



**Riverside, 4 Canning Road, Lowestoft, Suffolk,  
NR33 0EQ**

# **Licensing Sub-Committee**

## **Members:**

Councillor Paul Ashdown  
Councillor John Fisher  
Councillor Mark Newton  
Councillor Keith Robinson (Reserve)

Members are invited to a **Meeting** of the **Licensing Sub-Committee** to be held in the Conference Room, Riverside, Lowestoft on **Tuesday, 21 September 2021 at 2.00pm**

In order to comply with East Suffolk Council's coronavirus arrangements and guidance, the number of people at this meeting will have to be restricted to only those whose attendance is reasonably necessary.

Ordinarily, East Suffolk Council encourages members of the public to attend its meetings but on this occasion would encourage the public to watch the livestream, via the East Suffolk Council YouTube channel instead at <https://youtu.be/eLYHpr62Awo>.

If you do believe it is necessary for you to be in attendance we encourage you to notify Democratic Services, by email to [democraticservices@eastsuffolk.gov.uk](mailto:democraticservices@eastsuffolk.gov.uk), of your intention to do so no later than 12 noon on the working day before the meeting so that the meeting can be managed in a COVID secure way and the Team can endeavour to accommodate you and advise of the necessary health and safety precautions.

However, we are not able to guarantee you a space/seat and you are advised that it may be that, regrettably, we are not able to admit you to the meeting room.

An Agenda is set out below.

## **Part One – Open to the Public**

### **Pages**

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- |          |   |               |
|----------|---|---------------|
| <b>1</b> | <b>Election of a Chairman</b><br>To elect a Chairman for the Sub-Committee meeting.   |               |
| <b>2</b> | <b>Apologies for Absence</b><br>To receive apologies for absence, if any.   |               |
| <b>3</b> | <b>Declarations of Interest</b><br>Members and Officers are invited to make any declarations of Disclosable Pecuniary or Local Non-Pecuniary Interests that they may have in relation to items on the Agenda and are also reminded to make any declarations at any stage during the Meeting if it becomes apparent that this may be required when a particular item or issue is considered. |               |
| <b>4</b> | <b>Declarations of Lobbying and Responses to Lobbying</b><br>To receive any Declarations of Lobbying in respect of any item on the agenda and also declarations of any response to that lobbying.   |               |
| <b>5</b> | <b>Film Classification - a film to be screened at Riverside Theatre, Woodbridge ES/0893</b><br>Report of the Acting Legal and Licensing Services Manager  | <b>1 - 30</b> |
| <b>6</b> | <b>Exempt/Confidential Items</b><br>It is recommended that under Section 100A(4) of the Local Government Act 1972 (as amended) the public be excluded from the meeting for the following item of business on the grounds that it involves the likely disclosure of exempt information as defined in Paragraphs 1 and 2 of Part 1 of Schedule 12A of the Act.                                |               |

## **Part Two – Exempt/Confidential**

### **Pages**

- 
- |          |  |  |
|----------|--|--|
| <b>7</b> | <b>Taxi and Private Hire Matters</b> <ul style="list-style-type: none"><li>• Information relating to any individual.</li><li>• Information that is likely to reveal the identity of an individual.</li></ul> |  |
|----------|--|--|

**Close**



Stephen Baker, Chief Executive

## **Filming, Videoing, Photography and Audio Recording at Council Meetings**

The Council, members of the public and press may record / film / photograph or broadcast this meeting when the public and press are not lawfully excluded. Any member of the public who attends a meeting and objects to being filmed should advise the Committee Clerk (in advance), who will instruct that they are not included in any filming.

If you require this document in large print, audio or Braille or in a different language, please contact the Democratic Services Team on 01502 523521 or email:

[democraticservices@eastsuffolk.gov.uk](mailto:democraticservices@eastsuffolk.gov.uk)



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## LICENSING SUB-COMMITTEE

21 SEPTEMBER 2021

### FILM CLASSIFICATION – A FILM TO BE SCREENED AT RIVERSIDE THEATRE, WOODBIDGE

#### EXECUTIVE SUMMARY:

1. An application requesting the classification of a film has been received.
2. Arrangements were made for members of the Licensing Sub-Committee to view the film on 20 September 2021.
3. The Sub-Committee is asked to determine the appropriate admission criteria for the film.

Is the report Open or Exempt?	Open
Wards Affected:	Woodbridge
Cabinet Member:	Councillor Mary Rudd Cabinet Member with responsibility for Community Health
Supporting Officer:	Leonie Houlton Licensing Officer 01394 444802 <a href="mailto:Leonie.Houlton@eastssuffolk.gov.uk">Leonie.Houlton@eastssuffolk.gov.uk</a>

## 1. BACKGROUND

- 1.1. Cinema proprietors licensed by the Council are obliged by the mandatory conditions attached to their premises licences to comply with the admission criteria awarded by the British Board of Film Classification (BBFC).
- 1.2. These same admission criteria should be used for any film presented to a Local Authority for classification.

## 2. APPLICATION

- 2.1. The Licensing Team has received a request to arrange for the classification of a film to enable it to be screened at the Riverside Theatre, Woodbridge on 26 September 2021. The request along with additional information is attached at **Appendix A**.
- 2.2. The film has not been shown to the public before within the East Suffolk district and it is therefore necessary for this Authority to give it a suitable classification.

## 3. THE FILM

### 3.1 Dance Under Suffolk Skies

A delightful journey through spectacular landscapes of Suffolk from heath to river shore, with 114 local dancers aged 2 to 80 portraying the wildlife within them from otters to brambles, magpies to dandelions, ivy to adders. The culmination of 'Moving Appearances', developed and led by Dance Artist, Sam Moss.

Supported using public funding by the National Lottery through Arts Council England by Ipswich Borough Council Area Committee, DanceEast and Suffolk Libraries.'

Director: Sam Moss with Roswitha Chesher  
Soundscore: Amy Mallett

## 4. CONCLUSION

- 4.1 Having attended a viewing of the film, the Sub-Committee is asked to determine the appropriate admission criteria for the film.

The policies used by the BBFC when deciding classification for a film are attached as **Appendix B**.

APPENDICES	
<b>Appendix A</b>	Requests for the classification of 'Dance Under Suffolk Skies'.
<b>Appendix B</b>	British Board of Film Classification guidance.

**BACKGROUND PAPERS** – None.

Leonie Hoult

ES/0893

**From:** Samantha Moss [REDACTED]  
**Sent:** 23 August 2021 17:28  
**To:** Licensing  
**Cc:** The Riverside Woodbridge  
**Subject:** Fwd: Licensing for participatory dance film September  
**Attachments:** Dance Under Suffolk Skies copy for screenings.docx; Dance Under Suffolk Skies Screenings.pdf; Fern Alex.m4a; Home 2.m4a  
  
**Categories:** TB

Dear Leonie,

Thank you so much for returning my call and informing me of the process involved in getting a license for the dance film.

I am a Dance Artist living locally. Over the last months I have been collaborating with dance filmmaker Roswitha Cheshier on my first participatory community dance film project. Moving Appearances is funded by Arts Council England, Ipswich Borough Council, DanceEast and Suffolk Libraries. I am the leader of the project, producing, directing and delivering the work.

'Dance Under Suffolk Skies' is scheduled to be shown once at both Ipswich Film Theatre and The Riverside, Woodbridge on 22 and 26 September respectively. Last week, whilst on holiday, I was informed that the film needed certification for the cinemas to be able to show the film. As this is my first dance film I was unaware of this previously. I am therefore contacting you with some urgency in the hope of having your approval to resolve this, for the Riverside. I am also in contact with Ipswich Borough Council regarding the other showing.

At present The Riverside has allocated the film a temporary rating of U to enable them to sell tickets. Certainly, there is nothing within the film that would necessitate a higher rating.

IFT have not yet released the tickets, that were due to go on sale on 16 August, until I have further information from yourselves. I am keen that tickets be on sale as soon as possible as promised to the participants and their families. I also need to publicise the showing of the film more widely to draw in a larger audience, I would therefore appreciate your prompt action and support in enabling these dates to go ahead. The Riverside has kindly agreed to keep the tickets priced low at £4 each and to use this in lieu of hire of the venue.

**Theme:**

A celebration of Suffolk landscapes and wildlife

**Summary** - see attached sheet

**Participants (total 114) and locations:**

Class from Grundisburgh Primary School - school field

Class from Bealings Primary School - fields on path to Playford near school

Class from Springfield Junior School - Broomhill Park, Ipswich, school playground

Group of young children (aged 2 - 6) with their parents - Chantry Park

Dance Unlimited (adult community performance group) ) Dunwich Heath, Orwell Country Park, Hallowtree Scout Camp

EncoreEast (community performance group for over 50's, eldest being 80 years )

Note: a member of the teaching staff was present throughout the rehearsal and filming process with the school groups

Permission has been given by all parents/participants for the filming.

**Content:**

Creative movement and dance inspired by a range of wildlife found in the different landscapes, and in response to these landscapes:

Dandelion, murmuration of starlings

Rooks, ivy

In the pine woodland - creeping, whirling, running and looking; in a hollow oak tree; bramble

Engaging with elements found through the film eg blackberries, glove, umbrella; walking on low tree branch and in the meadow, children being swung round by a parent

Otter, Lark, fern, Oak tree

Adder, magpie, fern, oak tree, kingfisher, owl

**Soundscore:**

Original music composed by Amy Mallett

here <https://drive.google.com/drive/folders/1Dht5JAOiaGKwavLd4XeVFP8uiBtUU8ah?usp=sharing> . These will be woven together in the last stages of the editing process, with birdsong, prose and poetry about some of the wildlife spoken by participants

**Length:**

20 - 25 mins (in edit stage at present)

Also accompanied by a 3 - 5 minute documentary about the project, process, participants responses.

**Partner organisations for the project:**

Chantry Library - to host taster sessions, help gather young families and support the park sessions with a member of staff

Suffolk Wildlife Trust - to provide linked workshops to inform participants about the wildlife in the area

**For further information please see:**

<https://www.facebook.com/SamMossDance/> for a range of photos of the rehearsals and filming [I have many more that could be provided if necessary, though the ones on this page cover the majority of sections in the film]

Coverage of project in Ipswich Star, particularly linked with Chantry

Library: <https://www.ipswichstar.co.uk/news/chantry-library-launches-local-wildlife-project-8011152>

**Attached:**

- Summary of the film /further info regarding project overview as sent to the cinemas
- flier regarding showings sent to all participants, families and a few others to date
- Examples of words written and spoken by participants

Roswitha the filmmaker and editor is extremely busy and the sound score will need to be fitted to the visual, meaning that the fully edited film will not be ready to be seen much before the screening date. If it is at all possible to have a licence to show the film based on the other evidence that I am able to provide this would be incredibly helpful and enable us to keep to the scheduled showing dates. It may be possible for her to share a link to some unedited clips as examples of some of the sections of the film.

Some staff at DanceEast are well aware of the project and know me well, if helpful they may be willing to give a short endorsement of my work. Please confirm whether their contact details would be useful. The Riverside Theatre is also copied in here.

Please do be in touch regarding any other information that would support this process. Please also keep me informed of the progress of the decision making.

With best wishes,

Sam Moss



Click [here](#) to report this email as spam.

## Dance Under Suffolk Skies – Copy for the cinema screenings

*Short (after I reread Dan's message):*

A delightful journey through spectacular landscapes of Suffolk from heath to river shore, with 114 local dancers aged 2 to 80 portraying the wildlife within them from otters to brambles, magpies to dandelions, ivy to adders. The culmination of 'Moving Appearances', developed and led by Dance Artist, Sam Moss.

*Please can funders logos be included? Or the copy will need to add in: 'Supported using public funding by the National Lottery through Arts Council England by Ipswich Borough Council Area Committee, DanceEast and Suffolk Libraries.'*

Director: Sam Moss with Roswitha Chesher

Soundscore: Amy Mallett

Duration: 30 mins

*Long (which I wrote first – in case its useful):*

Local dancers aged 2 to 80 take us on a journey from open heath to wide river shore, woodland to arable land, flowered meadow to ancient oak - all under the sweeping skies of Suffolk.

Inspired by local wildlife the 114 performers, dance within spectacular landscapes around Ipswich and East Suffolk. They portray the aerobatic, strutting of rooks; undulating, twisting of otters; spiky thorns of overarching brambles; circular patterns of dandelion; fluttering, soaring of larks; gossiping, tipping of magpies; silky, snaking of adders, amongst others.

The young children lead the audience in their wonder at and exploration of the big outdoors. Expect to be caught up with their delight and to enjoy the wry humour of the elders. Breathe deep with the unfurling and spreading of ferns.

Dance Under Suffolk Skies was created as the culmination of Moving Appearances, a participatory arts project developed and led by Dance Artist, Sam Moss. Her choreography embraces the creative ideas and movement input of the performers. With an original soundscore by local composer, Amy Mallett, a range of music genres are interwoven with birdsong, prose and poetry written by performers.

The cast are from 6 groups including primary schools, Dance Unlimited - adult performance company and EncoreEast - performance company for over 50s. Young children and their families were gathered through an outreach programme in partnership with Chantry Library. Sam also partnered with Suffolk Wildlife Trust to enable them to discover more about the creatures and habitats in nearby parks.

Moving Appearances is a new project supported using public funding by the National Lottery through Arts Council England by Ipswich Borough Council Area Committee, DanceEast and Suffolk Libraries. *[or logos can be used – please ask Sam to supply]*

Director: Sam Moss with Roswitha Chesher

Duration: 30 mins

Contact for Sam:



# ***Dance Under Suffolk Skies***

*A short intergenerational movement film linking 6 local groups, to celebrate the stunning landscapes & wildlife of Suffolk.*



**Created as part of the Moving Appearances project,  
produced, directed and delivered by**

**Sam Moss, Dance Artist**

**Film-maker – Roswitha Chesher, Composer – Amy Mallett**

**Wednesday 22 September  
6.30 – 7.30pm**

**Ipswich Film Theatre,  
Corn Exchange King St, IP1 1DH**

Tickets £4

**[www.iftt.co.uk](http://www.iftt.co.uk)**

**[info@ipswichfilmtheatre.co.uk](mailto:info@ipswichfilmtheatre.co.uk)**

**Sunday 26 September  
2.00 – 3.00pm**

**The Riverside Cinema,**

**Quayside, Woodbridge, IP12 1BH**

Tickets £4

**[www.theriverside.co.uk](http://www.theriverside.co.uk)**

**[mail@theriverside.co.uk](mailto:mail@theriverside.co.uk) 01394 445174**

***Tickets will be on release from Monday 16 August 2021***



By Sam Moss and Rachel Cherry (bottom left)



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## Classification Guidelines

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# Contents

**The British Board of Film Classification (BBFC) is an independent, non-governmental, not-for-profit, co-regulatory body. Our classification function is funded through fees charged to those who submit films and video works for classification.**

**We classify:**

- films, trailers and advertisements on behalf of local authorities who license cinemas under the Licensing Act 2003<sup>1</sup>
- video works distributed on physical media under the Video Recordings Act 1984
- video works which are distributed over the internet under a voluntary, self-regulatory service
- commercial and internet content distributed via mobile networks under a voluntary, self-regulatory service

Our Classification Guidelines follow an extensive public consultation to which more than 10,000 people contribute across the UK, as well as other research, expert advice and our accumulated experience over many years. The Guidelines, and our practice in applying them, pay particular attention to changes in public taste, attitudes and concerns, and changes in the law. They also take account of new evidence from research and expert sources. The Guidelines are reviewed every four to five years, and how we apply them is reviewed when necessary.

We take responsibility for the Guidelines and for their interpretation. This responsibility is subject to the normal considerations of fairness and reasonableness.

Here, and throughout the Guidelines, video works are taken to include films and programmes released on DVD or Blu-ray, or distributed by means of download or streaming on the internet.

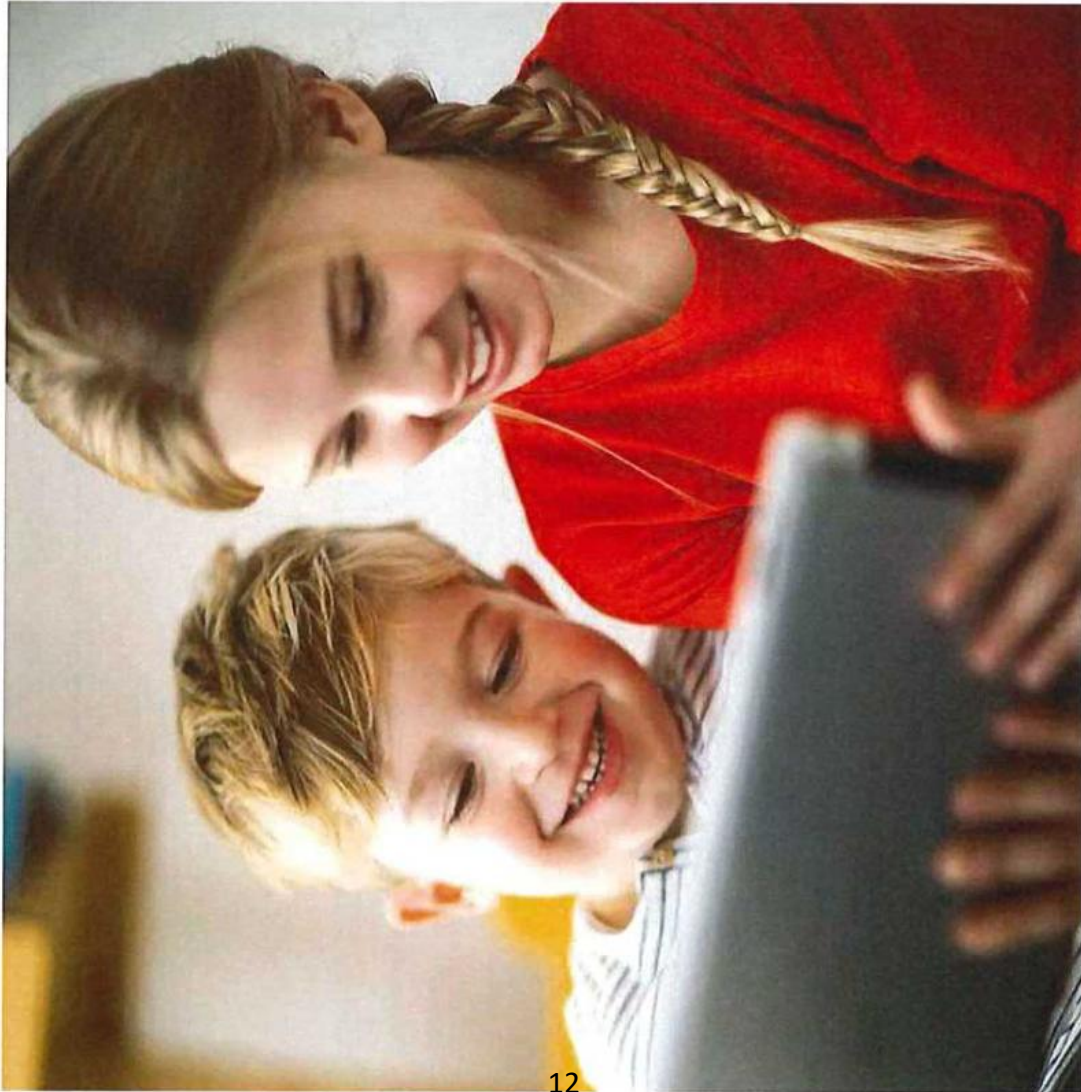
The Guidelines cannot be a comprehensive account of everything that may at any time be of concern. If issues arise which are not specifically covered here, they will be dealt with by us on their merits and in line with the standards expressed and implied in these Guidelines. The Guidelines are not a legal document and should be interpreted in the spirit of what is intended as well as in the letter.

We will provide guidance on the interpretation of these Guidelines on request and their application to particular films.

## Shaped by you.

Every 4-5 years, we speak to over 10,000 people across the UK to ensure that the BBFC Classification Guidelines reflect what viewers want and expect.

Since 21 March 2015 the BBFC has sub-contracted the assessment of advertisements for public information to the Cinema Advertising Association, while retaining responsibility for classifying all feature films, trailers, public information films and charity campaigns.



# Guiding principles

## Our guiding principles are:

- to protect children and vulnerable adults from potentially harmful or otherwise unsuitable media content
- to empower consumers, particularly parents and those with responsibility for children, to make informed viewing decisions

We fulfil these roles chiefly by providing age classifications and publishing advice (known as ratings info) for individual films and videos. Ratings info gives a detailed breakdown of the issues that result in a particular classification, as well as other issues likely to be of relevance to viewers.

Our extensive research into public opinion guides us as we seek to ensure that classification decisions generally reflect public sensibilities and expectations as these change over time. We seek to ensure that films and videos reach the widest audience that is appropriate for their theme and treatment.

While media effects research and expert opinion can provide valuable insights, it can be inconclusive or contradictory on issues of suitability and harm. In such cases we must rely on our own experience and expertise to make a judgement as to the suitability of a work for classification at a particular age category, taking into consideration whether the availability of the material, to the age group concerned, is clearly unacceptable to broad public opinion.

We do this without infringing the right of adults to choose what they view provided that it remains within the law and is not potentially harmful.

In relation to harm, we will consider whether the material, either on its own, or in combination with other content of a similar nature, may cause any harm at the category concerned. This includes not just any harm that may result from the behaviour of potential viewers, but also any moral or societal harm that may be caused by, for example, desensitising a potential viewer to the effects of violence, degrading a potential viewer's sense of empathy, encouraging anti-social attitudes, reinforcing unhealthy fantasies, or eroding a sense of moral responsibility. Especially with regard to children, harm may also include impairing social and moral development, distorting a viewer's sense of right and wrong, and limiting their capacity for compassion.

We will not classify material which is in conflict with the criminal law, and we will have regard to whether the material has arisen from the commission of an unlawful act.

We act as a regulator across the United Kingdom. However, the UK does not have a single legal system, and so we take account of the different legal systems that coexist in the UK. Further details about the applicable legislation can be found in the Annexes – legal considerations.

# General classification considerations

**There are general factors that may influence a classification decision at any level and in connection with any issue. These factors are of particular importance when a work lies on the borderline between two age categories.**

## Context

We consider the context in which an issue (such as sex, language or violence) is presented within a film or video. In doing this we take account of factors such as the setting of a work (historical, fantasy, realistic, contemporary); the manner of presentation (for example, an aggressive and directed use of bad or discriminatory language may result in a higher classification than a light-hearted and self-referential use of the same term); the apparent intention of the film; the original production date of the work (for example, outdated attitudes might be considered less offensive, and consequently classified at a lower category, in an old, obviously dated, work); the expectations of the likely audience; and any special merits of the work.

## Theme

Classification decisions will take into account the theme of a work, but will depend significantly on the treatment of that theme, and especially on the sensitivity of its presentation. The most challenging themes (for example, sexual violence, paedophilia and suicide) are unlikely to be appropriate at the lowest levels of classification (U or PG). However, there is no reason in principle why most themes, however difficult, could not be presented in a manner which allows classification at 18 or even, where suitable, at lower levels. Classification decisions are likely to be less restrictive where difficult themes are handled in a reassuring and age appropriate manner, or where there is a positive outcome. Classification decisions are likely to be more restrictive where difficult themes are handled in a manner likely to create or reinforce anxiety.

## Tone and impact

The overall tone of a work may also affect the classification decision. While the presentation of specific issues, such as sex and violence, may not be problematic at a particular category, a work with a dark or unsettling tone may receive a higher classification. Other tonal considerations which might have an influence on classification include the extent to which the work presents a despairing view of the world, or the extent to which transgressive or harmful behaviour is condoned or made to appear normal.

We take into account the impact of a work (i.e. how it makes the audience feel), for example the presentation of credible real world scenarios about which viewers, especially younger viewers, are likely to be anxious (e.g. terrorism, abduction, suicide, self-harm). We also take account of audience expectations regarding genre, for example in relation to horror films where threat may be more significant than the level of violence, or in the case of action films, where viewers are likely to have certain expectations regarding the type of highly choreographed and unrealistic violence they are likely to contain.

Where multiple classification issues are present in the same work, this may produce a cumulative impact that makes a higher classification more appropriate.



# Specific classification considerations

This section of the Guidelines identifies concerns which apply, to a greater or a lesser degree, at all classification levels, and sets out the general approach that we take. The concerns are listed in alphabetical order.

Pages 18 to 28 of the Guidelines provide specific guidance for U through to R18 with regard to such concerns.

This should be read together with the General classification considerations.

## Dangerous behaviour

Classification decisions will take into account any detailed portrayal of criminal and violent techniques, and glorification of easily accessible weapons, such as knives. Works which portray anti-social behaviour (for example, bullying) uncritically are likely to receive a higher classification. Works which, taken as a whole, actively promote illegal behaviour may be cut or refused a classification.

Portrayals of potentially dangerous behaviour (especially relating to suicide, self-harm and asphyxiation) which children and young people may potentially copy, will be cut if a higher classification is not appropriate. The relative ease and likelihood of imitation are also considered.

Classification decisions may be less restrictive where the risks of any dangerous behaviour are likely to be obvious to the intended audience, or where material is intended to educate younger viewers about dangers. Classification decisions will be more restrictive where novel information is presented (for example, about specific suicide techniques), where harmful behaviour is glorified, or where risks are not made clear.

## Discrimination

Potentially offensive content relating to matters such as race, gender, religion, disability or sexuality may arise in a wide range of works, and the classification decision will take account of the strength or impact of their inclusion. The context in which such content may appear also has a bearing. Works with such content may receive a lower category where discriminatory language and behaviour is implicitly or explicitly criticised; or the work has a historical setting within which outdated attitudes or outmoded expressions would be expected; or the work is obviously dated, with little or no appeal to children; or the work seeks to challenge discriminatory attitudes and assumptions. Works with such content may receive a higher category where discriminatory language and behaviour is accompanied by threat or violence; or where there is a clear power imbalance; or where such behaviour is left unchallenged; or where discriminatory attitudes and assumptions are normalised. Where discriminatory language or behaviour occurs, this will normally be indicated in ratings info.

## Drugs

No work taken as a whole may promote the misuse of drugs and any detailed portrayal of drug misuse likely to promote the activity may be cut. Works which normalise or glorify drug misuse are likely to receive a higher classification than works which show drug misuse while emphasising the dangers.

Where smoking, alcohol abuse or substance misuse feature to a significant extent in works which appeal to children, this will normally be indicated in ratings info. Classification decisions will also take into account any promotion or glamorisation of such activities.

## Language

Language which people may find offensive includes the use of expletives with a sexual, religious or racial association, derogatory language about minority groups and commonly understood rude gestures. The extent of offence may vary according to age, gender, race, background, beliefs and expectations brought by viewers to the work as well as the context in which the word, expression or gesture is used.

For these reasons, it is impossible to set out comprehensive lists of words, expressions or gestures which are acceptable at each category. The advice at different classification levels, therefore, provides general guidance taking account of the views expressed in public consultation exercises.

## Nudity

Nudity with no sexual context is in principle acceptable at all classification levels, but will not generally occur more than occasionally at U.

Nudity with a sexual context will receive a higher classification. Where the principal purpose of depicting nudity is to sexually arouse it will usually only be passed at the adult categories (18 or R18).



## Specific classification considerations continued

### Sex

The portrayal of sexual activity can range from kissing to detail or unsimulated sex. The normalisation of overtly sexualised behaviour is a concern at the junior categories (U, PG and 12A/12). The classification system allows progressively stronger portrayals of sexual behaviour as the categories rise.

Sex works (works whose primary purpose is sexual arousal or stimulation) will only be passed at 18 or R18.

We will apply these Guidelines in relation to sex to the same standard regardless of sexual orientation of the activity portrayed.

#### Sexual violence and sexual threat

Depictions of the stronger forms of sexual violence, including rape, are not permitted at the junior categories.

When considering scenes of sexual violence, aggravating factors include:

- the presence of a gang dynamic (e.g. a 'gang rape' scene)
- a focus on the victim being overpowered or powerless
- prolonged, detailed or gratuitous depiction
- an emphasis on nudity
- an emphasis on the pleasure of the attacker

- a strong emphasis on the distress and fear of the victim

- a credible 'real world' setting
- a protracted build-up of sexual threat

Mitigating factors include:

- brevity and lack of detail
- a clear educational message aimed at young people
- a strong narrative justification

We may refuse to classify content which makes rape or other non-consensual sexually violent behaviour look appealing or acceptable, reinforces the suggestion that victims enjoy such behaviour, or invites viewer complicity in such behaviour.

References to sexual violence are likely to be treated less restrictively than depictions of sexual violence, although any references at the junior categories will generally be oblique or undetailed.

Sexual threat and abusive behaviour are not permitted at the lowest levels of classification and will only be permitted at 12A/12 if brief and negatively presented.

### Threat and horror

Where films are targeted at a younger audience, classification decisions will take into account factors such as the frequency, length and detail of scary or otherwise unsettling scenes as well as factors such as the impact of music and sound, and whether there is a swift and reassuring outcome.

The classification of threat and horror will take account of the general tone, impact, realism and supernatural elements of a work as well as the level of detail in individual scenes. Fantasy settings or the inclusion of humour may be mitigating factors. The presentation of 'real world' issues and fears may be an aggravating factor.

### Violence

Classification decisions will take account of the degree and nature of violence in a work.

Works which feature the following are likely to receive a more restrictive classification:

- portrayal of violence as a normal solution to problems
- heroes who inflict pain and injury
- callousness towards victims
- the encouragement of aggressive attitudes
- characters taking pleasure in pain or humiliation
- the glorification or glamorisation of violence
- gratuitous violence
- violence presented in a credible and realistic context (e.g. gang violence, domestic violence)

Works which feature the following are likely to be treated less restrictively:

- violence in a historical context
- violence in an action or fantasy context
- violence that lacks detail
- violence that looks unreal, fake or overly staged
- comic violence
- violence that is challenged or punished
- violence in a context where it is likely to be expected by the intended audience

We are unlikely to classify content which is so demeaning or degrading to human dignity (for example, it consists of strong abuse, torture or death without any significant mitigating factors) that it may pose a harm risk.

## Other matters

### Education videos

When classifying an education video, including a sex education video, for use in schools, we will take account of the educational purpose of the video and the context in which it is to be viewed (for example in the classroom mediated by a teacher).

### Music videos

In addition to the usual issues, the classification of a music video will take account of any elements which are of particular concern to parents, including glorification of behaviour which they consider inappropriate such as drug misuse or sexualised behaviour. Where music videos are short and self-contained, material may be less likely to be justified by context.

### Photo or pattern sensitivity, motion sickness and reactions to low frequency sound

A small number of viewers are sensitive to flashing and flickering light, or some shapes and patterns, and may experience seizures or other serious physical effects. Some viewers experience feelings of motion sickness or other symptoms when viewing works which feature hand held or otherwise moving camerawork, or which feature very low frequency sounds.

It is the responsibility of film makers and distributors to identify works in which such issues arise and to ensure that, when required, appropriate warnings are given to viewers. However, if it is obvious during viewing that the work contains strong examples of such imagery

or sounds, we will advise the distributor of the need to ensure that appropriate warnings are in place. Where necessary, we may require assurances regarding the display of appropriate warnings as a condition of classification.

### Release format

Classification decisions may be stricter on video works than on film. This is because of the increased possibility of under-age viewing as recognised in the Video Recordings Act (see Annex), as well as the increased possibility of works being replayed or sections viewed out of context. Accordingly, a video work (either packaged or online) may occasionally receive a higher classification than on film, or require new or different cuts. (Video works may also receive a higher classification because they contain additional content.)

The screen format or visual presentation of a submission may also alter a classification, for example, if the image has been processed in the 3D format, or is shown with an altered aspect ratio such as on an IMAX screen, or if the work is experienced as a piece of Immersive linear VR (Virtual reality).

### Titles

We will require changes as a condition of classification if the title of a work incites racial or religious hatred, or other criminal behaviour, or encourages an interest in abusive or illegal sexual activity.

If the title of a work is likely to cause significant offence to a significant number of people if displayed in a public place, we will advise the distributor to consider carefully the places in which it is likely to be seen and to take appropriate action, for example, by obscuring certain words on packaging or marketing materials. (This advice is not given in relation to video works classified R18 as such works may only be supplied or offered for supply in a licensed sex shop.)

### Trailers and advertisements

Audiences may choose to see a full-length feature based on expectations of the particular genre at the given classification and on the published ratings info. In contrast, audiences have no choice, and often no expectation, about the accompanying trailers or advertisements which may be very different in tone and content to the film the audience has chosen to view. In addition, because trailers and advertisements are short and self-contained, material is less likely to be justified by context and more likely to cause offence.

For these reasons, classification decisions for trailers and advertisements may be more restrictive than for equivalent material in a main feature. Strong language will not be allowed in trailers at the U, PG and 12A/12 categories. Strong language may be permitted in trailers at 15, unless significantly aggravated by other factors. Infrequent very strong language may be permitted in trailers at 15 but usually only where there are mitigating factors such as a comic context.

The more restrictive approach set out above may be relaxed where an advertisement is part of a public information campaign or has a charitable purpose.

Cinemas are responsible for the exhibition of cinema trailers and advertisements, and we have no involvement in deciding which films they precede. Questions or complaints about the exhibition of trailers or advertisements should be directed to the cinema management in the first instance.

### Video games

With a few limited exceptions we do not classify video games. We consider for classification those video games contained on discs which feature primarily linear video content and any pornographic video games.

We also advise the video games authority on the classification of linear video footage contained in games which is not integral to the game. This includes, for example, rewards and video content in games which is designed to be viewed in its own right, without taking forward the narrative drive of the game.

### Virtual reality

The BBFC is responsible for classifying linear VR (Virtual reality) content whereas the video games authority is responsible for classifying non-linear VR content.

# The classification categories

We endeavour to classify submitted works in one of the following categories:



The following pages set out guidance on how the specific classification considerations (for example, sex and violence) are applied from U through to R18. The criteria should be read in combination with the general approach set out earlier under 'Guiding principles', 'General classification considerations' and 'Specific classification considerations'.

Because works from time to time present issues in ways which cannot be anticipated, these criteria will not be applied in an over-literal way if such an interpretation would lead to an outcome which would confound audience expectations.



## Universal

Suitable for all

A U film should be suitable for audiences aged four years and over, although it is impossible to predict what might upset any particular child. U films should be set within a positive framework and should offer reassuring counterbalances to any violence, threat or horror.

### Dangerous behaviour

Potentially dangerous or anti-social behaviour which young children may copy must be clearly disapproved of or be presented unrealistically. No emphasis on realistic or easily accessible weapons.

### Threat and horror

Scary or potentially unsettling sequences should be mild, brief and unlikely to cause undue anxiety to young children. The outcome should be reassuring.

### Violence

Violence will generally be very mild. Mild violence may be acceptable if it is justified by context (for example, comedic, animated, wholly unrealistic).

### Discrimination

Discriminatory language or behaviour is unlikely to be acceptable unless clearly disapproved of.

### Drugs

References to illegal drugs or drug misuse must be infrequent and innocuous, or have a clear educational purpose or anti-drug message suitable for young children.

### Language

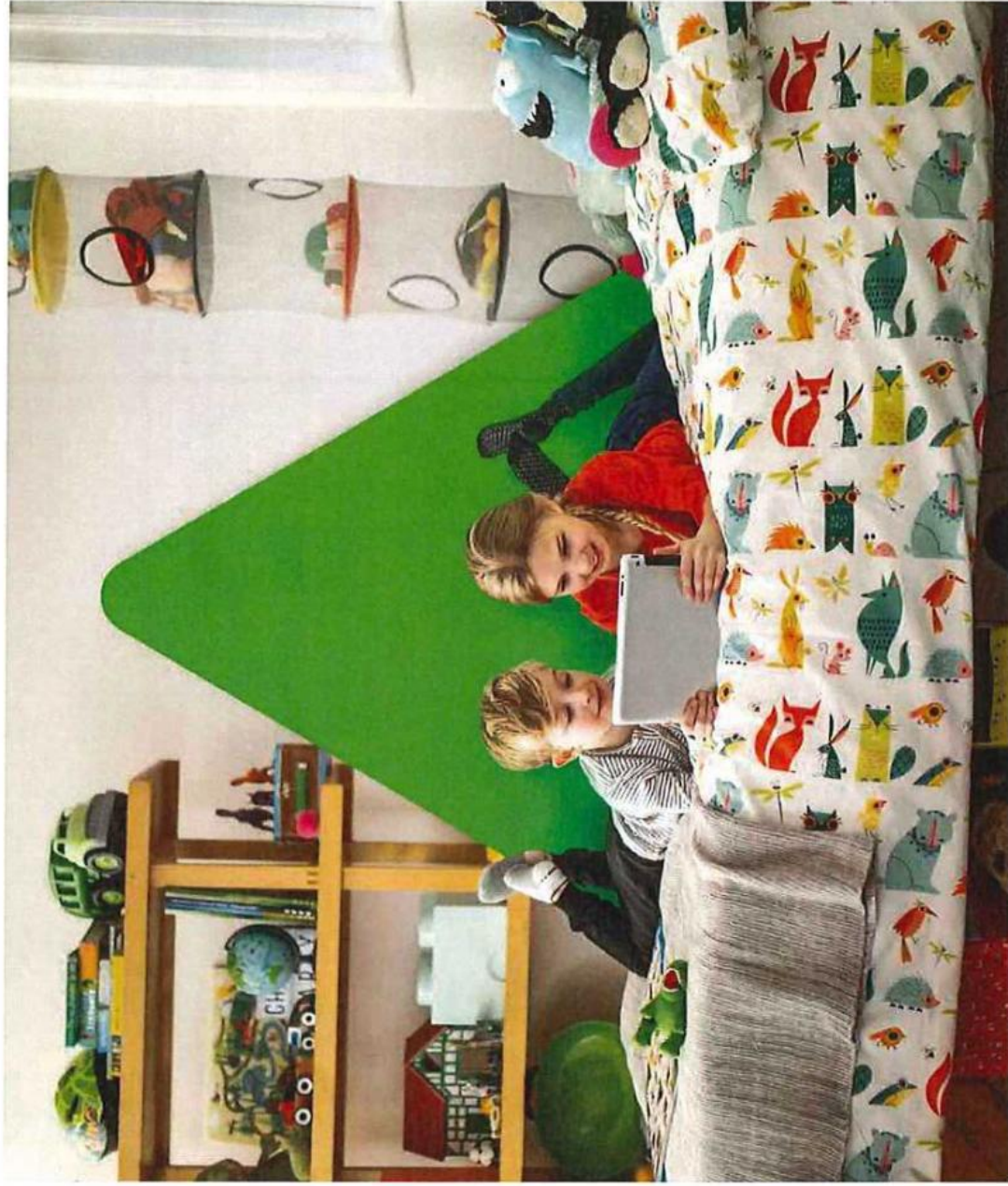
Infrequent use only of very mild bad language.

### Nudity

Occasional nudity, with no sexual context.

### Sex

Only very mild sexual behaviour (for example, kissing) and references to such behaviour.



# Parental Guidance

General viewing, but some scenes may be unsuitable for young children



A PG film should not unsettle a child aged around eight or older. Unaccompanied children of any age may watch, but parents are advised to consider whether the content may upset younger or more sensitive children.

## Dangerous behaviour

No detail of potentially dangerous behaviour which young children are likely to copy, if that behaviour is presented as safe or fun. No glamorisation of realistic or easily accessible weapons such as knives. No focus on anti-social behaviour which young children are likely to copy.

## Nudity

There may be nudity with no sexual context.

## Sex

Sexual activity may be implied, but should be discreet and infrequent. Mild sex references and innuendo only.

## Discrimination

Discriminatory language or behaviour is unlikely to be acceptable unless clearly disapproved of, or in an educational or historical context, or in a particularly dated work with no likely appeal to children. Discrimination by a character with whom children can readily identify is unlikely to be acceptable.

## Drugs

References to illegal drugs or drug misuse must be innocuous or carry a suitable anti-drug message.

## Language

Mild bad language only. Aggressive or very frequent use of mild bad language may result in a work being passed at a higher category.

## Threat and horror

Frightening sequences or situations where characters are in danger should not be prolonged or intense. Fantasy settings and comedy may be mitigating factors.

## Violence

Violence will usually be mild. However, there may be moderate violence, without detail, if justified by its context (for example, history, comedy or fantasy).



## 12A/12

Suitable for 12 years and over



Films classified 12A and video works classified 12 contain material that is not generally suitable for children aged under 12.

No one younger than 12 may see a 12A film in a cinema unless accompanied by an adult. Adults planning to take a child under 12 to view a 12A film should consider whether the film is suitable for that child. To help them decide, we recommend that they check the ratings info for that film in advance.

No one younger than 12 may rent or buy a 12 rated video work.

### Dangerous behaviour

No promotion of potentially dangerous behaviour which children are likely to copy. No glorification of realistic or easily accessible weapons such as knives. No endorsement of anti-social behaviour.

### Discrimination

Discriminatory language or behaviour must not be endorsed by the work as a whole. Aggressive discriminatory language or behaviour is unlikely to be acceptable unless clearly condemned.

### Drugs

Misuse of drugs must be infrequent and should not be glorified or give detailed instruction.

### Language

There may be moderate bad language. Strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification.

### Nudity

There may be nudity, but in a sexual context it must be brief and discreet.

### Sex

Sexual activity may be briefly and discreetly portrayed. Moderate sex references are permitted, but frequent crude references are unlikely to be acceptable.

### Sexual violence and sexual threat

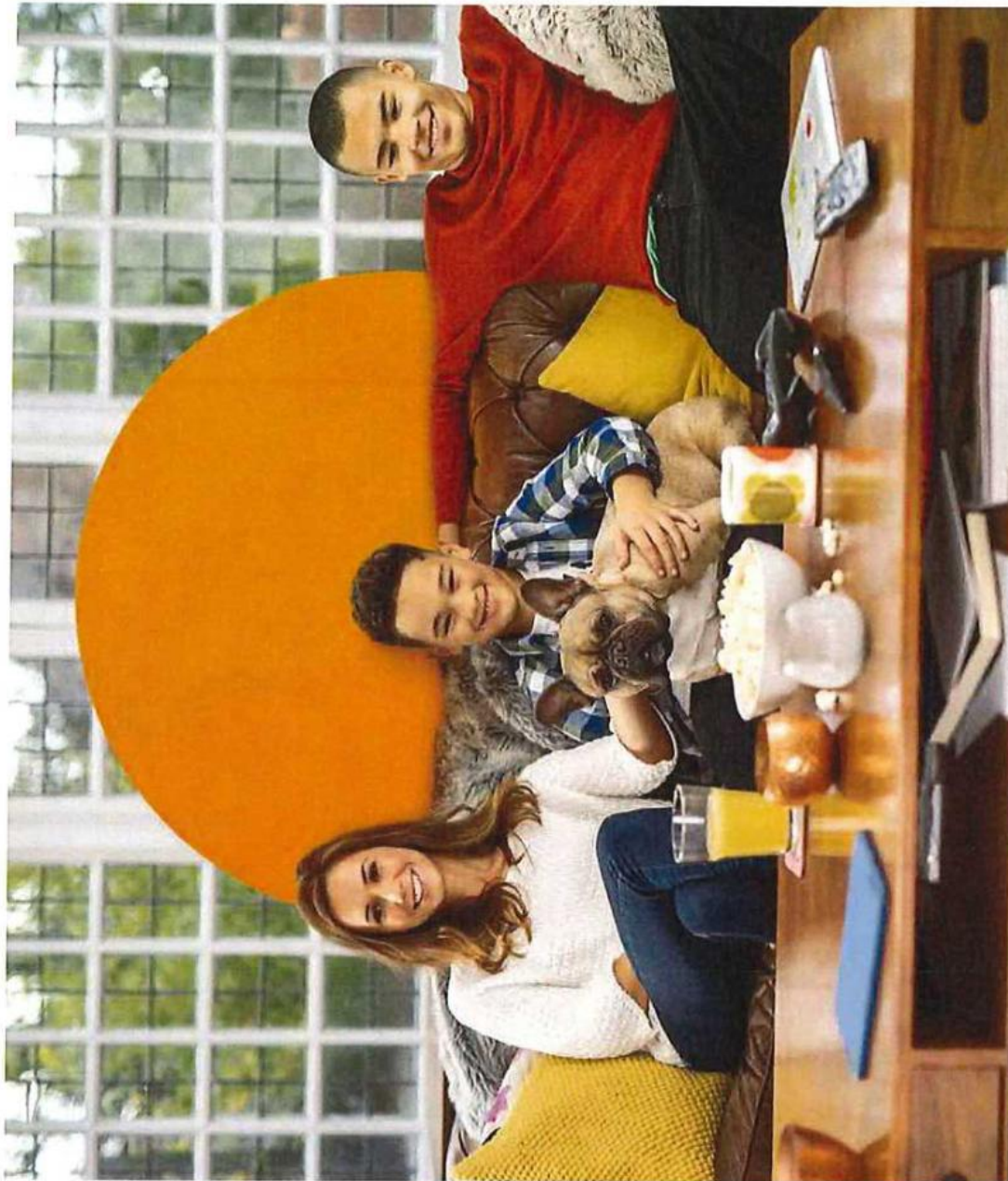
There may be verbal references to sexual violence provided they are not graphic. The stronger forms of sexual violence, including rape, may only be implied and any sexual threat or abusive behaviour must be brief and negatively presented.

### Threat and horror

There may be moderate physical and psychological threat and horror sequences. Although some scenes may be disturbing, the overall tone should not be. Horror sequences should not be frequent or sustained.

### Violence

There may be moderate violence but it should not dwell on detail. There should be no emphasis on injuries or blood, but occasional gory moments may be permitted if justified by the context.



# 15

Suitable only for 15 years and over

No one younger than 15 may see a 15 film in a cinema.  
No one younger than 15 may rent or buy a 15 rated video work.

## Dangerous behaviour

Dangerous behaviour (for example, suicide, self-harm and asphyxiation) should not dwell on detail which could be copied. Whether the depiction of easily accessible weapons is acceptable will depend on factors such as realism, context and setting.

## Discrimination

The work as a whole must not endorse discriminatory language or behaviour although there may be racist, homophobic or other discriminatory themes and language.

## Drugs

Drug taking may be shown but the work as a whole must not promote or encourage drug misuse (for example, through detailed instruction). The misuse of easily accessible and highly dangerous substances (for example, aerosols or solvents) is unlikely to be acceptable.

## Language

There may be strong language. Very strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification.

## Nudity

There are no constraints on nudity in a non-sexual or educational context. Sexual nudity may be permitted but strong detail is likely to be brief or presented in a comic context.

## Sex

Sexual activity may be portrayed, but usually without strong detail. There may be strong verbal references to sexual behaviour. Repeated very strong references, particularly those using pornographic language, are unlikely to be acceptable. Works whose primary purpose is sexual arousal are unacceptable.

## Sexual violence and sexual threat

There may be strong verbal references to sexual violence but any depiction of the stronger forms of sexual violence, including rape, must not be detailed or prolonged. A strong and sustained focus on sexual threat is unacceptable.

## Threat and horror

There may be strong threat and horror. A sustained focus on sadistic threat is unlikely to be acceptable.

## Violence

Violence may be strong but should not dwell on the infliction of pain or injury. The strongest gory images are unlikely to be acceptable. Strong sadistic violence is also unlikely to be acceptable.



# 18

Suitable only for adults



**No one younger than 18 may see an 18 film in a cinema.  
No one younger than 18 may rent or buy an 18 rated video work.**

Adults should be free to choose their own entertainment. Exceptions are most likely in the following areas:

- where the material is in breach of the criminal law, or has been created through the commission of a criminal offence
- where material or treatment appears to us to risk harm to individuals or, through their behaviour, to society. For example, the detailed portrayal of violent or dangerous acts, or of illegal drug use, which may cause harm to public health or morals. This may include portrayals of sadistic violence, rape or other non-consensual sexually violent behaviour which make this violence look appealing; reinforce the suggestion that victims enjoy rape or other non-consensual sexually violent behaviour; or which invite viewer complicity in rape, other non-consensual sexually violent behaviour or other harmful violent activities
- where there are more explicit images of sexual activity in the context of a sex work (see right)

In the case of video works, which may be more accessible to younger viewers, intervention may be more frequent than for cinema films.

## Sex works at 18

Sex works are works whose primary purpose is sexual arousal or stimulation. Sex works containing only material which may be simulated are generally passed 18. Sex works containing clear images of real sex, strong fetish material, sexually explicit animated images, or other very strong sexual images will be confined to the R18 category. Material which is unacceptable in a sex work at R18 is also unacceptable in a sex work at 18.



## R18

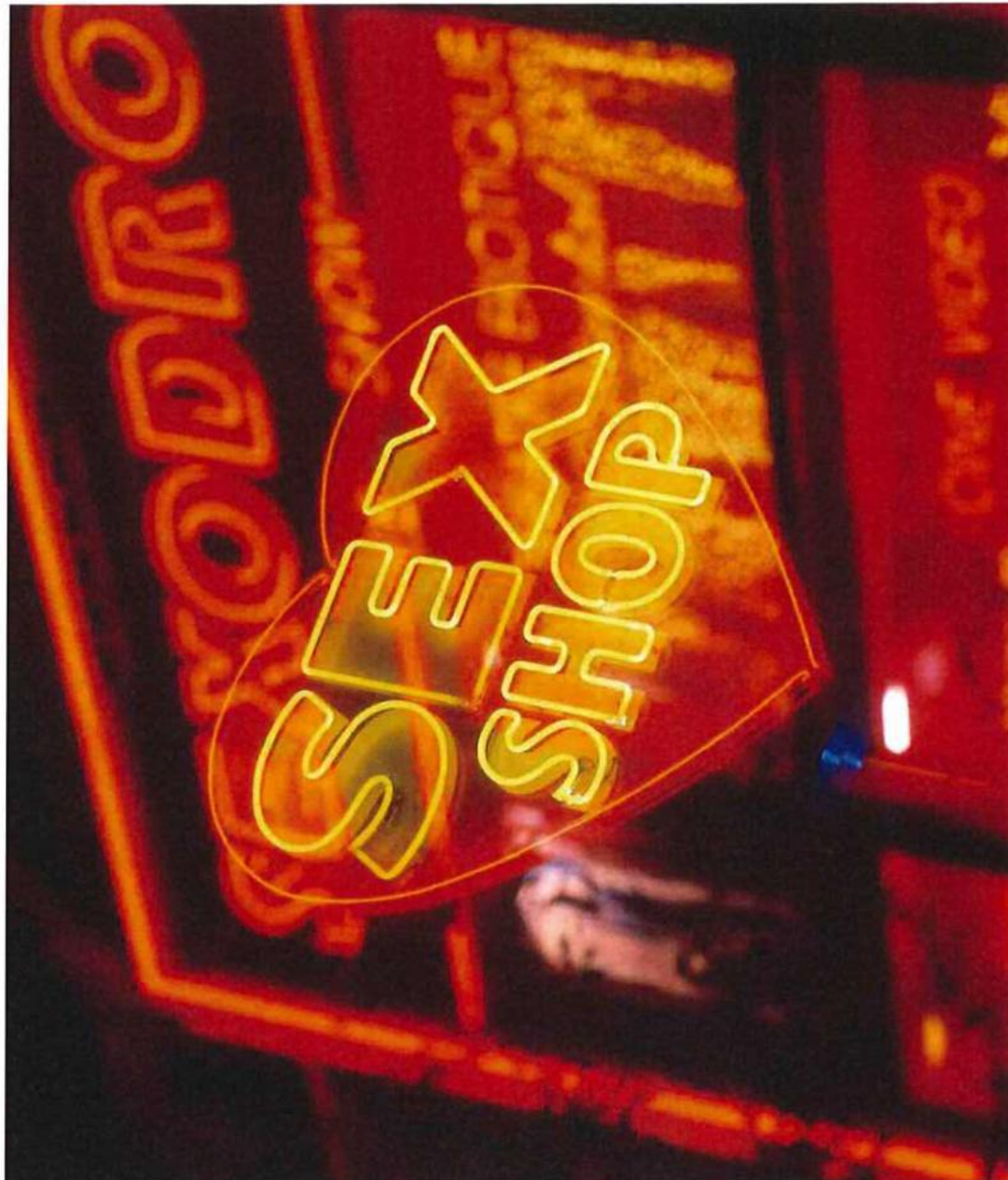
To be shown only in specially licensed cinemas, or supplied only in licensed sex shops, and to adults only



The R18 category is a special and legally-restricted classification primarily for explicit works of consenting sex or strong fetish material involving adults. Films may only be shown to adults in specially licensed cinemas, and video works may be supplied to adults only in licensed sex shops. R18 video works may not be supplied by mail order.

The following content is not acceptable:

- material which is in breach of the criminal law, including material judged to be obscene under the current interpretation of the Obscene Publications Act 1959 (see Annex A – legal considerations)
- material (including dialogue) likely to encourage an interest in sexually abusive activity which may include adults role-playing as non-adults
- the portrayal of sexual activity which involves real or apparent lack of consent. Any form of physical restraint which prevents participants from indicating a withdrawal of consent
- the infliction of pain or acts which are likely to cause serious physical harm, whether real or (in a sexual context) simulated. Some allowance may be made for non-abusive, consensual activity
- penetration by any object likely to cause physical harm
- sexual threats, humiliation or abuse which do not form part of a clearly consenting role-playing game



# Intervention

Where possible we will carry out our responsibilities through appropriate use of the classification categories, particularly in order to protect children from any potential harm.

If necessary, however, we may cut or even refuse to classify a film or video work.

In some cases, we require assurances, cuts or other changes (for example, the addition of warning captions) as a condition of classification, or as a condition of classifying at a particular category. In some circumstances we may refuse to classify a work at any category. We publish details of all interventions on our website.

## Cuts for category

If the submitted work is suitable for classification, but only at a category higher than that requested by the customer, we will consider whether a lower category could be achieved through relatively minor or simple changes. If so, we may offer the customer a choice of accepting either the higher or lower category (the latter with defined changes as necessary).

Cuts for category are unlikely to be available if the required changes would be very extensive or complex, or would not address for example, a tonal or thematic issue running throughout the work.

## Compulsory cuts

If a submitted work raises issues or concerns that cannot be addressed by classification at a particular age category, we may require cuts or other changes as a condition of classification. Such intervention is most likely when the submitted work contains:

- material which may promote criminal activity
- material which is obscene or otherwise illegal
- material created by means of the commission of a criminal offence
- portrayals of children in a sexualised or abusive context
- material which makes rape, other non-consensual sexually violent behaviour, or sadistic violence look appealing

- graphic images of real injury, violence or death presented in a salacious or sensationalist manner which risks harm by encouraging callous or sadistic attitudes
- material which reinforces the suggestion that victims enjoy rape or other non-consensual sexually violent behaviour
- material which invites viewer complicity in rape, other non-consensual sexually violent behaviour, or other harmful violent activities
- sex works which contain material listed as unacceptable at R18

When the issue relates to the circumstances of filming (for example, in relation to animal cruelty or public indecency) the customer will normally be given an opportunity to present evidence before a final decision is reached.

## Refusal to classify

As a last resort, the BBFC may refuse to classify a work, in line with the objective of preventing non-trivial harm risks to potential viewers and, through their behaviour, to society. We may do so, for example, where a central concept of the work is unacceptable, such as a sustained focus on rape, other non-consensual sexually violent behaviour or sadistic violence. Before refusing classification we will consider whether the problems could be adequately addressed through intervention such as cuts. In deciding whether to refuse to classify, we will keep in mind the inherent difficulty of using behavioural research to draw conclusions about real world risks, and will have regard to the full range of available evidence, including the views of the public and our own knowledge and experience.

# Engagement with the public

We publish detailed information about the content we classify, which we call ratings info. It's a helpful guide, particularly for parents, that gives a summary of how and why a film or video was given its age rating.

**Ratings info includes:**

- a short description of the issues contained in a film or video, and this appears on the black card shown on the cinema screen before a film starts, for example:

**15**  
strong violence, sex, language,  
drug misuse

- we publish a longer, fuller version on our website and app

All content classified since the early 2000s has a short line of ratings info, and content classified more recently also has a longer version, giving you a detailed idea of what issues – bad language, drugs, sex and violence, or the use of discriminatory language or behaviour, for instance – you're likely to find in the film. It also raises any other issues that may be of concern, such as divorce or bereavement.

We try to avoid giving away major plot points. When ratings info does contain plot spoilers we always post a warning. Occasionally, the longer version of ratings info describes full sequences in a film – for example, it might describe a specific fight scene to give you a flavour of the sort of violence in the film and how strong it looks and feels – so be aware of this.

We publish ratings info the moment a film or video is classified, but the longer version may not be available until 10 days before the film opens. Sometimes, we classify films many weeks or even months before they are due to open, which is why not all films listed on our website will have a link to the longer ratings info yet. We encourage viewers to check ratings info when they are choosing content for children and for themselves.

**bbfc.co.uk**

Our website provides a comprehensive database of all the content we classify, including ratings info and information about cuts. You can read the Classification Guidelines, search through our press releases, research and Annual Reports. We also publish case studies on films, including many set film texts for Film Studies courses in the UK, a timeline of key events in our history and regular podcasts.

**cbbfc.co.uk**

Content for younger children, including the chance to rate trailers for children's films and learn more about our work, can be found on CBBFC, our website for children. Parents can also find advice about choosing content for children on Vcd platforms and information about our education programme.

**BBFC app**

Our free app for iOS and Android devices lets you check the latest film classifications and ratings info, watch trailers and read our Guidelines.

**Twitter – @BBFC**

We update our Twitter account, @BBFC, with all our news and latest film classification decisions. You can ask us quick questions there too. For more detailed questions, you can email us on [feedback@bbfc.co.uk](mailto:feedback@bbfc.co.uk)

**Newsletters**

We produce a regular newsletter about our latest classification decisions, podcasts and news. Our education team sends a newsletter to teachers once a term, focussing on our outreach programme, partnerships and resources, including case studies. For industry we send a regular update on our services, news and classification turnaround times each quarter. You can sign up to receive any of these newsletters on our website, [bbfc.co.uk](http://bbfc.co.uk)

**Podcasts**

You can stream and download our regular short podcast on our website, Soundcloud and iTunes. Each episode focuses on a particular theme, film or TV series, and their age rating, highlighting key issues we took into account and any interesting facts about the classification process, for example any advice we gave, or reductions made by the film maker or distributor to secure a particular age rating.



# Appeals, advice viewings and feedback

## Appeals

We offer a formal reconsideration procedure which is open to any customer dissatisfied with the determination made in respect of their work. The reconsideration is free of charge and will normally take fewer than 10 working days.

A customer may also appeal directly to an independent authority. Such an appeal may take place following, or instead of, our reconsideration. In the case of films, the customer (or any member of the public) may address itself to the local authority which licenses cinemas in a particular area. In the case of video works a customer may appeal to the Video Appeals Committee. The VAC is independent of the BBFC and can be contacted by post as follows:

The Secretary  
The Video Appeals Committee  
3 Soho Square  
London  
W1D 3HD

Customers should note that a reconsideration or an appeal involves looking at the issues afresh. This means that the outcome could, in some circumstances, be more restrictive than the original determination.

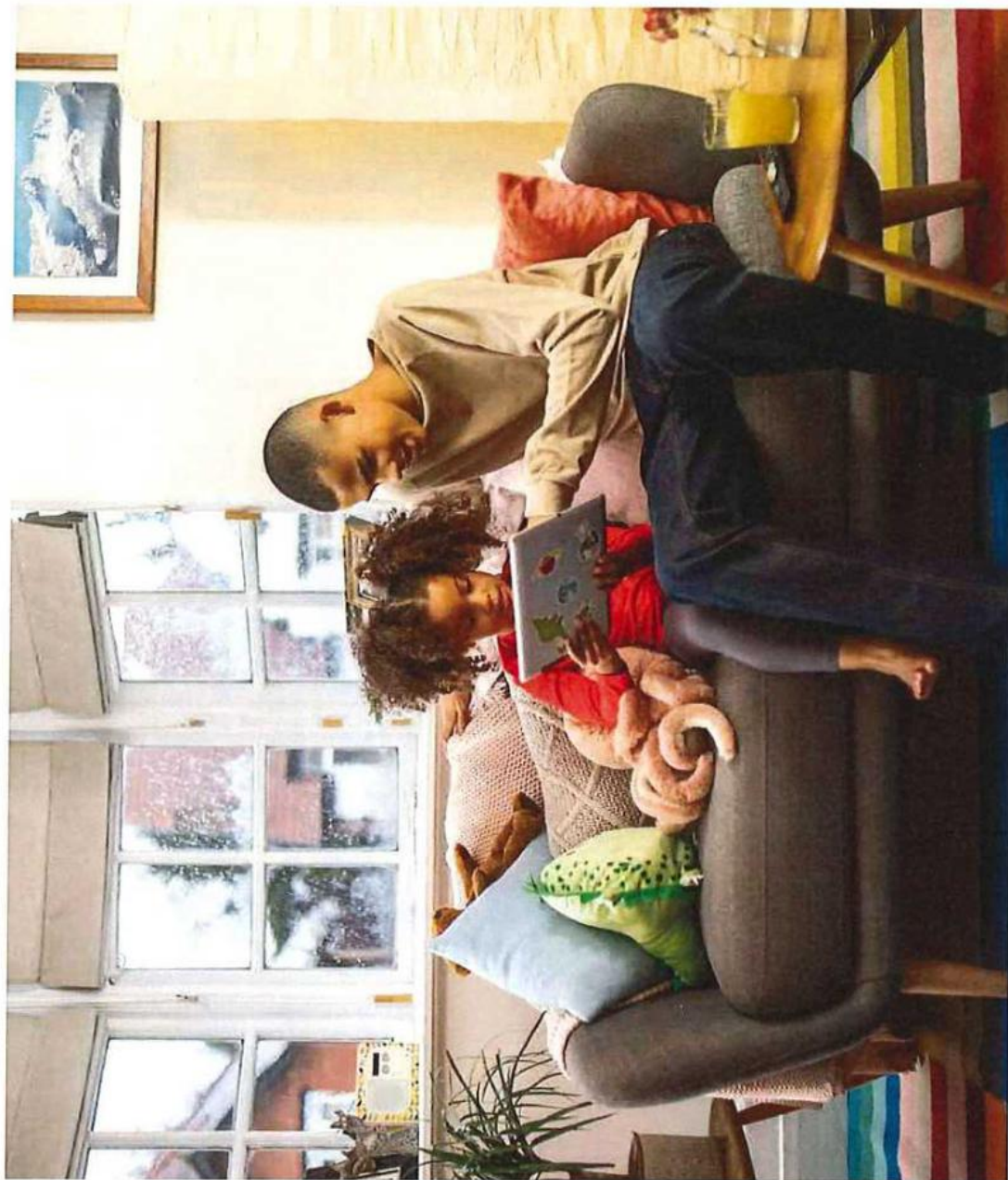
## Advice viewings

A customer may submit works for advice at any stage of the production process. We will inform them of the likely classification a work will receive, and where appropriate any changes required to achieve the customer's preferred classification. However, advice given in such circumstances is not binding and we reserve the right to reach a different decision when the final version of the work is submitted formally for classification. If the final version of the work submitted for classification differs in any significant respect from that seen for advice, and if those changes appear to reflect advice we have given, then details of the changes will appear on our website.

## Feedback

If you want to send us any feedback about our age ratings or classification decisions, please don't hesitate to email us at [feedback@bbfc.co.uk](mailto:feedback@bbfc.co.uk) or write to us at:

Chief Executive's Office  
BBFC  
3 Soho Square  
London  
W1D 3HD



# Annexe – legal considerations

The following legislation is not listed according to chronology or importance. Instead, it reflects a useful way of explaining the structure of the legal framework that applies to our work.

**The Licensing Act 2003**  
England and Wales  
**Cinemas (Northern Ireland) Order 1991**  
Northern Ireland  
**Cinemas Act 1985**  
Scotland

Cinemas require a licence from the local authority in which they operate. The licence must include a condition requiring the admission of children (anyone under 18) to any film to be restricted in accordance with our recommendations or those of the licensing authority. One of the key reasons for the licensing requirement is the protection of children, including from potentially harmful content in films.

**The Video Recordings Act 1984**  
Video works (including films, TV programmes and some video games) which are supplied on a disc, tape or any other device capable of storing data electronically must have a BBFC classification unless they fall within the definition of an exempted work.

When considering whether to award a certificate to a work, or whether a work is suitable at a particular category, we are required by the Act to have special regard to the likelihood of works being viewed in the home, and to any harm that may be caused to potential viewers or, through their behaviour, to society by the manner in which the work deals with:

- criminal behaviour
- illegal drugs
- violent behaviour or incidents

- horrific behaviour or incidents
- human sexual activity

In considering these issues we have in mind the possible effect not only on children but also on other vulnerable people.

**The Obscene Publications Acts 1959 & 1964**  
England and Wales  
**The Civic Government (Scotland) Act 1982**  
Scotland  
**The Obscene Publications Act 1957**  
Northern Ireland

It is illegal to publish a work which is obscene. A work is obscene if, taken as a whole, it has a tendency to deprave and corrupt a significant proportion of those likely to see it. Under the Obscene Publications Act 1959, no offence is committed if publication is justified as being for the public good on the grounds that it is in the interests of science, art, literature or learning or other objects of general concern.

In Scotland, case law implies a similar test would be applied. In Northern Ireland, while there is no express defence of "public good" it is likely that English law would be taken into consideration.

**Criminal Justice and Immigration Act 2008**  
England, Wales and Northern Ireland  
**Criminal Justice and Licensing (Scotland) Act 2010/Civic Government (Scotland) Act 1982**  
Scotland

It is illegal to be in possession of an extreme pornographic image. Under the Criminal Justice and Immigration Act 2008 an extreme pornographic image is one which is pornographic and grossly offensive, disgusting or otherwise of an obscene character, which features an apparently real person, and which portrays, in an explicit and realistic way, an act which:

- threatens a person's life
- results, or is likely to result, in serious injury to a person's anus, breasts or genitals
- involves sexual interference with a human corpse
- involves intercourse or oral sex with an animal
- involves non-consensual penetration of a mouth, vagina or anus with a penis or non-consensual sexual penetration of a vagina or anus by anything

Under the Civic Government (Scotland) Act 1982 an extreme pornographic image is one which is pornographic and obscene, and which depicts in an explicit and realistic way, an act which:

- takes or threatens a person's life
- results, or is likely to result, in a person's severe injury
- involves rape or other non-consensual penetrative sexual activity

- involves sexual activity involving (directly or indirectly) a human corpse
- involves sexual activity between a person and an animal

Works we classify under the Video Recordings Act are excluded from the scope of the offence across the UK.

**The Protection of Children Act 1978**  
England and Wales  
**Civic Government (Scotland) Act 1982**  
Scotland  
**Protection of Children (Northern Ireland) Order 1978**  
Northern Ireland

It is illegal to make, distribute, show or possess indecent photographs or pseudo-photographs of a child. It is also illegal to make, distribute, show or possess indecent images of children which have been derived from a photograph or pseudo-photograph (for example, by tracing). Offences relating to the possession of such images are contained within the Criminal Justice Act 1988 (England, Wales and Scotland), and the Criminal Justice (Evidence, Etc.) (Northern Ireland) Order 1988. A child is defined as a person under the age of 18.

## Annexe – legal considerations continued

**The Coroners and Justice Act 2009**  
England, Wales and Northern Ireland  
**The Criminal Justice and Licensing Act 2010**  
Scotland

It is illegal to be in possession of a prohibited image of a child. A prohibited image of a child is a non-photographic or non-pseudo-photographic image which is pornographic and grossly offensive, disgusting, or otherwise of an obscene character, and which focuses solely or principally on a child's genitals or anal region, or which portrays specified sexual acts by, of, or in the presence of a child, including masturbation, oral sex or penetration, including sexual acts with animals. A child is defined as being under 18 and an image of a child or other person can include imaginary representations. Works we classify under the Video Recordings Act are excluded from the scope of the offence unless images have been extracted from such works for the purpose of sexual arousal.

**The Sexual Offences Act 2003**  
England and Wales  
**Sexual Offences (Scotland) Act 2009**  
Scotland  
**The Sexual Offences (Northern Ireland) Order 2008**  
Northern Ireland

It is illegal to expose oneself with intent to cause alarm or distress – this offence augments the common law misdemeanour of indecent exposure. It is also prohibited for a person to record the private act of another, where the intention of the recording is for the sexual gratification of himself or a third party and where the recorded party has not consented to so being filmed.

**The Criminal Justice and Courts Act 2015**  
England and Wales  
**Abusive Behaviour and Sexual Harm (Scotland) Act 2016**  
Scotland  
**Justice Act (Northern Ireland) 2016**  
Northern Ireland

It is an offence to disclose a private sexual photograph or film without the consent of any individual who appears in the photograph or film, if it is done with the intention of causing that individual distress (or causing them fear, alarm or distress in Scottish law).

**The Public Order Act 1986**  
England, Scotland and Wales  
**The Public Order (Northern Ireland) Order 1987**  
Northern Ireland

It is illegal to distribute, show or play to the public a recording of visual images or sounds which are threatening, abusive or insulting if the intention is to stir up racial hatred or hatred on the grounds of sexual orientation, or if racial hatred or hatred on the grounds of sexual orientation is likely to be stirred up. It is also illegal to distribute, show or play to the public a recording of visual images or sounds which are threatening if the intention is to stir up religious hatred.

In Northern Ireland the relevant group of persons may be defined not only by colour, race, nationality or ethnic or national origins, but also by "religious belief" or "sexual orientation" or "disability".

**The Cinematograph Films (Animals) Act 1937**  
England, Scotland and Wales

It is illegal to show any scene "organised or directed" for the purposes of the film that involves actual cruelty to animals. This Act applies to the exhibition of films in public cinemas but we also apply the same test to video works. For the purposes of this legislation and The Animal Welfare Act 2006, only vertebrates which are domesticated or otherwise under the control of man are defined as "animals".

**The Animal Welfare Act 2006**  
England and Wales  
**The Welfare of Animals Act (Northern Ireland) 2011**  
Northern Ireland  
**The Animal Health and Welfare (Scotland) Act 2006**  
Scotland

It is illegal to supply, publish, show or possess with intent to supply a video recording of an "animal fight" that has taken place within the UK since 6 April 2007.

**The Tobacco Advertising and Promotion Act 2002**  
It is illegal, in the course of a business, to publish a tobacco advertisement.

**Blasphemy**

In Scotland and Northern Ireland, the common law crime of blasphemy exists but has not been utilised for prosecution in modern times. The offences of blasphemy and blasphemous libel under the common law of England and Wales were abolished in The Criminal Justice and Immigration Act 2008.

**Human Rights Act 1998**

The Act permits such restrictions on freedom of expression as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary.

**Other unlawful material**

In carrying out its responsibilities the BBFC will have regard to whether the material itself appears to be unlawful in the United Kingdom, or has arisen from the commission of an unlawful act.

Get more info on our app

**[bbfc.co.uk/app](https://bbfc.co.uk/app)**

**British Board of Film Classification**

3 Soho Square,  
London,  
W1D 3HD

T 020 7440 1570

**[bbfc.co.uk/about-bbfc/contact-us](https://bbfc.co.uk/about-bbfc/contact-us)**

BBFC Classification Guidelines 2019

**bbfc** View what's  
right for you

