

bbfc View what's
right for you



Classification Guidelines Report 2019

Introduction

The BBFC's main purpose is to help everyone in the UK choose age-appropriate films, videos and websites, wherever and however they watch or use them. In particular we want to help children and parents choose what content's right for them and avoid what's not.

To make sure the age ratings and content advice we provide are meeting those key objectives, we commit to reviewing our Classification Guidelines every four to five years by asking viewers - including children and families - what they think about our ratings and what they need from us. This report sets out the conversations we've had with viewers across the UK over the course of 2018, and which form the basis of the new Classification Guidelines published today.

What's very clear from this report is that nearly everyone finds ratings useful (97%) and that over nine in ten people believe there should be standard age ratings both online and offline. What's also clear is that, as online viewing becomes the norm, parents and children are finding it challenging, and at times frustrating, to find the information they need to help them choose well. More widespread, effective and consistent use and display of BBFC ratings and content advice - which this report demonstrates are widely recognised, valued and trusted - is an obvious solution to this problem.

The BBFC is committed to collaborating with online content providers to ensure their users can access the same kinds of information they would expect to find at the cinema, or when buying a DVD or BluRay - including by developing innovative, cost-effective and trusted rating solutions. We look forward to expanding and deepening our relationships with content providers over the coming months and years, precisely in order to provide the trusted guide that families want and need.

David Austin
Chief Executive
17 January 2019

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I. EXECUTIVE SUMMARY

In an ever shifting media and social landscape, the two main tenets of the BBFC Guidelines still remain; to protect children and vulnerable adults from harm and to empower consumers to make informed viewing decisions. The BBFC fulfils these roles by providing age classifications and content advice and by ensuring that decisions reflect consumer sensibilities as they evolve over time.

This latest public consultation aims:

- to understand the role of the BBFC and its relevance in 2018, particularly in the light of increased viewing via platforms such as Netflix and Amazon Video
- to assess levels of awareness and engagement with BBFC age ratings, and other resources including the website and app
- to provide detailed feedback on agreement with recent film classification decisions - whether audiences feel that their views on age appropriate content are in line with the BBFC
- to identify any emerging areas of concern that need to be addressed by the BBFC and the Classification Guidelines

Role of the BBFC

The research found continuing strong public support for the principle of film classification:

- 97% of the general public say that there is a need for age ratings.
- 90%+ of audiences surveyed want to see standard age ratings not only in cinemas and on physical video releases, but also for films on Netflix and Amazon.

There is very little variation in opinions on film classification across the different regions of the UK.

Since 2013, there has been a marginal increase in the proportion of parents claiming to check age ratings all or most of the time for their children's film viewing:

- 87% checking for under 12yr olds (up 4% from 2013) and 78% checking for 12-14yr olds (up from 71% in 2013)

In an increasingly complex environment for checking ratings and regulating children's viewing, parents still want to be able to check age ratings. So, whilst some may admit that they "have given up" trying to supervise/monitor their teens' viewing, the majority still have the desire to supervise viewing wherever possible.

In an environment of growing distrust for institutions, the majority still trust the BBFC to provide reliable age ratings:

- 83% of parents trust BBFC age ratings all or most of the time.

Teenagers seem less engaged with age ratings, with higher proportions being unaware of the classification of films they are watching - this is particularly true for teenage boys:

- 38% of 13-17yr old boys say they do not notice the age ratings of films
- 38% of all teenagers feel unable to express a view as to the trustworthiness of BBFC age ratings

This highlights the need to help teenagers by increasing the profile and visibility of BBFC age ratings among this age group, where online viewing dominates (and ease of access to recognisable age ratings is less consistent).

Engagement with BBFC age ratings and resources

There is virtually universal awareness of the BBFC age rating symbols among all age groups, and the majority of film viewers claim that an age rating has affected their choice of film to view:

- 62% of parents, and 62% of teenagers aged 13-14yrs, say that an age rating has affected their film choice in the past few months

There is relatively low awareness of the BBFC's Website (22%) and App services (12%).

However, among those who use these services there are very positive ratings for usefulness:

- 71% rate the BBFC website as useful
- 94% rate the BBFC App as useful

Agreement with recent film classifications

The BBFC Guidelines are being applied effectively in practice:

- 92% of film viewers agree with the age rating of films that they have seen among the list of 62 films tested.

In contrast to previous Guidelines consultations (where films with 12A/12 classification were the most likely to be disagreed with), it is films with the 15 age rating that now attract most disagreement from film viewing adults. In most cases, adults and parents feel that some films with a 15 age rating should have been classified higher. The 15 age rating is also the most controversial among 13-17yr olds although, perhaps understandably given the impact the 15 rating can have on their viewing, for youth the issue is around over classification.

Emerging issues of concern

Online viewing is now the main mode of film consumption – particularly among teenagers. There are now lower levels of awareness among teenagers of the specific age ratings for films they have viewed (due to the less prominent profile of ratings on films that are streamed/downloaded compared to films viewed at cinema/on DVD) and, significantly, evidence of exposure to inappropriate content:

- 92% of teachers are concerned about the material that their students view online – this is evident in the resulting inappropriate behavior and language that teachers claim to witness among students.

It is of concern that more than half of adults (53%) and 21% of teenagers say that they mainly watch films via ‘other’ streaming services, including illegal services.

If online viewing continues to grow with family film viewing decline, then the need for clearer age ratings online becomes even more imperative.

The Guidelines area of greatest concern for all audiences surveyed is sexual violence.

II. PROJECT SET UP

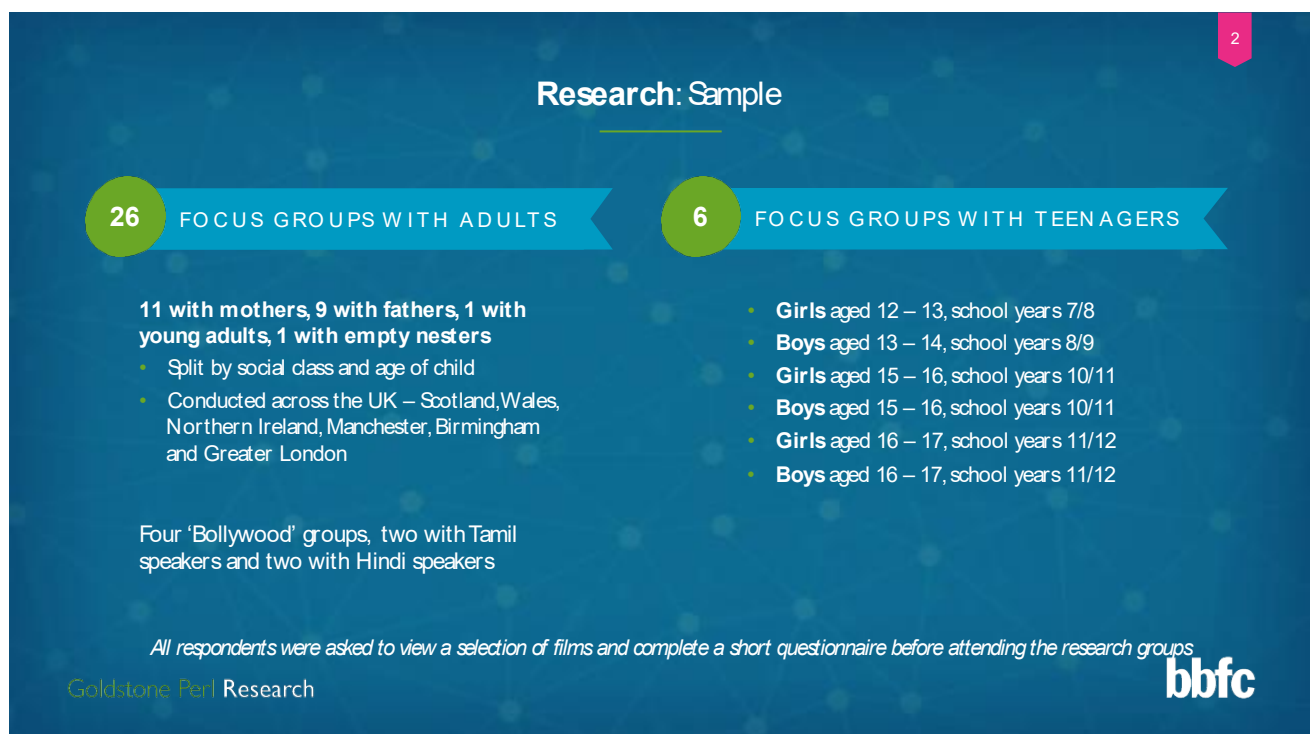
1. Methodology and Sample Characteristics

1.1 Qualitative Approach

Once again, qualitative research was conducted prior to the main quantitative research study with two key objectives in mind; to explore whether the BBFC's Classification Guidelines are in line with public opinion and to provide a more detailed analysis of the Guidelines themselves.

A total of 32, two hour focus groups were conducted across the country. Respondents in each focus group were given 3 – 4 films to view in advance and each group focussed on a key area of the classification categories e.g. violence, discriminatory language, sex references. Each focus group was shown a number of clips, carefully selected by the BBFC team, to help them to explore these key issues.

The overall sample is illustrated below and a more detailed breakdown of the focus groups is included in the Appendix to this document.



1.2 Quantitative Approach

The aim of the quantitative phase of this public consultation exercise is to provide hard statistical data that clearly indicates the effectiveness of the BBFC Guidelines i.e. the extent to which the Guidelines produce film classifications that align with public opinion on age appropriate viewing.

The method balanced the need for cost-effective consultation of a nationally representative selection of the *General Public* with the need to focus on those audiences that are most 'engaged with', 'affected by' and 'interested in' the appropriateness of, film classifications.

This quantitative phase of the project therefore comprised **five separate samples**¹.



Research was conducted via **a combination of online-panel surveys, in-home interviews and pop-up survey links.**

Online interviewing played a greater role in this 2018 consultation exercise than in the previous evaluation surveys (when there were concerns over the lack of representation associated with online sampling). The growing penetration of internet access² in households provided reassurance that this approach would be acceptable in 2018. An online focused methodology was also considered appropriate given the need to explore attitudes toward classification of online content - the media landscape having changed significantly in the past five years.

¹ Please note that throughout this report, charted data relating to each of the different samples surveyed has been consistently colour coded as shown here.

² in 2017, 90% of households in Great Britain (22.5 million) had internet access, this represents an increase from the 57% recorded in 2006 (ONS data)

1.2.1 Sample Audiences surveyed

The **General Public** sample represents the view of the average person on the street, whether or not they regularly watch films. This sample was recruited via an online panel survey (see appendix 1 for details) and comprised a nationally representative selection of UK adults aged 16+yrs. The six minute long questionnaire³ for this sample covered the following core areas:

- film viewing behaviour
- the perceived importance of consistent film classification across platforms and opinions on who most benefits from age ratings
- awareness of the BBFC and its age rating symbols
- trust in the reliability of BBFC age ratings

The **Film Viewers** sample taps into an important target audience. While the views of the general public are key, we know from previous research that the general public includes a significant proportion of adults who have no interest in, or regular engagement with, film classifications.

The Film Viewers sample provides the opinion of the average cinema - goer or home film viewer, and is probably the most “relevant and representative” audience for assessing classification appropriateness. The sample comprises UK adults aged 16+ who have watched at least one of a selection of recent films⁴. This sample also includes a significant proportion of parents (of children under 18yrs) - the key audience for usage of classifications. Respondents were recruited face-to-face and completed a 15-20 minute personal interview in-home. The necessary length of interview and desire to maintain comparability with previous Guidelines Research lead to retention of an in-home methodology for surveying this audience.

In addition to the core areas (covered in the General Public survey) the Film Viewers questionnaire also covered the following areas:

- films watched recently from a list of 62 titles
- awareness of BBFC website and App services
- awareness of the BBFC and its age rating symbols
- perceived importance of online content classification

³ Questionnaire - Appendix 2

⁴ List of films tested – Appendix 3

- extent to which check age ratings and sources used
- impact of age ratings on film choice
- level of agreement with age ratings of the tested films seen
- for classifications disagreed with – identification of whether film rating was considered too high or too low
- classification issues of greatest concern

Ultimately, it is the parents in this sample whose views are most pertinent, as they are the audience most reliant on film classifications to ensure appropriate viewing for their children. Parents provided feedback on the following additional area as part of this survey:

- extent to which they check age ratings for their children's film viewing and sources used

The **Teenagers** sample represents the views of those who are 'emerging' solus decision-makers with regard to responsible film viewing; this is the audience at the forefront in terms of engagement with the changing media landscape and also the age group most likely to have their film viewing choices (particularly in cinema) affected by age classifications. The sample comprised children aged 13-17yrs across the UK, recruited via an online panel. The teenagers completed a 5 minute interview that covered the core areas asked of the general public, and in addition:

- extent to which check age ratings and sources used
- impact of age ratings on film choice
- level of agreement with age ratings of 12A/12 and 15 films seen recently
- where these classifications were disagreed with – identification of whether the 12A/12/15 classification was considered too high or too low
- classification issues of greatest concern

The **BBFC Website Visitors and App Users** are self-selecting samples, recruited via pop-up survey links placed on these services for a period of three months. These service users have shown themselves to be among the most knowledgeable and engaged audiences around the BBFC's role as provider of age appropriate classifications. We know from previous consultation exercises however, that the opinions of these audiences are not always fully aligned with those of the wider public, and so it is helpful to analyse their feedback separately.

The website sample completed a 6 minute long interview focused on core questions (excluding awareness of BBFC, its ratings and services – as this audience are users of these services):

- films watched recently from a list of 62 titles
- levels of agreement with classification of films tested
- feedback around the usefulness of BBFC Website service

The App users sample, completed a 2 minute long interview focused on the above, but with a reduced list of 21 films for manageability on mobile devices.

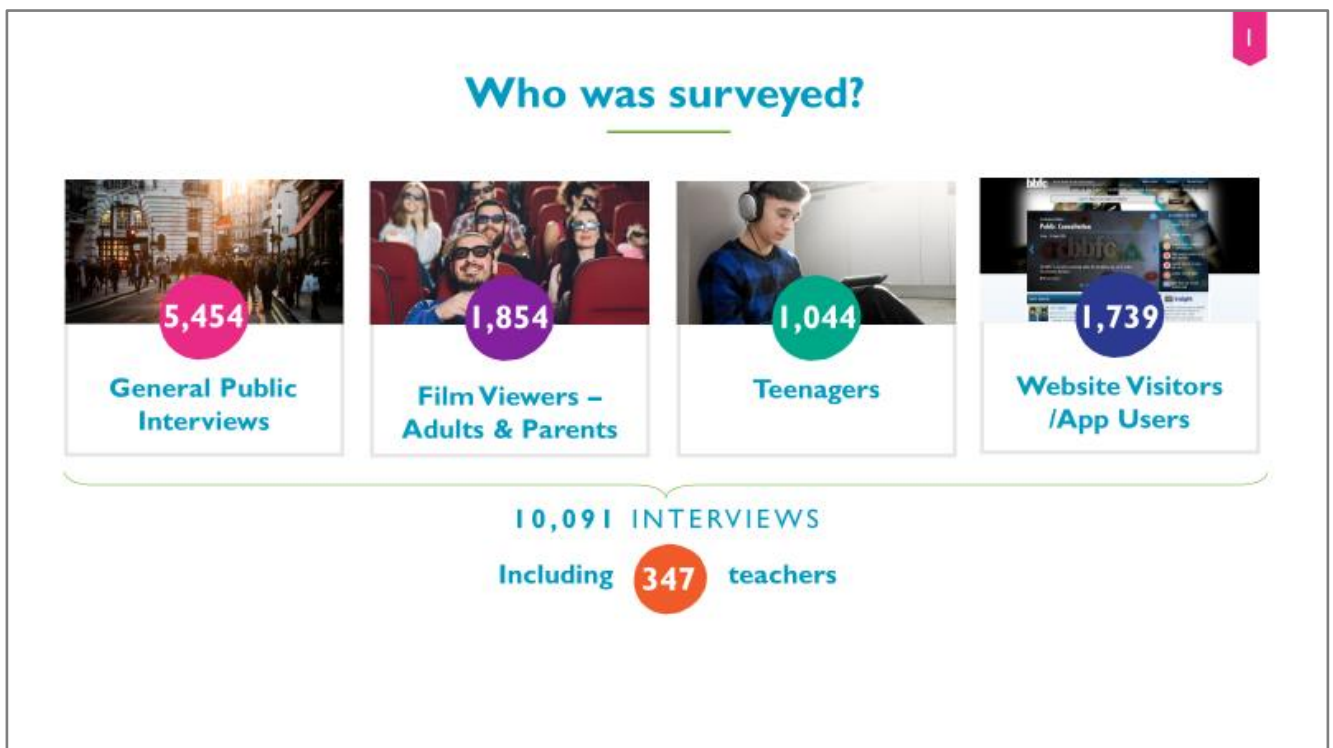
A new sample of **Teachers** was included for the first time in this 2018 survey. This audience was targeted as one which can provide knowledgeable feedback on the impact of age inappropriate content viewing for the large number of children they interact with daily. Teachers were identified via the General Public and Website survey samples and those who show films to their pupils/students in class, were recruited to answer additional questions on:

- classification checking for film viewing in class and sources used
- level of concern over material watched online by students and reasons for concern

The questionnaires in this 2018 survey were designed to balance the need for consistency with past Guidelines evaluation exercises (to allow for data comparison) with the need to adapt and reflect the fast-changing context of viewing options for vulnerable audiences (i.e. the proliferation of online platforms and alternative age ratings).

1.2.2 Sample Size

A total of 10,091 interviews were completed across all of these five samples, during an interview period from June 4th to 29th 2018 – the Web and App surveys were live until August 30th 2018 (see chart 1).



This robust sample size allows for confident measurement of opinions among key target audiences and provides a reliable basis for testing the validity of concerns/issues that emerged from the initial qualitative phase of research.

The large sample size also allows for identification of any significant shift in public opinion that has occurred since the previous Guidelines evaluation exercise undertaken in 2013, although updating of the questionnaire has limited the number of questions where direct comparability is possible.

1.2.3 Sample Profile

The age profile of the General Public sample is representative of the national population in terms of age (with over half being aged 45yrs+), gender, social class and ethnicity (see chart 2). In contrast, the Film Viewers sample is much younger (74% under 45yrs old, which correlates with other published data on cinema and film viewing).

Our Film Viewers sample has a lower proportion of AB social class respondents and higher proportion of DE respondents than among the general public – this (unlike published cinema visiting data) reflects the fact that our sample includes those who have watched films not only in cinema, but also on DVD and online at home.

Sample profiles

		General Public	Film viewers			General Public	Film viewers
Gender	Qx	49%	50%	Ethnicity	White British	89%	86%
	♀	51%	50%		Asian	5%	3%
Age	16-24	14%	25% ↑		Black	2%	4%
	25-44	33%	49%		Mixed	2%	3%
	45+	53%	26% ↓		Other	2%	4%
Social class	AB	27%	19% ↓	Any religious affiliation		19%	16%
	C1C2	48%	45%	Any learning disability		2%	4%
	DE	25%	37%	Parents of under 18yr olds		27%	40%

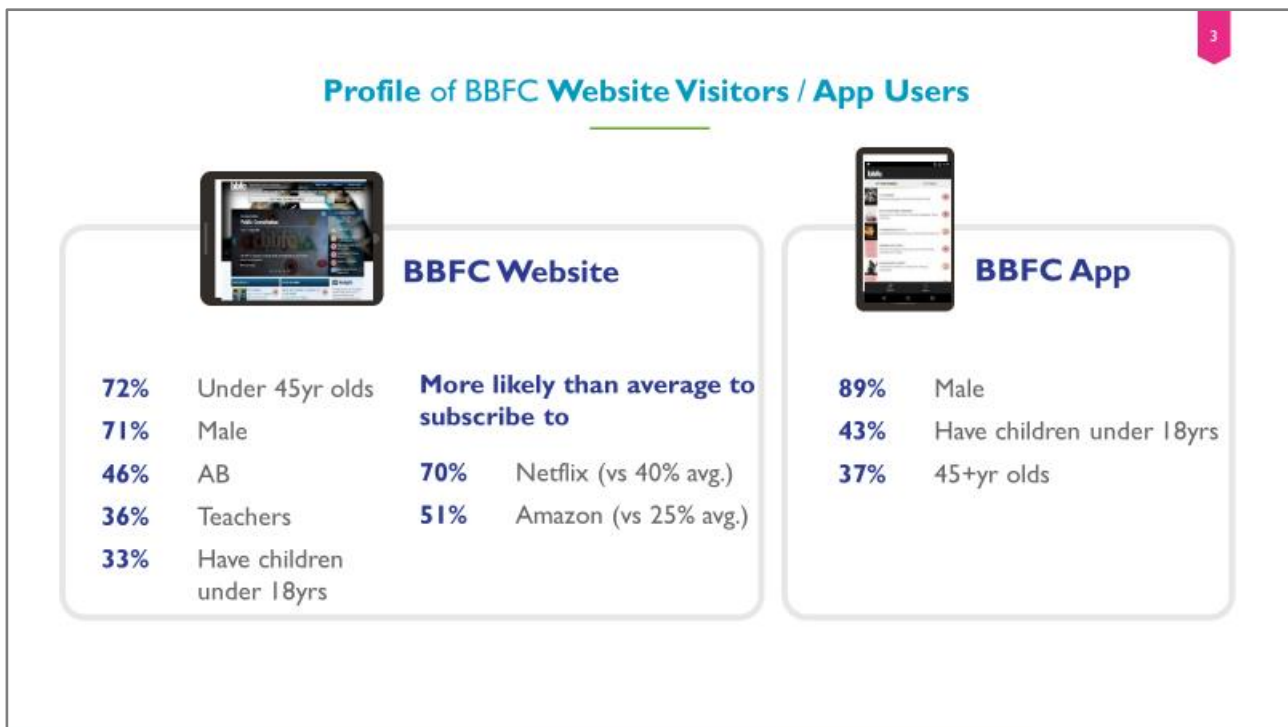
In addition to standard demographics, respondents were also profiled on religious affiliation. This factor correlates with usage and attitudes towards the appropriateness of film classifications – those who identify as practising a religion tend to pay more attention to classifications and to have stronger views around films being age rated lower than appropriate. The incidence of this religious sub-group has fallen from 29% of the Film Viewers sample in 2013 to 16% in 2018 – a decline that may be reflected in more liberal overall attitudes toward film classification.

Adults with a learning disability (and those who care for them) were also identified, to allow for analysis of attitudes toward film classification amongst this potentially more sensitive/vulnerable audience.

The BBFC Website Visitors audience has a distinct profile, being predominantly young, male, and higher social class (see chart 3). They are less likely than Film Viewers in general to have children but significantly more likely than average to subscribe to Netflix and Amazon. As might be expected, this audience are avid film viewers. Comments made by this audience also indicate that it comprises a high proportion of film professionals and enthusiasts, who have strong views on the BBFC's Classification Guidelines and ratings.

The BBFC App users are a new audience for Guidelines evaluation. On the assumption that many of these respondents would be completing the survey by mobile phone, the interview was kept very short and therefore only age, gender and parental status profile information was collected. App users have an even

stronger male bias than the Website sample but tend to be older in profile and (as a result) more likely to have children.



The Teachers sample covered all age groups of students, from nursery through to university. 63% of teachers (identified via the General Public and Website surveys) qualified for further questioning based on their use of films with their students in class.

TEACHER PROFILE	
Nursery	6%
Infants	12%
Juniors	24%
Secondary	45%
College/Uni	23%
63% of teachers surveyed show films in class	

1.3 Research Team

Nicky Goldstone is an independent qualitative market researcher with over 25 years' research experience. After a degree from Manchester University in Social Sciences, Nicky began her market research career as a Graduate Trainee at The Harris Research Centre specialising in social and political research. Nicky joined The Research Business where she had particular responsibility for children, NPD and brand development research and was the account director for LEGO. She established her own consultancy in 1993 after the birth of her first child. Currently, she is the main UK research supplier for LEGO and Nickelodeon UK and also works on an ad hoc basis for a number of other clients and charities. Her first project for the BBFC was in 2003 and, together with Deborah, she has conducted the past three Guideline reviews (2005, 2009, 2014) for the organisation as well as a number of other projects. Nicky is also a qualified counselling psychotherapist and is currently working towards a MA in Child and Adolescent Psychotherapy.

Deborah Slesenger is an independent qualitative market researcher with over 25 years' experience. Deborah qualified as a science teacher and taught A Level Chemistry before joining The Research Business as a Graduate Trainee. She specialised in youth research, as well as gaining wide experience in qualitative consumer research. Deborah then joined Context Research where she continued to focus on work with children and teenagers as well as social and medical research. Deborah established Slesenger Research in 2000 and has worked extensively for clients in government, media, cosmetics, pharmaceuticals and retail, as well as with non-profit organisations. Together with Nicky Goldstone, she has worked for the BBFC since 2003, most notably conducting their last three Guideline reviews (2005, 2009 and 2014). Deborah recently completed a graduate qualification in Child Psychology and she has been working towards a Masters degree.

Bernice Hardie is an independent quantitative research consultant experienced in designing and implementing 'evaluation' and 'policy research' studies.

Bernice specialised in marketing and market research as part of her Honours degree in Management Sciences at Aston Business School and started her career at the then Unilever owned Research International.

Bernice worked across a range of consumer, b2b and international markets before becoming Director of the Advertising and Media Group at RI, where she was responsible for developing the agency's proprietary advertising pre-testing service, as well as bespoke international tracking programmes for clients such as Sony, Kodak and Heinz. She founded her own market research consultancy in 1993 to allow her to work more closely with clients across a broader range of business issues.

Bernice started working with the BBFC in 2009, when she piloted and introduced the quantitative Guidelines evaluation method that was adopted and repeated in 2013. She has also helped to co-design and implement research projects for the Digital, Video Games and Schools teams at the BBFC.

More recently, as Founder of a charitable organisation focused on developing inclusive communities, Bernice has a particular interest in ensuring the relevance of the Guidelines for the protection of vulnerable adults, as well as children.

Bernice is a Certified Member of the Market Research Society and works under the Code of Conduct with IQCS registered fieldwork and data processing agencies. She is a registered Data Controller with the ICO.

III. Main Findings

1. Background Issues

1.1 Being a parent in 2018

Parental concerns in 2013 revolved around normalisation of various 'bad' behaviours, sexualisation, the mental wellbeing of children and young people and knife crime. Whilst these issues are clearly still of importance, other things came to the fore when talking about the difficulties of parenting children and teenagers in 2018.

The continuing rise of YouTube was a dominant theme of this review, with many parents commenting that their children had become quite obsessed with it. YouTube was seen as a 'backdrop' to other activities and family life, as well as a quick content 'fix' before school, after school, when waiting etc.

"I'm more worried about YouTube, she is completely obsessed with it and I've no idea what's she's really doing." (Mum 11- 16, BC1)

"It's hard to keep track of things on YouTube. I haven't set up parental controls. With games, you struggle to monitor what goes on. YouTube isn't one you can control." (Mum 11- 16, BC1)

Concerns about young people's mental health was mentioned once again by 2018 parents as being of huge importance. What seemed different was the number of parents, children and young people who mentioned either being personally affected or knowing someone who had been affected by suicide and self-harm in particular.

"I think I can pretty much safely say that everyone knows someone that has either tried to take their life or self-harms regularly." (Girl 16 – 17)

"All of those issues are in conversations with her friends. She's already living it." (Mum 11- 16, BC1)

Parents felt that the innocence of childhood is under threat in 2018. The prevalence of 'inappropriate' content, such as online porn and strong content on sites such YouTube, has contributed to the feeling that children are simply growing up too soon.

"Growing up too early, you know, you don't want them to see themes above

what they are discussing in school.” (Dad 3 – 8, C2D)

“Too much, too soon. I mean I like the idea of this being gradual, they find out what rape is, they might see the aftermath, how that affects people, but they don’t have to actually see the rape.” (Mum 15 – 18, BC1)

Focus groups with teenagers reflected parental anxiety about these issues. For many, the world can feel like an unsafe place and having access to social media and the news, combined with a greater awareness of recent domestic terrorist and other atrocities has heightened this anxiety. Yet at the same time, teenagers and young people want to individuate from their parents and have to balance this need to stay safe with peer pressure to experiment and to take risks.

1.2 Classification ‘hot spots’

This heightened sense of anxiety translated into a number of key classification hot spots.

Once again, sexualisation and sexual references were spontaneously mentioned by respondents in 2018 as being key issues, tapping into deeper concerns about the loss of childhood innocence and general ‘pornification’ of society.

Parents were keen that their children should watch content that was in line with their world view and ethos; that they should not be exposed to sexual references that introduced new themes and ideas above and beyond what was appropriate for a child at that age to know. This was often what was felt to be in line with sex education /PHSE at school.

“I don’t want my daughter to think that it was normal for someone to walk into your room and say take your clothes off and say do you want to fuck and then you get down to it. Like those shows, Love Island...I know I sound old fashioned but I don’t want one night stands to be the normality.” (Dad 6 – 11, BC1)

‘Normal’ sex between two consenting adults was one thing, seeing promiscuous, sexualised, controlling behaviour was another:

“Normal sex that happens between two people, that they grow up to learn how it works, is absolutely fine. As you say, not when they think that that’s normal behaviour, that everybody’s got whips and whatever.” (Mum 15 – 18, BC1)

“The control over women. Or two gay guys and one man is really controlling or whatever. It's just it's the control and the domination of somebody against their will.” (Mum 15 – 18, BC1)

“It's very uncomfortable for us because we know it's not normal. If my child saw that I would like to think that he knew that was so wrong and not nice.” (Mum 15 – 18, BC1)

The power balance of sexual relationships was another key issue for many and really came to light during discussions about sexual violence – perhaps the strongest emergent theme of the 2018 review.

“I think there's a lot of domestic violence and sexual violence for women, but it's also younger girls that experience it now. I think there was something in the media not that long ago, that girls as young as thirteen and fourteen are experiencing that and even thinking that they have to do things to be liked or to stay in a relationship and feeling uncomfortable.” (Mum 15 – 18, C2D)

“It's all about a progressive level of maturity and emotional intelligence. As we've said, they grow to a point where they can deal with the violence, then they get a wee bit older, they can accept the drug taking and the bad language. Then it's a big jump to where they can accept the sexual violence.” (Mum 15 – 18, BC1)

The perceived increase of well publicised sexually violent or motivated crimes in the UK has contributed to an increased sensitivity about this issue. Older girls actively worried about being sexually harassed or having their drinks spiked on a night out.

“It depends on the situation, I guess, but, yes. If I'm, like, going to a party or something, I'm a bit warier even though I shouldn't have to be.” (Girl 16 -17)

“(12 Years a Slave) I mean, that can happen to anyone. I know there's the whole racism part in this as well, but just thinking about sexual assault, it can happen to anyone.” (Girl 16 -17)

Unlike fantasy based movies, sexual violence was felt to be something that could happen and as such, really resonated with 2018 respondents.

It was interesting to observe what did disturb young people in this respect; the threat of kidnapping, car crash, people dying, suicide and self-harm were all mentioned as being too real and something that did happen and could happen. A belief that

something 'could happen to me' transcended usual mitigators such as fantasy or comedy.

"You don't want them to think that it could happen to you. They see someone in a film driving a car and maybe a tire blows out and the next thing the car has gone into a lorry. If it's done in a graphic way, they next time they get in a car they may think that it's going to happen to them. It's just to keep them thinking that everything is safe, everything is funny until they realise that it's not." (Dad 11 – 16, BC1)

"It's scary and it's real people in scary situations." (Dad 3 – 6, C2D)

"I worry about my parents dying or my little brother getting kidnapped or lost." (Girl 12 – 13)

"I was scared in case it could ever happen to us...it could, the car crash." (Girl 16 – 17)

"Well, because it's just more relatable. So, it's more realistic to you, and I think it makes you think about things more when you watch it because it's so close to you." (Girl 16 – 17)

"If it's in a real scenario like in a shopping mall or in the church scene, more everyday things, that's the sort of thing that's happening and it becomes too close to real life and you want to switch off in a film and forget what's happening out there, but this is too close to home." (Dad 11 – 16, C2D)

1.3 Changes in public media literacy

A key finding of this research is that the viewing public are becoming increasingly media literate. In past reviews, certain members of the public became quite entrenched and could only see films classification from their own perspective, often getting stuck on the fact that certain films should not have been made in the first place.

In 2018, we found that respondents adopted a broader perspective and were able to step out of their own experiences and see the bigger picture. The definition of harm was widened to include psychological harm to an individual, and societal harm too; changing beliefs and values in their broadest sense.

Parents too seemed more in touch with their children's concerns; perhaps because there is greater sharing of information in 2018 than ever before. In addition, we had a sense of parents being willing to discuss sensitive issues, such as suicide or self-

harm, with their children.

Interestingly, parents and teenagers often commented on the potential for a film to educate or provoke a discussion about a difficult topic or theme.

"It's raised a little bit of awareness that girls or women can be in a situation, no matter where they are, whether they think they're with somebody safe or whether they're actually, so, you know, taken or with their boyfriend, it doesn't matter. A situation can turn and maybe just there's got to be an awareness about a girl's safety. So, maybe that short, sharp shock to them is a slight introduction at fifteen-sixteen, but I would not like to see a girl who's younger than fifteen watching any of those movies." (Mum 15 – 18, BC1)

"I think it's like now, although I'll let my sixteen-year-old daughter watch it, I'm hoping that by watching she knows, that's not the way she should be treated." (Mum 15 – 18, BC1)

"It prompted a discussion that my parents never had with me." (Mum 11- 16, BC1)

Viewers are having to sift through information at an unprecedented rate and there is a sense of having to choose content that is 'for me' or 'not for me'. Respondents applied this thinking to film too and thought carefully about the natural audience for a given work, in particular, whether a film was aimed at teenagers who typically had a robust appetite for crude humour (something that mothers could struggle with).

"So, I don't think fifteen-year-olds are going to be bothered about watching it anyway. So, it's probably more for an older audience anyway." (Male, 20 -30)

Whilst respondents felt that the BBFC has an important role, there was widespread appreciation that there is more viewing of inappropriate content by children than ever before, because of the ease with which they can access such content online. The home environment has traditionally been seen as less threatening than cinema, offering the opportunity to diffuse tension with other activities, switch off or fast forward if necessary. In addition, a number of fathers discussed wanting to watch fantasy action 15's with younger children and as a result, their children had viewed works such as Deadpool and Suicide Squad with seemingly few adverse effects.

2. Film Viewing Behaviour

2.1 The media and entertainment landscape

The film viewing, and media landscape has changed almost beyond recognition since the Guidelines review in 2009, and looking back, we see that the 2013 review was perhaps a mid-point in this evolution. The explosion of technology, proliferation of content online (including porn), and the way in which content can be accessed and shared, as reported in 2013, continues to be a theme in 2018 but there is perhaps a significant shift – such that parents report they are struggling to control and monitor children's (especially teenagers'), viewing in 2018 and this is a theme of this review.

Respondents in the focus groups were asked to roughly calculate the number of 'screens' in their household – from TV to laptops and tablets – and this figure, for the majority, was somewhere between 10 and 15. Respondents were recruited as having access to film viewing platforms such as Netflix or Sky, however many had access to multiple platforms and across different devices:

"My daughter doesn't really watch films, she's more into YouTube and things like that and watching makeup tutorials and YouTubers. Although she does like her soaps, so she watches things like that." (Mum 15 – 18, BC1)

"When the older two, who were born in the '90s, if they wanted to see a film or whatever, you either got it out on DVD, or VHS, or you went to the cinema. Now, you've got such a multi-platform environment, and you can have all your different screens within the one room, so everybody can be watching a completely different thing. So there is that choice, and for me, if I don't have to sit and watch something that I genuinely have no interest in, whereas previously, with the older two, I just had to shut up and put up with it, whereas now I feel as if I don't have to, so it's like, 'Right, on you go. You watch it instead'." (Mum 6 – 11, C2D)

Another interesting change was in the competitive set for films; once the domain of TV, and video / DVD box sets, now firmly entrenched in box set bingeing on Netflix and, for younger people, watching content on YouTube. Popular series like The Crown, House of Cards and Stranger Things had left many with less time, and perhaps less inclination, to watch movies, especially as some of this viewing behaviour could feel obsessive at times.

Girls in particular, had become 'addicted' to series such as 13 Reasons Why and Stranger Things. For many, word of mouth now revolves around box sets and not

movies; watching the latest series is part of kids' cool currency.

"I like usually just watching movies on Netflix on my laptop in my room, but I mostly watch series." (Girl 16 – 17)

"I watch TV series on Netflix more than anything else and then constantly about ten in a row." (Male 20 - 30)

"Yes, I don't really watch a lot of films, but I do watch a lot of the documentaries where the wife killed their husband and things like that." (Mum 15 – 18, BC1)

The continuing rise in the popularity of YouTube has also had an impact on both film viewing and attitudes to classification. A number of parents maintained that they struggled to understand the appeal of Vloggers, unboxing toys or slime making content on YouTube but that it had had an impact on family life, taking children away from family moments into solus viewing on a tablet in their room.

The main mode of film viewing among all audiences surveyed is now via download or streaming, with 71% of adults (and 77% of teenagers) watching films in this way at least once a month.

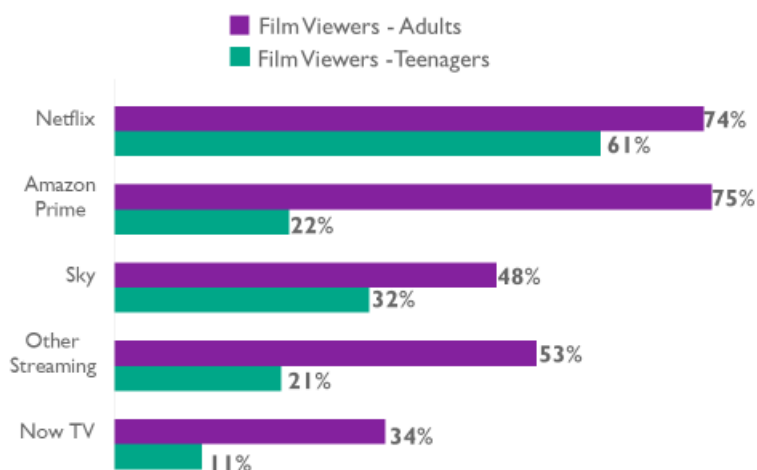
56% of teenagers say they go to the cinema once a month or more often. As might be expected though, the highest incidence of cinema going is among the avid audience of BBFC Website visitors (64% visit the cinema monthly or more often).

Watching films on DVD remains relatively popular, with 64% of adults and 51% of teenagers claiming to watch films in this way at least once a month.

Film viewing continues to be a predominantly social activity. Among teenagers – where there may be concern around their growing access to personal devices that encourage solus film viewing - 68% claim to mainly watch films with others (47% with family members and 21% with friends). However, viewing films with friends and other family members (where there is presumably some degree of control over the appropriateness of content) declines as teenagers mature, from 61% of 13yr olds mainly watching films with others as compared with 41% of 16yr olds.

Among teenagers, Netflix is the main online film viewing platform. Among adults, there is parity between Amazon Prime and Netflix, but Amazon Prime seems less popular among teenagers (perhaps for cost and range of content reasons).

How mainly watch films at home



Q: How do you mainly watch films? Base: Film viewers – Adults (1854); Teenagers (1044)

It is of concern that more than half of adults (53%) and 21% of teenagers say that they mainly watch films via 'other' streaming services (e.g. "dodgy boxes" which offer access to streaming sites for unrated pirated movies and TV shows). This may be one of the reasons why fewer teenagers are aware of the age rating of films that they are watching (in the 2013 Guidelines consultation research 8% of 16yr olds did not notice/could not recall the age rating of films that they watch, as compared with 24% being unaware in this 2018 survey). Boys appear to be more at risk of exposure to inappropriate content, with 38% unaware/not noticing the age rating of films as compared with 22% of girls.

There is further evidence to support this negative impact of other streaming services on age ratings awareness - teenagers who use 'other streaming' services are more likely to be unaware of age ratings (23%) than teenagers who do not use these services (11%).

Where classified films are being viewed, a significant proportion of teenagers are watching content with age ratings that are not suitable - 55% of 14yr olds and 46% of 13yr olds claim to be mainly watching 15 rated films. Of greater concern is the fact that 8% of 13yr olds also claim to be mainly watching 18 rated films.

Family movie night, an enjoyable experience with 'event' status in 2013, is something that parents in 2018 are clinging onto by the tips of their fingers, as so many children are now used to watching content on their own and on their own devices.

Nowadays going to the cinema is viewed as 'an event' and often linked with birthday or holiday treats or big, early anticipated, blockbuster family movies.

"I have two daughters and they are both into YouTube and they don't really sit down to watch TV. We have to beg them to watch with us on a Saturday night. I have to turn off the internet otherwise I won't get their attention."
(Mum 15 – 18, C2D)

"Everyone does their own thing, watching different things. That's why we have movie night. It's so important." (Mum 11 – 16, BC1)

2.2 Attitudes toward and use of film classification

In short, young people are now curating their own viewing; choosing what to watch, when and with whom and parents are often excluded. As such viewing content at home is becoming increasingly fragmented and this puts pressure on parents as to how best to monitor viewing.

Some parents attempt to adopt a more militant approach, checking viewing and putting restrictions in place. For fathers, this is often driven by a need to control, whereas mothers are frequently motivated by anxieties about not exposing children to upsetting or dangerous content. At the other end of the continuum, some parents have simply given up and feel very overwhelmed. The vast majority of parents however fall into a middle group, trying their best to impose sensible sanctions where possible. The 'where possible' part is relevant as parents frequently confess that they are ill equipped to put parental controls in place as the availability of content, especially via the internet, is so complex. Filters and PINs do not always work as they can become too punitive, restricting acceptable viewing or being easy to 'crack' by tech savvy kids.

By the early teens, many parents have had to face the fact that their best defence lies in placing trust in their child not to view age inappropriate content. Interestingly, based on findings from a qualitative BBFC research project last year⁵, this trust is well placed as children are self-protecting, avoiding viewing content that they feel has the potential to upset or disturb them.

"There was a point where I knew everything and there was a point where I was reading all the parent guides because he was asking my permission. Then he became an age, and I can't really think when that maybe was,

⁵ Goldstone Perl – 'BBFC: Children, parents and classification' (2016)

quite young when I just lost control." (Mum 15 – 18, BC1)

"They can sign up for free trials of things, like Netflix and things like that. So, there's no real check on who it is that's signing up and what their date of birth is, so I don't think you can keep an eye on that." (Mum 15 – 18, BC1)

"They've got easy access to everything now. You just can't monitor it all." (Mum 15 – 18, BC1)

"They're very private, they hide things from you and they get their information from their friends, what to watch, and to not let mum and dad know that they're going to watch it before. It's all a bit sneaky then, it turns a bit sneaky." (Mum 15 – 18, BC1)

"Even on Sky, you can go through a channel and you don't have to actually put anything in. Or they know your PIN because they've asked you for something else and they've just remembered it." (Mum 15 – 18, BC1)

"I guess there comes a point where you make a bit of a judgment call as a parent to decide what, you know, you're going to start opening things up and you've got to start trusting, they're sixteen now, they are going to find it anyway. So, sometimes you think, right, well, am I better he's in the house or outside? There is a certain level of autonomy where you do have to say, 'Right, this is now yours,' and you've got to hope you brought them up to be the best they can." (Mum 15 – 18, BC1)

"They are using my accounts for everything, because it's my sign in details that they use for everything, so I can always monitor what they're watching, and they know there is a limit to what they can and cannot do. They have to almost self-certificate, in that respect, so I have to trust them." (Mums 6 – 11, C2D)

Parents and young people feel swamped by information and when it comes to finding out about film and TV, they can feel equally overloaded. As a result, viewers often resorted to word of mouth and Google when trying to find out more about a film. This was often more to do with appeal and interest than classification per se, but classification is still important to the viewing public. How it is accessed is now different.

Gone are the days of looking at packaged content and seeing the familiar BBFC classification and insight on the pack; the new context for film classification is a vastly more complex place. In short, viewers claim to check classification through a variety of means, from 'just Googling it', to looking at cinema websites and

reviews, to a cursory glance at the information on Sky or Netflix. A more detailed discussion about what viewers are actually doing is interesting, if not disappointing for the BBFC and all the hard work the organisation puts into getting Insight and classification right. Many conflate ratings with classifications and make a ratings based decision based on how the platforms segment movies ie family, comedy. In addition, sites like Rotten Tomatoes will give viewers a 'feel' for what the film is about, but this is often subjective. In short, viewers are often not sure what they are watching and where and how classification (especially BBFC classification) fits into this.

"I don't think that people really take any notice of it. If you stream a lot of films and go to Sky Cinema, I don't even know if it's on there." (Dad 3 – 6, C2D)

"They just write it. Like, it'll come up. They've got a new feature now, it comes up on, like, the left-hand side of the screen. So, it'll just say, like, 'rated 15' or whatever, but it doesn't stop you." (Girl 16 – 17)

"I'd read it, like, on Netflix it says, like, what's it about briefly or a summary, I'll read that. Normally it says, like, horror." (Girl 16 – 17)

"I'm surprised it's not at the beginning of a streaming, to be honest. Like, at the beginning of when you actually start watching the film. That the certificate, like, comes up so you can see what it actually is." (Girl 16 – 17)

"I think that we generally as a family will gravitate towards family films and we get a sense of a family film from the title, what it's about, the review on IMDb or Rotten Tomatoes and then go from there." (Dad 6 – 11, BC1)

"We kind of know what the films are going to be from movie trailers and websites like that. Also, from Facebook. So, I watch a lot of movies and I know what's going to be right for the kids and what's not." (Dad 6 – 11, BC1)

"It's only in the cinema that you look at the ratings." (Dad 6 – 11, BC1)

"I go on to IMDb for ratings and if me and my missus want to watch a good film, I look at the ratings and the reviews and if I know a film is going to be good then I use it to put up a good argument to persuade her." (Dad 11 – 16, BC1)

"I look at Rotten Tomatoes and they give a percentage rating for film. I've not made my way to the BBFC." (Dad 11 – 16, BC1)

There is a vague awareness that information about films on sites such as Netflix or Sky includes ratings as well as a more general 'blurb' about the film, however who these ratings are from, whether they are British or American, BBFC or otherwise eludes most respondents. In short, there is widespread confusion. By contrast, there is a high recognition of the BBFC's official rating symbols, where they appear, a high degree of trust in them, and a high level of desire – especially amongst teenagers – for those ratings to appear on online content.

Discussion of film selection on various media platforms viewers subscribed to, further highlighted challenges facing BBFC classifications regarding visibility, branding and saliency.

On Netflix viewers were relying on Netflix's categories when choosing films, including family categories for younger children. When scrolling through films, classifications do not feature until films were selected and so could be easily missed. Additionally, classifications were not BBFC branded leading to questioning about who rates the films and whether the classifications were the same as BBFC ratings.

"On Netflix it's really small and you don't see it and when an 18 comes up I sometimes think 'oh my god' I'd not realised it was an 18 before I'd gone to watch, and I've had to check." (Girl 15 – 16)

"It will come up on the top left hand corner with the box blending in to the background and the writing in white, but I think that's a new thing because when I was watching previously that wasn't there and I hadn't realised I was watching 15's when I was younger (Girl 15 – 16)

"I watch Netflix all the time and I just can't remember how they show the ratings." (Dad 15 – 18, BC1)

"It's not always obvious all the time what the classification is and I think if it's in the family section then it's okay for them to watch or in the Disney collection." (Mum 6 – 11, C2D)

"The clever thing about Netflix and the reason why it works is the kids have their own profiles and if they watch Ferdinand it will bring up other films like Ferdinand so it's a parent friendly way with them going on the kids bit." (Dad 6 – 11, BC1)

A similar picture emerged for Amazon Prime with classification not featuring until films were selected. Classification was further obscured by its close proximity to other information including IMDb and star review ratings.

"On Amazon Prime I think they have them on there somewhere, but you need to click in and read the blurb and it's not obvious." (Dad 15 – 18, BC1)

"I think there's some sort of symbol when you get to loading the film that you've selected but not till you've started to watch." (Dad 15 – 18, BC1)

Without usage of the iconic BBFC symbols on Sky, classifications could be lost among other film information provided. There is therefore a pressing need for the BBFC's official, widely understood and trusted symbols to appear more regularly and prominently online. Moreover, film details including classification were delivered only when starting to view the film, so coming too late in the decision process. More typically, the trailer option was selected to give an indication of and 'a feel for' classification and making decisions.

"Now you mention it Sky has rated the film and then says something about why it's been rated and it gives you some information but you've already purchased it at that point anyway." (Dad 15 – 18, BC1)

"On Sky they do pop up with the age but before every film they do say this film contains sex and so on, along with the synopsis of the film." (Girl 15 – 16)

"On Sky they're on the bottom corner but just the wording and the number. I assume if it says 12A without the circle and the colour they have taken it from there, the same as those." (Dad 6 – 11, BC1)

"On Sky and at the bottom right of the page it will say 'mild language', but I don't know who is writing those things on Sky." (Mum 6 – 11, BC1)

With the radical changes to film consumption it is clear that viewers are struggling to make sense of the confusing range of ratings, or lack of ratings, displayed online and that they are looking for a single, trusted guide to film content.

Further adding to the confusion and impacting on BBFC classification was the uncertainty about who was rating films across various media platforms. This was particularly keenly felt where BBFC branded classification symbols and Insight language was not used.

"On Sky it's BBFC's and I'm not sure it's there on Netflix. It has to be UK classified." (Dad 6 – 11, BC1)

"We have Sky and you can see the classification but I don't think it's the

same as that?" (Mum 3 – 8, C2D)

"When it's a 12 is that the same as the 12 symbol? I think it means the same. Netflix would have to use the same symbols and rating systems." (Dad 6 – 11, BC1)

"When you see a 12 in a plain box I'd like to think that it's the Board's 12. If they are setting it on a DVD for a film I'd like to think that Sky have to follow the same rules and they would classify it the same." (Mum 6 – 11, C2D)

"It would be misleading if it's something different but you just wouldn't know who has done it. We would feel more confident if everyone was using the BBFC Guidelines." (Mums 3 – 8, C2D)

"I think on Sky it's red but on Netflix if it's their opinion then it will just have a 12 and no colour." (Mum 6 – 11, C2D)

Inconsistencies between British and US classifications used across platforms were spontaneously mentioned as further adding to the confusion. As a result, classification was often not actively sought on media platforms and if there was any doubt or issue, viewers would resort to Google.

The reduced saliency and focus on BBFC classifications was also felt to be having an impact on the classification categories themselves. Not all were well versed in what each symbol represented and stood for.

"You don't see the symbols as much anymore, it's clear on the back of DVDs but we're not using them as much now." (Dad 12 – 16, C2D)

"Our DVD players are gathering dust and it's just the odd movie that you can't get on download that we watch so we're not seeing the information on the DVD packs." (Mum 3 – 8, BC1)

Overall, U was consistently well understood by all groups as meaning universal, for all ages. Similarly, PG was widely recognised and appreciated as suitable for children but with parental guidance. Though PG can often be considered always suitable for young children too. For 12A/12, research highlighted some misunderstanding where 12 and 12A could be seen as different classifications, with 12 perceived to be 'stronger' than 12A. Although, important to note, that the 'accompanied' part of 12A is understood in terms of cinema viewing with children younger than 12 needing to be accompanied by an adult.

15 classification was understood as film suitable for 15 year olds and above. Yet, there was evidence that children/teenagers younger than 15 were viewing 15 rated films at home though not always intentionally, having greater access to film via the internet and various media platforms. As a result, some problems were encountered with viewing of unsuitable material, especially with regard to films classified at the high end of 15.

The 18 classification was well understood in terms of age suitability and self-regulation.

Against this background of increased confusion over classification, BBFC Insight is encountered less frequently. No longer being read on DVD packs and inconsistently visible on media platforms, far fewer opportunities existed to view Insight information. The lack of trusted content advice leads viewers to resorting to using what information they can find to make viewing decisions.

"I don't think people really take any notice of it. If you stream a lot of films and go to Sky cinema, I don't even know if it's on there." (Dad 3 – 8, C2D)

"It's not jumping out at me, years ago when you used to go to the video store it was obvious what you were picking up." (Dad 11 – 12, BC1)

"Insight is good and fair but where would you have read that? I would need to be alerted to that and I wouldn't have known to go to the BBFC." (Mum 3 – 8, BC1)

Interestingly however, when Insight was discussed in the groups, respondents considered it to be both relevant and valuable tapping into key issues and concerns. The nuggets of information from Insight were well understood and felt to be pithy with real value and substance. Moreover, BBFC Insight was seen as reliable and trustworthy.

Whilst saliency of BBFC classifications was seemingly challenged, there was genuine appreciation of the role and work the BBFC was involved with. As an organisation the BBFC was seen as credible and trustworthy, occasionally having to make difficult and /or controversial decisions. Indeed, there was awareness that at times the organisation had come under media scrutiny. The BBFC's role was understood as being independent and tasked with making decisions in the best interests of the public. The British aspect of the BBFC was welcomed and viewed as culturally important ensuring the focus on British society's norms and values.

There appeared however to be little spontaneous awareness of the BBFC's

information resources such as the website and the app. When searching for film information via Google the BBFC's website was not listed near the top of Google's ratings. Respondents noted that low awareness of the BBFC name impacts on Google searches for film and sites with greater saliency, including IMDb and Rotten Tomatoes were far more likely to be visited. Awareness of the BBFC's App was also seen to be very low. Yet, when viewed in the groups all respondents were hugely enthusiastic and it was felt to have great potential.

"I've never visited their website and I didn't know about the App either."
(Dad 12 – 16, C2D)

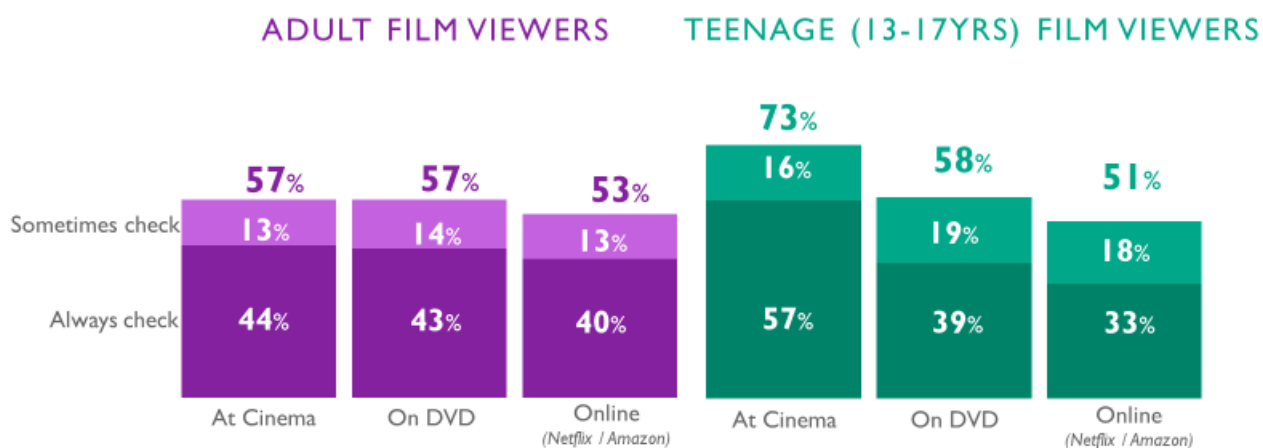
"I looked at the BBFC website for these films and I'd never been before and it was the first time. It was interesting and I looked up films that I've seen in the past as I was curious to look and I found about film and classification and why they have classified it a 15 and all the extra bits." (Dad 6 – 11, BC1)

In light of these findings around age ratings awareness and unregulated film viewing platforms, one might expect to see a shift in prevailing views around the on-going relevance and use of film classification.

In fact, there is still widespread recognition of the importance of film classification. 97% of the general public believe that we benefit from having age ratings. 41% see this benefit as being for 'Everyone', but mostly the benefit is considered to be for children under the age of 12 and their parents. It is a minority (6%) who believe that teenagers mainly benefit, despite the fact that this age group's film viewing behaviour is more likely to result in exposure to inappropriate content. It is arguable that the general public is most concerned about protecting 'young innocence', and that teenagers are considered less 'vulnerable' as a result?

Key effectiveness measures for the BBFC are the extent to which film viewing audiences not only recognise the benefit of age ratings (as seen here), but also the degree to which audiences actually refer to age ratings across platforms.

Extent to which 'look for' age ratings when selecting a film to watch



Q: How often do you personally look for age ratings when you are selecting a film to watch at cinema/on DVD/online?

Base: Those who go to cinema /watch DVDs/films online – Adults (1763/1689/536); Teenagers (1001/939/930)

Over half of all adults claim to look for age ratings when selecting a film to watch, and this level of checking is more or less consistent whether adults are going to the cinema, watching DVDs or downloading/streaming.

A minority of adults say they even check age ratings when no children/younger viewers are watching films with them – this applies to 14% of adults when cinema film viewing and 10% when downloading/streaming films at home.

It should be noted that this checking does not indicate the ease of finding (or for that matter adhering to) age ratings, but rather shows the desire to or habit of checking classifications before selecting films to watch on any platform.

Certain groups are particularly more inclined to check age ratings – parents of individuals with a learning disability⁶; adults who have a religious affiliation and also Black/Black British respondents.

There is also a slight gender bias in age rating checking, in that women are more likely to check (possibly because they are more likely to be often watching with younger children) than men are. Also girls are more likely than boys to check age ratings.

However, film classification checking is most evident among parents of children

⁶ The sample base for these audiences are relatively small - less than 100 respondents

under the age of 12 – 87% check all or most of the time, and a further 9% check occasionally.

Interestingly, there has been a marked increase in the level of claimed classification checking by parents of children aged 12-14yrs – up from 90% ever checking in 2013 to 97% in 2018. This shift may reflect increased parental anxiety around the content that this age group is at risk of being exposed to.

It is also this group of parents who are more likely to say that a BBFC age rating has affected their film choice at all (69%). BBFC App users (as might be expected) are the audience most likely to have had their film choice affected by a BBFC age rating over the past few months though (78%).

Among teenagers, classification checking is inevitably most likely to happen when going to the cinema (i.e. when teens are at risk of embarrassment from being refused entry into age inappropriate films!). 62% of 13-14yr olds say that an age rating has affected their film choice in the past few months.

For those who do not check age ratings, this is most likely because they are adults without children and therefore have no need to ever check ratings. This may also be true for older teenagers (i.e. 16-17yr olds who only ever watch 15 or lower age rated films).

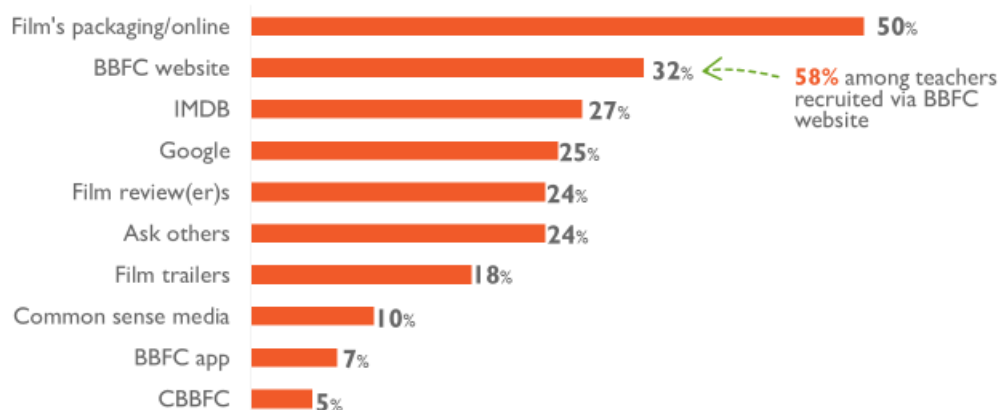
Film trailers are the main source used to check age ratings (mentioned by 56% of parents and 45% of teenagers). This is concerning given that the primary role of trailers is to market films rather than to provide robust or accurate information about their contents or likely suitability. Film packaging and online platforms are equally likely to be referred to by parents.

Teenagers are more likely than their parents to check age ratings via Google (32% of teens vs. 19% of parents); IMDb (16% vs. 3%) and friends/relatives (28% vs. 11%).

Parents were more likely than teens to mention Common Sense Media as a source of age ratings information – possibly relating more to the additional wisdom around how to discuss/deal with challenging content raised in films.

Among Teachers, 95% of those showing films in Nursery and Infant classes always check age ratings for their pupils – this drops to 83% at Secondary school, where a minority claim to only check occasionally or rarely (this may reflect the benign nature of films being shown for educational purposes).

Where mainly look for information about content and age ratings of a film



Q: Where do you mainly look for information about content and age ratings of a film?
Base: Teachers who check age ratings (206)

The BBFC Website is one of the main sources of age ratings information for Teachers, but only 5% rely on CBBFC as their main source of information about film content and age ratings.

2.3 Profile of the BBFC

While the qualitative phase of interviewing suggested teenagers spend a lot of time viewing platforms, such as YouTube, that do not tend to carry BBFC ratings, recognition of BBFC classification symbols nonetheless remains high amongst teenagers. 98% of teens recognise the PG symbol, 97% recognise the 15 and 18 symbols, 93% recognise the 12A symbol and 92% recognise the U symbol.

In contrast, a much lower 24% of teenagers and 44% of the general public recognise the BBFC as the organisation responsible for age ratings. Awareness of the BBFC and its role peaks at 61% among film viewing adults in the 'AB' social class.

Awareness of the BBFC's Website and App is also comparatively low – 22% of film viewing adults are aware of the BBFC main Website (30% in Scotland) and 17% of parents of under 13yr olds are aware of CBBFC. 12% are familiar with the BBFC App.

However, among those who use these assets, there is a high level of satisfaction, with 71% rating the Website as useful and 94% rating the App as useful. For the minority who rated the BBFC Website as 'not very useful', this viewpoint was prompted either by frustrations with functionality of the site following a re-design or by disagreement with the basic concept of classification being relevant for adults.

The predominant view is that the Website is an unrivalled source of well-presented and documented film information.

Levels of trust in the BBFC to provide reliable age ratings remains high (particularly in Northern Ireland), with 83% of film viewing parents saying they trust the BBFC to provide reliable age ratings all or most of the time. Only 4% actively distrust the BBFC's ratings – the remainder of film viewers feel unable to express a view.

Overall, 61% of adults either need or choose to use BBFC age ratings when selecting a film to watch and 69% of these adults say that their film choices are affected because of checking these ratings. For the remainder the age rating has no relevance on, or raises no concern that impacts, their film choice.

2.4 Are the BBFC Guidelines being applied effectively?

Evaluation of the effectiveness of the Guidelines is measured in this consultation by the extent to which film viewing audiences agree with the classification of specific films they have seen (from a test list of 62 films that comprised a mix of different genres, age ratings, mainstream and niche). The films selected for evaluation deliberately included a selection of films that were controversial on release or considered to be borderline decisions by BBFC Compliance Officers (% viewing each of the films tested is shown in appendix 3).

The mix of films tested is matched as closely as is feasible to the range of titles tested in previous consultations, to ensure as consistent a basis for comparison as possible.

Adult and Parent Film viewers, BBFC Website Visitors and App users were the samples asked for their agreement with specific film classifications. For the three films that they most disagreed with the classification of, they were asked whether they felt the film was suitable for a younger audience, older audience or adults only.

For the vast majority of the 62 films assessed therefore, the BBFC was considered to have awarded an appropriate classification i.e. one that reflected broad public opinion - 92% of adults and 93% of parents⁷ said that they mainly or totally agreed with the classification of films they had seen.

⁷ This percentage is based on those who recall sufficient details of the film and feel able to comment on the appropriateness of the age rating – an average 1 in 5 film viewers feel unable to comment

Level of agreement with the age ratings of the films seen

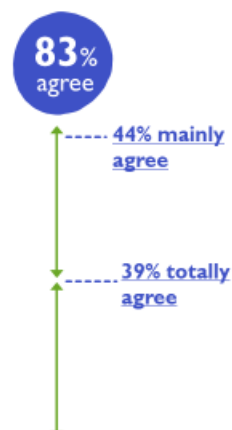
FILM VIEWERS - ADULTS



WEBSITE VISITORS



APP USERS



Q: Overall, did you agree with the classification of the films that you have seen recently?

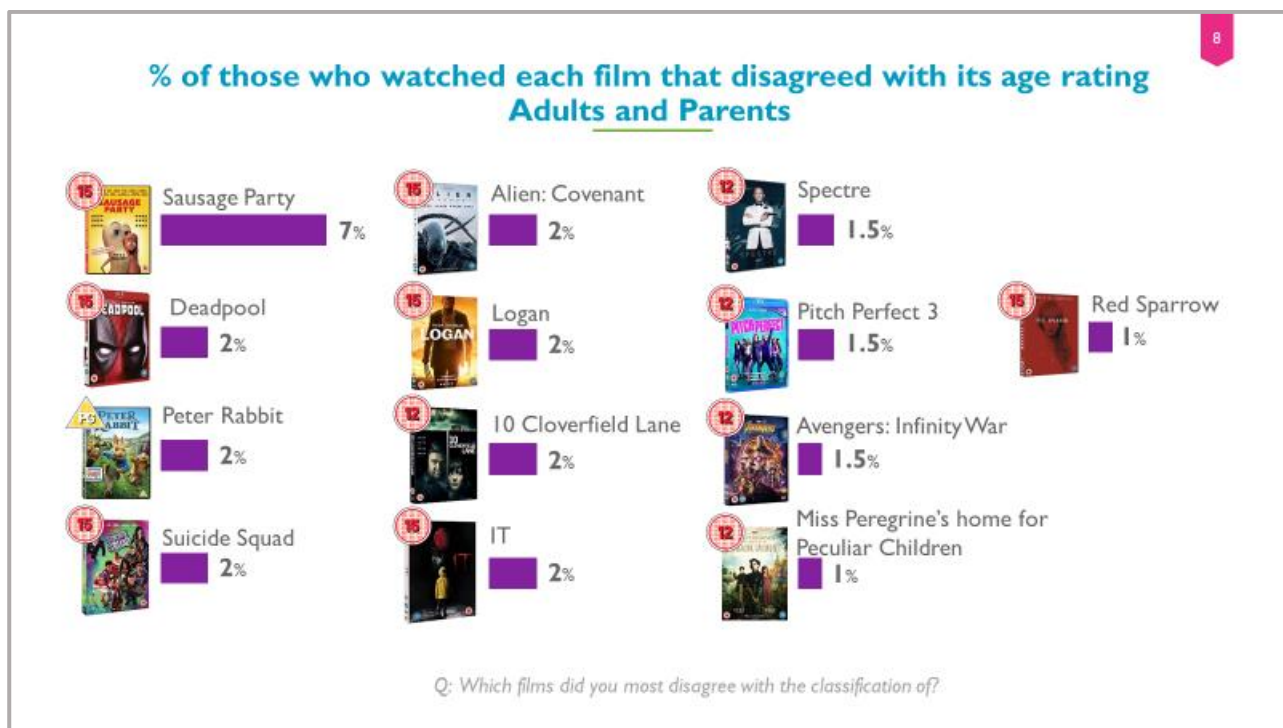
Base: Those who recall seeing the films: Film viewers – Adults & Parents (1460) / BBFC Website visitors (791) / App users (737)

BBFC Website Visitors (who are high frequency film viewers, knowledgeable about film classification and probably watching a wide variety of genres) appear to have a 'love / hate' relationship with the BBFC - they are the most appreciative of the BBFC's role, but also the audience least likely to agree with individual film classifications.

BBFC App users, report very high levels of viewing (e.g. 75% had seen Star Wars and 64% Dunkirk) for the reduced selection of films they tested (list shown in appendix 3), and while not as critical as the Website sample, they too are less likely than the main film viewing audience to agree with classifications in general, although 83% nonetheless agree with BBFC ratings.

There are very low levels of disagreement with the age classification of films tested among the Adults and Parents film viewing audience. For 49 out of the 62 films tested, virtually all of each film's viewers (99%+) agreed with the film's age rating (for 15 films there was total agreement).

The films where 1% or more of viewers disagree with its rating are shown in the chart below.



The 15 rating for Sausage Party attracts the most disagreement (7% of the 310 adults who saw this film disagree with the rating, with all bar 2 of these 'disagrees' considering the film under classified). Among the 7% who disagree with the 15 rating given to Sausage Party, 5% consider the film to be suitable for adults only.

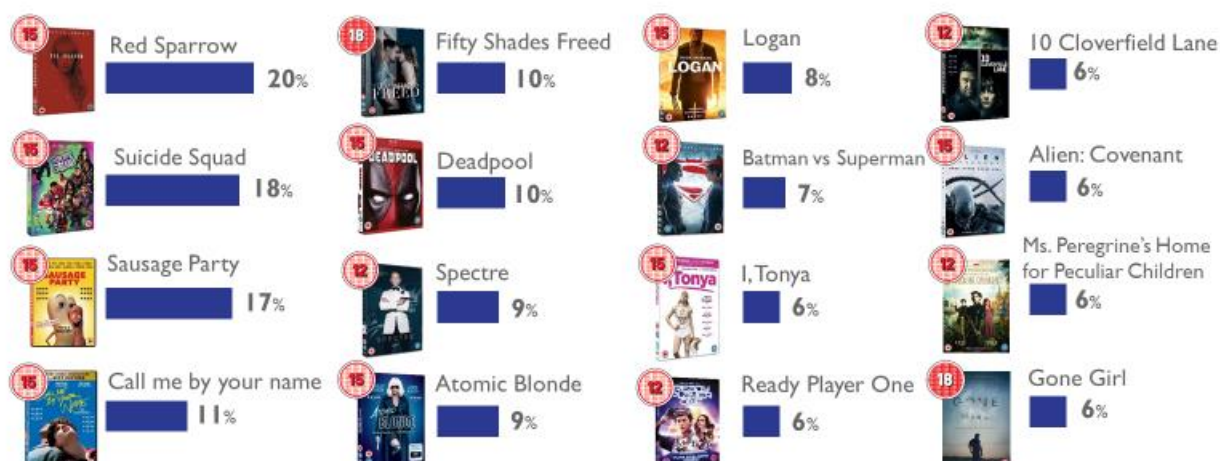
All of the viewers who disagree with the respective age ratings given to Deadpool, Alien: Covenant, Avengers Infinity War and Red Sparrow, feel that these films should have been given a higher age rating.

For viewers who disagree with Peter Rabbit, Suicide Squad, Logan, IT, Spectre and Pitch Perfect, there is an almost equal split between those who consider the age rating for the film too high and those who consider the rating too low. Combined with the high level of agreement with the classifications issued (around 98% in each case), it is reasonable to conclude that the age ratings for these films do align with overall public opinion.

The BBFC's Website Visitors audience is more critical of age ratings than the general film viewing audience. 38 out of the 62 films tested are disagreed with by 2% or more of those who have seen the films.

The chart below shows the 16 films that attract most disagreement with their age rating.

% of those who watched each film that disagreed with its age rating - BBFC Website Visitors



Q: Which films did you most disagree with the classification of? Base: BBFC Website visitors who have seen each film

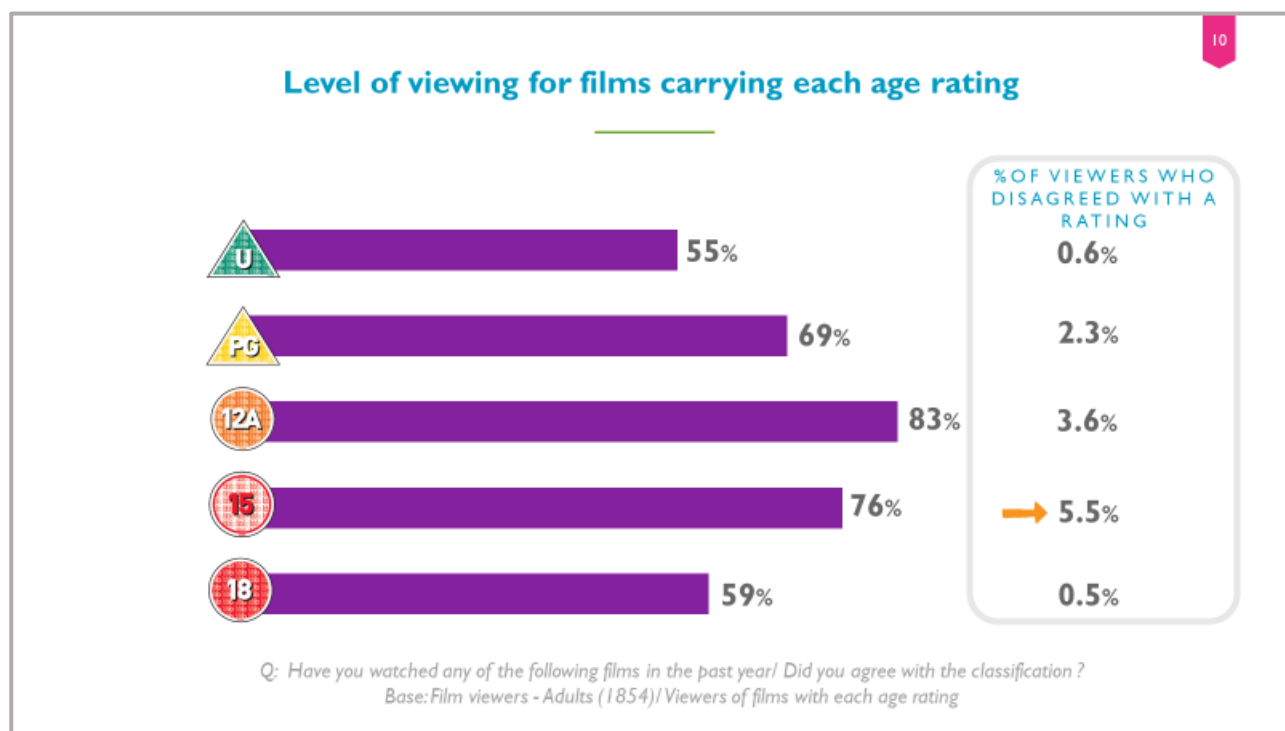
The 15 age rating for Red Sparrow stands out as one that is not particularly controversial for the average adult film viewer but prompts relatively high levels of concern among BBFC Website Visitors – 20% disagree with Red Sparrow's age rating and all of those who disagree consider the film to be suitable for an older/adults only audience. It is perhaps worth noting that the version of Red Sparrow released in UK cinemas was cut in order to secure a 15 rating.

There is consistency between BBFC Website Visitors and the average adult film viewer audience around Sausage Party (all of those disagreeing with this age rating consider the classification to be too low). Similarly, for Suicide Squad, the 18% of BBFC Website Visitors who saw this film and disagree with the age rating, consider the film to be suitable for a younger audience.

The reason for disagreement with the age rating of Call Me By Your Name, Fifty Shades Freed and Gone Girl is also due to the fact that these films are considered suitable for a younger audience.

Films that are predominantly considered to be suitable for an older audience by BBFC Website Visitors are Deadpool, Spectre, Logan, Batman vs. Superman, 10 Cloverfield Lane and Alien: Covenant. For I, Tonya, Ready Player One and Miss Peregrine's Home for Peculiar Children there are equal numbers considering the classification of these films too high as considering the classification too low – so again, on balance, these ratings are in line with the balance of public opinion.

In previous Guidelines Consultations, it has often been 12A/12 films that have generated the highest levels of disagreement. In 2018, it is the 15 age rating that appears to be the most controversial, as the titles that prompt most disagreement are mainly in this classification category.



Overall in 2018, there are only eight films that generate disagreement levels of 2% or more among Adult and Parent film viewers - this compares with 18 films in 2013. The % totally agreeing with all age ratings for the tested films seen in 2018 (64%) has also increased since 2013 (57%) amongst the Adult and Parent film viewing audience, and among BBFC Website Visitors (from 19% to 25%).

Teenagers themselves were asked (via a more simplified question than Adults and BBFC Website Visitors) their agreement with the two main age rating categories that may have affected their film viewing in recent years i.e. the 15 and 12A/12 classifications.

As with the adult audiences, it is the 15 classification that yields the lowest level of overall agreement, with 68% of teenagers mainly agreeing with films they have seen with a 15 age rating, as compared with 81% mainly agreeing with films they have seen with a 12A/12 rating. This finding is as might be expected however, given that it is the 15 rating that potentially results in greatest disappointment for younger teens (i.e. parents prevent them watching or they are refused entry into films that other friends are able to watch at the cinema). This lower level of agreement with the 15 age classification among teenagers might also be largely driven this year by the perceived over classification of the popular film *Suicide Squad*.

Teenagers who claimed to disagree with 15 and 12A/12 rated films they had seen recently, did so predominantly because they considered the age ratings were too high. Of the 32% who disagreed with a 15 rated film seen, 27% felt the film was suitable for a younger audience.

This viewpoint is completely the opposite of that expressed by Adult and Parent film viewers! This may be because a significant proportion of the teenagers watching 15 rated films, are in fact under 15yrs old themselves, and are therefore commenting (rightly or wrongly) from the perspective of their own behaviour, rather than from an objective viewpoint on what is age appropriate viewing for children under the age of 15.

Boys were overall less able than girls to comment on the appropriateness of the 12A/12 and 15 age ratings because they are less likely to recall the age rating of films they had seen recently (38% of boys claimed not to recall age ratings versus 22% of girls).

2.5 Are the BBFC Guidelines covering key issues of concern?

It is important to ensure that the classification issues covered by the Guidelines are addressing the main areas of concern for film viewers and the general public (in terms of content that could be potentially harmful or offensive if seen/heard by younger or vulnerable viewers).

The qualitative phase of research explored the continuing relevance of issues that appear in the current BBFC Guidelines and also explored new issues that might be of emerging concern among the UK population. This generated a revised list of classification issues for quantitative evaluation. Several areas emerged:

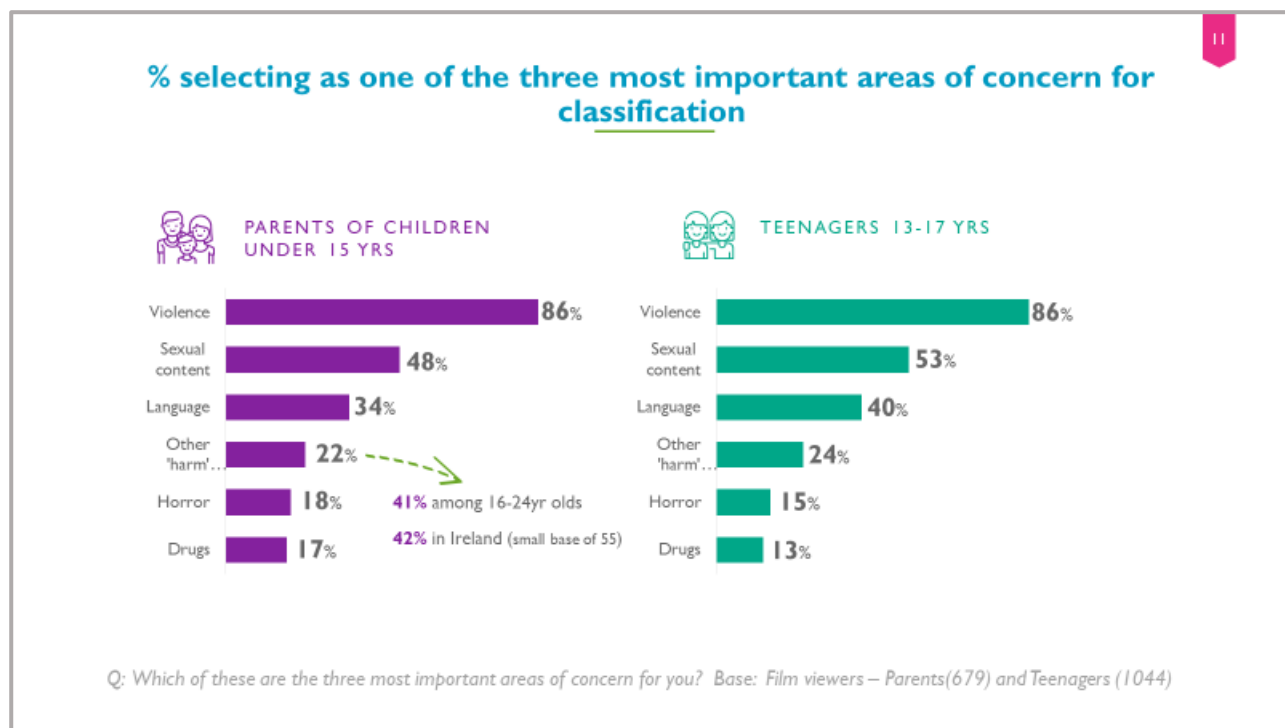
- Sexual violence
- Mental health of young people (especially with regard to content depicting suicide or self-harm)
- Racial discrimination

The role of the quantitative survey was to measure the level of agreement with the importance of these issues and provide some indication of the hierarchy of concern around them. This helps the BBFC to understand the weight of influence that each issue may carry in the classification process.

In previous years, the level of concern around issues was measured by asking those

who disagreed with a film classification, their reasons for disagreement. Given that disagreement levels were low in general, this resulted in only a small number of respondents being asked about the classification issues that prompted disagreement.

In order to show the hierarchy of importance of classification issues among all respondents in our key audiences, the question asked this year required respondents to select the 'three most important areas of concern' for them from a given prompt list of 18 issues. The chart below shows the summary areas of greatest concern.



It should be noted that respondents found it very difficult to select only three issues of greatest concern from the list shown as they wanted to select several of the classification areas listed as being of key importance. The data presented here is therefore less indicative of the overall hierarchy of importance for classification (as all areas might be considered important) but more so the strength of reaction against seeing/visceral response to such content in films.

For all the audiences surveyed, violence – including sexual violence - is the key area of concern for classification, and the strength of concern around this area is particularly high among BBFC Website Visitors, where 90% selected some aspect of violence in film as an important issue of concern.

The chart below shows the 'top importance' mentions for each classification area (these areas were summarised into the six main categories data shown in chart 11).

12	Film Viewers - Adults and Parents	Teenagers	BBFC Website Visitors
Sexual violence/rape	49%	61%	60%
Sadistic violence/torture	34%	29%	45%
Sexualised behaviour in films watched by children under 15	25%	18%	27%
Graphic violence	25%	25%	22%
Explicit sexual scenes	20%	31%	15%
Bad/strong language	19%	19%	16%
Racist/discriminatory language	17%	23%	29%
Suicide	17%	17%	16%
Illegal drug use	17%	12%	9%
Blood and gory scenes	16%	13%	11%
Discriminatory violence (racist/homophobic)	13%	11%	23%
Crude sexual language	12%	17%	9%
Self-harm	10%	8%	13%
Domestic violence	9%	5%	8%
Bullying	8%	6%	4%
Supernatural scenes	4%	3%	2%
Characters smoking tobacco	1%	1%	3%
Other important issue	0%	0%	6%

It is sexual violence in particular that prompts the greatest level of concern for all audiences – with Teenagers and BBFC Website Visitors feeling more strongly about this issue than adults in general. Sadistic violence/torture and discriminatory violence are also areas of greater concern for BBFC Website Visitors (this may reflect their greater exposure to this type of content because of their higher consumption of films from across all genres or may reflect views that are more prevalent among the young, professional, male, film enthusiast bias that is seen in this audience). Film Viewing adults in general seem less concerned than BBFC Website Visitors and Teenagers about racist and discriminatory language.

Teenagers (girls and 14yr olds in particular) are the most concerned to see classification around explicit sexual scenes, and crude sexual language – the potential embarrassment factor over this type of content presumably being particularly acute at this age.

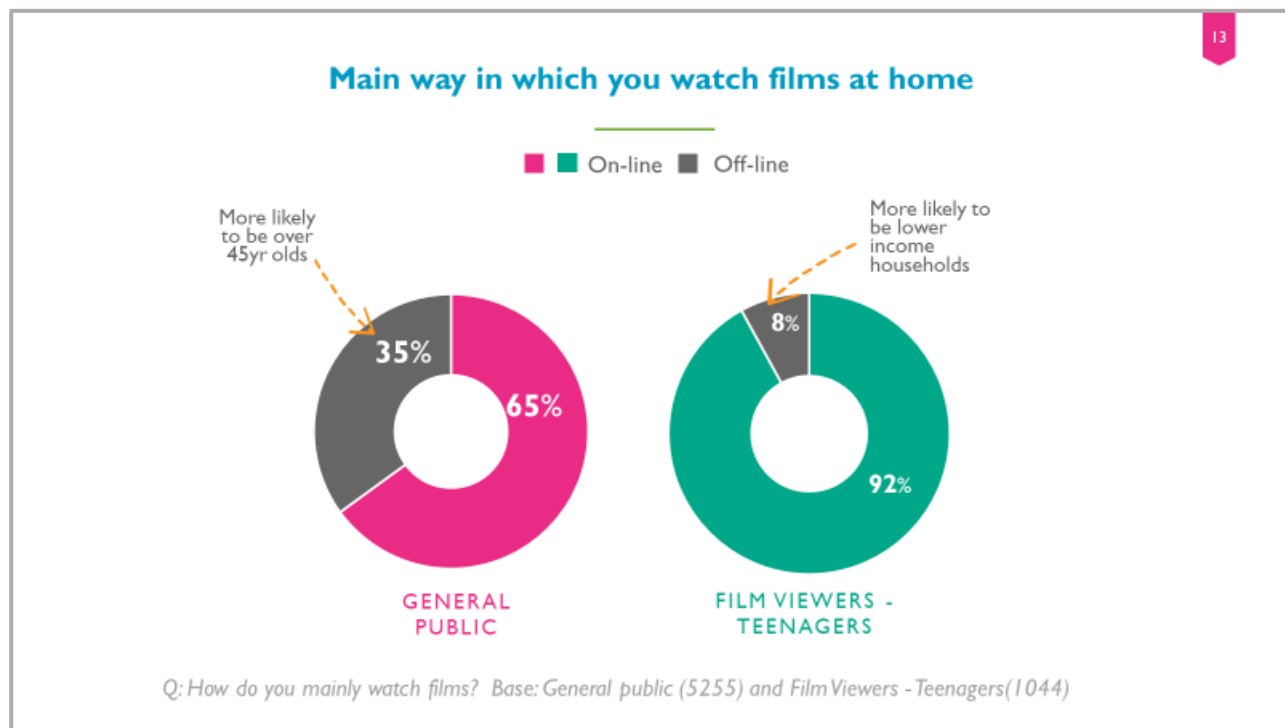
BBFC Website Visitors were the only audience to suggest possible 'other areas' for classification consideration beyond those listed. Mentions here related to the importance of classification around tone/theme, religious issues, animal cruelty and glamorising weapons – these mentions were made by 10 or fewer respondents in total.

It is notable that very few people highlighted the smoking of tobacco as a key area of concern in the quantitative survey and that the issue did not arise spontaneously in any of the qualitative sessions.

Overall, these findings confirm that the BBFC Guidelines do cover the main issues of concern for film viewing audiences.

3. Need for consistent online classification

The BBFC is acutely aware of the challenges posed to content classification by the speed of changes in technology and the resulting impact on film viewing behaviour. Films are now increasingly being watched online, particularly among teenage audiences, 92% of whom say the *main* way in which they watch films at home is online.

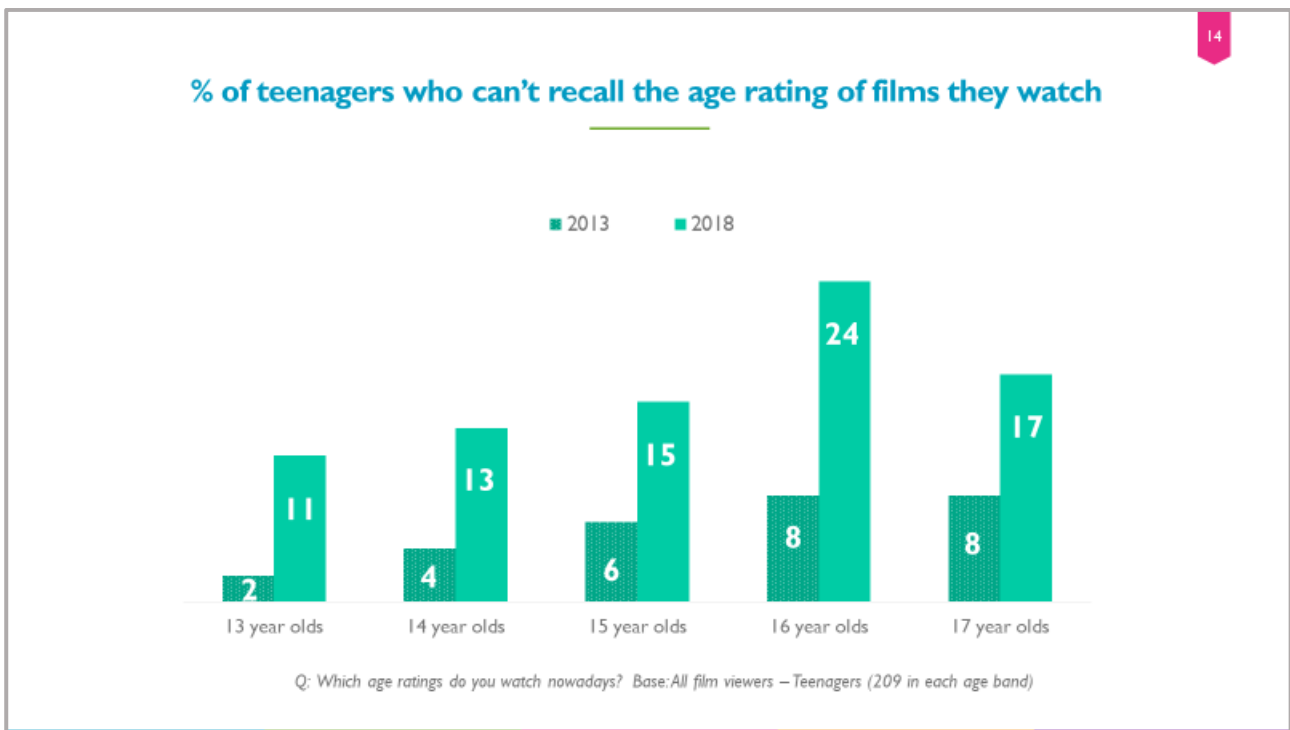


Given this context, there was a desire to evaluate public opinion around the need and desire for film classification online. Evidence of the need for more effective film classification online may be indicated by the following findings from this research:

1. Teenagers are encountering formal classifications less frequently online
2. Teachers' concerns around the impact of online content on student behaviour
3. The expressed desire for consistent classification online

3.1 Teenagers are encountering formal classifications less frequently online

Awareness of the specific age ratings of films being viewed among teenagers has declined since 2013 – most markedly among 16yr olds (only 8% could not recall/did not notice the age rating on films seen in 2013 as compared with 24% this year).



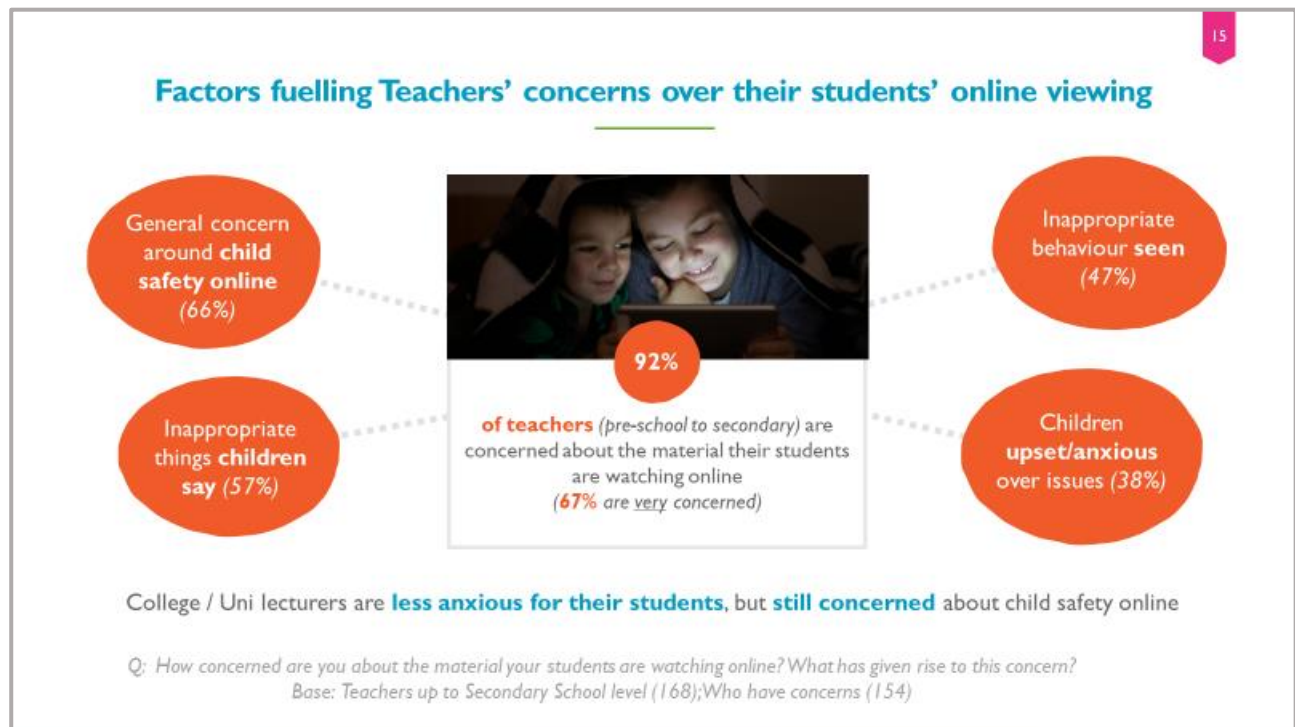
A partial explanation for this decline in age ratings awareness may be the increased significance of viewing other forms of content online, such as YouTube videos and other user generated content.

This shift might also though be attributable to the fact that in 2013 most film viewing was taking place in cinema and on DVD (where age ratings are overtly visible) than online. 23% of teenagers who use 'other streaming' services (which are likely to include illegal services) say that they are unaware of the age ratings of films they watch, as compared with 11% unaware among those who do not use these 'other streaming' services.

Whatever the reason, the reduced visibility of formal classifications online, compared to on physical media, is a matter for concern, particularly given that teenagers are arguably one of the most 'at risk' audiences online. There is a clear need for greater visibility of formal classifications online.

3.2 Teachers' concerns

Teachers are in the privileged position of being able to observe the behaviour and attitudes of large numbers of children in the school environment – as such, they are well placed to comment on the impact of children's online viewing habits.



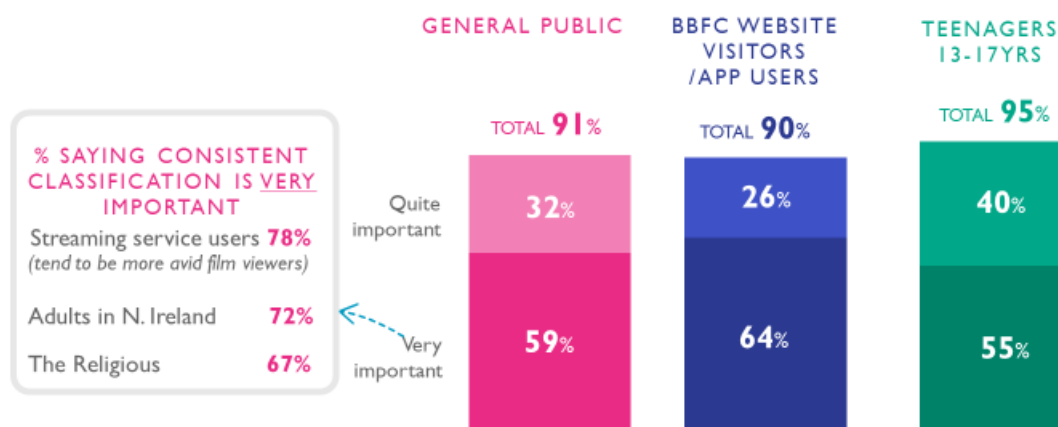
92% of Teachers express some degree of concern over the material that their students are watching online. Two out of three Teachers say that they are very concerned.

What is evident from the feedback received is that a significant proportion of Teachers are seeing children not only anxious and upset through viewing certain content online, but also children saying and doing things that are not age appropriate because of what they have heard and seen online. This will of course cover content beyond film but is nevertheless indicative of the need for better classification of online content in whatever areas are possible.

3.3 Public desire for consistent classification online

The following direct question was posed to all film viewing audiences in our research...*How important do you think it is to have a consistent standard of age ratings, not only in cinema but also for films on Netflix and Amazon?*

Importance of consistent film classifications online



Base: All respondents in each sample (Youth sample recontacts = 272)

The majority of all audiences (even Teenagers) are of the opinion that it is important to have consistent age ratings on major online film services. BBFC Website Visitors are the most likely sample audience to consider this a 'very important' need. There are specific sub-groups who feel the importance for consistency even more strongly – those who use streaming services (and are therefore the most familiar with and potentially frustrated by the lack/inconsistency of age ratings online); respondents in Northern Ireland and those with a religious belief (and as a result, maybe stronger desire to protect from what is considered to be inappropriate content).

4. The Classification Categories

4.1 The clips and films

Each group was asked to view three or four films before the focus group and to note down any concerns or comments about classification. These films were chosen by the BBFC because they had generated significant feedback from the public over the previous 4-5 years and/or because they had raised particular classification issues for the BBFC. Response to the films were fairly consistent across the sample, with the exception of where the 'natural' audience for the works was different to the viewing audience for example where parents were asked to view more teenage orientated films such as Sausage Party.

Each group was shown a number of additional clips from other films in the group and invited to comment on the issues raised; classification, potential for harm and overall impact. Where possible, the moderator gave a broader context for the clips, explaining the overall storyline and characters.

The films and clips collected were biased towards content that the BBFC had struggled to classify, rather than 'straightforward' classification decisions. Respondents sometimes struggled too and could appreciate the nuance and difficulties of the final classification decision.

Respondents were also given the opportunity to review the written Guidelines. It was explained to them that it was more of a 'working document' for the BBFC compliance team, than a public facing document yet some interesting points were raised. Once again, respondents disliked ambiguous language such as 'may' and became irritated by what they perceived as 'fence sitting'.

"It's the wording of the quantification. You've got moderate, what is moderate? Strong, what is strong? We've all got different thresholds for it, so maybe take those words out and then by the time you get to 18 it's, like, here is your strong, because this is the kind of spectrum." (Mum 6-11, C2D)

Seeing sexual violence within the violence heading was felt to subsume this important issue, with many calling for sexual violence to have its own heading in the Guidelines. This, and other recommendations, will be discussed in the next section to this document.

4.2 Violence

It was clear from the discussions that 'violence' is a broad category and that people have different views about different types of violence as illustrated by the diagram below.



Sexual violence is perceived to be in a category of its own and the clips shown to respondents provoked strong, visceral reactions where mitigators such as fantasy or historical context had little real impact. Sexual violence seems to transcend these mitigators and feels strong, almost irrespective of the context.

“The violence almost goes over their heads because they see so much of it, but with the sexual scenes I don’t think that’s okay. Sexual violence is more problematic than violence.” (Mum 11 – 16, C2D)

4.2.1 Sexual Violence

As highlighted in the introduction to the report, sexual violence emerged as the classification issue in 2018, prompting a strong and often visceral response, both at a conceptual and emotional level. All respondents felt uncomfortable viewing the stimulus material in the focus groups. Indeed, many were upset, often to the point of nausea among some of the younger women.

Significantly, mitigators that could often reduce the impact of more intense scenes, such as; comedy, fantasy, historical works and so on, are not seen to operate in the same way when viewing scenes of sexual violence.

Of the films pre – placed for research Wind River contained especially challenging

and impactful elements, including; the constant threat of violence, the rape theme throughout, the gang rape of the woman alongside the man's brutal murder, and also self-harming. Taking this into account, a 15 classification was considered to be low and an 18 possibly more appropriate. The fact the rape is presented realistically, within a recognisable real-world setting, increased the impact of sexual threat and violence.

"I didn't agree with the 15, the rape, shooting and torture and the way it was shown and implied." (Dad 15 – 18, BC1)

"Borderline 15 because of the rape scene, the violence, the self-harming. There's some pretty strong stuff in there. If you have all those things murder of young people, rape, self-harm, drugs and violence I'm not sure what else you could add?" (Dad 15 – 18, BC1)

"They all stood there looking at her and you knew the thought going through all of them and the injuries at the beginning said how much she was injured. It felt realistic and the implication was that it didn't just happen to her but to his daughter as well." (Dad 15 – 18, BC1)

Particular attention was given to the scene with cutting and self-harm, demonstrating sensitivities around mental health issues with young people.

"The dead girl was in the house and she was cutting. I know it's a real issue and a problem for people. I think my 15 year old would have found that quite shocking. They just opened the door and she'd cut her arms and was crying and she was just ignored really." (Dad 15 – 18, BC1)

"It wasn't addressed, just shown and then moved on. It's being normalised." (Dad 15 – 18, BC1)

"The psychological impact of what has been happening and the impact on the family but without dealing with it. All these psychological and mental issues are a bit like that where people can't really understand." (Dad 15 – 18, BC1)

Whilst *Don't Breathe* and *In Between* were generally considered to be appropriately classified at 15, both films prompted interesting discussion regarding sexual violence.

The constant threat of violence in the film *Don't Breathe* was felt to be significantly increased with the scene of the girl tied up, her jeans slashed and the man attempting to inseminate her. The power imbalance of the man versus the girl

further exacerbated the fear of sexual violence. The end of the film left future events unresolved between the protagonists, thereby leaving viewers with additional lingering anxiety.

"No need to be an 18 but it was more like suitable for 16 plus than 15 as there were some graphic scenes in there, especially the end scene where he captured the girl and tried to inject her with his semen." (Girl 15 – 16)

"It was quite graphic and quite intense and a few scenes were explicit where she's hung up in the cell." (Dad 15 – 18, BC1)

"I'd say some of the intent was way over 15 and that makes it stronger. He says 'I'm not a rapist', and then he's there with the syringe thing ready to violate the woman." (Dad 15 – 18, BC1)

"I watched with my wife and I'm glad my daughter didn't and when the scene with the girl harnessed up we got through about thirty seconds and my wife said that's enough and she turned it off." (Dad 15 – 18, BC1)

The rape in *In Between* was considered to be culturally contextualised and a relatively brief scene, which to some degree, helped mitigate the violence. Yet it was nonetheless difficult for respondents to view and the rape clearly had an impact. A high 15 or low 18 rating was suggested with other aspects of the film also drawing viewers' attention including drugs and strong language.

"It had all the issues and lots of hiding behind religious beliefs trying to portray as that's okay because of the cultural norms but it's still rape and it's still drugs." (Dad 15 – 18, BC1)

"For me it was a 15 apart from that scene which for me I'm not sure that 15 year olds need to see it. You could see what was going to happen, the build up to it and pulling her on to the bed and it could have stopped there and the camera cut away and back to her crying and that would have been enough, so I didn't like that for 15." (Dad 15 – 18, BC1)

"My two daughters watched with me and they felt it wasn't overly strong but they didn't like the detail of the rape. It's obvious what he's doing and I didn't need to see that to know he'd raped her, it was an unnecessary visualisation of it." (Dad 15 – 18, BC1)

Mitigators and Aggravators

From viewing the films and clips respondents were able to clearly identify a wide range of both aggravating and mitigating factors for sexual violence.

The impact of sexual violence was intensified with implied threat, with a build up to rape and knowing it was about to happen. Hearing the victim saying 'no' and subsequently overpowered or powerless to stop the assault was viscerally felt. A prolonged, detailed or gratuitously depicted attack increased the sense of anxiety. Similarly, an emphasis on nudity and bloody details were aggravating factors. As shown in *Wind River*, a gang rape scene heightens the level of sexual threat raising its impact and intensity.

Hearing the victim's fear and anguish and similarly, seeing the distress or disassociation of rape played out on the victim's face was challenging to watch and increased the impact of the violence. Sexual violence was strongly felt in this way with clips from *Into The Forest* and *Return to Sender*, with the former's 15 classification being considered too low.

"There's more of a build-up and they are filming from the victim's eyes, and it's a bit of a haze and that makes it more personal, it feels real." (Dad 15 – 18, BC1)

"You feel it more, compared to the other rape scenes, she's absolutely stricken and mortified with what's happening and that has more of an impact." (Dad 15 – 18, BC1)

Real 'everyday' settings for rape particularly disturbed respondents e.g. the kitchen scene in *Return to Sender*, which viewers felt was correctly classified at 18, adding to the overall sense of distress and fear.

"It's just so uncomfortable and horrendous seeing her pain on the victim's face it is terrible watching and you couldn't be any more brutal." (Dad 15 – 18, BC1)

"There's a huge difference between knowing that something happened and living through it. You can see the fear and she can't win and she's overpowered." (Dad 15 – 18, BC1)

Although rape in a historical context as viewed in *Interlude in Prague* and *The Revenant*, allowed some distance to be placed between the viewer and the violence, it did not appear to effectively mitigate the impact of the violence or the

anticipated threat as evidenced with other classification categories.

"That's quite similar to a book that I'm doing for literature, the way he approaches the rape and the misogyny and trying to justify his own course; it is historical but it feels strong and it feels real." (Girl 15 – 16)

"I do think it could be a 15 but you'd need to be aware that rape is included." (Girl 15 – 16)

There were though mitigators considered to be more successful in reducing the violence and minimising its impact: if consent was ambiguous, as in *Poldark* where the 'rape' was within the context of an existing relationship; the threatened assault in *The Innocents* that did not occur, dissipating the fear and intensity; and scenes that were brief, lacking detail or where there was a verbal reference but no visual detail of the rape.

"I think it depends on how graphic it's shown, because there are films where you could watch that and you would know that somebody had been raped, but you might not actually see the scene as such. You might see the beginning bit of the attack and the end bit of it, but because each of those ones, like *Wind River* were so graphic that for the whole of what happened to the girls, I think, for me that pushed it into the 18. Whereas, if it was as I said, you see the beginning and the end, perhaps, or the aftermath of it, but you understand what's implied. That can then be a 15." (Mum 15 – 18, BC1)

The clip from *13 Reasons Why* (Season 1, Episode 9) prompted an interesting discussion among parents and teenagers. They were appreciative of its potential educational value, presenting the opportunity to raise challenging but important issues with teenagers dealing with consent, alcohol consumption, spiking of drinks and so on.

"But it may get them talking about these things in the first place as the assumption is she passed out drunk and she's been put in a vulnerable position. I've collected my daughter where she's had to carry her friend out so it's probably more common than many of us realise." (Dad 15 – 18, BC1)

"Unfortunately it probably happens on a regular basis and what's different is there is a message in there. The whole series is very message driven trying to make out to do the right thing all the time, which is very empowering." (Dad 15 – 18, BC1)

"She's drunk, drugged and raped but if he is brought to justice then it's a

viable way in to talk about these things." (Dad 15 – 18, BC1)

Yet, the realism and seeing the rape played out twice in the scene was considered likely to be traumatic viewing for a younger teenage audience suggesting an 18 rating.

The description of 'sexual violence' was welcomed for 13 Reasons Why and considered important for Insight to highlight. In this context, sexual violence was interpreted as suggesting rape/ a rape scene, something viewers would want to be aware of. 'Sexual assault' was felt to imply violence but not necessarily rape. It was seen as more of a legal term and not as well understood.

With regard to the Guidelines, sexual violence currently exists as a subsection within violence. However, research findings have identified important differences in attitudes to violence compared with sexual violence, suggesting that the latter would be best placed in a category of its own. With a separate classification category, specific issues regarding sexual violence could be addressed.

4.2.2 Other Violence

Violence in films such as Logan, Jason Bourne and Deadpool were easy to dismiss on the whole as being firmly within the action fantasy genre with no real links to real life. Likewise clips detailing historical violence felt to be framed in the past and therefore lacking in any visceral impact in the present.

The link between action fantasy violence and video games was commented on by a number of parents, who felt that they had simply lost the battle about exposing kids to this type of violence and justified this by arguing that children did know the difference between right and wrong and fantasy and real violence.

"My husband says it's fantasy and the violence isn't real and everything is okay and there's no problem and I that's fine for our son but there are children who can't differentiate and I feel these games are influential." (Mum 11 – 16, C2D)

"I think probably coming up with we've already had the battles, with particularly boys, with the video games. So, you overcome the violence part, you've lost them to that, so I worry about other things and I trust that they can tell the difference between right and wrong." (Mum 15 – 18, BC1)

"Yes, you're not going to suddenly be violent like this because he knows the difference." (Mum 15 – 18, BC1)

"You're seeing violence and sex much earlier than before in games and the internet - on Facebook you could be scrolling through and you'd get a video of someone being decapitated and there's no filter." (Boy 16 – 17)

The crude sexual references in Kingsman caused the occasional problem, however the massacre in the church scene at the end of the film was felt to be difficult to view as it reminded respondents of real life terrorist incidents.

"The violence was crammed in to just two minutes, inside one building, the camera shots showed lots of detail - this church scene felt more real, more graphic and dwelt on. And it's not like the violence with the girl with the blades as legs because that just can't happen." (Mum 11 – 16, C2D)

"Shocking, there's no fantasy in there is there. That scene can happen." (Dad 11 – 16, BC1)

Mitigators and Aggravators

A key aggravating factor, was whether the violence was sexual in nature or felt 'real' in any way. The violence depicted in the clip of the film Riot Club was thought to be more appropriately classified at 18 as it was felt to be steeped in realism and the imbalance of power, as well as the way in which a group of men turned on a defenceless victim, made for difficult viewing.

Violence that was felt to be sadistic in nature and gratuitous in its delivery was also problematic.

The presentation of the violence also made a difference; its intensity, duration and frequency. The graphic nature of the violence, in particular the amount of blood and look of injury were also aggravators.

"I think where the violence is continuous throughout the whole film, where it's constant and it's better if it's more spread out." (Mum 11 – 16, C2D)

"Yes, it's gory and when she's going into the jugular and it starts spurting blood, that's when you start - , it's ramping it up more but then to twist the corkscrew, that glorifies violence. I still think it's a 15." (Dad 11 – 16, BC1)

Likewise, the protagonists of the violence was also factored in. For some, the film Logan's classification was felt to be too low at 15 as the violence was gratuitous and gory, and also because one of the main protagonists was a young girl. This made for difficult viewing:

"The bit I had real issue with was the little girl decapitating someone. I wasn't

expecting it. I'm very broad-minded, and I just think, if I was sat there with my kids, and she comes out, 'There you go, there's a head'." (Mum 15 – 18, BC1)

"For me it was because there were children in the film - it felt wrong – I would look at it thinking those children are being tormented and having nightmares - it felt wrong having that level of violence and it was children who were doing the violence." (Mum 11 – 16, C2D)

"It makes it seem more real with the children involved and you've got the girl severing an adult person's head and at the moment there are all these things on the news. It could have been an 18." (Mum 11 – 16, C2D)

By contrast not seeing much detail and being able to dismiss the look of the blood as being 'fake' and 'unrealistic' diminished a film's impact and made it feel less violent. Likewise, a familiarity with the genre of the film could mean that the violence and level of violence was predicted and unsurprising.

"My line of thought, and it goes the same with Deadpool, is that these are films which are about superheroes. If you can watch a film and not have a problem with people controlling trees, air, metal, and things like that, then I don't think it's too bad to then watch cartoon violence. It's just a step up from Tom and Jerry really. It's not real-world violence, that's the thing." (Mum 11 – 16, C2D)

"So, they've seen Charles Xavier, they've seen Wolverine in all the films. So, they've followed their-, I hate to say the word 'journey'. I actually watched it with my daughter last year, or early this year, at thirteen, but she's seen these characters through all the films, so she wanted to see this film, to see how the story ended. It was a judgement call that I made." (Mum 11 – 16, C2D)

A comedic tone also stopped the violence from feeling too real:

"No, I found the violence, again, comic book. There are loads of nods and winks to the camera. There are all these little in-jokes. I think, for me, that sort of thing brings it down a notch. He knows what's going on." (Dad 11 – 16, BC1)

"Comedy violence where it's clear that what's being portrayed in the film-, you know, that sort of thing isn't for us to worry about. She's not going to be scared by watching something, because it's just so far removed from reality." (Dad 11 – 16, BC1)

The overall moral tone of the film, together with the storyline are important variables, for example, having the violence challenged and punished often stopped it from feeling unnecessary and gratuitous.

"I think also quantity. I just think if a film is just completely spattered with violent scenes, like I guess that's gratuitous, isn't it? It's just everywhere. I think that gives it a bit more of a higher classification." (Dad 11 – 16, BC1)

Respondents discussed the BBFC Guidelines for violence across the various categories and concluded that the Guidelines matched their expectations and hopes to a greater extent. There was good understanding about the vernacular of violence, in particular the concepts of action violence, strong vs moderate violence, blood and gore.

Likewise, the wording of the Guidelines researched well, with few concerns expressed at U and PG. Seeing the term 'sexual violence' at 12A/12 jarred at this category and prompted a heated debate, with respondents feeling that nothing that pertained to sexual violence should exist at this category. The potential for sexual violence if it was 'justified by context' was also disliked and was felt to be worryingly ambiguous.

"Should we be subjecting our twelve-year olds to sexual violence? I don't know. I feel uncomfortable with that." (Mum 15 – 18, C2D)

4.3 Discrimination

This has been consistently mentioned as an issue in more recent Guideline reviews and 2018 is no exception, with many respondents spontaneously discussing the derogatory comments about sexual diversity, disability, immigrants and specific religious groups as being a relevant classification consideration. This was also true of sexism and racism.

"If it's racism or it's abusive or it's defamatory, especially towards women and things like that, I do think it does have an influence, especially when I've got a boy." (Mum 6 – 11, BC1)

"I mean, again, I think it's worse than, like, language, swear words, but because we are exposed to it and we know that it's wrong, I don't think it's as bad." (Girl 16 – 17)

"I'm very uncomfortable with racial slurs, just because I don't think it should be a thing. I don't think anyone really thinks it should be a thing, but it normalises it, again." (Girl 16 – 17)

The preplaced films, *Fences*, *Race* and *Hidden Figures*, depicted mostly historical and factual racism. There was strong agreement for the way in which the BBFC had classified these works and whilst the racist terms would be unacceptable nowadays, the fact that they were framed in the past did make a difference. It could be potentially shocking for children to hear racially discriminatory language, but parents felt that it could lead to an interesting discussion. The teenagers interviewed also agreed with this perspective.

"I think there was a purpose in that film for there to be racism, to teach people what it was actually like. Whereas, if it's just nowadays then I think it's just a bit unnecessary and it's not how it actually is." (Girl 16 – 17)

"There really was a lot of discrimination and I think, like, it should be important for younger people to learn about that as well and to not just be shielded from it." (Girl 16 – 17)

"It was historical and factual – and it's a true story as well." (Mum 11 - 16, BC1)

"Nothing violent, no obscenities and nothing offensive with a strong message about equality and diversity which I feel children should be taught as early as possible." (Mum 14 - 16, BC1)

"You don't want it to be rated too high as although it's hard to watch, it did happen and not that long ago." (Girl 16 – 17)

Mitigators and Aggravators

Discriminatory language felt more impactful and had therefore greater potential for harm if it was accompanied with violence and / or seemed gratuitous.

The storyline provided a context for the discriminatory language too, particularly if it depicted a power imbalance or if the insult was unchallenged or seen to cause offence. It was interesting to see how feelings changed during the viewing of the clip from the film *The Pass*, initially it looked as if one white soldier was racially abusing a black soldier by 'blacking up' his face. The mood in the room visibly lightened when the black soldier, 'whitened' his face to retaliate and to share in the joke. Humour, in this instance, was a mitigator and prevented the clip from being seen as offensive.

"In the end it was not that serious, just a bit of banter. It was a relief when he came out with his white face." (Mum 14 - 16, BC1)

The Guidelines for discrimination were thought to be well understood overall and respondents were keen that specific words did not need to be 'spelt out' but would be covered by more general topic areas:

"The N word. You know that word is going to be used with racial language – you don't need it spelt out." (Mum 14 - 16, BC1)

Mitigators included taking the historical context for the works into consideration but comedy too proved to be another variable. A clip of Jack Whitehall talking about disability made for uncomfortable viewing at first and was felt to be on the 15 / 18 border. However a more considered response was that people who go to see such comedians know what they are letting themselves in for. Likewise the clip of the comedian Dave Chapelle included racist discriminatory language but there was a sense of him reclaiming words like 'nigger' and talking about himself and his community. This, combined with humour, was acceptable and was felt to be less likely to offend a self-selecting audience.

There was a lot of discussion about protecting children, young people and society from discriminatory language and that it was becoming increasingly unacceptable to use these words. Parents welcomed this movement into a new era of sensitivity and felt strongly that they did not want to hear their children talking in this way. It was interesting that comments about the pre placed works focused on racial bad language and not bad language per se (of which there was plenty). It would appear that it is more shocking to hear discriminatory bad language in 2018 than swear words – especially given that many parents confessed to using colourful language on occasion; but never seemingly discriminatory language.

4.4 Imitable Behaviour and Threat at U/PG

Whilst imitable behaviour has been a feature of the BBFC's Guidelines, it would appear that it is not a top of mind concern for parents, particularly at U and PG. Historically this has not always been the case, with parents worrying about the impact of seeing fighting, for example, on young impressionable children. It would appear that parents in 2018 have accepted that the potential to imitate bad behaviour is not restricted to film and that content on YouTube in particular is likely to be more influential. In addition, because of the prevalence of content that could influence - parents revert back to the trust debate; arguing that children have a strong sense of right and wrong and that it is better to empower them to make the right decision than to restrict or withhold information.

"You've got to give kids a little bit of trust, haven't you, you know?" (Mum 14 - 16, BC1)

"There's a trust there as well, she's not a troubled child. She's not out stabbing frogs. I don't feel that she is being influenced in the wrong way. She's rational, much more level headed than I ever was." (Dad, 6 – 11, BC1)

"It's a little bit Tom and Jerry, some people used to say that was quite violent but it was a cartoon." (Dad 3 – 6, C2D)

The film, Minions, with its brief scene showing the minions mimicking hanging was felt to be acceptable at U. In fact, the vast majority of parents and all children, did not spontaneously note this scene as problematic, and when prompted in the groups, dismissed it as being firmly rooted in fantasy and comedy and therefore unlikely to have any real negative repercussions on a younger audience.

"They've watched the Minions movie, you know, that one in particular, a couple of times. They're not going to go around slapping people or hitting each other, or whatever, with an axe, because they know that's not right. It's my choice to make sure they don't do that. They're not going to find that's going to be appropriate." (Dad, 3 – 6, C2D)

Threat and tone at U and PG was well understood and tended to be mitigated by fantasy. Interestingly parents seemed to know their younger child's fears and limitations and felt these issues could be idiosyncratic; for example a child sitting through a potentially scary movie without much concern, and then becoming irrationally scared by one fantasy character. Parents were worried that seeing potentially scary content could lead to feeling unsettled, even nightmares.

"You know your own child, because I know what frightens my child, what she doesn't like." (Mum 6 – 11, BC1)

The film Goosebumps was felt to be a high PG as there were some strong creepy elements, in particular Slappy the dummy. However the overall humorous tone and familiarity of the franchise left respondents feeling that PG was the right classification. Likewise the classification of Miss Peregrine's Home for Peculiar Children at 12A/12 was felt to be correct, but there was discussion about the film's potential to scare children:

"Visually, there was a lot of horror within the characters, but not that much happens." (Mum 6 – 11, BC1)

The overall tone of the film could have an impact and leave children feeling disturbed. The animated style of Miss Peregrine's Home for Peculiar Children and fantasy setting could have led to a lower classification, yet the overall feel of the film was described as too 'dark' for a PG and better suited to a 12A/12.

"I thought it was too scary for my kids, personally, but I can't justify making it a 15, because there are none of the markers that we've put down, that were like, 'No, definitely not.'" (Mum, 6 – 11, BC1)

Exploring clips at U and PG helped to understand mitigators. The animated style of Big Hero 6 and LEGO Batman mitigated the impact of threat and tone. The fact that humour and slapstick was woven into these works also helped to keep these films firmly at PG. The clip from Jurassic World could have been seen to be terrifying (especially as the mother was under attack and nearly drowned in the sea) but the knowledge that dinosaurs no longer existed and that the film was likely to have a happy ending meant that the classification was felt to be correct. The familiarity of the genre and Jurassic Park franchise were other mitigators.

"They're all ok, especially Jurassic World, if you grew up, we grew up with Jurassic Park and all the rest of it, so it's familiarity." (Mum 6 – 11, BC1)

Threat at U and PG was acceptable as long as it was occasional and did not dwell on detail. Importantly it should not be the overall theme and feel of the film.

The Guidelines for imitable behaviour and threat at U, PG and 12A/12 were thought to be very much in line with public opinion. Respondents liked the attention to detail, in particular that the outcome should be reassuring, that there should be no intense or prolonged scenes and that attention would be paid to the overall fantasy setting.

Interestingly the Insight of the films reviewed came under more criticism as respondents wondered about the real and tangible difference between very mild and mild threat. Given that parents differentiated between a threatening overall tone of the film versus occasional scary moments, being more specific about the frequency and type of threat depicted was felt to be a potentially useful addition to Insight – for example talking about occasional scary moment, frequent scary scenes.

4.4.1 Wrestling Videos

The potentially imitable nature of wrestling was discussed in these focus groups and parents argued, often quite passionately at times, that the staged and theatrical nature of wrestling was well understood by children and that there were clear warnings embedded into the shows about not trying any of the moves at home. In terms of film classifications, wrestling could be frequently classified as a 15 yet there was a strong consensus of opinion that common sense needed to prevail and that children were going to watch it anyway as it was perceived to be a 'family friendly sport' - as a result, the classification could be 12. Cage fighting was felt to be a

different issue completely and the absence of rules and ferocity of the fighting was more problematic for parents.

"Considering what else is out there, yes, wrestling is the least of your worries, really." (Mum 6 – 11, BC1)

"I wouldn't classify the DVDs at a lower category because I know they'll be some quite strong wrestling on there compared with the NEC show which is a PG." (Mum 6 – 11, C2D)

"I can see why that scene would be a 15 because of the blood and injury, you felt they were hurt." (Mum 6 – 11, C2D)

"Don't downgrade it to a PG because my 3 year old may do that to my 8 year old, also could affect them as well." (Mum 6 – 11, C2D)

"Before the episodes they've got people saying 'don't do this' and in between they've got the wrestlers saying 'don't do this, we're professionals'. There is warning." (Dad 3 – 6, C2D)

"Ben goes, loves the stadium, and he hears so many things that I haven't heard before in this language, but he actually thinks that it's normal for that place, but not for the house or for school." (Mum 6 – 11, C2D)

"Yes, but also with boxing, because it's also very regulated, and it's a sport, like, it's a kind of sport. I'm okay with, but, the ultimate fighting, it's like, God, you don't know if two of them are going to go out from that ring. Probably one can die." (Mum 6 – 11, C2D)

4.5 Threat and Tone at 12(A)/15

As with the junior categories, the inclusion of threat and tone at 12A/12/15 in the Guidelines is appreciated and welcomed addition.

Threat and tone were readily discussed in terms of a film's overall 'emotional intensity'; the likelihood of a film 'staying with you' and/or 'playing on your mind', possibly leading to nightmares or lingering anxiety. The uncomfortable feeling of 'being on the edge of your seat' and 'those jump - scare moments' were spontaneously mentioned, with horror and the supernatural central to the discussion. Responses to issues relating to threat and tone were keenly felt and expressed.

There was strong and consistent reaction to 10 Cloverfield Lane with viewers identifying the undercurrent of sexual threat as problematic. It was widely felt that 10 Cloverfield Lane had been misclassified at 12A/12 and the film ought to have been rated a 15. The constant fear and threat of sexual violence the girl was felt to be subjected to throughout the film, after being kidnapped and held hostage, was seen as menacing and intense. As the science-fiction aspect of the film was not revealed until near the end, the plot was seen as something that could happen, 'it could be real' and 'it could happen to me'.

"Even though you don't see a lot of violence and we don't know if he did it in the end, it keeps you thinking and if you're younger and the things that would be going round in their head it's mental torture and playing games, manipulation and things twisting all the time." (Dad 6 – 11, BC1)

"If intensity and the threat relates back to real life then they should pay attention like Cloverfield Lane you can relate that to real life - people do get kidnapped." (Dad 6 – 11, BC1)

"I don't like gender based violence and intimidation and I agree it should be a 15." (Mum 6 – 11, C2D)

"It gave me so much anxiety because I was actually waiting for him to rape her, to kill her." (Mum 6 – 11, C2D)

Discussion of Insight for 10 Cloverfield Lane describing 'moderate threat' similarly drew criticism as failing to communicate the intensity of the trauma the girl endured and the anxiety she felt throughout her ordeal.

A 15 classification for Suicide Squad was welcomed and felt to be appropriate, even though viewers acknowledged that a super - villains plot with Will Smith would likely appeal to a younger teen audience. Significantly, it was the sexualised behaviour of Harley Quinn that was of concern. And being a constant throughout the film this influenced a 15 rating, rather than the level of violence or threat per se.

"I fast - forwarded through any Harley Quinn scenes as I knew it was a 15, but I was still a bit shocked that it was a superhero film." (Dad 6 – 11, BC1)

"I agree with the classification there are more sexual references and more gore and more deaths though they were unrealistic and the kids liking the Will Smith element and Harley Quinn's arse was nearly in every shot and at the end of the day that should be a 15." (Dad 6 – 11, BC1)

"There were mature themes underpinning it like sexuality and psychosis, 15 is a safer option." (Mum 6 – 11, C2D)

"Harley Quinn's character was very sexualised which is not appropriate for a younger child." (Mum 6 – 11, C2D)

It was commented that there was no mention of sexual references in the Insight for Suicide Squad and this would have been welcomed.

Where Insight had identified and listed a number of areas of concern, this could be a trigger for parents to carefully scrutinise a film to judge its appropriateness. The cumulative effect of a cluster of issues potentially having greater impact.

Although sexual references dominated responses, violence and threat was seen to be mitigated by the overall comedic tone and fantasy plot of the film and potentially acceptable at 12A/12.

"Suicide Squad you're not going to meet people who can set things on fire like that or a crocodile man, so needs to be reflected in the classification as kids can connect the dots." (Dad 6 – 11, BC1)

"I just thought it was fun because of the tone and it didn't take itself seriously and the murders came as second best to the film - the comedy element set the tone and then everything else follows and so you start laughing." (Dad 6 – 11, BC1)

At 12A/12 Maze Runner was felt to be appropriately classified. The overall pace of the film with only intermittent intense scenes was thought to provide just enough tension without prompting excessive fear or foreboding. The fantasy aspect with mechanical creatures was also felt to be consistent with a 12A/12 rating. Insight emphasising intense scenes, threat and violence was welcomed and reflected the viewing experience.

"I agree with the 12 rating. I'm happy for my 7 year old to watch as long as with an adult and the language gets lost. He was gripped when he was in the maze and a bit tense for him but yeah happy for him to watch with me." (Dad 6 – 11, BC1)

"Because of the scenario they were in and it involved kids it couldn't have been a PG and 12 seemed right." (Mum 6 – 11, C2D)

"You got a bit of a breather with the film, it wasn't as intense as Cloverfield

Lane and not as fast and furious as Suicide Squad it was all right - you had time to think about what was going on and you didn't feel suffocated by it." (Dad 6 – 11, BC1)

"Yes, there was one bit that was really tense when the girl goes in and it closes and she's about to get squashed in there and both my girls were hiding but other than that not really and you had your chance to get your breath back." (Dad 6 – 11, BC1)

Mitigators and Aggravators

The clips shown were again valuable in highlighting potential aggravators and mitigators for threat and tone within film.

Woman In Black 2: Angel of Death illustrated how supernatural, paranormal and ghosts are not readily dismissed as fantasy and 'could be real', leaving viewers potentially feeling unsettled and likely to play on their minds. A 15 rating coupled with Insight highlighting strong horror and threat was thought to be correct and appropriate.

"Ghosts are never something that have been ruled out but I could rule out a dinosaur running up the high street." (Mum 6 – 11, C2D)

"Kids are afraid of the dark and that kind of feeds into their own fears that are already there from an early age." (Mum 6 – 11, C2D)

"We're talking about ghosts. None of us even know or we might know or not know what's lurking in the shadows." (Mum 6 – 11, C2D)

"I would go to my bed thinking that there was a ghost in the house after watching that. I know it's supernatural but that is quite scary." (Mum 6 – 11, C2D)

The clip from It Follows was considered problematic at 15. The sexualised threat (the implied rape of the son by his mother), the sexualised nudity together with gory images was felt to be too strong and some suggested an 18 might be more appropriate.

"That is horrendous and should be banned. It's almost like the mother is raping her son." (Mum 6 – 11, C2D)

"That's dark and wrong, that's got all kinds of things that are wrong so

definitely an 18." (Mum 6 – 11, C2D)

Alien: Covenant showed how blood and gory details and visceral screaming could impact and increase the sense of threat and horror. There was some debate about how far fantasy and in this case, a well-known genre, mitigated concerns and whether the 15 threshold had been crossed.

"It's the graphic, close up scene of what happens to the human body."
(Mum 6 – 11, C2D)

"It's distressing, really distressing. It takes a lot to freak me out but that really does." (Mum 6 – 11, C2D)

"I mean, the whole Alien thing, I find that quite claustrophobic as well. That can have such a psychological effect on somebody, because for me, the psychological aspect is far worse than anything that you can portray. That is why the whole threat thing can have such a negative impact on you and seriously, that whole psychological thing, that can stay with you forever."
(Mum 6 – 11, C2D)

As mentioned, well known genre could play a role in helping manage expectations of a film. This was evident when viewing film clips for Kong: Skull Island and Jurassic World. The sense of threat was reduced by knowing there would be dinosaurs and supersized creatures - neither being real and both viewed in the context of fantasy.

"King Kong: Skull Island I've seen it before it's very gory and action but it was fake it's a giant spider, it's not serious, a 12 for me." (Dad 6 – 11, BC1)

"You know it's King Kong and you know there's going to be a monkey that's massive and all the insects are massive. I think that sets the scene - the genre and the expectation." (Dad 6 – 11, BC1)

Similarly, the potential for threat and horror in The Mummy was reduced by the perceived lack of realism both in the portrayal of the mummies and unreal storyline, something viewers believed could not happen.

"It's CGI, it's the mummy and you can see it coming." (Mum 6 – 11, C2D)

"Again it's all about context whether you can associate it with reality or real scenarios and you can cover your eyes for thirty seconds, it's not real and it's not like a thriller thing where it's constant. My kids have watched and loved all of those." (Dad 6 – 11, BC1)

"If that's the worst bit, then I'll go back on my word and say 12 maybe a bit tense before she gets up and grabs him, but him and his mates are all in to zombies and gory stuff like that anyway so I wouldn't worry." (Dad 6 – 11, BC1)

The frequency and intensity of horror or threat throughout a film versus one scene was well understood in terms of heightening or reducing anxiety and important to consider. It was felt that one scene could be more readily absorbed especially if other mitigating factors are present such as fantasy or comedy.

"Jurassic World it's a bit more detail but again it's dinosaurs and that's one of the most violent scenes in the film and that makes a difference because it's not a true reflection of the film and it's the one scene and it's right at the beginning and after that you just get you know the dinosaurs. It's the difference between sustained action and one scene. It's 30 seconds." (Dad 6 – 11, BC1)

The Guidelines for threat were well received overall. At 12A/12 the inclusion of both 'physical' and in particular, 'psychological threat and horror' were felt to work well, focussing on the potential for lingering anxiety after viewing. Similarly, considering the 'overall tone' of a film, which potentially could be disturbing, was welcomed. 'Moderate' was also well received as an indicator that some relative scale of threat and horror was applied to film classification.

"Psychological is good as anxiety is the feeling and what it is leaving you with. The mental effect it leaves you with whereas threat is the actual cause." (Dad 6 – 11, BC1)

"I don't have any issues with PG and 12 because it mentions overall tone, which is a good way to describe the context." (Dad 6 – 11, BC1)

4.6 Transgender Representation

Transgender representation, as a discrete research issue, was included as part of the 2018 Guidelines review. Research was seeking to explore how transgender representation was understood, if there were any concerns around misrepresentation, and if necessary, how this ought to be addressed within film classification.

Across the group discussions there was widespread understanding of issues associated with transgender representation, gender diversity, gender fluidity and so

on. This being especially true amongst our younger teenage respondents where these issues were viewed as being more personally relevant. Teenagers spontaneously discussed their own personal experiences both at school and home and many were aware of friends or peers who had or were transitioning. Discussions about transgender issues were felt to be educationally important in encouraging understanding of diversity and difference.

“We all know someone with these issues.” (Girl 12 – 13)

“I think children should watch things like that as they may discover that they are like that when they are older.” (Girl 12 – 13)

“Transgender issues are in the media, there’s a lot of hype and the media has gone crazy about it and there really is no need for it.” (Mum 14 – 16, C2D)

“Female and male toilets for example in restaurants are very topical at the moment and it throws up other issues.” (Dad 12 – 16, BC1)

Transgender issues were very much felt to be top of mind and a salient issue. At the time of the research there was widespread coverage across the media, transgender rights being a hotly debated issue within schools and homes. However, it was not viewed as or considered appropriate to treat transgender representation as a separate classification concern or issue. Significantly, all felt that any negative attitudes or aggressive behaviours displayed around transgender issues and transgender people needed to be dealt with and treated as per other forms of discrimination. It was not seen as being unique, but simply a form of prejudice they would not expect to be condoned or endorsed, but expect to be condemned.

“Well transgender has become quite popular now. It’s just normalising it and it should be normalised.” (Mum 14 – 16, C2D)

“It’s something that we know more about and has become more of an issue but if someone wants to do that it’s their issue and not our concern.” (Dad 12 – 16, BC1)

“I think that we are quite accepting as a society.” (Girl 16 - 17, South)

Probing further how transgender and gender diversity should be described and talked about in terms of BBFC’s Insight, all were quick to reaffirm they would not expect this to be tackled differently to how racism and discrimination was currently dealt with. Identifying transgender representation as separate and different was potentially felt to be prejudicial and discriminatory.

"For the Insight there should be no reference to transgender as there's no issue with society, and it would be saying that there's something wrong and some people could be offended by that." (Dad 12 – 16, BC1)

"Is it something the BBFC should be concerned about? I think they need to have that because it's the main premise of the film but for that reason only and not because it's going to offend." (Dad 12 – 16, BC1)

"I don't think it would be right to mention that specifically and you wouldn't mention other people and you should be the same for transgender people and no need to highlight." (Girl 15 – 16)

"For me, I'd want to protect my boys to think that there are people out there that have that psychological hold on them. It now become a real-, it's a real-world issue, isn't it? People are like that and are out there." (Dad, 11 – 16, BC1)

"The idea that you wouldn't do that for anyone else and if you did highlight the point then you would be going backwards in the way transgender has developed and that would be retrograde." (Girl 15 – 16)

Significantly, discussion of the preplaced films typically focussed on core classification issues rather than specific focus on transgender representation per se. Again, demonstrating that transgender representation was not a growing concern or an issue for the 2018 Guidelines.

The Danish Girl prompted debate about sex around the 12A/12/15 classification border. The sex/sexualised scenes were noticed and remarked on. However, teenage girls in particular, did not feel these were overly sexual. Coupled with the historical context and the potential educational value of the film it was viewed as a low 15, possibly even a 12A/12. And certainly a 12A/12 rating without the two sexualised scenes.

"It could possibly have been lower as the nudity wasn't used in a sexual way it was more in an educational way." (Girl 15 – 16)

"Because of the historical context and the theme of the film I think the nudity wasn't used in any way that was more mature it was just exploring themes." (Girl 15 – 16)

"I believe with the sexual scene you wouldn't necessarily know what was

going on in detail. You couldn't really see anything, you saw them kissing and then it went on to another scene, it didn't linger." (Girl 15 – 16)

52 Tuesdays tapped into parents' concerns around sexual promiscuity amongst young people as opposed to any issue or concern relating to the mother's gender transitioning per se. It was the nature of the relationships that her adolescent daughter embarked on and the relatively young age of the protagonists involved that was of particular concern. The inclusion of these sex scenes, strong sex references and use of drugs, without an empowering message for teenagers was felt to raise the film's rating to the 15/18 border.

"There was lot of sexual activity, three of them at it all the time at school in the cupboard and the uncle. It was from the start to the end jumping from one sexual relationship to the next." (Mum 3 – 12, C2D)

"The mum's going through her change and emotional journey and while she was discreet about her new partner you've got one clip of them at it and then a clip of the kids at it and then the dad was in bed with someone else and you didn't really see any recourse, getting into trouble and no strong messages overall so not 15 but 18." (Mum 3 – 12, C2D)

"I was challenged more by the film as there was a lot going on transgender, the child themselves having relationships, there's a lot going on, there's multiple things and the mother's transitioning is just one of them." (Dad 12 – 16, C2D)

A Fantastic Woman, dealing with the harsh realities of life as a transgender woman, was felt to be a difficult film to watch eliciting a sympathetic response.

"If you're turning from a woman to a man, you're going to be abused all your life. It's very sad, it got a bit darker towards the end and it's not targeted at 15. I can't imagine a 15 year old watching." (Mum 8 – 12, C2D)

"The age he was trying to portray the kids nowadays are far more accepting of people whoever they are and wherever they come from and it was not always like that for the older generation." (Mum 8 – 12, C2D)

It was the discrimination she was subjected to as a transgender woman and specifically the violent and homophobic language ('fudge packer' and 'faggot') that was hard to view. Although not a personal film choice for all and not specifically felt to be targeted at teenagers, a 15 rating was considered correct with classification based on discrimination and use of bad language. Again, there was

no suggestion of a separate classification issue for transgender representation.

“The discriminatory language was a bit harsh when they were in the car that was horrible, it was aggressive and horrible and sexually aggressive.” (Mum 8 – 12, C2D)

“Agreed 15, as I didn’t see anything to warrant it being higher and didn’t really feel anything warranting an 18 but I have struggled to understand the message and what it was about.” (Mum 8 – 12, C2D)

The short Insight of ‘strong language and discriminatory behaviour’ was considered to be correct.

“That suggests what we’ve been discussing, they are discriminating which you are not allowed to do and it makes sense.” (Mum 8 – 12, C2D)

Mitigators and Aggravators

Responses to the film clips emphasised the focus on discrimination against transgender people and the expectation that the same classification standards should apply as with any form of discrimination.

Where derogatory attitudes were clearly challenged as in Boy Meets Girl this was very much welcomed. The mother’s negative views expressed about her future transgender daughter – in – law were not supported by other family members and she was left feeling isolated. On balance, the more positive attitudes of the husband and siblings were felt to mitigate the disparaging comments and overall the scenario was felt to be valuable in raising a sensitive issue.

‘It was a credible response to family drama and it raised questions which are good to discuss and it was really good to hear the opposite view and nice to hear.’ (Mum 3 – 12, C2D)

“It was informative and helping her to understand and to be able to relate to more and it’s normalising, a good positive attitude.” (Mum, 3 – 12, C2D)

With Louis Theroux: Transgender Kids the learning here was the focus on graphic medical details being described as ‘too strong’ for 12 and a 15 classification was recommended. In addition, it was felt the target audience was likely to be older teenagers/adults.

“I don’t think at 12 they should watch as there may be a concern of

understanding what they're going through and better for an older age group." (Mum 3 – 12, C2D)

"Medical photographs are too young for 12 year olds and because of the seriousness of the issue they won't be able to appreciate the depth." (Mum 3 – 12, C2D)

As with discriminatory language in general, derogatory comments or offensive depiction of transgender people was impactful with greater potential for harm if accompanied with violence, if it was gratuitous or went unchallenged. A clip from Dave Chappelle talking about a transgender woman was uncomfortable to watch. The intended humour was not initially felt to mitigate the offensive terms. Some felt the 15 classification was too low and that an 18 might have been more appropriate. However, as cited earlier in this report stand-up comedy was acknowledged to have a self-selecting audience who 'know what they are letting themselves in for' in terms of the likely content.

4.7 Difficult Themes

The issues discussed around difficult themes tapped into people's real concerns and challenges they themselves or close friends or family had experienced. These themes included suicide, anorexia, risky or addictive behaviour and abduction. The mental health of young people was seen as an important focus for parents, schools and health workers involved with the welfare of young people. Parents talked about young people's mental health deteriorating with reports of suicide and self-harm more prevalent than before and with younger aged children now being affected.

"All of those issues are in conversations with her friends. She's already living it." (Mum 11 – 16, BC1)

"I think I can pretty much safely say that everyone knows someone that has either tried to take their life or self-harms regularly." (Girl 16 – 17)

"Minor insecurity, confidence and low self-esteem issues for teenagers are issues that teenagers are struggling with. They are more likely to suffer from mental ill health and anything that you may feel that you need to hide away." (Girl 15 – 16)

"In my work I see a lot of problems with young people and it's very much increasing and it's important to take note of these sorts of things." (Dad 12 – 16, BC1)

Within this climate, parents were keen their children should be informed and understand the nature of mental health issues they or their peers may experience. And in doing so, equipping them with the tools to deal with problems they may encounter through their teenage years. At the same time, because of the difficult and sensitive nature of some of the issues they were dealing with, parents were torn between protecting the innocence of childhood balanced with providing information about the perceived risks.

"Mental health is definitely on the up-rise, and everyone knows someone with a mental health problem. It's important to talk about but it needs to be done carefully." (Girl 15 – 16)

Films could often be a useful discussion point to help address relevant mental health issues helping to encourage dialogue with teenagers. Indeed, the pre – placed films provided opportunity for families to explore some of the issues their children were currently facing.

The films prompted a lively debate among parents and teenagers reflecting the breadth of life - stages and range of experiences. Although there was no clear consensus reached on all the films' ratings, important learning was nonetheless gleaned.

To The Bone split opinion over whether the issues raised around anorexia and eating disorders were felt to be glamorised. Notwithstanding viewers' interpretation all supported a 15 rating and did not consider a lower classification was justified.

Those who felt the film reflected more of the harsh realities of eating disorders, presenting genuine, real challenges that families faced, viewed the film as an excellent platform to discuss anorexia and other mental health issues. At 15 they felt issues were dealt with appropriately, conveying relevant and important messages often focussing on the educational value of the film.

"I don't think it does glamorise as it shows the troubles the character goes through with her family and they are really worried about her and want her to get better. Whilst I was watching it kind of like, what kind of things could they do to help her and maintain a healthy diet and things like that. I just think it wasn't glamorised at all, as when you saw her looking in the mirror being weighed it was kind of 'Oh my god' that happens to people and it felt very realistic." (Girl 15 – 16)

"No sense of being glamorised because the girl didn't enjoy being anorexic and if anything she was disgusted by herself because the way she is with

having no clothes on and having her photograph taken and bowing her head she knows that she's done it to herself that she had got herself into the situation but mentally didn't know how to get out of it." (Girl 15 – 16)

"To The Bone I agreed with the classification and I thought it was very good and an excellent film for young people to watch - just at the right age 14, 15 and 16 where perhaps girls and boys and even my son in the last year he's changed he wants to look after his body and he's going to the gym and it can happen to anyone." (Dad 12 – 16 BC1)

'It was educational, more like a documentary I thought it was good and I know certainly my daughter one of the things she does is taking selfies and then another one because she wants to be seen in a certain way and it relates to that and her body image." (Dad 12 – 16, BC1)

Yet, there was also criticism that To The Bone was felt to glamorise anorexia not offering a true reflection of some of the grim realities of the disease. Moreover, the possibility that the film could be instructional to young people was a concern with potential to be influenced by the anorexic behaviours shown to manage the condition. In addition, the verbal reference to self-harm going unchallenged and so normalising behaviour was criticised. Given this perspective a 12A/12 audience was considered too young and impressionable and there was agreement with the 15 rating.

"I thought they talk about anorexia very casually and they are all having a discussion about throwing up and stuff like that and it seems very casual so a 15." (Girl 15 – 16)

"It shows the harsh realities and the characters attitude which I don't think is a bad thing to avoid sugar coating or romanticising but that could inspire people to do the same as it was harshly realistic." (Girl 15 – 16)

"There was no theme of self-harm, just a casual comment about not having any cutters in here which normalises it making it more accessible to people and that self - harm is paired with anorexia." (Girl 15 – 16)

"My daughter had seen it and she said that when she had watched it, she noticed all the girls at school in the canteen pushing all the food around to make it look like they are eating. She's watched it three times." (Mum 11 – 16, BC1)

Suicide as discussed later in this section of the report, was seen to be of particular

concern having potential to influence and impact behaviour and cause harm. With this in mind, Insight mentioning suicide was thought to be appropriate and appreciated by all.

A 15 classification for Nerve was welcomed as reflective of attitudes and concerns around risky and imitable behaviour. Young people engaging in risky and dangerous behaviour such as lying on train tracks and walking on a ladder suspended between two buildings was seen as realistic, easy to mimic and potentially impressionable for a younger audience.

"Not a 12 as it encourages irresponsible behaviour. There they are walking out onto a ladder. Who does that? They are dangerous situations that could quite easily catch on as a dare like all that stuff with clowns." (Dad 12 – 16, BC1)

"I've said to my boy who goes to parties and I've warned him about getting into trouble and doing dares and it easily catches on." (Dad 12 – 16, BC1)

"Risky, imitable behaviour, yes I agree there is a scene where the guy is lying down on the tracks and the train goes above him and that could be something that you could possibly do especially if you're out with friends and you're being jeered on to make yourself look good." (Girl 15 – 16)

"That sort of thing can be imitated by young people and that's why it should be rated a 15." (Girl 15 – 16)

The central premise of the film where young people engage in a dangerous online game was seen as a key factor in influencing a 15 classification. It was felt to be realistic, mirroring the pressures that social media/internet games place on teenagers with potential to influence and normalise risky behaviour.

"It reminds me very much where there's about ten of them and they're all communicating via social media. It reflects reality I think as after my son has been playing computer games then his personality changes." (Dad 12 – 16, BC1)

"The film is an exaggeration of the effect social media has on people and so with the ending it's emphasising that really. It makes people realise that the behaviour in the film is not supposed to be taken as normal, it is supposed to be out there and really over the top and dramatic, but I don't think 12 year olds will pay that much attention to the morals of the film, rather they'll be influenced by what they see on screen." (Girl 15 – 16)

No clear consensus was agreed for *My Life as a Courgette* and the jury was out on whether at PG it had been correctly classified. Those in support of the PG classification pointed to the film's potential educational role with the likelihood it would be viewed by a younger audience accompanied by an adult. It was suggested the film could be of value in exploring some of the more difficult themes experienced by children from troubled backgrounds. The film's cartoon/animation style and humour was felt to mitigate some of the more difficult themes the film was trying to address. Additionally, sex references were considered to be sufficiently indirect and likely to be missed by a younger audience.

"There was lots of stuff that's happening and good for the children to see and I think if someone had gone through something like that it would be good for them to watch and it would be helpful to understand that happiness can happen eventually." (Mum 3 – 12, C2D)

"I think some of the things like the willies exploding would be skipped over and the animation helps and makes it seem younger with an older theme. It's a good message." (Mum 3 – 12, C2D)

Not all were convinced of the film's appropriateness however. Concerns were expressed about themes addressed including, alcoholism, abuse, drug taking, accidental murder and so on, being too dark and challenging for a young audience. The crude sex references were also highlighted as further aggravators in support of a 12A/12 rating.

"I felt it was really dark all the way through and it felt very sad and he thought he killed his mother so I do not see how that can be something for children and it's not targeted to them. Did he kill her?" (Mum 3 – 12, C2D)

Mitigators and Aggravators

When exploring aggravators relating to difficult themes, suicide in particular, emerged as an issue of concern for young people. *13 Reasons Why* had been widely viewed among teenage respondents and the final episode was spontaneously discussed. There had been much discussion among friends and family about the details of the scene, the 18 classification and how any warning about the content had not been sufficiently clear. Interestingly, a number of teenagers had decided not to watch the final episode after hearing about the suicide scene.

"If you watch at the very end of *13 Reasons Why* that is very graphic with her cutting her wrists in the bathroom, the bath full of blood and you can see the

pain and you're watching it happen really." (Girl 16 - 17)

On balance, the suicide theme was felt to be too instructional, specifically in terms of providing new information, overly graphic and real; all of which was felt to be of concern for a potentially vulnerable audience.

"It's wrong to put that out there as there are vulnerable people out there and it could give them an idea." (Mum 11 – 16, BC1)

"They were attacked for that series as they felt it was giving young people ideas and there would be copycat suicides." (Mum 8 – 12, C2D)

"That was overly graphic and I feel very uncomfortable watching it and I have teenage daughters and it's a worry." (Mum 8 – 12, C2D)

"It's overly instructional the idea of my daughter seeing that fills me with horror and it's a lot for a 15 year old to take that in, that kind of image and they are very impressionable." (Mum 8 – 12, C2D)

With concern over the impact of the episode (especially with an audience who were likely to have missed or ignored the 18 rating) there was support for the BBFC to have made cuts to the scene.

"An 18 episode, that's not very helpful, because they're watching the series and then all of a sudden you're not able to watch an episode and that doesn't really make sense. They should have kept it all at 15 and not shown the bath scene." (Mum 8 – 12, C2D)

The clip of A Man Called Ove reinforced the need to consider any instructional details as potential aggravators, but it also highlighted how the impact of suicide could be mitigated via comedy and empathy for the characters.

"It was quite graphic, it shows you how." (Mum 11 – 16, BC1)

"Humour makes a difference, it obviously depends on what the rest of the film was like, as if it was a really dark film then that would have made a difference if he was cutting and all the rest of it." (Dad 12 – 16, C2D)

"It was quite difficult watching until the point where he's disturbed by the neighbours and then it all changed." (Dad 12 – 16, C2D)

With humour mitigating, a 15 classification was felt to be correct for the clip. However, Insight highlighting 'suicide theme' prompted some further discussion, with

potential to create greater impact if suicide attempts, either successful or failed, were a theme of the film.

"If it's a theme and it's all the way through then yes, that could make a difference. Does he die in the end?" (Dad 12 - 16, C2D)

"It's black comedy but if it's throughout the film then possibly an 18 as I thought that was a one off and we all laughed at the end didn't we!" (Dad 12 - 16, C2D)

At 15, *The Edge of Seventeen* was thought to be appropriately classified. Within the context of the teenage drama verbal references to suicide were felt to be well balanced and counteracted by humour. Those who had seen the film previously confirmed that the suicide aspects were handled sensitively throughout.

Two Days, One Night was shown to explore whether Insight should include suicide as this could potentially be a film spoiler. Respondents expressed mixed feelings about spoilers and felt it was dependant on context, overall theme and severity of the scene/s. On balance, it was felt that it would be best to highlight in so far as trying to minimise potential for harm and giving viewers the choice whether or not to watch.

"It's a very sensitive issue and if she is going to learn about it, I want her to learn about it in a very controlled way and I want to know about it." (Mum 11- 16, BC1)

"I do think that suicide is a massive issue and I want the choice to watch the film or not." (Mum 11- 16, BC1)

The clip from *Split* prompted a strong reaction. The sense of threat and abduction of three teenage girls from a supermarket car park felt real and something that could happen, increasing the impact and intensity for viewers. An 18 rather than 15 rating was suggested.

"That would give me nightmares." (Mum 11- 16, BC1)

"That is proper scary. That could happen. It should be an 18." (Mum 11 – 16, BC1)

The emotional intensity described in clips from *A Monster Calls* and *Lion* was considered to have potential to be felt by and impact on a young viewing audience. This was considered more of a concern if the emotional intensity was

sustained throughout the film, rather than a one – off, brief scene. In Lion scenes of a vulnerable young boy fending for himself on the streets of India was felt to be a theme likely to resonate with young children. The storyline was viewed as something that could be real and ‘could happen to me’, both likely to increase the impact of the film. With this in mind, a 12A/12 rating for Lion rather than PG was recommended.

In terms of mitigators, educational material and themes (that kept within current curricular learning) had potential to be contained at a lower classification when dealt with appropriately. Fantasy, lack of realism, absence of detail and positive outcomes were also discussed in terms of reducing the impact of difficult themes.

4.8 Sex References at 12(A), 15 and 18

As highlighted in the introduction to the report, sex and sex references were spontaneously mentioned by parents as key issues of concern. This was seen as reflecting underlying anxieties about the ‘pornification’ of society where children at a young primary age are being exposed to sex and sexual imagery. Parents wanted their children to be introduced to sex at appropriate ages and stages of development. This was viewed as crucial for them to develop healthy attitudes for future adult relationships. Parents worry children do not have the maturity to cope with the sexual imagery they are exposed to and were keen to protect them from this.

“Growing up too early, you know you don’t want them to see themes above what they are discussing at school.” (Dad 3 – 8, Wales)

Analysis of discussion raised by the preplaced films and clips helped identify parents’ views on appropriate sexual content and sex references for films classified at 12A/12, 15 and 18. Parents were hoping to contain sexual content and sex references within boundaries they perceived as appropriate for relevant age groups and ideally sought limited exposure to new ideas or themes at earlier stages. Of course, there was much discussion and debate and boundaries identified were not cast in stone with film genre, context, target audience and so on all influential in classification decisions.

Significantly, parents across all groups discussed how uncomfortable they felt viewing ‘inappropriate’ sex/sex references with their children and at times, how excruciatingly embarrassing this was for everyone. However, parents were minded to consider the material shown from their children’s/teenagers’ perspective when considering classification boundaries and ratings.

Sausage Party at 15 was a challenging film for viewers. They were surprised by the level of sexual detail throughout the film and considered that Insight describing

'strong sex references' was understated; suggesting 'strong sexual themes' as a more accurate description. Significantly, comedy using animated supermarket groceries was often considered to be insufficient to mitigate the crude sex references that included sex acts, reference to rape and an 'orgy' with fruit. Other scenes stereotyping various ethnic groups were seen as discriminatory and criticised.

Viewers felt there was a difficult tension to resolve between the film's genre and teenage target audience (consistent with a 15 classification) and the more pornographic sexual references (indicating a higher 18 rating). Marrying the two was seen as tricky.

"It's not a 15. I think it's too sexual and it's the fact that it's food and they use that to make it even more detailed and the sex and the violence can be exaggerated because it's not people." (Boy 16 – 17)

"There's the bad language and some scenes are very strong like using a German sausage as Hitler and all the orange juices get put in different concentrations." (Boy 16 – 17)

"It's the sexuality of the film, the fact that they're trying to get the sausage in the bun - it's through the whole plot - it's important that 15 year olds are aware of that stuff and I'm sure all of us are but it's all the way through and all the time, it's the theme of the film." (Boy 16 – 17)

"They really got this one wrong but I definitely wanted to watch and when it came out everyone was talking about the trailer for Sausage Party. I think it was very sexual and all that but it was directed for teens and it was meant for our age group." (Boy 16 – 17)

"It doesn't make a difference at all that it was fruit. The one bit about injecting bath salts was horrendous because that is encouraging you not only to take drugs but giving them ideas." (Empty nester, C2D)

Absolutely Anything at 12A/12 was also felt to be challenging and some parents questioned its appropriateness for the target audience. References including 'the bitch you were shagging last night' and 'please can I shag your leg' were described as crude and overly sexualised language for younger viewers. Notwithstanding the film was both a comedy and fantasy, providing some mitigation, these sex references in many instances were felt to be difficult to dismiss. A high 12A/12, borderline 15 rating was considered more in line with expectations.

"It was, kind of, like, two films rammed together, it was like, a cheesy rom - com and then there was, like, really, kind of, crass humour stuck in there." (Dad 6 – 11, C2D)

"The 'dog shagging scene' is so a 15 because of the sexual context, not so much the bad language because they know not to use it, but the whole shagging bit and at 12 is not necessary." (Mum 6 – 11, C2D)

"Because it was make believe that's why I thought it was okay at 12 as it wasn't real." (Mum 6 – 11, C2D)

Bad Neighbours was viewed as typical of its genre and the combination of language, sex/sex references and nudity was anticipated. Although in the main, issues arising were mitigated by comedy, the strong casual sexual activity combined with drug use throughout the film was considered by parents to be pushing the classification to a high 15, borderline 18 rating. There was acknowledgement though that teenagers viewing on their own and/or with friends would be entirely comfortable and unlikely to be learning new information.

"Definitely an 18 because of the swearing, terrible language, innuendos, drugs - I wouldn't want to sit there watching it with him." (Mum 14 – 16, C2D)

"I'm sure if he had been sitting there with his mates they would have been wetting themselves laughing. There would have been no problem, when I asked him, where would you put this, he said 15. He certainly wouldn't have said it was an 18." (Mum 14 – 16, C2D)

"I don't like it but I don't think that you are exposing them to something that they don't know already." (Mum 14 – 16, C2D)

The 18 films preplaced for researching sex/sex references highlighted interesting and relevant issues for the Guidelines. All three films were felt to be correctly classified at 18.

Following the marketing activity and hype around the Fifty Shades of Grey franchise, viewers anticipated an 18 classification and would have been surprised, almost disappointed, if this had been lower. Yet, when discussing their viewing experiences, the details of sex and sexual activity were not described as overly strong. They were expecting more especially in comparison to the novel many claimed to have read.

An 18 classification for Fifty Shades of Grey was however, considered appropriate because of the film's theme of BDSM and portrayal of domination and submission

practices. At 15 these sexual practices were felt to be beyond what parents viewed as appropriate. Parents were keen to limit exposure not wanting to normalise BDSM sexual practices for younger teenagers.

"There wasn't really that much sex but I don't think a lot of teenagers are aware of those sorts of things and it opens their minds up to another sort of room and I don't think my daughter is ready for that." (Mum 14 – 16, C2D)

"It wasn't that bad but I wouldn't be happy with my daughter watching that. I just think that for her to be exposed to the bondage side of sexuality she's too young." (Mum 14 – 16, C2D)

"She's too young and I wouldn't want her to think that's what she's got to do and she hasn't even had sex yet." (Mum 14 – 16, C2D)

"You're tying people up and sometimes that's not always agreeable to the other partner and you want to be careful of the message you're putting across." (Empty nester, C2D)

"That was right to be an 18 because of the graphic content of some of the scenes, and some of the, sort of, things it was depicting with regards to the room and stuff like that. Yes, obviously I think kids these days watch things a lot more, perhaps, than we did, as I said, because they're more readily available. Personally, I think 18, definitely, for that one." (Dad 15 – 18, BC1)

"I thought it was all Mills & Boon on heat, really. I think the S&M stuff, you know, the whips were reasonably graphic, but the actual sexual content was a 15 for me. It wasn't 18, and 95% of the film was the, sort of, dialogue between the characters and their relationship." (Dad 15 – 18, BC1)

"I'd class it as a 15. I wouldn't, you know, mind a fifteen-year-old watching that." (Dad 15 – 18, BC1)

"It was the fact that she was in pain and crying and stuff. I thought that if a younger person is watching that, they might think that it was acceptable to behave like that." (Male 20 -30, BC1)

"I didn't think that it was that graphic." (Male 20 -30, BC1)

Of the films that were preplaced for sex/sex references *Diary of a Teenage Girl* proved the most challenging. At 18, people expected 'strong sex' as indicated by the Insight. What they were not envisaging however, was illegal, underage sex as

portrayed by the mother's boyfriend's relationship with her teenage daughter. This behaviour was strongly criticised. It was felt to make particularly uncomfortable viewing and not something parents wished to condone or normalise for teenagers.

"It was most uncomfortable and it was child abuse and there were far too many drugs in it. She's having graphic sex in the car and definitely an 18." (Mum 14 – 16, C2D)

"Far too many women and men for a 15 year old to be sleeping with, she slept with her mum's boyfriend, then the boy and then the girl." (Mum 14 – 16, C2D)

"I felt it ought to be an 18 you have to be an adult to cope with what you were looking at, it was horrendous the whole film and I found that the most difficult and upsetting. It seemed to normalise everything and I was thinking of a teenage girl watching that and giving young girls ideas. It was normalising sexual abuse." (Empty nester, C2D)

"You could see them with the fellas giving blow-jobs and they were doing that for money for 15 dollars. That's saying it's all right to do that. It was hard to watch and the fact that all that was going on and it was the theme throughout and not the fact that you didn't see very much detail for me the film was an 18." (Empty nester, C2D)

"It's the age of the girl, I think, more than anything." (Dad 15 – 18, BC1)

"There are still sex scenes in there. It's just, I think, for me, I agree with this gentleman, the three films, that was the most, sort of, disturbed and I was uncomfortable watching it because of the girl's age, really, and it was, essentially, a grooming film. That's what it was. You know, and then a mother that really didn't care much about her daughter. So, it's a kind of sad film. The other two were, you know, not offensive in the slightest." (Dad 15 – 18, BC1)

"I thought it's going to be just your typical teen film, a girl going to prom and all that stuff – I was not expecting this." (Male 20 -30, BC1)

"To me it wasn't the sex scene that drove it to 18, it was the storyline, the plotline of a 15 year old girl and 35 year old guy...." (Male 20 -30, BC1)

Similar to Fifty Shades of Grey, the level of sex and sexual detail in The Duke of Burgundy was not considered especially strong for an 18 rating. It was only when

discussing the film in more depth that the sexual fetish theme portraying dominant/ submissive role - play was well understood by all.

"You would have to be grown up to realise and understand what was really going on, as it wasn't in your face it was very subtle. I first put it as a 15 and then as an 18 when you grasp on to what's going on." (Mum 14 -16, C2D)

"I thought it could have been a 15 to be honest as it wasn't that bad. If my daughter had seen that at 15 I wouldn't have any particular issue with that as you didn't see very much, just two women in a relationship and no bad language and just a relationship." (Empty nester, C2D)

"It was obviously complex. It was quite a deep thought behind it. There was obviously the bit with the two main characters but there wasn't anything in there that would have overly concerned me with a fifteen-year-old watching that, to be honest." (Dad 15 – 18, BC1)

"I think that was done very subtly. I mean, without being graphic, but it wasn't a dominatrix in the truest sense of the word. There weren't leather whips and things like that. It was done in an arty way." (Dad 15 – 18, BC1)

"It was very blurred as to what was going on and who was, I mean, it wasn't until the end that you realise, actually, the person that I think the film is trying to say was the submissive actually was the one who was dominant. So, it was all very blurred. I mean, to be fair, it was a struggle to follow." (Dad 15 – 18, BC1)

"I'd say that a 16 year old would struggle with the storyline more than the fact that, excuse my language, there was a pair of tits in it. It's not graphic but the storyline is quite deep." (Male 20 -30, BC1)

The activities the women engaged in including urination, bondage and confinement were felt to be beyond the maturity of younger teenagers. They expressed concern about their vulnerability and impressionability at this age and the potential for possible harm.

"I think the fact when they were going in the bathroom I had the understanding that she was weeing in her mouth and I thought that was shocking, absolutely shocking." (Mum 14 -16, C2D)

"To me the setting of the film was a lot stronger for me than what it was in Fifty Shades even though you saw more. This was more psychological and

presenting as a submissive and seemingly vulnerable and for someone in that position something has brought her there. It was a very mature theme and it's deeper and darker than Fifty Shades of Grey." (Empty nester, C2D)

"Seeing her tied up and locked in the chest is a very damaged person and they are not meant to be able to cope with these sorts of things at 15." (Empty nester, C2D)

"Sexual fetish themes and the imaginary stuff that is going on behind closed doors and when she's locked in a coffin which can be so degrading that's why it has to be an 18, an 18 year old could emotionally deal with that." (Empty nester, C2D)

Mitigators and Aggravators

Reviewing the clips for sex references at 12A/12/15 classification helped build a picture of what was considered appropriate for key target audiences, and how various mitigators and aggravators operated within this category. There were some lively discussions, but in the main there was general agreement with BBFC ratings. Significantly, comedy and humour played a pivotal role in mitigating and reducing impact and potential influence of sex references at both 12A/12 and 15 classifications.

The sexually crude reference to 'milking him' in Power Rangers, a well-known science-fiction film, was seen to be mitigated as a fleeting, funny moment likely to be missed by the target audience of young viewers and at 12A/12 was felt to be acceptable.

"There was nothing in it and I think that kids watching it, wouldn't click, they wouldn't understand it." (Mum14 – 16, C2D)

Where little or no nudity was coupled with humour as in Daddy's Home, then sex references appeared reasonably contained within the 12A category.

"It's a comedy and there's no offensive language in it." (Mum 14 – 16, C2D)

"It's fine and both my children have seen it." (Mum 14 – 16, C2D)

Similarly, the comedic sequences, and perceived lack of realism in the Trainwreck clip was felt on balance to mitigate the sex references, keeping the classification to a 15 rating.

"I'm stunned, probably a 15 as it was quite funny." (Mum 14 – 16, C2D)

"If the whole film was a comedy, I'd say a 15." (Mum 14 – 16, C2D)

In *Bad Moms* the sex references were felt to be strong and at 15 the clips made uncomfortable viewing, especially when envisaging watching with their children. Some also questioned whether it was providing 'new information' for teenagers. On further consideration, and with a focus on the comedy and humour as mitigators, it seemed that an 18 classification would be too stringent.

Kingsman: The Golden Circle was well known as part of an action comedy film series. The scene of inserting the tracking device into the women's vagina was seen as mitigated by fantasy/lack of realism and combined with comedy, was considered to be acceptable at 15. Again humour was the important factor in agreeing a 15 classification for the clip from *The Escorts*. In so far as little or no detail was visible, female ejaculation although not well known or understood, was not judged as a reason for a higher classification.

"It doesn't show what she's doing so it could be a 15." (Mum 14 – 16, C2D)

"She could be having a baby, I'm comfortable with it being a 15." (Mum 14 – 16, C2D)

4.9 Genital Nudity at 15/18

As part of the discussion around sex references, film clips were used to elicit respondents' attitudes and reaction to viewing an erection/erect penis at 15. From feedback gleaned, viewing an erect penis was considered to be acceptable at 15 when mitigated by humour and/or within a non-sexual context. In the clip from *Spy* there was only a fleeting and brief view of the erect penises. These still pictures seen on both a camera and a mobile phone had the effect of further distancing the viewer from the images. This together with comedy was felt to be acceptable for a 15 classification. Similarly, in *Girls* (Season 6, Episode 3), the comedic scene and discrete showing of the erect penis was not thought to be inappropriate for a 15 audience.

"He just plopped it on her. I think she had more of a shock than we did and it's funny. 15 is fine." (Mum 14 – 16, C2D)

"The erection at the end was definitely for comedic value. It doesn't feel real, it's set up to be funny, and it's trying to be funny." (Boy 16 – 17)

"So, you know, if that's the only bit in it, and then it literally flickers, then aye, for me it's a 15, I wouldn't feel you need to adjust for that. If it was reoccurring throughout it then possibly." (Dad 6 – 11, C2D)

"Yes, and because we were looking at still pictures as well, so it wasn't, like, some guy wandering around with an erection." (Dad 6 – 11, C2D)

In *Big Little Lies* the visual of the erect penis was often missed. This was partly because the penis was shown side – on, but also because viewers' attention was drawn away to the unfolding scene of domestic violence.

4.10 Sex at 15/18

Mitigators and Aggravators

Viewing the clips for sex at 15/18 helped examine in more detail aggravators and mitigators operating around the 15/18 classification boundary.

The clip from *Easy* was seen as almost pornographic and as such, an 18 rating was expected. The sex was described as very strong and significantly felt real. The overall focus of the setting, dialogue between the protagonists, graphic sex, sexual facial expressions and sexual noises were all considered to be tapping into porn cues.

"Very graphic, almost pornographic, talking about porn and it's the sort of thing you'd see on pornography. That's not teaching them about sex or about a relationship." (Mum 14 – 16, C2D)

"He mentioned the porn, no relationship and no ties, two neutral people who would walk away and never see each other again because he physically wanted to do it but emotionally couldn't so no, not 15." (Mum 14 – 16, C2D)

"It's not 15, it's more pornographic, it's like watching somebody else having sex." (Mum 14 - 16, C2D)

"I just thought it was very, very graphic and that's very strong sex, no not a 15." (Empty nester, C2D)

Responses to the clip from *The High Sun* with the fellatio at the beginning of the scene again tapped into porn cues suggesting to all an 18 rather than 15 classification. A 15 rating would have been acceptable for the remainder of the clip, where at times the filming was from further away and the sex not felt to be

especially graphic.

"There wasn't much nudity but still an 18. You can hear everything and it seemed to go on for a long time. The blow - job thing is pornographic and yes that makes a difference as you see all that on porn and the content makes it an 18." (Mum 14 – 16, C2D)

"You couldn't watch with a 15 year old, even though she's very open with me because it's upfront, in your face and it seems real." (Mum 14 – 16, C2D)

"Without oral sex could have been a 15, realistic and more comfortable." (Empty nester, C2D)

The lengthy scene from *The Handmaiden* was described as strong, graphic sex and viewed as erotica confirming its 18 classification.

"I know you're not seeing a male body but it's the same and it's extremely graphic and makes a difference and it makes it stronger." (Mum 14 – 16, C2D)

"It's very strong sex and graphic and should be 18." (Empty nester, C2D)

"It was erotica and it does make a difference knowing you can watch that movie just for pure enjoyment, it's about sex and watching the sex." (Empty nester, C2D)

45 Years was a good example of where respondents felt the scene was contained within what most 12-year-olds would know and likely to have been discussed as part of sex education classes. There was no sexual nudity and little detail helping to reduce any intensity of the scene. There was no glamorisation. A 12A/12 classification would have been acceptable.

"Most kids have walked in on their parents at some point so that would be something they could relate to." (Mum 14 – 16, C2D)

"12A film I would have to say possibly, yes, because it doesn't have any crude words, it didn't show much and it was a natural reaction between two people." (Mum 14 – 16, C2D)

"The first one was more nudity and they took each other's clothes off whereas here we are just seeing them in the bed." (Mum 14 – 16, C2D)

In contrast, 15 ratings for Gaugin and Carol were thought to be correct. The sex in Gaugin described as moderately graphic, sexualised and significantly seemed real. And in Carol, the lingering scene and sexual arousal played out on the woman's face heightened the intensity and impact.

"This is more real and that was showing what they were doing. You could see more and that's more graphic." (Mum 14 – 16, C2D)

"Proper sex, emotional sex, between two partners, more realistic and more detail and frequency all make a difference." (Boy 16 – 17)

"A 15 because of what's going on they're having sex and I'd feel uncomfortable watching with my teenage daughter but fine at 15 watching on her own." (Mum 14 – 16, C2D)

"The length that makes a big difference as well because you can almost miss it if it's short, a couple of seconds then you can get through it, but this is longer." (Mum 14 – 16, C2D)

Other aggravators discussed for sex at 15/18 included whether sex/sex references were a theme, a constant throughout the film; likely to increase the intensity. Similarly, it would be of concern if sex was non - consensual (discussed in sexual violence).

Use of terms 'moderate' and 'strong' sex for Insight were considered relevant providing a clear indication of the level and intensity of sex likely to be portrayed. There was some question of use of 'strong sex' for Insight at both 15 and 18 ratings when there was an expectation that the level of sex/sexual detail shown would be somewhat different.

4.11 Strong and Very Strong Language in trailers

The problems associated with classifying trailers containing strong and very strong language at 15 was raised by the BBFC and with this in mind, respondents were shown a reel of trailers including those for Bad Moms, I Tonya, Three Billboards Outside Ebbing, Missouri and Spotlight. While the 'unbidden' nature of trailers was appreciated as having the potential to create offence before very different types of films, there were few spontaneous concerns about the use of strong or very strong language; particularly as bad language was not felt to be a key classification issue in 2018 (unlike discriminatory language). Many argued that children of 15 plus knew these words, and not to use them, and that raising the classification for such trailers to 18 specifically for bad language was not required unless it was relentless and

almost constituted the whole trailer. This was not felt to be the case with the trailers shown.

"It's in context with everything that is in the film, they are not saying it for gratuitous reasons." (Dad 3 – 8, C2D)

"It's not gratuitous sexual language. It's the sort of thing your average 14 and 15 year old knows and it's not going to shock them, hearing stuff like that." (Dad 15 – 18, BC1)

"My kids say loads of bad words and I'm terrible as well, so I don't think it's a problem." (Mum 15 – 18, C2D)

"Language is more acceptable to me than sex and it doesn't really bother me." (Mum 15 – 18, C2D)

"That seems all fine at 15 and no problem with language." (Mum 15 – 18, C2D)

"It had the c word but they all know and they hear it at school, I hate that word but it's not that bad anymore is it? (Mum 8 – 12, C2D)

"They are all on You Tube and you hear it all day, yes, could be at 15, probably there wasn't anything at 15 that they've not heard." (Mum 8 – 12, C2D)

"Frequency does make it stronger and she said it more than once." (Mum 8 – 12, C2D)

4.12 South Asian Cinema

Overview

As part of the Guidelines research we also interviewed groups of viewers of Tamil and Hindi language films. They were recruited as regular viewers of South Asian cinema and similar to the main research sample, they were preplaced with three or four South Asian films to view before attending the group discussions. We achieved a spread of age and life stage across the groups, including young adults and parents of both younger and older children. There were separate groups of men and women.

In recent years the style and content of South Asian films has changed, mirroring

more Hollywood style productions. With these changes, the aim of research was to understand how South Asian films were currently perceived among key target audiences focussing on Guideline issues likely to be more specific to South Asian films, including violence, sex/sexualisation and bad language.

“There is less exaggeration now, there’s more violence, more action, more innuendo and the content is more like Hollywood but not to that extreme.”
(Female, Tamil)

With the proliferation of media platforms including, Netflix, Virgin and YouTube, as well as a host of Asian TV network channels, South Asian films were readily accessible to all. Respondents described how watching South Asian films had very much been part of their childhood and culture, offering opportunities for bonding and shared family experiences. Indeed, many were passionate about South Asian films, in particular film stars, and were keen to continue viewing South Asian films with their children. Cinema visits for new South Asian film releases were seen as a treat and something to look forward to.

“Yes - important to us, all the time, whenever we’re having dinner we’ll put the movie on and if anything comes on at the cinema then we’ll just go and see it and the whole family comes too, always go together – me and my mum and my sisters and brother and we all come together.” (Female, Tamil)

Notwithstanding their enthusiasm and interest, respondents discussed the wide family appeal of Hollywood / ‘western’ films and their impact on viewing. With their children more integrated into British society and the challenges of maintaining South Asian culture and lifestyle, they had noted a decline in family viewing of South Asian films.

“I’ve got one daughter, she’s 26. She doesn’t really watch Bollywood films. I do go to the cinema with my mum when the new films come out. We go to Feltham Cineworld and watch the films there.” (Female, Hindi)

“My son who is six, he’s just about understanding Tamil. I want him to learn - it makes it harder but he’s trying to teach himself, hard with subtitles.” (Female, Tamil)

“They like the American movies, unfortunately, yes, but me and my husband, we’ll go to the cinema and watch movies.” (Female, Hindi)

"I suppose as we were growing up, we used to watch a lot more, because our parents used to watch it. As we've grown, I think probably the teens, we've sort of waned off of it a little bit. Now I think they're trying to cater for age groups, so we watch a bit more, but it's difficult trying to get the kids involved." (Male, Hindi)

"I mean, nowadays, people around that age, they love their Hollywood stuff. Especially on social media, through Facebook or Instagram. It's all about what the Americans are doing, so, let's follow them now." (Male, Hindi)

Respondents were quick to point out the change in nature of South Asian films over recent years. Western influences were felt to have resulted in more overt sexual content, the sexualisation of girls and women and more realistic, less fantasy, portrayal of violence. A new generation of actors and directors was seen to have emerged and with remaking of old favourites highlighting the increased sexualisation.

"There is a lot more sexual things now than previously. If I watch back home with my family there is cause for worry and it can be difficult." (Male, Tamil)

"It's the sexual nature of most films these days. You can't watch it with your granny. You can't watch them all with your kids." (Female, Hindi)

"How many clothes do they wear when they're dancing, now? Not much. They're making the movies with the girls wearing less and less clothes." (Female, Hindi)

"Before the violent language or the bad language was not much accepted in the movies. But you see it in this era now, it is very much accepted. Not completely. Not completely like a Hollywood movie, but still up to a certain extent, accepted. Or, the sexual is also accepted." (Male, Hindi)

There was lower recognition of the BBFC as an organisation, amongst South Asian audiences, perhaps because most viewing occurs on television or online rather than on packaged media such as DVD or Blu Ray. Trailers proved popular in terms of informing viewers about film suitability and similarly online reviews were influential.

"Yes, I would look now if I was watching with children on the reviews on YouTube, the synopsis and trailers and there are lots of reviewers online who will review the film quite quickly, individuals on – sites." (Female, Tamil)

"There are certain channels on these Indian channels, they actually review the films and they talk about them a lot." (Female, Hindi)

"I suppose, I did do it with the trailers, I watched like, three of them, knowing obviously who he is growing up around his films, I just thought, you know, I know this is going to be a decent film. The other two, I didn't know who they were, what the film was about, so I just thought, I know that this is going to be good because of the way how he acts and how he is." (Male, Hindi)

However, when prompted, respondents recognised BBFC classification symbols. Moreover, greater trust was placed on the BBFC ratings compared with the Indian classification board (CBFC), the latter perceived as corrupt and unreliable. There was wide acceptance that all films available in the UK, including South Asian films, should be classified by the BBFC in line with UK laws and legislation.

"I'm not sure what they really go by in India. It's very difficult to understand why they classify certain films the way they do." (Female, Hindi)

"The standard has been maintained, and it has to be carried on. That is as standard in United Kingdom." (Male, Hindi)

"The thing is, I agree we should keep our rules in our head, because anyone, if I was to go and live in another country, I have to accept their culture, their ways, how they are. So, you adapt. I think it's important to have it how it is here." (Male, Hindi)

Key Issues

From discussion of the preplaced films together with clips shown in research, a number of areas emerged where there were some inconsistencies with BBFC Guidelines. These inconsistencies reflected the South Asian communities' sensitivities around certain issues and included the following areas:

Sex/Sex references/sexualisation:

Respondents described the less liberal attitudes towards sex and sexual relations among South Asian communities, especially with respect to the older generation's attitudes. Consequently, there was greater sensitivity to sexual content in film in comparison with the main findings of this report. With more inclusion and portrayal of sex / sexual references than previously, viewing South Asian films with various family generations could become embarrassing at times. Indeed, on occasion respondents described having been caught out by unexpected sex/sex references

in recent film releases.

"Sexual content is problematic and there's more now than before, our parents' generation would be especially concerned." (Female, Tamil)

"You can't watch it with your children and you don't want to watch it with your parents!" (Female, Tamil)

"We don't want it shoved in our faces. Yes, it's too much." (Female, Hindi)

"They aren't used to it because in our culture everything is behind closed doors and it's not decent for them in Tamil culture." (Female, Tamil)

"I know, my old dear, she's been here for quite a long time, and my dad's been here since British rule, been here for a very long time. I know maybe my mum would say the same thing, she'd find it uncomfortable if I was there" (Male, Hindi)

Befikre was felt by all respondents to be classified too low at 12A. The opening kissing montage prompted criticism and together with the sexual scenes and overall promiscuous tone, was of concern at the lower category. Respondents who had chosen to watch the film with their children had been taken aback by the sexual content and found it uncomfortable viewing. Citing offensive language together with sexual content, all respondents felt a 15 rating would have been more appropriate. However, when the BBFC's 12A Guidelines were shown to them, respondents understood that the film's contents were consistent with those.

"You're not expecting all of that in your face all of a sudden. Kiss, kiss, kiss, kiss all the time." (Female, Hindi)

Similarly, a higher 15 classification was suggested for the clip from Thiruttu Payale 2 which at 12A was challenging because of the sex references.

Violence:

In contrast to a perceived leniency around sexual content, BBFC's classification of violence in Asian films was considered to be too stringent in the films and clips explored in the research. Portrayal of violence in South Asian films was understood and typically described as 'fake' and 'unrealistic', unlike the 'real', more authentic violence characterised by western films.

"A lot is exaggerated and unrealistic and you sit there sometimes and you think, you can tell that it's proper fake." (Female, Tamil)

"Indian things have, from historically, day one, have always had that entertaining fighting scene. It's always been there." (Male, Hindi)

"The thing is, you've got to remember, the violence is not uncomfortable when you're sitting with your Nan, yes, with your mum, your dad and everybody else in the Indian culture. That is not uncomfortable. Violence is accepted more." (Male, Hindi)

Consequently, the violence was considered less intense and likely to be less impactful. Indeed, the unrealistic violence was an expected and accepted part of South Asian film culture. There was some disagreement with the 15 rating for strong violence in Baahubali 2 (Hindi version). The violence was described as 'fantastical' and not especially strong and in the context of a well-known, large budget production a 12A rating was felt to be more appropriate.

"We have grown up with this style of violence." (Hindi, Female)

"It's less violent than some computer games" (Hindi, Female)

Similarly, with Baahubali 2 (Tamil version), classified 12A for moderate violence, respondents were divided about the rating with half the group recommending a PG as more appropriate, describing the violence as exaggerated, old fashioned and not overly bloody.

In other classification areas overall attitudes and areas of concern were consistent and in line with the main findings.

Sexual violence, a key theme of the Guidelines 2018 research, drew attention and was felt to be an important issue with potential to raise a film's classification. Dora which dealt with rape and child abuse was discomfoting to watch and a lack of challenge or clear punishment condoning the behaviour was strongly criticised. Sexual abuse and violence towards women and children in Indian society was of key concern reinforcing the need for the Guidelines to pay attention to these issues.

"My issue was in India where child abuse and rape is such an issue to encourage it seemed disgusting." (Female, Tamil)

"There was no court case, no challenge, none of that, there was no warning."

(Female, Tamil)

Similarly, it was felt that consideration should be given for a higher rating for sexual threat. Pink, rated 15, was thought to be correct because of the sexual violence and sexual threat.

Drugs as a key issue for classification was appreciated. It was felt to be important not to glamourise and promote drug misuse. Respondents welcomed highlighting the drug theme in Uda Punjab and a 15 classification was thought to be appropriate.

As discussed, research identified that violence in South Asian films could be viewed and interpreted differently vis a vis Hollywood movies. However, when violence was prolonged, sadistic and bloody, respondents accepted a stricter approach to classification. Moreover, with violence in South Asian films becoming increasingly more real and less fantasy based further supporting a higher classification.

“That's closer to Hollywood because of all the stabbings and some of them you physically saw and the angle they shoot the movies up you don't see the cuts – a 15 because of the violence and blood.” (Male, Tamil)

Although surprised Bhoomi was rated 18 (a majority felt it could have been 15), respondents understood why the BBFC's Guidelines had resulted in an 18 and agreed they should be applied. The bloody and gory detail in Neruppa Da at 15 was felt to be correctly classified.

The violence and sense of terror involving a child in Raman Raghav 2.0 was keenly felt and prompted discussion in line with current BBFC Guidelines. A high 15 borderline 18 classification was debated, and although depicting no gory images or scenes the sense of threat was felt to be strong.

Suicide was spontaneously mentioned as an issue of concern, focussing on potential for communicating instructional details. Recognising the sensitivity around suicide and mental health issues for vulnerable young people the 15 rating for Kaabil was appreciated. Similarly, Insight highlighting suicide was also welcomed.

Where there were relevant, positive messages for young people as with Irudhi Suttru (a young girl is taken on as a student by a boxing coach), respondents were keen to contextualise the violence. It was suggested a PG classification would potentially broaden the film's audience, promoting a motivating message for girls and supporting a female actor in a leading role.

Bad Language:

Overall, bad language was not spontaneously mentioned or identified as an issue of concern with bad language either bleeped over or incorporated with musical lyrics. Consequently, it was readily missed and had minimal impact. Language rarely featured in Tamil films and no problems were highlighted.

"They really isn't so much swearing in Tamil films and they also bleep the language but you can lip read what they are saying - it won't be in Tamil as swearing in Tamil is so much worse it wouldn't be rated!" (Female, Tamil)

In the Hindi groups, women appeared more sensitive to language. For example, 'Kameena' at U was disliked and the infrequent use of 'chod' was disapproved of at 12A. 'Maderchod' and 'Phuddi' at 15 also drew negative comments.

IV. APPENDIX

1. Quantitative Fieldwork Agencies

Online (Panel) interviewing

The general public and teenagers samples were accessed via nationally representative online panels run by Public Knowledge.

Public Knowledge also hosted the BBFC Website Visitors & App surveys. These surveys were promoted via social media and PR, and so will have attracted some first-time visitors as well as those who regularly use these BBFC services.



Public Knowledge is a division of DRG, an award-winning top 100 UK research group that provides research across all sectors, from media & brands, to public sector & charities. Public Knowledge benefits from an in-house panel for on-line research. The panel has over 230,000 registered members across the UK

We store over 800 fields of information on our members that allows us to target respondents according to their location and demographic profile. In addition, many of our panel members have opted-in to provide us with parental permission to conduct research with over 40,000 children of our panellists.

Face to Face interviewing of Recent Film Viewers

The recent film viewers sample was recruited door to door, and conducted in-home, using a pen and paper questionnaire that averaged 15 - 20 minutes for completion. Fieldwork was conducted by The New Fieldwork Company

The New Fieldwork Company is a specialist fieldwork agency that has an industry wide reputation, based on its ability to reliably deliver on challenging research projects.

We are one of the few fieldwork agencies in the UK that has the capacity, logistical capability and commitment to conduct nationally representative face to face in-home interviews cost-effectively.

We are proud to have delivered fieldwork for the 2009 and 2013 BBFC Guidelines Consultation Research projects, with closely matched samples, on budget and on time.

The New Fieldwork Company is BSI registered, with accreditation to BS EN ISO 9001:2008 and BS ISO 20252:2006.

In order to comply with GDPR Regulations, New Fieldwork company collects only personal information that is absolutely necessary to satisfy survey objectives. All personal profile information is separated from question response data and stored securely by the agency for as little time as possible. Respondents are fully informed, and consent to, the purpose and treatment of personal data collected. For this project, quotas were set on age, gender, socio-economic group and region to ensure representativeness and surveys were conducted by IQCS (Interviewer Quality Control Scheme) trained interviewers.

2. Questionnaires

2.1. GENERAL PUBLIC – ON-LINE PANEL SURVEY

Q1 How often, on average, do you **ROTATE ORDER OF ASKING:** go to the cinema, watch a physical DVD, download or stream a film to watch at home? **MARK ONE CODE IN RELEVANT COLUMN.**

	Cinema	DVD	Online at home
Every day	1	1	1
2-3 times a week	2	2	2
Once a week	3	3	3
Once a fortnight	4	4	4
Once a month	5	5	5
Less often	6	6	6
I never watch films in this way	7	7	7
SKIP TO Q3a			

Q2a Whom do you mainly watch films with? **ONE CODE**

Mainly watch films on my own	1
With adult family members	2
With family including children under 18.....	3
With friends.....	4

Q2b And how do you mainly watch films? **MULTICODE**

<u>On Television</u>	
DVD/Blu-ray	1
Freeview/Broadcast channels	2
Netflix	3
Amazon Prime	4
Sky Movies	5
Now TV	6
Other streaming	7
<u>On a computer/i-pad/smartphone/console</u>	
Netflix	8
Amazon Prime	9
Sky Movies	10
Now TV	11
Other streaming	12

Q3a **SHOW BBFC AGE RATING SYMBOLS**

As you may know, films and DVDs often have age ratings. Which of the following age rating symbols do you recognise? **MULTICODE POSSIBLE**

U	1
PG	2
12A	3
15	4
18	5
I recognise them all.....	6
I don't recognise any of them	7

Q3b **SHOW BBFC LOGO**

Did you know that this organisation is responsible for giving films official age ratings in the UK?

Yes	1
No.....	2

SHOW BBFC FILM CARD

The BBFC's role is to give age ratings which protect children from any harm that may be caused through viewing inappropriate content in films.

- Q4 How important do you think it is to have a consistent standard of age ratings, not only in cinemas, but also for films on Netflix and Amazon? **ONE CODE**

Very important 1
 Quite important 2
 Unsure 3
 Not very important 4
 Not at all important 5

- Q5 How much do you trust the BBFC to provide reliable age ratings (i.e. ratings that match your views on the suitability of a film for different age groups)? **ONE CODE**

I trust them all the time 1
 I trust them most of the time 2
 I can't say/have no view on this 3
 I don't trust them most of the time 4
 I don't trust them at all 5

- Q6 **ASK THOSE WHO WATCH FILMS (CODE 1-6 MENTIONED AT ALL AT Q1. OTHERS TO Q7)**

Thinking back over the past few months, how often has a BBFC age rating affected your choice of film to watch - either alone or with others? **ONE CODE IN EACH COLUMN**

	Affected film watched	
	Alone	With others
Very often	1	1
Occasionally	2	2
Rarely	3	3
Not at all	4	4
I don't watch films alone/with others	5	5

- Q7 **ASK ALL.** Which of the following audiences, if any, do you feel most benefit from having age ratings on films – please select as many as you feel apply?

Everyone benefits from having age ratings for films	1	} → MULTICODE	SINGLE CODE
Parents of children under the age of 12 mostly benefit	2		
Parents of teenagers mostly benefit	3		
Children under 12 mostly benefit	4		
Teenagers mainly benefit	5		
I don't think we need age ratings on films at all	6		SINGLE CODE

- Q8 Do you work in any of the following professions? **ONE CODE**

Advertising 1
 Banking 2
 Medical 3
 Film or media 4
 Teaching 5 → GO TO Q9a
 None of the above 6

TEACHERS QUESTIONS

Q9a Do you ever show films or film extracts to your students?

- Yes 1 → GO TO Q9b
No 2 → PROFILE

Q9b What age group do you teach? **MULTICODE**

- Nursery/Pre-school 1
Infants 2
Juniors 3
Secondary 4
College/University 5

Q10a Do you check the age ratings of films before you show them in class? **ONE CODE**

- Always 1
Occasionally 2
Rarely 3
Never 4 → Q11a

Q10b Where do you go to check the suitability of film content for your students? **MULTICODE**

- BBFC website 1
CBBFC website 2
BBFC App 3
IMDB 4
Film Trailers 5
Film's packaging/online platform 6
Common sense media 7
Film reviews/Reviewers 8
Ask friends/parents/other teachers 9
Google 10
Other 11

Q11a How concerned are you about the material your students are watching online? **ONE CODE**

- Very concerned 1 } → ASK Q11b
A little concerned 2 }
Not concerned/not my concern 3 }
I'm not sure what they are watching 4 } → PROFILE

Q11b What has given rise to this concern? **MULTICODE**

- General concern about child safety online 1
Inappropriate things I hear children saying 2
Inappropriate behaviour I have seen among my students 3
Children becoming upset or anxious about certain issues 4
Other (please write in) 5

PROFILE QUESTIONS

Are you... **SINGLE CODE**

1. Male
2. Female
3. Other
4. Prefer not to say

Can you please let us know your age? **SINGLECODE**

1. Under 16
2. 16-24
3. 25-34
4. 35-44
5. 45-54
6. 55-64
7. 65+

Whom do you live with?

1. Live alone
2. With partner/husband/wife only
3. With family
4. With friends

What is the occupation of the **MAIN INCOME EARNER** in your household? If now retired, please select the most appropriate option that fits the job performed prior to retirement. If currently unemployed for under 6 months, please select the most appropriate option that fits the job performed prior to your unemployment. **SINGLECODE**

☐ **Higher managerial/ professional/ administrative**

E.g. established doctor, Solicitor, Board Director in a large organisation (200+ employees, top level civil servant/public service employee)

☐ **Intermediate managerial/ professional/ administrative**

E.g. Newly qualified (under 3 years) doctor, Solicitor, Board director small organisation, middle manager in large organisation, principle officer in civil service/local government

☐ **Supervisory or clerical/ junior managerial/ professional/ administrative**

E.g. Office worker, Student Doctor, Foreman with 25+ employees, salesperson.

☐ **Skilled manual worker**

E.g. Skilled Bricklayer, Carpenter, Plumber, Painter, Bus/ Ambulance Driver, HGV driver, AA patrolman.

☐ **Semi or unskilled manual work**

E.g. Manual workers, all apprentices to be skilled trades, Caretaker, Park keeper, non-HGV driver, shop assistant, pub/bar worker.

☐ **Full time education**

☐ **Full time homemaker**

☐ **Unemployed for over 6 months**

☐ **Disabled or too ill to work**

Do you have any children? **SINGLECODE**

1. Yes, including one or more under 18 years old
2. Yes, all over 18 years old
3. No

Are you actively practising any religion? **SINGLECODE**

1. Yes
2. No
3. Prefer not to say

Where do you live in the UK? **SINGLECODE**

1. Northern Ireland
2. Scotland
3. North East
4. North West
5. Yorkshire
6. West Midlands
7. East Midlands
8. Wales
9. East Anglia
10. London
11. South West
12. South East

What is your ethnic group? **SINGLECODE**

1. White (includes English, Welsh, Scottish, Northern Irish, British, Irish, Gypsy, Irish Traveller, any other white background)
2. Asian / Asian British (includes Indian, Pakistani, Bangladeshi, Chinese, other Asian)
3. Black / African / Caribbean / Black British
4. Mixed or multiple ethnic groups (includes white and black Caribbean / white and black African / white and Asian / Any other mixed or multiple ethnic background)
5. Any other ethnic group (includes Arab and any other ethnic group)
6. Prefer not to say

Do you consider yourself to have a learning disability? **SINGLECODE**

1. Yes
2. No
3. Prefer not to say

Which of the following TV services do you subscribe to? **MULTICODE**

1. Netflix
2. Amazon Prime
3. Now TV
4. Sky Movies
5. None of the above

2.2 FILM VIEWERS (ADULTS & PARENTS) – IN HOME SURVEY

Good morning/afternoon, my name is... from the New Fieldwork Company. We are an independent market research agency conducting a survey among the general public about the films that they watch.

SQ1 SHOW CARD SQ1

Have you watched any of the following films in the past year, either at the cinema or on DVD/Blu-Ray? **MARK ALL MENTIONED.**

1	DESPICABLE ME 3 (U)		32	SPECTRE (12A)	
2	TROLLS (U)		33	10 CLOVERFIELD LANE (12A)	
3	FINDING DORY (U)		34	READY PLAYER ONE (12A)	
4	THE EMOJI MOVIE (U)		35	LOVE SIMON (12A)	
5	MY LITTLE PONY MOVIE (U)		36	PADMAN (12A)	
6	THE LEGO BATMAN MOVIE (U)		37	PADMAAVAT (12A)	
7	LION (PG)		38	FENCES (12A)	
8	MOANA (PG)		39	SUICIDE SQUAD (15)	
9	COCO (PG)		40	BAD MOMS (15)	
10	THE GREATEST SHOWMAN (PG)		41	KINGSMAN: THE GOLDEN CIRCLE (15)	
11	PADDINGTON 2 (PG)		42	I, TONYA (15)	
12	BEAUTY AND THE BEAST (PG)		43	ALIEN: COVENANT (15)	
13	THE JUNGLE BOOK (PG)		44	THE SHAPE OF WATER (15)	
14	GOOSEBUMPS (PG)		45	THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (15)	
15	PETER RABBIT (PG)		46	GET OUT (15)	
16	HIDDEN FIGURES (PG)		47	DEADPOOL (15)	
17	BLACK PANTHER (12A)		48	ATOMIC BLONDE (15)	
18	PITCH PERFECT 3 (12A)		49	IT (15)	
19	JUMANJI: WELCOME TO THE JUNGLE (12A)		50	RED SPARROW (15)	
20	GHOSTBUSTERS (12A)		51	THE REVENANT (15)	
21	STAR WARS: THE LAST JEDI (12A)		52	LOGAN (15)	
22	THE POST (12A)		53	SAUSAGE PARTY (15)	
23	MURDER ON THE ORIENT EXPRESS (12A)		54	LADYBIRD (15)	
24	WONDER WOMAN (12A)		55	BABY DRIVER (15)	
25	WAR FOR THE PLANET OF THE APES (12A)		56	THE BEGUILED (15)	
26	AVENGERS: INFINITY WAR (12A)		57	CALL ME BY YOUR NAME (15)	
27	MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (12A)		58	THE DEATH OF STALIN (15)	
28	BATMAN VERSUS SUPERMAN (12A)		59	GONE GIRL (18)	
29	DUNKIRK (12A)		60	THE WOLF OF WALL STREET (18)	
30	JASON BOURNE (12A)		61	FIFTY SHADES FREED (18)	
31	THE MAZE RUNNER: THE DEATH CURE (12A)		62	T2: TRAINSPOTTING (18)	

Have not seen any of these films at the cinema/on DVD/Blu-Ray99 — **CLOSE**

SQ2 SHOW CARD SQ2

As you may know, films and DVDs often have age ratings. Which of the following film age ratings do you usually watch nowadays, either on your own or with children? **MARK ALL MENTIONED**

U	1
PG	2
12A/12	3
15	4
18	5
R18	6
Watch films but don't know/recall age ratings	7

MAIN INTERVIEW

Q1 **SHOW CARD Q1**

How often, on average, do you**ROTATE ORDER OF ASKING FOR EACH FILM VIEWING OPTION:**

a) Go to the cinema b) Watch a physical DVD c) Download or stream a film to watch at home?

MARK ONE CODE IN RELEVANT COLUMN.

	Cinema	DVD	Online at home
Every day	1.....	1.....	1.....
2-3 times a week	2.....	2.....	2.....
Once a week	3.....	3.....	3.....
Once a fortnight	4.....	4.....	4.....
Once a month	5.....	5.....	5.....
Less often	6.....	6.....	6.....
I never watch films in this way	7.....	7.....	7.....

Q2a **SHOW BBFC AGE RATING SYMBOLS**

Which of the following age rating symbols do you recognise? **MULTICODE POSSIBLE**

U	1
PG	2
12A	3
15	4
18	5
I recognise them all.....	6
I don't recognise any of them.....	7

Q2b **SHOW BBFC LOGO**

Did you know that this organisation is responsible for giving films official age ratings in the UK?

Yes	1
No	2

SHOWCARD BBFC FILM CARD

The BBFC's role is to give age ratings that protect children and young people from any harm that may be caused through inappropriate content in films.

Q3 How much do you trust the BBFC to provide reliable age ratings (i.e. ratings that match your views on the suitability of a film for different age groups)? **ONE CODE**

I trust them all the time.....	1
I trust them most of the time	2
I can't say/have no view on this	3
I don't trust them most of the time	4
I don't trust them at all.....	5

Q4 Are you aware that the BBFC provides additional detailed information about film content on.....**ASK FOR EACH....**

	Aware	Unaware
..It's main BBFC website.....	1.....	2.....
..CBBFC - the Children's website.....	1.....	2.....
..The BBFC App.....	1.....	2.....

Q5 Are you the parent of any children under the age of 18? IF YES: What ages are they? **MARK ALL MENTIONED**

Under 5.....	1	} → GO TO Q6a
6-8yrs.....	2	
9-11yrs.....	3	
12.....	4	
13.....	5	

14.....	6	} → GO TO Q7
15.....	7	
16.....	8	
17.....	9	
I don't have any children under the age of 18	0	

ASK THOSE WITH KIDS UNDER 15. OTHERS TO Q7. SHOW CARD Q6a

Q6a How often do you check the age rating of films that your child(ren) is/are watching in the cinema or on DVD? **ONE CODE IN EACH COLUMN**

	Kids under 12	Kids 12-14
All the time	1.....	1.....
Most of the time.....	2.....	2.....
Occasionally.....	3.....	3.....
Rarely.....	4.....	4.....
Never	5.....	5.....
No children of this age at home	6.....	6.....

ASK THOSE WITH KIDS AGED UNDER 15. OTHERS TO Q6c. SHOW CARD Q6a

Q6b How often do you check the age rating of films that your child(ren) is/are watching at home? **ONE CODE IN EACH COLUMN THAT RELATES TO THE AGE OF RESPONDENT'S CHILD(REN)**

	Kids under 12	Kids 12-14
All the time	1.....	1.....
Most of the time.....	2.....	2.....
Occasionally.....	3.....	3.....
Rarely.....	4.....	4.....
Never	5.....	5.....
No children of this age at home	6.....	6.....

Q6c **ASK THOSE WHO CHECK RATINGS (CODE 1-4 AT Q6a/6b– OTHERS TO Q7). SHOW CARD Q6c**

Where do you go to check the age rating of a film? **MULTICODE POSSIBLE**

BBFC website	1
CBBFC website.....	2
BBFC App	3
IMDB.....	4
Film Trailers	5
Film's packaging/online platform.....	6
Common sense media	7
Film reviews/Reviewers.....	8
Ask friends/parents/other teachers	9
Google	10
Other	11

Q7 **ASK ALL.SHOW CARD Q7. ALLOW RESPONDENT TIME TO READ OPTIONS.**

Which of the following audiences, if any, do you feel most benefit from having age ratings on films – please select as many as you feel apply?

Everyone benefits from having age ratings for films	1	} → MULTICODE POSSIBLE	SINGLE CODE
Parents of children under the age of 12 mostly benefit.....	2		
Parents of teenagers mostly benefit	3		
Children under 12 mostly benefit.....	4		
Teenagers mainly benefit	5		
I don't think we need age ratings on films at all	6		SINGLE CODE

Q8 SHOW CARD Q8. ALLOW RESPONDENT TIME TO READ OPTIONS.

How often do you personally look for age ratings when you are selecting a film to **ROTATE ORDER OF ASKING** :
a) watch at the cinema b) watch on DVD or c) watch on platforms such as Netflix and Amazon at home? **ONE CODE IN EACH COLUMN**

	Cinema	DVD	Online platform
I <u>always</u> check for an age rating, even when watching alone	1.....	1.....	1.....
I <u>always</u> check for an age rating when someone younger than me will be watching the film	2.....	2.....	2.....
I <u>sometimes</u> check for an age rating when someone younger than me will be watching the film	3.....	3.....	3.....
I never bother to check age ratings	4.....	4.....	4.....
I don't watch films this way	5.....	5.....	5.....

Q9 SHOWCARD Q9

Thinking back over the past few months, how often has a BBFC age rating affected your choice of film to watch - either alone or with others? **ONE CODE IN EACH COLUMN**

	Affected film watched	
	Alone	With others
Very often	1.....	1.....
Occasionally	2.....	2.....
Rarely	3.....	3.....
Not at all	4.....	4.....
I don't watch films alone/with others	5.....	5.....

Q10 SHOW CARD Q10 AND THE SQ1 FILMS SEEN. ASK ALL

Overall, did you agree with the age rating (shown in brackets) given to these film(s) that you have seen recently? **MARK ONE CODE.**

Can't recall	1.....	} → GO TO Q12
Yes, totally agreed with all the age ratings	2.....	
Yes, mainly agreed with the age ratings	3.....	
Disagreed with one or two age ratings	4.....	} → GO TO Q11a
Disagreed with quite a few age ratings	5.....	

Q11a ASK THOSE WHO DISAGREED WITH A RATING AT Q10, OTHERS TO Q11b

For which films did you most disagree with the age rating? **WRITE IN CODE & NAME OF FILMS MENTIONED BELOW. IF MORE THAN 3 FILMS MENTIONED, SAY:** Can you please select the three films where you most disagreed with the age rating?

Q11b ASK FOR EACH FILM MENTIONED AT Q11a. OTHERS TO Q12

And was this because you believed **..INSERT FILM NAME..** was suitable for a younger audience than the age rating suggested, for an older audience or should have been restricted to adults only? **ONE CODE ON EACH ROW**

Q11a		Q11b		
Write in code and name of film disagreed with		Considered suitable for		
		Younger	Older	Adults only
<div style="border: 1px solid black; width: 50px; height: 30px;"></div>	.....	1.....	2.....	3.....
<div style="border: 1px solid black; width: 50px; height: 30px;"></div>	.....	1.....	2.....	3.....
<div style="border: 1px solid black; width: 50px; height: 30px;"></div>	.....	1.....	2.....	3.....

Q12 **ASK ALL. SHOW CARD Q12**

Here are issues that the BBFC take into account when giving age ratings to films. Which are the three most important areas of concern for you? Please add any other more important issue that you feel should be taken into account?. **THREE CODES.**

<p><u>LANGUAGE</u></p> <p>Bad/strong language1</p> <p>Racist language2</p> <p>Crude sexual language.....3</p> <p>Other discriminatory language..... 4</p> <p><u>SEXUAL CONTENT</u></p> <p>Explicit sexual scenes.....6</p> <p>Sexualised behaviour in films watched by children under 157</p> <p><u>VIOLENCE</u></p> <p>Sexual violence/rape5</p> <p>Graphic violence8</p> <p>Sadistic violence/torture9</p> <p>Discriminatory violence (racist/homophobic).....10</p> <p>Domestic violence..... 11</p>	<p><u>HORROR</u></p> <p>Blood and gory scenes..... 12</p> <p>Supernatural scenes 13</p> <p><u>DRUGS</u></p> <p>Illegal drug use 14</p> <p>Characters smoking tobacco 15</p> <p><u>OTHER FACTORS OF CONCERN</u></p> <p>Suicide.....16</p> <p>Self-harm.....17</p> <p>Bullying..... 18</p> <p><u>OTHER IMPORTANT ISSUE (type in)</u></p>
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Q13 **SHOW CARD Q13**

How do you mainly watch films? **MULTICODE**

On Television

Video/DVD1

Freeview2

Netflix3

Amazon Prime4

Sky Movies.....5

Now TV6

Other streaming7

On Computer/i-pad/smartphone/console

Netflix8

Amazon Prime9

Sky Movies.....10

Now TV11

Other streaming12

THANK, COMPLETE PROFILE AND CLOSE.

2.3 YOUTH FILM VIEWERS - ON-LINE SURVEY

Q1 How often, on average, do you ... **ROTATE ORDER OF ASKING:** go to the cinema, watch a physical DVD, download or stream a film to watch at home? **ONE CODE IN RELEVANT COLUMN.**

	Cinema	DVD	Online at home
Every day	1.....	1.....	1.....
2-3 times a week	2.....	2.....	2.....
Once a week	3.....	3.....	3.....
Once a fortnight	4.....	4.....	4.....
Once a month	5.....	5.....	5.....
Less often	6.....	6.....	6.....
Never	7.....	7.....	7.....
CLOSE			

Q2 **SHOW BBFC AGE RATING SYMBOLS**

As you may know, films and DVDs often have age ratings. Which of the following age rating symbols do you recognise? **MULTICODE POSSIBLE**

U	1
PG	2
12A	3
15	4
18	5
I recognise them all.....	6
I don't recognise any of them.....	7

Q3a Which of these age ratings do you mainly watch nowadays? **MULTICODE**

U	1
PG	2
12A/12	3
15	4
18	5
Watch films but don't know/recall age rating.....	6

Q3b **SHOW BBFC LOGO**

Did you know that this organisation is responsible for giving films official age ratings in the UK?

Yes	1
No	2

SHOWCARD BBFC FILM CARD

The BBFC's role is to give age ratings that protect children and young people from any harm that may be caused through inappropriate content in films.

Q4 How much do you trust the BBFC to provide reliable age ratings (i.e. ratings that match your views on the suitability of a film for different age groups)? **ONE CODE**

I trust them all the time.....	1
I trust them most of the time	2
I can't say/have no view on this	3
I don't trust them most of the time	4
I don't trust them at all.....	5

Q5 How often do you personally look for age ratings when you are selecting a film to watch at the cinema, on DVD or on platforms such as Netflix and Amazon at home? **ONE CODE IN EACH COL**

	Cinema	DVD	Online platform
I <u>always</u> check for an age rating, even when watching alone	1.....	1.....	1
I <u>always</u> check for an age rating when someone younger than me will be watching the film	2.....	2.....	2
I <u>sometimes</u> check for an age rating when someone younger than me will be watching the film.....	3.....	3.....	3
I never bother to check age ratings	4.....	4.....	4
I don't watch films this way	5.....	5.....	5

Q6a **ASK THOSE WHO CHECK RATING (CODE 1-3 MENTIONED AT Q5 – OTHERS TO Q6b).**
Where do you go to check the age rating of a film if you ever need to? **MULTICODE**

BBFC website	1
CBBFC website	2
BBFC App	3
IMDB	4
Film Trailers	5
Film's packaging/online platform	6
Common sense media	7
Film reviews/Reviewers.....	8
Ask friends/parents	9
Google	10
Other	11

Q6b **ASK ALL** Thinking back over the past few months, how often has a BBFC age rating affected your choice of film to watch - either alone or with others? **ONE CODE IN EACH COLUMN**

	Affected film watched	
	Alone	With others
Very often	1.....	1
Occasionally.....	2.....	2
Rarely.....	3.....	3
Not at all	4.....	4
I don't watch films alone/with others	5.....	5

Q7a Thinking of the films you have watched recently that are rated '15' (i.e. only suitable for those aged 15 or over to watch), overall how often did you agree or disagree with their age rating? **ONE CODE**

I often disagreed with it	1
I occasionally disagreed with it	2
I never really noticed or paid attention to the age rating	3
I usually agreed with it	4
I always agreed with it	5
I have not watched films with this age rating recently	6

Q7b **ASK IF FILM AGE RATING DISAGREED WITH AT Q7a. OTHERS TO Q8a**

And why have you disagreed with the '15' age rating for the films that you have seen recently? **ONE CODE**

I think some of the '15' films I have seen are suitable for a younger audience to watch..... 1

I think some of the '15' films I have seen should have been rated '18' 2

- Q8a Now, think about the films you have watched recently that are rated '12A/12' (i.e. only suitable for those aged 12 or older to watch alone, but younger children can watch in cinema if with an adult). Overall, how often did you agree or disagree with their age rating? **ONE CODE**

I often disagreed with it	1	
I occasionally disagreed with it	2	GO TO Q8b
I never really noticed or paid attention to the age rating	3	
I usually agreed with it	4	
I always agreed with it	5	
I have not watched films with this age rating recently	6	

- Q8b **ASK IF FILM AGE RATING DISAGREED WITH AT Q8a. OTHERS TO Q9**
And why have you disagreed with the '1' age rating for the films that you have seen recently? **ONE CODE**

I think some of the '12' films I have seen are suitable for younger children to watch alone	1
I think some of the '12' films I have seen should have been rated '15'	2

- Q9 **ASK ALL.**
Here are issues that the BBFC take into account when giving age ratings to films. Which are the three most important areas of concern for you? Please add any other more important issue that you feel should be taken into account? **THREE CODES.**

LANGUAGE Bad/strong language1 Racist language2 Crude sexual language.....3 Other discriminatory language.....4 SEXUAL CONTENT Explicit sexual scenes.....6 Sexualised behaviour in films watched by children under 157 VIOLENCE Sexual violence/rape5 Graphic violence8 Sadistic violence/torture9 Discriminatory violence (racist/homophobic).....10 Domestic violence..... 11	HORROR Blood and gory scenes..... 12 Supernatural scenes 13 DRUGS Illegal drug use 14 Characters smoking tobacco 15 OTHER FACTORS OF CONCERN Suicide.....16 Self-harm.....17 Bullying..... 18 OTHER IMPORTANT ISSUE (type in)
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- Q10 How do you mainly watch films? **MULTICODE**

<u>On Television</u>	
DVD/Blu-Ray	1
Freeview	2
Netflix	3
Amazon Prime	4
Sky Movies.....	5
Now TV	6
Other streaming	7
<u>On Computer/i-pad/smartphone/console</u>	
Netflix	8
Amazon Prime	9
Sky Movies.....	10
Now TV	11
Other streaming	12

PROFILE QUESTIONS

Are you... **SINGLECODE**

- 5. Male
- 6. Female
- 7. Other
- 8. Prefer not to say

Can you please let us know your age? **SINGLECODE**

- 8. 13
- 9. 14
- 10. 15
- 11. 16
- 12. 17

What is the occupation of the **MAIN INCOME EARNER** in your household? If now retired, please select the most appropriate option that fits the job performed prior to retirement. If currently unemployed for under 6 months, please select the most appropriate option that fits the job performed prior to your unemployment. **SINGLECODE**

☐ **Higher managerial/ professional/ administrative**

E.g. established doctor, Solicitor, Board Director in a large organisation (200+ employees, top level civil servant/public service employee)

☐ **Intermediate managerial/ professional/ administrative**

E.g. Newly qualified (under 3 years) doctor, Solicitor, Board director small organisation, middle manager in large organisation, principle officer in civil service/local government

☐ **Supervisory or clerical/ junior managerial/ professional/ administrative**

E.g. Office worker, Student Doctor, Foreman with 25+ employees, salesperson.

☐ **Skilled manual worker**

E.g. Skilled Bricklayer, Carpenter, Plumber, Painter, Bus/ Ambulance Driver, HGV driver, AA patrolman.

☐ **Semi or unskilled manual work**

E.g. Manual workers, all apprentices to be skilled trades, Caretaker, Park keeper, non-HGV driver, shop assistant, pub/bar worker.

☐ **Full time education**

☐ **Full time homemaker**

☐ **Unemployed for over 6 months**

☐ **Disabled or too ill to work**

Are you actively practising any religion? **SINGLECODE**

- 4. Yes
- 5. No
- 6. Prefer not to say

Where do you live in the UK? **SINGLECODE**

13. Northern Ireland
14. Scotland
15. North East
16. North West
17. Yorkshire
18. West Midlands
19. East Midlands
20. Wales
21. East Anglia
22. London
23. South West
24. South East

What is your ethnic group? **SINGLECODE**

7. White (includes English, Welsh, Scottish, Northern Irish, British, Irish, Gypsy, Irish Traveller, any other white background)
8. Asian / Asian British (includes Indian, Pakistani, Bangladeshi, Chinese, other Asian)
9. Black / African / Caribbean / Black British
10. Mixed or multiple ethnic groups (includes white and black Caribbean / white and black African / white and Asian / Any other mixed or multiple ethnic background)
11. Any other ethnic group (includes Arab and any other ethnic group)
12. Prefer not to say

Do you consider yourself to have a learning disability? **SINGLECODE**

4. Yes
5. No
6. Prefer not to say

Which of the following TV services do you have access to at home? **MULTICODE**

6. Netflix
7. Amazon Prime
8. Now TV
9. Sky Movies
10. None of the above **EXCLUSIVE**

2.4 BBFC WEBSITE VISITORS SURVEY

- Q1 How often, on average, do you **ROTATE ORDER OF ASKING:** go to the cinema, watch a physical DVD, download or stream a film to watch at home? **MARK ONE CODE IN RELEVANT COLUMN.**

	Cinema DVD Online at home		
Every day	1.....	1.....	1
2-3 times a week	2.....	2.....	2
Once a week	3.....	3.....	3
Once a fortnight	4.....	4.....	4
Once a month	5.....	5.....	5
Less often	6.....	6.....	6
I never watch films in this way	7.....	7.....	7

- Q2 As you know, the BBFC's role is to give age ratings that protect children and young people from any harm that may be caused through inappropriate content in films.
How important do you think it is to have a consistent standard of age ratings, not only in cinemas, but also for films on Netflix and Amazon? **ONE CODE**

Very important	1
Quite important.....	2
Unsure	3
Not very important.....	4
Not at all important.....	5

- Q3 Which of the following audiences do you feel most benefit from having age ratings to refer to?

Everyone benefits from having age ratings for films.....	1	→ SINGLE CODE
Parents of children under the age of 12 mostly benefit.....	2	} MULTICODE
Parents of teenagers mostly benefit	3	
Children under 12 mostly benefit.....	4	
Teenagers mainly benefit	5	} MULTICODE
I don't think we need age ratings on films at all	6	→ SINGLE CODE

- Q4 Thinking back over the past few months, how often has an age rating affected your choice of film to watch - either alone or with others? **ONE CODE IN EACH COLUMN**

	Affected film watched	
	Alone	With others
Very often	1.....	1
Occasionally.....	2.....	2
Rarely.....	3.....	3
Not at all.....	4.....	4
I don't watch films alone/with others	5.....	5

Q5a Have you watched any of the following films in the past year, either at the cinema or on DVD/Blu-Ray? **MARK ALL MENTIONED.**

1	DESPICABLE ME 3 (U)		32	SPECTRE (12A)	
2	TROLLS (U)		33	10 CLOVERFIELD LANE (12A)	
3	FINDING DORY (U)		34	READY PLAYER ONE (12A)	
4	THE EMOJI MOVIE (U)		35	LOVE SIMON (12A)	
5	MY LITTLE PONY MOVIE (U)		36	PADMAN (12A)	
6	THE LEGO BATMAN MOVIE (U)		37	PADMAAVAT (12A)	
7	LION (PG)		38	FENCES (12A)	
8	MOANA (PG)		39	SUICIDE SQUAD (15)	
9	COCO (PG)		40	BAD MOMS (15)	
10	THE GREATEST SHOWMAN (PG)		41	KINGSMAN: THE GOLDEN CIRCLE (15)	
11	PADDINGTON 2 (PG)		42	I, TONYA (15)	
12	BEAUTY AND THE BEAST (PG)		43	ALIEN: COVENANT (15)	
13	THE JUNGLE BOOK (PG)		44	THE SHAPE OF WATER (15)	
14	GOOSEBUMPS (PG)		45	THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (15)	
15	PETER RABBIT (PG)		46	GET OUT (15)	
16	HIDDEN FIGURES (PG)		47	DEADPOOL (15)	
17	BLACK PANTHER (12A)		48	ATOMIC BLONDE (15)	
18	PITCH PERFECT 3 (12A)		49	IT (15)	
19	JUMANJI: WELCOME TO THE JUNGLE (12A)		50	RED SPARROW (15)	
20	GHOSTBUSTERS (12A)		51	THE REVENANT (15)	
21	STAR WARS: THE LAST JEDI (12A)		52	LOGAN (15)	
22	THE POST (12A)		53	SAUSAGE PARTY (15)	
23	MURDER ON THE ORIENT EXPRESS (12A)		54	LADYBIRD (15)	
24	WONDER WOMAN (12A)		55	BABY DRIVER (15)	
25	WAR FOR THE PLANET OF THE APES (12A)		56	THE BEGUILED (15)	
26	AVENGERS: INFINITY WAR (12A)		57	CALL ME BY YOUR NAME (15)	
27	MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (12A)		58	THE DEATH OF STALIN (15)	
28	BATMAN VERSUS SUPERMAN (12A)		59	GONE GIRL (18)	
29	DUNKIRK (12A)		60	THE WOLF OF WALL STREET (18)	
30	JASON BOURNE (12A)		61	FIFTY SHADES FREED (18)	
31	THE MAZE RUNNER: THE DEATH CURE (12A)		62	T2: TRAINSPOTTING (18)	

Have not seen any of these films at the cinema/on DVD/Blu-Ray99 — **Q8**

Q5b Overall, did you agree with the age rating(s) given to the film(s) from this list that you have seen? **ONE CODE.**

- Can't recall.....1 }
 Yes, totally agreed with all age ratings2 } → GO TO Q7
 Yes, mainly agreed with all age ratings3 }
 Disagreed with one or two age ratings.....4 } → GO TO Q6
 Disagreed with quite a few age ratings5 }

Q6 **ASK THOSE WHO DISAGREED WITH AN AGE RATING AT 5b, OTHERS TO Q8. PROMPT WITH FILMS SEEN.**
Which films did you most disagree with the age rating for – please choose up to 3?

Q7 **ASK FOR FILM RATINGS DISAGREED WITH AT Q6. PROMPT WITH FILMS DISAGREED WITH. OTHERS TO Q8**
And was this because you believed this film was suitable for children younger than the certificate suggested, for older children or should have been restricted to adults only? **RECORD IN SECOND SET OF COLUMNS BELOW**

Q6	Q7		
	Considered suitable for		Adults only
	Younger	Older	
Name of film disagreed with	1.....	2.....	3.....
Name of film disagreed with	1.....	2.....	3.....
Name of film disagreed with	1.....	2.....	3.....

Q8 Here are issues that the BBFC take into account when giving age ratings to films. Which are the three most important areas of concern for you? Please add any other more important issue that you feel should be taken into account?. **THREE CODES.**

<u>LANGUAGE</u>	<u>HORROR</u>
Bad/strong language .....1	Blood and gory scenes..... 12
Racist language .....2	Supernatural scenes 13
Crude sexual language.....3	
Other discriminatory language.....4	<u>DRUGS</u>
<u>SEXUAL CONTENT</u>	Illegal drug use 14
Sexual violence/rape .....5	Characters smoking tobacco 15
Explicit sexual scenes.....6	
Sexualised behaviour in films watched by children under 15 .....7	<u>OTHER FACTORS OF CONCERN</u>
<u>VIOLENCE</u>	Suicide.....16
Graphic violence .....8	Self-harm.....17
Sadistic violence/torture .....9	Bullying 18
Discriminatory violence (racist/homophobic).....10	
Domestic violence.....11	<u>OTHER IMPORTANT ISSUE (type in)</u>

Q9a ***ASK FOR PLATFORM RESPONDENT RECRUITED ON.**
How useful have you found this BBFC/CBBFC Website* overall? **ONE CODE**

Very useful.....	1
Quite useful.....	2
Unsure.....	3
Not very useful.....	4
Not at all useful.....	5

Q9b Why is that? **TYPE IN**

2.5 TEACHERS QUESTIONS

Q11 Do you work in any of the following professions? **ONE CODE**

Advertising.....	1	
Banking.....	2	
Medical.....	3	
Film or media.....	4	
Teaching.....	5	→ GO TO Q12
None of the above.....	6	

Q12 Do you ever show films or film extracts to your students?

Yes.....	1	→ GO TO Q13
No.....	2	→ PROFILE

Q13 What age group do you teach? **MULTICODE**

Nursery/Pre-school.....	1
Infants.....	2
Juniors.....	3
Secondary.....	4
College/University.....	5

Q14 Do you check the content and age ratings of films before you show them in class? **ONE CODE**

Always.....	1
Occasionally.....	2
Rarely.....	3
Never.....	4

Q15 Where do you mainly look for information about content and age ratings of a film? **MULTICODE**

BBFC website.....	1
CBBFC website.....	2
BBFC App.....	3
IMDB.....	4
Film Trailers.....	5
Film's packaging/online platform.....	6
Common sense media.....	7
Film reviews/Reviewers.....	8
Ask friends/parents/other teachers.....	9
Google.....	10
Other.....	11

Q16a How concerned are you about the material your students are watching online? **ONE CODE**

Very concerned.....	1	→ ASK Q16b
A little concerned.....	2	
Not concerned/not my concern.....	3	→ TO PROFILE
I'm not sure what they are watching.....	4	

Q16b What has given rise to this concern? **MULTICODE**

General concern about child safety online.....	1
Inappropriate things I hear children saying.....	2
Inappropriate behaviour I have seen among my students.....	3
Children becoming upset or anxious about certain issues.....	4
Other (please write in).....	5

PROFILE QUESTIONS

Are you... **SINGLECODE**

Male

Female

Other

Prefer not to say

Can you please let us know your age? **SINGLECODE**

18-24

25-34

35-44

45-54

55-64

65+

What is the occupation of the **MAIN INCOME EARNER** in your household? If now retired, please select the most appropriate option that fits the job performed prior to retirement. If currently unemployed for under 6 months, please select the most appropriate option that fits the job performed prior to your unemployment. **SINGLECODE**

☐ **Higher managerial/ professional/ administrative**

E.g. established doctor, Solicitor, Board Director in a large organisation (200+ employees, top level civil servant/public service employee)

☐ **Intermediate managerial/ professional/ administrative**

E.g. Newly qualified (under 3 years) doctor, Solicitor, Board director small organisation, middle manager in large organisation, principle officer in civil service/local government

☐ **Supervisory or clerical/ junior managerial/ professional/ administrative**

E.g. Office worker, Student Doctor, Foreman with 25+ employees, salesperson.

☐ **Skilled manual worker**

E.g. Skilled Bricklayer, Carpenter, Plumber, Painter, Bus/ Ambulance Driver, HGV driver, AA patrolman.

☐ **Semi or unskilled manual work**

E.g. Manual workers, all apprentices to be skilled trades, Caretaker, Park keeper, non-HGV driver, shop assistant, pub/bar worker.

☐ **Full time education**

☐ **Full time homemaker**

☐ **Unemployed for over 6 months**

☐ **Disabled or too ill to work**

Do you have any children? **SINGLECODE**

Yes, including one or more under 18 years old

Yes, all over 18 years old

No

Are you actively practising any religion? **SINGLECODE**

Yes

No

Prefer not to say

Where do you live in the UK? **SINGLECODE**

Northern Ireland
Scotland
North East
North West
Yorkshire
West Midlands
East Midlands
Wales
East Anglia
London
South West
South East

What is your ethnic group? **SINGLECODE**

1. White (includes English, Welsh, Scottish, Northern Irish, British, Irish, Gypsy, Irish Traveller, any other white background)
2. Asian / Asian British (includes Indian, Pakistani, Bangladeshi, Chinese, other Asian)
3. Black / African / Caribbean / Black British
4. Mixed or multiple ethnic groups (includes white and black Caribbean / white and black African / white and Asian / Any other mixed or multiple ethnic background)
5. Any other ethnic group (includes Arab and any other ethnic group)
6. Prefer not to say

Do you consider yourself to have a learning disability? **SINGLECODE**

Yes
No
Prefer not to say

Which of the following TV services do you subscribe to? **MULTICODE**

Netflix
Amazon Prime
Now TV
Sky Movies
None of the above **EXCLUSIVE**

2.6 BBFC APP SURVEY

- Q1 As you know, the BBFC's role is to give age ratings that protect children and young people from any harm that may be caused through inappropriate content in films.
How important do you think it is to have a consistent standard of age ratings, not only in cinemas, but also for films on Netflix and Amazon? **ONE CODE**

Very important1
Quite important.....2
Unsure3
Not very important4
Not at all important5

- Q3 Thinking back over the past few months, how often has an age rating affected your choice of film to watch - either alone or with others? **ONE CODE IN EACH COLUMN**

	Affected film watched	
	Alone	With others
Very often.....	1.....	1
Occasionally.....	2.....	2
Rarely.....	3.....	3
Not at all.....	4.....	4
I don't watch films alone/with others.....	5.....	5

- Q4 Have you watched any of the following films in the past year either at the cinema or on DVD/Blu-Ray? **MARK ALL MENTIONED.**

1	DESPICABLE ME 3 (U)
9	COCO (PG)
10	THE GREATEST SHOWMAN (PG)
11	PADDINGTON 2 (PG)
12	BEAUTY AND THE BEAST (PG)
15	PETER RABBIT (PG)
17	BLACK PANTHER (12A)
19	JUMANJI: WELCOME TO THE JUNGLE (12A)
21	STAR WARS: THE LAST JEDI (12A)
22	THE POST (12A)
26	AVENGERS: INFINITY WAR (12A)

29	DUNKIRK (12A)
31	THE MAZE RUNNER: THE DEATH CURE (12A)
34	READY PLAYER ONE (12A)
44	THE SHAPE OF WATER (15)
45	THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (15)
49	IT (15)
50	RED SPARROW (15)
55	LADYBIRD (15)
61	FIFTY SHADES FREED (18)
62	T2: TRAINSPOTTING (18)

Have not seen any of these films at the cinema/on DVD/Blu-Ray... ..99

Q8 ➔

- Q5 Overall, did you agree with the age rating(s) given to the film(s) from this list that you have seen? **ONE CODE.**

Can't recall.....	1.....	} ➔ GO TO Q8
Yes, totally agreed with all age ratings.....	2.....	
Yes, mainly agreed with all age ratings.....	3.....	
Disagreed with one or two age ratings.....	4.....	} ➔ GO TO Q6
Disagreed with quite a few age ratings.....	5.....	

Q6 **ASK THOSE WHO DISAGREED WITH AN AGE RATING AT 5, OTHERS TO Q8. PROMPT WITH FILMS SEEN.**
For which films did you most disagree with the age rating – please choose up to 3?

Q7 **ASK FOR FILM RATINGS DISAGREED WITH AT Q6. PROMPT WITH FILMS DISAGREED WITH. OTHERS TO Q8**
And was this because you believed this film was suitable for children younger than the certificate suggested, for older children or should have been restricted to adults only? **RECORD IN SECOND SET OF COLUMNS BELOW**

Q6	Q7	
	Younger	Older Adults only
Insert name of film disagreed with.....	1.....	2.....3
Insert name of film disagreed with.....	1.....	2.....3
Insert name of film disagreed with.....	1.....	2.....3

Q8 How useful have you found this BBFC App overall? **ONE CODE**

Very useful.....1
Quite useful2
Unsure3
Not very useful4
Not at all useful5

PROFILE QUESTIONS

Are you... **SINGLECODE**

- 9. Male
- 10. Female
- 11. Other
- 12. Prefer not to say

Can you please let us know your age? **SINGLECODE**

- 13. Under 16
- 14. 16-24
- 15. 25-34
- 16. 35-44
- 17. 45-54
- 18. 55-64
- 19. 65+

Do you have any children? **SINGLECODE**

- 4. Yes, including one or more under 18 years old
- 5. Yes, all over 18 years old
- 6. No

3. Films

% of Adults and Parents seeing these films in the past year

DEADPOOL (15)	37
DESPICABLE ME 3 (U)	36
THE WOLF OF WALL STREET (18)	34
BEAUTY AND THE BEAST (PG)	33
THE JUNGLE BOOK (PG)	33
STAR WARS: THE LAST JEDI (12A)	32
FINDING DORY (U)	29
THE GREATEST SHOWMAN (PG)	28
JUMANJI: WELCOME TO THE JUNGLE (12A)	28
DUNKIRK (12A)	27
MOANA (PG)	26
PADDINGTON 2 (PG)	26
SUICIDE SQUAD (15)	26
KINGSMAN: THE GOLDEN CIRCLE (15)	26
SPECTRE (12A)	25
T2: TRAINSPOTTING (18)	25
WAR FOR THE PLANET OF THE APES (12A)	23
BATMAN VERSUS SUPERMAN (12A)	23
GHOSTBUSTERS (12A)	22
GONE GIRL (18)	22
TROLLS (U)	21
THE LEGO BATMAN MOVIE (U)	21
PETER RABBIT (PG)	21
JASON BOURNE (12A)	21
BLACK PANTHER (12A)	20
WONDER WOMAN (12A)	20
AVENGERS: INFINITY WAR (12A)	20
FIFTY SHADES FREED (18)	19
LOGAN (15)	18
THE EMOJI MOVIE (U)	17

BAD MOMS (15)	17
SAUSAGE PARTY (15)	17
BABY DRIVER (15)	17
MURDER ON THE ORIENT EXPRESS (12A)	16
ALIEN: COVENANT (15)	16
THE REVENANT (15)	16
PITCH PERFECT 3 (12A)	14
THE MAZE RUNNER: DEATH CURE (12A)	14
MISS PEREGRINE'S HOME FOR PECULIAR (12A)	13
IT (15)	12
COCO (PG)	11
10 CLOVERFIELD LANE (12A)	11
GOOSEBUMPS (PG)	10
ATOMIC BLONDE (15)	10
GET OUT (15)	9
LION (PG)	8
THE SHAPE OF WATER (15)	8
THREE BILLBOARDS OUTSIDE EBBING (15)	8
RED SPARROW (15)	8
MY LITTLE PONY MOVIE (U)	7
HIDDEN FIGURES (PG)	6
READY PLAYER ONE (12A)	6
LADYBIRD (15)	5
CALL ME BY YOUR NAME (15)	5
THE DEATH OF STALIN (15)	5
I, TONYA (15)	4
THE POST (12A)	3
LOVE SIMON (12A)	3
FENCES (12A)	3
THE BEGUILED (15)	3
PADMAN (12A)*	2
PADMAAVAT (12A)*	1

List of films evaluated by of BBFC App Users -% seeing each film

STAR WARS: THE LAST JEDI (12A)	75
DUNKIRK (12A)	64
BLACK PANTHER (12A)	59
AVENGERS: INFINITY WAR (12A)	58
PADDINGTON 2 (PG)	53
JUMANJI: WELCOME TO THE JUNGLE (12A)	47
IT (15)	46
THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (15)	44
BEAUTY AND THE BEAST (PG)	41
READY PLAYER ONE (12A)	41
THE SHAPE OF WATER (15)	40
T2: TRAINSPOTTING (18)	39
THE GREATEST SHOWMAN (PG)	39
DESPICABLE ME 3 (U)	38
COCO (PG)	32
THE POST (12A)	28
LADYBIRD (15)	27
RED SPARROW (15)	25
PETER RABBIT (PG)	17
THE MAZE RUNNER: THE DEATH CURE (12A)	16
FIFTY SHADES FREED (18)	8

3. Group Discussions - Sample, Location, Timings

London

Dads of children aged 11 - 15

Films – Race, Hidden Figures & Fences

C2D

Dads of children aged 12 - 16

Films – Nerve, To the Bone & 52 Tuesdays

C2D

Girls aged 16 - 17

Films – Hidden Figures, In Between, Wind River & 10 Cloverfield Lane

BC1

Young adults, aged 20 – 30, pre – children

Films – Fifty Shades of Grey, The Duke of Burgundy & Diary of a Teenage Girl

Dads of children aged 11 – 16

Jason Bourne, Kingsman: The Secret Service, Deadpool & Logan

BC1

Mums of children aged 11 – 16

Jason Bourne, Kingsman: The Secret Service, Deadpool & Logan

C2D

Mums of children aged 11 - 15

Films – Miss Peregrine, Maze Runner & Suicide Squad

BC1

Dads of children aged 15 - 18

Films – Fifty Shades of Grey, The Duke of Burgundy & Diary of a Teenage Girl

BC1

Mums of children aged 12 - 16

Films – Nerve, To the Bone & 52 Tuesdays

BC1

Wales

Boys aged 15 - 16

Films – 52 Tuesdays, To the Bone, Bad Neighbours & Suicide Squad

C2D

Dads of children aged 3 – 8

Films - Minions, Goosebumps, Hidden Figures & My Life as a Courgette

C2D

Mums of children aged 14 - 16

Films – Bad Neighbours, Sausage Party & The Danish Girl

C2D

Mums of children aged 6 – 11

Films – Race, Hidden Figures & Fences

BC1

Manchester

Boys aged 13 - 14

Films – Jason Bourne, Maze Runner, Race & Absolutely Anything

C2D

Dads of children aged 6 - 11

Films – Maze Runner, 10 Cloverfield Lane & Suicide Squad

BC1

Mums of children aged 15 - 18

Films – Fifty Shades of Grey, The Duke of Burgundy & Diary of a Teenage Girl

C2D

Mums of children aged 3 – 8 Films - Minions, Goosebumps, Miss Peregrine & My Life as a

Courgette

BC1

Northern Ireland –

Boys aged 16 - 17

Films – Kingsman: The Secret Service, Sausage Party, Logan & Deadpool

C2D

Dads of children aged 14 - 16

Films – Bad Neighbours, Sausage Party & The Danish Girl

BC1

Empty Nesters

Films – Fifty Shades of Grey, The Duke of Burgundy, Diary of a Teenage Girl & Sausage Party

C2D

Midlands

Girls aged 15 - 16

Films – Danish Girl, Nerve, To the Bone & Don't Breathe

BC1

Dads of children aged 15 – 18

Films – Don't Breathe, In Between & Wind River

BC1

Mums of children aged 8 – 12

Films – My Life as a Courgette, A Fantastic Woman & 52 Tuesdays

C2D

Mums of children aged 6 – 11

Films – Absolutely Anything, Mr Turner & A Fantastic Woman

C2D

Scotland

Girls aged 12 – 13

Films – Tomboy, 10 Cloverfield Lane, Maze Runner & Hidden figures

BC1

Dads of children aged 6 - 11

Films – Absolutely Anything, Mr Turner & A Fantastic Woman

BC1

Mums of children aged 15 – 18

Films – Don't Breathe, In Between & Wind River

C2D

Mums of children aged 6 - 11

Films – Miss Peregrine, 10 Cloverfield Lane & Suicide Squad

C2D