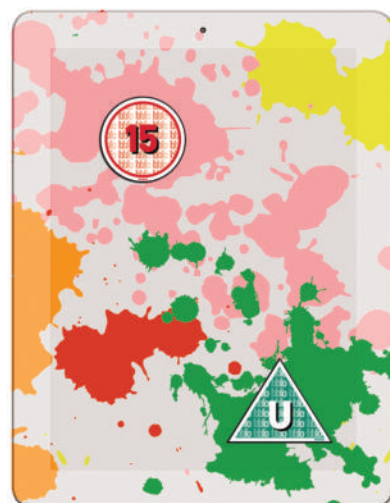


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Age Ratings You Trust

British Board of Film Classification

Annual Report
and Accounts 2014





British Board of Film Classification Annual Report and Accounts

1 January 2014 – 31 December 2014

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

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President's introduction



*Patrick Swaffer –
President*

Changes in the film and video markets

2014 saw a further shift in the balance of our statutory and non-statutory work. Theatrical submissions continued at their highest level since the early 1960s. For the second year running we classified over 950 films, reflecting a dynamic and diverse market for theatrical distribution and exhibition.

The amount of video work we classified under the Video Recordings Act fell once again, by 7.2%, to 8,860 hours of content. On the other hand, voluntary classifications for videos receiving an online distribution saw another dramatic increase of 70% during the year. This area of our work has seen tremendous growth in the past few years and it is reassuring to see both content providers and platforms such as Netflix and iTunes putting consumer empowerment and child protection front and centre of their online offering.

In his Director's report, David Cooke outlines in more depth our growing role in the online space, the better to protect children from potentially harmful media content.

Changes in the law

Parliament continued to look closely at the work of the BBFC during 2014, passing two legislative amendments which impacted on our work by improving the protection of children from potentially harmful media content.

First, on 1 October an amendment to the Video Recordings Act came into force. Under this amendment, all video content on physical media which is unsuitable for younger children will be subject to independent regulation by the BBFC. Previously, certain genres of video, including music, religious and sports videos had been exempt from classification, even if they contained material unsuitable for younger children. This important child protection measure, which garnered all party support in Parliament, will henceforth help keep content such as strong violence, drug misuse, discriminatory behaviour and language, and dangerous imitable behaviour away from impressionable children.

Second, on 1 December an amendment to the 2003 Communications Act to better protect children online came into force. This amendment built on the Prime

Minister's commitment to align more closely online and offline protections. It requires that any content the BBFC would classify, or has classified, R18 – namely hard core pornography – be placed behind access controls on UK regulated Video on Demand services. It also ensures that any content the BBFC refuses to classify will no longer be able to be supplied via these services. This latter content includes abusive pornography and depictions of rape which suggest that women enjoy being raped.

We have already begun work with ATVOD and Ofcom to ensure that all three bodies work together in harmony to give effect to the will of Parliament in relation to this change. Although the change will only apply to UK-regulated services, it sets an important example to services in other countries.

Music videos

Following the amendment to the Video Recordings Act, the BBFC is now classifying music DVDs, that contain material unsuitable for young children, with those classifications backed up by law. However the law does not apply to online music videos. Over the past few years, there has been much public concern about

the content of certain online music videos. Polls have suggested that the public would like online music videos to carry an age rating to help informed viewing.

With these concerns in mind, the BBFC launched in October a trial with the UK's three major record labels, Sony, Universal and Warner Music, to classify videos that may be unsuitable for younger children from artists signed to these labels. From March 2015 Vevo and YouTube began to display these ratings and content advice.

Later in 2015 we will seek the public's views on the effectiveness of the pilot. Among the issues that need to be considered are whether it should become permanent and whether it should expand to cover music videos from more labels, including US labels. After all, what matters to the British public, is not where videos are made but where they are watched.

But already it is clear that the pilot is working. The three record labels deserve praise for the positive spirit in which they have entered it.

Finally, I should like to thank Lavinia Carey OBE, the former Director General of the British Video Association, Paul Whiteing, the former Chief Executive of PhonepayPlus, and Andy Foster, the former Operations Director at the Trading Standards Institute who stepped down from the Consultative Council in 2014. I am grateful to them for their constructive and positive contributions to the work of the Council. I should also like to welcome to the Consultative Council Liz Bales, the Chief Executive of the British Video Association.

I should also like to welcome Andrew Mackereth, Principal of The Parker Academy in Daventry, to the Advisory Panel on Children's Viewing.

Finally, I should like to pay tribute to Sir William Lawrence who was for many years a valued member of the Consultative Council, representing the voice of local authorities in England, and who died, sadly, earlier this year.

Patrick Swaffer, 2015



Alison Hastings – Vice President



Gerard Lemos – Vice President

Director's report

Protecting children online

In his introduction, Patrick discusses the shift in the balance of our work between the statutory, whether for theatrical or home entertainment release, and the non-statutory, particularly online.

As in 2013, the most important developments in our work have been in the non-statutory, self-regulatory area. Once again our role in relation to protecting children from potentially harmful media content online increased significantly.

In 2014 we classified more online video content than ever before. We saw a 70% annual increase in content classified under our best practice, self-regulatory Watch & Rate service for works that are only being distributed online.

Although consolidation in the online video sector resulted in the disappearance of six platforms licensed to use BBFC ratings, an increasing number of partner platforms are linking those ratings to parental controls. Most of our platform partners now offer parental controls, thereby adding an extra level of protection for children accessing film and video content online. One new platform partner, Hopster, only allows content that the BBFC has rated U, thus ensuring a completely safe online viewing and playing environment for the youngest children.

In addition to these established online partnerships, we have developed new ones. Patrick touches on the music video pilot which we launched, with the three major UK record labels in October, and from March 2015 Vevo and YouTube have been displaying our ratings, the better to empower consumers and protect children. But this has only been one relatively new partnership.

Classification framework for mobile content

2014 saw the development of our innovative partnership with the mobile industry. We regulate, on a voluntary basis, internet and commercial content delivered via the mobile networks of EE, O2, Three and Vodafone.



*David Cooke –
Director*

Under this system, any content which we would classify 18 or above is placed behind adult filters. Such content includes material which promotes self-harm or suicide, or which teaches drug misuse, strong sex, or strong violent and horrific content. Because filters are not perfect, we also provide a service to respond in a transparent and timely way to cases reported to us of over and underblocking. Such content includes material which promotes self-harm or suicide, or which teaches drug misuse, strong sex, or strong violent and horrific content.

During the first year of the operation of this service, we considered appeals in relation to 42 websites. Most were from website owners about purported overblocking. But several were from ordinary members of the public, concerned about children accessing material which in their view should be restricted to adults only and therefore placed

behind filters. The subject matters of the appeals covered issues as diverse as assisted dying, racism and other forms of discrimination, abortion, the supply of equipment for growing cannabis, rape, male strip shows and hunting. Details of all of these cases are published on our website. In every case, the relevant mobile network operator acted on our adjudication.

Government, child protection groups and others, including the Open Rights Group have praised and supported this new and transparent way of protecting children from potentially harmful content online. It arguably provides a model for public WiFi to follow. The standards of protection afforded by the BBFC and Mobile Network Operators are quite different from those afforded by public WiFi operators. On child protection grounds, there's a strong logic for applying the same standards on both mobile and public WiFi networks.

To help ensure that our classification standards in this area are fully in line with public expectations, we commissioned research in 2014 into public attitudes towards "glamour" content. We asked 1,000 members of the public whether they considered that glamour content should be accessible by under-18s or whether some content should be restricted to adults only.

The research findings reflected wider attitudes around protecting children from inappropriate sexual imagery highlighted in, for example, the independent 2011 Bailey review *Letting Children be Children*. It found that there is demand for putting certain types of glamour imagery behind adult filters. Furthermore, the public gave the BBFC a clear indication of what sort of glamour imagery should be restricted to adults only.

We responded to the research by publishing a policy response which we will apply when considering glamour content under the BBFC's Classification Framework for mobile content.

Meeting our customers' changing needs

Our most important role is to provide trusted information and clear guidance to the public. Because our primary responsibility is to the public and because we are independent of the film and video industries, it continues to be the case that we do not always agree with distributors on individual classification decisions. Nevertheless, as well as ensuring continued public trust, it is vital that we continue to provide a first class service to the industries we serve.

We therefore constantly strive to improve our service to our industry customers and partners. We made a number of improvements during 2014. Probably the most important change we introduced in 2014 for both film goers and distributors was to provide more robust advice on images in individual films which may trigger a photo sensitive epileptic attack. If, during the examination process, we find content which might trigger such an attack we will notify the film's distributor, enabling the company to pass on advice to

cinemas showing those particular titles, in order to warn viewers in advance of this potential issue.

Second, following a number of complaints to cinemas about BBFC-classified trailers being shown before films with a lower classification, we discussed with both exhibitors and distributors how they might improve the identification of age-rated trailers to ensure that they are not shown age-inappropriately so that film-goers, particularly children, are not exposed to unsuitable content in trailers.

This year we also introduced "active acceptance" of BBFC decisions on cinema films. This change gives distributors greater control over the publication of BBFC decisions at the same time as ensuring that the BBFC continues to inform the public of the classification of individual films in a transparent and timely way.

Fourth, in order to reduce the regulatory burden on film distributors, we relaxed our rules on the classification of IMAX Digital films, with the standard classification applying to the IMAX Digital film provided the release is identical to the non-IMAX Digital version. This resulted in a direct cost saving to industry.

In 2015 we will continue to develop and introduce new service improvements. By the end of June, we expect to introduce digital delivery for film features, thereby making the submission process easier and more streamlined.

Finally, ever since my arrival at the BBFC over ten years ago I have encouraged the organisation to understand and respect the aims of directors, producers, editors, writers, actors and others involved in the creation of audio-visual content. We cannot always agree, but we can certainly work hard to provide advice and solve many problems. Our annual sessions with creative content makers have become an important date in the BBFC calendar.

David Cooke, 2015

Accountability

The BBFC is accountable to both the public and Parliament. It takes this accountability seriously. This Annual Report is a key part of its fulfilment of this requirement. The Report provides a review of the activities and classification decisions of the BBFC over 2014 as well as information about our financial position as required by law. Our Reports are available on our website and placed in the libraries of both Houses of Parliament.

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



Helping viewers make informed decisions

The BBFC's main website, www.bbfc.co.uk, provides information about all works classified by the BBFC. Works classified at U, PG and 12A, may also be found on the BBFC's website for children, CBBFC.

All BBFC film age ratings come with BBFCinsight. BBFCinsight includes both a summary sentence and a longer explanation about why the film received the classification it did. BBFCinsight provides details that parents have told us they like to be aware of, including examples of mild bad language, or themes such as divorce or bereavement that might not impact on the age rating but which might upset some children. Parents may find a short summary of BBFCinsight on DVD and Blu-ray packaging and cinema posters. We publish more detailed BBFCinsight on the BBFC website and the BBFC iPhone and Android Apps. BBFCinsight is available for every film and video game classified since Autumn 2007.

In July 2014 the BBFC introduced a new advertisement in cinemas to help increase awareness of what the 12A cinema rating means. In 2013 the BBFC Classification Guidelines review found that 75% of the British public understand that a film rated 12A is generally suitable for children aged 12 and over, but a younger child may see the film if accompanied by an adult. The advertisement reminds parents to check the BBFCinsight for every 12A film before they take a child under 12 to see it. The advertisement was shown before films in cinemas across the UK until the end of September 2014. The advertisement is also available on the BBFC website and CBBFC website.

The BBFC also took part in Safer Internet Day in 2014, publishing two new videos, plus articles and games, to help guide parents and children in choosing age appropriate films to stream or download. The videos, one for parents and another for children, illustrate how to find online content carrying BBFC age ratings, and how BBFCinsight can be used to find out why a film received the age rating it



bbfcinsight

did, before they watch it online. For parents there is additional information about how the BBFC works with Mobile Network Operators to restrict adult content on mobile internet devices. The Safer Internet Day videos were available on Safer Internet TV, the BBFC website and CBBFC website.

In 2014 BBFC podcasts handled a number of themes including classifying tone; how film classification works in other countries; and the new BBFC Classification Guidelines, which came into use in February 2014.

In addition to the podcast, the BBFC continued to communicate with the public through the @BBFC twitter account, regular email newsletters, and through blogs for the Huffington Post UK.

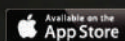


insight

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Letters from the public



The BBFC generally receives a relatively small number of complaints about its classification decisions, and this continued to be the case in 2014. The BBFC responds to every email and letter providing the rationale for its decision and addressing any specific points raised by the correspondent. Public feedback is important to the BBFC. It provides an immediate response to BBFC decisions and helps shape the research and large scale public consultations carried out at each review of the BBFC Classification Guidelines.

The film **Mr. Turner**, classified 12A, generated the most feedback in 2014: nineteen members of the public complained about a sex scene in the film, though it needs to be kept in mind that this is a very low figure for most complained-about film, and is a tiny proportion of those who will have seen it. In the scene in question, Turner's clothed buttocks are seen clenching vigorously, before the scene cuts to a close-up of his face and his thrusting head and shoulders. The scene is relatively brief and does not contain any nudity, but Turner

does appear rather distressed. The act ends with shots of Turner sobbing, almost in an exhibition of self-loathing. The scene is therefore important in terms of the narrative of the film. Context is central to the question of acceptability of film and video content. When considering context we take into account issues such as public expectation in general and the expectations of a work's audience in particular. Given the lack of nudity, the relative brevity of the scene and its importance in terms of narrative, and the audience appeal of the film, the scene is acceptable within the BBFC's Classification Guidelines for sexual content at 12A.

The 15 classification of **12 Years A Slave** generated a total of twelve complaints about the violence, including sexual violence, in the film. **12 Years A Slave** tells its story in a considered and responsible manner, and contains very little in the way of blood or injury detail. The scenes of violence in the film are strong but are contextually justified. With very few clear images of the injuries inflicted, the depictions of violence serve to

illustrate the very real brutality suffered by many slaves at the hands of their masters. The rape of a female slave is shocking but is shown in a discreet manner. There is no nudity and the focus of the scene remains on her impassive face.

The 15 classification for **Bad Neighbours** received eight complaints. Correspondents raised the language, drug references and sex scenes in the film as problematic to them at 15. There is one use of the 'c-word' as a man laments the fact that his baby has heard someone swear and worries that soon the baby will begin using the 'c-word'. This very strong language is neither directed nor aggressively delivered and is, along with the other bad language in the film, within BBFC Guidelines at 15. The scenes of sex are strong but do not challenge the Guidelines at 15. Nudity is limited and most of what occurs is mitigated by the comic context. The associated strong verbal sex references are also permitted at 15.

300: Rise of An Empire is the sequel to the film 300 and was

1 *Bad Neighbours* '15'

2 *The Equalizer* '15'

classified 15. Seven members of the public contacted the BBFC about scenes of violence, a strong sex scene, and sexual violence in the film. Although **300: Rise Of An Empire** does contain strong violence, the sequences are presented in a very stylised and unrealistic manner. For example, scenes of decapitations and slow motion plumes of blood are exaggerated and very clearly rendered using computer generated images. This gives the film a visual style similar to that of the comic book the 300 films are based on. The film is not significantly stronger than the first 300 film, also classified 15. The single sex scene is strong but does not go beyond the Guidelines at 15, where 'sexual activity may be

portrayed but without strong detail'. Although the scene has elements of roughness to it, the characters are both warriors and evenly matched and the sex between them is consensual. The scene contains some breast and buttock nudity, but no strong detail. On one level, the scene also symbolises the struggle between the Greeks and the Persians.

The Equalizer generated seven complaints from the public for its 15 classification. Correspondents raised the violence in the film as problematic at 15, while others complained that the film had been cut to achieve a 15 classification. Although the violence in **The Equalizer** is strong in places,

particularly during hand to hand fight scenes, it does not dwell on the infliction of pain or injury, nor do any of the scenes qualify as the strongest gory images of the type that would require an 18 classification. The film's distributor sought advice from the BBFC as to the likely category the film would receive prior to release. They were advised that the film would likely receive an 18 classification and in return they asked for advice about reductions required to attain a 15 classification. The BBFC offered advice and when the film was subsequently submitted for a formal classification, edits had been made and the BBFC duly classified film 15.



Media education

During 2014, the BBFC spoke to teenagers, younger children and adults about its work to protect children and empower consumers.

The BBFC saw over 12,000 session participants from across the UK including teenagers studying media regulation, university students, primary school pupils and members of the general public.

Many of these sessions took place in partnership with film festivals, libraries and cinema chains. Such events included older cinemagoers attending 'Reminiscence' screenings at Picturehouse cinemas in London.

The largest single event we spoke at was a presentation and Q&A about regulation and working with the film industry at the Media Live! conference in Paris in March. Attended by 595 media studies students and teachers from the UK, the event was hosted by European Study Tours.

Other large venues and events included screenings at the Cinemagic film festival in Northern Ireland, the National Media Museum in Bradford, the BFI Southbank, Manchester Cornerhouse, Zoom festival in Wales, Edinburgh Film house for the EIFF and the Hay Festival in Wales.

Our biggest collaboration was with the Into Film Festival where we introduced 22 screenings at 17 cinema locations across the UK. In total we spoke to 3,352 children, students and teachers, including home schooled pupils and groups with special educational needs.

The Into Film Festival included particular focus on the 12A certificate with sessions designed to raise awareness of the meaning of the 12A, supporting the 12A information advertisement shown in cinemas during summer 2014. We published a substantial online resource about 12A as part of the Into Film resources for 2014. The resource details the history of the 12A certificate and contains several case studies, clips for study and activities which explore regulation, the film industry, public opinion and the Classification Guidelines since



2002. The free resource is available to teachers via the Into Film website.

In 2014 we also hosted 39 education sessions at our offices in Soho Square, London, allowing students and other interested groups to learn on-site about how film regulation works in practice.

During 2014 we continued to offer remote sessions and interviews to those who cannot travel to the BBFC or host a session themselves. These included Skype and video conferences, plus email correspondence to students' questions and queries which ranged from classes consolidating their study of age ratings, to individual students wanting detailed information to aid their research for dissertations and university essays.

Our online resources continued to grow with new Case Studies published on the BBFC website and continued focus on the development of the Children's BBFC website, CBBFC (www.cbbfc.co.uk). The winners of the CBBFC poster competition were announced at the end of January and their work can be seen on a poster explaining the age ratings. It is available free to teachers and film clubs. We visited each of the

competition winners, offering their classes a chance to classify clips and tell us how they would rate films if they were examiners for the day. Media coverage of the competition included a front page story on the Education Today website and news items in local press.

Later in the year a review of the newly launched children's website CBBFC showed it remained popular and useful. CBBFC also received higher than average mobile and tablet use, with 44% of traffic coming from mobile phones and 19% from mobile and tablet users, together accounting for 63% of all visitors to CBBFC. In response to the review, we created an optimised version of the site enabling it to perform more quickly and easily on those devices. The mobile and tablet-optimised site launched in October 2014.

The unique opportunity for regular feedback from young people via the Education department continues and we analysed the third iteration of our survey of teenagers' views this year. The work provides a litmus test for responses of that group to recent decisions across the age ratings, and shows how viewing habits continue to change in the digital landscape.

1 St. Vincent '12A'

Research

We commissioned two pieces of original research in 2014. The first was into the public acceptability of certain “glamour” images. This research was particularly relevant to our work with the UK’s four Mobile Network Operators (EE, O2, Three and Vodafone) into where we draw the line for the adult filter used by those companies. Any content which the BBFC would classify at 18 or above is placed behind those filters.

Ipsos MORI carried out the research for us. They showed 1,000 adult members of the public a series of 30 still images and videos and asked each of them whether the image was suitable for under 18s to see or whether it was suitable only for adults, and therefore be placed behind adult filters. This quantitative phase was followed up by a qualitative phase involving eight focus groups. The groups considered what were the characteristics of particular images and videos which meant either that they were, or were not, suitable for under 18s.

The research found that the public is concerned by children and young people accessing certain “glamour” content which, in their view, is inappropriate and possibly even harmful. The public was concerned in particular by glamour content that features a sexual invitation or an intention to sexually arouse the viewer.

The research concluded that there is public support for the use of adult filters to prevent, as far as possible, those under 18 accessing such content.

In February 2015, the BBFC published a policy response which it will apply when considering glamour content under the BBFC’s Classification Framework for mobile content. Under this policy, the BBFC is unlikely to classify below 18 glamour content, both still images and video, featuring either a sexual invitation or an intention to sexually arouse the viewer. This content, in a glamour context, would include, for example:

- full frontal nudity or exposure of the genitals
- sexual poses that imply readiness for sex or draw attention to sex organs which heighten the sexual invitation or the arousing nature of an image.
- unambiguous sexual fetish themes in an obvious or sustained manner

The second piece of research was into pornography and teenagers. This is a joint project with the Office of the Children’s Commissioner and the NSPCC. The BBFC and its partners were keen to find out the extent of underage viewing of pornography; any harm that might arise from such underage viewing; and consider possible policy implications of the findings.

The research will be carried out during 2015 and we will report on its findings once it is complete.





Although the BBFC's online work is not required by UK law, it is upheld on a voluntary basis by digital platforms and distributors keen to operate responsibly online and put child protection and consumer empowerment front and center of their online offering.

Consequently, the BBFC's voluntary Watch & Rate digital-only ratings service continued to see rapid growth in 2014, with a 103% year-on-year increase in submissions and a 69.5% increase in viewed minutes. While submissions of video works under the Video Recordings Act still represents the largest proportion of submissions, the growth in demand for digital-only age ratings reflects the changing UK Home Entertainment market and an ongoing shift in consumer viewing habits towards Video-on-Demand (VoD) content.

During 2014, the BBFC's Digital Licensing scheme, formerly known as BBFC.online, continued to offer Digital Service Providers operating in the UK a low cost way to make BBFC age ratings and other labelling information (such as BBFCinsight) available to their customers. This service ensures that those consuming VoD content this year could make the same safe informed choices as those viewing DVD, Blu-ray or theatrical content.

Although the UK's digital sector grew significantly in 2014, the number of services making digital video available to UK customers decreased. At the beginning of 2014, 33 brands and platforms used BBFC ratings information on their digital video services. Over the course of the year this number reduced to 27, as services either closed, withdrew from the UK market, or merged with other services.

Finally, UK service Hopster, became the first digital video service and app to acquire a BBFC U rating. Hopster is a subscription based TV and learning app, designed for children aged 2-6 years, and requires all of its content (including video and games) to be classified U by the BBFC. The BBFC also advised on the overall experience of Hopster as suitable against the U Classification Guidelines.

1 *We Are The Best '15'*

Mobile content

During 2014, the BBFC completed a year of regulating, on a best practice, voluntary basis, commercial and internet content delivered via the mobile networks of EE, O2, Three and Vodafone. Part of this service involves providing the independent Classification Framework the Mobile Operators use to filter that content.

The Classification Framework defines content that is unsuitable for customers under the age of 18 and is based on the BBFC's Classification Guidelines for film and video. The Framework enables the Mobile Operators to calibrate filters they use to restrict access via mobile networks to age inappropriate internet content, including entire websites, by those under 18.

The Classification Framework does not cover content or sites that are already regulated, including online advertisements, or premium rate voice or SMS text only services.

A free appeals procedure operates under the Classification Framework. It is open to any website owner, content provider, consumer or any other person, who is dissatisfied with the application of the Classification Framework in respect of a piece of content available via mobile networks. In the first instance, appellants contact the appropriate mobile network operator. If the issue is not resolved, they may contact the BBFC for an adjudication.



During 2014 we received twenty eight appeals, complaints or requests for advice relating to thirty five websites. These came from website owners, members of the public and the Mobile Operators themselves.

There were fifteen appeals where we found content to be over-blocked. These dealt with a range of material and themes, some of which could be considered controversial or unsuitable for younger children, but none of which would be classified 18 or above according to BBFC Guidelines. They included websites featuring content on sexual health issues, websites promoting certain video games which featured strong violence and language, information resources for the LGBT community, information related to body piercing, and a blog featuring updates on current events in Syria and Iraq among other countries.

There was one appeal where we found content to be correctly placed as suitable for people under 18. This

related to a website advertising a male variety show for adults. The site featured dancers with soapy water on their torsos and partial sight of buttocks, but no strong nudity. The blogs on the site also emphasised the work involved in the shows, rather than any especially crude or sexual aspects.

There were twelve appeals where we found content to be correctly placed behind adult filters, or which required placing behind adult filters. These related to websites featuring content such as very strong sex references, sexualised imagery, nudity, discriminatory content including racist and homophobic language, the sale of hydroponics equipment with the potential to cultivate cannabis, and the sale of products with the potential to contravene legislation such as the Regulation of Investigatory Powers Act 2000, the Computer Misuse Act 1990 and the Data Protection Act 1988. We considered that the content on these websites was at least 18, and in some cases was not suitable for classification under our Guidelines.

The BBFC published four quarterly reports during 2014 detailing each appeal made to the BBFC under the Classification Framework, including the outcome of each case. These reports can be found on the BBFC website.



Enforcement

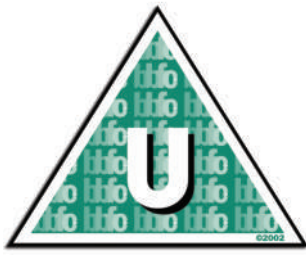
Under the terms of the Video Recordings Act 1984 (VRA) it is illegal to supply an unclassified work on any video format in the UK, unless it is exempt from classification. The Board provides support to police and Trading Standards Officers by issuing Certificates of Evidence in respect of seized videos. In 2014 the Board processed thirty-nine cases (comprising 760 works in total).



1

1 *Night at the Museum: Secret of the Tomb* 'PG'

2 *Penguins of Madagascar* 'U'





U – Universal



The BBFC's Classification Guidelines state that 'a U film should be suitable for audiences aged four years and over' and 'should be set within a positive framework and should offer reassuring counterbalances to any violence, threat or horror'. Although U is the lowest of the BBFC's classifications, U works are rarely entirely free of issues. When deciding whether a work can be classified U, the BBFC takes into account specific issues including bad language, discrimination, violence and threat, innuendo, rude humour and smoking, whilst also considering more general aspects such as genre, theme, tone and impact.

Bad language continues to be one of the principal issues of concern to the public, and to parents and guardians in particular, and at U there may be 'infrequent use only of very mild bad language'.

Pudsey the Dog: the Movie is a British comedy adventure about a mischievous dog who adopts a young family when they move to the country, and becomes involved in a variety of amusing scrapes. The film

originally contained a single use of the word 'bugger', a term not treated by the BBFC as very mild bad language. The distributor chose to remove the word in order to ensure the film was suitable for young children to whom it would likely appeal. The BBFC subsequently classified the film U, with 'very mild bad language' included in the BBFCinsight, to cover infrequent use of very mild terms, such as 'bum'.

The comedy ***Nativity 3: Dude, Where's My Donkey?!*** is a story about a man who loses his memory and must rely on others to remind him about both Christmas and his impending wedding. The distributor sought classification advice from the BBFC in two stages before submitting it formally. An early version of the film contained a single use of 'ass', in the context of a donkey shaking its rear and we advised the distributor that this use would be acceptable as 'very mild bad language' at U. A later version of the film contained repeated uses of 'shake that ass' in song lyrics, and without the contextual justification of the earlier use, we informed the company it was

likely to be passed PG. When the final version of the film was submitted for formal classification, the company had chosen to replace all uses of the word 'ass' in the song lyrics with 'thing'. Both versions of the film also contained the phrase 'elf off', said by an elf, during an elf-style 'ghetto' slang scene. Since this word play takes a euphemistic form, rather than a direct replacement for strong language, it was acceptable within the context of the wider film at the U category.

Discrimination is another issue considered carefully at all levels, but particularly at the junior categories. At U, 'Discriminatory language or behaviour is unlikely to be acceptable unless clearly disapproved of'. In the US children's drama ***My Dog the Champion***, about a teenage girl's friendship with a neglected dog, there is one use of the term 'spastic', when a young man is talking about his unruly dog. With no condemnation of the use, and in line with what the public tells us about such language, the term was unacceptable at U and the distributor chose to remove it to avoid a higher,

1 *Pudsey the Dog: the Movie* 'U'

2 *Nativity 3: Dude, Where's My Donkey?! 'U'*



U – Universal

12A, classification.

At U, the BBFC's Classification Guidelines state that 'violence will generally be very mild. Mild violence may be acceptable if it is justified by context (for example, comedic, animated, wholly unrealistic).' ***Viking Adventures from the British Museum*** is a documentary about that museum's exhibition and is specifically aimed at children at Key Stage 2 level in primary education. It features new artefact discoveries and dramatic reconstructions of Viking life hosted by young presenters. A number of scenes included images of historical weapons, often within dramatic reconstructions or being used to show how certain strikes or blows could injure a human. Although clearly in an educational context, the frequency and focus on realistic violence was more in line with PG Guidelines, and the distributor chose to make significant cuts to reduce the intensity and

sense of violent threat to achieve a U classification.

Violence of a different kind can be found in animated films aimed at children, and ***The Lego Movie***, an animated adventure about a protagonist saving the Lego world, is one such film. It features colourful, Lego world animation and characters likely to be familiar to even the youngest viewer. Many characters are seen to fall off buildings, be knocked over by laser fire or have their heads popped off. However, the overall tone of the film is light-hearted and plays on the characters being toys made to be broken apart, manipulated and rebuilt and which bear no real resemblance to human figures. We classified ***The Lego Movie*** U with 'mild fantasy violence' included in the BBFCinsight.

When we classify threat at U, 'scary or potentially unsettling sequences should be mild brief and unlikely to

cause undue anxiety to young children. The outcome should be reassuring.' Another popular young children's film this year was ***Postman Pat: the Movie***, a spin-off of the TV series about the adventure-seeking postman and his cat, which follows the hero as he enters a talent contest. There are moments in which characters are threatened by robots, including Pat being threatened by an evil robot version of Jess who fires laser beams from her eyes and appears to be indestructible. But the context is clearly fantastical, and the heroes win out, preventing, in a wholly reassuring way, anyone from coming to any harm. The film, likely to have universal appeal, and treated in a manner that is suitable for the youngest viewers, was classified U with the BBFCinsight 'mild comic threat'.

Finnish children's puppet animation adventure ***Moomin and Midsummer Madness*** finds the





U – Universal

Moomins discovering all about the magical world of the theatre. Brief moments of very mild threat include the Moomins leaving their home when it becomes flooded with water, which the children see as a chance for adventure. There, they are briefly scared by shadows on the walls which one plucky child scares off with a prop sword, whilst another child is fearful that the theatre may be haunted. There is a light touch to the threat; there are always reassuring outcomes for the characters.

Moomin and Midsummer Madness also gave pause for thought over the issue of smoking when a farmer character is seen smoking a pipe containing 'raspberry' tobacco. The fact it is pipe smoking rather than cigarette smoking means the behavior shown is less likely to appeal to younger viewers. Furthermore, the character smoking is an adult and there is no glamorisation or promotion of the behaviour. As the work has particular appeal to children we classified the film U, with the BBFCinsight reading 'very mild threat', and mentioned the issue of 'smoking' in the long BBFCinsight available on the BBFC website and apps, in order to warn parents of this aspect of the film before deciding whether or not to let

their children view it.

In a more realistic context, the short film ***Space***, in which women writers talk about the different spaces in which they write, contains a prominent scene showing a woman smoking a cigarette. The film itself has no appeal to younger viewers, but nor can it be said to promote or encourage the practice of smoking. As a result, the film was acceptable at U with the BBFCinsight 'a scene of smoking'.

At U, there may be 'only very mild sexual behaviour (for example kissing) and references to such behaviour'. ***Penguins of Madagascar*** is an animated film for children, following the heroic exploits of four penguins, which contains very mild innuendo and word-play on rude humour. In one scene a penguin says to another, "We were never mates. There was no mating" and in another, referring to an organisation called The North Wind, a character says, "No-one breaks The Wind". With the innuendo playing to older viewers, and farting jokes long established as comic humour likely to be suitable for and enjoyed by younger audiences, we passed the film U.





PG – Parental Guidance

1



Works classified PG are generally suitable for children aged eight years and over.

2014 saw several high-profile PG releases with scenes of violence or threat that were too intense for a U audience, but which contained elements that provided balance for slightly older children. **Big Hero 6** (classified in 2014; released in 2015) is an animated adventure about a young science genius who uses his friendship with a special robot to

hunt down the man responsible for threatening to destroy his home city. There are prolonged and noisy fight sequences between the heroes and the main villain, the latter commanding an army of scary robots. However, the fantastical nature of the action, in which there is no realistic injury detail, along with an emphasis on the young human hero's bravery, compassion and capacity for friendship, allowed the film to be classified PG for mild threat and scary scenes.

How to Train Your Dragon 2 was an animated sequel featuring the further adventures of Viking villagers and their pet dragons as they face the threat of an evil dragon trapper. The film contains battle sequences in which weapons are used, but without sight of blood or injury, and shows characters facing danger. However, the focus is on their resourcefulness, and any intensity in the threat is lightened by the film's many comic moments. Like **Big Hero 6**, **How To Train Your Dragon 2** is an example of a film offering the type of 'rollercoaster' thrills many young children enjoy, but which places an emphasis on heroes displaying positive qualities in overcoming dangerous challenges or frightening situations.

Fantasy can be an important balancing factor in films contain darker themes and frightening sequences. This was the case with two 2014 films based on fairy-tales. **Maleficent**, starring Angelina Jolie, reimagines the 'Sleeping Beauty' story from the perspective of its traditional villain, suggesting that Maleficent placed her famous curse as a result of wrongs perpetrated upon her. The scares come in scenes in which Maleficent uses dark magic to create mayhem and to threaten her enemies, but the fantastical nature of what she does reduces the

2



- 1 *How to Train Your Dragon 2* 'PG'
- 2 *Maleficent* 'PG'
- 3 *Into the Woods* 'PG'
- 4 *Night at the Museum: Secret of the Tomb* 'PG'



intensity of these scenes for older children, who will perceive and understand the fairy-tale basis of the story. The development of the story also places an emphasis on the central character learning to forgive.

Into the Woods is a cinema version of Stephen Sondheim's stage musical about a baker who encounters various fairy-tale characters as he attempts to lift a witch's spell that has been placed on his family. The film contains some gruesome moments, which are presented by suggestion rather than with explicit details being shown. Threats to characters, from both seen and unseen forces, are set in a fairy-tale world, with which children will be familiar and which they will recognise as not being realistic.

Humour is another factor in balancing and mitigating potentially stronger issues at PG. **Night at the Museum: Secret of the Tomb** is the third instalment in the comedy adventure series about museum exhibits coming to life at night. While there are scenes of threat and violence, these are mild, comic and slapstick, of a nature familiar from the two previous films.

A gentle comic tone and slapstick action are also at the heart of **Paddington**, in which Michael Bond's much-loved children's book character is brought to the cinema screen in a live action family adventure. The film contains mild threat, for example when Paddington is chased by a villain who threatens to kill and stuff him, when he lies unconscious on a table while a taxidermist prepares her tools

nearby, and when Paddington and his family, in their jungle home, run for shelter as trees fall down around them. The intensity in these scenes is a little too sustained for the youngest children, but the moments of comic relief, as well as a sense that Paddington will triumph in the end, place the film within the PG Guidelines. In addition, **Paddington** contains potentially dangerous behaviour (including Paddington





PG – Parental Guidance



hiding from a villain inside a refrigerator, as well as a brief scene of a boy strapping fireworks to his shoes), mild innuendo and a use of mild bad language. Some of the press coverage of the PG lost sight of the fact that many children's films are classified at PG, and that this is an advisory classification rather than a mandatory one.

Mild bad language also led to a PG, rather than a U, classification for *Annie*, a comedy based on the musical about an orphan girl living in New York. Mild sex references, as well as similar mild bad language, were key PG issues for *Million Dollar Arm*, a drama about an American sports agent who tries to find a future baseball star in the cricket-mad Indian sub-continent.

Mild bad language and mild sex references, along with rude finger gestures during the performance of a dance routine, were key classification issues in *Step Up: All In*, a sequel about a dance crew which enters a dance contest. Prior to its formal classification the distributor chose to show the film to the BBFC for advice. Such screenings can assist distributors in ensuring they achieve their preferred classification. In this case, we advised the distributor that the version seen for advice was likely to receive a 12A classification

because of two uses of strong language ('f**k'). Subsequent to this advice, the distributor prepared an edited version of the film, with the strong language removed, meaning the film could be formally classified PG. An uncut version was subsequently classified 12 for DVD release.

Step Up: All In contains the kind of song and dance routines that can be found in many music videos, which are widely available through a range of media. The content of such videos has aroused concerns about material that is appropriate for children, and 2014 saw two significant developments in the regulation of such content.

Firstly, an amendment to the Video Recordings Act required that any material the BBFC would classify at 12 or above would no longer be able to claim exemption from classification. Prior to this amendment, video works primarily concerned with music had generally been exempt from requiring classification, with certain exceptions. In anticipation of this change to the law, effective from October 2014, *Pop Party 13* was submitted for classification, the first video in the series to be presented to the BBFC. We advised the distributor that it was likely to be classified 12

for moderate visual and verbal sexual content, and for a use of strong language. However, the distributor wanted to achieve a PG classification and therefore removed three videos in their entirety in order to achieve this.

Secondly, the BBFC launched a voluntary pilot scheme for classifying music videos online. The original submission of the video for Cheryl Fernandez-Versini's hit song *I Don't Care* contained strong language, requiring a 15 classification. A subsequent version, with the language partially disguised, was classified 12. The distributor then chose to make further changes to remove all sight and sound of the strong language in order to arrive at a PG version of the video.

Discriminatory language and attitudes can, with responsible treatment, be permitted at PG.

Driving Miss Daisy is a recording of a stage production of the Alfred Uhry play about the friendship between an old white woman and her black chauffeur in the American Deep South. There are some discriminatory terms in the play's dialogue, such as references to 'coloured men' and 'Jews', as well as a use of 'nigger' by the main black chauffeur character, who clearly disapproves of the term. There is also the brief description of a past incident involving the racially-motivated hanging of a black man. Both the language and the attitudes behind it are clearly challenged. This was also the case with *Touched by Grace*, a drama about a teenage girl who moves to a new town, where she develops a friendship with another girl who has Down's syndrome. However, the girl cannot resist peer pressure to join in the bullying of her friend. In the film, the bullies use terms such as 'retard' and 'Mongoloid' to refer to the character with Down's Syndrome, but these comments are condemned and the film as a whole carries strong messages for children about opposing discrimination and bullying, and understanding disability. Because of this condemnation and positive messages, the BBFC was able to classify the film PG.

1 *Touched by Grace*
'PG'

2 *The Theory of Everything*
'12A'





12A Cinema 12 Home Ent



1

The 12A category is awarded to films that are suitable, in general, for those aged 12 and over. An adult may take a younger child if, in their judgement, the film is suitable for that particular child. In such circumstances, responsibility for allowing a child under 12 to view the film lies with the accompanying adult. To help adults make such a judgement, the BBFC provides BBFCinsight, available on the BBFC website and free Apps. BBFCinsight describes significant moments in the film, including key classification issues such as bad language, sex, nudity and violence.

The 12 classification is the equivalent category for video works. No one under 12 may buy or rent a video classified 12.

Action blockbusters are often submitted to the BBFC with requests for 12A classifications. However, in line with films such as those in the 'Bourne' and 'Bond' series, it is important that any depiction of violence and threat is only moderate in nature, and that the results of any violence do not focus on injuries or blood. **The Hunger Games: Mockingjay - Part 1** is the third film in the action adventure series, adapted from the novels by Suzanne Collins. Although the original **Hunger Games** required cuts to stronger moments of violence in order to secure a 12A, **Mockingjay - Part 1**, features only moderate violence with no focus on blood or injury detail. Furthermore, unlike the preceding two instalments, there is no 'hunger games' competition, in which contestants are pitted against one another to the death. Instead, there is a focus on more generalised scenes of revolution, in which the people fight back against an oppressive government. The BBFC classified the film 12A without cuts.

By contrast, cuts were required to the first instalment of a film adaptation of another trilogy of post-apocalyptic young adult novels. **The Maze Runner**, based on the novel by James Dashner, features young people trapped by a dangerous maze and looking to escape through it. The original version of the film featured elements of strong threat and violence requiring a 15 classification. The distributor chose to make a number of cuts to reduce or remove stronger moments of violence and threat in order to secure a 12A classification.

The cuts made to **The Maze Runner** took place after the film's formal classification. In other cases, companies submit unfinished versions of films to the BBFC for advice, particularly when they are seeking a particular category. An example of this at 12A in 2014 was **Taken 3**, the latest instalment in the **Taken** franchise. The BBFC advised the distributor that an incomplete version of the film was heading for 15 for strong violence and torture. As a result of this advice, the distributor made changes to the film prior to formal submission, to remove some stronger moments of violence and to



2

- 1 *The Hunger Games: Mockingjay - Part 1* '12A'
- 2 *Taken 3* '12A'
- 3 *Exodus: Gods and Kings* '12A'
- 4 *Hercules* '12A'



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significantly reduce a scene of torture. The version submitted for formal classification was classified 12A.

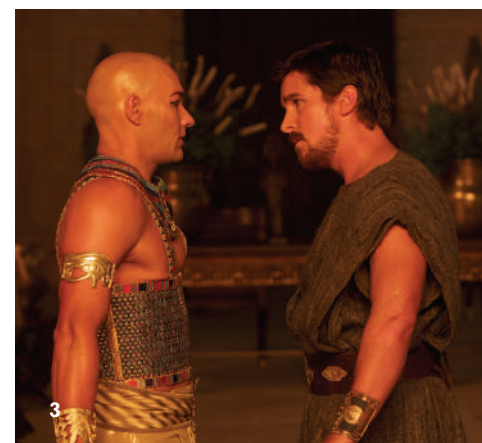
The same process occurred with the action adventure films *Hercules* and *Pompeii*, which were both re-edited to remove stronger moments of violence in order to secure a 12A. In the case of the Greek mythical action adventure, *Hercules*, the company chose to remove bloody detail, such as the focus on a bloody chest wound and a slit throat. Similarly, with the Roman historical action drama, *Pompeii*, the company removed some focus on detail of a man impaled by a bloody spike and also reduced the focus on blood.

The Biblical epic *Exodus: Gods and Kings* was also submitted for advice with a request for a 12A classification. The film contains scenes of moderate violence and threat, including a striking sequence in which a mass of crocodiles attack humans, with the result that the river Nile turns red with blood. Although the sequence in question is fairly bloody, there is little sight of wounds, and the historical setting provided mitigation for the kind of occasional gory moments permissible at

12A. The BBFC therefore advised the distributor that no changes would be needed to secure the desired 12A rating.

Violence was also the key issue with another sequel seen for advice in 2014: *The Expendables 3*. The distributor chose to cut the first instalment in the series to obtain a 15 classification, whereas the first sequel was passed uncut at 15. For this third instalment, the distributor requested a 12A. It was clear the film makers had taken pains to avoid focus on bloody and violent detail that characterised the previous instalments, largely replacing this with generalised scenes of action, on a par with films such as those in the 'Bourne' and 'Bond' franchises. Accordingly, the BBFC advised the distributor that the second sequel was likely to be passed at 12A. On formal submission, the BBFC classified the film 12A without cuts, although an extended version with slightly stronger violence and stronger language was passed 15 for DVD release.

The part-robot law-enforcement character from Paul Verhoeven's 1988 film, *Robocop*, arrived in a 2014 remake with the same title,



updating the original story to the 21st century. In contrast to the strong and often sadistic violence in the 18 rated original, the 2014 *Robocop* film contained less impactful moderate violence between robot characters, as well as injury detail with only limited blood, and sight of a robot stamping on a man's hand. These elements, along with one use of strong language, secured the 12A classification.

The 'Taken' and 'Expendables' series, as well as *Robocop*, all present violence, threat and injury within a context that is action-driven and therefore distanced to some





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degree from reality. By contrast, other films present violence and injury within a real-life, and therefore more realistic, context. For example, the war-time drama **Testament of Youth**, based on the memoir of Vera Brittain, depicts bloody detail of injured soldiers in hospital. However, it does so without focusing on stronger gory detail and is set in the historical context of the First World War. Detail of bloody injury is shown only to emphasise the bravery of the soldiers, doctors and nurses, rather than for entertainment. The BBFC considered the level of gore and violence to be containable at 12A.

Similarly depicting real-life events, **Selma** is a chronicle of US civil rights leader Martin Luther King's campaign for equal voting rights in 1965, including an account of his strained relationship with President Lyndon B. Johnson. The film charts the epic marches in Alabama from Selma to Montgomery, in which protestors marched for the right of black people to vote. It contains scenes of police brutality and violence against both black and white Americans, including the beating of people with batons. There is some bloody detail resulting from the blows. The BBFC carefully considered the historical significance of the film's story, and the important historical and educational context within which the violence and brutality is presented. As with **Testament of Youth**, there is a strong focus on the bravery and humanity of those fighting for justice, with violent and bloody detail being presented only to emphasise their struggle. Accordingly, the BBFC classified the film 12A with BBFCinsight advising that it contains moderate violence, racist language and infrequent strong language.

The period drama, **Belle**, is a portrayal of slavery and racial

discrimination in 18th century English society and includes discriminatory references, reflecting the period in which it is set. There is also a scene in which the film's female lead is grabbed beneath her dress by a male character. Although much of the film would be appropriate at PG, the discrimination theme and the brief sexual assault led to **Belle** being classified at 12A.

Tackling similarly serious issues, but in a documentary context rather than a dramatised one, **Who is Dayani Cristal?** examines the deaths of illegal immigrants on the US-Mexico border. The documentary shows the grim fate of those who never made it across the border alive, featuring real footage of dead bodies. These images are never gratuitous or disrespectful and blur out recognisable detail of human faces. This restrained detail, together with the documentary context of the work, allowed it to be classified within the Guidelines at 12A.

In South Asian cinema, films intended to be viewed by people of all ages in their countries of origin often feature stronger levels of violence than are permissible under the BBFC Classification Guidelines for 12A in



1 *Selma* '12A'

2 *Belle* '12A'

3 *Au Revoir Les Enfants* '12A'

the UK. South Asian films are an important element of the BBFC's work and a record number of 'Bollywood' and regional South Asian films were classified for cinema release in 2014, ranging from audience-friendly blockbusters like **Happy New Year** to edgier social comedy dramas like **PK. Happy New Year** stars Shah Rukh Khan in a crime caper. Several stylised fight sequences with martial arts violence and bloody injury place it at the higher end of 12A. By contrast, **Madras**, a Tamil political romantic drama, contained some moments of strong violence, including a bloody machete attack and several repeated, personalised fighting blows. The company chose to re-edit the film in order to secure a 12A classification. **Queen** is a Hindi drama in which a woman goes on her Paris honeymoon alone, after her finance deserts her. The company re-edited a sequence containing aggressive uses of strong language in order to secure a 12A.

Just as the depiction of violence, threat and injury detail must remain moderate in order to qualify for a 12A or 12, so must the depiction of sex, or the discussion of sexual themes. **Mr. Turner** portrays the life and work of painter J.M.W. Turner. One sex scene shows a woman being thrust into from behind by Turner, with both characters fully clothed. Although the scene clearly establishes that sex is taking place, it does not exceed the 12A/12 Guidelines which state that sex may be 'briefly and discreetly portrayed'. There is no nudity or detail of sexual activity, and the scene is not crudely portrayed. **Mr. Turner** is similar in its sexual depiction to **A Promise**, a romantic period drama that also contains a brief and fully-clothed sex scene that places it at the higher end of the 12A category.

The comedy drama **St. Vincent** opens with a sex scene, in which we see a woman on top of a man in bed. The scene is brief and lacks detail of nudity. This moderate sex scene, along with infrequent strong language and moderate sex references, resulted in the BBFC classifying the film 12A. There are also some brief sexualised images in the dramatisation of Stephen



Hawking's life, **The Theory of Everything**, during a scene in which a pornographic magazine is discovered by a nurse. The magazine's cover reveals photographic still images of topless female models. The distributor accepted that a 12A classification was required for this scene, but requested that the short BBFCinsight not place undue emphasis on sexualised images, thereby creating a potentially misleading impression of an inspiring drama based on a real-life story. The film carried BBFCinsight highlighting both 'brief' sexualised images and mild bad language at 12A.

As noted in the PG and 12A/12 sections of this Annual Report, the content of music videos has aroused concern about material that is appropriate for children and 2014 saw two significant developments in the regulation of such content.

Firstly, an amendment to the Video Recordings Act required that any material the BBFC would classify at 12 or above would no longer be able to claim exemption from classification. Prior to this amendment, video works primarily concerned with music had generally been exempt from requiring classification, with certain exceptions. In response, the James Blunt concert film, **Moon Landing**, was submitted for classification and rated 12 for infrequent strong language. Similarly, the concert film **McBusted** was submitted for

classification and rated 12 for infrequent strong language and moderate sex references.

Secondly, the BBFC launched a voluntary pilot scheme for classifying music videos online. Amongst the music videos rated 12 in 2014 were Aquilo's **I Gave it All**, for moderate sex references, Kasabian's **Stevie**, for moderate threat, and Calvin Harris and Ellie Goulding's **Outside**, for its suggestion of domestic violence.

Sex references led to the raising of established classifications on older works that were resubmitted for modern classifications. Louis Malle's **Au Revoir Les Enfants** was classified PG on film and video in the 1980s, before the 12A certificate existed. However, looking at the film in 2014 from a modern perspective, it is more appropriately classified at 12A for moderate sex references, as well as moderate bad language. A cinema re-release of the 1988 Tom Hanks comedy, **Big**, was also raised from its original PG to 12A, although this was partly due to the reinstatement of some material, including strong language, originally removed by the distributor in the 1980s.

Tremors is a 1980s comedy horror in which giant worm-like monsters terrorise the inhabitants of a desert town. **Tremors** had been classified 15 since its original release but was resubmitted in 2014 for a new theatrical classification. There are scenes of moderate threat, as well as



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some brief gory moments depicted in a comedic style. These brief moments are unlikely to surprise contemporary younger teenagers and the BBFC duly reclassified the film 12A.

Bad language is also a key issue in classifying films at 12A. The frequency of strong language at this category is not always the sole determining factor in its classification and the BBFC looks at contextual justification, as well as the manner in which language is used. ***The Love Punch***, a British comedy about a divorced couple going to recover retirement money stolen from them, contains a particularly strong term ('motherf**ker'), which was redubbed by the company in order to secure a 12A classification. The use was a major focus of the scene and spoken in a comically aggressive manner. By contrast, the same term was exceptionally permitted at 12A in the documentary, ***The Internet's Own Boy***, a film about a real-life champion of the internet and free speech. In this case, the term was not spoken but briefly seen on a placard in the background of a shot showing street protests. The BBFC concluded that its occurrence in this context was less likely to cause offence than in the previous example.

Ken Loach's period social drama, ***Jimmy's Hall***, contains four clear uses of strong language ('f**k'), along with some less clear uses. This



does not exceed the terms of the BBFC's Guidelines at 12A/12, which state that strong language may be permissible provided it is infrequent. By contrast, a single aggressive and directed use of 'motherf**ker' by an adult to a child, was removed from ***The Young and Prodigious T.S. Spivet***, a drama based on a novel about a child prodigy, in order to obtain a 12A.

Occasionally, classification issues that are not of a typical nature will prompt the BBFC to consider a film's suitability at 12A. ***The Fault in our Stars*** is a US film adaptation of a novel about a teenage couple's growing bond against the looming

threat of terminal illness. The film contains thematic issues that are inherently upsetting and emotional, as well as being located in the real world. However, the themes are handled with sensitivity and with a positive message for the young teenagers that the story is aimed at. The BBFC classified the film 12A, where it may reach the audience to whom it has greatest appeal.

Raising a relatively new issue, ***Ida*** is a Polish period drama about a young woman about to become a nun who suddenly discovers a past family secret. The film includes a suicide scene in which a woman jumps off a window ledge to her death. This scene is shown with restraint and without any detail of fatal injury. As the film's main classification issue at 12A, reference to the suicide scene was made on the BBFC black card before cinema screenings in the short BBFCinsight. Subsequent feedback from the public and the press raised the issue of the inadvertent leaking of spoiler information about the film before viewings of ***Ida*** in cinemas. The BBFC seeks to avoid potential spoiler information in its short BBFCinsight wherever possible, whilst upholding the responsibility of providing clear and accurate classification information on films to the public, and especially to parents. The BBFC therefore launched in 2014 a pilot scheme to avoid such 'spoilers' on black cards and will continue to monitor this during 2015.



1 *The Fault in our Stars* '12A'

2 *Jimmy's Hall* '12A'

3 *A Long Way Down* '15'





During 2014, a number of films classified 15 featured challenging themes. **The Police Officer's Wife** is a German language drama about the gradual disintegration of a marriage, and its effect upon the couple's child. The film has a domestic violence theme; although little domestic violence is actually shown, the principal female character is increasingly seen with more bruises on her body. This, together with some strong injury detail in scenes where the results of a road traffic accident are shown, meant the BBFC classified the film 15.

Devil's Knot is a US drama, based on real events, about the murder of three young boys in Arkansas. The film follows the efforts of a legal investigator to prove a miscarriage of justice after three teenagers are convicted of the crimes. Although the murders are not shown, there are verbal references made to the nature of the boys' deaths. There are also disturbing images of the children's corpses, and sight of their injuries in crime scene photos, requiring a 15 classification.

The French drama **Two Days, One Night**, in which a depressed young woman spends a weekend visiting

her colleagues to ask them to a support her in a dispute at work, features a suicide attempt. A woman swallows a large number of Xanax tablets; after an ambulance is called and she is taken to hospital, she is told she is well enough to go home. The lengthy and emotionally charged sequence showing the woman taking the pills, as well as the fact there is no discussion of any possible long-term consequences from such an action, meant the film was most appropriately classified at 15.

In a lighter vein, the comedy drama **A Long Way Down**, based on the 2005 novel by Nick Hornby, concerns a group of four people who meet on the rooftop of a building while planning to end their lives. However, the quartet agree to a pact not to end their lives before a certain date. Although the film features many references to suicide, after the initial meeting there is a strong emphasis on learning the value of life, redemption and friendship. Accordingly, the BBFC classified the film 15.

Distressing scenes and themes feature in a number of documentaries classified 15. In **Return To Homs**, two young Syrian friends transform from peaceful

protestors to rebel insurgents. Footage of a room in a hospital described as a "torture room" shows real dead bodies, while injuries and war violence are shown in other scenes. A historical documentary, **The Decent One**, concerns leading Nazi Heinrich Himmler. The film contains real footage of Holocaust victims, including people being shot by a firing squad. Similar real footage of Holocaust victims also features in **Night Will Fall**, a documentary about Nazi Concentration camps, including material filmed in 1945 by Sidney Bernstein and Alfred Hitchcock. The film includes occasional close-up detail of crushed skulls and facial injuries, as well as full nudity, and was therefore classified 15.

Traffic concerns people's personal experiences with the social services system. It contains scenes in which individuals talk about physical, emotional and sexual child abuse of which they have been accused, that they have suffered themselves, or that they have alleged others to be responsible for. Although the references do not carry unduly strong or graphic detail, the focus on this disturbing theme required a 15 classification.

Sometimes, bad language alone will require a film to be awarded a 15 classification. **Citizenfour**, a documentary about Edward Snowden as he prepared to leak information relating to government surveillance, contains eight uses of strong language, six of which occur in a single scene. **Still The Enemy Within** is a documentary about the 1984-85 British Miners' Strike and contains seven uses of strong language, while **Hockney**, a documentary about the British artist



- 1 *Devil's Knot* '15'
- 2 *Night Will Fall* '15'
- 3 *We Are The Best* '15'
- 4 *'71* '15'



David Hockney, contains six uses of strong language. The BBFC's Guidelines at 12A/12 state that 'Strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification'. In general terms, it is unusual for the BBFC to permit more than four or five uses of strong language at 12A/12 in a submission of normal feature length. Accordingly, all three documentaries were classified at 15.

At the upper limits of the 15 category, ***All This Mayhem***, an Australian documentary about two skateboarding brothers whose lives spiral into decline, contains five uses of very strong language, none of which are aggressively directed. The BBFC's Guidelines at 15 state 'Very strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification'. In general, it is unusual for the BBFC to permit more than a handful of uses of very strong language at 15 in a submission of normal feature length, depending

upon the context within which they occur. In this case, given the lack of aggression in the uses, they were permissible at 15.

The Swedish language drama ***We Are The Best***, follows three teenage girls who form a punk band in 1982, and contains four uses of very strong language. One is said out of frustration and anger by a male student, who is challenged by a teacher, making it clear the language is inappropriate. The other three uses are shouted out by audience members as they heckle a punk band they dislike. The uses are aggressive and collectively aimed at a female band. However, they are not accompanied by any violence or threat, and the band members are amused by the heckling rather than offended. Therefore, given that the uses are either comic or disapproved of, the film was classified 15.

The action drama ***'71*** focuses on the experiences of a young British army recruit in Northern Ireland. The film contains four uses of very strong language, one of which is used in angry frustration. However, given the lack of aggression, the film was classified 15.

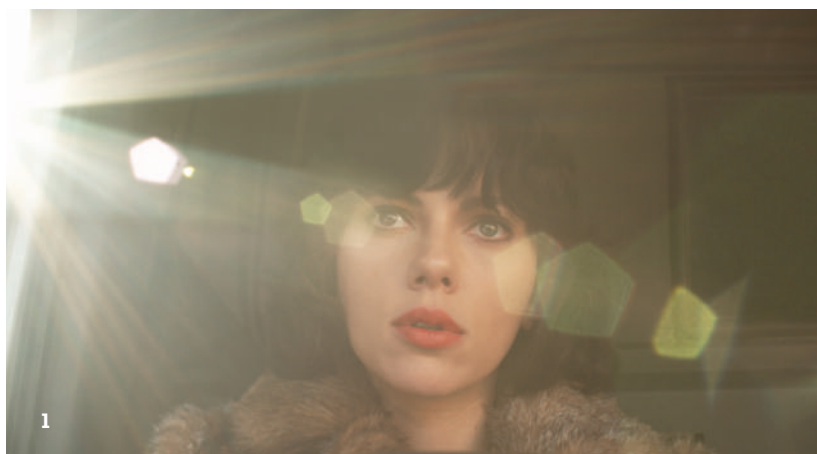
Sex may also be a classification issue at 15. The BBFC's Guidelines on sex at 15 state that 'Sexual activity may be portrayed without strong detail. There may be strong verbal references to sexual behaviour, but the strongest references are unlikely to be acceptable unless justified by context'. ***Men, Women & Children*** is a US drama that follows a group of high school students and their parents, looking at the impact digital technology and social media has on



their lives. Strong verbal and visual sex references, including a list of pornographic websites seen in the internet search history of a laptop computer, mean the film is classified 15.

Venus in Fur is a subtitled French film, based on a stage play, in which an actress and a director read parts from the director's own play, itself based on the Leopold von Sacher-Masoch novella. There are several strong sex references, many of which refer to sadomasochism, in relation to the novella on which the film, and the play within the film, is based. However, the fact the references are being discussed as part of the rehearsal of a play reduces their strength, meaning the film was classified 15.

The sci-fi drama **Under The Skin** concerns an alien seductress who arrives in Glasgow where she sets out to prey on drifters and single men. It contains strong sex and frequent nudity, with some scenes of nudity occurring in a sexual or seduction context, and which occasionally include brief and shadowy sight of erect penises. While sight of erections is normally passed 18, the brevity of the scenes in question and the lack of focus on the genitals meant the scenes could be allowed at 15 in this case.



The documentary **The Last Impresario**, which concerns the life and work of film and theatre producer Michael White, also features sexualised nudity. Full frontal male and female nudity is seen in clips from the stage production of 'Oh! Calcutta', which also includes dance moves that carry a sexualised element. These scenes mean the BBFC classified the film 15.

The Interview (classified in 2014; released in 2015) concerns a US TV chat show host and his producer who are enlisted by the CIA to assassinate North Korea's supreme leader Kim Jong-un. The film contains several strong and crude sex references, along with some very strong language and strong bloody

violence, and it is classified 15 accordingly.

The UK comedy sequel, **The Inbetweeners 2**, in which three young men visit a friend in Australia and a series of mostly sexual adventures ensue, features strong nudity and sex references. As in the previous **The Inbetweeners** film, frequent crude verbal references to sexual activity and scenes of male and female nudity occur within a comic context. During post-production, the distributor sought advice on how to secure their preferred 15 classification. The BBFC advised changes should be made to two scenes featuring strong nudity in a crudely humorous context. When the finished version of the film was



- 1 *Under The Skin* '15'
- 2 *The Interview* '15'
- 3 *Kingsman: The Secret Service* '15'

submitted for formal classification, reductions had been made, resulting in a 15 classification.

Inreallife is a documentary exploring the relationship British teenagers have with the internet. There is some discussion of internet pornography, including very brief sight of apparently real oral sex in a clip from pornography. Given the brevity and lack of detail in this clip, its contextual justification in terms of illustrating what teenagers may encounter on the internet, and the potential usefulness of the film in educating teenagers, the BBFC classified **Inreallife** 15. When the film was subsequently released on DVD, it initially claimed exemption from BBFC classification on the grounds that it was an educational documentary. However, when concerns were raised about this, including by a number of teachers, it was submitted and classified 15, in line with the cinema release.

A Walk Among The Tombstones is a US drama thriller about a private detective who is hired to track down those responsible for the kidnapping and murder of the wives of men involved in the drug trade. The film contains strong bloody violence and sexualised violence. The distributor sought the BBFC's advice during post-production as to how to secure a 15 classification. The BBFC advised the distributor to reduce a scene of sexualised threat and to remove an accompanying aggressive use of very strong language. When the film was submitted for formal classification, the suggested reductions had been made and it was classified 15.

The Equalizer is another example of a film where the distributor sought the BBFC's advice on scenes of violence. The film concerns a former 'black ops' commander who comes out of retirement to save a young prostitute from Russian gangsters. The BBFC advised the distributor to reduce violence in a couple of scenes, one showing a stabbing with a corkscrew and the other showing a garroting. Changes were subsequently made and the film was classified 15 when it was submitted formally.



Kingsman: The Secret Service (classified in 2014; released in 2015) is a UK comedy action drama about a group of privately funded secret agents. The distributor sought advice from the BBFC on an unfinished version of the film. Although the violence is generally staged in a highly cartoonish manner, and the action is fast-paced and rapidly-edited, there was too much cumulative focus on blood and the infliction of injury during a scene in which a secret agent fights and kills a large number of people in a church. When the film was submitted for formal classification, reductions had been made to this sequence, meaning the finished version was classified 15.

Horns is a fantasy horror film about a young man suspected of killing his girlfriend. The distributor sought the BBFC's advice during post-production as to how to secure a 15 classification. The BBFC suggested reductions to a scene of sexual violence, both shortening the scene and removing some crude accompanying dialogue, and the removal of a very strong gory image. The recommended changes were made and the BBFC classified the finished version of the film 15. The subsequent DVD release reinstated the cut material and the BBFC classified it 18.

300 Rise Of An Empire is a follow-up to the film **300**. It tells the story of the Greek general Themistocles as he attempts to unite Greece and

defeat the invading armies of the Persian King Xerxes. There are a number of lengthy battle scenes, which include sight of heads and limbs being cut off and scenes in which soldiers' throats are cut. However, as in the previous film, the scenes are highly stylised in nature and violence is not presented in a realistic manner. There is also a scene in which a woman is raped; however the rape is shown in silhouette and there is no visible nudity. The film also contains a strong sex scene, featuring breast nudity, in which a man and a woman treat each other roughly. However, they are both exaggeratedly powerful warriors and are equally matched, in their sexual aggression and violent capabilities. Given that the film's contents were essentially on a par with those of the original, meaning audiences would know what to expect, the BBFC classified the film 15 uncut.

The UK film **The Riot Club** is a film adaptation of Laura Wade's 2010 play 'Posh', about the members of an exclusive Oxford University dining club. The film contains a scene of strong violence in which a man is heavily beaten by a group of young men. Although the scene is bloody and distressing to watch, it features limited focus on injury detail and the audience's sympathies are entirely with the victim. Accordingly, the BBFC classified the film 15.

Strong bloody violence also featured in some of the year's South Asian releases. These include **Kaam De**

Heere, a Punjabi language dramatisation of historical events, focussing on the militant bodyguards who carried out the assassination of the Indian Prime Minister in 1984, although the Prime Minister is not specifically identified by name. While the film contains some strong bloody violence, it does not promote, incite or endorse violence and did not prove as controversial here as it had been in India. The BBFC classified the film 15.

In the Hindi language action thriller **Action Jackson**, a rogue policeman and a look-alike assassin take on the criminal underworld. The BBFC classified the film 15 for strong bloody violence, as well as for some scenes of drug use. **Haider** is a Hindi language interpretation of Shakespeare's 'Hamlet' set in contemporary Kashmir. It is classified 15 for strong bloody violence and a torture scene.

If these titles generally represent the upper limits of the 15 category, in terms of violence, **Kon-Tiki** and **Unbroken** represent the lower end. **Kon-Tiki** is an adventure drama, based on Norwegian explorer Thor Heyerdahl's famous voyage across the Pacific Ocean. There are strong bloody images when a man kills a shark, including large blood splashes and sight of the animal's entrails spilling out. The focus on blood in this sequence were more appropriately classified at 15. **Unbroken** is a wartime drama about

Olympic athlete Louis Zamperini, who was taken prisoner by the Japanese during WWII. Occasional scenes of strong violence, including scenes in which the protagonist is beaten and abused mean the BBFC classified the film 15.

Strong physical and psychological threat, a disturbing overall tone, or frequent, sustained horror sequences mean a film may be classified 15.

The Babadook is a horror thriller about a widowed mother and her young son, who are terrorised by a character that comes to life from a children's book. Some violent attacks resulting in sight of blood, as well as scenes of sustained threat in a domestic setting, mean the BBFC classified the film 15.

Woman In Black 2: Angel Of Death

(classified in 2014; released in 2015) is a horror sequel, set during the Second World War, in which a group of evacuee children are threatened and attacked by the eponymous ghost. There is strong and sustained threat and horror throughout, as people are threatened and attacked by the title character. Much of the threat is directed towards children and there is sight of both dead children and children who are forced to harm themselves by the ghost. The distributor was aiming to achieve a 12A, which was the category awarded, after cuts, to the first film. However, given that the threat in this sequel is chiefly directed towards children, rather than adults, cuts were

not considered viable and the film is classified 15.

Some films classified PG-13 in the USA (a category which allows films to be shown to children of all ages, with the caveat that parents are strongly cautioned that 'some scenes may be inappropriate for children under 13') were classified 15 in the UK during 2014. These included the horror film **Ouija**, which featured a pervasive sense of threat, and the comedy sequel **Dumb And Dumber To**, which contained some visual and verbal sex references that were too crude for 12A.

As in previous years, some older films were re-submitted for re-release on film, DVD and Blu-ray, where an 18 classification previously awarded was no longer appropriate according to the standards laid out in the present Classification Guidelines. In many cases, the films were over twenty years old and their power or impact had diminished to the extent that they are now acceptable at 15. These films include **Jubilee** and **Pumpkinhead II Blood Wings**.

As noted in the PG section of this Annual Report, the content of music videos has aroused concern about material that is appropriate for children and 2014 saw two significant developments in the regulation of such content.

First, an amendment to the Video Recordings Act required that any material the BBFC would classify at 12 or above would no longer be able to claim exemption from classification. Prior to this amendment, video works primarily concerned with music had generally been exempt from requiring classification, with certain exceptions. In response, Beyoncé's **Platinum Edition** and **REMTV** were both classified 15 for strong language and sex references.

Second, the BBFC launched a pilot scheme for classifying music videos online. Amongst the music videos rated 15 in 2014 were Professor Green's **Little Secrets** and Bastille's **Torn Apart**, both for strong sex references, and Dizzee Rascal's **Pagan**, for strong language and violence.

1 *Action Jackson* '15'

2 *Killers* '18'







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

Since its amendment in 1994, the Video Recordings Act has placed a duty on the BBFC to have 'special regard (among other relevant factors) to any harm that may be caused to

potential viewers or, through their behaviour, to society by the manner in which the work deals with: criminal behaviour; illegal drugs; violent behaviour or incidents; or human sexual activity'. Throughout 2014 the BBFC continued to give special regard to harm issues using classifications at 18 where appropriate and cutting material where necessary.

Some of the most challenging material considered by the BBFC in 2014 concerned representations of sexual violence. The BBFC's Classification Guidelines state that we may refuse to classify content which makes sexual or sadistic violence look appealing or acceptable; reinforces the suggestion that victims enjoy sexual violence; or invites viewer complicity in sexual violence or other harmful violent activities.

This was the case for *House on the Hill*, a US serial killer drama based on real events in the 1980s. Scenes of kidnapped women being humiliated, degraded, raped and murdered are

interspersed with recordings of real-life murderer Leonard Lake describing his motivations. A number of cuts were required, totalling over seven minutes of footage, including several to reduce the more prolonged sequences of sexual violence and sexualised focus on the nudity of the victims.

Another work to receive an 18 certificate after extensive reductions were made was *The Hospital*, a US horror feature about a team of paranormal investigators who visit an abandoned hospital, only to fall prey to a gang of rapists and murderers. After initial advice from the BBFC that the film was likely to require cuts to the frequent and lengthy sequences of sexual violence, torture and rape, the distributor submitted a re-edited version from which all the material which may have required BBFC cuts had been removed. This version, with nearly 17 minutes removed by the distributor, was passed 18 without further cuts.

Welcome to New York, Abel Ferrara's drama about a powerful businessman who is arrested and charged with sexually assaulting a hotel maid, contains two scenes of sexual assault with a level of detail which contributed to the film's 18 classification. However, the BBFC did not require cuts because the scenes did not in any way condone or encourage sexual violence, nor suggest that the victims welcome or enjoy the attacks. There is also strong contextual justification for the scenes' inclusion as they form the basis of the legal case against the main character.

In *Game of Thrones - Breaker of Chains*, there is a sexual assault that takes place between brother and sister characters, Jaime and Cersei Lannister. The siblings, who have a complicated history, including an incestuous sexual relationship, mourn the death of their son. Jaime forces himself on Cersei and she initially resists and protests as he tears her clothes and thrusts against her. In the context of this long established and difficult relationship there is a degree of ambiguity in the nature of the assault. The episode attracted comment in the press and social media over whether the

- 1 *Welcome to New York* '18'
- 2 *Gone Girl* '18'
- 3 *The Raid 2* '18'

element of sexual violence was warranted. The challenging nature of the scene means it is more appropriately placed at 18.

Sometimes it is the conflation of sex and violence, rather than sexual violence itself, which demands an 18 certificate. In David Fincher's *Gone Girl*, a thriller based on the bestselling novel of the same title, a consensual sex scene ends in the very bloody murder of one of the participants by the other. The level of violent detail and quantity of gore, coupled with the strong sexual scene, made for an 18 classification, even though the killing is not in itself sexually motivated.

The arguments that relate media effects to harm are a good deal less convincing where violence without a sexual element is concerned and the BBFC's treatment of non-sexual violence at 18 reflects this. The BBFC remains confident the differentiation in its treatment between sexual and non-sexual violence is substantiated by the available evidence and, additionally, research undertaken to inform the BBFC Guidelines shows



the general public supports this position.

In 2014, as in previous recent years, no cuts were made on grounds of violence alone.

Several films, however, were placed at the adult category by the BBFC because of the strength of their depictions of violence. These included *Killers*, a horror drama about an Indonesian man who is

inspired by videos posted online by a Japanese serial killer. Scenes of strong bloody violence and the torture of women featured no sexual element or motivation.

Action sequel *The Raid 2*, about an undercover cop in Jakarta who is intent on exposing corruption and bringing down a crime syndicate, featured frequent strong violence in lengthy sequences and gory details including a man's jaw being ripped





open, and sight of the character Hammer Girl ripping into flesh with the claw end of her weapon of choice.

In another sequel, ***Sin City 2: A Dame to Kill For***, it was the element of sadism rather the strength of visual detail alone which led to its 18 classification. The film is a comic book-style detective story about several interconnected characters in a dark and crime-filled city. Stronger moments include the dwelling on the infliction of pain and injury in a scene where a character's fingers are broken one by one, leaving his hand mangled, and another scene where a drug-addled doctor pulls them back into shape. There is also a sequence in which a man's eyeball is ripped out, with focus on the victim's pain.

In respect of horror films, the BBFC does not intervene merely because these works might alarm or shock. Indeed the likely audience chooses to watch such films because they enjoy being frightened. However, the BBFC does ensure that the young and vulnerable are protected. Works featuring strong threat and menace which is sadistic or sexualised are likely to be classified at 18. Horror works at 18 are also likely to contain stronger gory images that are

unacceptable at 15. Other 18 indicators may include the work being rooted in the real world, as opposed to having a fantastical setting or supernatural elements, horror that is played straight with little or no humour or irony, and the sexual terrorisation of women.

The Spanish Chainsaw Massacre

is a Spanish film in which a heavy metal band find themselves in a village of cannibals after their van breaks down. The BBFC removed a sequence of sadistic and sexualised violence involving a child before passing the film 18. The film also includes scenes of characters being torn open and having their intestines pulled out, a penis being bitten and torn off, and a foetus being pulled from a woman's body.

The Green Inferno is a horror film that sees a group of student activists travel to Peru, where they encounter a tribe of cannibals. Several scenes of strong bloody violence contributed to the 18 classification. In one scene a conscious man has his eyes gouged out, his tongue cut out, and his limbs hacked off. Other scenes include gory throat cuttings and a man being torn apart and eaten alive.

Another work that contains strong bloody violence and gore requiring an 18 is the horror sequel ***Wolf Creek 2***, in which a sadistic serial killer continued to abduct, torture, abuse and murder people in the Australian Outback. In one scene a person's fingers are removed with an angle grinder and in another a dead man's body is dismembered and his penis removed.

The US horror thriller, ***The Fear***, contained several scenes of strong bloody violence and torture, shown in flashbacks as a couple view a new home that has a dark and violent history. There are sequences of mutilation and decapitation which are coupled with a sadistic edge and a dwelling on the infliction of pain and injury which required their restriction to an adult audience.

In 2014 a number of films were classified at 18 for scenes of strong sex, including ***A Haunted House 2***. This comedy horror sequel contains a bad taste scene in which an adult

male character mimics aggressive and abusive sex with a life-sized doll that resembles a female child. Despite the comic intent, the nature of the scene required the adult rating.

In the drama ***Child of God***, directed by James Franco and based on a Cormac McCarthy novel of the same name, there is a scene of simulated necrophilia, with a man thrusting on top of a dead woman's body. This focus on necrophilia, even with limited visual detail, required an 18 classification.

One of the BBFC's likely exceptions to the principle that adults should be free to choose, at 18, their own entertainment is where there are more explicit images of sexual activity in the context of a sex work, a work whose primary purpose is sexual arousal or stimulation, or where the primary purpose of the images in question is sexual arousal.

Strong real sex featured in several films which the BBFC classified 18. Lars Von Trier directed a two part drama in which a self-confessed nymphomaniac relates tales of her life-long sexual exploits.

Nymphomaniac Vol. 1 and ***Nymphomaniac Vol. 2*** both include explicitly presented scenes of unsimulated sex, including oral sex and penetration of the vagina. In the second of the two films there were also scenes of sadomasochistic activity, including heavy whipping to a woman's buttocks.

The Third One is a subtitled Argentinian drama about a young man who meets an older male couple in a chatroom and is invited to their apartment for a night of dinner and sex. In one scene a man watches a pornographic film on his computer and there are brief images of real penetration of the anus and oral sex. Given the brevity of the images and the dramatic nature of the context in which they are present, the BBFC considered them acceptable acceptable at 18 under the Classification Guidelines.

Strong images of real sex also appeared in documentary films in 2014. ***In Their Room: London, Berlin, San Francisco*** features interviews with men as they frankly

1 *Sin City 2: A Dame to Kill For* '18'

2 *A Haunted House 2* '18'



discuss their relationships, sex lives and emotions. There is explicit sight of masturbation, oral sex, penetration of the anus, and ejaculate on a man's hand and stomach. Although there are a number of these moments, the primary intention of the documentary is neither sexual arousal nor stimulation and the BBFC consequently classified the work 18 without cuts.

By contrast, the BBFC required cuts to ***I'm A Porn Star*** in order for the work to achieve an 18 classification. This documentary looks at the Los Angeles based gay porn industry from the 1920s to the present day and features numerous explicit images of real pornographically shot sex. While the primary purpose of the documentary as a whole is not necessarily sexual arousal, the intention of several of the

pornographic sexual images themselves is arousal or stimulation. Consequently, cuts to remove these images were required before the film could be classified 18 rather than R18.

Depending on the manner in which very strong language is used, who is using the language, its frequency within the work as a whole and any special contextual justification, very strong language may mean a film is restricted to the 18 classification.

Beef, a web series spoof of TV reality shows in which characters air their 'beef' to a judge, received an 18 for several uses of very strong language within one sequence. Multiple use of very strong language, in this case eight, was also a defining reason for the 18 classification given to the British hooligan crime drama, ***The Hooligan Wars***.

In 2014 there was a small increase in the number of pornographic works submitted to the BBFC for R18 classification. The 542 works classified in 2014 represented a 2.5% increase on 2013, reversing the trend of small year-on-year decreases over the preceding five years. The proportion of R18 works subject to cuts in 2014 was 19% per cent, an increase of 4% over the previous year. This continues to reflect the BBFC's strict policies on material which combines sexual detail with activity which is illegal, harmful, abusive, or involves a lack of consent or the infliction of pain or injury.

The BBFC made cuts to a number of works to remove abusive and potentially harmful activity, including choking and gagging during deep throat fellatio and instances of oxygen restriction during sexual activity. Cuts were also made to remove abusive scenarios which portray a lack of consent. The BBFC continues to cut material in accordance with current interpretation of the Obscene Publications Acts 1959 and 1964 (OPA), which includes, but is not limited to, sexualised urination. In consultation with enforcement agencies and in order to ensure intervention is consistent with current interpretation of the legislation, the BBFC may pass brief and isolated examples of limited sexualised urination, so long as there are no harm concerns arising under the Video Recordings Act 1984 (VRA) and where there is no realistic prospect of successful prosecution under the OPA. Aside from OPA considerations, the BBFC does not allow at R18 penetration with objects likely to cause actual harm, or objects associated with violence. Consequently, in 2014 cuts included the removal of potentially harmful penetration with objects which could cause physical harm. In making these decisions the BBFC continues to draw upon expert research into violence and abuse in R18 sex works. The results of this research may be found on the BBFC's website.

Video Games and associated media

From 30 July 2012, and with a few exceptions, the responsibility for age rating video games lies with the Video Standards Council (VSC), applying the PEGI system. The BBFC continues to be responsible for classifying any game featuring strong pornographic content (R18 level), as well as any video games attached to a primarily linear submission. Non integral linear material, which may form part of a video game, must also be sent to the BBFC by the VSC for a determination of suitability as this content may affect the overall Classification of a game.

In 2014, this included add-on material for some video games.

The BBFC viewed linear material from **Bayonetta 2**, consisting of a collection of short clips featuring sight of creatures being blasted into bloody chunks by the player character, as well as some moderate sex references. The BBFC considered this material to be suitable at the 15 category, and informed the VSC of this determination.

The BBFC also examined linear footage from the game **The Sims 4**. The footage features martial arts sparring, a character turning into a werewolf, and another character who is threatened by a mummy. Because of these moments of threat, the BBFC considered the material to be suitable at the 12 category.

Monster Hunter 4 Ultimate contains several minutes of linear material, including footage of characters battling giant monsters. Some of these attacks result in brief blood spurts. The BBFC advised the VSC that this content did not go beyond the BBFC Classification Guidelines at 12.

The BBFC viewed a short collection of extra material for **Bioshock Infinite The Complete Edition**. This included storyboards and several full-motion video sequences. The footage included some mild threat, such a woman being kidnapped by a fantastical creature. The BBFC considered the extra material for the game to be suitable at PG.

Extra material for the game **Never Alone** consists of over twenty short films covering various aspects of Inuit life in Alaska. Some of the videos include references to hunting animals but without any graphic detail. There is also reference to ghostly spirits which attack children, but again this content is not accompanied by strong visual detail. Given the context, the BBFC informed the VSC that the content does not go beyond the BBFC Classification Guidelines at PG.

EA Sports UFC includes various clips in which aspects of UFC fighting are discussed by interviewees. There is sight of blood in clips, and a sequence in which choking an opponent is discussed, albeit with the potentially harmful consequences made clear. The BBFC informed the VSC that this content required a 15 under BBFC Guidelines.

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

Although no specific issues with the HRA arose in 2014, its application is something that remains at the forefront of the BBFC's thinking when classifying material.

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

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

The application of the Obscene Publications Acts (OPA) of 1959 and 1964 tends to be limited to the BBFC's work with pornography. If a work is deemed likely to be obscene under the current interpretation of the OPA, the BBFC is required to intervene. A work will be considered obscene if it has a tendency to deprave and corrupt a significant proportion of the audience likely to see it. In 2014 a number of works required cuts to remove material that was deemed likely to be obscene under the current interpretation of

the Act and this discussion is continued in the R18 section of this Report.

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

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

The Cinematograph Films (Animals) Act 1937 prohibits the exhibition of a film if any scene within it has been 'organised or directed' in such a way as to involve the cruel infliction of pain or terror, or cruel goading to fury, on any live animal. The word 'animal' is defined as any domestic animal (tame or sufficiently tamed to serve some purpose for the use of man) or any vertebrate which is in captivity or confinement. It is the BBFC's policy to apply the Act equally to films and DVD submissions.

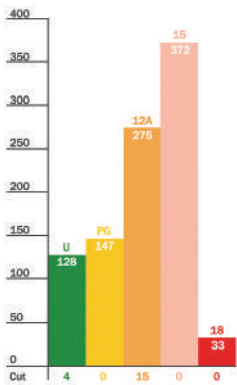
The film *Ninja: Shadow of a Tear* required cuts to the sight of two roosters in a cockfighting scene. The BBFC sought assurances as to how the scene was filmed and, although the company confirmed that some precautions were taken to help minimise injury, such as putting rubber caps over claws, it was determined that the scene still involved cruel goading to fury. Cuts were also required to the

documentary *Video Nasties: The Definitive Guide 2* to remove a scene of a live crocodile being cut open with a knife. The footage featured in a trailer for *Last Cannibal World*; the film itself was also cut before its original X classification in 1977. Scenes in the film *Unbroken* showed characters catching and eating an albatross and a shark. Assurances were sought to confirm that no animal cruelty had taken place. The company confirmed that the animals were created with a combination of animatronics and computer generation.

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

Statistics

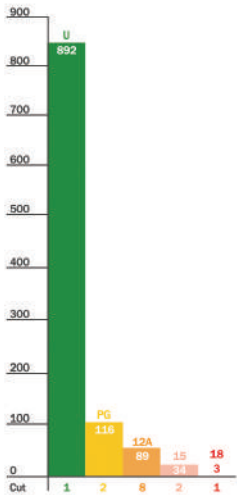
Cinema Film 955



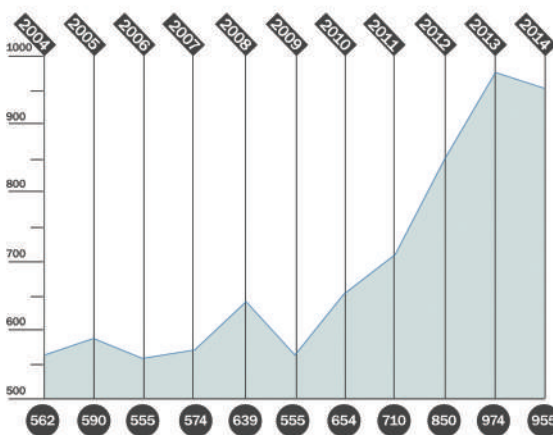
Film statistics 2004-2014

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
U	41	63	53	36	69	53	81	102	87	127	128
PG	102	100	92	104	117	83	110	98	150	145	147
12A	148	153	160	159	178	143	174	215	234	321	275
15	222	218	198	222	227	226	226	239	315	313	372
18	49	55	52	53	48	50	63	56	64	68	33
R18		1									

Cinema advertisements 1134

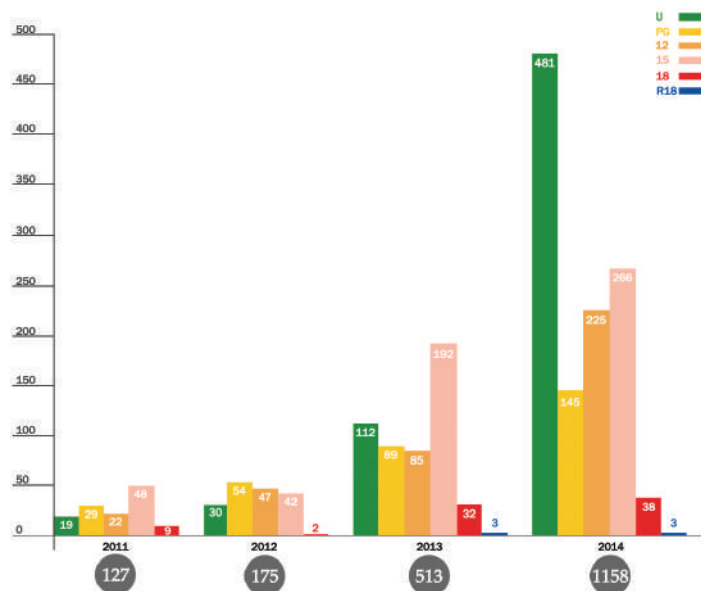
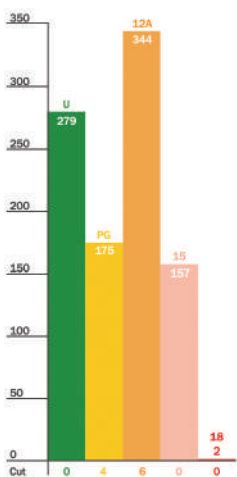


Film submissions 2004-2014

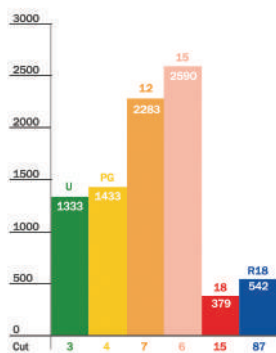


Watch & Rate (VOD Only)

Cinema trailers 957



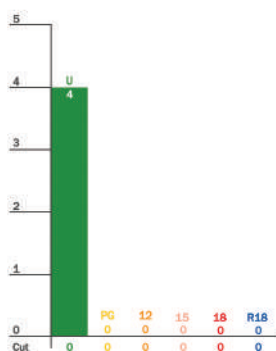
Video 8560



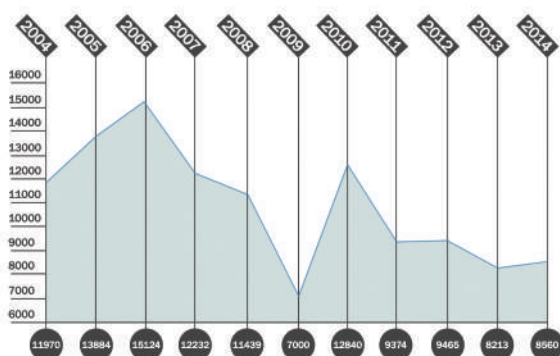
Video statistics 2004-2014

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Uc	126	65	66	12	15	7					
U	2733	3106	3010	2482	1967	981	2190	2127	1798	1387	1333
PG	2684	3383	4102	2722	2609	1502	2567	1538	1520	1307	1433
12	1765	2277	2807	2563	2613	1768	2963	2250	2284	1992	2283
15	2302	2672	2890	2343	2432	1728	3204	2327	2739	2454	2590
18	966	1137	1031	950	904	456	790	507	424	368	379
R18	1392	1237	1217	1159	897	555	1125	623	555	520	542
Rejected	2	7	1	1	2	3	1	2	0	0	0

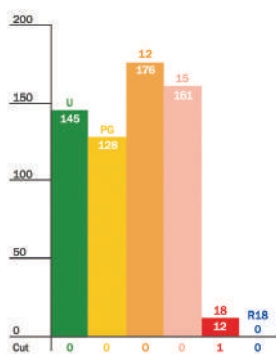
Video advertisements 4



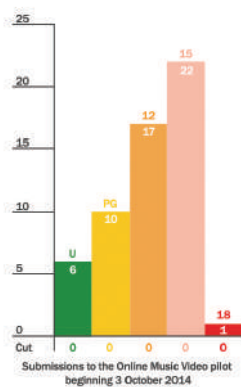
Video submissions 2004-2014



Video trailers 622



Online Music Videos 56



Video Appeals Committee

During 2014 there were no appeals to the Video Appeals Committee (VAC). The VAC is an independent body constituted under Section 4(3) of the Video Recordings Act 1984 to hear appeals from submitting companies against BBFC decisions they consider stricter than warranted.

At the end of 2014 the full membership of the VAC was as follows:

Video Appeals Committee Chair

Professor Andrew Burrows QC,

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

Members

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

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

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

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

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

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

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

During 2014, the Council contributed to discussions in relation to the new BBFC Guidelines, the BBFC's role in mobile network content regulation and the Government's amendment of the Video Recordings Act 1984 to lower the threshold at which certain videos lose their exemption from classification.

In February, the Council discussed the film *The Railway Man* (15). Council members agreed that some material went beyond the BBFC's 12A category in terms of violence and threat, including one scene in which waterboarding is used as a form of torture and another in which a character is beaten. Members noted that the realistic situation of such scenes was a key issue in determining the appropriate age category. The BBFC gave weight to

the redemptive intention of the film, but classified it 15 primarily due to the strength of the waterboarding scene.

The Consultative Council agreed with the BBFC's 15 classification of the film.

In June the Council discussed the film *Bad Neighbours* (15). Council members showed concern about the normalisation of drugs in the film at the 15 category, in particular some drug use during a party and the smoking of marijuana in various other scenes. They considered it likely, however, that many people would recognise that the behaviour of the characters was part of an obviously exaggerated and comic scenario. Some council members were concerned by the 12A-rated trailer, which they felt misrepresented the film to a younger audience. The BBFC clarified to the Council that it classifies trailers based on the content of the trailer alone.

The Consultative Council agreed with the BBFC's 15 classification of the film.

In October, Council members discussed the film *The Maze*

Runner (12A). The BBFC had required alterations to accommodate the distributor's 12A request, including reductions to sight of bloody injury and to some elements of the soundtrack. Council members noted that while the film had some intense scenes, it was suited to the 12A category given the fantasy nature of the material. Some members also invoked the film *The Hunger Games* by way of comparison, though they considered *The Maze Runner* less intense given that its moments of threat are fantastical as opposed to human.

The Council agreed with the 12A for *The Maze Runner* and with the alterations the BBFC had required for that classification. They also noted that this decision had enabled the likely target audience to be able to see the film.

We would like to thank the members of the Consultative Council for their input into discussions on BBFC Classification and associated matters. We would like to give special thanks to Lavinia Carey OBE, the former Director General of the British Video Association, Andy Foster, the former Operations Director at the Trading Standards Institute and Paul Whiteing,



Consultative Council

the former Chief Executive of PhonepayPlus who all stepped down from the Consultative Council in 2014. During 2014 we welcomed to the Consultative Council Liz Bales, the Chief Executive of the British Video Association. Finally, we would like to pay tribute to Sir William Lawrence for his contributions to many Consultative Council meetings on behalf of the Local Government Association. Sir William sadly died in early 2015.



Membership of the Council in 2014

Reg Bailey

Chief Executive, Mothers' Union

Liz Bales

Chief Executive,
British Video Association

Mark Batey

Chief Executive,
Film Distributors' Association

Kim Bayley

Chief Executive,
Entertainment Retailers Association

Leanne Buckle

Senior Editorial Complaints Adviser,
BBC Trust

Phil Clapp

Chief Executive,
Cinema Exhibitors' Association

Patrick Down

Criminal Law and Licensing Division,
Scottish Government

Alison Edwards

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

D Supt David Gray

Metropolitan Police

Anil Gupta

Chief Officer (Communities)
at COSLA

Laurie Hall

Director of Business Affairs,
Video Standards Council

Susie Hargreaves

Chief Executive,
Internet Watch Foundation

Pete Johnson

Chief Executive, The Authority for
Television On Demand Councillor

Mervyn Jones

Northern Ireland Local Government
Association

Hamish MacLeod

Chairman, Mobile Broadband Group

Alison Marsden

Head of Complaints, Licensing and
Enforcement, Ofcom

Jo Poots

Head of Operations (Complaints and
Investigations), Advertising Standards
Authority

Justine Roberts

Founder & CEO, Mumsnet & Gransnet

Natalie Rose

Senior Editorial Strategy Adviser,
BBC Trust

DI Mike Wetheridge

Metropolitan Police

Councillor Tommy Williams

Renfrewshire Council

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

Members who stepped down in 2014

Lavinia Carey OBE

Director General,
British Video Association

Andy Foster

Operations Director,
Trading Standards Institute

Paul Whiteing

Chief Executive, PhonepayPlus

1 The Maze Runner
'12A'

2 Maleficent 'PG'

Advisory Panel on Children's Viewing

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

During 2014, Panel meetings featured members' contributions to the BBFC Education Department's Student Survey, the BBFC and music industry's involvement in a pilot to rate online music videos, the BBFC's work with mobile operators in classifying commercial and internet content, and the BBFC's ongoing research projects.

In March the Panel viewed *300 Rise Of An Empire* (15). Panel members noted that the film contained strong bloody violence, but that it occurred in an unreal and stylised manner that would be familiar to audiences who had seen the first *300* film. Members discussed the appropriateness of the sex scene at the 15 category: some were concerned by what they perceived to be violent or sadomasochistic elements, such as sight of the characters placing their hands on each other's throats. In

contrast, some other members felt that the scene was not exploitative but that it reflected the relationship between two larger than life and equally matched characters. Finally, Panel members considered that the rape in the film's opening montage sequence was suitable at 15 given its brevity and lack of strong detail.

The Panel agreed with the BBFC's 15 classification.

In July the Panel watched *Maleficent* (PG). Some Panel members perceived an undertone of sexual violence to a scene in which Maleficent wakes to discover that a character has cut off her wings, but they acknowledged that younger audiences were unlikely to perceive the moment in this way. One Panel member compared this scene to a later sequence in which characters burn Maleficent with chains, stating that this latter scene had more of an impact. Members noted that while the film contained some potentially upsetting scenes, the humour was a mitigating factor and its inclusion therefore important for younger audiences.

The Panel agreed with the PG classification.

In November the Panel considered the BBFC's classification of *The Knife That Killed Me* (15). Panel members noted that the film's themes of bullying, violence and the accompanying filming of such activities were relevant in schools today, and that the film generally represented this content in a manner suitable for audiences at the 12A category. The presence, however, of strong and on one occasion very strong language necessitated a 15. Several members noted that the film had potential value for younger audiences, and that, with the language removed, the BBFC could have classified it 12A.

The panel agreed with the BBFC's 15 classification.

We would like to thank the members of the APCV for their input into BBFC Classification issues and for their continued expert advice with regards to child protection. We would also like to welcome to the Panel Andrew Mackereth, Principal of The Parker Academy, Daventry.



Advisory Panel on Children's Viewing

Membership of the Panel in 2014

Margo Boye-Anawomah

Childcare barrister and family judge

John Carr

OBE Expert on child protection in relation to new media

Naomi Eisenstadt

Senior Research Fellow, Oxford University Department of Education

Joe Godwin

Director BBC Academy and BBC Birmingham

Professor Charlie Lewis

Professor of Family and Developmental Psychology, Lancaster University

Andrew Mackereth

Principal of The Parker Academy in Daventry

Annie Mullins, OBE

Director of Ask.fm Europe Trust & Safety and Co-founder of the Institute for Digital Well-Being

Martyn Percy

Dean of Christ Church, Oxford

Professor Ann Phoenix

Co-Director of the Thomas Coram Research Unit

Honor Rhodes, OBE

Director of Strategic Development, Tavistock Centre for Couple Relationships (TCCR).

**The principal officers of
the British Board Of Film
Classification in 2014***President*

Patrick Swaffer

Vice Presidents

Alison Hastings

Gerard Lemos

Director

David Cooke

*Assistant Director, Policy and Public
Affairs*

David Austin

Chief Operating Officer

Dave Barrett

*Assistant Director and Head of
Technology*

Dave Harding

*Assistant Director and Head of
Finance and H.R*

Imtiaz Osman

Head of Education

Lucy Brett

Head of Communications

Catherine Anderson

Council of Management*Chairman*

Graham Lee

Vice Chairman

Steve Jaggs

Treasurer

Jon Teckman

Members

Patrick Swaffer

David Cooke

Sonita Alleyne

Maggie Carver

Joanne Shaw

Alison Hastings

- appointed 15 July 2014

Gerard Lemos

- appointed 15 July 2014

Auditors

Wilkins Kennedy LLP

Chartered Accountants

Bridge House

London Bridge

London SE1 9QR

Solicitors

Goodman Derrick LLP

10 St Bride Street

London EC4 4AD

Bankers

Barclays Bank PLC

27 Soho Square

London W1D 3QR

Registered Office

3 Soho Square

London W1D 3HD

Registered number

117289

Report of the Directors for the year ended 31 December 2014

The Directors present their report with the financial statements of the Company for the year ended 31 December 2014.

Principal activities

The company which is limited by guarantee, is responsible for the classification of cinema films. Its revenue is derived principally from fees charged to distributors for the classification of their product.

Review of the business

The BBFC continues to focus on providing trusted classification for film and video and the bulk of its income derives from the provision of such services with a growing range of online classification services (mainly online).

The results for the last financial year are shown in the annexed financial statements. The key financial indicators, used by management to monitor performance and to assess risks, continue to be sales volumes, turnaround times, operating costs and level of cash generated from operations.

As anticipated, turnover for the year declined by a further 3% to £5.4m (2013: £5.6m). The main reduction was in DVD income which declined by 6%. Ever since the decline in submissions set in, DVD income has dropped from 80% of total income in 2007 to 69% in 2014. However, it still remains the main source of income and is expected to remain so for the next few years.

Whilst Online submissions continue to rise, the increase is not adequate to offset the decline in DVD income. It is anticipated that this trend will

continue for the foreseeable future.

Turnaround times for DVD works to be processed were maintained at 7.6 days. This demonstrated a 21% efficiency improvement over the last 5 years.

The increase in film submissions over the past three years has continued with a further rise of 3% last year to £1.06m (2013: £1m). It is anticipated that the current level of submissions will continue to be maintained

Operating costs have been reduced by £1.1m to £4.5m (2013: £5.6m). Almost half of this relates to savings in staffing costs which were undertaken in 2013 when significant reductions were made to the head count as a result of declining revenues and in anticipation of a further trend in this direction. The Board continues to monitor and review its operational procedures with the aim of providing the best and most cost effective services to its customers.

The BBFC continues to work in partnership with different industry sectors (for example, VOD platforms, mobile network operators, broadcasters) to develop for the voluntary space consistent, transparent, best-practice self-regulatory services which apply trusted BBFC standards. Although current levels of income for such services are low at 6% of total fee income, this represents an increase of 40% on the previous year and the Board expects demand for this line of service to rise significantly in future

The Board also continues to review

its investment policies.

Having reviewed funding and liquidity positions and current performance forecasts which indicate that a trading surplus is likely to be generated in 2015, the Board considers that the company has adequate resources to continue its operations for the foreseeable future. For this reason, the Board continues to adopt the 'going concern' basis in preparing the financial statements.

Financial instruments

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

Interest rate risk

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

Liquidity risk

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

Foreign currency risk

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

Borrowing facilities

As at 31st December 2014, the company had undrawn committed borrowing facilities of £536,000 (2013 - £536,000)

Report of the Directors for the year ended 31 December 2014

Directors

The Directors of the company are the members of the Council of Management together with the President, Vice Presidents and the Secretary.

Statement of Directors responsibilities

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

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

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

Environment, Health and Safety

The company is firmly committed to managing its activities so as to provide the highest level of protection to the environment and to safeguard the health and safety of its employees, customers and the community.

Transfers to reserves

The retained surplus for the year of £839,265 has been transferred to reserves.

Fixed assets

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

Statement as to disclosure of information to auditors

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

By Order of the Board

D A L Cooke

Secretary

3 Soho Square
London W1D 3HD

22 April 2015

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

We have audited the accounts of British Board of Film Classification for the year ended 31 December 2014 which comprise the Income and Expenditure Account, the Balance Sheet, the Cash Flow Statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

Respective responsibilities of directors and auditors

As explained more fully in the Statement of Directors' Responsibilities, as set out on page 4, the directors are responsible for the preparation of the accounts and for being satisfied that they give a true and fair view. Our responsibility is to audit and express an opinion on the accounts in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the directors; and the overall presentation of the financial statements. In addition, we read all the financial and non financial information in the Strategic Report and the Report of the Directors to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the

Opinion on the accounts

In our opinion the financial statements:

- give a true and fair view of the state of the company's affairs as at 31 December 2014 and of its surplus for the year then ended;
 - have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matters prescribed by the Companies Act 2006

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

Matters on which we are required to report by exception

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

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

P J Barton (Senior Statutory Auditor)

for and on behalf of Wilkins Kennedy LLP
Statutory Auditors and Chartered Accountants
Bridge House
London
SE1 0QR

22 April 2015

Income and expenditure account for the year ended 31 December 2014

	Note	2014	2013
		£	£
Turnover	2	5,370,318	5,555,258
Operating costs		(4,521,140)	(5,636,463)
		<hr/>	<hr/>
		849,178	(81,205)
Other operating income		87,298	52,642
		<hr/>	<hr/>
Operating surplus/(deficit)	6	936,476	(28,563)
Interest receivable and similar income	3	126,468	133,116
Interest payable and similar charges	4	(57,812)	(71,002)
Surplus/(deficit) on current asset investments:			
– realised		90,248	96,746
– (increase) / decrease in provision for unrealised losses		(69,097)	39,991
		<hr/>	<hr/>
Surplus on ordinary activities before taxation		1,026,283	170,288
Tax on surplus on ordinary activities	7	(187,018)	(81,278)
		<hr/>	<hr/>
Retained surplus for the financial year		839,265	89,010
		<hr/>	<hr/>

Continuing operations

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

Statement of total recognised gains and losses

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

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

Balance sheet as at 31 December 2014

	Note	2014	2013
		£	£
Fixed assets			
Tangible assets	8	4,939,120	4,935,602
Current assets			
Deferred tax asset - due after more than one year	9	75,097	100,115
Debtors	10	455,873	429,291
Investments	11	4,479,306	2,384,393
Cash at bank and in hand		2,276,326	3,599,960
		<hr/>	<hr/>
		7,286,602	6,513,759
Creditors: amounts falling due within one year	12	(1,457,587)	(1,264,636)
Net current assets		5,829,015	5,249,123
		<hr/>	<hr/>
Total assets less current liabilities		10,768,135	10,184,725
Creditors: amounts falling due after more than one year	13	(663,659)	(919,514)
		<hr/>	<hr/>
Net assets		10,104,476	9,265,211
		<hr/>	<hr/>
Capital and reserves			
Income and expenditure account	14	10,104,476	9,265,211
		<hr/>	<hr/>
Accumulated Funds		10,104,476	9,265,211
		<hr/>	<hr/>

Approved by the Board of Directors on 22 April 2015

K G Lee - Chairman

J S P Teckman - Treasurer

The accompanying notes are an integral part of these financial statements

Cash flow statement for the year ended 31 December 2014

	Note	2014	2013
		£	£
Reconciliation of operating surplus to net cash inflow from operating activities			
Operating profit/(loss)		936,476	(28,563)
Depreciation and amortisation		114,371	489,020
(Increase)/decrease in debtors		(26,582)	136,206
Increase/(decrease) in creditors		36,018	(85,563)
Net cash inflow from operating activities		1,060,283	511,100
Cash flow statement			
Net cash inflow from operating activities		1,060,283	511,100
Returns on investments and servicing of finance	15(a)	68,656	72,280
Taxation		(18,893)	(127,804)
Capital expenditure	15(b)	(117,890)	(528,512)
		992,156	(72,936)
Management of liquid resources	15(c)	(2,073,761)	390,679
(Decrease)/increase in cash		(1,081,605)	317,743
Reconciliation of net cash flow to movement in net debt			
(Decrease)/increase in cash in the year		(1,081,605)	317,743
Increase/(decrease) in current asset investments		2,094,913	(253,942)
Change in net debt	15(d)	1,013,308	63,801
Net funds at 1 January		4,822,810	4,759,009
Net funds at 31 December		5,836,118	4,822,810

The accompanying notes are an integral part of these financial statements

Notes to the accounts for the year ended 31 December 2014

1 Accounting policies

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom Accounting Standards.

Turnover

Turnover represents the value, net of value added tax, of services provided to customers in the normal course of business.

Tangible fixed assets

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

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

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

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

Current asset investments

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

Taxation

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

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

Leased assets

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

Pensions

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

2 Turnover

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

Notes to the accounts for the year ended 31 December 2014

3 Interest receivable and similar income	2014	2013
	£	£
Bank deposit interest	6,060	38,215
Income from current asset investments	120,408	94,901
	<u>126,468</u>	<u>133,116</u>
 4 Interest payable and similar charges	 2014	 2013
	£	£
Interest on loan repayable between 2-5 years	57,812	71,002
	<u>57,812</u>	<u>71,002</u>
 5 Employees		
Average monthly number of people employed during the year:	2014	2013
Non-executive directors	6	6
Presidential team	3	3
Management	5	5
Administration	6	6
Operations	36	41
	<u>56</u>	<u>61</u>
 Costs in respect of these employees including directors:	 £	 £
Salaries	2,682,581	3,141,106
Social security costs	285,052	311,926
Pensions	197,365	223,981
Life assurances	7,093	8,118
	<u>3,172,091</u>	<u>3,685,131</u>
 Directors' remuneration	 £	 £
The remuneration of the directors during the year was:-		
Emoluments	293,279	279,500
Pension contributions in respect of 3 (2013 - 2) directors	34,460	41,505
	<u>327,739</u>	<u>321,005</u>
 Highest paid director	 £	 £
The above amount for remuneration includes the following in respect of the highest paid director	£ 210,142	£ 208,280
	<u>£ 210,142</u>	<u>£ 208,280</u>

Notes to the accounts for the year ended 31 December 2014

6 Operating surplus/ deficit	2014	2013
	£	£
This is stated after charging:		
- non audit	15,000	15,000
7 Tax on surplus on ordinary activities	2014	2013
	£	£
Reconciliation of tax charge to surplus		
Surplus on ordinary activities multiplied by standard rate of corporation tax in the UK of 21%(2013 - 23%)	(215,519)	(34,058)
Effects of:		
Expenses not deductible for tax purposes	(2,327)	(1,139)
Realised investment (deficit)/ surplus covered by capital losses	18,952	(702)
Unrealised investment (deficit)/surplus not taxable	(14,510)	7,998
Depreciation less than/in (excess) of capital allowances	29,209	(14,978)
Franked investment income not taxable	25,286	16,666
Marginal relief	1,988	390
Other adjustments	(3,772)	(506)
Adjustment in respect of prior year	—	
Current tax charge for period	(162,000)	(26,329)
Capital allowances	(25,018)	(54,949)
Tax on surplus on ordinary activities	(187,018)	(81,278)

Notes to the accounts for the year ended 31 December 2014

8 Tangible fixed assets

	Long leasehold property	Long leasehold property expenditure	Fixtures and equipment	Total
	£	£	£	£
Cost				
At 1 January 2014	5,180,700	158,209	4,145,718	9,484,627
Additions	-	-	117,890	117,890
Disposals	-	-	(77,045)	(77,045)
At 31 December 2014	5,180,700	158,209	4,186,563	9,525,472
Depreciation				
At 1 January 2014	442,087	158,209	3,948,729	4,549,025
Charge for the year	41,446	-	72,926	114,372
On disposals	-	-	(77,045)	(77,045)
At 31 December 2014	483,533	158,209	3,944,610	4,586,352
Net book value				
At 31 December 2014	4,697,167	-	241,953	4,939,120
At 31 December 2013	4,738,613	-	196,989	4,935,602

9 Deferred tax asset

	2014 £	2013 £
At beginning of year	100,115	155,064
Debit to income and expenditure account arising from the interaction of depreciation and capital allowances	(25,018)	(54,949)
At end of year	75,097	100,115

A deferred tax asset arising on realised capital deficits carried forward of £37,500 (2013 - £59,061) has not been recognised as the directors are uncertain that sufficient suitable capital surpluses will exist in the future. Should such surpluses arise, the asset will be recovered.

10 Debtors

	2014 £	2013 £
Prepayments and accrued income	92,363	117,591
	455,873	429,291

Notes to the accounts for the year ended 31 December 2014

11 Current asset Investments - listed in UK	2014	2013
Cost	£	£
At beginning of year	2,573,579	2,867,512
Additions	2,705,824	889,974
Disposals	(541,815)	(1,183,907)
At end of year	4,737,588	2,573,579
Provision for unrealised deficit		
At beginning of year	(189,186)	(229,177)
(Increase)/ Decrease in provision	(69,096)	39,991
At end of year	(258,282)	(189,186)
Cost less provision at end of year	4,479,306	2,384,393
Market value of listed investments at end of year	5,065,851	3,058,484
12 Creditors: amounts falling due within one year	2014	2013
	£	£
Bank loans (secured - see note 13)	255,855	242,029
Trade creditors	16,831	127,581
Corporation tax	168,930	25,823
Other taxes and social security costs	197,520	157,413
Other creditors	615,509	626,122
Accruals and deferred income	202,942	85,668
	1,457,587	1,264,636
13 Creditors: amounts falling due after one year	2014	2013
	£	£
Bank loan (secured)	663,659	919,514
Due within 1 - 2 years	255,885	255,885
Due within 2 - 5 years	407,774	663,629
	663,659	919,514

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

Notes to the accounts for the year ended 31 December 2014

14 Reconciliation of movements in accumulated funds	2014	2013
	£	£
Accumulated funds at beginning of year	9,265,211	9,176,201
Surplus for the financial year after taxation	839,265	89,010
Accumulated funds at end of year	10,104,476	9,265,211

15 Gross cash flows	2014	2013
	£	£
(a) Returns on investments and servicing of finance		
Dividends received	120,408	48,381
Interest received	6,060	94,901
Interest paid	(57,812)	(71,002)
	68,656	72,280
(b) Capital expenditure		
Payments to acquire tangible fixed assets	(117,890)	(528,512)
(c) Management of liquid resources		
Purchase of current asset investments	(2,705,824)	(889,974)
Sale of current asset investments	632,063	1,280,653
	(2,073,761)	390,679

16 Analysis of changes in net funds	At beginning of year	Cash flows	Non-cash changes	At end of year
	£	£	£	£
Cash at bank and in hand	3,599,960	(1,323,634)	–	2,276,326
Debt due within 1 year	(242,029)	(13,826)	–	(255,855)
Debt due after 1 year	(919,514)	255,855	–	(663,659)
Current asset investments	2,384,393	2,073,762	21,151	4,479,306
Total	4,822,810	992,157	21,151	5,836,118

Notes to the accounts for the year ended 31 December 2014

17 Other financial commitments

Pension arrangements

- (i) The Company operates a defined contribution scheme to provide retirement benefits for staff.
(ii) The total pension charge for the year was £197,365 (2013: £223,981)

Operating lease commitments

	Property 2014 £	Equipment 2014 £	Property 2013 £	Equipment 2013 £
Operating leases which expire:				
within one year	-	2,946	-	1,581
within two to five years		1,382	-	1,382
in over five years	37,500	-	37,500	-
	<u>37,500</u>	<u>4,328</u>	<u>37,500</u>	<u>2,963</u>

18 Company status

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

19 Related party transactions

There were no transactions with related parties during the year. (2013: £nil)

Detailed income and expenditure account for the year ended 31 December 2014

	2014 £	2013 £
Sales	5,370,318	5,555,258
Administrative expenses	(4,521,140)	(5,636,463)
	849,178	(81,205)
Other operating income	87,298	52,642
Operating surplus/(deficit)	936,476	(28,563)
Interest receivable and similar income	126,468	133,116
Interest payable and similar charges	(57,812)	(71,002)
Surplus/ (deficit) on current asset investments:		
Income from investments	90,248	96,746
(Increase)/decrease in provision for unrealised losses	(69,097)	39,991
Surplus on ordinary activities before taxation	1,026,283	170,288

Detailed income and expenditure account for the year ended 31 December 2014

	2014 £	2013 £
Sales		
Sales	5,370,318	5,555,258
Other operating income		
Other operating income	87,298	52,642
Administrative expenses		
Employee costs:		
Directors remuneration	327,739	321,005
Salaries & pension scheme	2,844,352	3,364,126
Rent, rates, light, heat & insurance	275,802	326,925
Repairs and maintenance	52,188	63,746
Stationery and printing	19,106	24,530
Rental of equipment	6,008	10,098
Computer expenses	114,178	75,632
Legal & professional	53,413	98,022
Bad debts & old balances	341	1,309
Staff recruitment costs	11,004	4,908
Travelling expenses	18,175	11,416
Telephone	16,552	14,482
Postage	6,426	5,877
Research & public relations	294,971	410,301
Interpreters' fees	48,176	46,749
Cleaning	31,990	30,518
Archiving	22,834	125,923
Staff training	34,172	18,847
Entertaining	33,785	29,047
General expenses	2,617	3,711
Donations	149,770	101,225
Bank charges	25,170	26,486
Auditors remuneration	18,000	15,000
Depreciation & amortisation	114,371	489,020

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