines' that involved the maltreatment of women which some adults thought to be inappropriate viewing material for children. Such conclusions helped endorse the more cautious approach adopted by examiners where dangerously violent activities and questionable elements (such as the treatment of female characters) have either been contained at an appropriately restrictive category or, in extreme though rare circumstances, removed altogether.

Other movies with strong violence central to their viewing pleasures, including the Jet Li action-thriller *Kiss of the Dragon*, the Steven Seagal film *Exit Wounds*, and the controversial Japanese drama *Battle Royale*, were all classified '18' to reflect the strength of their content. Other foreign language films such as the Hindi work, *Aks* and the Thai production, *Tears of the Black Tiger*, were given appropriate classifications ('15' and '18' respectively) to cover the levels of violence they contained.

As with 2000, last year saw an increased number of works revisiting the Board on their way to a new existence on DVD. These included uncut versions of the Bond favourites *Goldeneye* and *Tomorrow Never Dies* along with the glossy action-thrillers, *Cliffhanger* and *True Lies*. However, BBFC policy does not allow the release of uncut

versions of works already cut by their video distributor to obtain a lower category. This is partly because of the difficulties such alternative versions cause for enforcement agencies in terms of potential retail confusion; but, more importantly, this is to avoid the possibility of children already familiar with a cut version seeking out the 'forbidden fruit' of the uncut original. Therefore, repeat cuts were made to strong violence before each received their appropriate classification.

Other older works submitted uncut for DVD included the sci-fi action film, *Robocop 2*, and the Jean-Claude Van Damme movie, *Kickboxer*. In each instance the level of detailed violence, thought to exceed the limits of the '18' of their day, were not found to be problematic under the current Guidelines, especially given their dated quality. Both were passed '18' uncut. The Director's Cut of *Robocop*, containing additional material never previously submitted to the Board, was also deemed acceptable at '18' uncut.



Horror and Fantasy

This continues to be a particularly popular genre at all age levels. The year 2001 saw a very wide range of horror and fantasy works across the category scale, with many of these amongst the year's most popular releases in both theatrical and video form.

In the 'U' category, *Shrek*, an animated comic fantasy, proved to be one of the most successful releases of the year. Its good-natured and witty take on a classic fairytale, with a forbidding ogre rescuing a princess from a fire-breathing dragon, turned out to have universal appeal. The occasional very mild bad language and mild comic violence was presented in a reassuring and comic context presenting no problems at 'U'. Similarly, the mild violence and peril in Disney's animated adventure, *Atlantis*, was distanced by the cartoon nature of the work and the lack of personalised threat.

'PG' rated fantasy films, generally intended for family audiences, tend to be released during the school holidays, and summer saw the arrival of *Jurassic Park III*, the second sequel to Steven Spielberg's original dinosaur film. Although not directed by Spielberg, it proved popular with younger viewers now familiar with the mild threat and horror of the previous films in the series. Another 'PG' rated summer release was the computer-generated science-fiction animation film, *Final Fantasy: The Spirits Within*, based on a popular computer game.

The end of the year saw the arrival of two fantasy works which appear destined to join the ranks of the most successful films of all time: *Harry Potter and the Philosopher's Stone* and *The Lord of the Rings - The Fellowship of the Ring*. *Harry Potter and the Philosopher's Stone*, a big-budget, live-action adaptation of the first of J K Rowling's popular novels

about the adventures of a schoolboy wizard and his friends, was passed 'PG' due to some mild horror, violence and bad language, and swiftly became one of the top three high-earning films of all time.

Similarly adapted from the J R R Tolkien novel, *The Lord of the Rings - The Fellowship of the Ring*, set the BBFC an interesting problem. The Board recognised that it would be enjoyed by most children aged over eight, and that the battle violence and fantasy horror would not prove difficult for the great majority of them. However, some of the scenes were at the upper end of the 'PG' category and, although the film was not strong enough to be given a '12' rating, the Board ensured, with the agreement of the film's British distributors, that all advertising and publicity would carry the consumer advice that the film contained scenes which may not be suitable for children under eight years of age. The advice therefore reflected the concern expressed in the published BBFC Classification Guidelines, based on public consultation, that 'PG' content might upset children younger than eight.

The Mummy Returns, a special effects laden sequel to the successful summer hit of 1999, elected to replace some of the more overt horror of the original with an action-oriented approach similar to the Indiana Jones adventure movies. The Board viewed it for advice whilst still in post-production and at this stage the company was informed that a head butt delivered by the heroine in a realistic and highlighted manner was a dangerous imitable technique that would not be acceptable in a film intended for junior audiences. This shot was not present in the version formally submitted. The film was passed '12' for some moderate violence and scary scenes of horror, in particular the apparent death of an important adult figure which was felt to lack the kind of reassurance one might expect to find in a work in an unrestricted category. This decision was subsequently maintained on video.

Planet of the Apes, a reworking of the classic science fiction fantasy film of 1968, was another successful summer release. The level of threat and violence, particularly in the film's later stages, meant that the work was passed '12' uncut, rather than 'PG' as requested by the distributor. An old-fashioned ghost story with a twist, *The Others*, proved to be an unexpected box office hit with audiences around the world. Some scary moments, a cumulatively threatening atmosphere, together with one scene of impressionistic violence, moved this up to '12', its general restraint making a higher category unnecessary.

An altogether different psychological horror tale, and one owing a great deal to contemporary filmmaking techniques, was *Soul Survivors*. An American college girl appeared to be threatened by supernatural entities as she blamed herself for her boyfriend's death. Although moderately intense and threatening, the lack of detailed violence and blood meant that this also could be accommodated at '12'.

In line with past years, horror films with significant teen appeal and often featuring youthful photogenic stars appeared at the '15' category. These included *Dracula 2001*, a contemporary reworking of Bram Stoker's classic tale, and *Valentine*, a serial killer horror film reminiscent of the 1980s 'stalk and slash' movies. Both films featured strong moments of horror and violence which necessitated a '15' category for film and video release, but both lacked the type of sustained details of the infliction of injury and pain which might otherwise have necessitated a higher category.

Another serial killer film, *Ed Gein*, a biopic of the notorious American killer whose real-life exploits have inspired filmmakers down the years, was a sober retelling which avoided exploiting the more potentially sensationalist elements and was passed '15' uncut. However, the trailer, which featured the strongest moments from the film, lacked the defence of context and was cut for the '15' category on video.

The Brotherhood of the Wolf, a French-language horror film loosely based on the legendary 'Beast of Gévaudan', featured some strong violence and horror. However, the historical setting and clearly fantastical context meant it could be passed '15' on film and video. *Crimson Rivers*, a more contemporary Gallic thriller about a serial killer, was passed '15', primarily due to the occasional moments of strong bloody horror when the killer's handiwork is revealed. Like *Ed Gein*, the air of forensic detachment and unreality rendered it acceptable at this category.

Home grown horror was also accommodated at '15'. *The Hole* was a psychological thriller with some strong horror moments about a group of students who willingly submit to entombment in an underground bunker. The more traditional supernatural horror of *Long Time Dead* involved a group of teenagers who unwittingly raise a supernatural entity after foolishly meddling with the occult. The film's hedonistic and horrific elements were handled with a degree of visual discretion appropriate to a '15'.

An episode from the popular US fantasy TV series, *Xena: Warrior Princess*, entitled *When Fates Collide*, was also passed '15' uncut on video after some discussion about the narrative juxtaposition of a crucifixion and a rough sex scene. Examiners reached the conclusion that the lack of detail and focus on the sex and violence meant that it could be accommodated at '15'. This is an example of the type of material frequently cut from such series during their early evening broadcasts on British television, but which is reinstated when sent in for video classification.

There were fewer '18' rated horror films released in 2001, although *Hannibal*, detailing the ongoing criminal career of the well-mannered cannibalistic serial killer played by Sir Anthony Hopkins, was a notable and financially successful exception. The grisly scenes of strong bloody horror ruled out any category below '18', although a few public complaints were received concerning the perceived strength of imagery.

The Japanese film, *Audition*, also featured personalised horror, in this case directed towards a hapless widower who suffered prolonged threat and torture at the hands of a disturbed young prospective wife who had herself suffered at the hands of father figures. The strong psychological horror and gore ruled out any category lower than '18' on film and video.

Another big-budget horror film with a serial killer theme, *From Hell* (which went on general release in 2002), starred Johnny Depp as a detective investigating the ritualistic killings of Jack the Ripper in London's East End. The strong bloody horror resulted in an '18' rating in a work which would be something of a known quantity to audiences partial to the genre and familiar with the dramatised events.

Ginger Snaps, a werewolf film with satirical overtones, was a borderline decision which was finally classified '18' on film and video due to an accumulation of issues including strong violence, bloody horror, coarse language and drug use.

Cannibal Holocaust, *I Spit on your Grave* and *The Last House on the Left*, titles previously included on the Director of Public Prosecutions' list of 'video nasties', were submitted in 2001. All required cuts to remove often lengthy sequences of sexual violence. In addition, extensive sequences of animal abuse were removed from *Cannibal Holocaust*. The cuts to *The Last House on the Left* were rejected by the distributor and the matter referred to the Video Appeals Committee with the appeal due to be heard in 2002. Unsimulated and staged sequences of animal abuse were also cut from a 1970s Italian horror film, *Mountain of the Cannibal God*, although the gory horror effects seemed dated and lacking in the power to disturb today's viewers and were not cut for the '18' category.

The Texas Chainsaw Massacre 2, which had never received a certificate, was submitted for film and video release and passed '18' uncut for strong bloody horror. Again, the Board recognised that the work's impact had been significantly blunted over time. As in 2000 two more ageing Herschell Gordon Lewis titles were submitted. The *Wizard of Gore* and *The Gore Gore Girls* both lacked the power to disturb contemporary audiences and were passed '18' uncut.

Another notable trend was the submission in uncut form of a number of horror works which had been cut several years ago. In the case of works like *The Evil Dead*, *Evil Dead II*, *City of the Living Dead* and *Friday the 13th Part III*, the gory and dated horror effects could now be classified '18' uncut. However, in the case of *Henry: Portrait of a Serial Killer*, although some previously cut material was restored, compulsory cuts were still required to remove images of sexual violence which conflicted with Board Guidelines and the harm concerns of the Video Recordings Act.

Weapons and Imitable Techniques

The BBFC is particularly concerned about dangerous activities in films aimed at junior audiences which could be copied by young and impressionable viewers. Films which contain what the Board calls "imitable techniques" are given very careful consideration and are either cut to achieve the lower rating or given an appropriately restrictive classification. The Board is also concerned about the prominence and portrayal of weapons, particularly knives, reflecting public concern in this area.

Many films and videos combine the issues of weapons and imitable techniques. This combination resulted in a 'PG' for *Cats & Dogs*, a children's part-animation which pitted dogs against evil cats. The main issue (a serious one because of the very junior level of this rating) was the throwing of combat knives by a feline special agent, but also of concern were the martial arts head kicks by Ninja cats. Eagerly awaited by teenage games fans was the film *Lara Croft Tomb Raider*. A head butt had been removed following an earlier advice screening but the glamorisation of weaponry remained unacceptable for the requested '12'. Cuts were made to sounds and images of a flick knife in scenes where it was opened, twirled and seen in blood-covered close up. The cuts allowed the film to reach its natural audience.

Following revisions to its weapons policy in 1999, the Board has continued to receive new submissions of older works originally cut for martial arts weaponry. The policy no longer requires such weaponry to be automatically cut on sight. Certain questions are asked about all weapons. Are they glamorised? Who uses them (hero or villain)? Is there instruction in how to kill or cause injury, and do they have strong appeal or easy availability in real life? Not all relevant submissions are Bruce Lee films. In 2001 the fleeting use of chain sticks was restored to an episode of *Dr Who*. In the '15' rated 1983 comedy *The Survivors*, the sight of

Robin Williams removing a throwing star from his pocket had previously been cut, along with a sequence where he showed throwing stars to his wife. He had made no attempt to use the weapons in either scene. This year both cuts were restored under the new policy.

Examiners are often required to make rapid judgements based on fleeting glimpses of weapons which are unfamiliar. To assist them, a visit was arranged in October to the Metropolitan Police Firearms Training Camp near Loughton in Essex. There examiners saw a firearms demonstration on the shooting range and heard about the weapons in use on London's streets. Confiscated items were on display, including a Gurkha sword, knuckle-dusters, a scythe on a chain and guns which ranged from Uzi submachine guns to pistols for the smallest pocket. An officer demonstrated how cheap 'key fobs' and 'cigarette lighters' might conceal lethal blades or spikes. Examiners came away with a much better understanding of the appeal of certain weapons to particular age groups, their frequency of criminal use and their level of availability. The range of knives on view, many of them confiscated from young people, confirmed that the Board was correct to regard these as a primary concern.

Works submitted to the BBFC in 2001 contained the usual quantity of imitable techniques, particularly head butts. Neck-breaks and double ear-claps are no longer automatically cut at '18' but, if realistic, they would not normally be passed below that level. All representations of such techniques are considered individually and placed in the appropriate category, taking into account the context and the likelihood of harm caused by imitation. A neck-break in a film can vary from a light flick of the head to a brutal action which would kill. Head butts range from the animated slapstick of *Shrek* to forceful blows which might cause permanent damage if copied. Nothing of the latter variety is allowed at 'U', 'PG' or '12'. Sometimes, as with *American Outlaws*, it is an imitable technique which

decides the film's category. In this case a head butt – and not the most dangerous kind – raised the work to '12'. Where imitable techniques are cut, it is usually because the distributor wants a lower category or because the Board believes that the work has significant under-age appeal.

The Board also receives numerous works depicting behaviour which would be dangerous if imitated. Examples from 2001 included a hand placed in boiling water, a rat thrown into a washing machine, a blood bonding ceremony and a blow to the nose with the heel of the hand which could, if copied, drive cartilage back



towards the brain. Aerosol sprays were a particular problem. In the children's animation, *Millionaire Dogs*, one dog character lights an aerosol spray to threaten another dog. This was cut for 'U'. A similar action, this time for display rather than aggression, was cut for 'PG' from *The Black Knight*, a comedy about a worker in a medieval theme park. *Blue Kenny*, a Welsh short film, was raised to '12' for scenes where an aerosol can was thrown onto a bonfire to explode and toilet paper soaked in lighter fuel was set alight in a school washbasin. Scenes were cut from another 'medieval' comedy, *Just Visiting*, where bleach was put into bath water and lavatory blocks were eaten. Playing with such dangerous chemicals could not be allowed at the requested 'PG'. Higher up the category scale, the Board had to cut the DVD extra, *Chopper - A Weekend With Chopper*, for '18' where the Australian ex-convict-turned-writer, Chopper Read, demonstrated in a short documentary a technique for transforming household pliers into a deadly weapon.

The BBFC is always anxious to put details of hangings and suicides out of the reach of children and young teenagers. There was concern, even at '15', about the development of the suicide theme in *New Year's Day*, which culminated in the teenage main characters jumping off a cliff and surviving. Here it was the appeal of the suicide pact to troubled mid-teenagers which was the real problem. The '18' category was felt to be a safer option than '15'.

Drugs

Narcotics seem to feature increasingly as a backdrop to works aimed at teenagers, either as narrative devices or to indicate an edgy and 'grown up' atmosphere. The year 2001 saw considerable public, political and media debate about drug-related issues and, against this backdrop, the Board was particularly aware of the need to monitor the depiction of illegal drug use in film and video/DVD. The Board's Guidelines, which reflect public concerns, state that no work at any category, taken as a whole, may promote or encourage the use of illegal drugs. Clear instructional detail is unacceptable at all levels up to '15'. Examiners pay particular attention to films aimed at young people where glamorisation or 'normalisation' of drugs might be implicit.



It was with these concerns in mind that such films as *The In Crowd* and *Long Time Dead* were given especially close attention by the Board. They were passed out for a teenage audience only after it was concluded that they neither condoned nor promoted drug use. Although not particularly aimed at teenagers, the French language video *Un Mauvais Fils (A Bad Son)* came under particular scrutiny as it contained a relatively lengthy scene of heroin preparation and use, though it lacked any instructional detail. Again, it was decided that the portrayal neither glamorised nor normalised heroin use. Indeed the work was a serious and sensitive study of the lives of damaged people and its 'message' was essentially aversive.

Similar consideration was given to a number of films, even though they were aimed at an adult audience. Although very different in style and genre, *Le Ville Est Tranquille* and *Is Harry On The Boat* were both passed with an '18' certificate only after extended internal discussion. Two big 'star name' films, *Traffic* and *Blow*, took the drugs trade as their main theme. The former, adapted from a Channel Four series of the same name, and an Oscar winner in 2001, dealt with the harm caused by drug traffickers. *Blow*, starring Johnny Depp, was a somewhat idealised version of the life of George Jung, the man credited with introducing American society to cocaine in the 1970's. As with *Traffic*, there was felt to be sufficient evidence of the 'downside' of drugs to counterbalance the obvious attractions of a freewheeling lifestyle which in fact culminated with the central figure as an imprisoned and broken man. Both works were passed for an adult audience uncut.

During the year, examiners met with an officer in the Metropolitan Police force specialising in drugs and their public use. The range of contemporary products as well as their hazards and appeal were extensively discussed.

Animals

One of the less well known, but important, pieces of legislation which the Board has to take into account is the Cinematograph Films (Animals) Act 1937. This prohibits "any scene... organised or directed in such a way as to involve the cruel infliction of pain or terror on any animal or the cruel goading of any animal to fury". The BBFC applies the test to all video works submitted for classification. Further scrutiny is provided by the American Humane Association (AHA) and, in the UK, by the Royal Society for the Prevention of Cruelty to Animals (RSPCA) and the Scottish Society for the Prevention of Cruelty to Animals (SSPCA).

During 2001, cuts were made to 16 video or DVD features. A complete list of cuts is available on our website but a few examples give a flavour of what was cut and why it was deemed necessary.

Apparent cruelty to horses – usually horse falls – featured in seven titles, making it the most frequent type of cut. Interestingly, it was concern about horse falls in Westerns which led to the passing of the 1937 Act. *Never Say Never Again* lost eight seconds which showed a horse being dropped and landing on its back. *Azaad* ended up six seconds shorter because a horse fall was removed.

Cannibal Holocaust contained a number of examples of abuse of a variety of animals. Cuts were made to remove scenes of a muskrat being killed with a knife, a turtle being dismembered and disembowelled, the top of a monkey's head being sliced off, and a tethered pig being kicked and shot. The legislation also protects smaller creatures. The sight of a bird caught and flapping on a rod was removed from *Birds of Prey*.

For the first time since 1995 cuts were necessary to two cinema releases. *Before Night Falls*, a drama about the life of the Cuban poet Reinaldo Arenas, lost 18 seconds which featured a bird being caught in a noose and dragged through a window. The sight of an actor knifing a chicken to death was removed from the Moroccan film, *Ali Zaoua*.

The Mexican film, *Amores Perros*, arrived at the BBFC having been well publicised in advance as containing realistic dogfights. The Board received assurances from the film distributors that no animals were harmed during the making of the film and that the scenes had in fact been achieved through training and cinematic illusion. The Board consulted the AHA and also spoke to the RSPCA and the SSPCA who had expressed concern about some scenes. However, both the AHA and the Board's own detailed technical scrutiny supported the conclusion that no animals were in reality cruelly goaded or harmed and the film was passed uncut.

The concern shown over *Amores Perros* is an example of how seriously the Board takes the matter of animal cruelty, a responsibility we will continue to exercise with vigour.

Language

The fact that the Board has dropped the so called 'laundry list' of swear words from the current Guidelines does not mean that less notice is taken of bad language in films. The strongest sexual expletives are still removed or dubbed in films in the junior categories, and particular emphasis is placed on the 'tone' of the word used. Having said that, 2001 did not present the Board with many language problems. Two films, *Angel Eyes* and *Bridget Jones's Diary*, had one of the strongest sexual expletives dubbed in order to obtain '15' rather than '18' ratings. It is not an automatic requirement that cuts will be



imposed at '15' but in the case of both films the term was used in an unacceptably aggressive way. *La Vache et Le Président* had a subtitled 'fuck' removed to obtain a 'PG' and *The Wedding Planner* also had a 'fuck' removed to obtain a 'PG'.

DVDs that carry Directors' commentaries, or interviews with the stars can sometimes pose language problems as can DVDs about the making of a particular film. Enthusiastic directors and actors occasionally drop in expletives which are completely out of character with the film they are talking about. The DVD of the making of *Star Wars - The Phantom Menace* had enough sexual expletives to rate it '15'. The problem was that the original film was rated 'U' and the obvious audience for the 'making of' DVD was the fans of the film. As a result the expletives were deleted to get a 'U' classification. The same problem occurred with the DVD extras on *Miss Congeniality* which had to be cut to match the '12' certificate for the film.

Other Languages

During 2001, BBFC examiners watched over 800 works in thirty six different non-English languages. Naturally, the Board could not employ examiners fluent in every one of those languages, but it is Board policy to employ fluent speakers of the main Chinese and Indian languages. For other languages the Board depends on freelance translators or guaranteed translations provided by distributors. Once again, Cantonese film and video titles, including trailers, made up the majority of non-subtitled, un-translated, works (221), followed by Hindi (194). Together, they represent just over 50 per cent of non-English language works and four per cent of all works submitted in 2001. The total number of such works (all media) for 2001 was 826, out of a total 10,401 submitted for the year.

Apart from Cantonese and Hindi, other languages were Albanian, Arabic, Bengali, Catalan, Czech, Danish, Dutch, Farsi, French, German, Greek, Gujarati, Hungarian, Icelandic, Iranian, Italian, Japanese, Korean, Kurdish, Latin, Malayalam, Mandarin, Nepalese, Portuguese, Punjabi, Russian, Spanish, Swedish, Tamil, Telugu, Urdu, Thai, Vietnamese and Welsh.

Themes, subject matter and categories were as varied as the languages themselves. *The Valley*, passed '18' for strong horror and language, was a grim Albanian documentary which charted the bitter and violent confrontation between Serbians and Albanians in 1998. *La Saison Des Hommes*, in Arabic, considered the shifting position of three generations of women in Tunisia and was passed '12' for moderate sexual references. The Iranian *A Time for Drunken Horses* – a 2000 Cannes Festival prize winner – was passed 'PG' for mild violence.

Most of the Chinese works were Cantonese TV drama serials from Hong Kong. Whether set in a contemporary urban landscape or the ancient world, tone, treatment and

theme were rooted firmly in Chinese traditions. Gleeful gods and devious demons, waspish warriors and pouting princesses littered martial arts action dramas such as *Gods of Honour* and *The Duke of Mount Deer 2000*. Horses featured as much as humans in *On the Track or Off. A Step into the Past* straddled a futuristic world and China's past. Culturally sensitive topics such as homosexuality, cohabitation and AIDS featured in the case-loads of dysfunctional lawyers in *Legal Entanglement*.

Most Chinese works received classifications between 'U' and '12' with a concentration in the 'PG' category, usually for mild violence and sexual references. However, *Law Enforcers* and *Armed Reaction III*, a mixture of cops-and-crooks action and romance, contained a clutch of episodes which were classified '15' for moderate violence.

The tortuous family saga, *Romance in Rain*, signalled a trend towards distributing Taiwanese soaps (in Mandarin) which have been dubbed into Cantonese. The presence of Chinese subtitles was firmly established to enable Mandarin speakers to understand Cantonese dialogue.

Only thirteen titles were passed '18', mainly for strong violence. Many were old videos such as *Magnificent Warriors* and *Hard-Boiled*. A more recent example was *Gen-X Cops. The Iron Fisted Monk* and *Sex and the Emperor* (a Cantonese film dubbed into English) were cut in line with Board policy for scenes of strong sexual violence.

The paucity of Chinese submissions for cinema release reflected commercial/distribution decisions, rather than any lack of interest in their creation or consumption. Exceptions of note were *2000 AD*, *Shower* (awards include Best Director, Seattle International Film Festival 2000), *A One and A Two* (several awards, including Best Director, Cannes Film Festival 2000), *Su Zhou He* and *The Road Home*.

South Asian language films showed a slight increase over the bumper crop of 2000. The number of Hindi titles amounted to 56 films and 102 videos. Tamil submissions included 31 films and 15 videos (videos/DVDs showed a 50 per cent drop, perhaps due to the films appearing on cable television).

South Asian films have begun to show a remarkable variety of themes and treatment pushing out the borders of 'generic' Bollywood films. Like the previous year, the new Guidelines continued to impact on the classification, with many more films being classified at '12' despite distributors' requests for 'U' or 'PG'. The key areas of concern have been bad language (both in English and the vernacular), violence, and themes inappropriately treated for the most junior categories.

Films such as *Aks* and *Abhay*, which conflated thriller and family genres, enjoyed much pre-publicity hype but did not fare as well as expected at the box office. Themes such as sadomasochism and marital rape were dealt with for the first time in South Asian cinema. *Pyaar Tune Kya Kiya* offered an Indianised version of the femme fatale. These films certainly indicate a move away from the traditional family entertainment fare. Assumptions about generic "dishum" or stunt violence are also being increasingly challenged by the depiction of sustained realistic violence as in the films mentioned above. Sexual violence in *Lajja* and *Bhavander* underscored the oppression of women in rural India.

South Asian films continue to be submitted pre-cut in many cases, with a view to obtaining a lower classification. This reflects the fact that cinema attendance is often in family groups. The reinstated footage almost inevitably raises the video classification categories.

The trend for the past year has been in favour of historical and patriotic films and the Hindi film, *Lagaan*, swept the box office and featured in the UK top ten charts for several weeks. *Asoka*, a historical epic about the legendary Indian king, starring Shah Rukh Khan, was submitted in four different versions: Hindi; Hindi with English subtitles; Tamil; and the Director's Cut. Each version was essentially the same and all were passed '12' for violence and horror during battle sequences.

Gadar proved to be an equally successful box office hit, in which a patriotic Sikh marries a Muslim girl during the Indian partition. Patriotic sentiments ran to jingoism and shrill Pakistan-bashing – which has to be treated with some caution with the larger South Asian audience in mind. The Board is concerned about inflammatory rhetoric in films which might have the potential to incite both Indian and Pakistani audiences.

The Tamil movie *Aalavanthan*, a Kamal Hassan film about the emotionally disturbed, murderous brother of a successful police officer, featured some very peculiar visual effects (including a gigantic and menacing rendition of a popular fast food chain's clown character) which were used to demonstrate a drug trip and presented some challenging issues in relation to sexualised violence. Though some sequences of violence were pre-cut for cinema release, this work was nevertheless classified '15' because of the level and amount of such violence. The uncut Hindi language version of this movie, *Abhay*, was submitted only for video classification and was also classified uncut '15' (as was the subsequent uncut Tamil language video submission).

The Farsi language film, *Kandahar*, a critically acclaimed movie about a woman journeying through Taliban-ruled Afghanistan in order to prevent her sister from committing suicide, featured just one classification issue which could have been problematic. Scenes of nomadic life included clear sight of cock-fighting in an otherwise straightforward 'PG' film. However, the Board took the view that the scenes of cock-fighting had not been deliberately set up for the making of this movie and were therefore not in breach of the Cinematograph Films (Animals) Act.

The Bollywood year closed with *Kabhi Khushi Kabhi Gham* (nicknamed K3G) the long awaited second feature from director, Karan Johar (of *Kuch Kuch Hota Hai*). The film was taken out of the 'U' category because of mild English language expletives. It clearly demonstrated that Hindi language musicals are slowly but surely reaching an even wider audience in the UK and that further successes can be expected during 2002. Recognising the growing market and audience for South Asian films, the Board is planning an audience survey for a better understanding of concerns about language and violence issues in these films.



Sexual Violence

Despite changes to many elements in the Classification Guidelines in September 2000, the Board's position on the portrayal of sexual violence remains constant. While recognising that it is a legitimate theme for creative exploration, and that adult viewers should be allowed in principle to regulate their own viewing whatever the chosen theme, the Board will continue to cut material in line with the requirements of the Video Recordings Act, which may be harmful to individuals or to society.

In most cases, scenes of sexual violence are responsibly handled and can be dealt with through the classification system with the category able to reflect the strength of the material. However, not all works can be dealt with solely by classification. Scenes and narratives which suggest that victims of sexual violence 'deserve' or 'enjoy' the sexual assault, cause particular concern. While research on potentially harmful 'media effects' remains inconclusive in most other areas, the Board does accept that certain violent scenes, with the potential to trigger sexual arousal, may encourage an association between sexual violence and sexual gratification. Cuts may be required where classification alone cannot contain the possibility of harm.

During 2001, the Board made only one cut to a cinema feature for sexual violence. This was for the French feature, *Baise-Moi*, to remove a singularly explicit and eroticising sexual image from a rape scene. The section of this report dealing with sex includes more detailed comment on this film.

The film, *Suspicious River*, about a woman whose life experiences lead her to sell sexual services to guests at the hotel where she works, offered a bleak representation of sexual violence. However, the mostly impressionistic visual representations were felt neither to eroticise nor to endorse the sexual violence and the work was passed '18' without cuts.

Cuts to videos/DVDs for sexual violence were required at both '18' and 'R18'. These were to remove: rape scenarios; excessive and aggressive slapping and kicking to both women and men; hitting of people with objects, including whips and belts, causing injury; and forcible restriction of breathing.

Three erotic thrillers were cut to obtain an '18' rating. A rape that develops into consensual sexual activity was removed from the video, *Sanctimony*, because of its potential to endorse the myth that women enjoy being raped. *Sexual Predator* was cut to remove the eroticised strangling of a woman, both to remove the sexualised violence and because of the potential for serious harm which may be caused by anyone imitating the activity. Cuts were required to *Devil's Prey* to remove images of sexualised violence in a ritualised killing.

Two Cantonese features, *Sex and the Emperor* and *The Iron Fisted Monk* had cuts to remove an eroticised sexual assault and a prolonged eroticised rape scene, respectively. After cuts were made both videos were passed '18'.

The first of the *Emmanuelle* series of films, which had previously been classified on film and video with cuts, was resubmitted. While a previous cut for limited sexual detail was no longer considered necessary, a cut was made to reduce an eroticised rape scene to the beginning only. The Alfred Hitchcock thriller, *Frenzy*, was another feature with previous cuts which was resubmitted. The feature has been shown uncut on television and it was not judged to endorse sexual violence. The previous cuts were waived and the feature was passed at '18'.

The rape revenge feature, *I Spit On Your Grave* had over seven minutes removed from scenes of rape and terrorisation against a young woman before being passed at '18'. *Cannibal Holocaust* was also extensively cut by over five and a half minutes, with eroticised scenes of rape and other sexual assaults substantially reduced, in addition to cuts made for animal cruelty. Although the most recent of these features is now 20 years old, the strength of the sexual attacks had not diminished with time in any of them.

The UK film, *Boy Meets Girl*, which was passed '18' on film in 1994 and then rejected on video in 1995, was judged to be lacking the level of graphic detail and eroticisation that would now require intervention. The manner in which the themes of torture and elements of sexual violence were represented was consistent with previously passed material. Nevertheless, such themes and content required that the feature be limited to an adult audience.

Only one work was rejected on grounds of sexual violence. *The Last House on the Left* was originally rejected in 1974. It was rejected again on film in 2000 because the distributor declined to make the cuts necessary to obtain an '18' rating. When resubmitted this year on video, scenes of sexual violence still required cutting in line with the requirements of the 2000 Guidelines and with Board policy that has been consistently applied since their promulgation. Nonetheless, the Board's cuts were refused and the video was rejected. The distributor has appealed this decision to the VAC with a hearing expected in 2002.

Sex

After the significant policy changes of the previous year, 2001 was the first full year for the new Classification Guidelines. They reflect public feedback that, amongst other things, the BBFC should not only be more relaxed about sex in works restricted to adults but also about scenes involving sexual behaviour in works classified '12' and '15', provided in particular that the context is that of a responsible loving relationship. Works which fall on the '12'/'15' or '15'/'18' borderline, and which satisfy the "responsible loving relationship" condition, are now usually passed in the lower rather than the higher category.

In practice, very few works in 2001 were affected by the change unless they had been classified many years previously. The most notable was the 1973 Nicholas Roeg film, *Don't Look Now*, which was submitted for a modern classification having been passed in the old 'X' category on its original release. The film features a couple spending time in Venice following the tragic death of a child and a central scene shows them making love in their hotel room. The sequence is very moving, not at all gratuitous or pornographic, and the film was passed '15' without cuts. However, the international French hit film *Amélie From Montmartre*, a whimsical and imaginative romantic comedy, which included an early comic montage of orgasmic coupling and scenes set in a sex shop, none of which were particularly graphic, was also passed '15', the same category it would have received under the previous Guidelines.

Sex was once again a prominent theme for serious film makers seeking to engage an adult audience. *Storytelling*, the new film by award winning US director Todd Solondz, dealt with both race and disability issues in sexual scenes which may have made for uncomfortable

viewing for some audiences but which were neither explicit nor likely to cause harm. The film was passed '18' without cuts. French film maker, Catherine Breillat, whose 1999 film, *Romance*, had tested the sexual boundaries of cinema for adults in the UK, continued to challenge audience expectations with *A Ma Soeur!*, a film which explored adolescent and teenage reactions to emerging and developing sexual feelings. The BBFC took legal advice about whether some scenes in which a 12 year-old character was played by a 13 year-old actress might be in contravention of the Protection of Children Act 1978, which prohibits indecent photographs of a child under the age of 16. A leading QC, experienced in the interpretation of the Act, watched the film and advised that it was not indecent. The film was passed '18' without cuts.

A small number of new cinema films once again made use of images of real sex in dealing with themes of sexuality and sexual relationships. In doing so they followed the precedents set over a number of years by works such as *The Idiots*, *Romance*, and *Ai No Corrida*. The chief difference in 2001 was that the images appeared not just in foreign language art-house works but also in two English language films. *Intimacy* was directed by noted French theatre director, Patrice Chereau, but was set in London and starred two well known British based actors. The film explored the relationship between sex and emotion and emphasised the intense coupling of the two main characters with a single, very brief shot of real sex during one of a number of realistic sex scenes. *The Centre of the World*, a US feature by Wayne Wang, dealt with similar issues in a different way and charted the developing relationship between a computer games millionaire and the part-time stripper he pays to be his escort during a short visit to Las Vegas. A single, fleeting image of explicit solo sexual activity underlined the nature of the sexual entertainment industry. Both films were passed '18' without cuts.

Once again it was French cinema which presented the BBFC with the greatest challenge to its declared intention: wherever possible, to allow adult film audiences to choose their own entertainment within the law. *La Pianiste – The Piano Teacher*, a film by Michael Haneke, arrived garlanded with awards from Cannes and elsewhere and was passed ‘18’ without cuts. The film featured a striking and widely praised performance by Isabelle Huppert as a troubled woman with extreme sexual tastes who embarks on an intense relationship with a young male student. The use of images of real sex, borrowed from pornography, to highlight her interests and state of mind were considered justified in a serious work which did not flinch from depicting the emotional and physical harm that results from an obsessive relationship.

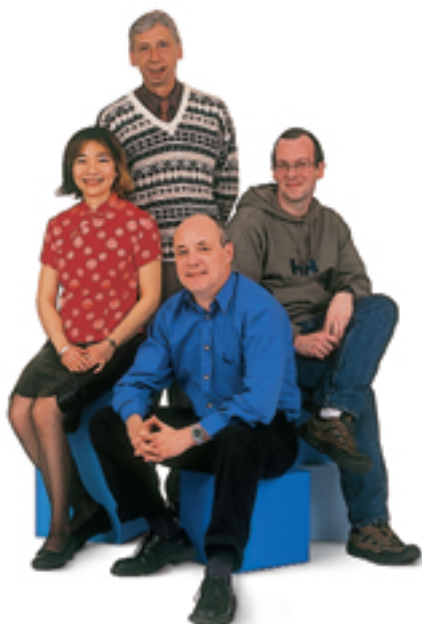
Another French film, *Baise-Moi*, directed by Coralie Trinh Thi and Virginie Despentes, crossed the Channel trailing controversy from its native France. Its fast moving and uncompromising depiction of two women taking revenge on society for the violence and humiliation habitually visited upon them by men had proved too much for the French ‘16’ category originally awarded and resulted in the creation of a new French ‘18’ rating. For the BBFC, the most serious concern was a scene of violent rape early in the film. BBFC Guidelines warn that, where the portrayal eroticises sexual assault, cuts are likely to be required at any classification level. A cut was made to one particular shot of extreme sexual imagery, unmatched elsewhere in the scene, on the grounds that it gave the sequence a more explicitly pornographic dimension. With that shot removed, the scene remained a compelling portrayal of the ugliness and horror of rape. The film also utilised brief and explicit sexual images in a number of consensual sex scenes. These images illustrated the bleak theme and occurred in a context which was very different from pornographic works: the primary purpose was clearly not to provide sexual satisfaction to the viewer. Although the film was passed ‘18’ with one cut in February 2001, at time of going to press it has yet to be released in the UK.

Two older films with controversial sexual content were submitted for consideration by the BBFC during 2001. Walerian Borowczyk’s *La Bête*, an allegorical study of sexual desire made in 1975, had never previously been passed on film, although a cut video version has been available since 1988. The film included a dream/fantasy sequence in which a woman was pursued through the woods and ravaged by a pantomime hairy beast. The BBFC classified the work ‘18’ without cuts. *Tokyo Decadence*, a Japanese film made in 1992 by novelist Ryu Murakami, offered a humane exploration of sadomasochistic sex in relation to a paternalistic culture and women’s place within it. The version submitted was not the full uncut version and the strongest details were absent. What remained was certainly adult but did not contravene BBFC Guidelines or policy at ‘18’.



As ever, the BBFC was particularly concerned about depictions of significantly harmful sexual behaviour when presented in a manner likely to encourage imitation. Two serious and revealing documentaries on individuals who practised sadomasochism, Monika Treut's *Didn't Do It For Love* and Kirby Dick's *Sick - The Life & Death of Bob Flanagan, Supermasochist*, included real and detailed depictions of behaviour which might cause serious injury or even death if emulated. The BBFC sought expert advice from clinical psychologists who advised that viewers with a pre-existing interest in sadomasochism were likely to be stimulated by the videos to experiment dangerously. A particular concern was that the videos provided helpfully instructive detail while giving no weight to the possible dangers. Accordingly, cuts were made to both works.

Material featuring apparently simulated sex continued to be passed '18', while material featuring images of evidently real sex was passed in the special 'R18' category. All sexual activity in sex tapes must be consenting and between adults. Following the July 2000 relaxation of the 'R18' Guidelines, submissions in 2001 were higher than in previous years but sales continue to be restricted to the relatively small number of licensed sex shops.



The BBFC Guidelines set out clearly the type of pornographic material which remains unacceptable. This includes material which is itself in breach of the criminal law, material likely to encourage an interest in abusive sexual activity, sexual activity involving lack of consent, the infliction of pain or physical harm (unless mild and consensual), and activity which is degrading or dehumanising (including bestiality, necrophilia, defecation and urolagnia). In accordance with the Guidelines, more than 40 'R18' works were cut to remove sequences in which participants were hit, humiliated, abused, asphyxiated or were penetrated by objects likely to cause harm. Cuts were also made to sequences which suggested that the sexual activity was not consensual and to references to sex involving persons under the age of 16.

Whenever there was any doubt concerning the age of the participants or the legality of the actual process of filming (for example with regard to public indecency issues), distributors were required to provide convincing evidence that neither UK law nor BBFC Guidelines had been broken. When such evidence was not forthcoming, cuts were required. One tape, for example, featured grainy images of sexual activity in a hotel room which appeared to have been filmed without the consent of the women involved. When asked for evidence that the participants had all consented to participate in the filming, the distributor withdrew the work.

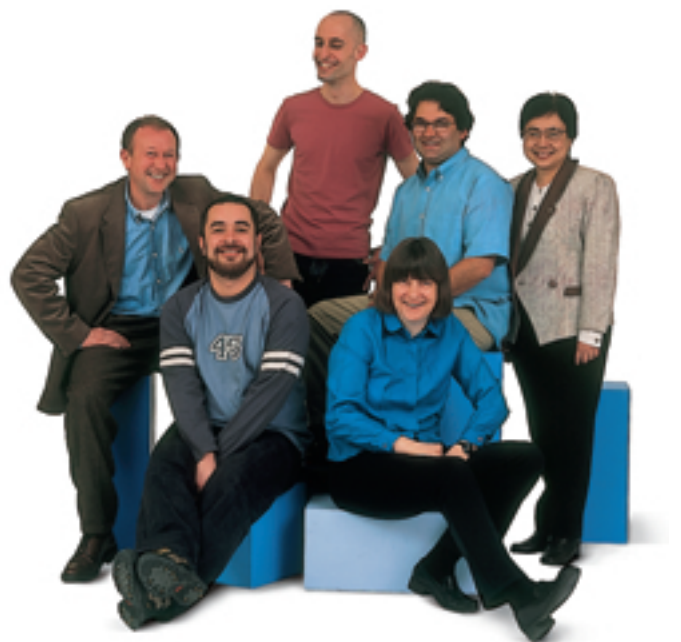
The year 2001 saw a number of initiatives from the BBFC with regard to adult sexual material. Understanding of material featuring sadomasochistic practices was enhanced by a seminar in which a leading clinical psychologist, with a wealth of experience in the field, discussed the issues involved with examiners and with representatives of a specialist magazine and a pressure group. The potential for harm from the portrayal of some unusual sexual practices was established through consultation with a consultant physician specialising in

sexual health, with cuts resulting whenever appropriate. With support from the Department of Health, The Public Health Laboratories Service, and the Terrence Higgins Trust, the BBFC also began a process of encouraging the 'adult' industry to carry safer sex messages on all 'R18' videos. This initiative is at an early stage but the initial response has been very positive and there are grounds to hope for significant progress during 2002.

Digital Media

The classification of digital media continues to be only a small part of the overall work of the Board. The year 2001 saw 28 works submitted to the Board of which 21 were passed '18', six passed '15' and one was passed 'U'. The high proportion of '18' certificates is not unusual since the works passed at these restrictive categories tend to be 'hardcore' action-orientated games aimed at the mature user, or works of an explicit sexual nature. Three of the sex works required minor cuts since, in each instance, some of the sexual detail infringed the Board's Guidelines for what is permitted at '18'. No cuts were required to any other digital media submission during 2001.

For the first time the BBFC made its presence felt at the European Computer Trade Show (ECTS) held during the first week of September. This industry-sponsored event brings together the major software and hardware developers some of whom were able to obtain answers to the often vexed question of why some games need statutory classification. The Board established a useful relationship with retailers, trading standards officials, the games press and a host of other individuals and groups associated with the computer games industry. It gathered useful information particularly about new games systems due for imminent release in the UK. This should ensure that the Board is able to deal with these new formats and their associated software when they are submitted to us for formal classification.



Children

One of the foremost concerns of the BBFC when classifying films and videos is to ensure that the younger and more vulnerable members of society are protected from harm. This concern is reflected not only in the Classification Guidelines but in the establishment of the Advisory Panel on Children's Viewing in 1999, whose role and valuable contributions are described elsewhere in the Annual Report. Children's well-being, in terms of the effects of films and videos on a young audience as well as the depiction of children and their activities, is always a prime consideration in the classification process particularly in relation to the Video Recordings Act 1984 and the Protection of Children Act 1978. As in the previous year, the great majority of cuts to cinema films were made in the lower categories.

A Ma Soeur!, a study of the sexual awakening of two adolescent sisters by French director, Catherine Breillat, raised a number of concerns for the Board, particularly in relation to the requirements of the Protection of Children Act which makes it a crime to produce or publish indecent photographs of a child. This film is dealt with in detail in the section of this report dealing with sex.

The Slim Shady Show was a cartoon compilation featuring rap star Eminem and his crew in encounters with American popular culture. It raised concerns over its depiction in one episode, '*The Party Crashers*', of South Park child characters taking part in sexual scenes. Even in cartoon form this was felt to be potentially harmful under the terms of the Video Recordings Act 1984. Cuts were therefore requested to remove the sequences in question. The title was then withdrawn by the distributor, who subsequently submitted an extended version, but with the cuts previously requested having been made.

Cuts were also made to *Frisky Summer*, a hardcore sex tape, to remove shots of children playing outdoors which had been cut into scenes of explicit sex. This was to avoid any potential harm arising from the association of children with sexual activity.



video appeals
committee62

The Video Appeals Committee (VAC) is an independent body constituted under section 4(3) of the Video Recordings Act 1984 to hear appeals from submitting companies against any BBFC decisions they consider stricter than warranted. There were no appeals to the Video Appeals Committee during 2001.

At the end of 2000, the full membership of the VAC was as follows:

President:

John Wood CB: Solicitor; Consultant to Morgan Lewis, Solicitors; former Deputy of Public Prosecutions; former Director of the Serious Fraud Office; former Director of Public Prosecutions in Hong Kong.

Members

Nina Bawden, CBE, MA, FRSL, JP: Novelist; President, Society of Women Writers and Journalists.

Biddy Baxter, MBE, DLitt, FRSA, FRTS: Former producer of children's programmes; BBC Television, Editor of Blue Peter; Consultant to the Director-General of the BBC since 1988.

Professor Philip Graham: Vice-President, National Children's Bureau; Emeritus Professor of Child Psychiatry, Institute of Child Health, University of London.

Clive Hollin: Forensic Psychologist; Professor of Psychology, University of Leicester; holder of the British Psychological Society senior award for distinguished contribution to the field of forensic psychology.

Hayden Luke, former secondary headteacher and inspector, now consultant and trainer working in the fields of education and museums and galleries.

Dr Neville March Hunnings: Lawyer; author; former editor of Common Market Law Reports; former member of the Lord Chancellor's Advisory Committee on Legal Education and Conduct; editor of the Encyclopaedia of European Union Law.

Claire Rayner, OBE: Author; writer; broadcaster; President of the Patients Association; President of the British Humanist Association.

The Hon. Mrs. Sara Morrison, FRSA: Chairman WWF and Pro-chancellor of Bath University.

Fay Weldon, CBE, MA, DLitt, FRSA, FRSL: Writer.



consultative
council64

The Consultative Council (originally called the Video Consultative Council) is an advisory forum set up as a result of the Video Recordings Act. It meets thrice-yearly and is chaired by the President or one of the Vice Presidents of the BBFC. It is a valued source of advice to the Board and its membership includes representatives from the video, broadcasting, record and leisure software industries, officers from central and local government and persons of individual distinction and expertise. Council meetings allow for an exchange of views between very different professional worlds. This was the first full year of the restructured Council, with members drawn from a much wider range of industry bodies than before. New areas of expertise were represented in the 'individual' membership, while the regional base had been broadened by the addition of a local authority representative from Wales. Among the topics of discussion in 2001 were the Communications Bill, industry developments, the 'PG-12' experiment, consumer advice, video games and internet pornography.

The Communications Bill

The Communications Bill and the preceding White Paper, **A New Future for Communications**, were discussed at all the Council's meetings in 2001. The Bill deals with the creation of a single broadcast regulator, OFCOM. The White Paper raised the question of whether video classification should pass from the BBFC to OFCOM. At the February meeting, members discussed the Board's response to the White Paper and the likely effects of the proposed changes. The June Council meeting took place shortly after the post-election transfer of responsibility for video classification from the Home Office to the Department for Culture, Media and Sport. The Director reported on meetings with Ministers and senior civil servants. In November, the Council discussed the slow progress of convergence in relation to the OFCOM proposal, which presupposed a rather more rapidly converging industry.

Industry Issues

The November meeting discussed the relatively slow growth of DVD hardware penetration. Although software sales were booming, ITC research had shown that around 17 per cent of UK households had a DVD player. The demise of the VCR did not appear to be imminent and submissions of videos to the BBFC were at an all-time high. In addition, Video On Demand was growing only slowly and fewer homes than expected were connected to broadband. Members discussed the Government's recent Digital Action Plan and the problems to be surmounted before analogue switch-off.

Consumer Advice and 'PG-12'.

In February, the Council was told of the Board's commitment to improving Consumer Advice and of the plans for testing with the public the possibility of converting the mandatory '12' category into an advisory rating. At the June meeting, the Director circulated a paper entitled **The '12' Classification in Europe and North America – Mandatory or Advisory?** It showed the UK to be unusual in its approach to cinema admissions at this age. In North America and most of Europe the '12' (or nearest) category was generally advisory, often with adult accompaniment. Young children were not excluded altogether.

Members commented that this was an intelligent and democratic step and one that was in line with developments in the new media, where the trend was towards descriptive rather than proscriptive ratings. This enabled parents to apply their own personal values and assess the maturity of the individual child. The Council saw Consumer Advice as crucial if the '12' rating were to

become advisory. Some members felt that newspapers were more important than cinema posters as it was hard to turn back at the box office. They did however recognise the difficulty of getting information into the press. There was some concern that an accompanied system might result in children asking strangers to take them into the cinema. On the other hand, unaccompanied children might be deprived of emotional support during stronger material. The Council was assured that the Board would not proceed with the advisory '12' if the public reaction to the experiment was negative. The November meeting took place during the Norwich 'accompanied' pilot, and members received a detailed progress report.

The Rating of Video Games

At the February meeting, the Council's European Leisure Software Publishers Association (ELSPA) representative gave a presentation about the application of BBFC ratings on games and the retail availability of non-rated games. Generally speaking, the Video Recordings Act was being enforced satisfactorily. Of greater concern were the findings about the quantity of games on sale which had either been imported unrated or which bore ratings from abroad unrelated to UK standards. Unrated imports probably accounted for 15-20 per cent of sales. ELSPA's code of practice, whereby members had to conform to a system of voluntary or BBFC ratings, was being undermined. The Council also discussed the development of domestic ratings systems in a growing number of EU states and the initiative for a greater degree of European harmony.

Internet Pornography

The June meeting heard from a police officer from the Metropolitan Police about current developments in internet pornography and the work of the Clubs and Vice Operation Command Unit of the Metropolitan Police. He outlined the relevant legislation and how the police trace

offenders through images on computers, which offenders mistakenly believe have been deleted, and via Internet Service Providers. The Home Office observer commented that prosecutions under the Protection of Children Act had increased by 300 per cent in five years, largely due to the misapprehension that access to the internet cannot be traced. The Council discussed the difficulty of blocking sites and the problem of accidental routing to sex websites. Concern was expressed about what were deemed light sentences and permissive court attitudes.

Film Screenings and Discussions

A new departure in 2001 was the screening of a recently classified film before Council meetings for discussion during the meeting. Members had access to examiners' reports and examiners were present at the meeting to explain the reasons for decisions. Council members were thus given an insight into the classification process and they in turn provided the Board with feedback from fresh professional perspectives. The February meeting watched *Vertical Limit*, a '12'/'15' borderline work classified '12'. The June meeting discussed *Dracula 2001*, on the '15'/'18' borderline. *New Year's Day* was screened in November and again the decision had been between '15' and '18'. *Dracula 2001* proved to be uncontroversial, with members fully supporting the Board's '15' decision. The issue with *Vertical Limit* was the level of horror acceptable at '12' in a film about mountaineering, and there were differing views as to whether twelve year-olds could handle the tension involved. The 'bad' language in the film also provoked discussion. The film which most concerned members was *New Year's Day*, about a teenage suicide pact which, after careful consideration, the Board had classified '18'. Among the issues were the seductive presentation of suicide, the role model question, the clear appeal to mid-teenagers at an impulsive and

often troubled stage of life, the consequence-free drug-taking, the detail of heroin preparation (though the treatment was aversive) and the burning of a school. All were harm issues under the Video Recordings Act. Opinions were divided between those who thought that '18' would deny the film to the audience who would get most out of it and those who felt it would have been irresponsible to have passed it at '15'.

Apart from the principal officers of the BBFC, the membership of the Consultative Council in 2001 was as follows:

Sheila Abrahams JP

Tony Banks, Entertainment Software Retailers Association (ESRA)

Gill Bennet, National Association for Pastoral Care in Education (NAPCE) (up to June)

Roger Bennett, European Leisure Software Publishers Association (ELSPA)

Provost Tommy Brookes, Convention of Scottish Local Authorities (COSLA)

Lavinia Carey, British Video Association (BVA)

June Dromgoole, Channel Four Television

Laurie Hall, Video Standards Council (VSC)

Steve Jenkins, BBC

Cllr Peter Kent, Local Government Association (LGA)

Bob Lewis, British Association of Record Dealers (BARD)

Cllr Maurice Mills, Association of Local Authorities in Northern Ireland (ALANI)

Professor Colin Munro

Cllr Goronwy Parry, Welsh Local Government Association

David Simpson, Chair, Advisory Panel on Children's Viewing (ex officio)

John Woodward, Film Council

Independent Members

Professor Kevin Browne

Professor David Buckingham

Jean Coussins

Michael Marland

Colin Webb

Sally Whitaker

Observers

Dick Diplock, Local Authorities Co-ordinating Body on Trading Standards (LACOTS)

Simon Humphrey, Metropolitan Police Service

David Kerr, Internet Watch Foundation

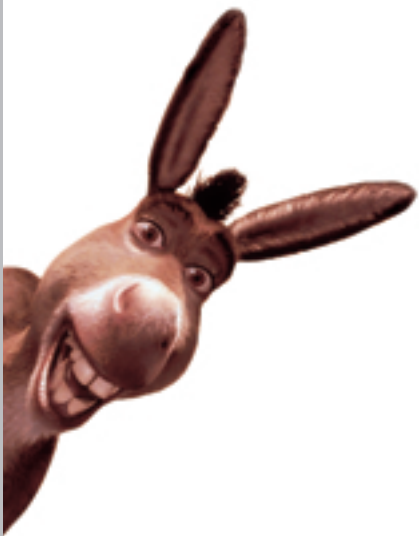
Priscilla Patten, Home Office (up to June)

Guy Phelps, ITC

Stephen Ruddell, Home Office (up to June)

Stephen Saddler, Scottish Executive

Brian Ward, Metropolitan Police Service



advisory panel
on children's
viewing70

Since it was set up in 1999, the Advisory Panel on Children's Viewing has maintained a watching brief on the activities of the BBFC with the interests of children in mind. The Panel met on three occasions in 2001 under the Chairmanship of David Simpson, a District Judge. Meetings were attended by the BBFC's Director and Deputy Director, and members of the Presidential Team. The Panel consists of 13 members, all specialists, who have backgrounds in working with children or dealing with children's issues. They represent a range of disciplines including social work, clinical psychology, education, the law and children's media.

The case for an advisory '12'

Examiners presented the Panel with examples of the variation in classification standards across Europe, illustrating the presentation with relevant clips and discussing the classification awarded in European countries to the films concerned. It was quite clear that there is still some way to go before convergence, particularly with the French who classified some films 'U' which had received an '18' in the UK and high ratings in other European countries. The Panel also observed that most European countries allow accompanied access for younger viewers to the equivalent of the UK's '12' rated films. An advisory rating was also the practice in America. Members concluded that there was a greater sensitivity about sex and sexual references in the UK than in the other countries under consideration. In countries generally where an advisory system was in operation, Consumer Advice assumed a role of greater importance. It was noted that it worked particularly well in Australia where it appeared on all film advertising material in the form of a brief sentence defining the issues.

The Panel then considered the Board's proposals for testing an advisory '12' (or 'PG-12') for cinema classification only. Members emphasised the importance of Consumer Advice to allow parents to make appropriate

viewing choices for their children. It was suggested that a change of culture might be necessary for some parents who would have to accept personal responsibility for making decisions about children's viewing. It was noted that public reaction to the experimental classification would determine future BBFC policy. At the Panel's November meeting, progress on the Norwich 'PG-12' pilot was discussed with particular regard to the effectiveness of the provision of information to parents. The Panel again concluded that Consumer Advice must underpin the whole initiative if it was to succeed.

Research

The research by a team led by Dr Arnold Cragg on the effects of pornography on children, commissioned by the BBFC in 2000, (reported in the BBFC Annual Report for 2000) was considered by the Panel. Discussion focused on the problems of carrying out research of this sensitive nature and the attendant ethical concerns. The brief provided by the Board had limited the scope for the findings and it was suggested by the Panel that further research might be undertaken on this subject, without violating ethical codes, with children as respondents rather than with social workers and similar professionals. The Cragg report was regarded as a useful pathway to promoting further research in this problematic area.

The Panel was kept abreast of initiatives by the Board to gather information about public attitudes to its activities. Among these was the focus group and quantitative research associated with the 'PG-12' pilot in Norwich in the autumn. Other projects reported on included a proposed investigation, in association with other regulators, of the extent to which sexual innuendo was understood by children and what interpretation they put on such material. Also of importance were the planned series of junior roadshows, which were designed to follow up on the adult consultation process in 1999-2000. A series of

similar roadshows for young people between the ages of 15 and 18 was launched in July at the Stratford Picture House in East London. The young audiences were shown clips from 'PG' to '15' rated films and invited to discuss the issues of sex, drugs, violence and horror which arose in them. The Panel took a particular interest in the project which subsequently attracted large student numbers in Warwick and Brighton and will continue in further venues across the UK in 2002.

Particular Issues

In March, the Panel addressed the issue of horror films. Examiners presented a number of clips illustrating a range of classification categories. Panellists generally endorsed the ratings decisions made and commented that the categories appeared accurate and clearly differentiated. While it was felt that video offered a less frightening experience than cinema, the consideration of under-age viewing on video was a factor that panellists felt might lead to a raising of the category. There was some criticism of the level of Consumer Advice provided and concern was expressed about the possible link between media material and violent acts.

In November, an officer from the Metropolitan Police addressed the APCV on the issue of drugs, offering facts and figures that challenged conventional perceptions. He went on to examine the changes in the laws on, and attitudes to various drugs over the last 30 years. BBFC research suggests that the depiction of drug use in media material is a major concern for parents. In 2002, the Panel will consider whether the approach underlying the Board's Guidelines on drugs at the lower categories should be modified in the light of these considerations.

Film Screenings and Discussion

In July and November, the Panel viewed two films that had set the Board particular difficulties and discussed the issues arising from them. The Board's concerns in relation *The Mummy Returns* had to do with the level of violence and the acceptability for younger viewers of scenes such as the stabbing of the young hero's mother. A particularly explicit head butt had been removed at the BBFC's direction. The Panel, however, agreed that the film had been appropriately classified at '12'. Although it contained a great deal of violence, it was fantastic rather than realistic and there was the comfort of a robust child hero with whom young viewers would identify. It was also felt that the use of humour provided some mitigation of the more scary episodes.

The Parole Officer had stimulated a greater than usual number of letters and emails criticising the Board's decision to give the film a '12' certificate. In particular, viewers had questioned the depiction of a policeman involved in drug dealing and a computer screen seen in the film which bore an image of a woman in an internet porn scenario. Panellists themselves criticised the stereotypical presentation of the parole (i.e. probation) officer and queried the justification for the internet porn shot. Unpleasant elements within the film included some fairly graphic imagery and a perceptible element of homophobia. However, taken as a whole, the Panel agreed that the '12' rating was appropriate. They acknowledged the clear moral framework of the film and the general robustness of children around the age of 12, as well as the more sophisticated nature of children today in relation to humour of the kind offered by the film. It was agreed that '15' would have been an unnecessary over-classification.

APCV Members

David Simpson: District Judge [Magistrates Courts] (Chair)

Floella Benjamin OBE: Broadcaster, Independent TV
Producer, Writer

Karen Johnson: Commissioning Editor Children's
Education (BBC)

Dr Sue Krasner: Chartered Clinical Psychologist

Winnie Lacy: Practice Manager, Assessment Services

Frances Lennox: Senior Crown Prosecutor

Dr Meira Likierman: Senior Child Psychotherapist

Alexander Paterson: Principal of a Residential School

Elsbeth Rea OBE: Independent Social Work Trainer

Naomi Rich: Editor/Producer, online educational resources

Lewis Rudd MBE: Former Controller of Children's
Programmes (ITV)

Professor Jack Sanger: Director, Centre for Organisational
Research, Anglia Polytechnic University



Principal Officers of the BBFC

President

Andreas Whittam Smith

Vice Presidents

Janet Lewis-Jones

Lord Taylor of Warwick

Council of Management

Chairman

Brian Smith

Vice Chairman

Ewart Needham

Hon. Treasurer

John Millard

Members

Michael Cox

John Holton

Steve Jaggs

William McMahon

Peter Rigby CBE, JP

Sylvia Sheridan OBE

John Wilson

Director

Robin Duval

Deputy Director

Penny Averill

Financial Controller

Imtiaz Osman

Systems Controller

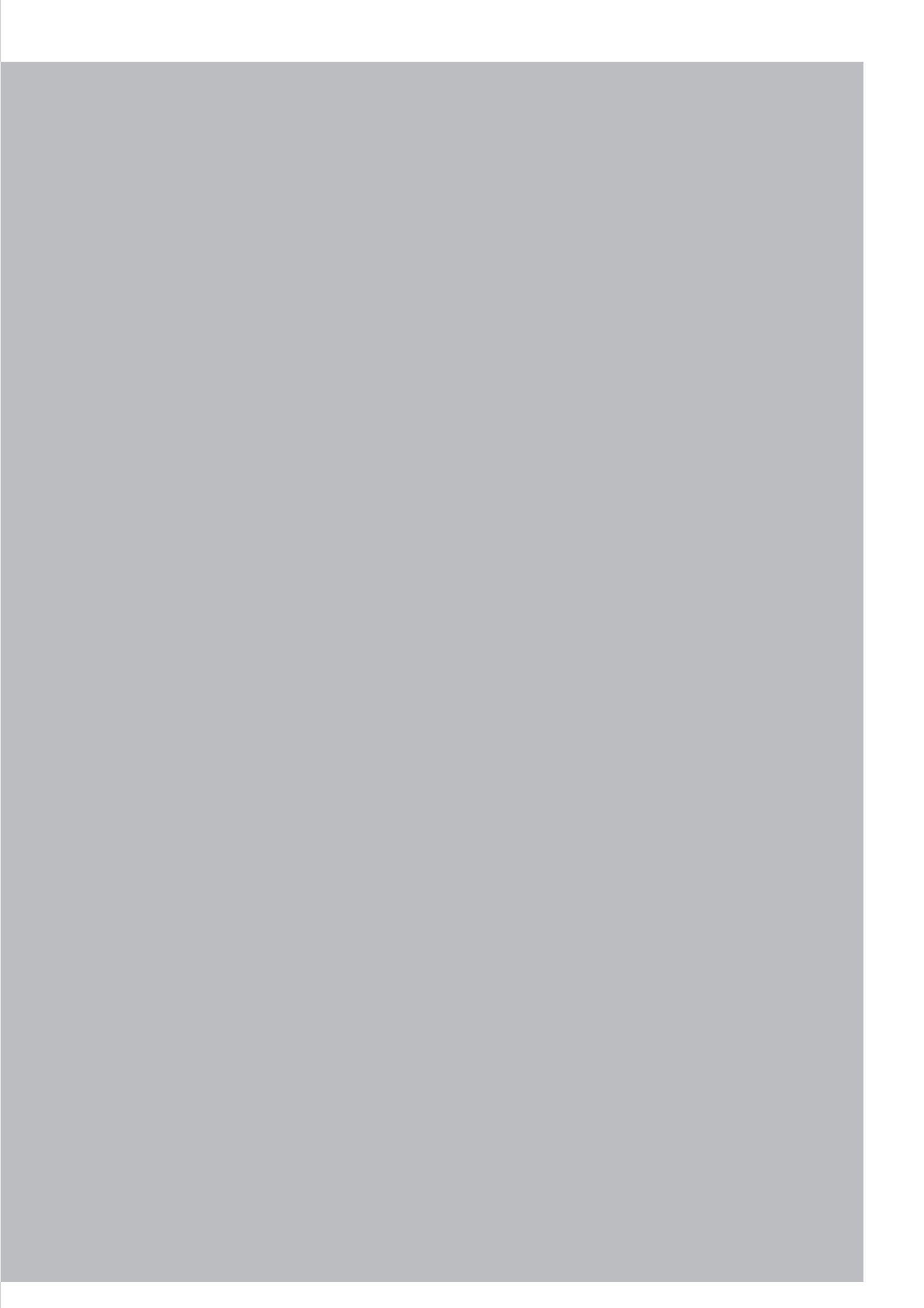
David Harding

Head of Personnel

Clive Hooper

Head of Communications

Sue Clark



Report of the Council for the year ended 31st December 2001

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

As forecast, submissions increased substantially in 2001 for the second year running, resulting in the Board's income rising by 14 per cent (after giving a rebate of 6.5 per cent to its customers) compared with the previous year. The Board continually reviews its operational procedures with the aim of providing the best and most cost effective services to its clients. During 2001 the gains from these reviews have meant that the expenditure has grown at a lower rate than the increase in income.

The distributor survey carried out by the Board indicated a small reduction in video volume in 2002. However, at this early stage in the year, there are no signs of submissions having peaked. The Board has been able to avoid any increases to its tariff since 1999. It intends to review its fee structure levels in the light of industry forecasts for 2002 onwards.

Council

The Members of the Council are on page 74 and all of them held office throughout the year with the exception of Mr. S. R. Jaggs who was appointed as a Member on 21st March 2001.

All voting Members of the Council of Management retire in accordance with the Articles of Association and, being eligible, offer themselves for re-election.

Members of the Council's Responsibilities

Company law requires the Members of the Council to prepare accounts for each financial year which give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period. In preparing those accounts, the Members are required to:

- Select suitable accounting policies and then apply them consistently;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- Prepare the accounts on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The Members of the Council are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and which enable them to ensure that the accounts comply with the Companies Act 1985. 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.

Report of the Council for the year ended 31st December 2001 (continued)

Corporate Governance

The Council of Management continues to give careful consideration to, and has 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 Council 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.

Transfers to reserves

The retained profit for the year of £568,536 has been transferred to reserves.

Fixed assets

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

Donations

During the year the company made charitable donations totalling £3,080.

Auditors

A resolution to re-appoint Messrs. W. H. Payne & Co. as auditors of the company will be submitted to the annual general meeting.

By Order of the Council

Robin Duval

Secretary

3 Soho Square,
London, W1D 3HD

28th February 2002

Independent Auditors' Report to the Members of the British Board of Film Classification

We have audited the accounts of the British Board of Film Classification for the year ended 31st December 2001 which comprise the Profit and Loss Account, the Balance Sheet, the Cash Flow Statement and the related notes numbered 1 to 16. These accounts have been prepared under the historical cost convention and the accounting policies set out therein.

Respective responsibilities of the Members of the Council and auditors

The Members of Council's responsibilities for preparing the annual report and the accounts in accordance with applicable law and United Kingdom Accounting Standards are set out in the statement of Members of Council's responsibilities.

Our responsibility is to audit the accounts in accordance with relevant legal and regulatory requirements and United Kingdom Auditing Standards.

We report to you our opinion as to whether the accounts give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you if, in our opinion, the Council's Report is not consistent with the accounts, if the company has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding Members of Council's remuneration and transactions with the company is not disclosed.

We read the Council's Report and consider the implications for our report if we become aware of any apparent misstatements within it.

Basis of opinion

We conducted our audit in accordance with United Kingdom Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the accounts. It also includes an assessment of the significant estimates and judgements made by the Members of Council in the preparation of the accounts, and of whether the accounting policies are appropriate to the company's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the accounts are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the accounts.

Opinion

In our opinion the accounts give a true and fair view of the state of the company's affairs as at 31st December 2001 and of its profit for the year then ended and have been properly prepared in accordance with the Companies Act 1985.

W. H. Payne & Co.
Chartered Accountants
Registered Auditor,
Sandringham House,
199 Southwark Bridge Road,
London, SE1 0HA.

28th February 2002

Profit and loss account for the year ended 31st December 2001

	Note	2001	2000
Turnover	(2)	4,543,674	3,971,711
Operating costs		(3,430,694)	(3,117,766)
Operating profit		1,112,980	853,945
Interest receivable and similar income	(3)	123,924	72,480
Interest payable and similar charges	(4)	(56,000)	(18,000)
(Loss)/profit on current asset investments:			
- realised		(83,914)	11,032
- unrealised		(212,624)	-
Profit on ordinary activities before taxation	(6)	884,366	919,457
Tax on profit on ordinary activities	(7)	(315,830)	(182,947)
Retained profit for year		568,536	736,510
Retained profit at beginning of year		2,027,703	1,291,193
Retained profit at end of year		£2,596,239	£2,027,703

Continuing operations

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

Total recognised gains and losses

The company has no recognised gains or losses other than the profit or loss for the above two financial years.

The accompanying notes are an integral part of this profit and loss account.

Balance sheet 31st December 2001

	Note	2001	2000
Fixed assets			
Tangible assets	(8)	<u>505,575</u>	<u>553,350</u>
Current assets			
Debtors	(9)	301,690	378,736
Investments	(10)	1,226,961	1,438,271
Cash at bank and in hand		<u>2,432,932</u>	<u>1,146,310</u>
		3,961,583	2,963,317
Creditors: amounts falling due within one year	(11)	<u>(1,203,668)</u>	<u>(877,713)</u>
Net current assets		<u>2,757,915</u>	<u>2,085,604</u>
Total assets less current liabilities		3,263,490	2,638,954
Provisions for liabilities and charges	(12)	<u>(644,000)</u>	<u>(588,000)</u>
Net assets		<u><u>£2,619,490</u></u>	<u><u>£2,050,954</u></u>
Capital and reserves			
Capital reserve	(13)	23,251	23,251
Profit and loss account		<u>2,596,239</u>	<u>2,027,703</u>
Accumulated funds	(14)	<u><u>£2,619,490</u></u>	<u><u>£2,050,954</u></u>

Approved by the Council of Management on 28th February 2002.

J. B. Smith - Chairman

J. R. Millard - Hon. Treasurer

The accompanying notes are an integral part of this balance sheet.

Cash flow statement for the year ended 31st December 2001

Reconciliation of operating profit to net cash flow from operating activities	2001	2000
Operating profit	1,112,981	853,945
Depreciation charges	211,988	151,597
(Profit) on sale of tangible fixed assets	-	(326)
(Decrease) in provisions for liabilities and charges	-	(47,652)
Decrease/(increase) in debtors	76,094	11,839
Increase in creditors	205,463	144,820
	<hr/>	<hr/>
Net cash inflow from operating activities	£1,606,526	£1,090,545
	<hr/> <hr/>	<hr/> <hr/>
<hr/>		
Cash flow statement	2001	2000
Net cash inflow from operating activities	1,606,526	1,090,545
Return on investments and servicing of finance (note 15a)	124,876	70,318
Taxation	(195,339)	(30,195)
Capital expenditure (note 15b)	(164,213)	(185,032)
	<hr/>	<hr/>
	1,371,850	945,636
Management of liquid resources (note 15c)	(85,228)	(375,850)
	<hr/>	<hr/>
Increase in cash	£1,286,622	£569,786
	<hr/> <hr/>	<hr/> <hr/>
<hr/>		
Reconciliation of net cash flow to movement in liquid funds (note 15d)	2001	2000
Increase in cash in the year	1,286,622	569,786
(Decrease)/increase in current asset investments	(211,310)	386,882
	<hr/>	<hr/>
Change in net liquid funds	1,075,312	956,668
Net liquid funds at beginning of year	2,584,581	1,627,913
	<hr/>	<hr/>
Net liquid funds at end of year	£3,659,893	£2,584,581
	<hr/> <hr/>	<hr/> <hr/>

The accompanying notes are an integral part of this cash flow statement.

Notes to the accounts for the year ended 31st December 2001

1. Accounting policies

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

a Basis of accounting

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

b Tangible fixed assets

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:-

Movable furniture and equipment	25 per cent per annum
Computer equipment	33.33 per cent per annum

Expenditure on leasehold property and immovable furniture and equipment is written off as incurred.

The company has followed the recommendation of Financial Reporting Standard 12 by capitalising as deferred expenditure the anticipated dilapidation costs of its leasehold property. The deferred expenditure is amortised on a straight line basis over the duration of the lease.

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 profit for the year and takes into account taxation deferred because of timing differences between the treatment of certain items for accounting and taxation purposes.

e Turnover

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

f Leased assets

Rentals applicable to operating leases are recognised in the profit and loss account as incurred.

g Pensions

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

2. Turnover

The turnover and operating profit are attributable to the principal activity of the company.

Notes to the accounts (continued)
for the year ended 31st December 2001

3. Interest receivable and similar income	2001	2000
Bank deposit interest	80,046	37,816
Income from current asset investments	43,651	34,308
Other income	227	356
	<hr/>	<hr/>
	£123,924	£72,480
	<hr/> <hr/>	<hr/> <hr/>
4. Interest payable and similar charges	2001	2000
Financing element of the provision for short leasehold deferred expenditure (see note 12)	£56,000	£18,000
	<hr/> <hr/>	<hr/> <hr/>
5. Employees	2001	2000
Average monthly number of people employed by the company during the year:-		
Management	9	9
Administration	8	12
Examination	19	16
Technical	13	11
Accommodation	2	2
Casual	4	3
	<hr/>	<hr/>
	55	53
	<hr/> <hr/>	<hr/> <hr/>
Costs in respect of these employees:		
Salaries	1,818,980	1,692,701
Redundancy	27,441	50,574
Social security costs	176,558	170,634
Pensions	103,715	57,589
Life assurances	5,199	4,253
	<hr/>	<hr/>
	£2,131,893	£1,975,751
	<hr/> <hr/>	<hr/> <hr/>

Council of Management remuneration:

No Member of the Council received any remuneration in 2000 or 2001.

Notes to the accounts (continued)
for the year ended 31st December 2001

6. Profit on ordinary activities before taxation	2001	2000
Profit on ordinary activities before taxation is arrived at, after charging:-	£	£
Depreciation and amounts written off fixed assets	211,988	151,597
Auditors' remuneration	18,000	18,000
Rental of equipment	4,117	5,048
Rental of premises	280,677	185,000
and after crediting exceptional items:-		
Pension provision [note 16c(ii)]	-	44,834
	<u><u> </u></u>	<u><u> </u></u>

7. Tax on profit on ordinary activities	2001	2000
The charge for the year comprises:-		
Corporation tax @ 30 per cent (2000 - 30 per cent)	344,753	224,261
Adjustment to current taxation in respect of prior years	(28,923)	(41,314)
	<u><u> </u></u>	<u><u> </u></u>
	£315,830	£182,947
	<u><u> </u></u>	<u><u> </u></u>

8. Tangible fixed assets	Short Leasehold property deferred expenditure	Short Leasehold property	Furniture and equipment	Total
Cost				
At beginning of year	480,000	436,010	2,683,457	3,599,467
Additions	-	13,057	151,156	164,213
Disposals	-	-	(98,241)	(98,241)
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
At end of year	480,000	449,067	2,736,372	3,665,439
	<u> </u>	<u> </u>	<u> </u>	<u> </u>

Notes to the accounts (continued)
for the year ended 31st December 2001

8. Tangible fixed assets – (continued)	Short Leasehold property deferred expenditure	Short Leasehold property	Furniture and equipment	Total
Depreciation				
At beginning of year	164,572	436,010	2,445,535	3,046,117
Charge for the year	27,429	13,057	171,502	211,988
Disposals	-	-	(98,241)	(98,241)
	<hr/>	<hr/>	<hr/>	<hr/>
At end of year	192,001	449,067	2,518,796	3,159,864
	<hr/>	<hr/>	<hr/>	<hr/>
Net book value				
At end of year	£287,999	£-	£217,576	£505,575
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
At beginning of year	£315,428	£-	£237,922	£553,350
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

9. Debtors	2001	2000
Trade debtors	136,846	268,392
Others	30,226	23,037
Prepayments and accrued income	134,618	87,307
	<hr/>	<hr/>
	£301,690	£378,736
	<hr/> <hr/>	<hr/> <hr/>

10. Current asset investments	2001	2000
Listed		
UK government securities	286,099	276,282
Other UK investments	1,153,486	1,161,989
	<hr/>	<hr/>
	1,439,585	1,438,271
Provision for unrealised losses	(212,624)	-
	<hr/>	<hr/>
	£1,226,961	£1,438,271
	<hr/> <hr/>	<hr/> <hr/>
Market value of listed investments	£1,368,922	£1,657,802
	<hr/> <hr/>	<hr/> <hr/>
Tax liability if listed investments were sold at market value	£-	£57,400
	<hr/> <hr/>	<hr/> <hr/>

Notes to the accounts (continued) for the year ended 31st December 2001

11. Creditors: amounts falling due within one year	2001	2000
Trade creditors	334,420	179,251
Corporation tax	344,753	224,261
Other taxation and social security costs	220,869	152,511
Other creditors	223,919	233,756
Accruals and deferred income	79,707	87,934
	£1,203,668	£877,713

12. Provisions for liabilities and charges

	Leasehold property dilapidations	2001 Total	
At beginning of year	588,000	588,000	
Charged to profit and loss account	56,000	56,000	
	£644,000	£644,000	
	Leasehold property dilapidations	Pension scheme	2000 Total
At beginning of year	570,000	47,652	617,652
Charged/(credited) to profit and loss account	18,000	(44,834)	(26,834)
Paid to pensioner	-	(2,818)	(2,818)
	£588,000	£-	£588,000

Leasehold property deferred expenditure provision represents the full estimated cost of dilapidations required under the terms of the lease for the company's business premises and recognised in accordance with the requirement of Financial Reporting Standard 12. The deferred expenditure is amortised on a straight line basis over the duration of the lease. In addition an annual charge is recognised to reflect the financing element of the deferred expenditure provision.

Notes to the accounts (continued) for the year ended 31st December 2001

13. Capital reserve	2001	2000
At beginning and end of year	£23,251	£23,251
	<hr/>	<hr/>
The capital reserve represents surpluses realised on sales of fixed assets prior to 1984.		
14. Reconciliation of movements on accumulated funds	2001	2000
Profit for the financial year after taxation	568,536	736,510
Accumulated funds at beginning of year	2,050,954	1,314,444
	<hr/>	<hr/>
Accumulated funds at end of year	£2,619,490	£2,050,954
	<hr/> <hr/>	<hr/> <hr/>
15. Cash flow statement	2001	2000
(a) Return on investments and servicing of finance		
Interest received	80,998	35,654
Income from current asset investments	43,651	34,308
Other income	227	356
	<hr/>	<hr/>
	£124,876	£70,318
	<hr/> <hr/>	<hr/> <hr/>
(b) Capital expenditure		
Payments to acquire tangible fixed assets	(164,213)	(188,253)
Receipts from sale of tangible fixed assets	-	3,221
	<hr/>	<hr/>
	£(164,213)	£(185,032)
	<hr/> <hr/>	<hr/> <hr/>
(c) Management of liquid resources		
Purchase of current asset investments	(296,592)	(585,198)
Sale of current asset investments	211,364	209,348
	<hr/>	<hr/>
	£(85,228)	£(375,850)
	<hr/> <hr/>	<hr/> <hr/>

Notes to the accounts (continued)
for the year ended 31st December 2001

15. Cash flow statement – (continued)

(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	1,146,310	1,286,622	-	2,432,932
Current asset investments	1,438,271	(85,228)	296,538	1,226,961
	<u>£2,584,581</u>	<u>£1,201,394</u>	<u>£296,538</u>	<u>£3,659,893</u>

16. Guarantees and other financial commitments

(a) Capital commitments	2001	2000
At the year end, capital commitments were:		
Contracted for but not provided in the accounts	<u>£-</u>	<u>£-</u>

(b) Operating lease commitments

The minimum annual rental on property held under an operating lease was as follows:-

Lease which expires:	2001	2000
After 5 years	<u>£375,000</u>	<u>£185,000</u>

(c) 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 £103,715 (2000 - £57,589) after crediting the provision of £Nil (2000 - £44,834) and including outstanding contributions of £8,419 (2000 £8,201).

The Role of the BBFC

The BBFC classifies films, videos and digital media. It does this on behalf of the Local Authorities, who are responsible for cinema licensing and classification, and as the designated authority under the Video Recordings Act.

The BBFC is funded solely from the fees charged for its services.

Statement of Purpose

- 1** To provide the public with the means to make informed decisions about the films, videos or digital media which they, or those in their care, may wish to view or play.
 - 2** To classify works into appropriate categories with regard to relevant legislation and in accordance with the Board's published Classification Guidelines. In doing so, to preserve a proper balance between social responsibility and freedom of expression.
 - 3** To provide a reliable and efficient service to the Board's client industries.
 - 4** To operate at all times in an independent, fair, consistent and transparent manner.
 - 5** To be accessible and responsive to the public and its representatives.
 - 6** To ensure a sound financial base for the Board's work and to preserve its independence and integrity.
- ii** To seek at all times, in the implementation of the Guidelines, to ensure that the younger and more vulnerable members of society are protected from harm.
 - iii** To monitor closely research into the effects of the media and changes in public opinion; and to participate in relevant research projects.
 - iv** To promote clear, effective and efficient working practices, lines of communication and accountability, in all aspects of the Board's work.
 - v** To treat all submitting clients fairly and impartially and to promote openness by providing information and advice about Board policy and procedures.
 - vi** To continue to improve the quality and efficiency of the Board's performance at all levels through ongoing internal review and early response to developments in the industry and in technology.
 - vii** To ensure that the Board is responsive to new requirements for classification services.
 - viii** To achieve a high level of courtesy in all forms of communication.
 - ix** To keep under review appropriate means of informing audiences about film, video or digital media content and to promote their use.
 - x** To explain the Board's function and activities to the public clearly and fully.
 - xi** Through the application of equal opportunities and fair employment policies and practices, to develop the Board's staff to their full potential to enable them to secure the aims set out here.

Aims

The BBFC, additionally, has the following aims:

- i** To ensure that the Classification Guidelines are in line with current legal requirements and contemporary public opinion. To that end, to engage in regular and wide ranging consultation with the public and its representatives, with expert and specialist advisers and with the relevant entertainment industries.

