

Annual Report 2010



A full-body portrait of a person in a Queen of Hearts costume. The person has a large, voluminous red wig, a small gold crown, and blue eye makeup. They are wearing a black and red dress with a white collar, a gold and red patterned bodice, and a red skirt with black heart outlines and gold hearts. The background is dark blue.

The BBFC Annual Report 2010

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

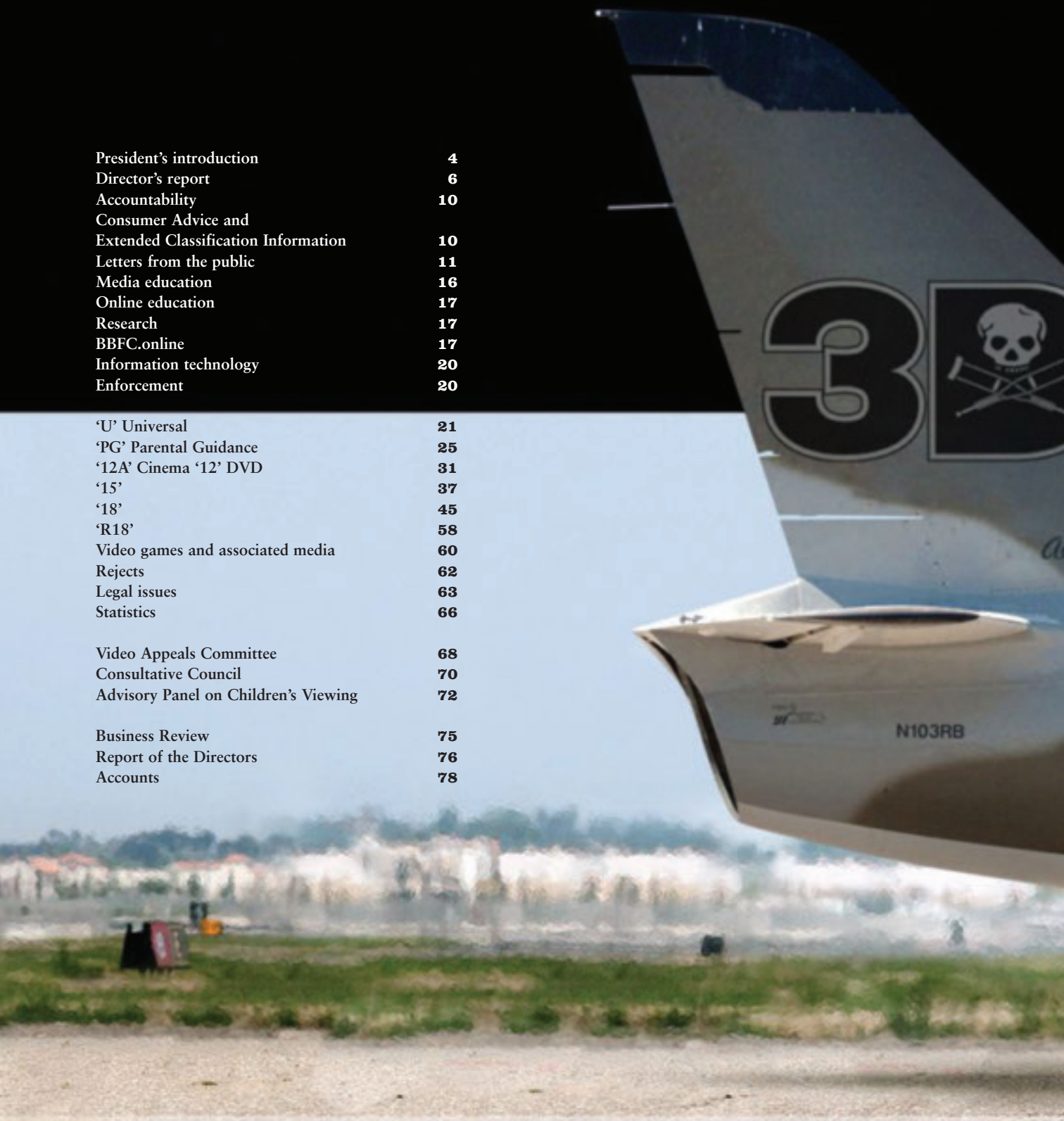


President's introduction	4
Director's report	6
Accountability	10
Consumer Advice and	
Extended Classification Information	10
Letters from the public	11
Media education	16
Online education	17
Research	17
BBFC.online	17
Information technology	20
Enforcement	20

'U' Universal	21
'PG' Parental Guidance	25
'12A' Cinema '12' DVD	31
'15'	37
'18'	45
'R18'	58
Video games and associated media	60
Rejects	62
Legal issues	63
Statistics	66

Video Appeals Committee	68
Consultative Council	70
Advisory Panel on Children's Viewing	72

Business Review	75
Report of the Directors	76
Accounts	78



President's introduction

BBFC classification symbols are valued by consumers, particularly parents, as a trusted source of guidance for content of films, videos/DVDs and some video games. As a result, our industry customers recognise the value inherent in the BBFC symbol being attached to their product. The BBFC 'kitemark' is a visible sign to consumers, particularly parents, that a distributor has put its product through rigorous, independent scrutiny.

Trends in 2010 continued to demonstrate the value of BBFC classifications over and above a simple legal requirement. The voluntary BBFC.online service, which we set up in partnership with the home entertainment and film industries in 2008, continued to expand. As of January 2011, the BBFC had issued classification certificates to 214,000 video works for online distribution. We welcomed new members to BBFC.online, including ITV Studios, Artificial Eye, BlinkBox, PictureBox and Curzon.

At the same time, in response to industry demand and in partnership with the home entertainment industry, we also launched the voluntary Watch and Rate service for works to be distributed as Video on Demand (VOD) only. Watch and Rate offers robust child protection online at low cost. And it allows the industry to test the market for a particular product by trialling it online before going to the expense of pressing and distributing DVDs. Early Watch and Rate customers include Lionsgate, Paramount, Entertainment One, Independent Film Company and Artificial Eye.

Using our context-based examining expertise, we have also begun providing compliance services to companies providing VOD and other online services, including training, where the established BBFC symbols and Guidelines do not fit with the needs of other platforms and markets.

This demonstrates the BBFC's commitment to providing cost effective solutions to a broad range of service providers. And for the companies concerned, the BBFC offers them security and peace of mind when it comes to meeting their compliance obligations, either self-imposed or required by third parties. We will continue and expand this work in response to industry's needs. It must not be forgotten, however, that we are able to perform this role because of the unrivalled expertise we have built up over many years fulfilling the statutory responsibilities accorded to us by Government.

We are not restricting such innovative work to co-operation with our partners in the online world. Turning to the film industry, in October, we introduced the As Live classification model. This fast, low cost classification model was developed jointly by the BBFC, cinema exhibitors and local authorities and endorsed by Government. It allows for temporary BBFC certificates for live performances of, for example, music, theatre and sport shown very shortly after the event in cinemas. It enables cinemas to exploit new revenue streams from their new digital facilities while remaining within the law and ensuring robust child protection. It also enables theatrical and other events to be enjoyed early on by a much wider audience than could be accommodated at the original venue. Cinema goers will see an increasing number of BBFC As Live certificates – a 'white card' rather than a 'black card' – for such events.

These kind of co-operative ventures with industry are likely to expand in future as the BBFC utilises its expertise to provide content advice to media platforms where there is no statutory regulation.

In response to public, media and Parliamentary concern about potentially harmful content in video works which are exempt from classification, the BBFC has been working on a joint

proposal with the British Video Association – whose members represent 90 per cent of the home entertainment market – and Local Government Regulation – the official voice of local authorities responsible for enforcing the VRA. Some currently exempt works contain material which we believe requires regulation on grounds of sexual and/or violent content. If adopted by Government, this proposal would bring the most egregious and harmful content in exempt video works under a robust, enforceable classification regime to keep it away from children, as recommended by, among others, the Home Office Review on the Sexualisation of Young People. It would leave non-harmful content outside statutory regulation and so would not be an undue burden on industry. We look forward to the promised Government consultation on the issue of exempt video works.

In parallel with developing new areas of working with the industry in response to challenges thrown up by technological advances, we continued to work in 2010 to reduce the regulatory burden on industry consistent with the law. This has been possible because of the close and productive relationships we continue to enjoy with our industry partners, including the Film Distributors' Association (FDA), the Cinema Exhibitors' Association (CEA) and the British Video Association (BVA). In the case of the latter, 2010 marked thirty years of excellent cooperation and we were pleased to thank Lavinia Carey, her team and her members with the gift of a commemorative BBFC 'black card'. This year, we also launched the BBFC/FDA forum which meets every six months. On the agenda for 2010 were As Live classifications, the impact of 3D films, raising public awareness of film and film classification and the issue of strong language in films, which remains a major public concern at the junior classification categories. The group agreed a new pricing structure for the classification of films released in

IMAX, 3D and 2D versions which will significantly reduce the cost of classification, and contribute to even faster turnaround times for such works. The group also agreed a 50 per cent reduction in the fee for the reclassification of catalogue and archive films being reissued for theatrical release.

Reducing still further the regulatory burden on the film and home

looking at seven pages per visit. We would like more visitors and are seeking to raise awareness of these sites, but the trend is up. Working with schools and parents to improve media literacy will continue to be a theme of our work in 2011 and beyond, and is an example of the value the BBFC adds for the consumer, over and above a mere classification decision.

The Council of Management, which takes the lead in the financial management of the Board's work, has continued to provide valuable guidance and support under Graham Lee's chairmanship.

John Wood has been an effective and long serving Chair of the independent Video Appeals Committee. He will shortly step down, as will his Committee



entertainment industries will continue to be a theme of our work in 2011 and beyond.

Our outreach work, including with schools and parents, continued to thrive in 2010. Our aim is to ensure that we empower parents and children with the information they need to make safe choices about what they watch. This year we spoke to 15,000 students and teachers face to face. We are also expanding our education work in schools through the DfE's ja.net network which will allow us to video conference with schools, offering live seminars and master-classes to a number of schools simultaneously without our having to leave Soho Square. Our three educational websites for children, students, teachers and parents are increasingly popular. On our parents' website for example, a typical month in 2010 saw 1.3 million hits from over 24,000 unique visitors

Looking to the future, in 2012 we will celebrate the BBFC's centenary. Over our first hundred years, we have built up a deep understanding of child protection; of what the public wants and needs; of what the film and home entertainment industries expect; and of our responsibilities to Parliament. We are open and accountable to all our stakeholders. This trend will continue as we prepare to enter our second century. We will bring this knowledge and experience to help our industry customers meet the challenge of new delivery platforms; to help empower parents as they make decisions about what they will watch; and to keep children safe.

Finally, I should like to take this opportunity to thank long serving colleagues and to welcome new ones.

The Consultative Council, whose work is described later in this Report, has continued to prove a useful body for canvassing views on a range of current issues.

members, all of whom have served at least seven years, and some many more. The Committee has been, and will remain, a knowledgeable tribunal of complete integrity and independence. We are grateful to all its retiring members and especially to John Wood for his judicious chairmanship.

I should also like to welcome new members who joined our Advisory Panel on Children's Viewing in 2010. The BBFC is already benefiting from the expert advice and input they are providing on issues relating to the classification of films and video works for children.

Quentin Thomas, May 2011

Director's report

2010 was dominated by three classification debates centred round the core issues of sexual violence; strong language; and the sexualisation of children. These concerns were the subject of significant public debate which we envisage will continue in 2011.

The debate on the portrayal of sexual violence in films was prompted by the release of two films, one from the United States and one from Serbia: *I Spit on Your Grave* and *A Serbian Film*. It is now rare for cinema films to be cut at the adult level because the BBFC operates from the general principle, endorsed by the public, that adults should be free to make their own viewing choices, provided no legal or harm issues are raised. In 2010, however, the BBFC was faced with these two films, which presented exactly those kinds of harm concerns. Both films featured strong scenes of sexual and sexualised violence and arrived at the BBFC with controversial reputations. Both films were due to be screened at the annual Frightfest on Leicester Square. Unusually, Westminster Council, which is responsible for the licensing of that festival, informed the organisers that these films could only be exhibited in versions approved by the BBFC, after cuts if necessary. In the case of *I Spit on Your Grave*, 17 cuts were required, deleting a total of 43 seconds of footage. In the case of *A Serbian Film*, 49 cuts were required, deleting a total of four minutes 12 seconds of footage.

After these decisions, it was difficult for some commentators to resist concluding that the BBFC had suddenly tightened its policies. However, the BBFC has always maintained a strict policy on sexual and sexualised violence, particularly scenes that might serve to eroticise or endorse sexual violence in a potentially harmful fashion. It is perhaps worth remarking that the difficulties with these two features were not confined to the UK. *I Spit on Your Grave* received an

'NC-17' rating in the US and *A Serbian Film* was subsequently refused classification in Australia, as well having its proposed festival screenings in Spain cancelled following action from the authorities.

Depictions of sexual violence continued to appear in a number of other films for both theatrical and DVD release. Our present, strict policy on the portrayal of sexual violence dates back to 2005 and is based not only on the relevant research evidence but also the strong antipathy the public have told us they feel towards irresponsible portrayals of this difficult area. In 2011, we will look again at this issue, starting with a review of all the available research evidence.

During our Guidelines consultation in 2008/9, the public told us once again that it did not like children being exposed to what they felt were excessive and unjustified uses of strong language in films. As a result, the BBFC's Guidelines reflect this concern. This year, two much discussed and highly praised British films – *Made in Dagenham* and *The King's Speech* – prompted yet again a lively debate about the issue of strong language in films. The distributors of these two films asked the BBFC to reconsider the '15' classifications we had initially awarded to them. Although the films raised similar classification issues, the results of the reconsiderations were quite different. *Made in Dagenham* dealt with the struggle for equal pay for women in the 1960s. We awarded this film a '15' for a number of uses of strong language throughout the film. The filmmakers argued with passion and sincerity that the film deserved to be seen by a wider audience than the '15' would permit and therefore requested the BBFC to consider awarding a '12A' classification. Although we had considerable sympathy with the arguments put forward, it was impossible to reconcile the number of uses of strong language

with the letter or spirit of our '12A' Guidelines where the use of strong language must be 'infrequent'. Later in the year, the distributor of *The King's Speech* asked us to consider again their film, which had initially been classified '15' for a similar number of uses of strong language to *Made in Dagenham*. Following reconsideration, the BBFC concluded that a '12A' could be justified in this case because of the quite different and very specific nature of the uses of strong language. Unlike *Made in Dagenham*, the uses of strong language in *The King's Speech* were restricted to two very short outbursts within a speech therapy context, with the bad language being used to assist the King in overcoming his stammer. Accordingly, we concluded that these uses could be considered 'infrequent' within the context of the film as a whole. In summary, there was a wholly exceptional (and unusual) context in *The King's Speech* for which there was no equivalent in *Made in Dagenham*.

The third area of debate was the sexualisation of children. In late 2010, following public concern over the issue, the Government launched a review into the commercialisation and sexualisation of children. Among other areas, this touched on audio visual content, in particular music videos. Most music videos are exempt from classification. Nevertheless some distributors submit them on a voluntary and best practice basis. We are working with the home entertainment industry on ways of better informing consumers about the content of such video works. In parallel, we submitted evidence to the consultation about how the BBFC deals with the issue of the sexualisation of children in works submitted to it for classification. We look forward to the outcome of this important consultation and continuing to work with Government and industry on this critical area of concern.

Like any responsible media regulator, the BBFC commissions research to

ensure it is properly reflecting public concern about key classification issues. In 2010, we commissioned independent academic research, based on focus groups across Britain, into discriminatory language and behaviour in films. The research will be published in full in 2011. In summary, the public told us that it was most concerned by racist language but also by discriminatory language related to sexuality or

The BBFC has also benefited from research commissioned by others, including by colleagues overseas. In 2010 classification bodies from around the world met in The Hague to consider among other things the classification challenges raised by 3D technology. European academic research on this technology has highlighted the greater impact 3D can have on the viewer. The impact of 3D

This year we worked closely with the Video Standards Council (VSC) as it prepares to become the statutory regulator for video games in the UK, applying the PEGI labelling system. We have agreed a way of working together which will preserve the well understood and trusted system for film and DVD classification in the UK. In addition, the BBFC will continue to classify a limited number of video games, mainly



disability. But, as always, the level of that concern varied according to the context in which the language was used. People were most concerned when language such as 'retard' or 'spastic' was used in a bullying or other aggressive context. They asked us to flag up discrimination as a classification issue, particularly in our Extended Classification Information (ECI) which consists of several paragraphs of information, explaining why a film was awarded a particular classification. ECI is found on our main website and our dedicated website for parents. ECI continues to be highly valued by those consumers (parents in particular) who use it. We are looking at ways of improving consumer awareness of ECI. One way we are doing this is via the BBFC's free App, launched in January 2011, which highlights ECI. So you can source the latest film information from the BBFC on your iPhone, wherever you happen to be.

effects is particularly strong when used in scenes involving violence, threat and horror. 3D imagery may enhance the impact of violent scenes. In scenes designed to scare, threatening behaviour such as 'looming' approach and attack, especially from behind tend to have a stronger impact in 3D. 3D imagery may also interact with sound, strengthening the impact further. 3D effects may also have a greater impact on children, particularly younger children who cannot factor in a so-called 'realism discount' when it comes to dealing with those effects. This debate helped the BBFC and others construct effective policies for the classification of 3D works. In our case, we agreed and launched new policies for 3D classification with the film and home entertainment industries which offer robust child protection at relatively little additional cost to the industry.

games which include hard core pornography and games which appear on discs which are primarily film. We wish PEGI well as it takes over responsibility for statutory video game classification from September 2011.

Looking purely at statistics, 2010 would seem to have been an unusual year for the BBFC. For example, this year the statistics on our website suggest that the BBFC classified 12,543 video works. This is a massive 85 per cent increase over the 2009 figure and would appear to reverse the steady decline in DVD submissions which has been apparent since 2007. But in reality this figure represents a one-off spike, just as the 2009 figure represented a one-off low. Both were caused by the discovery in August 2009 that the Video Recordings Act 1984 (VRA) was unenforceable. This in turn led to no

Director's report

VRA classifications in the latter part of 2009 and a spike in January 2010 when the Act became enforceable again. Taking 2009 and 2010 together, the downward trend in DVD classifications continued, albeit at a slower rate.

Other key statistics are more reliable. It was notable that the number of films classified for theatrical release rose significantly in 2010. This year, we classified 654 such films for theatrical release. This is the highest figure since 1974, and an increase of 18 per cent over 2009. In part, this reflects the growing influence of digital cinema which makes it easier for filmmakers to make and distribute their works.

Meanwhile, we continued to improve the service we provide to our industry customers with a further improvement in efficiencies. The average turnaround time for DVD submissions was reduced by three per cent from 9.9 days in 2009 to 9.6 days in 2010 and overall we cut turnaround times by 10 per cent. In response to industry demand, and following a successful trial with several key customers, the Pre-Booking Express (PBE) service was launched to the home entertainment industry in May 2010. This service allows customers to pre-book a viewing slot and expect a classification decision the same day and is especially popular in those cases where a distributor's deadlines are very tight. This premier service attracts a 10 per cent tariff increase on standard submissions and was used 472 times in 2010.

After a successful trial, online submission forms for DVD works were launched to the industry in July 2010. Using the online form enables the BBFC to start research on a submission before the disc arrives, saving up to a day in the processing time and removing the need for the Board to duplicate the data entry of the customer. Paper submissions will be phased out entirely by mid 2011.

Again in response to customer demand, the process to provide Consumer Advice for works being re-released, or for new box sets, was increased from two days per week to five days, providing the industry with complete coverage every day of the week.

In relation to our voluntary classification services, we implemented changes to the BBFC.online service. Following discussion with our industry partners, these came into effect in January 2011 with the broad aims of assisting the industry to do business in the digital space and helping establish BBFC.online as a comprehensive, trusted online labelling system. These changes include issuing free online certificates for all works classified under the Video Recordings Act before 2011; tiered pricing to allow cost-effective service membership to smaller content owners; and a Video on Demand (VOD)-only ratings service. In addition, there is now an optional £10 charge for any customer who wishes to secure an online certificate at the same time as a Video Recordings Act classification.

During 2011, we will roll out a number of further improvements to our classification processes, with the aim of speeding up turnaround times and reducing costs to the industry. And of course we are developing plans for our centenary year in 2012 which will see us working in even closer partnership with our industry customers to make classification (whether statutory or voluntary, physical or digital) easier and quicker than ever before while maintaining the same rigorous levels of child protection, and provision of information and support to a standard and richness which we believe to be a world-leader.



David Cooke, May 2011



To download the free BBFC App for your iPhone® or iPod® touch, either search for BBFC on the App Store or scan this code if you have a QR-code reader App installed.





The BBFC is accountable to the public and Parliament and this Annual Report is a key part of our fulfilment of that requirement. It provides a review of the work of the Board during 2010 as well as information about our financial position. This report can also be found on the Board's main website, and is placed in the libraries of both Houses of Parliament.

Providing information so that the public can make informed decisions about what they or their family watch is at the heart of what the BBFC does. The Board's main website www.bbfc.co.uk provides information about all the works classified by the BBFC including the rating, Consumer Advice and Extended Classification Information (ECI) which consists of detailed information about the content of the work and the rationale for the classification decision. In addition the website for parents offers the sort of additional information about a film which might not be a classification defining issue, but which might make the difference between an enjoyable viewing experience and a disaster.

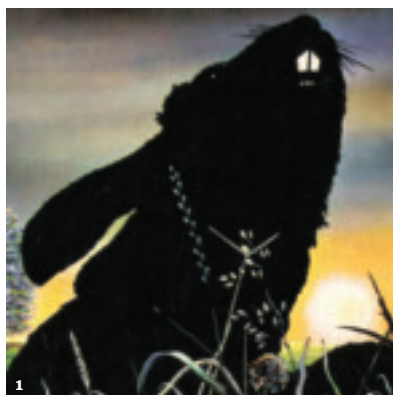
Consumer Advice and Extended Classification Information

All works classified by the BBFC have accompanying Consumer Advice, enabling the public to make informed choices about the films, DVDs and interactive works available to them. It takes the form of a brief description of the content which determined the classification of a film, DVD or video game. As well as noting particular issues such as sex, violence, language or any other matters likely to be of concern, Consumer Advice also highlights themes, such as domestic violence, or contexts, such as fantasy, which can influence the impact and strength of the material. For the junior categories Consumer Advice can also warn of behaviour which may be harmful if copied, or highlight content, such as characters in threatening situations, which might scare or distress younger viewers.

“
The Parents
BBFC website
www.pbbfc.co.uk
also provides
detailed content
information tailored
specifically for
parents and guardians
”

The strength and frequency of individual issues is also indicated in Consumer Advice through the use of terms such as 'mild', 'moderate', 'strong' and 'very strong', across the categories. For example, language at 'PG' is likely to be 'mild' while at '15' and '18' language could be 'strong' or 'very strong'.

Consumer Advice is available on the BBFC's websites and, with the co-operation of the film and video industry, is routinely displayed on film advertising, including posters, on print media and television, and on packaging for DVDs and video games.



An extended version of Consumer Advice, known as Extended Classification Information (ECI), is also available for every feature film and video game classified since the autumn of 2007. ECI offers a more detailed explanation of the classification issues that defined the work's category and, in addition, notes other content which did not directly determine the classification but may be of interest to the likely audience. As with Consumer Advice, the ECI is available on the BBFC's main website.

The Parents BBFC website www.pbbfc.co.uk also provides detailed content information tailored specifically for parents and guardians and is designed for adults who want a more detailed understanding of the issues they are likely to find in a film, DVD or video game before they allow a child to see or play it.

To improve access to this information the BBFC has introduced a free App for use with iPhone 4, iPhone 3GS, iPhone 3G and iPod touch. The App lets you check out the latest film and DVD classification decisions from the BBFC. The App works whether you are at home, at the cinema or out and about, and gives you access to the classification, running time and detailed information about why the film or DVD you are thinking of seeing or buying got the classification it did. It can be downloaded via the BBFC website or direct from the App Store, or by scanning the code at the end of the Director's report if you have a QR-code reader App installed.

1 - *Watership Down*, 'U'
2 - *Toy Story 3*, 'U'

Previous page

Harry Potter and the Deathly Hallows Part 1, '12A'





Letters from the public

The issue of horror in films across the categories seemed to preoccupy cinema-goers in 2010.

Watership Down, which was classified on VHS in 1987, has featured in our complaints bag almost every year since. It attracted three complaints in 2010 about the 'U' rating, which still stands as the work has not been resubmitted for classification. The complainants questioned the category given to this animated take on a rabbit's life. They considered the fights between rabbits and the imagery, such as the destruction of the old warren, too strong for 'U'.

Toy Story 3 generated 12 complaints. The parents who complained believed the film to be too dark and upsetting to be rated 'U', ie suitable for all.

The one-eyed Baby Doll character was compared to the Chucky Doll character in the horror film series of the same name, while the scene in which the beloved toys head towards a landfill incinerator and bravely face their death before being rescued at the last minute were cited as distressing aspects in a film which lacked the sunnier aspect of the previous two *Toy Story* films. When classifying the film, the Board recognised that it contained some intense moments as the toys face a number of dangers on their journey. But these were counterbalanced by the comedy, the now familiar camaraderie of the toys and the overall happy ending which sees the toys reunited and passed on to their new, younger owner.

“ the BBFC has introduced a free App for use with iPhone 4, iPhone 3GS, iPhone 3G and iPod touch ”



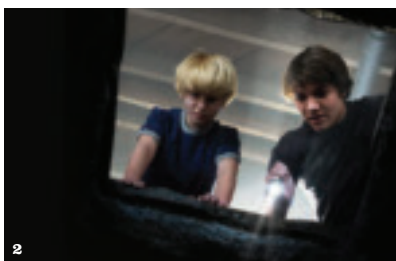
The use of voodoo and tarot cards in Disney's *The Princess and The Frog*, rated 'U', generated six complaints. Those who contacted us believed that such 'black magic' practices were adult horror themes and therefore inappropriate for a young audience. One mother thought the death of Ray the fire fly was too upsetting to be allowed in a film rated 'U'.

The scene in which one of the naughty schoolgirls becomes momentarily 'possessed' in a graveyard in the *St Trinian's* sequel, *Legend of Fritton Gold* ('PG') was considered by two members of the public to be too disturbing for a children's film. In addition, one thought the theme of demonic possession – however benign and comic its portrayal – was unsuitable for any film rated less than '18'.

Many parents felt the marketing of *The Hole* (rated '12A') as a 'family adventure' film did not prepare them sufficiently for what was actually a

horror film for young teenagers. The film received 19 complaints. Two brothers, with the girl next door, release a malignant power when they open a seemingly bottomless hole in their cellar. While the film contains some scary moments and occasional gory images, permitted at '12A', these were felt to be alleviated by the comic banter between the teenage characters and the fantasy element throughout. The film also contained messages about facing your fears, taking responsibility for your actions and valuing family and friendship which were considered important for young teenagers. The film's Consumer Advice clearly stated that it contained 'sustained moderate horror'.

The question of horror themes and imagery in '12A' films was also raised in connection with *The Lovely Bones*. We received 24 complaints about this classification decision, making it the most complained about work of 2010. Based on Alice Sebold's best-selling



book, *The Lovely Bones* follows teenager Susie Salmon in the afterlife after she is murdered by a local serial killer. Many found the film to be a shocking and upsetting experience. The scene in which young Susie is entrapped by the killer, and the subsequent sequence in which the killer soaks in a bath after the murder, were compared by some complainants to scenes in '18' rated horror films. We recognised that the theme of the film is a distressing one and that some scenes would have a strong impact. It was felt that the film was right on the '12A'/'15' borderline. Our Guidelines for '12A' state that 'mature themes are acceptable, but their treatment must be suitable for young teenagers'. *The Lovely Bones* lacked any explicit detail of the murder and any sexual elements were downplayed. The audience's sympathies remain entirely with the family and the film had many positive messages about life. It was also recognised that many teenagers would be familiar with the book, and the film

presented a valuable precautionary warning to the 12 – 14 age group. After very careful consideration the Board judged that *The Lovely Bones* could be accommodated at '12A'. This decision was accompanied by clear and robust CA and ECI.

One complaint we received about *The Lovely Bones*, unrelated to its theme, was an objection that the smoking in the film was highly glamorised. The complainant believed that the film would encourage young teenagers to smoke in the mistaken belief that they too would look as good as Susan Sarandon, who played the chain-smoking grandmother figure. The issue of smoking was flagged up in the ECI.

The sustained bleaker tone of the first instalment of the final *Harry Potter* film, *The Deathly Hallows* ('12A') attracted three complaints. One viewer believed the film was too dark and bleak for young teenagers, while an

- 1 - *Winter's Bone*, '15'
- 2 - *The Hole (3D)*, '12A'
- 3 - *Srpski Film - A Serbian Film*, '18'



“

The BBFC regularly receives correspondence on a range of topics which fall outside our remit

”



older viewer was made uncomfortable by the sight of an apparently naked Harry and Hermione embracing as part of a vision conjured up by Voldemort to torment Ron. One mother was concerned about young Harry walking on an iced-over river unaccompanied. She felt this would encourage young Potter fans to copy his dangerous behaviour without the benefit of magic to save them. The dangers of walking on ice were actually clearly illustrated in the film. Overall, the film was well short of the '15' level.

At the adult end of the category system, our decision to issue an '18' certificate to *A Serbian Film* after 49

cuts removed nearly four minutes of objectionable material, polarised opinion. Those who believed the film should not have been cut accused the BBFC of interfering with a director's vision and failing to understand the film's political metaphors. Those who were in favour of the film being banned altogether considered it to be beyond the pale in terms of theme and treatment; some female horror fans objected strongly to what they perceived to be the film's misogyny. The BBFC also received a couple of emails from viewers who thanked the BBFC for at least allowing them the opportunity to see the film and make their own mind up about it.

Horror was not the only topic on which there was feedback over the year. There were 21 complaints about the violence and the one use of very strong language uttered by a child character in the 'superhero' film *Kick-Ass* ('15'). Some believed the nature of the violence, despite its comic and hyper-real tone, was more appropriate at the adult rating and that it trivialised torture and knife crime. Some expressed the opinion that its comic treatment actually exacerbated its impact and would encourage teenagers to violence. The fact that it was often child characters who perpetrated the violence was an aggravating factor for some. The Board's view was that the



fantastical and tongue-in-cheek nature of the situations in *Kick-Ass* would be self-evident to most audiences; and the film did later demonstrate the brutal consequences of violence. Overall, there was a lack of focus on injuries and suffering, and an absence of any sadistic or sexualised element to the violence which allowed the film to be rated '15'.

The question of same-sex sex scenes in films rated '15' was raised by two films in 2010. *The Kids Are All Right* received two complaints from cinema-goers who believed the sex scene (masked under the bed covers) between the two mother characters, while watching a gay porn film, warranted an '18' rating. Seven people thought *I Love You Phillip Morris*, a comic drama starring Jim Carrey as an enterprising gay conman, should also have been '18' for its sex scenes between men and references to gay sex. Our Guidelines covering sex at the '15' category state: 'sexual activity may be portrayed without strong detail' and this is applied regardless of the sexual



5

orientation of the people involved. In both cases, there was a lack of strong or graphic sexual detail (eg nudity, unmasked sexual activities) and any erotic charge was undercut by the comic tone of the scenes. They were similar in detail and treatment to the heterosexual sex scenes in *Sex and the City 2* (also '15' rated). The BBFC provided clear CA for both titles which flagged that the films contained sex scenes.

A campaign run by a couple of online forums led to the BBFC receiving 12 pleas for the film *Inferno*, by cult director Dario Argento, not to be cut on the grounds of illegal animal cruelty. When the BBFC determined that the scene in question did not breach the legal tests for animal cruelty and passed it uncut, we received 11 emails thanking us for our decision. The issue of animal cruelty was also raised in connection with a sheep chasing scene in the film *Scouting for Boys* ('15'). One rural viewer believed the film would encourage teenagers from towns to come to the country and copy this behaviour. While understanding this concern, we did not think imitation was a serious risk in this case.

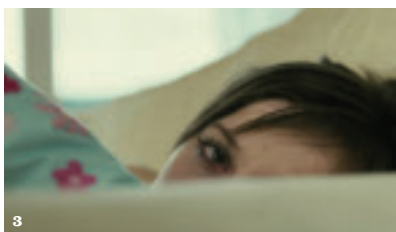
- 1 - *The Kids Are All Right*, '15'
- 2 - *Kick-Ass*, '15'
- 3 - *I Love You Phillip Morris*, '15'
- 4 - *Another Year*, '12A'
- 5 - *Sex in the City 2*, '15'

There was a complaint about the excessive alcohol drinking in Mike Leigh's acclaimed *Another Year* ('12A') and how this set a bad example to teenagers watching the film. Christina Aguilera's performance on 'The X-Factor' prompted four complaints about her musical film *Burlesque* ('12A') and its appropriateness for 12 year old girls. None of the correspondents had seen the film itself, which focuses more on the singing and the dramas behind the show than the burlesque dancing.

The BBFC regularly receives correspondence on a range of topics which fall outside our remit. There are often complaints about the pricing structure of tickets, disruptive audience members and rude box office staff. In 2010, there was a complaint about a musical in London in which one of the female characters was slapped (the BBFC is not responsible for regulating the theatre) and a few requests that some violent crime books carry Consumer Advice in line with films and DVDs. During the year there were objections to the content of some music videos and to material broadcast in public places such as leisure centres and

aeroplanes. One mother was horrified to discover promotional material for a '15' rated horror film inside a 'U' rated children's DVD. The quality of the 3D effects in some films was raised by a number of cinema-goers, accompanied by requests that the BBFC identify in our ECI those works with poorly rendered effects. There were several requests that the BBFC should indicate whether films advertised as a comedy are funny or not.

- 1 - *Fantastic Mr Fox*, 'PG'
- 2 - *An Education*, '12A'
- 3 - *Fish Tank*, '15'
- 4 - *Trainspotting*, '18'
- 5 - *Shrek Forever After*, 'U'



Media education

The BBFC education team's commitment to delivering quality outreach work continued in 2010, with the department responding to requests from academic institutions, local councils, film festivals and other organisations, from Guernsey to Glasgow and from Belfast to Brighton. The team directly addressed almost 15,000 people across the whole of the UK, more than ever before.

The BBFC's support of Film Education's National Schools Film Week (NSFW) 2010 resulted in eight examiners hosting 20 film classification seminars in cinemas across the country, speaking to over 4000 students. The films chosen for the secondary sessions all had a young female protagonist and included the award-winning films *Precious*, *Fish Tank* and *An Education*.

These films were new to most of the young audiences, were well received and engendered some lively debate. Eight of the sessions were directed towards primary schools, using the animated film *Fantastic Mr Fox* to explore classification issues within children's films. The BBFC's student website, sbbfc.co.uk, provided teachers with supporting materials to accompany all of the screenings, including case studies and downloadable worksheets.

As well as NSFW, the education team addressed several prestigious film festivals throughout 2010, including the 63rd Edinburgh Film Festival, Northern Ireland's Cinemagic and the Glasgow Youth Film Festival. The BBFC also worked with the British Film Institute, delivering educational seminars to teachers and students throughout the year.

“

The education team addressed several prestigious film festivals throughout 2010, including the 63rd Edinburgh Film Festival, Northern Ireland's Cinemagic and the Glasgow Youth Film Festival.

”

The BBFC continued to offer its popular programme of in-house educational seminars to students of all ages, as well as providing presentations to students visiting from as far away as Miami, Boston and Oslo. We also addressed student teachers on PGCE courses and film classification bodies from around the world.

During 2010, video conferencing technology was installed in the BBFC offices, enabling the education team to reach individuals and groups from the farther reaches of the UK, where a visit would not have been practical. Pilot sessions were launched in the autumn term with the video conferencing educational provider ja.net and the programme will be rolled out into 2011. In order to increase the profile of the BBFC's education work, a leaflet was produced outlining our provisions and this has been sent out to hundreds of stakeholders. An exciting new classroom poster was also produced and sent out to schools and colleges.

Online Education

The success of the BBFC's education websites has continued throughout 2010, with all three sites, Childrens BBFC (cbbfc.co.uk), Students BBFC (sbbfc.co.uk) and Parents BBFC (pbbfc.co.uk), attracting millions of hits.

Cbbfc, the site for primary age children, attracted over 37,000 unique visitors over the course of 2010 and continued to offer teachers and younger pupils an exciting introduction to film classification, with interactive activities, competitions and news stories. A new drawing tool was added so children can make their own posters or film-based doodles for submission to the site's 'gallery'.

Sbbfc, the Board's website aimed at secondary and university students, attracted 43,000 unique visitors in 2010, a more than tenfold increase since 2008. Case studies on films as diverse as *Watership Down* and *Trainspotting* were added to the site, with much of the new material appearing in response to requests from teachers or students. The fact that the



site is so easily able to adapt to classroom needs has resulted in positive feedback which indicates that sbbfc is now considered the leading classroom resource for students of Film and Media across the UK and even abroad.

Pbbfc, the site aimed at parents of young children, had over nine million hits in 2010. All feature films classified 'U' to '12A'/'12' and all video games classified by the Board are featured on the site, which provides detailed information on the issues in a work, explaining to parents exactly why a film received a particular classification so they are able to make informed choices before taking their children to the cinema or allowing them to play a game.

Research

Towards the end of 2010 the Board commissioned research into attitudes towards discriminatory language and the outcomes will be covered in the 2011 Annual Report.

“

Pbbfc, the site aimed at parents of young children, had over nine million hits in 2010

”

BBFC.online

BBFC.online is a flexible, low-cost, labelling and content advice service for set-top box/games consoles, connected TVs and web film content aimed at content providers and platforms. It provides the BBFC's trusted and well recognised classifications, category symbols and Consumer Advice and adds value, customer confidence and recognition to digital retail and rental. More than 20 premium studios/content providers have already joined the service and we are working with another 10 commercial partners. Platforms are licensed to use our symbols, Consumer Advice and Extended Classification Information for their virtual stores and Electronic Programme Guides (EPGs). At the end of 2010 more than 200,000 online certificates had been issued.

“

The success of the BBFC's education websites has continued throughout 2010, with all three sites, attracting millions of hits

”



“

The Board participated in the launch of a new child-safe internet system (tibboh.co.uk) which uses our classifications and ratings know-how

”



The BBFC produces ‘electronic black cards’ which can be affixed to the start of the content file. These mirror our cinema certificates so the consumer gets the trusted ‘look and feel’ of a BBFC classification and a repeat of the ‘cinema experience’. Work is in progress with several platform members to roll these out.

In 2010 PictureBox (NBCUniversal), Blinkbox, ITV, Curzon and Artificial Eye became members of BBFC.online. The BBFC staff who deal with the Board’s customers received training to ensure they can fully service our online customers and a Digital Account Manager with a commercial background was appointed in November 2010.

The Board participated in the launch of a new child-safe internet system (tibboh.co.uk), which uses our classifications and ratings know-how. The Board worked closely with Tibboh on the design of their internet content ratings system.

The BBFC.online members’ event held in September was very well received. It outlined some of our proposed changes to the service, which were welcomed, and also contributed to the debates around the labelling of digital-only content. BBFC classifications now feature in the new guidance from ATVOD (the VOD regulation body), so the BBFC.online-classified catalogues of content providers who are members of the scheme are fully covered for VOD.

We have begun work with new and evolving platforms and services including connected TV services, and new portable content standards, to offer a clear and easy to integrate BBFC solution across each new service. At the beginning of December 2010, in co-operation with major studios and platforms, we launched a service for the classification of VOD-only material called ‘Watch & Rate’. The fees for this service are lower than for DVD submissions and it has been well received by content providers and platforms.

In an industry full of new business models, technology and a low expectation of traditional content labelling, we have worked hard to ensure our services match the pace of change. During the second half of the year we worked with BBFC.online members, potential customers and trade associations to simplify our digital service and establish a pricing structure which is attractive to both large and small players. We have been working to create a system that gives the widest possible exposure and availability of BBFC certificates and symbols, ensuring a market access ‘on-ramp’ for our other digital services. These include our Pre-Booking Express services; ‘white label’ compliance services for TV and VOD platforms, which exploit BBFC skill and knowledge and include our labelling and content advice; metadata supply services to allow third party organisations access to our data – we are working on an industry standard metadata format; an ATVOD compliance assistance programme; and compliance service consultancy work, including media asset management and process engineering. By doing this we aim to place the BBFC at the centre of the digital-delivery home entertainment landscape, in the same way we are for DVD.

“

At the beginning of December 2010 we launched a service for the classification of VOD-only material called ‘Watch & Rate’

”



At the end of December we updated every VHS/DVD/Blu-ray classification by awarding over 200,000 new Online Certificates. This was carried out as no cost to members, but created a more comprehensive labelling solution for all back-catalogue titles. The changes have been widely praised by the industry for removing barriers to the use of our labelling across new platforms.

“

At the end of December we updated every VHS/DVD/Blu-ray classification by awarding over 200,000 new online certificates

”

Content Provider members

Walt Disney
Twentieth Century Fox
Warner Brothers
Paramount Pictures
Universal Pictures
2Entertain
BFI
Entertainment One
Lions Gate
Optimum
Revolver
Network Sound & Media
Momentum
Technicolor
Hit! Entertainment
ITV Studios
Independent Film Company
Artificial Eye
Darker Enterprises
Harmony

Brands

Buena Vista Home Entertainment
Pathé
Granada
CIC
MGM
BBC Worldwide

Aggregators:

Platforms/ISPs/Solution Providers

PictureBox
BlinkBox
Curzon
Tibboh Internet Services
Technicolor
Tesco plc



1 - Megamind, 'PG'
2 - Tron - Legacy, 'PG'
3 - Megamind, 'PG'



Information technology

The reach of the BBFC's IT systems has continued to increase year on year. As we increase our involvement in the rating of online content, our systems are being continually redefined to support this.

We have stopped using paper submission forms, with all works submitted for classification now being booked in online, which reduces costs for both our customers and the BBFC. This is the last stage of the process to replace paperwork at all stages of the submission process, from reporting the progress of submissions to customers, through to acceptance of decisions and online payments. We continue to look for further ways to service customer requirements online.

The BBFC's main website underwent substantial change this year, refreshing the appearance and bringing more significant changes beneath the surface.

“

We have stopped using paper submission forms, with all works submitted for classification now being booked in online, which reduces costs for both our customers and the BBFC

”

The website is now entirely content-managed using open source technology that has very cost effectively delivered much greater flexibility. The revamped design has been well received and we expect to make further incremental improvements during 2011.

A major focus of IT effort through 2010 has been the support of the BBFC.online initiatives. This has seen a significant uptake of online services, a move to extend from the mandatory classification process towards industry self regulation.

The digital preservation of the BBFC's video archive continues with the completion of the VHS ingest now forecast to be within two years. By the end of 2010 90,694 VHS tapes and 12,552 DVDs had been converted to digital preservation formats. This is well ahead of plan and the early closure of external vaults will result in a saving of over £100k against budget.

The BBFC is able to digitise archives for other bodies on a purely commercial basis. There have been a number of expressions of interest from holders of substantial video archives that we hope to progress during 2011.

Enforcement

Under the terms of the Video Recordings Act 1984 (VRA) it is illegal to supply an unclassified work on DVD, Blu-ray or any other video format in the UK, unless it is exempt from classification. The Board provides support to police and Trading Standards Officers who enforce the VRA by issuing Certificates of Evidence in respect of seized works. In 2010 a total of 116 cases were processed by the Board, of which 55 cases (322 works) related to seized media items and 61 cases (1077 titles) were based on the title alone.

In June 2010, the Board hosted a mini-theatre session at the annual Trading Standards Institute conference. The session was well received and provided the Board with an opportunity to promote the service and discuss a range of matters with Trading Standards Officers.

“

The BBFC is able to digitise archives for other bodies on a purely commercial basis

”

1 - *Despicable Me*, 'U'
2 - *Toy Story 3*, 'U'





©2002



'U' Universal

'U' Universal – suitable for all

According to the BBFC's Guidelines: 'a 'U' film should be suitable for audiences aged four years and over. 'U' films should be set within a positive moral framework and offer reassuring counterbalances to any violence, threat or horror'. *Hachi – A Dog's Tale*, a heart-warming drama based on a true story about an intensely loyal dog, was a good example of a wholesome family film, with very little in terms of issues. The 'U' category does not, however, always indicate that a film will be 'squeaky clean' and some 'U' films can be more challenging for four year olds.

Two such films from last year were *Toy Story 3* and *Shrek Forever After*, both big Hollywood releases. There was some focus on knives in the latest from the Shrek animation series, with Princess Fiona holding a knife to the hero's throat on two separate occasions.

“

a 'U' film should be suitable for audiences aged four years and over. 'U' films should be set within a positive moral framework and offer reassuring counterbalances to any violence, threat or horror

”



However, the knife in question is clearly a medieval weapon and Fiona a tough warrior in an alternate fantasy universe, so these scenes are far removed from contemporary street crime scenes. It was ultimately decided that the film could be contained at the upper end of the 'U' category, with the Consumer Advice 'Contains mild fight scenes'. The overall tone of *Toy Story 3* is relatively dark and threatening at times, with an intense scene towards the end of the film as the toys await their impending death on a conveyor belt, moving towards the furnace at a landfill site. There is a happy ending, however, when other toys come to their rescue and save them. Twelve complaints from the public were received, mentioning the tone of the work, 'disturbing scenes' and 'scary' characters, including the one eyed Baby Doll and the screeching monkey holding clashing cymbals. However, the threat to the good characters is more than counterbalanced by the demonstration of true friendship and displays of courage that they show in times of adversity.

The digital film submission of the 1970 children's classic *The Railway Children* attracted no complaints, despite several scenes showing child characters in danger while on or around railway lines.



“

Discriminatory language and behaviour is taken seriously by the Board, particularly in works aimed at children

”

However, the dangers are clearly presented and even younger children will recognise that the work is a period drama featuring slower steam trains, rather than the modern world with its far more dangerous electrified lines.

Discriminatory language and behaviour is taken seriously by the Board, particularly in works aimed at children. The use of the term ‘spaz’ (“What a gargantuan spaz”), in the children’s film *Marmaduke*, was removed by the company when this was flagged up to them, and changed to “What a gargantuan wuss”, so that the requested ‘U’ category could be achieved. Otherwise, the uncut version would have been classified ‘12A’, as the discriminatory language was not challenged by any other characters and could have caused offence to audiences, or be copied by very young children.

Films that have little or no appeal to children may also be classified ‘U’ if their content conforms to the Guidelines. *Genius Within – The Inner Life of Glenn Gould*, a documentary about the Canadian pianist, contains some references to the musician taking anti depressants and anti anxiety pills, but these were deemed to be infrequent and innocuous references in the context of a long work. Another example is the subtitled Punjabi romantic drama



Tere Ishq Nachaya, with a few scenes featuring paternal characters delivering harsh verbal threats in a melodramatic fashion.

Various issues emerged in DVD releases at the ‘U’ category, including sight of a noose in a cartoon *Bugs Bunny’s Howl-oween Special*. The noose is more of a ghoulish prop suggesting something scary, in line with the Halloween horror theme of the cartoon, rather than a suicide reference or an invitation to do something harmful. More importantly, the noose is not used. It was decided that this scene of ‘very mild horror’ could be contained at ‘U’. At the other end of the ‘U’ scale, children’s animation work *Jasper* required a compulsory cut to remove a scene of potentially dangerous behaviour. At ‘U’, the Guidelines do not allow ‘potentially dangerous behaviour which young children are likely to copy’. In the scene, a bird becomes trapped inside a washing machine and a young girl and a penguin try to rescue it, but instead make the situation worse by pressing the wrong buttons, including starting the spin cycle. The bird is shown to suffer no adverse effects from its ordeal, and the little penguin tampers with electrical sockets in order to stop the washing machine, resulting in a power cut.



1 - *Shrek Forever After*, ‘U’
2 - *Despicable Me*, ‘U’
3 - *Marmaduke*, ‘U’
4 - *Genius Within – The Inner Life of Glenn Gould*, ‘U’

The way in which the issue of racial stereotyping is handled at the ‘U’ category can be illustrated in two older works which were submitted in 2010. The colourised version of the 1942 Bing Crosby/Fred Astaire musical comedy *Holiday Inn* includes a ‘blacking up’ routine featuring Crosby pretending to be Abraham Lincoln emancipating the slaves. A black housemaid also sings a line which includes the word ‘darkie’. Despite the routine’s specific historical context and the age of the film, it was felt that the scene still had potential to cause offence to some viewers. So, while keeping the work at the original ‘U’ category, we updated the Consumer

“

Films that have little or no appeal to children may also be classified ‘U’ if their content conforms to the Guidelines

”



Advice to read 'Contains scene of racial stereotyping'. The 1980s pre-school children's series *Tickle on the Tum* (series one) caused some debate. Although the series is generally benign and light-hearted, certain scenes were more questionable. Examples include a joke about tomatoes not being cowboys as they are 'Redskins'; a black London milkman character, responding to a letter and joke from a viewer (a Brownie Guide from London), saying "I used to be a Brixton Brownie"; and a white teacher character telling a story about dressing up as a fortune teller, saying: "then I made my face dark with brown make up and I was quite pleased with the result". In the end, the series was passed 'U' with the Consumer Advice 'Contains outdated racial attitudes'.

“

The classification of cinema trailers and adverts is subject to a slightly stricter approach because these works are unknown and, particularly at the lower classification categories, they carry a greater potential to confound audience expectations

”



1



3

- 1 - *Tickle on the Tum*, 'U'
- 2 - *Yogi Bear*, 'U'
- 3 - *Despicable Me*, 'U'
- 4 - *Alice In Wonderland*, 'PG'

The classification of cinema trailers and advertisements is subject to a slightly stricter approach because, unlike a feature film which members of the public choose to see with prior knowledge and expectations of its content, these works are unknown and, particularly at the lower classification categories, they carry a greater potential to confound audience expectations. Several submissions of commercial and public information advertisements with 'U' requests raised interesting issues. Two car advertisements, *Renault Twingo – Poster* and *Renault Twingo – Drag Queen* were classified 'PG' and 'U' respectively. In the first advertisement, a young woman and her mother drive past a poster of the young woman dressed in 'burlesque' style, implying that she is working in the sex industry. Although discreetly presented, it was felt that the 'saucy' tone, implied nudity, and the mother's implicit

approval of her daughter's career, was better placed at 'PG'. In the second, a young man driving his Renault drives past a club where he spots his father in drag and asks him "Can you get us in?". Although we were aware that the idea of having a transvestite for a father might offend some viewers, there is no sexual element to the advertisement, and the treatment is not offensive. The advertisement was therefore classified 'U'. On the other hand, two Department of Health public information advertisements for chlamydia and contraception were passed 'PG' despite the 'U' request. The references to taking STI tests, using condoms and other forms of protection were thought to have the potential to cause offence, particularly to parents, at the 'U' category. Given that sexual health is now taught at primary school level, the 'PG' category seemed more appropriate.







'PG' Parental Guidance

'PG' Parental Guidance – general viewing, but some scenes may be unsuitable for young children

The 'PG' category is used to accommodate works with an appeal to most children of eight years and over, and which may contain material which departs from the safe, non-threatening world presented to younger children in films and DVDs at the 'U' category. They may also present themes, language and behaviour that might offend or confound the expectations of parents had they been classified at the lower category. Some works which have little or no obvious appeal to children, but whose themes and issues are handled in a suitably restrained, discreet and sensitive manner, also find a place at 'PG'.

detail, may be allowed, if justified by its context (for example, history, comedy or fantasy)'. The fight scenes that occur regularly throughout the film, with super-powered characters destroying buildings and other inanimate objects with laser beams, whilst occasionally beating each other up, are set in a comic context and the fantastical animated nature of the work, together with the relative lack of detail or realistic injury, meant that these scenes were permissible at 'PG'. A short sequence in the film in which a man emerges from an old tumble dryer and complains, "This has been the worst day of my life!" might have presented a problem at 'PG' because of concerns that such potentially



2010 saw the release of a number of high-profile films aimed at a junior audience, some of them being much-anticipated sequels or remakes of popular titles. A feature of a number of these titles was their release in several versions – 2D, 3D and IMAX.

Megamind, a computer animated film about a bored super-villain, contains mild bad language and comic fight scenes that went beyond what is permitted by the BBFC's Guidelines at 'U', but which met with the allowance at 'PG', where the Guidelines state that there may be 'mild bad language only' and that 'Moderate violence, without

dangerous activities could be copied by children. However, in this case the fact that it is not a child character and that nothing is shown of the man climbing into the machine beforehand, allowed the sequence to be passed at 'PG'. The scene was, however, signalled in the Extended Classification Information available on the BBFC's main and Parents websites.

Tron – Legacy is a sequel to the 1983 science-fiction cult hit in which a young man enters into the world of a dangerous computer game to find out what happened to his father, and *Legend Of The Guardians – The Owls of Ga'hoole* is an adventure, made in



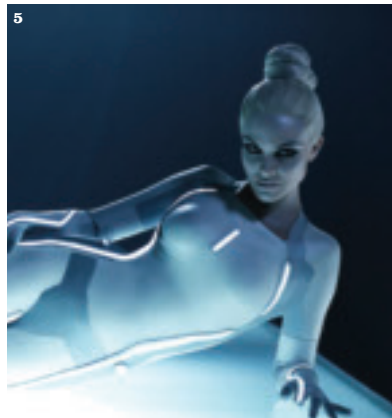
state-of-the-art animation, which takes place in a mythical world. They both contain scenes of violence, threat and scary moments mitigated by their fantastical settings and the films’ clear intentions to offer ‘rollercoaster’ thrills, rather than something darker and more unsettling that might disturb younger or more sensitive children. Both films were released in 3D and IMAX versions which do not invest them with any significantly greater intensity that might have caused the ‘PG’ classifications to be reconsidered.

Positive lessons about friendship, co-operation, tolerance, bravery and resourcefulness, learnt by young characters with which children can identify, are important balancing

Comedy of an offbeat, surreal nature helped to balance the sequences of scary threat and menace in Tim Burton’s take on the story of *Alice In Wonderland*, with Johnny Depp and Helena Bonham Carter. A more straightforward style of comedy provided by the familiar figure of Jack Black as a modern-day version of Lemuel Gulliver facing the perils of Lilliput in *Gulliver’s Travels*, was a factor in the film finding a place at ‘PG’.

The BBFC states in its Guidelines that ‘works should be allowed to reach the widest audience that is appropriate for their theme and treatment’ and a number of films classified in 2010 were felt to have a broad appeal to a ‘PG’

hidden from his girlfriend and her children; as well as the aforementioned *The Chronicles Of Narnia – The Voyage Of The Dawn Treader*. In all these cases, the advice given to the distributor was that the content, including the treatment of themes such as bullying and certain depictions of violence, broadly met with the requirements of the BBFC’s Guidelines at ‘PG’, and that no modifications would be required prior to the works’ formal submission. The three films were duly passed at ‘PG’.



factors when stronger material is present in ‘PG’ films. Such valuable messages were contained in *The Chronicles Of Narnia – The Voyage Of The Dawn Treader*, the latest instalment in the series of films based on the well-known books by C S Lewis, in which the familiar young characters come through terrifying ordeals by helping one another, as well as in *How To Train Your Dragon*, *The Last Airbender* and *The Sorcerer’s Apprentice*. The fantastical settings of these films, as well as elements of comedy and light relief, were also key considerations in allowing their various depictions of violence, menace or horror at ‘PG’.

audience but contained some elements that might have challenged the Guidelines at that category. In some cases the distributor was keen to achieve a ‘PG’ and sought advice from the BBFC about what would be required to secure the category whilst the film was in post-production and before it was completed. This was the case with *The Karate Kid*, a remake of the popular film, this time with Jaden Smith and Jackie Chan in the lead roles of a young boy who learns to stand up to bullying, and his martial arts mentor; *The Spy Next Door*, a comedy-action feature which also stars Jackie Chan as an international secret agent who keeps his true identity

- 1 - *Megamind*, ‘PG’
- 2 - *The Karate Kid*, ‘PG’
- 3 - *Letters To Juliet*, ‘PG’
- 4 - *Alice In Wonderland*, ‘PG’
- 5 - *Tron – Legacy*, ‘PG’
- 6 - *The Chronicles of Narnia – Voyage Of The Dawn Treader*, ‘PG’



“

Positive lessons about friendship, co-operation, tolerance, bravery and resourcefulness, learnt by young characters with which children can identify, are important balancing factors when stronger material is present in ‘PG’ films

”

- 1 - *The Big Sleep*, ‘PG’
- 2 - *From Here To Eternity*, ‘PG’
- 3 - *Tere Bin Laden*, ‘PG’
- 4 - *Eat Pray Love*, ‘PG’



1

Advice was also given on *Percy Jackson & The Lightning Thief*, a fantasy action-adventure about a modern-day teenager who discovers that he is descended from a Greek god, which was seen in a version with some incomplete special effects. Concerns were raised with the distributor about the impact of some fight sequences and the company was cautioned against increasing the impact of any of the violence in the finished version. No deletions were made as a result of the advice, but the fantastical context in which the action takes place, and the fact that a single use of discriminatory language is not endorsed (it is spoken by a character with whom children watching the film are unlikely to identify), enabled the film to be passed at ‘PG’, albeit at the top end of the category. The film was later resubmitted for classification for DVD release along with various bonus extras, one of which contained an extended version of a fight scene, which had a much stronger impact with the young characters using glass objects as weapons. Another extra contained a deleted scene in which one of the young characters photographs a statue of a woman and focuses on its bare breasts, which was felt to go beyond the ‘mild sex references and innuendo’ allowed at ‘PG’. Both extras required placing at ‘12’ which would have raised the classification of the overall DVD package, and the distributor chose to remove both items in order to secure a ‘PG’.

Amongst the films passed at ‘PG’ which had no natural appeal to a children’s audience was *The Wildest Dream*, a documentary about mountaineering in which a modern expedition recreates George Mallory’s doomed attempt to reach the summit of Mount Everest in 1924. The expedition finds Mallory’s frozen corpse on the mountain, but the images are not at all bloody or gory and, because they are presented



in a matter-of-fact manner, within a clear documentary context, they were not considered likely to upset or disturb at ‘PG’. Another documentary, *Food Inc.*, which looks at the consequences of the industrialisation of food production in the United States, contains some images of animals in distress as well as a mother’s moving and emotional account of her child’s death through the consumption of infected food. Although potentially disturbing to very young children, the film was thought to be responsible and thought-provoking in tone, steering clear of unnecessary sensationalism, and therefore acceptably placed at ‘PG’, which gives parents an indication that they may wish to ‘consider whether the content may upset younger or more sensitive children’. *Eat Pray Love*, a drama, starring Julia Roberts,



about a young woman who divorces her husband and sets off on a personal journey of discovery around the world, was passed ‘PG’ on film for the restrained handling of its issues, including some mild language and sex references. The release of the film on DVD had a different outcome, however, as an alternative version was submitted containing one use of particularly strong language, which required the work to be classified at ‘15’.

Amongst the films from the South Asian continent passed at ‘PG’ in 2010 were those featuring big name stars such as Shahrukh Khan in *Dulha Mil Gaya* and Aishwariya Rai in *Action Replay*. In addition, there was *Aisha*, a modern-day adaptation of Jane Austen’s *Emma*, *Tere Bin Laden*, a comedy about a journalist who tries to con his way to a scoop when he finds

an Osama Bin Laden lookalike, and *Rann*, a drama about journalistic ethics which contains a discreetly presented scene of suicide that was considered permissible at ‘PG’.

References to suicide were also passed at ‘PG’ in Jean Renoir’s 1933 satire on bourgeois values, *Boudu Sauve Des Eaux – Boudu Saved From Drowning*, one of a number of older films submitted for a modern cinema classification, which also included the classic 1946 film noir, *The Big Sleep*, starring Humphrey Bogart and Lauren Bacall. The wartime drama *From Here To Eternity*, starring Burt Lancaster and Deborah Kerr and previously classified at the old ‘A’ cinema category in 1953 with cuts made to a fight scene featuring a knife and broken bottle, was passed at ‘PG’ in 2010 with the cuts restored (as they had been for





'PG' Parental Guidance

some years on video). The film's age and lack of appeal to a children's audience provided mitigation for the violence. These factors came into play with the portrayal of smoking in this film and *The Big Sleep*. There is some concern about portrayals of smoking which glamorise or promote the activity, but the adult characters who smoke in these historical works were considered unlikely to register as role models to a contemporary younger audience.

set-pieces is, by today's standards, relatively mild but its cumulative impact over the course of the film could no longer be defended at the 'U' category under current Guidelines and so the work was passed at 'PG' where 'Moderate violence, without detail, may be allowed, if justified by its context (for example, history, comedy or fantasy)'. The film was also subject to cuts in 1940 for animal cruelty under The Cinematograph Films (Animals) Act 1937, which prohibits



Amongst works intended for release on DVD and Blu-ray, the BBFC passed at 'PG' the French film *Le Grand Jeu*, previously banned on film in 1934, but to modern sensibilities the violence and sex references (in the story of a man who falls in love with a prostitute who looks exactly like the lover he abandoned) register as sufficiently mild to fall within the allowance of the Guidelines at 'PG'. Another 'vintage' film to be submitted for its first video classification was *North West Mounted Police*, a Western-style adventure directed by Cecil B. DeMille and starring Gary Cooper, which was given a 'U' cinema classification in 1940. The violence in a number of action

the showing of any scene 'organised or directed' for the purposes of the film that involves actual cruelty to animals. Although the Act applies only to the exhibition of films in public cinemas, the BBFC applies the same test to video works. The version of the film submitted in 2010 had two restored sequences showing horses running at speed and being made to fall using illegal, highly dangerous and potentially fatal tripping techniques; both sequences once again required removal as a condition of the work receiving its 'PG' classification.

- 1 - *Eat Pray Love*, 'PG'
- 2 - *Get Lou*, 'PG'
- 3 - *Le Grand Jeu*, 'PG'
- 4 - *Percy Jackson & The Lightning Thief*, 'PG'
- 5 - *Letters To Juliet*, 'PG'
- 6 - *Gulliver's Travels*, 'PG'
- 7 - *The King's Speech*, '12A'





12A

12



'12A' Cinema '12' Video



- 1 - *The King's Speech*, '12A'
- 2 - *The Social Network*, '12A'
- 3 - *Knight and Day*, '12A'
- 4 - *Salt*, '12A'

'12A' cinema '12' video – suitable for 12 years and over

'12A' continues to be a major category for cinema films, with some 174 films passed at '12A' in 2010, representing 27 per cent of the total number of films submitted.

We are aware that '12A' is often a commercially important certificate for many distributors and in a number of cases we were able to work with companies to bring films in line with our published Guidelines. *The Back Up Plan*, for instance, was seen by a senior examiner in advance of its formal submission and a number of changes were suggested, including the removal of several strong sex references. The film was duly passed '12A', with both the '12' and '15' versions later released on DVD and Blu-ray formats.

In other cases, however, we were unable to satisfy the distributor's requests. *Made in Dagenham* is discussed in the '15' section of this report, but it is worth mentioning here that it was the subject of a formal reconsideration viewing with a view to

accommodating it at '12A'. However, with nearly 20 uses of strong language, it was impossible to reconcile the film with the '12A' Guidelines which state 'The use of strong language (for example, 'fuck') must be infrequent'. However, within weeks of passing that film at '15' we classified *The King's Speech* at '12A' with a very similar number of uses. The crucial difference was the manner in which the strong language was used. In *The King's Speech*, the multiple uses of strong language occur during two rapid outbursts in the context of speech therapy sessions, none of them aggressive or personally directed. With only two 'occurrences' of strong language within a very specific context, the film could be passed at '12A', but it is a very narrow precedent.





One of the most complained about films in 2010 was a teenage horror film called *The Hole 3D*. In it, a teenage boy, his younger brother and a teenage girl from next door explore a mysterious hole in the basement of their house. The hole has the effect of confronting each of the children with their worst fears. The film is scary with a strong sense of suspense in places, but the action moves to a clearly fantastical realm as the film progresses. However, several parents of young teenagers and younger children who were taken to see it wrote to complain about the category, arguing that it should have been passed at ‘15’. It raises the question of how far horror films at ‘12A’ should be allowed to go. Our Guidelines require that realistic threat is not ‘sustained’.

Horror is a popular genre, particularly among younger cinema goers and the penultimate film adaptation of J.K. Rowling’s Harry Potter books was released in 2010. *Harry Potter and the Deathly Hallows – Part 1* was the fourth in the series to receive a ‘12A’ (with three others at ‘PG’). Arguably it is the darkest yet, but the films are such a well known quantity that there can hardly be a parent or child who does not know what to expect.

The top end of the category was reached with *The Social Network*, a dramatisation of the founding of the Facebook social networking website. The film includes a scene showing a party, at which young characters snort cocaine off an apparently naked woman’s body. The film does not

explicitly show the cocaine snorting or any clear nudity and the drug users are immediately interrupted and caught by the police. However, the scene marked the higher end of the category as far as drugs misuse is concerned at ‘12A’/‘12’.

Action/adventure continues to be a popular genre for the adolescent audience and some of the year’s biggest films came under this banner. In *Knight and Day*, Tom Cruise and Cameron Diaz speed across the globe fighting off the dark forces of the intelligence world. One scene depicts a stabbing which drew some complaints from viewers. The lack of detail and blood allowed it to be passed at ‘12A’ with the far fetched context playing an important part in the classification decision.

“

Action/adventure continues to be a popular genre for the adolescent audience and some of the year’s biggest films came under this banner

”





Another film from the same genre, but separated by 48 years, came back into UK cinemas in 2010. *The Manchurian Candidate* was originally passed 'A' (for 'adult') in 1962 and later at '15' on video. However, when seen again on the big screen it was concluded that the black and white thriller's violence could now be judged to be 'moderate' and placed at '12A' under the BBFC's latest Guidelines. *The A Team*, adapted from a popular 1980s TV series and *Iron Man 2* also offered audiences far fetched action sequences. Again, a lack of detail or realism helped the films achieve a commercially important '12A' classification.

In contrast, *Inception*, from British director Christopher Nolan, offered viewers a complex storyline and some moments of violence that felt more realistic than some of the previously mentioned titles. However, some fantastical elements in the film and

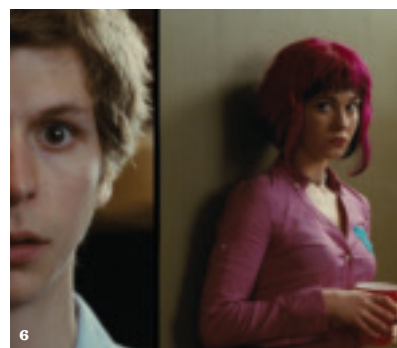
a restrained presentation of fighting and injuries allowed it to be placed at '12A'.

Salt, with Angelina Jolie, proved more of a challenge. The film was seen for advice, as the distributor was keen to obtain a '12A' certificate. At that stage, the film contained six violent action sequences that were problematic at the requested category, including an opening scene of interrogation, in which Jolie's character has a tube forced down her throat and water poured down it. A number of changes were made in advance of the film's formal submission. These significantly reduced the visual impact of the violence, with a lot of the action taking place off screen or implied only. In one scene one of the characters, wearing a shoe with a retractable blade coming out of the toe (similar to that belonging to Rosa Klebb in *From Russia With Love*), attacks a man. Despite the fact





- 1 - *The Manchurian Candidate*, '12A'
- 2 - *Inception*, '12A'
- 3 - *Burlesque*, '12A'
- 4 - *Remember Me*, '12A'
- 5 - *Iron Man 2*, '12A'
- 6 - *Scott Pilgrim vs The World*, '12A'



that this is not an easily accessible weapon, the Board still required that the focus on the weapon and the resultant injuries be significantly reduced. Scenes involving use of a Tazer and a broken bottle were also reduced in the classified version. Nonetheless, we did receive some complaints, particularly with regard to the presence of weapons. This continues to be an area in which we, and filmmakers, must be sure we are satisfying public expectation that easily accessible weapons will not be glamorised to children.

The film *Burlesque* promised to be a challenge at '12A' based on its title alone. However, the film is restrained in its portrayal of striptease style dancing and the focus is on a struggling dancer's determination to succeed.

Robert Pattinson picked up a significant adolescent following with his portrayal of a vampire in the *Twilight* series of films, so it was always likely that his next projects would also be pitched at that same age group. However, *Remember Me* is a long way removed from the fantasy world of vampires. Pattinson's character develops a relationship with a policeman's daughter resulting in a couple of sex scenes that went beyond the amount of sexual implication we would allow at 'PG'. The Guidelines distinguish between 'PG' and '12A' when it comes to sex, by indicating that sex may only be 'implied' at 'PG' but may be 'portrayed' (briefly and discreetly) at '12A'. This film is a good example of when sex crosses that line. The film also contains an issue that is gaining significance with parents and the public: smoking. Pattinson is a popular figure for an impressionable

age group and in *Remember Me*, he is regularly seen smoking. However, two important factors were noted. Firstly Pattinson's character is 21 in the film and less identifiable with than perhaps he has been for 12 year olds in the past. Secondly, his smoking is constantly criticised by other characters for its health risks. The smoking is so prevalent that we decided to include it in the film's Consumer Advice, with further explanation in the Extended Classification Information. The film also includes a couple of uses of strong language and some moderate violence, one scene of which was reduced for the '12A'.

Documentaries continue to be a significant area for cinemas and although the year did not see any 'blockbusters' such as *Supersize Me* or *Fahrenheit 9/11*, we did see some very specific issues at '12'/'12A' raised



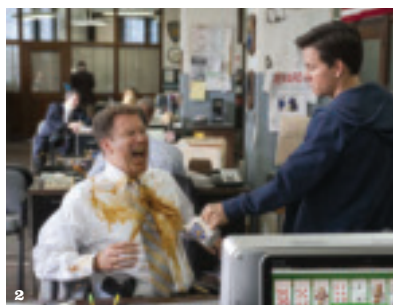
'12A' Cinema '12' Video

in *The War You Don't See*. The work presented some challenges about what level of real violence is acceptable for an adolescent audience. In this case the film maker John Pilger steered clear of the strongest images and the surrounding documentary helped give a thought provoking context to the images shown, allowing it to receive a wider audience.

Africa United is not a documentary but has a very realistic feel, with local actors cast in the role of a group of children, orphaned or abandoned, making their way to the FIFA World Cup finals in South Africa. The film opens with a monologue about condoms and safe sex from a young boy and it goes on to show the violence perpetrated against children with boys conscripted into rebel armies. The issues, while clearly important and grounded in reality, were felt to be too much for eight year olds and the film was placed at '12A'/'12'.

Comic elements in *Africa United* contributed to its 'feel good' tone, and comedy continued to play an important part in what appeared on film to British adolescents. *Little Fockers* continued the play on words that was first heard in *Meet the Parents*. This 'joke' is now a well known quantity. The Consumer Advice drew attention to the 'crude humour'.

Vampires Suck similarly uses crude humour to raise laughs. The film was seen for advice in advance of its formal classification, with the distributor keen to obtain a '12A'. In addition to the removal of a scene of knife threat, several other cuts were recommended to remove the crudest visual and verbal sex references. The cut version was released in cinemas at '12A', although an extended version of the film, reinstating the cut material, was subsequently classified '15' for DVD release.



- 1 - *The Green Hornet*, '12A'
- 2 - *The Other Guys*, '12A'
- 3 - *Little Fockers*, '12A'
- 4 - *Black Swan*, '15'







'15' – suitable for 15 years and over

'15' – suitable for 15 years and over

As in 2009, more cinema films were passed at '15' in 2010 than at any other category and challenging themes and issues once again featured.

In the UK comic satire *Four Lions*, a group of four British Muslims aspire to become suicide bombers and plan to blow up the London Marathon. Although the frequency of strong language and some strong sex references meant that the film could not be passed below '15', the Board also had to consider the possibility of the film causing offence due to the comic treatment of its theme. As the theme is treated in a manner designed to satirise rather than to promote or endorse terrorist activity, and few of the range of individuals and groups portrayed in the film escape its comic and satirical scope, it was containable at '15'. Although the film has the potential to cause offence in some quarters, this would not have been mitigated by artificially raising the category to '18'.

Beautiful Kate is an Australian drama about a writer who returns home to make peace with his dying father and who subsequently recalls incidents from his youth. Two uses of very strong language and some strong scenes and sex references placed the film at '15', but the film also features an incest theme that includes a sex scene between teenage twin brother and sister. The scene is contextually justified as it explains the family's subsequent dysfunction and is handled sensitively and discreetly, with the brother questioning his actions during the scene. The film was classified '15' as it did not promote, endorse or eroticise incest.

Chatroom (classified in 2010, released in 2011) is a drama about a group of teenagers who meet in an online forum, dealing with the dangers of online interaction in relation to vulnerable individuals. As well as dealing with bullying and sexual predators targeting the young, the film also deals with forums and websites that showcase

and promote suicide. However, the sequences neither linger on the fates of any victims nor offer novel instructional detail. As the treatment is precautionary and salutary in highlighting some of the dangers of the online world, the film was classified '15'.

The Japanese film *Confessions* (classified in 2010, released in 2011) is a psychological thriller about a Japanese teacher taking revenge on those she holds responsible for killing her young daughter. The film's revenge theme, strong bloody violence and sustained psychological threat meant that it could not be passed below '15'. However, as there was very little injury detail, no very strong gory images and no dwelling on the infliction of injuries, the film was containable at '15'.

Strong bloody violence also featured in *Centurion* within the context of a historical drama about a renegade Roman soldier leading a band of warriors to free a captured comrade.



“

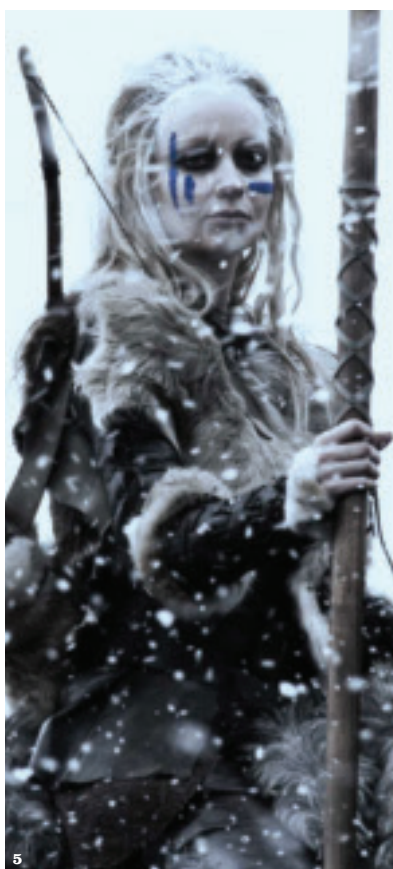
As in 2009, more cinema films were passed at ‘15’ in 2010 than at any other category and challenging themes and issues once again featured

”



Although the violence is frequent and often features within intense battle scenes, injury detail is usually brief and fleeting and often shown as part of a montage of swiftly edited action. Therefore, these scenes were allowable at ‘15’, albeit at the upper end of the category.

Kick-Ass is another film at the upper end of the ‘15’ category. It is a fantastical comedy action adventure film in which a teenage boy makes a stand against street crime by becoming a superhero known as ‘Kick-Ass’. In this case, the numerous scenes of strong bloody violence feature a lot of blood but, as with *Centurion*, the scenes are swiftly edited so that little injury detail is shown. However, the context is comic rather than dramatic and much of the violence is choreographed in a cartoon-like, rather than realistic, fashion. Where the violence becomes realistic, the audience’s sympathies are firmly with the superheroes that are presented as characters likely to regain the upper hand. As the violence also lacks the strongest gory images and features a comic tone, it was permissible at ‘15’. The film also



“

The Board continues to take a strong line on drugs at ‘15’

”

- 1 - *Four Lions*, ‘15’
- 2 - *Beautiful Kate*, ‘15’
- 3 - *Confessions*, ‘15’
- 4 - *Kick-Ass*, ‘15’
- 5 - *Centurion*, ‘15’
- 6 - *Chatroom*, ‘15’





‘15’ – suitable for 15 years and over



features frequent strong language and one use of very strong language, spoken by a young girl superhero before she takes on a gang of adult male villains. Although there is the potential to cause offence, the predominant effect of this throwaway remark is comic. The unexpectedness and incongruity provided justification for its use before she spectacularly dispatches the gang using superhero strength and agility, making it permissible at ‘15’.

“

Two films that obtained a ‘PG-13’ in the US were classified ‘15’ in the UK rather than ‘12A’

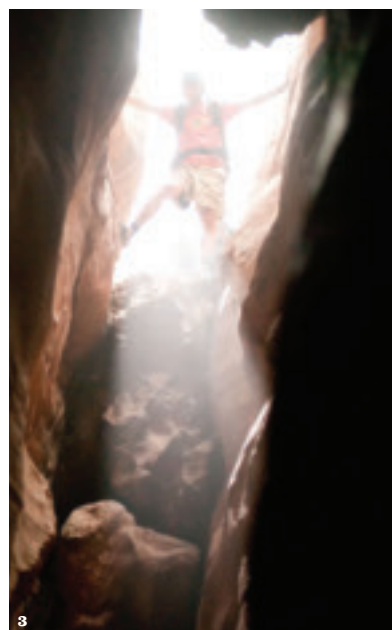
”

John Carpenter’s The Ward (classified in 2010, released in 2011) is a supernatural horror film about a young woman in a psychiatric hospital who believes that she and other young female patients are being threatened by a murderous ghost. Although the film’s violence is occasional rather than frequent, there are two scenes of strong bloody violence that placed the film at the upper end of ‘15’. In the first scene, a young woman is strapped down on a hospital trolley and a sharp implement stabbed into her eye in brief close-up. In the second, a young woman threatens self-harm with a knife which is subsequently grabbed by the entity and used to slash her throat, causing blood to briefly flow from the wound. Both scenes are brief, and the second scene is filmed in long-shot rather than in close-up. Neither scene dwells on the infliction of pain or injury and the strongest gory images are lacking. The context is also fantastical rather than realistic, there is a lack of sadistic edge and the gore effects in both scenes are caused by a non-human agent. These factors meant that the scenes were permissible at ‘15’.

The Board’s ‘15’ Guidelines state that ‘the strongest gory images are unlikely to be acceptable’. *127 Hours* is a survival drama based on the true story



- 1 - *True Grit*, ‘15’
- 2 - *Samson & Delilah*, ‘15’
- 3 - *127 Hours*, ‘15’
- 4 - *Black Swan*, ‘15’
- 5 - *Blue Valentine*, ‘15’



of a man who suffers a fall in a narrow ravine in a remote part of Utah. He subsequently finds himself with his arm trapped under a heavy boulder. Several uses of strong language took the film to ‘15’ but the key issue was a scene which placed a focus on self-inflicted strong gory injury as the man tries to free himself. The scene is strong but necessary to show the real-life extremes to which the man has to go in order to survive. As the scenes are not dwelt upon for sensationalist reasons, they were containable at ‘15’. However, the Board’s Extended Classification Information (ECI) advised those intending to see the film that the scene carried the potential to cause distress and physical discomfort.



The Board continues to take a strong line on drugs at ‘15’. The Australian drama *Samson & Delilah* concerns two disadvantaged Aboriginal teenagers who encounter hostility in the face of their mutually growing attraction. The male teenager has a substance misuse problem and is shown sniffing petrol fumes from containers throughout the film. This dependency has serious negative consequences for him and his female partner, it is negatively commented upon by other characters, and the film’s position is clearly non-promotional. The Board’s ‘15’ drugs Guidelines state that ‘the misuse of easily accessible and highly dangerous substances (for example, aerosols or solvents) is unlikely to be acceptable’. Petrol sniffing fell within this rubric given its easy availability and its damaging effects on brain function. However, the highly aversive presentation is unlikely to encourage substance misuse, so this counterweight enabled the film to be classified ‘15’.

Sex was a classification issue in some films classified in 2010. The American films *Black Swan* and *Blue Valentine* (both classified in 2010, released in 2011) feature strong sex as a classification issue. In the former, a New York ballerina suffers psychological deterioration whilst preparing for her first leading role. The film contains scenes of strong sex and sexual activity, including a scene where a young woman receives oral sex from another ballerina, and scenes of implied masturbation. In *Blue Valentine*, scenes from a young married couple’s declining relationship are intertwined with contrasting scenes a few years earlier when their relationship began. The film contains three notable sex scenes, two of which portray sexual intercourse, and the other features a scene of implied cunnilingus. In both films, the scenes are relatively intense, and approach the upper limits of acceptability at ‘15’. However, nudity is limited and the scenes lack strong detail, so they were allowable at ‘15’.





'15' – suitable for 15 years and over



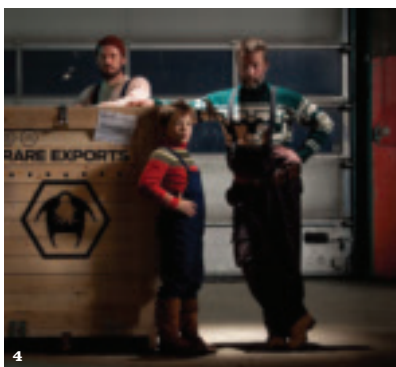
At the lower end of the category, the US action comedy romance, *Date Night*, about a married couple fleeing for their lives from various villains was a marginal '15'. The frequency of crude sex references, including references to group sex, anal sex and nipple clamps, were category-defining references that took the work beyond '12A' and up to '15'.



Another borderline '15' rated film, *Burke & Hare*, is a comedy drama based on the 19th century murderers who sold their victims' bodies to the medical profession. The film is not generally strong, but a prolonged sex scene showing a man thrusting into his wife is neither brief nor discreet enough to be allowable at '12A', whilst the numerous scenes of medical gore are more than the occasional number allowed at '12A'.



Rare Exports is a Finnish fantasy film in which scientists think they have found the frozen body of Santa Claus inside a mountain, but they discover that he is neither as harmless nor benign as his reputation suggests. The film features frequent moderate threat, some of it prolonged and some directed towards children by this sinister and frightening character. The frequency and sustained nature of the threat mean that these scenes exceed '12A' Guideline allowances and so the work was classified '15'.



There were also two films that obtained a 'PG-13' in the US – which allows them to be shown to all ages although parents are strongly cautioned that 'some material may be inappropriate for children under 13' – but which were classified '15' in the UK rather than '12A'. *True Grit* (classified in 2010, released in 2011), a Western about a young girl seeking vengeance for the murder of her father, features infrequent scenes of violence, but the emphasis on injuries in these scenes is too strong for '12A' and is only permissible at '15'. *Season Of The Witch* (classified in 2010, released in

2011) is a fantasy film set in the medieval period and concerns a group of people who take an accused witch to a remote abbey where the monks will perform a ritual that should rid the land of a plague. Grisly images feature in several scenes, showing swollen and decomposed faces of plague victims, some of whom return to life. There is also a ritualistic hanging of witches who are shown swinging from nooses before one returns to life. Strong horror also features during an attack by wolves and scenes of dead monks returning to life to attack the living. The combination of these scenes exceeded '12A' allowances and placed the film at the lower end of the '15' category.

The BBFC's language Guidelines at '15' state 'There may be frequent use of strong language (for example, 'fuck'). The strongest terms (for example, 'cunt') may be acceptable if justified by the context. Aggressive or repeated use of the strongest language is unlikely to be acceptable'.

Made in Dagenham is a UK film that dramatises an industrial dispute at a car manufacturing plant in the 1960s. It features multiple uses of strong language, sometimes during heated exchanges and sometimes angrily directed, and so was classified '15'. The distributor sought a reconsideration of the Board's decision, hoping to achieve a '12A' instead. However, the film is in clear breach of the Guidelines, which state that the use of strong language at '12A' must be infrequent.

- 1 - *Made in Dagenham*, '15'
- 2 - *Burke & Hare*, '15'
- 3 - *Tamara Drewe*, '15'
- 4 - *Rare Exports*, '15'
- 5 - *Brighton Rock*, '15'



“

As in previous years, films were often submitted for advice in unfinished form, prior to formal submission

”

The US comedy-drama, *Motherhood*, portrays a hectic day in the life of a mother of two young children. Although the film received a ‘PG-13’ certificate in the US and was generally acceptable at ‘12A’, one mouthed use of very strong language took the film to ‘15’. This occurs in a scene in which the central character causes a traffic jam and is verbally abused by other drivers, one of whom aggressively directs the very strong language towards her. The very strong language is inaudible, being obscured by the simultaneous blaring of a car horn, but the word can be easily lip-read. It is also confirmed when the woman confronts the man over using such a word in front of her child passenger. Although the use is aggressive, potential offensiveness is mitigated by the audible obscuring of the word and also by the comic context. The use of such language is also explicitly criticised and the altercation subsequently resolved, so it was permissible at ‘15’.

Brighton Rock (classified in 2010, released in 2011) is a British film adaptation of Graham Greene’s novel about a violent young gang leader in Brighton. Frequent strong language and some strong violence required a ‘15’ and there are also two uses of very strong language. The first use is in exasperation when a character complains

that a criminal associate has been attacked, whilst the second is uttered out of fear when the central character flees a fight and believes he is about to be attacked. Therefore, in this undirected context, these two uses of very strong language were permissible at ‘15’.

At the upper end of the ‘15’ category, the UK documentary *Shed Your Tears And Walk Away* contains eight uses of very strong language. The film reflects the grim realities in a town where many young people have succumbed to alcoholism. The inclusion of occasional very strong language is unscripted and is neither intended to be provocative nor sensationalist. Given the merits of the documentary and the social issues it addresses, as well as the fact that none of the uses is strongly aggressive or directed, the film was exceptionally classified ‘15’.

As in previous years, films were often submitted for advice in unfinished form, prior to formal submission. The British film *Tamara Drewe* is a live-action film based on a comic strip. It concerns a young woman from a rural village who returns to her birthplace and causes problems in the community. The film’s distributor was advised that the unfinished version was

likely to secure an ‘18’ classification. Reductions to three uses of very strong language, two of which were aggressive, meant that the released version featured only one mouthed use of the word which is obscured by feedback sounds. This was allowable at ‘15’, as was some strong language, sex and sex references.

The Runaways is an American film about an all-girl band which enjoyed a brief period of success during the 1970s. During post-production, the distributor sought and was given advice on how to secure the desired ‘15’ classification. The distributor was advised that the unfinished version was likely to secure an ‘18’ classification. However, the requested ‘15’ certificate could be achieved by making cuts in one sequence to remove sight of two teenage girls sniffing glue. When the finished version of the film was submitted, all sight of glue sniffing had been removed and the film was classified ‘15’ for strong language, sex, sex references and drug use. In contrast to *Samson & Delilah* (previously discussed), the substance abuse in *The Runaways* was not criticised and no harmful effects were shown, making the sequence unsuitable for mid teens.





‘15’ – suitable for 15 years and over

“

A number of ‘15’ rated films were cut on grounds of animal cruelty

”

On film, the distributor of *The Expendables* chose to make a cut to obtain a ‘15’ rating rather than receive an uncut ‘18’ classification. The film is an action-adventure about a group of mercenaries on a mission to overthrow the dictator of a fictional South American country. The film contains strong language and, more notably, strong violence that required a minimum ‘15’ classification. Some of the violence features the use of knives, but this was generally permissible as these are specialist weapons rather than everyday blades. They are also deployed by highly trained men and in a stylised action-adventure context, thus removing the weaponry and associated use from everyday life or more realistic urban environments. However, one scene featured the hero sadistically twisting a knife blade in a guard’s neck in close-up, with accompanying sounds of bone breaking, and the sight of gushing blood. This scene dwelt on the infliction of pain and injury and also constituted an example of the strongest gory images that exceed ‘15’ category allowances. Therefore, the scene was removed for the requested ‘15’ on film, although it was restored for ‘18’ on DVD.

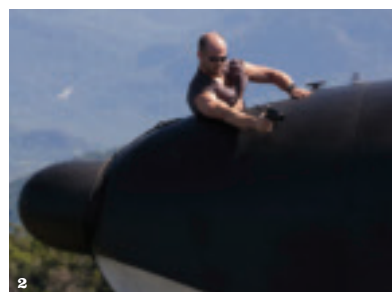
The Cinematograph Films (Animals) Act 1937 prohibits the exhibition of a film if any scene within it has been ‘organised or directed’ in such a way as to involve the cruel infliction of pain or terror on any animal. The word ‘animal’ is defined as any domestic

- 1 - *Peeping Tom*, ‘15’
- 2 - *The Expendables*, ‘15’
- 3 - *The Bad Lieutenant – Port of Call – New Orleans*, ‘18’

animal (tamed or sufficiently tamed to serve some purpose for the use of man) or any vertebrate which is in captivity or confinement. It is the BBFC’s policy to apply the Act equally to films and DVD submissions.

A number of ‘15’ rated films were cut on grounds of animal cruelty. On film, *Carlos* required cuts to remove three shots of cockfighting, whilst a horse being dangerously tripped was removed from the Mandarin historical action drama *True Legend*. On DVD, scenes of horses being dangerously tripped were also removed from *By The Will Of Genghis Khan*, *Little Big Soldier* and *Confucius*, which also required removal of animal cruelty in the form of cockfighting. The latter two titles were also classified on film in pre-cut versions which had these scenes removed prior to submission.

As in previous years, the BBFC had to consider a number of works resubmitted for release on DVD or Blu-ray where the classification previously awarded was no longer appropriate according to current standards. In many cases, these films are over twenty years old and their power or impact has diminished to the extent that they are now acceptable at ‘15’. These films included the 1960 British thriller *Peeping Tom* (which had previously been reclassified ‘15’ on video in 2007 and was submitted for a modern cinema certificate), *Death Hunt*, *Demons 2*, *Forbidden World* and *Tales From The Crypt*.



“

As in previous years, the BBFC had to consider a number of works resubmitted for release on DVD or Blu-ray where the classification previously awarded was no longer appropriate according to current standards

”







'18' – suitable only for adults

'18' – suitable only for adults

When concerns arise about the content of a work at the lower categories they can usually be dealt with by giving the work a higher classification. But at '18' the only option may be to cut or even reject the work. Guidelines for the '18' category therefore reflect a desire to balance concerns about protecting the rights to freedom of expression with the need to protect vulnerable individuals, and wider society, from the possible harmful effects of some film and video material. This position corresponds with the legal framework within which we operate; taking into account the Human Rights Act 1998, the Video Recordings Act 1984 (VRA), the Obscene Publications Act 1959 (OPA), and other legislation (see Legal Issues). Research carried out by the BBFC has indicated strong public support for allowing adults to decide for themselves what to watch. The BBFC endeavours to keep exceptions to this principle to a minimum.

Since its amendment in 1994, the VRA has placed a duty on the BBFC to have 'special regard (among other relevant factors) to any harm that may be caused to potential viewers or, through their behaviour, to society by the manner in which the [video] work deals with: criminal behaviour; illegal drugs; violent behaviour or incidents; horrific behaviour or incidents; or human sexual activity'. During 2010, the BBFC has continued to give 'special regard' to harm issues using classification at '18' where appropriate and cutting or rejecting material where necessary.

The BBFC operates on the assumption that adults are far less likely to copy dangerous behaviour than children but recognises that the potential for harm through imitation does not necessarily disappear completely with age. Guidelines at '18' allow for intervention where there is any detailed portrayal of violent or dangerous acts which are likely to promote the activities.



The Board remains conscious that illegal drug use is a serious social concern, and uses the higher classification category or cuts as appropriate



1 - *Jackass 3D*, '18'
2 - *This is England '86*, '18'



At the adult category the BBFC is much less concerned about behaviour which is clearly potentially harmful or difficult to replicate. But the concern remains where the activity is less obviously dangerous or when it is presented in a manner which suggests it is easily copied. Concern is further increased when the activity appears to be fun or when, regardless of the certificate, there is clear underage appeal. In such cases the BBFC may require the addition of warning captions or, in extreme cases, cuts.

A few works submitted to the BBFC in 2010 fell under the broad umbrella of extreme reality works, most notably, the latest instalment from the JACKASS franchise, *Jackass 3D*. Some consideration was given to whether the work might be judged obscene under the Obscene Publications Act 1959, due to scenes of defecation and urination. But given the context in which the material is set, there was no realistic likelihood that the film would be found obscene, and it was passed at ‘18’ without intervention.

The BBFC Guidelines relating to dangerous acts at ‘18’ explicitly include illegal drug use. Any detailed portrayal of drug misuse which is likely to promote or glamorise the activity may be cut, even at ‘18’. However, the Board recognises that filmmakers may seek to credibly represent illegal drug use, reflecting the existence of illegal drugs in the real world. But the Board remains conscious that illegal drug use is a serious social concern, and uses the higher classification category or cuts as appropriate. The Board will not censor material for adult audiences which merely depicts widely known drug taking procedures, providing such depictions are not promoting the activity. Current policy in this area reflects up to date expert advice and the current level of knowledge about drugs.

Some of the most challenging material examined by the BBFC in 2010 concerned the portrayal of sexual violence. The BBFC’s Guidelines state that any depiction of sexual violence

which goes beyond ‘discreet’ or lacks a strong contextual justification is not considered suitable for viewers under the age of 18. Even when a work is passed for viewing by adults only, this continues to be a difficult area and one where intervention was made several times even at the ‘18’ category in 2010.

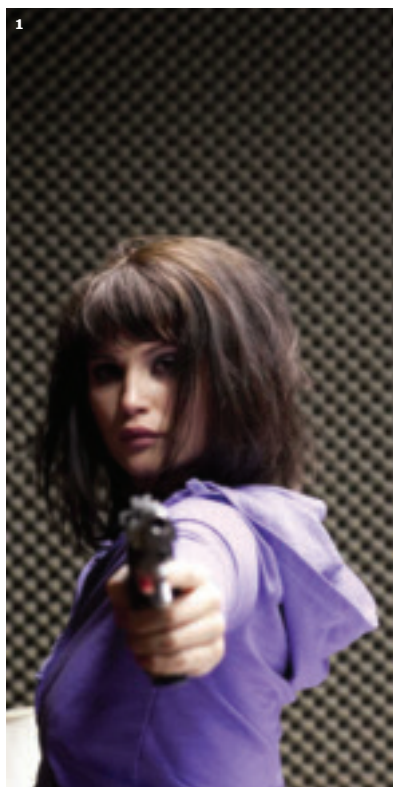
At the lower end of the ‘18’ category, there were several works that might have been given a ‘15’ certificate had it not been for the scenes of sexual violence they contained. These included DVD episodes of Shane Meadows’ TV series *This Is England ’86* where a key plot strand involves a man raping his teenage daughter’s best friend. The rape is shown in a brutal and prolonged sequence which, while it does have strong contextual justification and is entirely free of anything which appears to eroticise or endorse rape, goes beyond the ‘15’ Guidelines’ requirement that any such portrayal should be ‘discreet’.



There were different concerns over the classification of British thriller *The Disappearance of Alice Creed*, about a young woman who is kidnapped and held for ransom. The film's opening scenes show two men preparing a room to hold their prisoner in, including a bed with metal fastenings for restraints. We then see the kidnap and the woman being tied to the bed and handcuffed, with a ball gag placed in her mouth and her clothes cut off with scissors before they take photos of her. Although it later becomes clear that their motivation is ransom money, this is not immediately obvious and there is a very strong sense of sexual threat that could not be accommodated at the '15' category.

Another crime thriller, *The Killer Inside Me*, sees a psychotic American small town sheriff who, amongst other crimes, is shown attacking several women. There are scenes of strong, sadistic violence against women but also of consensual sadomasochistic sexual activity, in what is a psychologically complex and intense work. Although several scenes have the potential to cause offence to some viewers, the scenes do not eroticise or endorse sexual assault or pose a credible harm risk to viewers of 18 and over. Indeed they are highly aversive and distressing. In line with the consistent findings of the BBFC's public consultations and the Human Rights Act 1998, there were no good grounds to override the principle that adults should be free to choose their own entertainment within the law, and the film was passed uncut.

The BBFC did classify some works in 2010 which featured a significant eroticisation of sexual violence. These included a remake of the 1978 'rape and revenge' film *I Spit On Your Grave*. The original *I Spit On Your Grave* was also resubmitted in 2010 and cuts of nearly three minutes were still required to scenes of sexual violence. The remake broadly follows the plot of the original, telling the story



“ The most extensive intervention made to a cinema feature in 2010 was the 49 individual cuts required to the Serbian drama *Srpski Film – A Serbian Film* ”

of a young woman who is gang raped and who subsequently takes her revenge on the perpetrators. While the rape sequence in the modern version places less emphasis on the nudity of the victim than the original, there is more emphasis on threat and humiliation and this is still combined with a significant erotic charge. A total of 17 individual cuts, amounting to 43 seconds of changes, were made before the remake of *I Spit On Your Grave* was passed at '18'.

The most extensive intervention made to a cinema feature in 2010 was the 49 individual cuts, totalling three minutes 48 seconds, required to the Serbian drama *Srpski Film – A Serbian Film*. The plot follows a former Serbian porn star, lured out of early retirement by an offer of money to participate in an 'artistic' porn film for the 'foreign market'. When he is forced to participate in abusive activities he tries to pull out but is drugged and is forced to continue with the filming. The Board recognised that the images are intended to shock, and that the filmmakers are seeking to contrast a political metaphor, but the sexual and sexualised violence goes beyond what is acceptable under current BBFC Guidelines at '18'. Material removed included the juxtaposition of images of children with sexual and sexually violent material. Although the Board does not regard these images as likely to contravene the Protection of Children Act 1978, the Guidelines state that intervention is most likely with, amongst other things, 'portrayals of children in a sexualised or abusive context'. Other strong sequences in the film include the suggestion that a new born baby is being raped and a sequence showing a woman being suffocated with a man's penis after her teeth have been extracted. The cuts required by the BBFC removed the more explicit moments from these scenes and much of the action is now brief or implied rather than explicitly depicted. The film's scenes of very strong sexual violence remain potentially





shocking, distressing or offensive to some adult viewers, but are also likely to be found repugnant and to be aversive rather than credibly likely to encourage imitation.

Fantasm, a film which was originally rejected when submitted to the BBFC on film in 1977, before being passed ‘X’ with several cuts the following year, was resubmitted for a DVD release in 2010. The film has a loose narrative suggestive of sexual education, but which also contains a rape fantasy being played out with pornographic qualities which strongly eroticised and

endorsed the idea that a woman enjoys being raped. Cuts were also required to remove material encouraging incest.

The sequel to *Fantasm*, *Fantasm Comes Again*, was also submitted for classification in 2010. It was, like its predecessor, cut to remove scenes of sexual violence and incest as well as dialogue references that suggested a character in some of the sexual scenarios was underage. Intervention through cuts was also necessary in the case of *Schoolgirl Hitchhikers*, a French erotic drama made in 1973 but never previously submitted for

classification. The film was cut to remove eroticized sexual assault before the feature could be passed at ‘18’.

- 1 - *The Disappearance of Alice Creed*, ‘18’
- 2 - *The Killer Inside Me*, ‘18’
- 3 - *Srpski Film – A Serbian Film*, ‘18’



The arguments that relate 'media effects' to harm are less convincing where violence without a sexual element is concerned and the BBFC's treatment of non-sexual violence at '18' reflects this. Research undertaken to inform the BBFC Guidelines shows the general public support this position.

In accordance with BBFC Guidelines, therefore, cuts to non-sexual violence at the '18' level are likely only when

The strong bloody violence could not be classified below '18'.

Another US feature, passed on both film and for DVD release, *Repo Men*, is a sci-fi drama about two agents repossessing artificial transplant organs on which credit payments have lapsed. Strong gory sequences in which the victims' organs are removed from their bodies required restriction to the '18' classification.

- 1 - *Dream Home*, '18'
- 2 - *Rampage*, '18'
- 3 - *Dog Pound*, '18'
- 4 - *Machete*, '18'
- 5 - *L'Immortel – 22 Bullets*, '18'



the violence portrayed is very detailed and has the potential to encourage the activity. Once more, as has been the case in recent years, no cuts were made on the grounds of violence alone. Having said that, violence in a number of works, largely of the horror genre and covered elsewhere in this report, did approach the limits of what is allowed at the adult category. However, after careful deliberation in all these cases, an '18' classification was judged to be proportionate and sufficient safeguard against any potential harm.

Rampage is a US feature about a disaffected young man who takes out his feelings of frustration and alienation by setting out on a random killing spree. Over the course of approximately 25 minutes, within a central sequence, the young man massacres several innocent victims.

A Day of Violence, a British gangster film, includes a scene in which a man is suspended upside down and tortured. In a graphic sequence the man's genitals are removed with a pair of garden shears. Despite the targeting of the genitals, the scene is wholly lacking in any sexual focus or anything erotic. This scene of non-sexual violence required the '18', but did not exceed what could be passed under the Guidelines at that category.

A French remake of the British film *Dog Pound* is set in a correctional facility in the United States. One scene in particular sees a man's head repeatedly beaten, dwelling on the infliction of pain and injury which exceeded the allowance under the Guidelines at '15'. Consequently the film was passed '18' for both theatrical and DVD release.



Les Sept Jours Du Talion – Seven Days is a French language film about a man seeking to come to terms with the rape and murder of his daughter. Although it offers some analysis of the protagonist's state of mind, his search for vengeance contains sadistic violence and gory images that required restriction to adult audiences. Another French film, *L'Immortel – 22 Bullets*, is a gangster thriller about a retired Godfather who, during an attempt on





3

down the price. Very gruesome and bloody, it includes the murder of a pregnant woman who is suffocated with a plastic bag over her head whilst she struggles in the fluid from her own miscarriage. Despite the nasty nature of this and other killings, the visual detail was restrained enough to be allowed at ‘18’. It was also relevant that the stronger scenes were not heavily eroticised and there was no sexual motive for the murders.

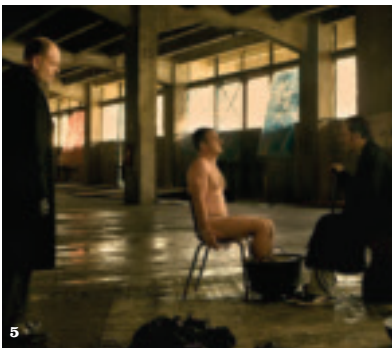
A movie based on one of the spoof trailers from Quentin Tarantino and Robert Rodriguez’s *Grindhouse*, *Machete* sees a grizzled ex-cop tracking down those responsible for an attempt on his life. Using the machete of the title, the man is responsible for strong bloody violence including the dismemberment of his victims. The work has a vein of black humour, but its bloody violence could be classified only at ‘18’.



4

The Board does not intervene in horror films merely because of the possibility that these works might alarm or shock. It is assumed that the likely audience chooses to watch such films because they enjoy being frightened. However, the Board does ensure that the young and vulnerable are protected. Works featuring strong sadistic or sexual elements that dwell on the infliction of pain or injury are likely to be classified at ‘18’.

At ‘18’, horror works are likely to contain the strongest gory images that are unacceptable at ‘15’. Other ‘18’ indicators may include the work being rooted in the real world, as opposed to a fantastical setting, horror that is played straight with little or no humour or irony, or the sexual terrorisation of women.



5

his life, is shot with 22 bullets. The man survives, but the scene of the shooting includes bloody slow motion images, including of his jaw being shot off, that dwelt too much on the infliction of injury to be allowed at ‘15’.

Dream Home is a movie from Hong Kong about a young woman so desperate to buy her dream apartment with a sea view that she decides brutally to murder the immediate neighbours in the hope it will drive

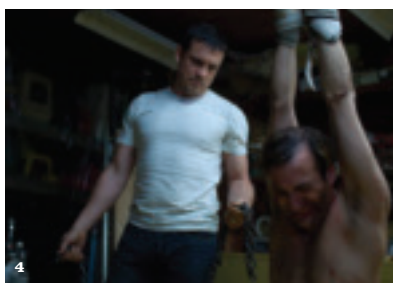
Meat Grinder is a Thai language film about a female psychopath who brutally kills male victims and grinds their flesh into meatballs to accompany noodle soup. The film is occasionally very bloody and violent, but the violence



'18' – suitable only for adults

is neither sexually nor sadistically motivated, nor is it sexualised in the way it is filmed. An ultra bloody Japanese comic book style horror film, *Vampire Girl Vs Frankenstein Girl*, contains scenes of wrist-cutting presented as a sport. However nothing in this aims to encourage, or serves the purpose of encouraging, suicide or self harm. Additionally, the work features several throat cuts that produce substantial plumes of arterial blood spraying into the air. While the comic book style and over the top effects mitigate the bloody violence to some degree, this, like *Meat Grinder*, required restriction to the '18' classification.

A number of British horror films were passed at '18' in 2010. Among them, *F*, about a gang of murderous hooded assailants who attack the remaining teachers and pupils left in a building after school has finished for the day, contains strong bloody violence. Much of the violence is implied, but the film includes a guard being burned alive and shots of gory head and facial injuries. *Splintered* is about a group of friends who go into the woods after hearing stories of strange occurrences there, and are pitted against a deadly enemy. It contains a scene in which a male character is stabbed in the eye with a crucifix, and scenes with characters' throats ripped open. In *The Last Seven*, seven people wake up on the streets of London to find they are alone in the city. In one scene a male character has his eyes gouged out. *Spiderhole*, about four students who decide to become squatters in an empty London house, features torture including the removal of a man's eye, as the squatters are terrorised. Another scene of strong bloody violence occurs when two characters beat a third person to death with home made weapons that include a piece of wood with nails embedded in one end, resulting in blood spurts. In all these cases the violence and horror could not be covered by a '15' classification and the features were restricted to adult audiences.



The Scar Crow is a horror film in which four friends come across three sisters who seem to be hundreds of years old and a monstrous scarecrow who is intent on killing them. The several scenes of strong bloody violence include one in which a man is tied to a bed before the monster rips open the man's chest and pushes his head through the hole. Another scene includes sight of a man's penis being torn off. These sequences are both lengthy and gory and place a clear emphasis on the infliction of pain and injury. *30 Days of Night: Dark Days*, a vampire horror sequel, was likewise classified '18' for very strong gory violence that include scenes of throat ripping and biting and a tooth extraction.

The Collector is a horror film from the writer of the last four *Saw* movies. It was passed '18' for its strong bloody violence and sustained horror, which includes several scenes in which characters are subjected to prolonged sadistic attacks. In one such scene a female character has her mouth stitched together, something that is briefly shown in close up detail. In another scene, a man has his teeth knocked out with a hammer and chisel.



2010 saw the release of *Saw 3D*, the seventh film in the horror franchise. It features a vengeful killer torturing selected victims with elaborate purpose-built devices. For example, circular saw blades slice into the victims causing blood and intestines to spray from the wounds and a man has to remove a fish-hook, attached to a piece of string, that is lodged inside a woman’s stomach. The horror and violence throughout the film is often prolonged, sadistic and dwells on the infliction of pain or injury in a manner which can only be passed at ‘18’.

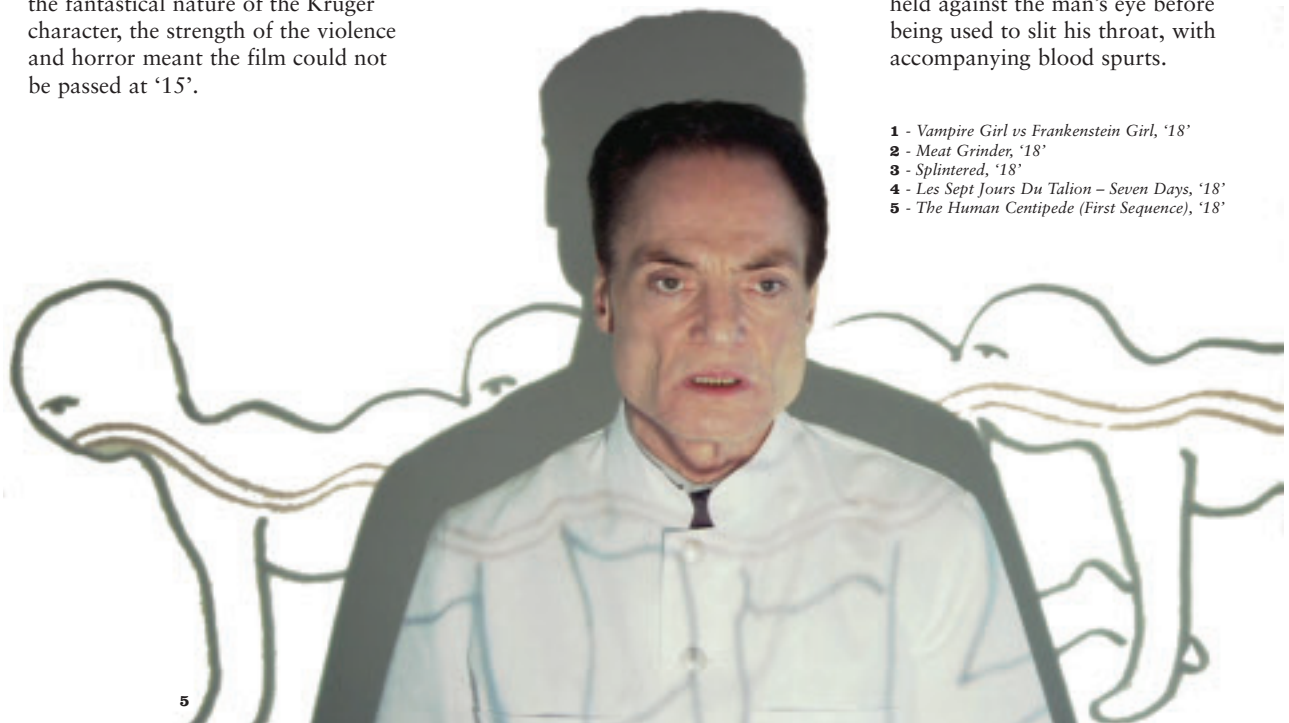
Wes Craven’s 1984 film *A Nightmare on Elm Street*, was re-released in 2010. It was again passed ‘18’ uncut for its strong sadistic horror and bloody violence. A remake of the film, *A Nightmare on Elm Street*, was also classified at ‘18’ this year. Once again a group of teenagers are terrorised by Freddie Kruger, a monster who murders them in their dreams. There is an emphasis throughout on physical wounding and mutilation and, despite the fantastical nature of the Kruger character, the strength of the violence and horror meant the film could not be passed at ‘15’.

The BBFC dealt with a number of foreign language horror films in 2010. *The Human Centipede (First Sequence)* is about an insane German surgeon who kidnaps three tourists and surgically attaches them to each other to form a ‘human centipede’. The actual surgical process is not shown in great detail but in one scene the surgeon removes one of his female victim’s teeth with pliers, resulting in a lot of blood, and in another a scalpel is seen cutting into the flesh of a woman’s buttocks before a bloody flap of skin is lifted. Before the film was passed uncut at ‘18’ legal advice was sought in order to be sure that the film would not be in breach of the Obscene Publications Act 1959.

The French film *La Horde – The Horde*, about a group of police detectives who team up with some gangsters to escape from a public housing estate overrun by zombies, contains a scene in which a man has

his face bloodily smashed against a wall. An emphasis on sadistic violence and the very strong gore precluded passing the film at any category other than ‘18’.

[REC] 2, a Spanish language sequel in which a group of people are trapped inside an apartment block and exposed to a virus that turns infected humans into rabidly violent killers, continues from where its predecessor left off. While the hand held camera-work does not focus in detail on specific killings, it does offer graphic gore and a focus on the bloody wounds of the dead and the dying. *Amer*, a subtitled Belgian horror drama, charts three key periods in the life of Ana – a child, a teenager and a young woman. It was classified ‘18’ for strong gory violence that occurs during the film’s climax. In a rapidly edited montage of shots a male character’s face is seen to be sliced open with a cutthroat razor. The scene is extremely graphic and bloody, with a significant focus on pain and distress. Later in the same scene the blade is held against the man’s eye before being used to slit his throat, with accompanying blood spurts.



- 1 - *Vampire Girl vs Frankenstein Girl*, ‘18’
- 2 - *Meat Grinder*, ‘18’
- 3 - *Splintered*, ‘18’
- 4 - *Les Sept Jours Du Talion – Seven Days*, ‘18’
- 5 - *The Human Centipede (First Sequence)*, ‘18’



1

A few other features, in addition to *I Spit On Your Grave*, which had previously featured on the Director of Public Prosecutions list of 'video nasties', were submitted for classification. *Cannibal Apocalypse*, from 1980, was once again restricted to '18' for strong violence and gore, having been previously classified '18' in 2005. A cut was still required for a scene of animal cruelty in which a live rat is set on fire with a flamethrower. *A Bay of Blood*, originally rejected by the Board in 1972, but later passed with some cuts in the 1990s, was released for the first time without cuts at '18'. Under current Guidelines and practice there was no basis for continuing to enforce the earlier cuts. *Island of Death* was also passed uncut for the first time, cuts made in 2002 being no longer deemed necessary.

The Dario Argento film, *Inferno*, was passed uncut with previous animal cruelty cuts waived. In this case, the DVD submission revealed more clearly that previously cut material had been filmed, for example, using a model rather than a real animal. In another scene we concluded that, while the editing implied animal cruelty, the individual shots revealed no clear cruelty that could justify upholding the previous cuts. An '18' was nevertheless still required.

Video Nasties - The Definitive Guide is a compilation of trailers for all 72 titles on the Director of Public Prosecutions list of 'video nasties'. Although a handful of trailers included material that had been problematic within the associated feature, in this particular context – an illustration of cultural and censorship history – they do not serve to eroticise or endorse sexual violence in a credibly harmful way and the work was passed '18' uncut.

Only two South Asian language films were classified at '18' in 2010. Together the Hindi action/drama films *Rakht Charitra* and *Rakht Charitra 2* told the story of an Indian politician who began his life seeking revenge for the murder of his father by political rivals before moving into high political office himself and eventually falling victim to an assassination. Both films

- 1 - Video Nasties – The Definitive Guide, '18'
- 2 - I Spit On Your Grave, '18'
- 3 - A Bay of Blood, '18'
- 4 - Rakht Charitra, '18'
- 5 - Dogtooth, '18'



2



3



4

“

In 2010, as in most previous years, the majority of cuts to ‘18’ sex works were to remove explicit detail

”

were submitted on DVD and both contained frequent scenes of strong bloody violence. The focus frequently placed on the brutal infliction of pain and injury during scenes of graphic murder, often in the form of revenge killings, confirmed that both films were most suitably placed at the adult category.

As in previous years, the Board’s policy remains that explicit images of real sex should be confined to the ‘R18’ category unless such images can be justified by their context. Contextual justification, however, has less weight if the primary purpose of the work is sexual arousal or stimulation (ie a sex work). The Board’s position in this area continues to be informed by both research and public reaction to classification decisions.

As usual the policy in this area was tested in relatively few cases in 2010. *Dogtooth*, a Greek language film about a couple who lock their children away from the real world, telling them that is occupied by dangerous cats that will kill them if they step outside, includes some strong depictions of sex that include two scenes of real sex. One is a clip taken from a real sex work and the other a portrayal of a brother and



sister engaging in incestuous sex. In this case the surrounding narrative of a corrupted family gave sufficient justification for these scenes at ‘18’.

Hollywood, Je T’aime is a romantic odyssey about a gay Parisian who travels to Hollywood and falls in love with a drag artist and transsexual prostitute. The film includes some images of strong real sex as the principal character walks through a night club. These were allowable at ‘18’ in that they established the seediness of the sex club setting.

The Erotic Films of Peter De Rome is a collection of eight short films that date from the early 1970s, some of which feature strong scenes of real sex. The work as a whole has artistic, cultural and historical merit and, in tone and treatment, is distinguishable from a sex work.

Gaspar Noé’s *Enter the Void*, about a small-time drug dealer who lives in present-day Tokyo with his sister, an erotic dancer in a strip club, includes infrequent images of strong real sex.

The purpose of these images is not to titillate the audience but to illustrate the hedonism of the often seedy world inhabited by the film’s principal characters.

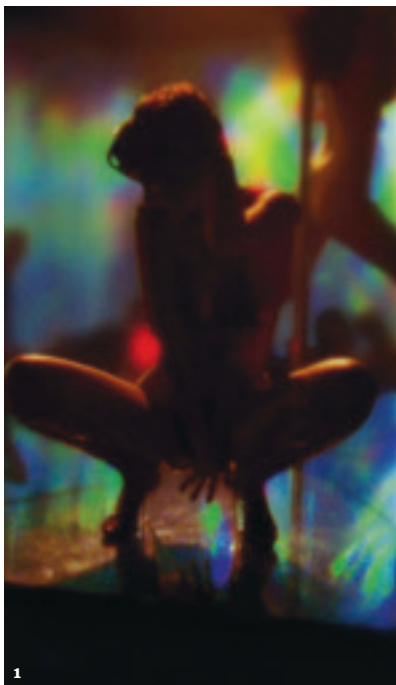
Ano Bisieto – Leap Year is a Spanish language drama about a Mexican woman who embarks on a sadomasochistic sexual relationship. In addition to imagery of real sexual activity, the film includes a scene in which her male lover urinates over her as she masturbates. Within a serious dramatic context, these scenes were judged to be contextually justified and, in the case of the latter, not likely to be in breach of the Obscene Publications Act 1959.

In some cases explicit sexual detail could not be justified and cuts were required before works were classified ‘18’. *The Porn Diaries*, a documentary about the contemporary US porn industry, is one such example. The film includes fly on the wall footage of porn scenarios being shot that contain several brief images of explicit sex,





‘18’ – suitable only for adults



“

It is unusual for a feature film to receive an ‘18’ classification purely on the basis of very strong language, but that was the case in 2010 with Scottish coming-of-age drama *Neds*

”



- 1 - *Enter the Void*, ‘18’
- 2 - *Pimp*, ‘18’
- 3 - *Bare Behind Bars*, ‘18’
- 4 - *Jimmy Carr – Making People Laugh*, ‘18’
- 5 - *George Carlin – Jammin’ In New York*, ‘18’
- 6 - *Neds*, ‘18’

pornographic in nature, together with images of dangerous, degrading and abusive sexual activity that would invariably be cut from sex works at ‘R18’. Several cuts were required before the documentary was passed ‘18’.

Bare Behind Bars is a Brazilian sexploitation film set in a women’s prison run by a sadistic female warden. It was originally rejected by the Board in 1994, a decision upheld on appeal, but resubmitted for classification in 2010. Under current Guidelines the scenes of sexual violence are no longer considered a harm risk. The film does not endorse sexual violence. *Bare Behind Bars* is a film which is showing its age, and the representations lack credibility by contemporary standards. Scenes of real sex, however, were not contextually justified and cuts were required to those scenes before the film could be passed at the ‘18’ classification.

A number of works whose primary purpose is sexual arousal or stimulation are submitted to the BBFC each year with a request for an ‘18’ classification. In order to secure that ‘18’ certificate, these sex works may only show sexual activity which is, or appears to be, simulated. If sex works submitted with an ‘18’ request are found to contain clear images of real sex or sexually explicit animated images then the distributors are offered two options – to take an ‘R18’, the category reserved for real images of unsimulated sex, or cut the sexual detail to secure an ‘18’. In 2010, as in most previous years, the majority of cuts to ‘18’ sex works were to remove explicit detail on these grounds.

At ‘18’ mild sexual fetish material, such as mild sadomasochist role-play, may be permitted while stronger examples of fetish material are restricted to the ‘R18’ category. This ‘R18’ classification is also likely to be required where fetish material has the potential to encourage



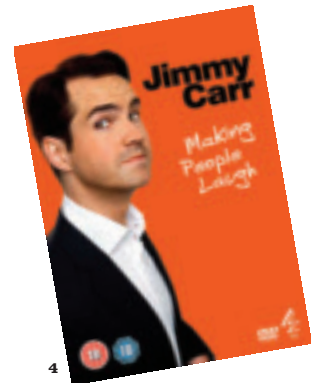
harmful imitation among the uninitiated. However, cuts are likely to be required at ‘18’ and ‘R18’ if there is any potential for harm. Within the context of sex education works some explicit images of sexual activity may also be permitted at ‘18’ provided such works genuinely and manifestly seek to inform and educate on matters of human sexuality, safer sex and health. Such explicit imagery in sex education works should be kept to the minimum necessary to illustrate the educational or instructional points being made. In 2010 one example of such a work was *The Lovers Guide – Igniting Desire*. It was given an uncut ‘18’ certificate despite the presence of explicit images of real sex, including ejaculation and penetration.

The BBFC’s Guidelines state that aggressive or repeated use of the strongest language, for example, ‘cunt’, is unlikely to be acceptable at any category lower than ‘18’. In 2010, this confirmed the ‘18’ classification for works such as British documentary-style thriller *Pimp*, set in the seedy world of prostitution in London’s Soho. Along with strong sex, strong sex references and strong violence, there are frequent and aggressively delivered uses of the word ‘cunt’ throughout the film.

In the very different context of stand-up comedy performances, very strong language is rarely aggressively directed at an individual or accompanied by violence or other aggravating factors, so its infrequent use is often allowed at the ‘15’ category. Exceptions to this included the aggressive uses of ‘cunt’ in *George Carlin – Jammin’ In New York* and *Hans Teeuwen – Live in London!*, which are compounded by their appearance in monologues on topics likely to cause offence in themselves, respectively mocking sufferers of eating disorders and talking about God masturbating. In the case of *Jimmy Carr – Making People Laugh*, it is the

frequency of use of the word ‘cunt’, rather than the manner of delivery which required the ‘18’ certificate.

It is unusual for a feature film to receive an ‘18’ classification purely on the basis of very strong language, but that was the case in 2010 with Scottish coming-of-age drama *Neds*, following teenager John McGill in 1970s Glasgow as he becomes part of a gang of ‘non-educated delinquents’. The film was placed at ‘18’ by the frequent use of very strong language, often in conjunction with violence or aggression.





'R18' – to be supplied only in licensed sex shops to adults of not less than 18 years

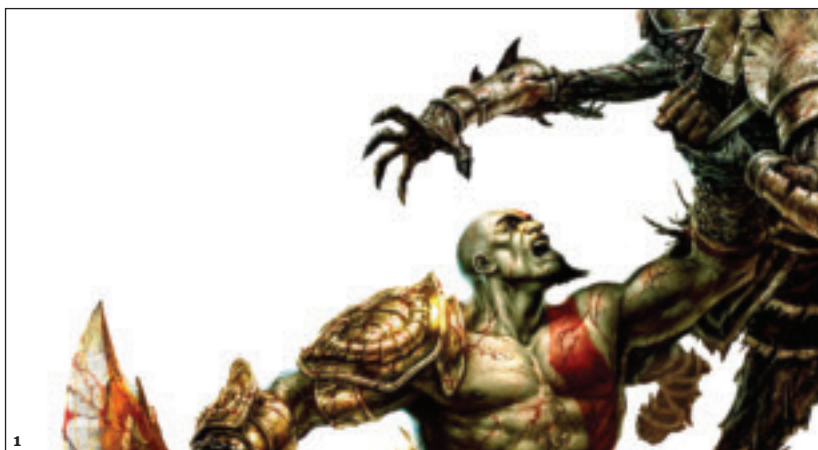
'R18' – to be supplied only in licensed sex shops to adults of not less than 18 years

Despite a reduction in the number of 'R18' works cut from 2009, which reflected the nature of the material submitted rather than changes in policy, the high number (123 out of 802 works classified) reflects the Board's continued strict policies on works which combine sexual detail with activity which is illegal, harmful, abusive, or which involves a lack of consent or the infliction of pain or injury.

Material cut in 2010 once again commonly consisted of abusive and potentially harmful activity. Among these were cuts depicting and encouraging choking and gagging during oral sex and instances of asphyxiation. Cuts to remove sight of penetration with objects likely to cause harm or associated with violence, included penetration with thin metal rods, a gun, a pool cue and a cane. Cuts were also made to underage sex references, potentially encouraging an interest in sex with children, in line with the Guidelines and supported by research findings which are available on the BBFC website.

The BBFC continues to cut material in accordance with current interpretation of the Obscene Publications Acts 1959 and 1964, which includes, but is not limited to, a focus on urination accompanying sexual activity or urination onto other persons, and penetration of the vagina or anus with the whole hand. In consultation with enforcement agencies and in order to ensure intervention is consistent with current interpretation of the legislation, the BBFC may pass brief and isolated examples of urination as a part of sexual play, so long as there are no harm concerns under the Video Recordings Act 1984 and no realistic prospect of successful prosecution under the Obscene Publications Act.

- 1 - *God Of War III*, '18'
- 2 - *Mass Effect 2*, '15'
- 3 - *Red Dead Redemption*, '18'





Video games and associated media

- 1 - *Red Dead Redemption*, '18'
- 2 - *Alan Wake*, '15'
- 3 - *Bioshock 2*, '18'
- 4 - *Medal Of Honor*, '18'
- 5 - *Call Of Duty – Black Ops*, '18'
- 6 - *Heavy Rain*, '15'



1



2



The Board classified 179 video games and associated media in 2010. Video games only have to come to the BBFC for classification under the terms of the Video Recordings Act either because they contain certain material including strong violence, sex, or useful criminal techniques, or linear material – that is video footage.

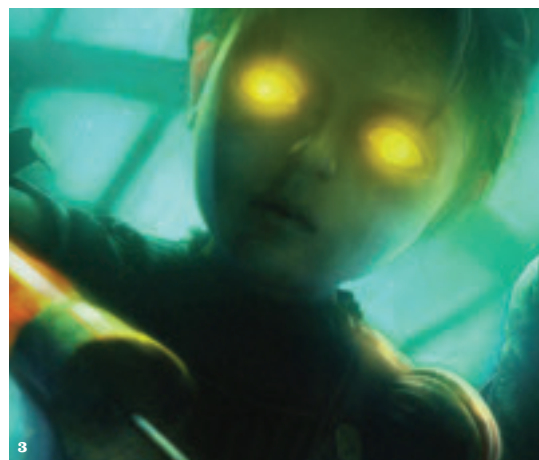
As with 2009, this year saw many high-profile sequels, including the likes of *Bioshock 2*, *God Of War III*, *Mass Effect 2*, *Dead Rising 2* and *Crackdown 2*.

Red Dead Redemption is a next-generation follow up to *Red Dead Revolver*, with the player assuming the role of gunslinger John Marston who is tasked with helping to bring law to the West. He must also kill or capture his former gang members, including his old gang leader, or his family will pay the ultimate price. The game was classified '18', and features some very strong language and strong violence. The latter includes sight of blood spurting as enemies are attacked, with the player also able to slow down time and target specific areas of the body for maximum effect.

Black Ops, the latest offering in the *Call Of Duty* franchise, became the UK Christmas number one in the all-formats chart. The first-person game focuses on the activities of two main characters – Mason and Hudson – who are operatives engaged in various top secret missions in locations such as the Ural Mountains, Laos, Cuba, and Vietnam. It was classified '18' for strong bloody violence and strong language. The violence includes frequent sight of spurting blood when enemies are shot, while more powerful weaponry results in dismemberment. It is also possible for the player to sneak up behind enemies and slit their throats.

In a similar vein *Medal Of Honor*, a cross-platform release, was the latest title in this long-running first-person shooter series. The player's character is a 'Tier 1' Special Operations commando deployed in Afghanistan. This game was classified '18' for strong bloody violence, which includes sight of blood spraying from enemies' bodies as they are shot, and occasional decapitation or dismemberment from more powerful weaponry.

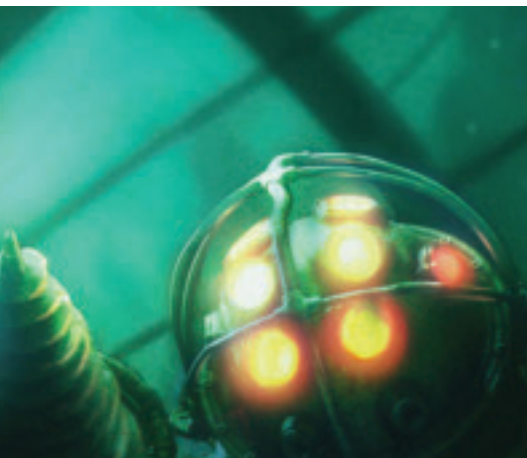
In *Heavy Rain* the player controls four characters at different times, as the story revolves around the search for a boy who has been abducted by the mysterious 'Origami Killer'. The game was classified '15' for strong violence, language and sex. The player must react to on-screen prompts in all parts of the game, for actions ranging from preparing food to fighting enemies. One particularly tense sequence features a fight in which a female character attempts to evade a madman intent on killing her with an electric drill. Nudity in the game includes sight of breasts and buttocks during a sex scene and breast nudity when a female character takes a shower.



3



Alan Wake came out in 2010 after first being shown in trailer form during 2005. It tells the tale of the writer Alan Wake, whose wife is taken by dark forces in a small town, Bright Falls, where the inhabitants have been taken over by evil spirits who hide in the darkness. With little more than a torch to protect him, Wake must get to the bottom of the mystery. This game was classified '15' for strong threat, with the player's character under frequent attack by the possessed townsfolk who are hell-bent on killing him and attack with weapons, including axes. The sound effects in the game also add to the sense of unease, with strange voices and discordant music heard throughout.



Rejects

Films, DVDs, or digital media which contain unlawful or potentially harmful material will, where possible, be cut. If this is not possible because, for instance, the cuts are so extensive that a viable release cannot be salvaged from the remaining material, or if the distributor refuses to make the required cuts, then a work may be refused a classification altogether. In 2010 the BBFC rejected one video work.

Lost in the Hood is a US explicit sex work focussing exclusively on the abduction and rape of a number of men. In each scenario we see the predatory male characters chose a victim who appears to have become lost in their neighbourhood. They then abduct their victim and force him to engage in sexual acts against his will. Each scene places a strong emphasis on the non-consensual nature of the sex, with the victims pleading to be released, showing discomfort and making unsuccessful attempts to escape. By presenting the spectacle of sexual violence within the context of

“
In 2010 the
BBFC rejected
one video work
”



an explicit sex work, whose primary intention is to sexually arouse the viewer, *Lost in the Hood* has the effect of eroticising and endorsing sexual violence in a potentially harmful fashion. Because of the pervasive nature of the material, cuts were not a viable option and the work was rejected.

- 1 - Carlos, '15'
- 2 - Chico & Rita, '15'
- 3 - Gainsbourg, '15'





The BBFC has to have regard to several pieces of legislation that sometimes affect the classification of works submitted to it. The Human Rights Act 1998 (HRA) requires the BBFC to consider, among other things, the requirement that a filmmaker's freedom of expression is not infringed by its classification decisions. That requirement is modified where something has been 'prescribed by law' or where it is 'necessary in a democratic society' or for the 'protection of health and morals' or the 'prevention of crime and disorder'. If the BBFC does intervene in a work the intervention must be 'proportionate' to the breach concerned. Whilst no specific issues with the HRA arose this year, its application is something that remains at the forefront of the BBFC's thinking when classifying material.

The Video Recordings Act 1984 (VRA) is the legislation that underpins the supply and classification of age-rated audiovisual works in the United Kingdom. It is a piece of legislation that features prominently in the BBFC's deliberations. Apart from setting out the requirements to have works classified, the VRA also requires the BBFC to pay special regard to material that could be said to cause 'harm' to its potential audience. It goes on to provide a list of subjects which the BBFC must consider. Those subjects are: criminal, violent or horrific behaviour, illegal drugs and human sexual activity. Cuts made under the VRA are referred to throughout this Report.

The Obscene Publications Acts (OPA) of 1959 and 1964 tends to be limited to the BBFC's work with pornography. If a work is deemed to be obscene under the current interpretation of the OPA, the BBFC is required to intervene.

A work will be considered to be obscene if it has a tendency to 'deprave and corrupt' a significant proportion of the audience likely to see it. Again, many works required cuts to remove material that was deemed obscene under the current interpretation of the Act and this discussion is continued in the 'R18' section of this Report.

Under the Protection of Children Act 1978 (POCA), it is a criminal offence to exploit children by making indecent photographs of them. POCA penalises the distribution, showing and advertisement of those items. The BBFC will refuse to classify works that contain indecent images of children (deemed to be those under 18). This can often be a difficult decision to reach, especially since the definition of the term 'indecent' is wide and open to various interpretations. The BBFC has sought legal advice on the meaning of this term and returns to lawyers where



Legal issues

necessary on a case by case basis. The BBFC does seek proof of age for younger looking performers in pornographic works.

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

The Cinematograph Films (Animals) Act 1937 prohibits the exhibition of a film if any scene within it has been 'organised or directed' in such a way as to involve the cruel infliction of pain or terror on any animal. The word 'animal' is defined as any domestic animal (tame or sufficiently tamed to serve some purpose for the use of man) or any vertebrate which is in captivity or confinement. It is the BBFC's policy to apply the Act equally to films and DVD submissions. In the crime drama *Carlos* sight of a cock fight, which was found to have been orchestrated by the filmmaker for the purposes of the film, was cut. The 1940 feature *North West Mounted Police* and the Korean action drama *True Legend* were both cut to remove footage of horses made to fall by the filmmakers in a fashion that was deemed to be cruel and dangerous. Similar cuts were made in other works.

The Criminal Justice and Immigration Act 2008 is relevant to the BBFC's work. A key feature of this legislation is the introduction of a standalone offence of the possession of extreme pornography. Material classified by the BBFC under the VRA is excluded. In order for a work to be in breach of this legislation it must be pornographic (produced solely or principally for the purpose of sexual arousal), be grossly offensive, disgusting or otherwise of an obscene character and, in an explicit and realistic way, portray either an act which threatens a person's life; an act

which results, or is likely to result, in serious injury to a person's anus, breasts or genitals; an act which involves sexual interference with a human corpse; or a person performing an act of intercourse or oral sex with an animal (whether dead or alive). Cartoon images are not caught by this Act.

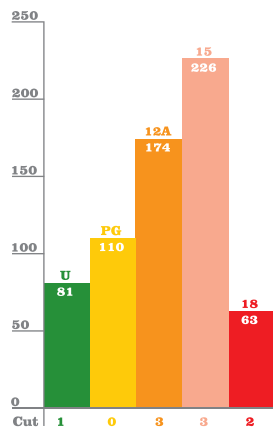
- 1 - *The Runaways*, '15'
- 2 - *Shutter Island*, '15'
- 3 - *The Social Network*, '12A'



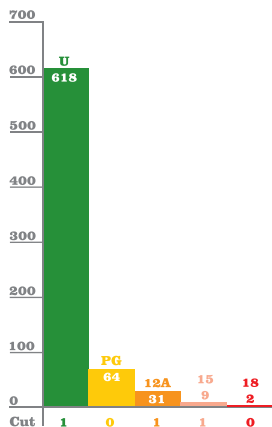


Statistics, Film

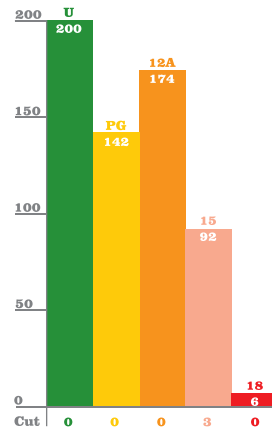
Film 654



Cinema advertisements 724



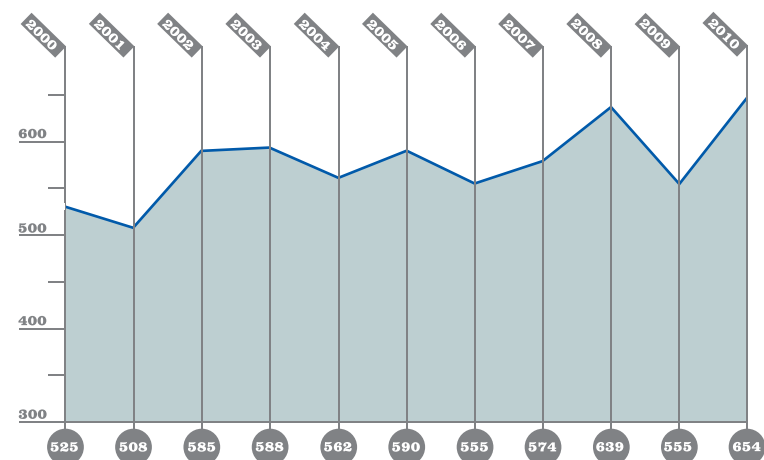
Film trailers 614



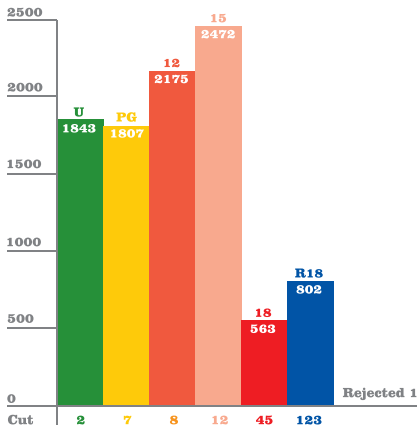
Film statistics 2000 - 2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
U	61	43	71	61	41	43	53	36	69	53	81
PG	112	121	142	132	102	100	92	104	117	83	110
12	88	107	48								
12A			74	152	148	153	160	159	178	143	174
15	174	174	201	188	222	219	198	222	227	226	226
18	85	59	48	56	49	54	52	53	48	50	63
R18				1		1					

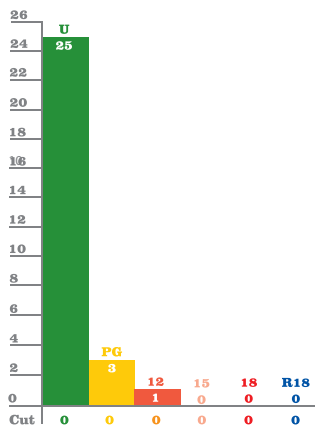
Film submissions 2000 - 2010



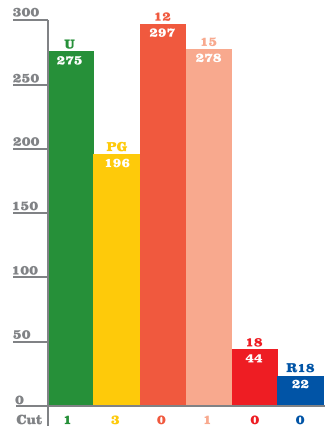
DVD 9662



DVD advertisements 29



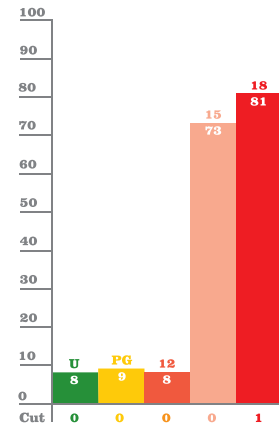
DVD trailers 1112



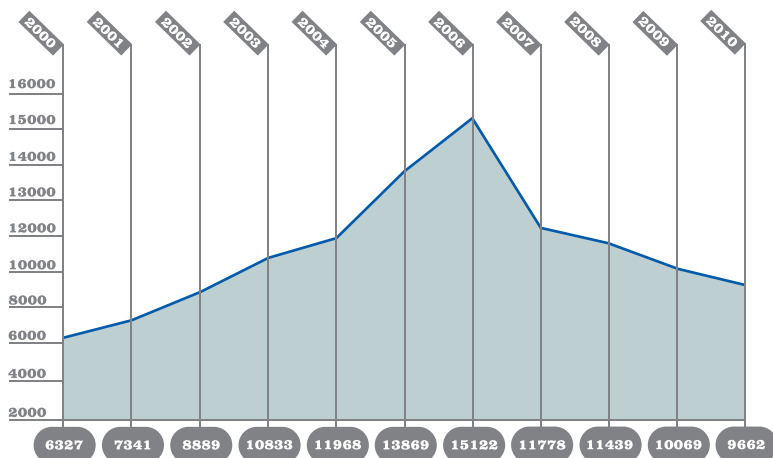
Video/DVD statistics 2000 - 2010

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Uc	125	152	121	152	119	65	66	12	15	7	0
U	1354	1471	1807	2084	2534	3104	3009	2480	1967	1450	1843
PG	1590	1826	2014	2280	2485	3380	4101	2721	2609	2219	1807
12	813	859	1155	1685	1677	2273	2808	2562	2613	2453	2175
15	1244	1322	1721	2244	2113	2669	2889	2344	2432	2416	2472
18	986	1059	1008	980	870	1133	1031	950	904	660	563
R18	212	651	1061	1405	1387	1237	1217	1159	897	862	802
Rejected	4	1	2	3	2	7	1	1	2	3	1

Games and other interactive 179



Video/DVD submissions 2000 - 2010



The DVD statistics reflect the number of works classified in 2010. The statistics on the BBFC website for 2010 include the works which were affected by the suspension of the Video Recordings Act. They received temporary certificates in 2009, but were included in the 2009 figures in the Annual Report for that year. They then received 'new' certificates on 23 January 2010 after the Act came back into force - hence the inflation of the 2010 figures on the website.

Video Appeals Committee

Video Appeals Committee

During 2010 there were no appeals to the Video Appeals Committee (VAC). The VAC is an independent body constituted under Section 4(3) of the Video Recordings Act 1984 to hear appeals from submitting companies against any BBFC decisions they consider stricter than warranted. The Board was saddened by the news of the death, in October, of Claire Rayner OBE, who had been a member of the VAC since 1996.

At the end of 2010 the full membership of the VAC was as follows:

President

John Wood CB

Solicitor; former Director of the Serious Fraud Office; former Director of Public Prosecutions in Hong Kong; former Special Counsel to Morgan Lewis Bokus

Members

Nina Bawden CBE, MA, FRSL, JP

Novelist; President, Society of Women Writers and Journalists

Biddy Baxter MBE, DLitt, FRSA, FRTS, FTCL

Chair, The John Hosier Music Trust, Hon. President, the Selective Mutism Information and Research Association; former editor Blue Peter, BBC Television and consultant to the Director General of the BBC; author and broadcaster

Barry Davies BA, MPhil, DMA, DMS, RSW, MBASW

Former Deputy Director of Social Services and Chair of Area Child Protection Committee; child protection trainer; independent investigator of complaints made by or on behalf of children and young people known to social services; Chair of Independent Complaints Review Panels, Chair of All Wales Primary Care Child Protection Trainers Group; Associate Consultant for Children in Wales; professional adviser to the Ombudsman on matters relating to safeguarding children. 'Ambassador' for CEOP (Child Exploitation and Online Protection Centre)

Pauline Gray

Regional Tribunal Judge, Social Entitlement Chamber; Deputy President of the Gender Recognition Panel



- 1 - *Rabbit Hole*, '12A'
- 2 - *Cemetery Junction*, '15'
- 3 - *The Tourist*, '12A'
- 4 - *The American*, '15'



Professor John Last CBE, DLitt

Lay Member Bar Standards Board 2008 –; Chair Bute Communications 2003-8; Chair Dernier Group 2003 –2009; Visiting Professor City University 1998-2006; Federal Vice President UK Liberal Democrat Party 2009 –

Dr Sara Levene MA, MRCP, FRCPCH

Paediatric safety consultant; medical qualified panel member of the Appeals Service; former medical advisor to the Foundation for the Study of Infant Deaths and to the Child Accident Prevention Trust

Haydon Luke

Former secondary headteacher and inspector; now education consultant and trainer, working in the fields of secondary education and education in and through museums and galleries

Dr Neville March Hunnings

Lawyer; former member of the Lord Chancellor's Advisory Committee on Legal Education and Conduct; editor of the Encyclopaedia of European Union Law; author of Film Censors and the Law

**Robert Moore BSc (Econ),
Dip.App.Soc.St., CQSW**

Independent consultant in social care; former Director of Social Services and one-time Children's Officer; Chairman of the Northern Ireland Children in Need Appeals Advisory Committee

**Peter Rees C.Ed Dip.Ed Dip.Psych
MA MCMI**

Former Headteacher, independent education management consultant, University Tutor University of Reading Institute of Education, Independent Member Hampshire County Council Adoption Panel, Personal Tutor Kingston University, Chair of the Partnership Board Carroll Children's Centre Winchester, member Patient Liaison Group Royal College of Anaesthetists, marital & relationship therapist & personal counsellor in private practice

Dr Mike Slade

Consultant clinical psychologist; Reader at Institute of Psychiatry, King's College London; Fellow of the British Psychological Society

**Professor Fay Weldon CBE, MA,
DLitt, FRSL**

Novelist; playwright; broadcaster



Consultative Council



The Consultative Council meets three times a year and the membership is made up of representatives from the video, broadcasting, record and leisure software industries, local government and persons of individual distinction, as well as observers from the Department for Culture, Media and Sport (DCMS), the Metropolitan Police and Ofcom.

Director's reports and discussions

At each meeting the Director provides a written report which provides information about work levels, which affect the timeliness with which works are classified, policy matters and controversial classification decisions. The February meeting heard that works submitted to the Board had been declining since 2005 and as a result 29 staff had been made redundant in the last three years. The legal status of the Video Recordings Act had been restored and all works submitted in the later half of 2009, which had been awarded temporary certificates, were given formal certificates in January. The subject of smoking in films came up in light of the consultation document issued by the Department of Health which specifically mentioned the BBFC's handling of smoking in films. DCMS had raised this with DoH and that Department had accepted that the BBFC did have a policy in place which was being vigorously implemented.

The June meeting heard that there had been media reports linking the actions of a murderer with specific films and commented that the media often tried to link specific acts of violence with specific films. The media effects research was far from conclusive on the matter and in this case it was evident that many other factors had been in play.

The October meeting heard that while the number of video works submitted to the Board continued to decline, this was somewhat offset by the increase in their length.

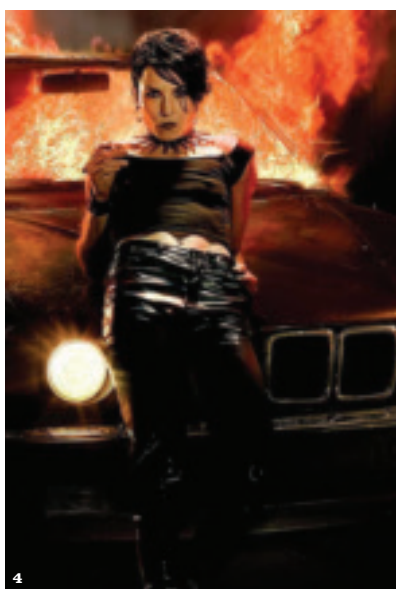
Film screenings and discussions

Each meeting is preceded by the screening of a recent film which had raised particular classification issues. The film seen before the February meeting was *Sex & Drugs & Rock and Roll* – the biopic of musician Ian Dury. It had been classified '15' for very strong language, strong sex and drug use. The meeting discussed, in particular, the amount of very strong language in the film and some expressed surprise that this had not resulted in an '18' rating for the work. The Director explained that the work had been referred to him because of the level of strong language and he had taken account of the consideration that it was, for the most part, neither aggressive nor directed. One Council member praised the portrayal of Dury's

illness in the film. The majority of those attending felt that the '15' classification was appropriate.

The film shown before the June meeting was *Chatroom*, about an adolescent boy who sets up an online chatroom and attempts to persuade a vulnerable boy to commit suicide. The film also included references to paedophilia and underage sex. The film had been classified '15'. The work had been submitted to the Board at script stage for comment and the company had worked with the Board to achieve the rating they required. The representative from the Metropolitan Police confirmed that chatrooms which encouraged suicide were shut down. The meeting agreed that the film was a cautionary tale for both teenagers and parents and so appropriately rated.

Made in Dagenham was shown before the November meeting and the Director explained that the '15' rating was due to the level of strong language in the film, but he also asked the Council to consider whether the brief sex scene in the film would have been appropriate at '12A'. Some Council members considered that the strong language spread throughout the film was inappropriate for the time in which the film was set and so distracted viewers from the importance of the topic – the fight by women workers at the Ford Dagenham plant for equal pay. While acknowledging the merits of the film the Council felt that giving the film a '12A' ran the risk of normalising strong language for young children and this was not appropriate. As to the brief sex scene, there were mixed views but it was generally felt that the comic tone softened its impact.



Membership of the Consultative Council in 2010

Kim Bayley
Entertainment Retailers
Association (ERA)

Lavinia Carey
British Video Association (BVA)

Alison Edwards
Local Government Regulation

Laurie Hall
Video Standards Council (VSC)

Steve Jenkins
BBC

Sir William Lawrence
Local Government Association (LGA)

Cllr Maurice T Mills
Northern Ireland Local Government
Association (NILGA)

Cllr Goronwy O Parry MBE
Welsh Local Government
Association (WLGA)

Mike Rawlinson
European Leisure Software Publishers
Association (ELSPA now UKIE)

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

John Woodward
UK Film Council (Resigned from
UK Film Council in 2010)
A Representative of the Convention of
Scottish Local Authorities (COSLA)

Independent members

Professor Anthony Beech

Professor David Buckingham

Professor Colin Munro

Colin Webb

Annie Mullins

Observers

Metropolitan Police

Scottish Government

Department for Culture,
Media and Sport

Ofcom

- 1 - *Sex & Drugs & Rock and Roll*, '15'
- 2 - *Robin Hood*, '12A'
- 3 - *Piranha 3D*, '18'
- 4 - *The Girl Who Played With Fire*, '15'
- 5 - *Monsters*, '12A'



Advisory Panel on Children's Viewing

The APCV provides the Board with access to a wide range of skills and expertise connected with children. As the bulk of the Board's work involves classifying material for everyone under the age of 18 this is a very valuable resource. Like the Consultative Council, the APCV meets three times a year. In 2010 all but one of the Panel members were replaced. Joe Godwin agreed to continue as a member and join the new members, who are listed at the end of this section. The BBFC is extremely grateful to the former members for their hard work and for sharing their professional expertise with the Board.

At the March meeting the Panel were kept up to speed with the status of various pieces of legislation affecting the work of the Board as well as an update on the work of the education team at the BBFC. The Government's stance on smoking in films was raised by one of the Panel members and the Director was able to explain that the Department of Health had acknowledged that the BBFC did have a policy in place to deal with smoking in films, which was being vigorously implemented.

The July meeting received their regular update on the work of the education team and on BBFC.online. The issue of smoking in films came up again on the back of Plymouth Council considering raising films containing smoking to '18' and the Director reported that the Board had met with Professor John Britton from the Centre of Tobacco Studies at Nottingham University and had agreed to include a question about smoking in the next Guidelines Review.

The November meeting was the first for the new Panel members and as part of their introduction to the work of the Board they had a presentation on how language affects classification decisions. This was followed by a discussion in which it was noted that language was still a major issue, particularly for parents.

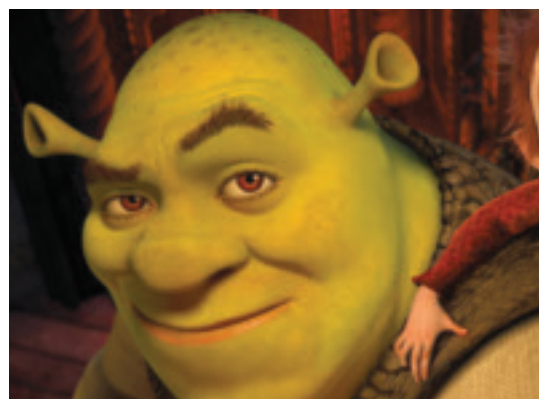
Film screenings and discussions

The BBFC takes advantage of the range of expertise on offer from the APCV to show them a film before their meetings which raised classification issues affecting younger viewers. The film seen before the March meeting was *Percy Jackson & the Lightning Thief*. This fantasy adventure had been seen for advice before the formal submission and had been classified 'PG'. The discussion covered the violence, which was thought by some to be strong for a 'PG' rated film; and the potentially offensive and discriminatory use of the term 'cripple' of a character who turns out to be a satyr who uses crutches while hiding his goat's legs. The film also contained some representations of drug taking, albeit by the lotus eaters. The word drug was never mentioned and views differed about whether children would understand the reference. The meeting agreed that the film was at the top end of the 'PG' category.

The July film was *Shrek Forever After*. The issue which the Board was particularly interested in hearing the views of the Panel on was the use of a knife by Fiona. The film had been rated 'U' after the company had asked for a reconsideration of the original 'PG' rating. While the Board was right to take the issue of knives seriously, in this instance it was not a problem. Some of the Panel felt the film seemed to have been made for adults rather than children. One Panel member was concerned about the impact viewing the film in 3D might have upon very young children for whom it would be a much more intense experience. Again, this film was judged to be at the high end of the category awarded.

The November meeting was preceded by a showing of *The Social Network*. The film had been classified '12A' and the drug taking, with one scene in particular, being the issue at '12A'. It involved cocaine snorting off the exposed midriff of a female student.

The meeting discussed whether the scene was glamorised, with some people thinking it was and others disagreeing. The view was that the film did have a moral framework and that the narrative context and treatment of the more difficult issues provided counterbalancing and mitigating factors.



Membership of the APCV until July 2010

David Simpson
Youth Court District Judge (Chair)

Sir William Atkinson
Head Teacher

Professor Vince Egan
Chartered Clinical and Forensic
Psychologist

Joe Godwin
Head of Children's Entertainment, BBC

Dr Sue Krasner
Chartered Clinical Psychologist

Frances Lennox
Senior Crown Prosecutor

Naomi Rich
Executive Producer, Illumina Digital

Professor Jack Sanger
Visiting Professor, University of East
Anglia and Innsbruck University

Dr Bill Young
Consultant Child and Adolescent
Psychiatrist

Membership of the APCV from November 2010

Margo Boye-Anawomah
A barrister and Family Division Judge

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

Naomi Eisenstadt
Senior Research Fellow, Oxford
University Department of Education

Joe Godwin
Director of Children's
Entertainment, BBC

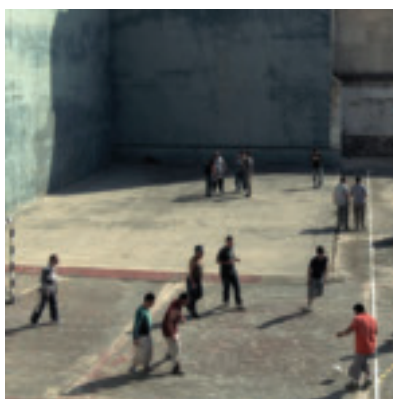
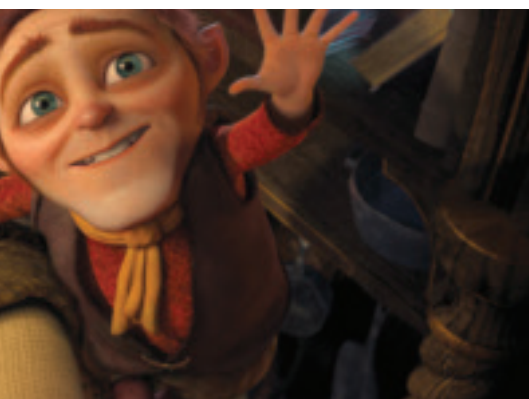
Charlie Lewis
Professor of Developmental Psychology
at Lancaster University

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

Ann Phoenix
Co-Director of the Thomas Coram
Research Unit, Institute of Education,
London University

Honor Rhodes
Director of Strategic Development
and Projects, Tavistock Centre for
Couple Relationships (TCCR)

Andrew Timpson
Until recently Head of a large
secondary school in Wales



1 - *Ano Bisiesto – Leap Year*, '18'
2 - *Shrek Forever After*, 'U'
3 - *Cell 211*, '18'
Following page - *True Grit*, '15'





Business Review 2010

The Principal Officers of the BBFC in 2010

President
Sir Quentin Thomas, CB

Vice Presidents
Alison Hastings
Gerard Lemos

Council of Management

Chairman
Graham Lee

Vice Chairman
Steve Jaggs

Treasurer
John Millard

Members
Sonita Alleyne
Maggie Carver
Michael Cox (Retired 14 April 2010)
John Holton
William McMahon MBE (Retired 14 April 2010)
Ewart Needham
Joanne Shaw (Appointed 14 April 2010)
Patrick Swaffer
Jon Teckman (Appointed 14 April 2010)
John Wilson OBE (Retired 14 April 2010)

Director
David Cooke

Head of Operations and
Business Development
Dave Barrett

Head of Communications
and Education
Sue Clark

Head of Technology
Dave Harding

Head of Finance and Personnel
Imtiaz Osman

Senior Policy Adviser
David Austin

Report of the Directors for the year end 31st December 2010

Principal activities

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

Business review

DVD submissions declined further, as had been expected, resulting in an overall reduction of six per cent in fee income. The rate of decline has slowed but it is anticipated that there will be a further decline in 2011.

Operating costs were reduced by 15 per cent reflecting the measures taken by the Board to cut costs as a result of the decline in submissions.

In 2012, the Board will celebrate its centenary. A number of activities are planned to highlight the Board's heritage and trusted expertise, and its continuing role in child protection and consumer empowerment across a range of media platforms, including online.

Directors

The directors of the company are the Members of the Council of Management together with the President. JFG Wilson OBE, MH Cox and WT McMahon MBE retired on 14 April 2010 and on the same date Mrs JM Shaw and JSP Teckman were appointed as Members of the Council of Management.

Statement of Directors' responsibilities

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

Company law requires the directors to prepare financial statements for each financial year. Under that law the directors are elected to prepare the financial statements in accordance with United Kingdom Generally Accepted

Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of the surplus or deficit of the company for that period. In preparing these financial statements, the directors are required to:

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

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

Corporate Governance

The directors continue to give careful consideration to, and have adopted the main principles of, corporate governance as set out in the Code of Best Practice of the Committee of the Financial Aspects of Corporate Governance (the Cadbury Report). However it is the opinion of the directors that not all the provisions of the Cadbury Report are appropriate for a company of the size and structure of the British Board of Film Classification.

Financial instruments

The company's financial instruments at the balance sheet date comprised bank loans, investments, cash and liquid

resources. The company has various other financial instruments such as trade debtors and trade creditors that arise directly from its operations.

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

Interest rate risk

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

Liquidity risk

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

Foreign currency risk

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

Financial assets

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

Borrowing facilities

As at 31 December 2010, the company had undrawn committed borrowing facilities of £536,000 (2009 – £536,000).

Environment, Health and Safety

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

The company's Environment, Health and Safety (EHS) policies provide the guiding principles that ensure high standards are achieved and afford a means of promoting continuous improvement based on careful risk assessment and comprehensive EHS management systems. These policies are reviewed at regular intervals. This work has given greater emphasis to formal management systems, which bring a systematic improvement in performance.

(continued)

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

Transfers to reserves

The retained profit for the year of £428,070 has been transferred to reserves.

Fixed assets

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

Donations

During the year the company made charitable donations totalling £50,200 (2009 – Nil).

Statement as to disclosure of information to auditors

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

By order of the Board

DAL Cooke
Secretary

3 Soho Square,
London, W1D 3HD

23rd March 2011

We have audited the financial statements of British Board of Film Classification for the year ended 31 December 2010, on pages 78 to 87. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

Respective responsibilities of directors and auditors

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

Scope of the audit of the financial statements

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

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the company's affairs as at 31 December 2010 and of its surplus for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matter prescribed by the Companies Act 2006

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

Matters on which we are required to report by exception

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

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

PJ Barton (Senior Statutory Auditor)
for and on behalf of Wilkins Kennedy
Statutory Auditors and Chartered
Accountants

Bridge House,
London, SE1 9QR

23 March 2011

Income and Expenditure Account for the year end 31st December 2010

	<i>Note</i>	2010	2009
Turnover	(2)	5,907,771	6,264,152
Operating costs		<u>(5,550,529)</u>	<u>(6,501,201)</u>
Operating surplus/(deficit)	(6)	357,242	(237,049)
Interest receivable and similar income	(3)	107,318	90,022
Interest payable and similar charges	(4)	(106,535)	(117,599)
Surplus/(deficit) on current asset investments:			
- realised		30,221	(100,592)
- decrease in provision for unrealised losses		<u>111,047</u>	<u>293,109</u>
Surplus/(deficit) on ordinary activities before taxation		499,293	(72,109)
Tax on deficit/(surplus) on ordinary activities	(7)	<u>(71,223)</u>	<u>49,067</u>
Retained surplus/(deficit) for year	(14)	428,070	(23,042)
Retained surplus at beginning of year		<u>8,263,610</u>	<u>8,286,652</u>
Retained surplus at end of year		<u>£8,691,680</u>	<u>£8,263,610</u>

Continuing operations

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

Total recognised surpluses and deficits

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

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

Balance sheet 31st December 2010

	<i>Note</i>	2010	2009
Fixed assets			
Tangible assets	<i>(8)</i>	<u>5,639,385</u>	<u>6,150,897</u>
Current assets			
Deferred tax asset – due after more than one year	<i>(9)</i>	95,517	31,784
Debtors	<i>(10)</i>	691,406	501,653
Investments	<i>(11)</i>	1,913,863	1,919,440
Cash at bank and in hand		<u>3,391,172</u>	<u>2,756,039</u>
		6,091,958	5,208,916
Creditors: amounts falling due within one year	<i>(12)</i>	<u>(1,433,397)</u>	<u>(1,285,299)</u>
Net current assets		<u>4,658,561</u>	<u>3,923,617</u>
Total assets less current liabilities		10,297,946	10,074,514
Creditors: amounts falling due after more than one year	<i>(13)</i>	<u>(1,606,266)</u>	<u>(1,810,904)</u>
Net assets		<u>£8,691,680</u>	<u>£8,263,610</u>
Capital and reserves			
Income and expenditure account		<u>8,691,680</u>	<u>8,263,610</u>
Accumulated funds	<i>(14)</i>	<u>£8,691,680</u>	<u>£8,263,610</u>

Approved by the Board of Directors on 23 March 2011

KG Lee – Chairman

JR Millard – Treasurer

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

Cashflow Statement for the year end 31st December 2010

Reconciliation of operating surplus to net cash flow from operating activities	<i>Note</i>	2010	2009
Operating surplus/(deficit)		357,242	(237,049)
Depreciation charges		543,587	561,231
(Surplus) on sale of tangible fixed assets		(894)	-
(Increase)/decrease in debtors		(188,444)	470,078
(Decrease) in creditors		(606)	(134,927)
		<hr/>	<hr/>
Net cash inflow from operating activities		£710,885	£659,333
		<hr/>	<hr/>
Cash flow statement		2010	2009
Net cash inflow from operating activities		710,885	659,333
Return on investments and servicing of finance	<i>(15a)</i>	(24,823)	(56,577)
Taxation		26,583	(51,655)
Capital expenditure	<i>(15b)</i>	(31,181)	(35,813)
		<hr/>	<hr/>
		681,464	515,288
Management of liquid resources	<i>(15c)</i>	146,845	(288,425)
		<hr/>	<hr/>
Increase in cash		£828,309	£226,863
		<hr/>	<hr/>
Reconciliation of net cash flow to movement in liquid funds	<i>(15d)</i>	2010	2009
Increase in cash in the year		828,309	226,863
(Decrease)/increase in current asset investments		(5,577)	480,942
		<hr/>	<hr/>
Change in net liquid funds		822,732	707,805
Net liquid funds at beginning of year		2,671,273	1,963,468
		<hr/>	<hr/>
Net liquid funds at end of year		£3,494,005	£2,671,273
		<hr/>	<hr/>

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

1. Accounting policies

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

a Basis of accounting

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

b Tangible fixed assets

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

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

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

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

c Current asset investments

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

d Taxation

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

Provision is made at current rates for tax deferred in respect of all material timing differences.

Deferred tax assets are only recognised to the extent that they are regarded as recoverable.

The company has not adopted a policy of discounting deferred tax assets and liabilities.

e Turnover

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

f Leased assets

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

g Pensions

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

Notes to the financial statements for the year ended 31st December 2010

2. Turnover

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

3. Interest receivable and similar income	2010	2009
Bank deposit interest	42,362	54,840
Income from current asset investments	<u>64,956</u>	<u>35,182</u>
	<u><u>£107,318</u></u>	<u><u>£90,022</u></u>
4. Interest payable and similar charges	2010	2009
Interest on loan repayable after more than 5 years	<u>£106,535</u>	<u>£117,599</u>
5. Employees	2010	2009
Average monthly number of people employed by the company during the year:		
Non-executive directors	10	9
Presidential team	3	3
Management	5	6
Administration	9	10
Examination	22	29
Technical	<u>26</u>	<u>29</u>
	<u><u>75</u></u>	<u><u>86</u></u>
Costs in respect of these employees including directors:		
Salaries	3,141,860	3,555,796
Social security costs	303,162	347,606
Pensions	210,350	224,206
Life assurances	<u>7,037</u>	<u>9,695</u>
	<u><u>£3,662,409</u></u>	<u><u>£4,137,303</u></u>
Directors' remuneration		
The remuneration of the directors during the year was:		
Emoluments	294,868	267,224
Pension contributions in respect of 2 (2009 – 2) directors	<u>38,024</u>	<u>36,834</u>
	<u><u>£332,892</u></u>	<u><u>£304,058</u></u>
Highest paid director		
The above amount for remuneration includes the following in respect of the highest paid Director	<u><u>£194,830</u></u>	<u><u>£180,493</u></u>

6. Operating surplus/(deficit)	2010	2009
	£	£
The operating surplus/(deficit) is stated after charging:		
Directors' remuneration (including benefits)	332,892	304,058
Depreciation and amounts written off fixed assets	543,587	561,231
Rental of equipment	29,957	38,253
Auditors' remuneration:		
– audit	22,000	22,000
– non audit	8,000	8,000
7. Tax on surplus/(deficit) on ordinary activities	2010	2009
Reconciliation of tax charge to surplus:		
Surplus/(deficit) on ordinary activities multiplied by standard rate of corporation tax in the UK of 28% (2009 – 21%)	(139,802)	15,143
Effects of:		
Expenses not deductible for tax purposes	(1,727)	(940)
Realised investment surplus/(deficit) covered by capital losses	8,462	(21,124)
Unrealised investment surplus not taxable	31,093	61,553
Depreciation in excess of capital allowances	(64,819)	(36,951)
Franked investment income not taxable	15,989	7,388
Marginal relief	14,036	-
Other adjustments	(474)	(772)
Adjustment in respect of prior year	2,286	(3,476)
	(134,956)	20,821
Deferred tax arising from the interaction of depreciation and capital allowances	63,733	28,246
Tax on surplus/(deficit) on ordinary activities	£(71,223)	£49,067

Notes to the financial statements for the year ended 31st December 2010

8. Tangible fixed assets

	Long leasehold property	Long leasehold property expenditure	Furniture and equipment	Total
Cost				
At beginning of year	5,180,700	94,154	3,776,489	9,051,343
Additions	-	-	32,075	32,075
Disposals and deletions	-	-	(204,591)	(204,591)
At end of year	5,180,700	94,154	3,603,973	8,878,827
Depreciation				
At beginning of year	276,305	94,154	2,529,987	2,900,446
Charge for the year	41,446	-	502,141	543,587
Disposals and deletions	-	-	(204,591)	(204,591)
At end of year	317,751	94,154	2,827,537	3,239,442
Net book value				
At end of year	£4,862,949	£-	£776,436	£5,639,385
At beginning of year	£4,904,395	£-	£1,246,502	£6,150,897

9. Deferred tax asset	2010	2009
At beginning of year	31,784	3,538
Credit to income and expenditure account arising from the interaction of depreciation and capital allowances	63,733	28,246
At end of year	£95,517	£31,784

A deferred tax asset arising on realised capital deficits carried forward of £116,000 (2009 – £87,856) has not been recognised as the directors are uncertain that sufficient suitable capital surpluses will exist in the future. Should such surpluses arise, the asset will be recovered.

10. Debtors	2010	2009
Trade debtors	265,852	233,606
Other debtors	270,571	101,595
Prepayments and accrued income	154,983	166,452
	£691,406	£501,653

11. Current asset investments – listed in UK	2010	2009
Cost		
At beginning of year	2,068,133	1,880,300
Additions	863,103	1,004,932
Disposals	<u>(979,727)</u>	<u>(817,099)</u>
At end of year	<u>1,951,509</u>	<u>2,068,133</u>
Provision for unrealised deficit		
At beginning of year	(148,693)	(441,802)
Decrease in provision	<u>111,047</u>	<u>293,109</u>
At end of year	<u>(37,646)</u>	<u>(148,693)</u>
Cost less provision at end of year	<u>£1,913,863</u>	<u>£1,919,440</u>
Market value of listed investments at end of year	<u>£2,584,059</u>	<u>£2,257,577</u>
12. Creditors: amounts falling due within one year	2010	2009
Bank loan (secured – see note 13)	204,764	193,302
Trade creditors	219,632	257,291
Corporation tax	137,242	-
Value added tax	164,611	155,466
Other taxation and social security costs	155,081	128,742
Other creditors	422,322	422,987
Accruals and deferred income	<u>129,745</u>	<u>127,511</u>
	<u>£1,433,397</u>	<u>£1,285,299</u>

Notes to the financial statements for the year ended 31st December 2010

13. Creditors: amounts falling due after more than one year	2010	2009
Bank loan (secured)	<u>£1,606,266</u>	<u>£1,810,904</u>
Due within 1 – 2 years	215,048	204,764
Due within 2 – 5 years	726,727	685,890
Due after more than 5 years	<u>664,491</u>	<u>920,250</u>
	<u>£1,606,266</u>	<u>£1,810,904</u>

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

14. Reconciliation of movements on accumulated funds	2010	2009
Surplus/(deficit) for the financial year after taxation	428,070	(23,042)
Accumulated funds at beginning of year	<u>8,263,610</u>	<u>8,286,652</u>
Accumulated funds at end of year	<u>£8,691,680</u>	<u>£8,263,610</u>

15. Cash flow statement	2010	2009
a Return on investments and servicing of finance		
Interest received	16,756	25,840
Income from current asset investments	64,956	35,182
Interest paid	<u>(106,535)</u>	<u>(117,599)</u>
	<u>£(24,823)</u>	<u>£(56,577)</u>
b Capital expenditure		
Payments to acquire tangible fixed assets	(32,075)	(35,813)
Receipt from sale of tangible fixed assets	<u>894</u>	<u>-</u>
	<u>£(31,181)</u>	<u>£(35,813)</u>
c Management of liquid resources		
Purchase of current asset investments	(863,103)	(1,004,932)
Sale proceeds of current asset investments	<u>1,009,948</u>	<u>716,507</u>
	<u>£146,845</u>	<u>£(288,425)</u>

d Analysis of change in net funds	At beginning of year	Cash flows	Other non- cash changes	At end of year
Cash at bank and in hand	2,756,039	635,133	-	3,391,172
Bank loan repayable within one year	(193,302)	(11,462)	-	(204,764)
Bank loan repayable after more than one year	(1,810,904)	204,638	-	(1,606,266)
Current asset investments	<u>1,919,440</u>	<u>(146,845)</u>	<u>141,268</u>	<u>1,913,863</u>
	<u>£2,671,273</u>	<u>£681,464</u>	<u>£141,268</u>	<u>£3,494,005</u>

16. Guarantees and other financial commitments

Pension arrangements

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

ii The total pension charge for the year was £210,350 (2009 – £224,206).

Operating lease commitments

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

	2010 Property	2010 Equipment	2009 Property	2009 Equipment
Expiring:				
Between 1 and 5 years	27,812	22,084	27,812	21,084
After more than 5 years	<u>37,500</u>	<u>-</u>	<u>37,500</u>	<u>-</u>
	<u>£65,312</u>	<u>£22,084</u>	<u>£65,312</u>	<u>£21,084</u>

17. Company status

The company is limited by guarantee and is under the control of its members.

The liability of the members is limited to £1 each, in the event of the company being wound up.

18. Related party transactions

During the year Goodman Derrick LLP, a firm of solicitors in which PLJ Swaffer is a consultant, charged £72,908 (2009 – £60,205) for professional services at normal commercial rates.



