

# VIEWING VIOLENCE AUDIENCE PERCEPTIONS OF VIOLENT CONTENT IN AUDIO-VISUAL ENTERTAINMENT



# TE TIROHANGA MAHI TAIKAHA NGĀ WHAKAARO O NGĀ KAIMĀTAKITAKI KI NGĀ ĀHUATANGA TAIKAHA I ROTO I NGĀ WHAKANGAHAU ORORONGO-MĀTAKI

# **VIEWING VIOLENCE**

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Qualitative research by Colmar Brunton for the Office of Film and Literature  
Classification (OFLC) and the Broadcasting Standards Authority (BSA).

September 2008



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Viewing Violence: Audience Perceptions of Violent Content in Audio-Visual Entertainment

ISBN 978-0-477-10088-5 Paperback  
ISBN 978-0-477-10089-2 PDF

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# FOREWORD

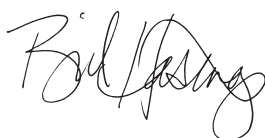
The Broadcasting Standards Authority (BSA) and the Office of Film and Literature Classification (OFLC) share an interest in public attitudes toward violent content in audio-visual entertainment. Information gained from this research will inform the OFLC's classification decisions and public education work and the decisions of the BSA when determining complaints alleging breaches of violence standards in the Free-to-Air Television and Pay Television Codes of Broadcasting Practice.

The research adds to the knowledge gained over the years, updating us with a range of New Zealanders' viewpoints about their choices and expectations of violent content in audio-visual entertainment. We are grateful to those who participated in lengthy discussion groups, interviews and bulletin boards, sharing their thoughts with us about what, for some, may have been challenging material.

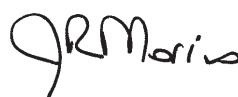
We are encouraged that the participants' responses and insights have served to reinforce the appropriateness of the present legal and protective frameworks that our agencies work with and which govern the possession, supply and exhibition of broadcast programmes and audio-visual publications. The findings underline the importance of the present classification systems that assist the public in making informed viewing choices. We are encouraged, too, by the keen desire of most adults to protect children and young people from exposure to material that could frighten, disturb or adversely influence attitudes and behaviour.

We would like to acknowledge the excellent work of the Colmar Brunton team who conducted the research and expertly analysed and reported on the results: Celine Yockney, Venise Comfort and Carl Sarney. We are grateful, too, for the wisdom and guidance of Andrea Millwood Hargrave, UK researcher and media consultant, who assisted with proposal assessment and peer-reviewed the draft research report.

Finally, we would like to thank the staff who managed the project, organising the selection of clips, reviewing the drafts, and preparing the introduction: Dominic Sheehan of the BSA, and Kate Ward and Michelle Baker of the OFLC.



W K Hastings  
Chief Censor  
Office of Film and Literature Classification



Joanne Morris  
Chair  
Broadcasting Standards Authority



# INTRODUCTION BY THE BROADCASTING STANDARDS AUTHORITY AND THE OFFICE OF FILM AND LITERATURE CLASSIFICATION

*Screen violence is any act that is seen or unequivocally signalled which would be considered an act of violence in real life, because the violence was considered unjustified either in the degree or nature of the force used, or that the injured party was undeserving of the violence...* (From the working definition of screen violence in Morrison, MacGregor, Svennevig, & Firmstone, 1999, p 9)

## Background

The BSA and OFLC sought a qualitative method for this research into audience perceptions of violence in audio-visual entertainment. The conception and planning of the study was informed by several significant earlier studies, including UK researcher David E Morrison's useful research to define what audiences mean by 'screen violence'. Some of the terminology developed by him and his colleagues has been used or adapted for use in the present study.

Recent comprehensive New Zealand research also guided the project's inception: *Towards Precautionary Risk Management of TV Violence in New Zealand* (Television Violence Project Working Group, 2004) explained the 'active-audience' approach that we favour and which requires a qualitative method. Active-audience research:

*...rests on the proposition that individuals actively filter, react to and interpret the images they see... Rather than receiving a message, the viewer makes the message* (Television Violence Project Working Group, 2004, p 17).

This approach challenges the idea that viewers are passive sponges; rather, each interprets what they see and hear depending on a range of factors such as 'life experiences, ideology, [and] their social and economic situation'. UK researchers Andrea Millwood Hargrave and Sonia Livingstone also assessed methodological approaches in a recent review of the international literature, *Harm and Offence in Media Content: A review of the evidence*. In particular, they noted that as homes are becoming more complex multi-media environments, and as media technologies converge, it is important to extend the available evidence base so that we understand different audience perceptions and expectations for content regulation about the wider array of media technologies (Millwood Hargrave & Livingstone, 2006, p 205).

To this end, we have extended our research interest to perceptions about violent content accessed on the newer platforms of the internet and mobile phones. Shorter audio-visual content experiences via video clips are very much a part of this new era in entertainment, therefore clip-based research lent itself well to eliciting views about internet and mobile phone entertainment. Indeed, an important finding arising from the research is the fairly uniform desire among participants for warnings to be applied to challenging content delivered on the newer platforms.



## Issues of context

*...the context in which potentially harmful or offensive content is portrayed has often been shown to make a difference to media effects...for example, the moral framework of a setting which contains violence will affect how 'justified' the violence is considered to be and, consequently, how it is received (Millwood Hargrave & Livingstone, 2006, pp 204-205).*

Context is important for the BSA when considering complaints under the Broadcasting Act 1989, and for the OFLC when classifying publications – the Films, Videos, and Publications Classification Act 1993 specifically asks it to consider ‘the dominant effect of the publication as a whole’.<sup>1</sup> Participants were provided with a very brief introduction to each clip to help contextualise what they saw. For the purposes of this research it was necessary for participants to assess the material on its own merits. While the clips may have initially been seen in isolation from important themes or story developments, in many cases the discussion that followed helped to flesh out some of the contextual factors. None of the material shown was new to the New Zealand market and we anticipated that participants would have encountered some of it previously.

## Clip selection

We excluded some audio-visual entertainment formats such as video games and music videos from the selection. Video games attract an audience worthy of a tailored, interactive research approach. While music videos are a sub-genre of audio-visual entertainment, sex and not violence is typically the primary concern about them.

The formats included in this research were film, DVD, free-to-air television, pay television, the internet and mobile phone.

The types of violent content we wished to examine were:

- Physical violence such as fighting and attacks
- Sexual violence such as rape
- Domestic violence
- Sadistic violence
- Comic violence.

Clips were selected mostly from material either classified by the OFLC or deliberated upon by the BSA as a result of a complaint about an alleged breach of broadcasting standards.

The clips discussed here highlight the issues and debates the BSA and OFLC wanted to explore in this research.

## *Out of the Blue*

In 2007, the OFLC undertook a public consultation with those personally affected by the events portrayed in the New Zealand feature film *Out of the Blue*, before classifying the film as ‘R15 violence and content that may disturb’. In the classification decision, the following point was noted:

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<sup>1</sup> Films, Videos, and Publications Classification Act 1993, Section 4(a)

The film has merit in that it deals with a highly emotional, and relatively recent, event in a responsible manner that is likely to prompt discussion around a number of pertinent social issues. The film is likely to present violence to teenagers in a new light. Rather than the sanitised and glorified violence often depicted in popular mainstream productions, *Out of the Blue* presents violence in a realistic manner. The random, unspectacular nature of violence is captured, as are the devastating repercussions it has for good, honest, real people. (OFLC ref. 602085, 2006)

A scene from the film was selected to test teenagers' levels of comfort/discomfort with the realism of the violence portrayed (the Chief Censor granted an exemption which allowed the researchers to include 14 year-olds in the discussion). The researchers found the violence in this clip did feel 'closer to home' and more realistic to teenage participants. Teenagers felt that cuts would need to be made to such a scene before a younger audience was allowed to see it. Their comments confirm the OFLC's concerns expressed in the classification decision.

### ***Fight Club***

The OFLC decision restricting *Fight Club* to adult audiences noted the strength and visceral impact of its fight scenes and the possibility that such behaviour might be emulated by younger people. This concern was also evident in the classification participants gave the *Fight Club* clip. Forty out of the 51 group discussion participants classified it R16 or higher for film or DVD exhibition.

The common assumption that adult audience members are able to discriminate between fiction and reality was readily confirmed by the participants' responses to this clip. Many commented that much violent content in entertainment does not show, or appear to have, consequences. For instance, in *Fight Club*, participants felt the damage and injury to the fighters would have been far greater in real life. They therefore did not consider it to be as bad as violence in real life.

### ***The Sopranos***

In 2002, the BSA considered a complaint about the scene shown to participants from *The Sopranos*. The complaint was upheld that the broadcast was a breach of violence and good taste and decency standards. The BSA agreed with the complainant that the scene, even in context within the episode as a whole, was 'realistic violence which was obviously designed for gratuitous use to achieve heightened impact'.<sup>2</sup> Also in 2002, the OFLC rated the VHS containing the scene 'R18 contains violence, sexual violence, and sex scenes'. It is interesting to note that only just over half of group discussion participants classified the scene as R18, and few would have cut or not broadcast it.

Overall, the research shows that participants who had experienced violence in their own lives expressed more sensitivity about violence in entertainment. The violent depictions from *The Sopranos*, *Eight Mile*, and *Heroes* elicited comment about such sensitivities. The concern for these participants was that violence might be normalised for impressionable people viewing such material – young men in particular. For this reason, in their own lives they were careful to limit family members' exposure to violence in audio-visual entertainment.

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<sup>2</sup> TVNZ and Hooker 2002-008, Broadcasting Standards Authority decision

## Family Guy

The *Family Guy* clip was selected to test the hypothesis (examined in more depth by others<sup>3</sup>) that animated portrayals are viewed less seriously by audiences, and that this is true even, as in this case, when they portray excessive and extreme violence. While the *Family Guy* clip was perceived by participants to be the least violent overall, participants were shocked at the level of violence for a cartoon. *Family Guy* is broadcast on free-to-air television at 7.00pm but half of the group discussion participants thought that this clip should be shown after the watershed time of 8.30pm, or later, and some said there should also be a warning.

## CSI: Crime Scene Investigation and Sin City

For this research the BSA and OFLC defined 'stylised' violence as violent content that is manipulated visually and aurally to heighten dramatic or other aspects of scenes. This often results in violence which appears staged. As such, it was anticipated that participants might consider audio-visual violence of this type 'less real' and therefore of less concern. While this seemed to be the case from the responses to the highly stylised animation of the *Family Guy* clip, highly stylised elements present in the *CSI* clip only partly mitigated the big or massive degree of violence perceived by teenage viewers. For teenage boys particularly, the heightened cinematic effects gave the clip a dream-like quality which made it more intense. However, while teenagers noted serious violent elements in the clip when watching it, they appeared less emotionally affected by it compared with, for example, the *Heroes* clip. For teenage viewers, the level of violence appears to be defined by thematic and visual cues: crime themes, the use of weapons, and graphic blood spatters. Similarly, Morrison et al comment in their research with adults that:

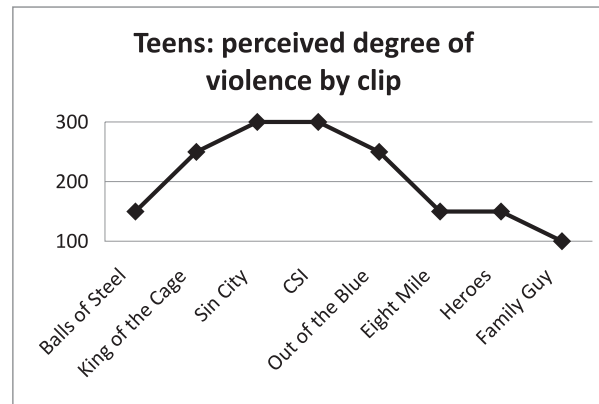
*...there is considerable agreement between people about what is violent, and also about the level of violence in a scene. But while agreement over what is violent is based on real life, the level of violence is judged not by real life, but by what has been learned from watching violence on the screen.*

*...most participants had never witnessed in real life the sort of violence shown to them. They therefore had no way of knowing if the portrayals were 'realistic' or not. They seemed to be deciding whether screen violence was 'realistic' by comparing it with other screen portrayals* (Morrison, MacGregor, Svennevig, & Firmstone, 1999, pp 7-8).

The following illustration is derived from the table in the chapter 'Summary of Perceptions of the Degree of Violence' which appears later in this report and shows that for teenagers stylistic elements in depictions of violence do not mitigate perceived levels of violence; rather, they appear to enhance them (where 300 is a perceived high degree of violence and 100 a low degree).

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<sup>3</sup> For example, Millwood Hargrave, *How Children Interpret Screen Violence*, 2003



The researchers reported that teens tended to ‘drift off’ when viewing the *Sin City* clip – yet they perceived it as having a high degree of violence.

Such findings seem to confirm Morrison et al’s observation that screen violence and real-life violence are treated differently by audiences. Screen violence has its own ‘rules’, and so

... to witness real-life violence is different from witnessing screen violence, and to witness real life screen violence is different from witnessing fictional screen violence (Morrison, MacGregor, Svennevig, & Firmstone, 1999, p 22).

Past BSA research, *Freedoms and Fetters*, has found that while adults report a high level of concern about screen violence, complaints about it are rarely referred to the BSA (Broadcasting Standards Authority, 2006, p 92). From an average of 165 complaints determined each year, just two were considered in 2007, one in 2006, and four in 2005<sup>4</sup> where violence was the main standard that a member of the public complained about.

## Hostel

The *Hostel* clip, which was an example of sadistic violence, was selected because of the increase noted in this kind of material being produced, and the subsequent curiosity we have about audiences’ responses to it. Recent examples of the genre include *Hostel*, *Hostel II*, the *Saw* series, *The Devil’s Rejects* and *Wolf Creek*, most of which have also been broadcast on pay television. *Wolf Creek* was broadcast on a free-to-air channel in March 2008 and was the subject of a complaint which was upheld by the BSA. The BSA said that the violence in *Wolf Creek* was ‘extremely disturbing’ and that the broadcaster’s AO classification and pre-broadcast warning that the film contained ‘graphic violence that may disturb’ were inadequate. The BSA said that such material should be receiving the AO 9.30pm classification reserved for programmes that contain stronger material including ‘realistic violence, sexual violence, or horrific encounters’.<sup>5</sup> Portrayals of sadistic violence such as the one in the *Hostel* clip shown to research participants might become increasingly commonplace. Participants were asked about their perceptions of harm from viewing each clip and for *Hostel* they limited the harm likely ‘to people with a propensity to torture who might be psychologically unstable’ and not to everyone who might view the film. The other harm identified was that such material might result in viewers feeling fearful or having nightmares – especially younger viewers. 2000 OFLC research, *Public and Professional Views Concerning the Classification and Rating of Films and Videos*, also found that members of the

<sup>4</sup> Broadcasting Standards Authority 2007 Annual Report

<sup>5</sup> TVNZ and McIntosh and Nudds 2008-039, Broadcasting Standards Authority decision

public identify that a publication is likely to be injurious to the public good if it frightens, upsets or disturbs particularly younger viewers (National Research Bureau, 2000, p 17).

### *Kidulthood*

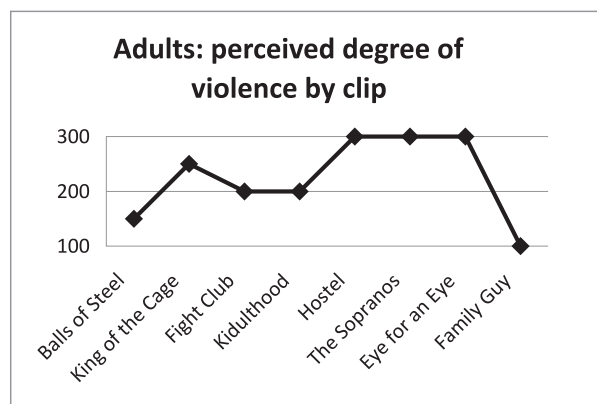
*Kidulthood* is a drama about teenage life in contemporary London. The OFLC written decision records that the film contains representations of violence that often seem gratuitous and that of particular concern ‘is the use of intimidation and physical and sexual manipulation, particularly of young women, that if emulated in real life could lead to bullying and domestic abuse’ (OFLC ref. 601904, 2006). Bullying had prominence in participants’ minds because of recent media reports of serious text- and cyber-bullying incidents.

Similar to the concerns expressed about *Hostel*, participants worried about the effect viewing *Kidulthood* would have on young people – that they might become fearful or upset, or emulate the behaviour of the protagonists – ‘getting ideas’ about how to bully and humiliate others. However, as Morrison et al’s findings also show, perceived levels of violence are mitigated to some extent for audiences when no blood or serious injury is shown, such as broken bones.

### *Eye for an Eye*

The film *Eye for an Eye* has two rape and murder scenes and is classified ‘R18 contains sexual violence’. The scene from the film shown to adult participants drew this comment: ‘It’s screaming more than anything, and suspense, and leaves the rest up to your imagination’. In other words, violence does not have to be seen to be effective. Indeed, most participants rated the degree of violence in this clip as exceptionally strong.

In its 1996 classification decision, the OFLC concluded that while the film had excellent production values, the scenes of violence, particularly of sexual violence, were ‘realistically portrayed and impactful in their presentation’ (OFLC ref. 9601061, 1996). Compounding this, participants also observed that the victim was an ‘innocent child’ – as noted previously, undeserving victims heighten the degree of violence perceived by audience members. Adult participants rated this clip alongside *Hostel* and *The Sopranos* for its high degree of violence.



### ***Balls of Steel and King of the Cage***

Consent to be harmed or collusion between the players in these clips appeared to reduce participants' concerns about the violent acts committed. Men in particular associated the violence in the *King of the Cage* clip with sport, thus making it more acceptable.

A component of the other clips discussed in this research has been the concept of a 'victim' and therefore a 'perpetrator'. Participants made the distinction that this aspect of how they rated violence was missing from these two clips.

### **Conclusion**

The following detailed report of findings by Colmar Brunton teases out the useful insights introduced here and indicates much more about current New Zealand audience perceptions of violence in audio-visual entertainment. The report concludes with demographic and other summary information and a series of supporting appendices. If more information is required, the reader is invited to contact the BSA or OFLC at the addresses provided.



# REPORT BY COLMAR BRUNTON

## Overview

This report documents the findings from qualitative research conducted from March to May 2008 to understand New Zealanders' perceptions of violent content in audio-visual entertainment.

The findings are based on in-depth interviews with teenagers, bulletin boards with teenagers and adult men and women, and eight group discussions with adult men and women in Auckland, Wellington, Waikato (Cambridge) and Canterbury (Ashburton). A total of 117 participants took part in the research.

The Office of Film and Literature Classification (OFLC) and the Broadcasting Standards Authority (BSA) are faced with the challenge of meeting their objectives in a converging audio-visual entertainment environment. Audio-visual content may be downloaded to personal computers and mobile phones from the internet without legislatively mandated classifications or warnings about content. The proliferation of formats from which the public can view audio-visual entertainment, including violent content, are challenging the existing regulatory environment.

As a result, the OFLC and the BSA commissioned independent research organisation, Colmar Brunton, to undertake a comprehensive research project exploring public perceptions towards violent content in entertainment genres, specifically in films, DVDs, on free-to-air and pay television, the internet and mobile phones.

The findings presented in this report will add to the body of knowledge already available to the OFLC and the BSA to further inform the OFLC's decisions regarding classification and public education work, and the BSA's determinations about alleged breaches of the violence standards in the Codes of Broadcasting Practice.

## Research objectives

The overall aim of the research was to better understand public attitudes and tolerance levels towards violent content in audio-visual entertainment.<sup>6</sup> Violent content in news, current affairs or documentary programmes, and in computer games was excluded.

The specific research objectives were to explore:

- levels of adult comfort/discomfort with violent depictions in audio-visual entertainment
- whether different sections of the community have differing tolerance levels towards violent depictions
- perceptions of harm, if any, caused by violent depictions
- teenagers' levels of comfort/discomfort with violent depictions in audio-visual entertainment

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<sup>6</sup> Specifically, audio-visual content in cinema, television, the internet and mobile phones.



- whether specific contexts of, and information about, violent depictions influence the responses of sections of the community.

## Summary of findings

### Similarities across participants

The responses from participants paint a picture of how violence in audio-visual entertainment genres is perceived by New Zealanders. Participants rated the degree of violence in each of the 13 clips they viewed consistently across age, gender, ethnicity and regional location. Some nuances of differentiation were evident in some audiences and these are highlighted in more detail in the discussion of each clip and in the section on demographic differences. Overall, participants' perceptions of what constituted low, medium, or high levels of violence were similar to academic and legislative definitions.<sup>7</sup> The research indicated that there was alignment between the classifications that the OFLC and broadcasters applied, and how the public rated levels of violent content. That is, the current New Zealand classification system largely met participants' expectations.<sup>8</sup>

### Demographic differences

While there was a large degree of consistency at an overall level, some demographic differences were evident in participants' reactions to the clips and their perceptions of the degree of violence. Women tended to base their assessment of each clip on the degree of empathy they felt with the characters involved. Women participants reacted more emotively. They were more likely to perceive harmful effects, to themselves or to children, from viewing the clips. Some male participants also reacted in this way, but men were more likely to 'step back' from the clip, viewing the content as simply entertainment, and discuss it in that context.

Age was also a factor in how participants viewed violence. Younger teenagers (14-15) often lacked the critical analysis skills to understand the context of the violence in a clip, or did not understand the sexual nature of the violence, for example, in the *Heroes* clip. Older teenagers were more likely to feel they were able to make adult decisions about what they viewed, and to be strongly in favour of their freedom to view.

Regional differences had little impact on perceptions of violence, but did have some impact on the accessibility of some audio-visual entertainment. For instance, participants from rural and provincial areas who did not have broadband had limited opportunities to view content over the internet.

### Influence of the type of violence on responses

The genre in which an act of violence is depicted influences audience assessment of the degree of violence. For the purposes of this research, the BSA and the OFLC sorted examples of violence in audio-visual entertainment into three categories – stylised, depicted, and real violence, which are defined as follows:

- Stylised violence is viewed within the context of a story or plot but it is manipulated visually and aurally to heighten dramatic or other aspects of scenes so that the violence looks staged. As such, participants generally considered audio-visual violence of this type to be 'less real'. This does not mean that they perceived the degree of violence to be lessened, but that the stylised representation mitigated how real the violence seemed, and therefore its effect.

<sup>7</sup> See Appendix I for regulations.

<sup>8</sup> The only strong 'disconnect' was about the *Family Guy* clip which many participants classified more highly than the current free-to-air television classification of PGR.

- Depicted violence is viewed, again, within the context of a story or plot, but the look and sound of the depictions are realistic. Participants perceived some of the examples of depicted violence to be more violent than the stylised depictions. In this type of violence, whether an act of violence had a victim, used weapons, was domestic violence, or whether the violence was of a sexual nature, were the factors in participants' assessment of the degree of violence shown.
- Real violence is viewed in this research within the context of a game or sports programme. The violence is real and not staged or fake. Because this violence is real, the degree of violence could be heightened. However, the two clips viewed involved the consent of those who took part, which mitigated the perceived degree of violence for most research participants. Instances of real violence may be perceived as more violent should they, for example, involve an unwilling victim.

### Perceptions of harm and offence

Participants thought that there was a range of harms, for young people in particular, from viewing material not suitable for their age range. These included emotional and psychological harms, and potential for changes in attitude or behaviour (for example, by imitating violent acts seen in audio-visual entertainment). The main concern was the potential for younger people to take violence out of context and either be upset by it, or attempt to imitate it in an inappropriate setting.

Offence was less clearly defined by participants, and was considered a lesser harm than those mentioned above. There was little perception that any of the research clips were offensive, as long as they were appropriately labelled and information for viewers was provided.

### Applying warnings and classifications

Participants made a clear distinction between what was appropriate viewing for mature and informed adults, and what was not appropriate for younger, less mature, audiences to view.

Participants indicated that consistency across formats was important, and that a film or programme's content should be classified in the same way across the formats of television/film/DVD. Other participants felt that as free-to-air television was the most accessible format, it therefore needed more careful classifications, warnings and monitoring than other formats that are less accessible (such as pay television, renting a video or DVD, or gaining entry into an age-restricted movie theatre release).

Participants considered internet and mobile content slightly differently from the more traditional formats mentioned above. As both involved a certain degree of seeking out of content, they considered that people who looked for violent content on the internet or mobile phones were making a conscious decision to do so. They felt that a warning was necessary to alert people to violent content, but that policing and monitoring the internet for classification breaches was both pointless and impossible.

Both adult and teenage participants considered warnings and classifications to be part of the information they needed to ensure they could make informed viewing choices – both for themselves, and for those in their care.

There was some variation in how participants classified clips depending on how much they knew about the context in which the violence was depicted; for example, some had seen the entire film, or followed the television series, from which a scene was selected.

### **Freedom to view**

Participants in the research (adults in particular) considered freedom to view to be an important part of being an adult. Few felt that the clips selected for this research warranted cutting or censoring in any way. In general, censorship was considered necessary only for extremely violent and disturbing material.

# RESEARCH METHODOLOGY

## Introduction

This section describes the research methodology and approach taken to investigate New Zealanders' perceptions of violent content. The methodology is divided into the following sections:

- Qualitative research rationale
- Research design considerations
- Sample structure
- Recruitment method and process
- Research issues and limitations
- Film clip selection topic guides
- Fieldwork timing.

## Qualitative research rationale

Research into perceptions of violent content in audio-visual entertainment called for a meaningful exploration of how people interpret and react to violence in entertainment. For this reason, qualitative research was chosen to explore, gather and interpret a depth of information on New Zealanders' thoughts, perceptions, attitudes and emotions towards violent content in audio-visual entertainment genres.

This qualitative research is designed not just to understand how people perceive violent content, but also to understand why they hold these values and perceptions. Accordingly, three complementary qualitative research methods were used:

- online bulletin boards, for teens aged 14-17 and adult men and women aged 18+
- focus groups, for male and female adults aged 18+ in specific locations
- in-depth interviews with teenagers aged 14-17 in selected locations.

A detailed description of the process of each of these data collection measures is appended to this report (see Appendix II).

## Statistical extrapolation

It is important to note that this study was not designed to be statistically robust. In conjunction with the OFLC and the BSA, it was decided that the objectives of the research were best suited to qualitative rather than quantitative investigation. The research is not intended to be extrapolated out to New Zealand's population in a quantitative sense.

## Research design considerations

Asking people to participate in a study on depictions of violence required sensitivity and careful planning. Watching or discussing violent scenes had the potential to distress some participants, especially those who had experienced violence in their own lives. Therefore,

specific processes and methods were undertaken to ensure that each participant felt as comfortable and as safe as they could in openly discussing their thoughts and feelings about violence.

- Gender matching – ensured that the gender of the participant and the researcher was the same. This provided participants, particularly teenage girls, with a more conducive environment for expressing their opinions about violent audio-visual depictions.
- Identifying the nature of the project to people before seeking their participation – describing the research during recruitment meant each participant was better prepared for what they were going to be asked to view and respond to.
- Ensuring the right methodology was used for each audience – young people, in particular, are susceptible to peer-pressure. As a result, a focus group setting was considered inappropriate to gather information from teenagers. In-depth interviews and online bulletin boards were used for teenagers aged 14 to 17 years old. This was designed to provide a more favourable setting to gather honest evaluations of the degree of perceived media violence from teenagers.

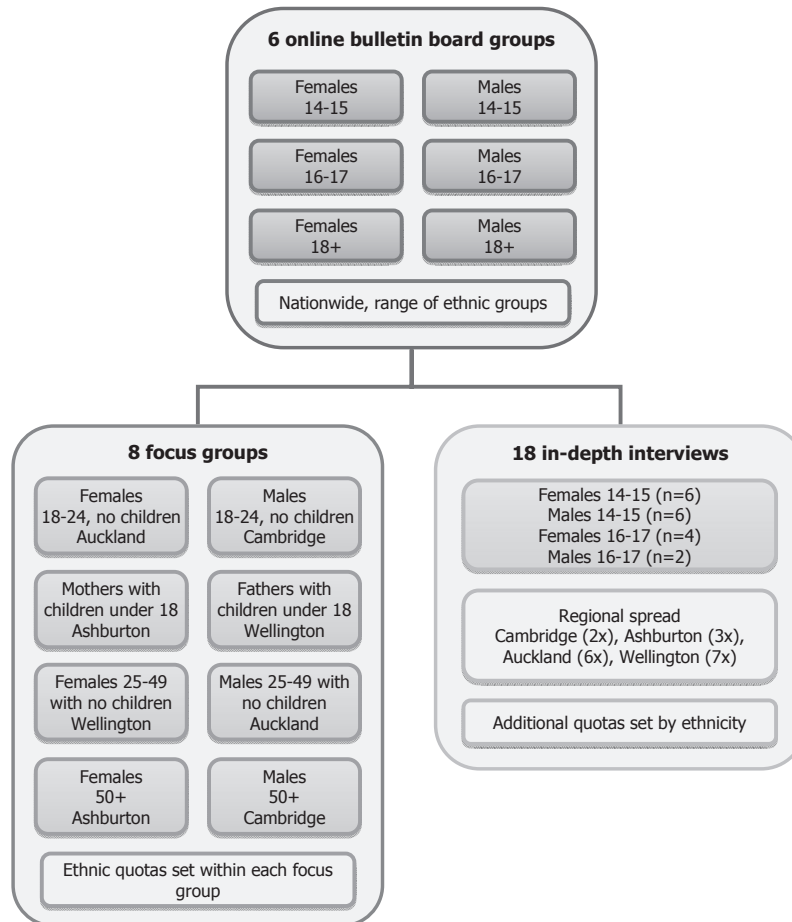
## Sample structure

The sample was structured with two main qualitative stages in mind. The first stage involved participants discussing their views via online bulletin boards (these were online websites where participants were invited to log on and take part by commenting on their perceptions of violent content in entertainment). The bulletin boards were hosted by Colmar Brunton and were secure websites for invited participants only. The participants could view the clips and answer questions in their own time over a four to five day period.

In total, six bulletin boards were held with the aim of having 18 to 20 participants in each board. The bulletin boards were separated by gender and age. The specific breakdown is illustrated in the diagram below.

The second stage of this research involved conducting eight focus groups and eighteen in-depth interviews in different locations throughout New Zealand. This stage was designed to be flexible, so it could adapt to the results achieved from the bulletin boards. The breakdown is illustrated in the diagram below (refer to Appendix II for a detailed sample breakdown).

## Sample – total fieldwork structure



## Recruitment method and process

The method of recruitment varied depending on whether participants were asked to attend the bulletin boards or to meet face-to-face with a qualitative researcher. Bulletin board participants were recruited via email and an online survey, while those attending focus groups or in-depth interviews were recruited using the telephone and email.

The recruitment process needed to take into account two variables:

- parents needed to give consent for teenagers under 18, and to do this
- parents needed to view the clips to ensure they were giving informed consent.

The recruitment process provided the time and the ability for parents to view the clips and then to give consent. Only parents viewed the clips prior to the research – they did not allow their teenager to see the clips prior to them taking part in the bulletin board or in-depth interview. Adults who took part in bulletin boards or focus groups did not view the adult clips prior to the fieldwork.

Participants who were selected for research were chosen on the basis of their fit to the target population. An email was sent to these prospective participants with a description of

this research and a link to a short online survey. Once the survey was completed we were able to determine who would be best to invite to attend the online bulletin board research. Those selected to attend were sent a link to the bulletin board with instructions on how to participate.

The focus group recruitment process is appended as part of this report (see Appendix I).

## **Incentives**

To thank research participants for their time, and to assist with recruitment, we provided the following incentives:

- \$60 per group participant
- \$60 per individual interview participant
- \$40 for bulletin board participants.

## **Research issues and limitations**

The specific issues surrounding this research project are outlined below.

### **The nature of the project – discussing violent content**

Research participants were informed that the OFLC and the BSA commissioned this research. In addition, during recruitment, potential participants were given clear descriptions of the kinds of violence they would see and discuss if they agreed to take part.

The implication for this research project is that the recruitment process may have increased the chance that people who took part in this study are more likely than the norm to be interested in watching and discussing violent content. The following results need to be interpreted with this in mind.

### **Focus groups can experience group influence**

Focus groups can experience group influence. This is particularly true if the topic is sensitive to some people. However, this limitation was addressed in the focus groups by asking participants to record their views in a self-assessment questionnaire before discussing it with the group.

### **Gaining parental consent**

We sought and received permission from parents before interviewing teenagers. Parents were fully informed about the nature of the study and were given the opportunity to view each of the clips their teenager would see during the research. This process meant that each teenage participant received the consent of at least one parent. Therefore, it is possible these teenagers have more permissive parents than the average parent. The following results need to be interpreted with this in mind. Many parents did not consent to their teenager taking part and did not see the clips before refusing.

## Access to broadband

Participants in online bulletin boards needed to have broadband access in order to view the clips and download them at reasonable speed. Therefore, participants in this setting came from New Zealand's online community. The following results need to be interpreted with this in mind.

## The clips

Thirteen clips were chosen by the OFLC and BSA. The clips shown were different depending on whether participants were under or over 18 years old. Each clip had an approximate duration of two minutes and a brief introduction was provided to give participants some context without revealing much about the nature of the clip.

The clips were chosen to represent a range of types of violence. They were categorised as either stylised, depicted, or real scenes of violence, and included examples of violence such as fighting, domestic violence, sexual violence, and sadistic violence. The clips came from a range of primary sources (for example, some were made for television, some for theatrical release, and some for DVD release).

While the viewing order of clips in a study of this type may be randomised, the BSA and OFLC preferred to focus participants on one 'type' of violence at a time or on contrasting depictions of a type of violence. For instance, the 'real' fighting in the *King of the Cage* clip was contrasted with the 'stage' fighting of *Fight Club*. Another consideration was the dynamic of the viewing and discussion experience. Stronger material was shown to participants once group/individual/researcher dynamics and the format of the discussion were established. The viewing order was planned to allow participants to ease into a lengthy and intensive session by beginning and ending with milder material – the *Balls of Steel* comedy/game show format was the first clip, and the animated comic *Family Guy* was the last.

## Clip viewing order

Clips from these programmes or films were shown in the following order to teenagers (14-, 15-, 16- and 17-year-olds) in bulletin boards and interviews:

1. *Balls of Steel* – TV series
2. *King of the Cage* – DVD series
3. *Sin City* – Film and DVD
4. *CSI* – TV series and DVD
5. *Out of the Blue* – Film and DVD
6. *Eight Mile* – Film and DVD
7. *Heroes* – TV series and DVD
8. *Family Guy* – TV series and DVD.



Clips from these programmes or films were shown in the following order to adults (18+) in bulletin boards and group discussions:

1. *Balls of Steel* – TV series
2. *King of the Cage* – DVD series
3. *Fight Club* – Film and DVD
4. *Kidulthood* – Film and DVD
5. *Hostel* – Film and DVD
6. *The Sopranos* – TV series and DVD
7. *Eye for an Eye* – Film and DVD
8. *Family Guy* – TV series and DVD.

See Appendix VI for a synopsis of each clip.

## Exemption

For the purposes of the research, an application for a section 44 exemption under the Films, Videos, and Publications Classification Act 1993 was made to the Chief Censor to show R15 and R18 material to teenage participants. The exemption was granted for two clips, one from the feature film *Out of the Blue*, classified ‘R15 violence and content that may disturb’, and the other from the feature film *Sin City*, classified ‘R18 contains graphic violence’.<sup>9</sup>

## Topic guides

Topic guides were developed in conjunction with the OFLC and BSA. They were specifically prepared for each qualitative research method, but they followed a similar semi-structured format.

In total, there were four separate topic guides as identified below:

1. The adult (18+) guide – for online bulletin boards
2. The teenage (14 to 17 years) guide – for online bulletin boards
3. The focus group guide (for adults only)
4. The in-depth interview guide (for teenagers only).

The structure for the adult bulletin boards and the focus groups followed a similar format. The key difference was that the focus group and teenager interview guide began with general context building questions, whereas the bulletin board guide went straight into asking participants to view the clips.

An overview of the structure of the guides is listed below:

- introduction and warm-up (focus group guide only)
- general thoughts on violence in entertainment (focus group guide only)
- looking at the clips (bulletin board guide and focus group guide)
- clips shown (1-8) and discussion after each clip
- summary and overview questions (bulletin board guide and focus group guide)

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<sup>9</sup> The Films, Videos, and Publications Classification Act 1993 provides that where a publication (eg a film) has been classified, any person can apply to the Chief Censor for an exemption from the classification. An exemption may be granted where it is proposed that the publication be made available to a limited class of persons or for educational, professional, scientific, literary, artistic, or technical purposes. A \$100 fee applies.

- harm and offence questions (bulletin board guide and focus group guide)
- freedom questions (bulletin board guide and focus group guide).

The full versions of the four topic guides are appended to this document (see Appendix IV).

## Fieldwork timing

This research project was undertaken from late February until early May 2008. The specific timing of each qualitative method is provided below.

- Online bulletin boards – 20 March to 16 April 2008
- Focus groups – 15 to 28 April 2008
- In-depth interviews – 14 April to 19 May 2008.



# DETAILED FINDINGS

## Introduction

This section provides a broad understanding of the contexts within which the research was conducted, and the viewing habits and overall perceptions of violence among the research participants.

Please note that any differences among demographic groups are not highlighted here, as these are discussed in more detail in the specific analysis of each of the clips in the following section.

## Viewing habits

Participants were asked how often they watched television (either free-to-air or pay television) and went to, or viewed, films and DVDs. There was a range of viewing habits across research participants. While we have not analysed the findings quantitatively, it was clear many of the young participants (under 18) spent a great deal of time watching films or DVDs and television. A few of the teenagers considered they ‘didn’t watch much television’ while reporting that during the weekend they spent eight hours a day watching DVDs (in addition to the two to four hours per weekday they managed to fit in around study and work).

Older participants (over 18) ranged from light users (one to two hours of television per day and film viewing of less than once a month), to heavy users (more than three hours per day of television and film viewing of more than twice per month). Although there are hypotheses regarding desensitisation based on heavy exposure to violent content in entertainment (as well as heavy exposure to violence in ‘real life’), this research could not make these assertions. The participants we spoke to in the research expressed similar perceptions of the degree of violence of the clips regardless of their consumption of television and film.

Those who were heavy consumers of television and movies were more likely to view violent content, but they also reported viewing non-violent content as well. It is unclear whether violence was the main type of audio-visual entertainment for either light or heavy users in this research, so it is not appropriate to draw any conclusions about whether or not heavy users are desensitised by their volume of violent content viewing.

Viewing choices might have some gendered aspect to them. Teenage girls reported watching horror movies, and other films with violent content, as a bonding mechanism. Groups of teenage girls reported that they will scream, comfort each other, and enjoy the sensation of fear generated by watching this type of film together. They see viewing this type of film as a shared experience. On the other hand, teenage males reported viewing horror films as a way to show how ‘hard’ they were, and mentioned how unlikely it was that they would be scared or show fear viewing this type of content. Few teenagers reported watching violent content by themselves.

In contrast, some of the adult participants, particularly those with young children, reported watching violent content alone, specifically so that children could not interrupt

or inadvertently view violent content. One woman reported installing a DVD player in her bedroom so that she could retreat from the family room and watch 'whatever she wanted' without her children viewing. Use of internet sites such as YouTube ([www.youtube.com](http://www.youtube.com)) which contain clips of publicly available films, television programmes and user-produced video content tended to be reported by teenagers and younger adults in this study. Older participants (45+), both in rural and urban areas, did not use the internet to view videos although they did use it for other purposes such as email and banking. The extent of participant use of the internet varied more by age than by gender or population density.

Few of the teenage participants talked about downloading or buying film or television content online. They did not expect to view whole films or television content via this medium, and the majority of their viewing was via traditional free-to-air television, pay television, and DVD/video hire.

Viewing content on mobile phones was limited to younger participants within this research. Teenage participants reported downloading ringtones, music, and music videos to mobile phones, and to sharing user-generated video and photos (PXTs) with friends. They had not experienced downloading film and television content on a mobile phone. However, they were familiar enough with the concept of doing this, and able to express their views in terms of warnings and classifications for this format. Some adults considered the cost of downloading content to a mobile phone to be a deterrent to teenagers.

Similarly, while older (18+) participants in the research may not have personally used or downloaded video content to their mobile phone for viewing, they were able to express their views on this format in reference to the violent content in the clips. There were two divergent views on viewing content (violent or otherwise) on a mobile phone. Most considered this medium to be private and secure, so that anything downloaded onto a phone is safe from young children, for example. They considered a cellphone to be a personal use, private device, that is not at any risk of being viewed by others (for example, in comparison with a television set, which is freely available in the household to anyone who can work the remote control). A few others viewed any content downloaded onto a mobile phone as potentially available to other people to view (particularly younger children) if left unattended. They considered any violent or pornographic content on a mobile phone as potentially accessible to inappropriate viewing.

*... I wouldn't give a mobile to an under 13, and I wouldn't expect them to know how to download stuff anyway.*

Female, 18-24 years, Pakeha, Auckland, interview

## Perceptions of audio-visual entertainment violence

In this research, discussion by participants on violent content in entertainment inevitably led to talk about violence in reality. Participants perceived a strong link between an escalation in violence in society and an increase in media depictions of violence (be they on the news, or in film or television entertainment). While their views do not establish a causal link between a rise in violent content in entertainment and our society 'becoming more violent', some participants felt that there was a relationship between the level of violence available for people to view and the level of violence in society. For example, many of the older women considered that films they saw when they were younger, over 30 years ago, were 'less violent' in that they showed less gore and blood, and suggested or implied violent acts rather than showing graphic depictions of them. They felt that contemporary films and television shows had more violent themes, and that these themes were expressed in more violent ways.

Some participants also thought that the nightly news contributed to an escalation in violent content on the screen by showing more graphic images of war zones, disasters, air crashes, traffic accidents and the aftermath of crimes such as mass murders and other violent acts. They perceived this inured us as a nation to viewing violence. While they still felt disturbed and empathetic toward victims of crime on television, they did suggest that this saturation of violent content tended to desensitise them to viewing violence on screen. They did not, however, consider that it desensitised them to seeing or experiencing violence in real life.

An example given as upsetting and disturbing was where one participant witnessed a car accident in which a woman was killed when her car burst into flames. They considered this to be much more harmful (in terms of being upsetting, giving them nightmares, and making them fearful of travelling along the same road), than the harm caused by viewing violent fictional content. This is perceived to be because seeing violence in real life provides an opportunity to see the consequences and the aftermath of violent actions or events. These consequences are either short-term consequences like bruising, or long-term consequences like death, brain injury, or other permanent damage.

Many participants commented that much violent content in entertainment did not show, or did not appear to have, consequences. For example, in *Fight Club* participants felt the damage and injury to the fighters would have been far greater in real life, and they therefore did not consider it to be 'as bad' as real violence, and less harmful than viewing or taking part in real-life violence.

## Influence of viewing formats

How participants viewed entertainment, whether violent or not, was discussed. While new formats such as the internet and mobile phone or iPod (MP3) player downloads are available, most participants talked about the traditional methods of viewing a film or television when discussing violent content in entertainment.

All participants watched free-to-air television. Some watched pay television, videos and DVDs either at home, at school, or in other people's homes. Teenagers in particular were familiar with websites like YouTube and had watched snippets or shorter clips for entertainment on the internet. A few teenagers also downloaded music and music videos onto their mobile phones. None of the adult participants we spoke to had downloaded film or television content onto a mobile phone. Older participants indicated they would not download film or television content onto a mobile phone, although some recalled watching segments of a film or television programme on the internet.

The more accessible the format (such as free-to-air television) was perceived to be, the more participants felt that external restrictions, such as scheduling, and warnings and classifications, were required.

The following issues arose in regard to each of the six formats:

### Free-to-air television

Free-to-air television was seen as the most 'accessible' format. It was suggested that it was more likely that younger viewers could accidentally view something violent on free-to-air television than on other formats. Therefore, participants felt that it needed to be the most strictly controlled, both by responsible adults/parents/guardians, and by the authorities. They indicated that free-to-air television needed to take into account warnings,

classifications, and what should and should not be shown at a particular time (censored or otherwise). As free-to-air television is available to younger viewers, participants tended to give higher classifications for any violent content on this format, and therefore stricter controls about timing and warnings.

*The television is just there in the living room; you can't get away from it.*

Female, 50-75 years old, Pakeha, Ashburton, group discussion

*We all watch TV at the same time, but sometimes we have to go into our rooms. Our parents won't let us watch some violent movies.*

Male, 14-15 years old, Samoan, Wellington, interview

## Pay Television

Pay television was similar in that it is a relatively accessible format for inappropriate viewing by younger people. There was an acknowledgement, however, that pay television had a 'parental lock' that could be set by a responsible adult. Participants considered the same levels of restriction and classification should be used for pay television as for free-to-air. Participants were generally unaware that the classification systems were different between the two formats. However, when the research drew their attention to this situation, participants felt there should be as much consistency as possible.

Participants also perceived there to be violent content available on pay television that would not be acceptable on free-to-air television. This is possibly because there are two forms of control on pay television: conscious consumer choice about which channels to receive/pay for, and the possibility of engaging a locking mechanism if there are younger people in the household.

*I watch SKY a lot, but my Dad's got it on parental lock in case porn comes on or something.*

Female, 16-17 years old, Māori, Ashburton, interview

## Film

Most participants regarded film and DVD as similar in terms of their classification rationale. However, one teenager regarded them as different in that movie theatres are harder to get into than hiring/viewing a DVD, and, because of this, the classification should be lower for the same film available at the theatre than on DVD. She considered that the barriers to a young person viewing an age-inappropriate movie at a theatre were higher (ie getting past the ticket seller and usher), than arranging for an older sibling to hire a DVD for younger siblings.

Others felt that films shown in cinemas required warnings and classifications so that responsible adults had the right information to make informed choices about what they viewed. Some commented that 'film festival type' films often had more extreme content (such as sexual content or graphic representations of violent acts) that also warranted information such as warnings and classifications. However, they considered that adults 'know what they are getting themselves into' when they elect to view a 'film festival type' film and they expect to be challenged in their thinking (which can often mean confronting boundaries around sexual and violent content).

## DVD

While participants considered DVDs to be similar to films shown in theatres, and their rationale for classifying them was similar, they did comment on the ‘special features’ that accompany some DVDs. There are often uncut versions of a film, which may include more violent content than the original theatre release edition. This would warrant a higher classification and a warning. DVD viewing by underage audiences was also perceived by some to be more accessible than theatre-released movies. As such, participants considered that responsible adults needed the right information to make their choices in the store or DVD hire outlet. Some considered the ease of viewing a DVD once hired required more stringent enforcement of ratings at the point of sale or hire. This may not involve a higher classification or rating but better policing at this point.

*You can usually get it out even if you are under age, even if you are my age. At the movies you have to show ID. Some video stores – they do [ask for ID] – but at my one, she never asks for ID.*

Female, 16-17 years old, Pacific person, Auckland, interview

## Internet

For many, downloading and viewing content (violent or otherwise) from the internet is an emerging practice. It was most prevalent with younger participants. Participants considered this format to be more self-selective than other formats, as participants sought out and searched for content using specific keywords and phrases. As such, participants felt that they had more personal responsibility for the content they viewed (as one participant said, you cannot accidentally google ‘beheadings’ and not expect to see something violent).

While participants took responsibility for seeking out violent content on the internet, they still wanted warnings at the point of download or sale. They did not expect there to be a rating or classification system that applied to the internet in its entirety (although some would have liked an indication of content such as an R18 symbol on the screen). Even if there was such a system, few could imagine how it would be enforced.<sup>10</sup> The internet was regarded, particularly by the adult males, as ‘the wild west’, and as such, not capable of being policed, nor did they think it would be appropriate to do so. Warnings and some indication of the content were seen as adequate for violent content on the internet.

*A warning doesn’t really make a big difference, like it just tells people and if that is not what they want to watch then they don’t watch it. A warning doesn’t make a difference to the people that want to watch it.*

Female, 16-17 years old, Pacific person, Auckland, interview

*I am not sure yet whether the internet should be controlled or censored as television/movies etc are. Warnings wouldn’t be such a bad thing. Not sure how it could be policed anyway as the internet is global, whereas our access to television, movies, and DVDs is (mostly) local.*

Male, 25-39 years old, Pakeha, Wellington region, bulletin board

<sup>10</sup> We did not talk about objectionable material such as child pornography within this context. The discussion was in relation to the clips the participants had viewed.



*I would expect that there would be warnings – like on YouTube you have to have an account to see some violent things. It says this has got a higher rating, you need to be logged into your account to see this. Which is fair enough.*

Female, 14-15 years old, Pakeha, Auckland, interview

*There is no point in trying to censor the internet.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

*It's just impossible to police. It would be nice if you could have proof of age on some things but it's just unworkable really.*

Male, 25-49 years old, Auckland, group discussion

*Yeah, all they can do is put a check box asking 'are you 18?' and a 10 year old will go 'sure'. That's the trouble.*

Male, 25-49 years old, Auckland, group discussion

## Mobile phone

The mobile phone format was the least familiar to many participants in the research. Only some teenagers and younger adults had any experience of downloading video content onto a mobile phone, although others were aware of the possibility. Those who did not currently use their mobile phone in this way indicated that they were not particularly inclined to start doing so.

Those who did use their mobile phone in this way felt they were personally responsible for what they downloaded, and who they allowed to view it. While some considered mobile phones to be an accessible format (as discussed earlier), others thought that the owner of the phone and/or the content would need to make a conscious decision about who they forwarded mobile content to. In other words, they would make age-appropriate selections about who they would forward content to before sending anything they considered violent or pornographic.

*It costs credit to download film clips and movies and stuff. That would put people off. I don't want to pay \$4 to see someone get hurt.*

Female, 14-15 years old, Pakeha, Auckland, interview

## The issue of desensitisation to entertainment violence

Violence commentators have hypothesised that people who are either heavy watchers of violent material, or who have experienced violence in their own lives, are less sensitive to violence in entertainment (Millwood Hargrave & Livingstone, 2006).<sup>11</sup> This research did not find this. If anything, those participants who had experienced violence in their daily lives were more sensitive to violence in entertainment. As actual violence was part of their reality they tended to choose non-violent DVDs or films or TV for entertainment. This was particularly true of women who had experienced domestic or sexual violence (or knew others who had), who 'turned their back' on treating this as entertainment. They tended to eschew films with overtly violent or sexual themes. They were also careful not to normalise

<sup>11</sup> Brown and Pennell (2000), cited in Millwood Hargrave and Livingstone, p 36.

violent behaviour in their children, and part of this was to limit their family's exposure to violence in audio-visual entertainment.

*Yeah, I'm not into violent stuff, I actually grew up with a violent family so I'm not interested in that kind of stuff.*

Female, 16-17 years old, Māori, Ashburton, interview

Other participants read thrillers or violent novels for entertainment. The entertainment value of these novels (or watching adaptations of them on screen) was enhanced by the feeling of 'that would never happen to me' and the sense of unreality/disconnection to their own lived experiences – rather than by any desensitisation to actual violence.

## Perceptions of harm

Millwood Hargrave and Livingstone discuss three types of harm:

- Changed attitudes or beliefs – affecting the individual (eg fear of crime) or society (eg stereotypes of the elderly).
- Changed behaviours, particularly the increased propensity to harm others (eg aggressive behaviour, thus damaging the perpetrator and his/her possible victim) or self-harm (eg obesity, anorexia, suicide).
- Emotional responses – affecting both self and others, including fear, upset and hate, which may lead to harm if they are long term in effect (Millwood Hargrave & Livingstone, 2006, p 194).

The findings from this research are discussed in relation to these categories of harm.

### Changed attitudes or beliefs

A few participants talked about changed attitudes or beliefs and gave some examples. There was concern that younger viewers did not have the maturity or capacity to differentiate between right and wrong. If they were presented with a situation on screen, they may be likely to develop anti-social attitudes. This was particularly noted by adult women in relation to younger males (under 12). They felt that from viewing *The Sopranos*, *Eight Mile* or *Heroes*, some impressionable young men might think it is acceptable to use violence against women. There was concern, therefore, about normalising the beliefs of characters in real life. Those who had experienced violence in their own lives also considered that watching violent content in audio-visual entertainment was likely to normalise this kind of behaviour. This was why they avoided violent content and did not allow others to watch it.

### Changed behaviours

There was concern from many participants about imitation. This was particularly mentioned in relation to younger viewers, who, again, were perceived as lacking the ability to differentiate right from wrong, and to be less likely to differentiate violent audio-visual depictions from real life. An example of this was young people being encouraged into fighting after watching *Fight Club*. Some participants considered young, impressionable viewers might not understand the context of the fighting, and simply seek to reproduce it. This was similar for discussions of *Balls of Steel* and *King of the Cage*, as participants considered

people (young males particularly) might want to imitate these clips in order to appear ‘cool’ and ‘staunch’ in front of their friends.

Another changed behaviour was that of younger teenage girls who reported feeling less likely to go out walking at night after watching the *Heroes* clip, for fear of sexual violence. This can also be an example of an emotional response to viewing violent content.

## Emotional responses

We spoke to participants about ‘emotional or psychological harm’ as a result of viewers seeing violent content. Participants considered these harms to be:

- experiencing nightmares (either younger children or themselves)
- being frightened to go out at night in the dark
- feeling nervous around power tools (seeing them in a new, horrible light after viewing *Hostel* and *Balls of Steel*)
- trouble sleeping or trouble getting disturbing images out of their minds
- feeling weepy and upset (for example, after watching *Eye for an Eye*)
- feeling angry and powerless (for example, one teenager felt enraged at David Gray’s violence in *Out of the Blue* and was quite wound up)
- being scared, more so than just ‘fun’ scared.

The key issue for participants was that while adults (teenagers included themselves in this category) did not feel they were likely to be harmed by viewing violent content, it was important to protect children from the harms associated with viewing age-inappropriate material. They considered this should be the main aim of any harm prevention strategies. It did not mean that they themselves might be harmed by viewing violent material, but that the harms were less for adults. Most of the participants did not feel they had been harmed by viewing the clips.

Nevertheless, many of the adult female participants were visibly upset when viewing the *Eye for an Eye* clip, and many could empathise strongly with Sally Field’s character and situation. However, they did not consider it ‘harmful’ for them to view (although many said they would not choose to watch such a film, as it was upsetting rather than entertaining to them). For a few women, the name of the film hinted that Sally Field’s character would get revenge on the perpetrator of the crime against her child and this intrigued them – they wanted to view the entire film to see what happened.

A few felt there could be some educative aspect to showing the *Eye for an Eye* clip to teenagers – to teach them not to answer the door at home when they are alone.

All adult participants (but particularly those who spoke of having daughters) considered there was harm in showing the clip to their teenage daughters. This was because it introduced the concept of rape and killing to their children and as parents they wanted to protect them from these realities for as long as possible.

## Perceptions of offence

Participants considered that the language used in some clips and, more importantly, how it was used, either enhanced the perceived degree of violence, or caused offence.

Participants did not generally consider that the offensive language in the clips was harmful. They thought that in some cases the language added to the degree of violence, and was a factor that increased or decreased the perceived level of violence. Three of the clips where offensive language was used were *Hostel* (to express extreme fear and terror), *The Sopranos* (as a means of abuse), and *Kidulthood* (as part of the violence and intimidation portrayed). In these examples, participants felt the use of swearing was authentic. They did not want the swearing removed – to do so would diminish the impact of the scenes, and reduce the sense of them being like ‘real life’.

The other example of swearing was in *Balls of Steel*. In this clip, where the word ‘fucking’ is used by the male whose buttocks had been sanded to emphasise the level of pain he was in, participants did comment on the language being offensive. They felt it added nothing of value to the clip, and it was not intended to heighten the sense of reality. Like the violence in the *Balls of Steel* clip, the language was seen as pointless and gratuitous and therefore more offensive than when it was used to enhance the dramatic effect of some of the other clips.

## Warnings and classifications

Participants were generally consistent in applying classifications across formats – if they classified a clip R18, then they considered it to be R18 in whatever format it was viewed. An exception to this might be where a DVD of a theatre-released film contained extra content or special features. For the internet and mobile downloads, participants considered a warning both appropriate and the only form of classification possible.

*Where possible I would give all public media the same classification. The level of violence allowed should be the same for all media, except where I can strictly control its distribution.*

Male, 40-49 years old, Other, Auckland, bulletin board

*If I saw that [Eye for an Eye] in the video shop I would want to know it had a rape scene in it so I could avoid it... I want to know what sort of thing might be in the film so I can avoid some things.*

Female, 49-75 years old, Pakeha, Ashburton, group discussion

## Views on banning entertainment violence

The possibility of banning content did not arise spontaneously in many of the fieldwork interviews or groups. This might be because the clips shown to participants were not deemed worthy of this degree of censorship.<sup>12</sup> The clips were all from publicly available films or programmes. Alternatively, it might be that participants considered personal responsibility to be the best defence against violent material, aided and informed by warnings and classifications. Banning content was seen as a last resort for very violent or gratuitous depictions. We did not ascertain what these depictions might be, although one person commented that the beheading videos shown on the internet would be considered ‘too violent’ to show on television.

Banning or cutting films was seen by a few participants as being contrary to ensuring the audience saw the film as it was originally intended by the director. Some felt that cutting scenes out of a movie in order to lower the rating, or to show it on television, was potentially confusing to the audience because it could alter the flow of the plot and ruin the

<sup>12</sup> Some of the participants did consider some clips warranted censorship in some formats. However, in discussion, participants did not move directly to the idea of censoring. Their main damage limitation strategies were classifications and warnings and, as a last resort for very extreme material, censorship.

entertainment value. Some felt that if a scene or act of violence needed to be cut to show a film on television (for example), it was best not to show it at all. The artistic integrity of films was important to these participants.

Others thought that cutting scenes from a movie was a valid way of allowing some films with violent content to be shown in other contexts (for example, on free-to-air television or in an educative setting). A good example of this was *Out of the Blue* where the educative merit of the film was considered by many participants to override the entertainment integrity that might be compromised by cutting it. This film, therefore, might warrant cutting to fit into a teaching environment (with, for example, secondary school students).

## Freedom to view

For all of the participants, perceptions of freedom to view were strongly linked to the age of the viewer. Adults considered themselves personally responsible for deciding what they should and should not watch and they wished to be given the responsibility for this. However, participants recognised that freedom to view was an adult concept, and that younger viewers needed to be protected from material that might cause them harm.

Participants also recognised that freedom to view was predicated on the viewer's ability to make informed decisions about what they chose to view. Younger people were not considered mature enough to make these kinds of decisions. Participants therefore considered it appropriate that there were external mechanisms in place to limit the age of viewing violent content, as well as for providing responsible adults with tools and information to make viewing decisions for themselves and for others in their care.

*I believe that people have the freedom to view this type of material if they choose to. However, I think that limits on viewing ages need to be applied to protect the impressionable.*

Female, 25-49 years, Māori, Auckland, group discussion

*I think adults should be able to exercise choice in what they view, and as long as no one has been coerced, exploited, tortured, or demeaned in the production or screening of the product. I think good informative descriptions are essential to help people choose. I don't think children should have unrestricted access to any of the material we've seen.*

Female, 40-59 years, Māori, Nelson region, bulletin board

# RESPONSES TO THE CLIPS

## Introduction

This section discusses participants' assessment of the clips selected by the BSA and the OFLC. Clips were sorted into three types of audio-visual entertainment: stylised, depicted, and real.<sup>13</sup>

Each of these types of violence is discussed, clip by clip, under the following headings:

- overall perceptions and comments
- views on degree of violence
- classification overall
- responses to specific context questions
- perceptions of harm from viewing the clip
- censorship and freedom to view.

Also referred to in the discussion is a scale that participants used to rate the degree of violence for each clip. The scale was:

- violence with a little 'v' = not really very violent, violence in name only
- violence with a big 'v' = serious violence
- violence with a massive 'v' = exceptionally strong violence.<sup>14</sup>

Additionally, adult group discussion participants answered self-completion questionnaires. Four of the questions asked them to classify each clip for film, DVD, pay television and free-to-air television. For each clip, the findings from the questionnaires are shown in tables to provide an indication of where the strength of opinion lay.

See Appendix IV for the discussion guides and group participants' workbook.

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<sup>13</sup> A similar method of categorisation was used by Morrison et al in *Defining Violence: The Search for Understanding* (Morrison, MacGregor, Svennevig, & Firmstone, 1999, p 4).

<sup>14</sup> A scale adapted from that used in *Defining Violence: The Search for Understanding* (Morrison, MacGregor, Svennevig, & Firmstone, 1999, p 4).

## Stylised violence

Stylised violence is defined as clearly acted violence. It is seen as unreal because of the use of stylistic devices such as heightened colour, sound effects, or unusual shots. In other words, the violence looks staged and may have little significance to viewers beyond its entertainment value. However, potential for harm and/or offence may still exist.

The following clips were categorised in this way:

- *Family Guy*
- *Heroes*
- *CSI*
- *Sin City*
- *Hostel*.

*Family Guy* was shown to all research participants; *Heroes*, *CSI*, and *Sin City* were shown to teenagers (14-17); and *Hostel* was shown to adults (18+).

### *Family Guy* Season 5 'Patriot Games' (2006)

Running time: 1 min 40s

Film/DVD classification: M Contains violence, sexual references and offensive language

Free-to-air television rating: PGR

Pay television rating: M

Shown to: All participants

#### Synopsis:

In this clip from the animated series *Family Guy*, Brian, the family dog, gets out of the shower, and opens the bathroom door to find Stewie, the baby, standing drinking a glass of orange juice. They greet each other, and Stewie says to Brian, 'so, you got my money?' When Brian replies that he needs more time, Stewie calmly finishes his drink then smashes the glass into Brian's face. As Brian begins screaming, Stewie taunts him and begins to beat him. He repeatedly punches Brian in the face, asking 'where's my money?' Stewie then rips the towel rail off the wall and begins to beat Brian with it. Blood and injuries appear all over Brian's body. Stewie then puts Brian's head in the toilet bowl, slamming the lid down repeatedly. He throws Brian on the floor and wipes his hands as he informs him that he has 24 hours to find the money.

## Overall perceptions

For those who had seen and enjoyed *Family Guy*, and understood the animated cartoon's ethos, the clip was perceived to be violent but also amusing and clever. For those who had not seen or were not familiar with the show, the animated cartoon was perceived to be at the extreme end of 'cartoon violence' as well as stupid and pointless. This difference affected some participants' perceptions of the clip's degree of violence. Those who understood the scene to be a parody of a mobster collecting on a debt viewed it from this perspective, whereas those who did not understand the parody aspect of it simply took it at face value, and were shocked at the level of violence for a cartoon.

For most participants in the research, the animated clip was perceived to be generally one of the 'least violent clips'. The main reason for considering it the least violent of the clips was because it was animated, and neither actors nor real people were actually harmed.

*You just know that no-one was actually harmed during the making of that.*

Female, 18-24 years old, Asian, Auckland, group discussion

*I thought it was funny how the dog didn't seem to know what was coming and how surprised he was and how calm Stewie was before the violence started. I'd say violence with little v. It is little violence that is intended for humour – it's not completely violent or out of place. The level of violence was OK. I know the show is played at appropriate times so wouldn't be too concerned about it being shown to younger viewers ....*

Male, 18-24 years old, Indian, Auckland region, bulletin board

*I mean, I wasn't so uncomfortable with it. Just the fact that they carried it on that couple of steps too far is really quite stupid.*

Female, 14-16 years old, Pakeha, Auckland, interview

*I watch the show a lot – it's hilarious and intelligent satire.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*A waste of money to make this sort of rubbish and a waste of time watching it. At worst it portrays cruelty to animals which is also not okay.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

*It was really unnecessary and I didn't find it funny, not in the slightest. It was a little bit disturbing that people would make cartoons out of it when it's so unnecessary. I don't think it is funny at all.*

Female, 18-24 years old, Indian, Auckland, group discussion

*I've seen short clips of Family Guy before and thought that was something I would like to watch, but that just put me right off it. It just went on for so long. It wasn't funny – sure have the baby beat up the dog, but just have him hit him over the head for a few seconds – gets across the point.*

Female, 25-49 years old, Pakeha, Wellington, group discussion

The clip was seen as less violent than the other clips, but still quite violent, particularly compared to other cartoons, because it depicted:

- a prolonged act of violence involving a victim and a perpetrator
- a small child and a dog (the family pet)
- an act of violence where the dog is the victim and is badly injured and at one point is unconscious
- blood
- the use of weapons (a broken glass and a towel rail).



## Views on degree of violence

The *Family Guy* clip was generally rated by most people as violence with a little ‘v’. However, for a cartoon, the clip was seen as big ‘v’ – so if participants had seen this cartoon in comparison with similar animated clips, such as *Tom and Jerry*, *Roadrunner*, or *The Simpsons* (to which this was also compared), it is likely they would have rated it as having a higher degree of violence within that context.

## Demographic differentiation

The key differentiation between groups was between those who got the parody aspect of the animation and recognised the clip as being adult humour and aimed at adults, and those who were not familiar with the context and the ethos, who took the violence at face value and within the context of a normal (child-oriented) cartoon and therefore tended to give it a higher classification.

There are some demographic linkages with age and use within this. Teenage participants tended to be unfamiliar with the show, and if they had viewed it at some point, failed to understand it as adult humour. Consequently, they condemned the amalgam of adult humour in an animated format as being dangerous. The danger they perceived was the harm caused to children viewing the clip as a cartoon.

Adult females also tended to be in the group that did not recognise the show or get the humour or parody aspect of the clip, or perceived it to be aimed at children because it was a cartoon. This made the clip seem more violent and harmful to them.

Adult males were more likely to be fans of, or at least familiar with, *Family Guy*, and to consider the audience and humour, and therefore the violence level, as being appropriate for them to view. One participant considered the cultural references and parody-style humour, rather than the violence, to be the most offensive aspect, suggesting that it was aimed at viewers with a poorly developed sense of humour.

There were no differences between urban and rural audiences, although not all areas could receive (or knew they could receive) C4 (the free-to-air television channel on which *Family Guy* aired), and some were unfamiliar with the channel itself.

## Classification and rationale

*Family Guy* was broadcast on the free-to-air television channel C4 and is also available on DVD. For some, C4’s reputation for teenage and young adult viewers and alternative content meant that it was unlikely the show would be viewed by children on mainstream television or scheduled with other child-focused animated shows.

Participants mainly recommended the M classification for pay television, or G or PGR for free-to-air television, with a warning about the violent content. It was seen as highly violent for a cartoon by those who thought it was aimed at children – and they thought it should not be viewed by children. Likewise, those that understood that the audience for this show was adults wanted to ensure that children were not viewing the show in its entirety.

*I would probably go PGR but not have it on that early. Because that programme is on C4 instead of TV3 or TV2, you don't get as many people watching it. I know with The Simpsons a lot more people watch that because it is on TV2 or TV3.*

Female, 14-15 years old, Pakeha, Auckland, interview

*It should be an R13 because if my sister watched it she wouldn't understand that it's supposed to be funny.*

Male, 14-15 years old, Pakeha, Wellington, interview

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Many of the group discussion participants classified the Family Guy clip as PG or M for film and DVD. Ten out of 51 group participants classified the clip as PG and 12 of the 51 group participants classified it as M for film, while for DVD, 11 of the 51 participants classified it as PG and 12 of the 51 participants recommended it as M.

Three of the 51 group discussion participants felt the clip should be censored or cut across both formats.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	4	3
PG – parental guidance recommended for younger viewers	10	11
M – suitable for mature audiences 16 years and over	12	12
R13 – restricted to persons 13 years and over	5	4
R15 – restricted to persons 15 years and over	7	4
R16 – restricted to persons 16 years and over	3	5
R18 – restricted to persons 18 years and over	3	1
PG – R18*	1	1
R – restricted to a particular group or purpose	-	1
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-
M – cut*	-	1
R18 censored or cut	-	1
Censored or cut	3	3
No answer	3	4
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Pay television classifications

As with film and DVD, many group discussion participants felt *Family Guy* should be classified as PG or M on pay television (17 of the 51 group discussion participants classified the clip as M and 14 of the 51 group discussion participants classified it as PG).

Six of the 51 group discussion participants felt the clip should not be broadcast on pay television.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	3
PG – parental guidance recommended for younger viewers	14
M – suitable for mature audiences 16 years and over	17
16 – people under 16 should not view	4
18 – people under 18 should not view	1
PG– 18*	1
M – not broadcast*	1
Not broadcast	6
Not answered	4
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

If screened on free-to-air television, many group discussion participants felt that *Family Guy* should be classified as PGR (16 of the 51 group discussion participants gave this classification). Eleven of the 51 group discussion participants classified it as AO, and a further eight classified it as AO 9.30pm.

Seven of the 51 group discussion participants did not want *Family Guy* to be broadcast on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	4
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	16
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	11
AO 9.30pm: Adults Only 9.30pm- 5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	8
PGR – AO 9.30pm*	1
Not broadcast	7
No answer	4
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

## Effect of animation on the level of violence

As discussed, the fact that the clip was an animated depiction of a violent act meant that participants thought it was less violent. However, there was also concern about having ‘realistic’ elements (ie, blood and gurgling noises in a prolonged attack) in an animated format.

## Perceptions of harm from viewing the clip

While for most this clip was not seen as especially violent in comparison to the other clips, it was seen by some participants as a dangerous example of adult content and violence in an animated form. This was seen as dangerous for two related reasons:

- parents could potentially assume from the time of broadcast, and the animation, that *Family Guy* was suitable for children to view
- children watching it could be tempted to imitate the violence, or they could be traumatised by seeing the blood and the animal being hurt.

*... this is what influences our children. They are watching this unsolicited crap and often we as parents have no idea what they are watching 'cause we still think that Mickey Mouse and Donald Duck are the flavour of the day. While some adults may find this amusing it is targeted at our children. I for one don't want my kids watching that rubbish.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

*The cartoon factor takes it away from reality. The fact that it is a cartoon concerns me more as it's more attractive for kids. A lot of the cartoons are intended for adults, but the fact that it's a cartoon targets kids.*

Female, 25-49 years old, Māori, Wellington, group discussion

Neither adult nor teenage participants felt there was any personal harm to themselves from viewing the clip. Most considered it ‘tame’ in relation to the clips that were shown. None of the participants indicated that they were personally offended by the clip (apart from one who found the idea of the type of humour offensive).

## Censorship and freedom to view

Few of the participants suggested that this clip should be banned or cut, despite their concern about the level of violence for a cartoon. Some did consider it too prolonged and thought that it could perhaps be shortened. Some participants indicated that they would not want this clip aired on either free-to-air or pay television. For the majority, however, the main caveat to it being aired on free-to-air and pay television was for it to be at a time which clearly indicated a context of adult programmes (normally after the 8.30pm watershed), and that it feature a warning for parents. Some of the adults thought that parents should take personal responsibility for being aware of what their children were watching and take note of the type of programmes they viewed. Others considered that parents needed external help and guidance to ensure they were aware that animated programmes were not necessarily suitable for children.

## *Heroes* Season I 'One Giant Leap' (2006)

Running time: 1 min 08s

DVD classification: R13 Contains violence

Free-to-air television rating: AO 9.30pm

Pay television rating: N/A

Shown to: Teenage participants (14-17)

### Synopsis:

In this clip from the television series *Heroes*, two teenagers, Claire and Brody, are kissing in the football stands of their high school after sneaking away from a party. Brody reaches down to put his hand under Claire's skirt, but she stops him. She asks for a break and sits up. Brody asks if she wants to go back to the party and she says no, she's just going through something and isn't sure 'if this is the right time'. Brody tells her she needs to relax, and starts forcibly kissing her. Claire asks what has gotten into him, to which he replies, 'I just really like you Claire, don't you like me?' The pair struggle and roll onto the ground. Brody gets on top of Claire while she tries to fight him off. Claire eventually manages to kick Brody off and gets up to run only to have him push her into the fence. Claire falls over backwards onto the ground and is knocked unconscious when she hits her head on some wood.

## Overall perceptions

Not all teenage participants were familiar with the television series *Heroes*, and therefore varied in their 'take' on the violence in the clip (particularly the ending where some were unsure if the female protagonist was killed). While the scene portrayed an attempted rape, some of the younger male teenagers did not readily pick up on this. They saw an argument and a struggle, but the sexual nature of the discussion and the male's actions escaped them. For those who did note the sexual context, it was clear that the male was intent on having sex with the female. The struggle finished with a more 'traditional' act of violence with the female thrown against a wooden bench and knocked unconscious. Many of the teenagers considered this was the most violent aspect of the clip. Those who were aware that the female character was able to regenerate herself assumed that she would just get up in the next scene. Others were concerned that she had been killed.

## Views on degree of violence

Teenage participants rated *Heroes* as violence with a little 'v' or a big 'v'. A few of the younger teenagers did not interpret the scene as being of a sexual nature (perhaps some were too young to be aware of the concept of rape). Others rated the violence of the clip on the culmination of the struggle where Claire is knocked unconscious. A few did not see the clip as very violent because no physical injury or blood was shown. They simply saw a struggle in which a female character managed to fight off a male attacker, but was then knocked unconscious.

## Demographic differentiation

Older teenage girls who recognised this clip as being of a sexual nature were disturbed by viewing it. Many found it uncomfortable viewing. They felt it depicted 'something that could happen in real life' and something that was particularly relevant for teenage girls, as the

protagonists were around their age. They commented about the meanness of the male, the situation (being alone with a man in the dark, even one you know), and that this would be a situation of which girls like themselves should be wary. One of the Māori teenage girls felt the clip might be a useful tool to use in schools to educate girls about the dangers of date rape.

*It was quite violent and it's sort of sad to see a guy doing that – the whole taking advantage – but it's part of the story. So I don't really get offended or anything like that.*

Female, 16-17 years old, Pacific person, Auckland, interview

*I actually haven't gone through that stage so I wouldn't really know what to expect if that is normal or not or if that is wrong. I am old enough to know that is not right and that's hopefully not going to happen. Going to a party and just trying to have a good time – that has a big influence on what happens it changes your mind completely.*

Female, 15-16 years old, Pakeha, Auckland, interview

A few of the younger teenage girls did not recognise the sexual nature of the clip and just commented on the struggle, rather than the reason for the struggle.

Teenage boys also considered the clip to be sexual in nature and commented that it would be disturbing for girls to watch. They watched the clip with condemnation of the behaviour in mind as they felt that the male acted in a way that was wrong (beating up a girl), and that it was good the victim fought back. Far from appearing titillated or endorsing the male's behaviour, the teenage boys reacted in a similar way to the teenage girls in condemning the violence, although they were less emotionally impacted than the girls.

*I guess at the end of the day it is only a programme, but it can give people ideas.*

Female, 16-17 years old, Māori, Ashburton, interview

## Classification and rationale

Teenagers thought the clip neither very violent nor graphic. Most of them classified it as PGR, or M, or R13.<sup>15</sup> They felt they were mature enough to watch it, but perhaps would not be comfortable explaining the sexual themes to younger siblings. Teenagers' classification choices were based on the clip being shown at a time when younger family members would not be watching.

## Perceptions of the depiction of rape

Teenagers did not consider this depiction of violence to be either gratuitous or prolonged. In fact, the sexual nature of the violence might have been lost on some of the younger teenagers. Neither male nor female teenagers considered the scene to be titillating or handled inappropriately.

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<sup>15</sup> Unlike the adult focus group participants, teenagers were not prompted with a list of format-specific classifications. Teenagers provided their own thoughts on classification rather than format-specific classifications.

## Perceptions of harm from viewing the clip

Teenagers did not consider the scene suitable for viewers younger than 13 because of the potential for the following harms:

- introducing children too young to the concept of rape and sexual violence
- making young girls fearful of men
- young males might imitate or think it ‘cool’ to hurt a woman, as they were deemed to be too young to understand that this behaviour was inappropriate.

*Definitely [there would be harm to] someone that has experienced that. Just being able to relate to it once again is not good. It would make you feel as bad as if that happened to you after a personal experience – and to know that that is on television and people watch that for entertainment. I know that it would make me feel quite uncomfortable to know that I can relate to something that is violent.*

Female, 14-15 years old, Pakeha, Auckland, interview

## Censorship and freedom to view

Teenagers did not think it necessary for this clip to be cut from the show. They thought the context and time slot (8.30pm) were appropriate. One teenage girl said that ‘this kind of thing shouldn’t be on television’ because it was too frightening for young women and should not be the subject of any television shows or movies – but she was the only one to say this.

### CSI: Crime Scene Investigation Season 4 ‘Coming of Rage’ (2006)

Running time: 1 min 23s

DVD classification: R13 Violence and horror scenes. Content may disturb

Free-to-air television rating: AO

Pay television rating: M (V)

Shown to: Teenage participants (14-17)

#### Synopsis:

In this clip from the television series CSI, a CSI investigator has suspicions about the involvement of a teenage girl, Ashley, in an attack on a young man. A flashback shows Ashley in the basement of a house, with three teenage boys. As she jumps up and down on the couch, cheering them on, the boys attack a pile of watermelons with hammers. The camera lingers on the red, fleshy pulp of the melons, and the excitement of the boys as they swing their hammers, and of Ashley as she watches. Back in the questioning room, the investigator accuses Ashley of not only being involved in the attack but of celebrating it by a shopping trip to the mall. Another flashback shows her at the mall, sipping a drink and looking at earrings in a cool and collected manner. The investigator asks Ashley why she did it. Ashley replies that the young man had thought he was too good for her. A final flashback shows Ashley and the young man at the construction site, beginning to kiss. As she backs away, the three teenage boys enter the room. Ashley yells ‘get him!’ and the boys attack the young man with hammers. The colour in the flashbacks is washed out and grainy, and shows the action in slow motion. The hammers are shown hitting the young man’s body as blood pools around his head. Blood is flicked from the hammers onto the walls as the boys repeatedly hit the young man.

## Overall perceptions

Teenage participants were mostly familiar with the format of *CSI* and some watched it regularly. They characterised the overall style of the show as being ‘about solving murders’. Few commented on the flashback or heightened colour effects used in the clip in relation to their perceptions of the violence portrayed. They commented on the use of a woman to lure the victim to his death as the involvement of the woman seemed to make the crime worse from their perspective. Teenagers thought that the degree of violence in the clip was a big or massive ‘v’, but did not appear to be as emotionally affected by it as they were by, for example, the *Heroes* clip. This might be because of the stylised delivery or the lack of a sense of the clip being real in terms of the likelihood of it happening to them.

*Lately on the news there has been a boy committing suicide because of that type of violence. People are being encouraged to be more violent during that fight that he had with the other teenage boy. Being called names so he was more encouraged to hurt the person. And just to know that he did that because he didn't feel good enough I could relate to that boy on that programme because maybe he wasn't good enough for those boys.*

Female, 14-15 years old, Pakeha, Auckland, interview

## Views on degree of violence

Teenagers rated this clip as a big or massive ‘v’ because:

- weapons (hammers) were involved
- there was a victim (although it was unclear if he was innocent or not)
- a woman was involved in helping to lead the man to his death
- blood splatters were shown
- there were multiple perpetrators and only one person defending himself.

Some of the factors that mitigated against the degree of violence in the clip related to the stylised cinematography and the flashback technique.

*The whole colour change definitely makes the scene a little more vivid with the whole watermelons in the bedroom. It does change how you feel towards what you are watching. With the music as well, the hard rock music which would build up yourself to watch.*

Female, 14-15 years old, Pakeha, Auckland, interview

## Demographic differentiation

Teenage girls seemed less engaged in the violence and themes of this clip. This might simply be because the crime and violence aspects of the show did not interest them. Many were interested in the forensic and scientific aspects of the show but less interested in the violence. The key issue for them was the use of a woman to initiate and collude in the violent act (although they noted she did not take part in the actual violence).

Teenage boys considered this clip to be the most violent of all the clips they were shown, mainly because of the use of weapons and the amount of blood shown. Unless blood was explicitly shown, some younger teenage participants did not consider clips to be violent.



## Classification and rationale

Teenage participants classified the *CSI* clip M, R16 or R18<sup>16</sup>. This was because of the degree of violence, the use of weapons, and the amount of blood. They regarded the theme of the show overall as not suitable for viewers under 18.

*R18 – I don't think our age group should watch that kind of violence, you feel hurt inside.*

Male, 14-15 years old, Tongan, Wellington, interview

One teenager felt that the violence in the clip would be lessened if viewed on a mobile phone because the screen is so small.

*If I was going to watch it at home I would watch it on the television downstairs which is the biggest television in the house. On my phone, I would be watching it on a different sized screen. Definitely if I was watching it on my phone I wouldn't really [be bothered by it] as I wouldn't be able to see much and hear much as well because a phone can't really produce a lot of noise.*

Female, 14-15 years old, Pakeha, Auckland, interview

## Perceptions of the effect of the cinematography

Teenagers commented on the grainy flashback quality of the clip. For most, this made no difference to their perceptions of the degree of violence in the clip. For others (teenage boys particularly), the cinematography gave the clip a dream-like quality, which made it more intense.

## Perceptions of harm from viewing the clip

Teenagers did not seem upset or emotionally harmed by viewing the clip. However, some did not consider that viewers under 16 should view the clip and some felt viewers under 18 should not view it. It was too violent for younger viewers because of the crime theme, the use of weapons, and the depiction of blood splatters. They felt that younger viewers could have nightmares from viewing the clip, and might feel afraid.

## Censorship and freedom to view

Teenagers did not suggest that this clip should be cut from *CSI*. However, they were quite firm about restrictions for younger viewers, and this involved ensuring the timeslot was appropriate, and that warnings and suitable classifications were applied.

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<sup>16</sup> Unlike the adult focus group participants, teenagers were not prompted with a list of format-specific classifications. Teenagers provided their own thoughts on classification rather than format-specific classifications.

## *Sin City* (2005)

Running time: 1 min 27s

Film classification: R18 Contains graphic violence

DVD classification: R18 Contains graphic violence

Free-to-air television rating: AO 9.30pm

Pay television rating: 18 (V)

Shown to: Teenage participants (14-17)

### Synopsis:

In this clip from the feature film *Sin City*, John Hartigan, a detective, stands accused of a crime he did not commit. A man from the police attempts to get a confession out of him. Everything is in black and white except for the blood on Hartigan's face and on the man's clothes. Low-angle camera shots heighten the dominance of the man over Hartigan who has been beaten and is tied to a chair. The man taunts Hartigan then punches him repeatedly. Both the sight and the sound of the impact of his blows are clear, and blood splatters onto the camera lens. When a woman, who has been observing the scene, suggests that she should take a look at Hartigan, the man holds Hartigan's head up, continuing to taunt him. His red blood stands out in high contrast to the black and white surroundings as Hartigan's voice-over explains that this is the price he had promised he would pay for his silence to protect a young girl.

## Overall perceptions

Most teenage participants had not seen *Sin City*, and the context of the clip was unclear to some. They were not always sure who 'the good guy' was, and the dialogue was difficult for some to understand. They thought that the scene was very violent because you heard the sound of the fist hitting Hartigan's face and saw the blows landing. Overall, the idea and concept of *Sin City* was lost on the younger teenagers and they tended to 'drift off' when viewing this clip. The intensity of the dialogue, the close-up shot, and the slowness of the action all contributed to this.

*It didn't really have a message – some violent films have messages.*

Female, 16-17 years old, Pacific person, Auckland, interview

## Views on degree of violence

Teenagers felt that the degree of violence in this scene was a big to massive 'v' because:

- the blood was highlighted by being the only colour
- the darkness of the cinematography focused the viewer on the scene and the beating
- of the close-ups of the damage to the character's face.

One of the factors that mitigated the level of violence downwards for some teenagers was that the protagonist was being beaten up but he was taking it as part of 'the price he had to pay', so that while he was a victim and was being unfairly treated, his demeanour was not as distressed or fearful as the emotions depicted in other clips. He was resigned to his fate and did not fight back.

## Demographic differentiation

Younger teenagers expressed little interest in seeing *Sin City*, and considered the dialogue to be confusing. The violence did not attract them to the film, and they found the pace and the black-and-white format too slow and old-fashioned.

Teenage girls particularly expressed boredom with the clip and the film held little appeal to them.

## Classification and rationale

Teenagers classified the *Sin City* clip R16 or R18<sup>17</sup> because of the focus on fists against the victim's face and the highlighted colour effect of his blood. They considered the dialogue and the theme to be adult-focused and of little interest to teenagers. Their classifications were consistent across formats.

*I can see why it's an R18 – I think I could watch it but maybe someone else wouldn't.*

Female, 16-17 years old, Pacific person, Auckland, interview

## The effect of the cinematography on perceptions of the degree of violence

As discussed, the black-and-white format was confusing for young participants – rather than seeing it as a cinematic effect, some thought the film was old and therefore old-fashioned and aimed at older viewers. The focus on the blood, the low camera angles and the low light levels all contributed to teenagers feeling the clip was intense, but it did not draw them in. It was considered slow by many who were perhaps used to fast-paced, more dynamic movie styles.

## Perceptions of harm from viewing the clip

Teenagers did not feel they were personally harmed by viewing the clip. The situation was unreal to them and unlikely to occur in real life. However, they did not want younger children watching the clip as they thought it would be confusing for them and they might take the violence out of context. They were concerned about behavioural changes such as imitation, and harm to possible victims.

## Censorship and freedom to view

Teenage participants did not think the clip needed to be cut from the film. Many, however, felt that the clip warranted a high age classification such as R16 or R18. They considered that if they, or adults, wanted to watch this clip they should be free to do so (with appropriate warnings and classifications).

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<sup>17</sup> Unlike the adult focus group participants, teenagers were not prompted with a list of format-specific classifications. Teenagers provided their own thoughts on classification rather than format-specific classifications.

**Hostel (2005)**

Running time: 2min

Film classification: R18 Contains violence, offensive language, drug use and sex scenes

DVD classification: R18 Contains violence, offensive language, drug use and sex scenes

Free-to-air television rating: N/A

Pay television rating: 18 (VLS)

Shown to: Adult participants (18+)

**Synopsis:**

In this clip from the feature film *Hostel*, a circular point-of-view shot accompanied by heavy, panicked breathing shows a dingy room with a table of metal surgical-looking instruments laid out on it. The door opens and a man wearing a surgical mask and a butcher's apron enters. The man reaches out and pulls the hood off the head of a young man, Josh, whose point of view the audience has been sharing. Josh whimpers and starts pleading with the man. Josh is shown restrained in a chair in the centre of the room, while the man organises the tools on the table. Josh's cries and pleas increase as the man picks up an electric drill from the table and moves towards him buzzing the drill. The man drills into Josh's leg. There is a close-up view of the drill going into Josh's flesh. Josh's screams and the buzz of the drill are heard as the camera focuses on the walls of the room and the table of instruments. The drill is placed back on the table with a lump of gore still hanging from its tip. The camera zooms in on Josh in the chair bleeding from multiple, visible, drill wounds, and shaking.

**Overall perceptions**

Most participants were appalled and disgusted by this clip. A few found it entertaining within the context of a horror movie, and saw it as very unreal – and therefore something they could enjoy being terrified by, safe in the belief that it would 'never happen in real life'. Most, however, felt it pushed the boundaries of both acceptable behaviour and mainstream entertainment. The extreme terror felt by the victim, and the language used by the victim, were profoundly unsettling to many, as was the use of unusual weapons.

The overall theme of torture was abhorrent to many, and the use of the depiction of torture for entertainment was concerning. The clip drew participants in with the initial sounds, the victim's point of view, and the lighting which was dark and sinister. Participants knew something bad was going to happen, and either enjoyed this sense of terror and anticipation, or felt sick at what was about to happen.

*Not okay. It has no redeeming merit and might induce copycat activities.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

*I would say massive v because of the fear that it builds on and the highly graphic nature of the clip as it shows the whole scene of the drill going into the guy. I think the level of violence was OK, but I can see why others would not be impressed and would be inclined to turn away.*

Male, 18-24 years old, Indian, Auckland region, bulletin board

*I wouldn't normally watch this type of movie – the whole horror genre doesn't do it for me, nor does scenes of torture. It reminded me of the torture scene from Reservoir Dogs. The movie type (Hostel, Saw, et al) are for people who want to be frightened or horrified in the name of entertainment – give me a comedy any day. The clip made me feel uneasy. It was obvious that something bad was about to happen – the whole panning over the tools, the point-of-view shot from the trapped man, and his pleas which were inevitably going to fall on deaf ears leads viewers to realise what's about to take place. The people that watch these types of movies get into that whole 'should I watch, or look away' mentality, and that's maybe what they enjoy. I think the most disturbing thing was the audio – the guy begging to be released unharmed was most affecting.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*Mostly it was thriller type stuff. I found it quite disturbing because the violence was done with something that is in most households – the drill. And, I don't know anything about the film, but that clip just gave me the impression that the whole film would be full of gratuitous, relentless violence.*

Female, 25-49 years old, Pakeha, Wellington, group discussion

## Views on degree of violence

Most participants rated this clip big or massive 'v' for the following reasons:

- the intensity of the experience (being placed in the position of the victim)
- the violence of concept of the act of torture
- the use of unusual weapons (the power drill and other medical instruments shown)
- the depiction of the initial drilling into the victim
- the powerlessness of the victim (and the fact that he was handcuffed and restrained)
- the use of highly emotive language to express fear and terror ('I didn't do nothing to you man, please just let me go')
- the use of sound to emphasise the drill going into the flesh.

The degree of violence was mitigated somewhat for a few participants by the thought that this would never happen to them in real life, that the victim and perpetrator were only acting and no one was really harmed, and that the full drilling was not shown (the camera panned away to outside the building and to the other instruments).

## Demographic differentiation

Some participants enjoyed being terrified by this clip (they called it horror or thriller or sadistic violence). Those who divorced this scene from anything real or likely to happen to them felt less upset by the clip than those who imagined that torture did occur and could happen to them.

Many female adult participants expressed little interest in watching this film as entertainment and indicated that they would steer well clear of it at the movies or if it was on television. One younger woman reported only going to see this movie because her boyfriend had wanted to see it. Some older women were particularly appalled by this clip. They were pleased that it was not shown to anyone under 18. As well as not liking the clip and having

no desire to see the film as a whole, some older women were strongly concerned about the harms caused by this kind of violence.

Many female participants also questioned the motivations of the producers of the film for showing this kind of sadistic content. A few of the adult male participants also questioned the production of this kind of film, which many saw as being without any redeeming qualities.

Younger adult male participants spoke of wanting to go to see the film because it was promoted as pushing the boundaries of violence in film.

*With this type of movie the media send out reports saying that 'oh this is like the worst, the most gruesome or sick movie that they've made yet' and then you just want to see it because they've said that.*

Male, 18-24 years old, Pakeha, Cambridge, group discussion

*Yeah, because it's the worst, you want to go and see what the benchmark is.*

Male, 18-24 years old, Pakeha, Cambridge, group discussion

*With Hostel II, I noticed they started to advertise it in the cinemas then they removed it which makes you think 'whoa, they removed it from public screening, it must be hardcore' ... it makes you curious.*

Male, 18-24 years old, Pakeha, Cambridge, group discussion

*You don't want to be the odd one out if all your friends have seen it and know how violent something can be, then you want to see it so you know as well. So you're on the same level.*

Male, 18-24 years old, Pakeha, Cambridge, group discussion

*I've watched that movie, and I only watched it because my boyfriend asked me to. We take turns at picking movies. But I don't mind, because I knew it was really bad violence. But I'm open to all sorts of movies so I was okay. But not because of its content. I've got mixed feelings I guess.*

Female, 18-24 years old, Asian, Auckland, group discussion

## Classification and rationale

Participants in both the bulletin boards and the discussion groups classified this clip mainly as R18 as the theme of torture was an adult theme and not suitable for younger audiences. They also felt that the clip should not be aired on free-to-air television, and possibly also not on pay television. Participants tended to rate the clip similarly across all formats. As with other clips, participants did not consider classification on the internet was possible, but they did think viewers or downloaders should be warned. This was the same for mobile phone content.

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Most group discussion participants classified *Hostel* as R18 for film and DVD (40 of the 51 group discussion participants gave this classification for film and 36 of the 51 group discussion participants gave this classification for DVD).

Five of the 51 group discussion participants wanted the clip censored or cut from film and six of the 51 group discussion participants would censor or cut it from DVD.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	-	-
PG – parental guidance recommended for younger viewers	1	1
M – suitable for mature audiences 16 years and over	-	-
R13 – restricted to persons 13 years and over	1	1
R15 – restricted to persons 15 years and over	-	-
R16 – restricted to persons 16 years and over	2	4
R18 – restricted to persons 18 years and over	40	36
R – restricted to a particular group or purpose	1	1
RPI6 restricted to persons 16 years and over unless with a parent/guardian	-	-
R18 censored or cut	1	2
Censored or cut	5	6
No answer	-	-
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Pay television classifications

Most group discussion participants also classified the *Hostel* clip as 18 for pay television (32 of the 51 participants gave this classification for this clip). Ten of the 51 group discussions participants believed that *Hostel* should not be broadcast on pay television.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	-
PG – parental guidance recommended for younger viewers	1
M – suitable for mature audiences 16 years and over	2
16 – people under 16 should not view	4
18 – people under 18 should not view	32
18 – not broadcast*	2
Not broadcast	10
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

Group discussion participants were more likely to either classify the *Hostel* clip for free-to-air television as AO 9.30pm (22 of the 51 participants), or state that it should not be broadcast (21 of the 51 participants).

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	3
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	4
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	22
AO 9.30pm-not broadcast*	1
Not broadcast	21
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

*Yes I would give the same classification, R18. I don't know that we need to cut these types of things from movies if it is made clear in the prelude what the contents of the movie include and the appropriate classification is provided. There will always be a market for movies with extreme violence but probably more needs to be done to ensure that the distributors of such material are complying with the law.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

*On the net an age verification barrier would be ideal probably in the way of a credit card to try and restrict the age it is being viewed by, and warning messages.*

Male, 18-24 years old, Indian, Auckland region, bulletin board

*On DVD and pay television, I'd rate it the same. People make choices about what they're renting or attending at the movies – if it's R18 they know it's going to have violence in it (especially as there's those sub clauses under the ratings).*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*R18, across all mediums. And not broadcast on free-to-air television. If you want to watch it go out and buy the film. I don't want to see, I don't want that on my television screen.*

Female, 25-49 years old, Māori, Wellington, group discussion

*It's not my cup of tea. I wouldn't want my kids even at the age of 18 to see that. There are enough nutters out there in society. I wouldn't want to put that fear in kids when they're about to go overseas.*

Male, 25-49 years old, Pakeha, Wellington, group discussion



## Perceptions of the genre

While many adults were appalled by the increase in the numbers of this type of film (in which they included the *Saw* movie series), others did not feel that it was a new genre. A few of the adult males felt that other films had also ‘done’ torture (for example *Reservoir Dogs*) and done it better. What was considered new by these males was the pointlessness and banality of violence ‘for the sake of violence’ without a message or other reason for being made than to shock.

Those horrified at the torture theme in such films were concerned that other people might be interested in watching them and felt apprehensive about what this suggested about the deterioration of society if we needed to view more and more extremely violent content. Older female participants (50+) were concerned that torture scenes might appeal to younger viewers who could become inured to such content.

*...I don't like the torture for torture's sake kind of mentality of these films. It seems to be the reason they're made, rather than an element to a wider storyline. I guess hostel owners might not be too keen on the screening of films like this! I think for some viewers there might be harm or offence caused by seeing it – it's unpleasant and not for some people.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Perceptions of harm from viewing the clip

Many of the adult participants considered there were two types of harm possible from viewing the *Hostel* clip. The first was changes in behaviour for some viewers who might feel compelled to imitate the scene. They limited this harm to people with a propensity to torture and who might be psychologically unstable, not to everyone who might view the film. The other harm was emotional responses, such as being fearful, anxious, feeling vulnerable, and having nightmares. None mentioned changes in perceptions such as fearing staying in a hostel, as there was little perceived real risk of this kind of torture happening to them. All considered these kinds of emotional harm would be most dangerous for younger viewers, hence their high classification rating.

*I can see people that are more frail than they realise having nightmares for weeks... I can see that there are probably some idiots out there in society that will probably get some ideas from it. The problem is those same idiots are going to get ideas from historical documents. Humans have had a wonderful history of causing great damage to each other in inventive ways.*

Female, 25-49 years old, Māori, Wellington, group discussion

*In terms of what harm or offence, that's a hard question – the harm is that they could find it frightening or repulsive or sick-making, or could be upset at depictions of torture. Some young people might find it frightening – [whereas] adults could contextualise it by saying ‘it's just a film’. At the end of the day though, you don't have to watch it – viewers need to be responsible for making decisions to avoid things like this if they're not into it.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Censorship and freedom to view

About half of the participants in the adult focus groups considered the *Hostel* clip to be too extreme to be viewed on some of the more accessible formats such as free-to-air and pay television. They recommended either cutting the scene from the film to show it on these formats, or that the film not be shown at all. While it was at the extreme end of acceptable viewing, participants thought there was probably similar content available in other movies. While most participants did not understand the motives of people wanting to watch the clip as entertainment, they did not want to ban it.

*This would have to be an R18. This is very disturbing even if it is only acting. The same rating for a DVD. Obviously the film is about torture so to leave this scene out would be crazy. I must admit that the violence wasn't shown, but implied. But, the screaming said it all. I don't think this should be on pay television as it is too accessible for people to watch. If it is, then it must have warnings explaining torture violence. I don't think this should be on free-to-air television at all – much too violent. If people enjoy this sort of thing then they can hire the DVD or go see it at the movies. On the internet, it should have explicit warnings and perhaps pay to view. Why the heck would you want this on your mobile phone?*

Female, 40-59 years old, Pakeha, Taranaki region, bulletin board

## Depicted violence

The six clips chosen by the OFLC and the BSA as examples of ‘depicted’ violence were selected because they depict violence as it might occur in real life. Some of the clips included close-ups of injury and were very graphic. Such depictions can have the potential to harm or disturb and were mainly defined by participants as violence with a big or massive ‘v’.

The following clips were categorised in this way:

- *Out of the Blue*
- *Eight Mile*
- *Fight Club*
- *The Sopranos*
- *Kidulthood*
- *Eye for an Eye*.

*Out of the Blue* and *Eight Mile* were shown to teenagers only (14-17), and *Fight Club*, *The Sopranos*, *Kidulthood* and *Eye for an Eye* were shown to adults (18+) only.

### **Out of the Blue (2006)**

Running time: 2min 15s

Film classification: R15 violence and content that may disturb

DVD classification: R15 violence and content that may disturb

Free-to-air television rating: AO

Pay television classification: N/A

Shown to: Teenage participants (14-17)

Synopsis:

In this clip from the feature film *Out of the Blue*, a young girl, Chiquita, runs across the lawn of a run-down house. David Gray, the owner of the house, comes out and yells at Chiquita to stay off his property. Chiquita’s father appears and tells Gray to ‘take it easy’. As Chiquita and her sisters watch, an argument ensues between the two men culminating in Gray going back into his house and re-emerging with a gun. He shoots the father more than ten times. Terrified, the girls run into their house. Gray walks over to the father, lying on the ground. The gun is cocked again and the sound of a gunshot is heard as the screen cuts briefly to black. As neighbours mistake the sound of gunshots for late fireworks, the girls cower under their kitchen table. Gray enters the girls’ house and drops to one knee. Seeing the girls, he points his gun at them. Again, shots are heard but not seen. Chiquita runs out of the house screaming. She runs past her father’s body and along the road with blood visible on her chest.

## Overall perceptions

Most teenage participants were vaguely aware of the incident in the small South Island town of Aramoana retold in *Out of the Blue* (although many were not sure where or when it occurred, or how many people were killed). Watching the clip, many teenagers commented ‘is this for real – did this happen here?’ The teenagers reacted to the first scene where the father was shot in two ways: either with indifference to the violence (for a few teenagers, the lack of blood meant the scene did not register as strongly violent for them), or with shock as they felt for the young girl who saw her father gunned down in front of her.

A few of the teenagers felt the drama was ‘stagey’ and slow, and because there was no blood shown when the father was shot, it felt less realistic to them. Again, this might be

symptomatic of the dramatic and graphic nature of contemporary films aimed at teenagers, and the depictions of violence with which they are familiar.

A couple of the teenage participants also commented that the 'bad acting' made it hard to engage with the violence depicted or 'get into' the film.

## Views on the degree of violence

Teenagers rated this clip as either a big or a massive 'v' for the following reasons:

- the shooting of an innocent victim is portrayed (the father)
- the victim is not armed (ie, it is not an equal confrontation)
- the children view the shooting and one is shot herself (ie, the gunman pursues children as well as adults)
- the action depicts something that happened in New Zealand (and is therefore more terrifying and realistic and 'could happen again').

The degree of violence in the clip was mitigated for some by the staged feel of the film, and the fact that it was a reconstruction of events rather than actual footage.

## Demographic differentiation

There was little differentiation between younger and older, and male and female teenagers. There was some differentiation between those who were aware of the event and those who were not, as those who were aware the incident was real considered the clip more violent and terrifying. South Island teenagers did not appear to be more aware of the historical event than others.

## Classification and rationale

Teenage participants classified the clip as either R16 or R18 and not suitable for younger viewers for the reasons listed above. One Māori teenager felt the educative benefits of bringing the event to life for students would warrant lowering the classification to R13 for the film to be a teaching tool in a classroom setting with an adult present.

## How depicting a real-life New Zealand-based event affected perceptions

Teenage participants considered that while the clip showed a killer on a rampage with a gun, it did so from the victim's point of view and did not endorse the behaviour of the perpetrator. The New Zealand accents made the violence feel closer to home for the participants, and the fact that the film depicted a real event that occurred in New Zealand and that there were young children in it made it seem more realistic to them.

Teenagers still rated the clip a big or massive 'v' although the realistic nature of the film, and the basis of the story in history helped them to contextualise the violence depicted.

*It would have been different if it was just a story, but it was based on a true story. It's different because people died from that in real life and because it's based on a true story it's different. It made me feel sad.*

Female, 16-17 years old, Māori, Ashburton, interview

## Perceptions of harm from viewing the clip

Teenage participants suggested that the realistic depiction of the violence, the fact that it felt close to home, and that children were involved, could potentially harm younger viewers if they watched it. They thought there would be emotional harms to younger viewers, such as having nightmares. They were also concerned about changes in attitudes or beliefs (for example, younger viewers beginning to fear their neighbours for fear of being shot at).

## Censorship and freedom to view

The only comment teenage participants made about freedom to view the clip was that some of the scene (the shooting of the father) should be cut if the clip was to be used in an educational setting for younger viewers. They did not think the film needed to be banned or cut if the audience was restricted to those over 15.

### *Eight Mile (2002)*

Running time: 1 min 40s

Film classification: R13 Violence, offensive language, drug use and sex scenes

DVD classification: R13 Violence, offensive language, drug use and sex scenes

Free-to-air television rating: AO

Pay television rating: M (VLS)

Shown to: Teenage participants (14-17)

Synopsis:

In this clip from the feature film *Eight Mile*, a young man, Rabbit, wakes up in his family's campervan. His mother's boyfriend is sitting on a chair reading an eviction notice out loud as Rabbit's mother and younger sister emerge from a room at the back of the campervan. The boyfriend challenges the mother about the eviction notice, and swears at her. He pushes her against the table. Rabbit runs at him. As the three adults argue, the little girl hides under the kitchen table. The men fight, crashing around the small campervan's kitchen. Rabbit pins the boyfriend down and punches him until his mother pulls him off. The men grapple again as the mother screams and the little girl cries under the table. Again, the mother pulls Rabbit off, and the boyfriend leaves the campervan.

## Overall perceptions

All the teenage participants recognised this clip as being an act of domestic violence. Many were familiar with the film, and with the lead actor Eminem, and had seen the whole movie. They did not approve of the man hitting the woman and were concerned that he had done so with a young child watching. They were also aware of the autobiographical nature of the movie, and that it depicted real events in Eminem's life.

The violence in the clip started with the domestic assault, which teenagers found the most shocking. It then concluded with standard fist-fighting between the two male protagonists. The teenage participants tended to perceive this as less violent than the initial male-on-female assault. The teenagers all commented on the presence of the child in the scene, and the effect the violence might have on her.

*I can guess that the way that he has been brought up would definitely change the way that I would take in that movie. You would have a little more understanding because of his background – that he was brought up in a caravan. But I suppose that doesn't excuse the violence. And also just because that [violence] in front of a girl that age really isn't acceptable. Then again, I suppose that is what you expect from a family that is struggling to survive in a caravan. Sort of expecting money from the boyfriend or what have you which is quite bad for a girl that age to see.*

Female, 14-15 years old, Pakeha, Auckland, interview

Those familiar with Eminem's music who admired the singer were most interested in the clip, and watched it to see a true reflection of his life.

## Views on the degree of violence

Teenage participants rated this clip as either a little or a big 'v'. This was because:

- a woman was depicted being hit by a man (she was perceived to be an unequal victim in terms of her strength and ability to fight back)
- as well as this, the woman was the partner/girlfriend of the perpetrator (which for many teenagers made this action worse)
- violence took place in front of a small child
- a younger, smaller man hit his mother's boyfriend, and there was fist fighting and damage to the caravan.

The perceived degree of violence was mitigated for participants by the fact that there was no broken skin or blood, that both male protagonists appeared relatively equal, that there were no weapons used, and that both men walked away from the fight relatively unscathed. However, teenagers had some concerns for the little girl, who was crying at the end of the clip.

## Demographic differentiation

There were no differences in response to the clip between younger and older teenagers, or male and female teenagers. All were appalled at the idea of domestic violence and thought that this made the degree of violence in the clip greater. Urban and rural teenagers held similar views to each other.

## Classification and rationale

Teenagers classified this clip R13, as they did not consider it as violent as other clips such as *CSI*. As the clip did not depict bleeding, teenagers might have perceived the injuries from the fighting to be less. Teenagers did not want younger siblings, under 13, to view this clip because of the violence, and the depiction of male-on-female assault.

## Perceptions of depictions of domestic violence

For teenage participants, the domestic violence aspect of the clip gave it a greater degree of violence than had just the two men been fighting. The depiction of a man hitting a woman was an example of one person being a victim and another being a perpetrator, which increased the perceived degree of violence. In addition, the woman was perceived to be less

powerful, smaller and more vulnerable than either of the males. Having said this, teenagers did not consider that domestic violence should be treated any differently to any other form of violence in audio-visual entertainment. Their classification of the clip was based on both the depiction of the woman being hit, and the male-on-male fight.

*I didn't really think about it [domestic violence] when I watched the movie. But now, I don't know, upsetting I suppose. I really did like this movie, only because it had Eminem in it.*

Female, 16-17 years old, Māori, Ashburton, interview

*From my experience, it was like my family, because my family [grew up with] violence. If we had watched that Eight Mile, I suppose we would probably be like that ourselves, if it was back in those days, because we were actually like that. We didn't have the money when we were young and we were always fighting and using violence.*

Female, 16-17 years old, Māori, Ashburton, interview

## Perceptions of harm from viewing the clip

As with other clips, teenagers felt that emotional harm might be inflicted on viewers under 13 who might watch this clip. This included reactions such as having nightmares and being scared. It also included changes in behaviour and perceptions, such as young boys thinking it is 'OK to bash around your girlfriend' as they might be too young to understand the message the film was trying to portray.

## Censorship and freedom to view

Teenage participants did not think that the scene should be cut from *Eight Mile*, and thought that anyone over the age of the restriction allocated to the film should be able to see the movie in its entirety.

### *Fight Club* (1999)

Running time: 1 min 27s

Film classification: R18 Contains graphic violence and offensive language

DVD classification: R18 Contains graphic violence and offensive language

Free-to-air television rating: AO

Pay television rating: Pay television rating: 18 (VL)

Shown to: Adult participants (18+)

#### Synopsis:

In this clip from the feature film *Fight Club*, the Narrator of the film (played by Edward Norton) and Tyler Durden (played by Brad Pitt) get onto a city bus while discussing the crisis facing modern masculinity. Cut to the basement of a club where a crowd of cheering men surround two shirtless male fighters wrestling and punching on the floor. As one of the fighters punches the other, the men in the crowd imitate the punching action. The Narrator's voice-over explains that 'Fight Club wasn't about winning or losing...when the fight was over nothing was solved, but nothing mattered'. The fighters grapple. One man gets on top of the other and smashes his face repeatedly into the stone floor. The fight stops, and the men get up. One of the fighters notices his blood spread across the floor. The other extends his hand, and says 'how about next week?' implying they will fight again. There is no sense of malice; rather, there is a sense of camaraderie amongst the fighters.

## Overall perceptions

Adults viewed this film on two levels: those who understood the ethos of the film and were familiar with the message about masculinity it conveyed, and those who saw it at face value, as a film about men fighting each other voluntarily. Those who were familiar with the film and had heard good reviews about it, or had actually seen it, analysed the scene and the stylistic portrayal of the fighting in the wider context of the film's investigation of masculinity. Those unfamiliar with the film analysed it as a scene of men fighting each other and an audience egging them on.

*I've seen this film at least ten times and it's one of my favourites. It's one of the most original and thought-provoking films of the last decade or so and also extremely well acted and directed. Although it has a reputation for it, it's not actually full of violence but it does contain a lot of pretty subversive behaviour as the group's frustrations go beyond just fist fights. It's a little hard to watch because the violence is realistic. I've seen much worse and unlike the Hostel clip, both characters choose to fight each other and can concede at any time.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*When I saw the movie in full I was aware that it was old Brad and Ed, and therefore not real. And of course I was sitting in a movie theatre. But violence is part of the meaning of the whole movie, so the realness of the clip doesn't matter much, the point was more to challenge the bubble-wrapped lives we all lead.*

Female, 25-39 years old, Pakeha, Wellington, bulletin board

Evaluating the fighting they saw in the clip, many participants commented on the graphic nature of the filming (particularly the part where one opponent hit the head of another into the concrete). They also commented on the behaviour of the audience 'baying for blood'. The music, the tone of the voice-over, the camera angles and the colours all helped to intensify the scene for participants and to draw them into the action.

The dialogue in the initial scene on the bus set up the later fight scene, and narration provided participants with some context to the fighting that followed. Most participants were therefore not shocked by the fight as they expected it.

*[I was thinking] that it was senseless violence. I did not enjoy watching it. The commentary was full of hopelessness and alienation. Why they would feel 'saved' afterwards is beyond me. It reminded me of an episode out of The Lord of the Flies.*

Male, 40-49 years old, Auckland region, bulletin board

## Views on the degree of violence

Most rated the clip as a big 'v' for the following reasons:

- the fighting scenes were realistic
- men were fighting each other
- there was blood depicted
- the cinematography (colour saturation, slow motion and directional lighting) all concentrated the viewer on the aesthetics of the fighting.



The degree of violence in the clip was mitigated to some extent by the fact that the opponents were willing and voluntary – there did not appear to be a ‘victim’, weapons were not used, the fighters appeared to be evenly matched, and there was no sense of unfairness. There was also a sense that the fighters were not permanently injured and were planning to return in a week or month to fight each other again.

One young man had a different viewpoint.

*Violence with a massive v. It's just a bunch of regular guys, like myself, who get together and beat the living crap out of each other for fun. A good example is where Edward Norton is having his head slammed into the concrete floor. If you did that in reality, you wouldn't be getting up to walk away.*

Male, 18-24 years old, Pakeha, Auckland region, bulletin board

## Demographic differentiation

Some female participants were interested in the movie because Brad Pitt was in it, rather than attracted to the idea of violence as the core entertainment factor. They thought the film also had artistic merit and had received critical acclaim. Many indicated that they would not have gone to see a movie about men fighting had these three factors not been in place. They found the violence in the clip somewhat unappealing, but in the context of the film overall, acceptable.

Male participants also commented on the critical acclaim and artistic merit of the film. They mentioned that the film's credibility rested on the two ‘big name’ stars being involved and that had the film been made without these actors, it is likely the audience for a film with this theme and level of violence would be quite different. They also commented on the stylised nature of the cinematography and the lighting that highlighted the actor's muscles, which provided some aesthetic appeal to the film's fighting scenes.

## Classification and rationale

Participants felt that this film should be classified either R16 or R18 because of the adult themes and the violent scenes. They also indicated that the classification should be consistent across formats. For the internet and mobile phones, they thought a warning on download was sufficient. They also said the name of the film was indicative of the content and this should form part of the information responsible adults used to decide what they wanted to watch. They considered it would be a naïve person who went to a film called *Fight Club* and was astonished at the degree of violence.

*If I had downloaded the clip, then I'd know what I was doing and wouldn't want any barriers – my decision. It's called 'Fight Club', I know what to expect.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Most group discussion participants classified the *Fight Club* clip as either R16 or R18 for film and DVD (20 out of 51 group participants classified the clip as R16 and 20 of the 51 group participants classified it as R18 for film, while for DVD, 21 of the 51 participants classified it as R16 and 19 of the 51 participants classified it as R18).

Two of the 51 group discussion participants felt the clip should be censored or cut across both formats.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	-	-
PG – parental guidance recommended for younger viewers	-	1
M – suitable for mature audiences 16 years and over	3	4
R13 – restricted to persons 13 years and over	1	1
R15 – restricted to persons 15 years and over	2	1
R16 – restricted to persons 16 years and over	20	21
R18 – restricted to persons 18 years and over	20	19
R16-R18*	1	1
R – restricted to a particular group or purpose	1	1
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-
R18 censored or cut	1	-
Censored or cut	2	2
No answer	-	-
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

There were some small gender differences in the classification of *Fight Club*. For film and DVD, females were more likely than males to classify this clip at the higher classification of R18:

- For film, 13 out of 25 female group discussion participants classified the clip R18 compared to seven of the 26 male group discussion participants.
- For DVD, 14 of the 25 female participants classified it as R18 compared to 5 of the 26 male participants.

### Pay television classifications

If screened on pay television, many group discussion participants either classified *Fight Club* as 16 or as 18 (19 of the 51 participants classified this clip as 18 and a further 15 of the 51 participants classified it as 16).

Four of the 51 group discussion participants felt it should not be broadcast on pay television.

Again, female group discussion participants were more likely than males to classify the *Fight Club* clip as 18 (14 of the 25 female participants gave this classification compared to 5 of the 26 male participants).

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	-
PG – parental guidance recommended for younger viewers	4
M – suitable for mature audiences 16 years and over	7
16 – people under 16 should not view	15
18 – people under 18 should not view	19
16-18*	1
18-not broadcast*	1
Not broadcast	4
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

Most group discussion participants classified *Fight Club* for free-to-air television as AO 9.30pm or AO (of the 51 participants, 21 classified it as AO 9.30pm and 17 classified it as AO).

Four of the 51 participants felt it should not be broadcast on free-to-air television. These four participants were all male.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	7
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	17
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	21
AO 9.30pm-not broadcast*	1
Not broadcast	4
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

*I would say R16. I would agree with the person above [in the bulletin board] as it's hard to say from just this clip and to judge on the entire movie, the violence is definitely for more mature persons, most violence should avoid younger people's eyes. I think the same classification on DVD for the same reasons. Same classification on pay television to avoid younger viewers watching this. I would say adults only – by 8:30 younger participants should be asleep so this would be an appropriate time. I think moving the time to later, to 9:30pm, would be pretty extreme and only if the rest of the film contains consistent scenes of this type of violence or worse.*

Male, 18-24 years old, Indian, Auckland region, bulletin board

*It reinforces male stereotypes. I found some of the violence gratuitous, but it was being told in the context of a story.*

Male, 25-49 years old, Pakeha, Wellington, group discussion

## Perceptions of factors that affect the degree of violence

For some, there were three contextual factors affecting their perceptions of the degree of violence in the clip: the nature of the film, the themes it dealt with, and the 'big name' stars that appeared in it. The violence was justified to a certain extent by these factors – they gave it more credibility, and participants considered it necessary and justified.

Those unfamiliar with the film as a whole were unaware of its message about masculinity and violence.

*I didn't recognise the actors and that made no difference to my views. I guess in some respects, masculinity and violence go hand in hand ... men have always been the hunters, gatherers and protectors and violence is just part of that. We might not all agree with it all the time, but I guess in us males it is always just beneath the surface.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

*I think that because they are males it is a bit more acceptable. If it had been a group of women beating the hell out of each other, I think that this movie would have caused a HUGE stir and there would have been all sorts of issues. I think that it sort of says that masculinity and violence are related, and they are, look at nature. It's the Alpha Male at the head of most packs, and they maintain that dominance often by fighting off the others. The movie is kind of saying that, as humans, and since it is not condoned to go round beating others up, there is a buildup of this urge, and they release it in their fight sessions.*

Male, 18-24 years old, Pakeha, Auckland region, bulletin board

*[Recognising the actors] You know that it's staged, I was quite entertained by it, but I don't have concerns. It was the dreamy voice-over at the start and Brad Pitt and the [bus] and it's all this other stuff that drew me in. It probably wasn't necessarily the violence. Like I said, it was just a means to the storyline.*

Female, 18-24 years old, Pakeha, no children, Auckland, group discussion

## Perceptions of harm from viewing the clip

Both male and female adult participants thought that this film was aimed at adults and the themes and violence were unsuitable for younger people to view. If anyone younger than 16

or 18 was to view the film, participants' main concerns related to changes in behaviour, for example, school boys imitating *'Fight Clubs'* at school and filming it on their cellphones. This kind of imitation by younger viewers, who adult participants considered lacked the maturity to differentiate between the context of the film and reality, was considered the main harmful effect. This view was held by most participants.

## Censorship and freedom to view

Most adult participants were unequivocal about their right to watch this clip if they were over the age of the restriction, believing that as responsible adults they should be given the right information in order to make informed choices about what they viewed. However, some did not want this broadcast on free-to-air or pay television, and several indicated in the classification questionnaire that it should be cut for film or DVD viewing.

### *The Sopranos* Season 3 Volume 2 'University' (2005)

Running time: 2min 18s

DVD classification: R18 Contains violence, sexual violence and sex scenes

Free-to-air television rating: AO 9.30pm

Pay television rating: 16 (VLS)

Shown to: Adult participants (18+)

#### Synopsis:

In this clip from the television series *The Sopranos*, a young woman, Tracey, stands outside the back of a club, lighting a cigarette. Her boyfriend, Ralph, approaches her and asks her what the matter is. She says she wants him to leave her alone. He tells her he has been working so much because he needs to be able to look after her when she has their baby. She warms to him as he tells her they'll get a house. She tells Ralph that she loves him, and he says that if the baby is a boy, they'll name it after him – but if it's a girl they'll name it after her, so it can grow up to be a whore like her. She begins to back away before spitting at him and swinging punches at him. His response is, 'that's right, get it all out'. He punches her. She asks him, 'do you feel like a man?' He punches her to the ground and repeatedly hits her head against a guard rail. Tracey makes guttural noises as she is beaten to death by Ralph.

## Overall perceptions

Participants familiar with *The Sopranos* were expecting violence of some description in the clip and were aware the series followed the lives of men in organised crime. Those who were not aware of the show's typical content had no such expectations. Regardless, most participants were surprised at the level of violence in the clip.

Participants felt that the scene escalated from verbal and psychological abuse (where Ralph draws his victim to him with promises of caring for her and her unborn child, and then shocks her with sexual slurs), to real and explicit physical violence. While the clip was shot in semi-darkness and the blows were not shown landing on the victim, the sounds she made and her movements signalled serious physical harm and her death.

*I have seen the clip before, and have watched the programme. It was a hard clip to watch – the fact that Tracey was pregnant, and was beaten so brutally showed how little regard Ralphie had for life/lives. He was unpredictable, insecure and vain, so there was a degree of inevitability about the episode. I felt uncomfortable watching it. I'd rate the clip as 'Violence with a big v', that equates to serious violence because it shows a pregnant woman being beaten to death.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*The scene and level of violence was pretty sickening, but it fitted into the context of the show perfectly because it was to illustrate how unbalanced and dangerous the character had become. Even though he had been shown to be a pretty unlikeable character up until this point, this was the beginning of his downfall.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*I would describe this clip as a manipulative mafia bully beats up his heavily pregnant girlfriend and probably kills her and her baby. I wouldn't normally watch this show as I don't see any attraction in watching a bunch of crims being glorified. I felt sick for the girl and sad for the wee baby. Big V all the way. The violence itself is brutal and aggressive and vicious, but the setup adds to this. The whole way he talks to her as though they have a future and the baby has a chance makes it even uglier when he finally beats her up. I don't think this level of violence is okay. If hurting her is a big part of the story they could have been more subtle about it. I think the violence is particularly repulsive against a heavily pregnant woman who can't defend herself except with a few words.*

Female, 40-59 years, Māori, Nelson, bulletin board

## Views on the degree of violence

Participants rated the degree of violence in *The Sopranos* clip as big or massive 'v' for the following reasons:

- the victim was a woman and the perpetrator was a man (this indicated to participants an unequal power and physical relationship between the two)
- the violence shown was between a man and his sexual partner
- the violence was filmed in a realistic way and did not glorify it
- the victim was pregnant (and the attack therefore affected an innocent and unborn child)
- the victim was led to believe she was safe and loved by the perpetrator before he harmed her
- the violence was prolonged and escalated from punching to hitting against a solid object
- the perpetrator was unsympathetic and humiliated the victim at the end ('well, look at you now').

The degree of violence in the clip was mitigated to a very small extent by the semi-darkness limiting the graphic nature of what viewers saw. Not everyone who saw the clip was aware that Ralph was an unsympathetic character, and that the scene was intended to further enhance audience dislike of his character.

## Demographic differentiation

Older participants were more likely to be appalled by the violence in the scene, regardless of whether they were familiar with the series or not. They found the violence in the clip both sickening and prolonged.

## Classification and rationale

Participants generally classified this as an R18 clip, suitable to be shown on television after 9:30pm and with a warning about either extreme violence or domestic violence. They felt that the violence did not seem out of place in the context of the wider themes of the series and the use of violence throughout by various characters.

Similar ratings were given across formats such as DVD, film and pay television. For internet and mobile phone downloads, most adults felt that a warning was appropriate and desirable, as well as some indication of the classification even if this was not enforceable. As with other internet downloads, adults felt they should know the degree of violence in the clip, but that it would be impossible to restrict downloading to those over 18 years old.

*Not too sure what I think about classifications on the internet. I don't think that there should be barriers as I don't think anything other than the extreme should be censored on the internet. I guess a warning would be nice so people have a chance to make the decision to not watch it before they see the violence.*

Male, 25-39 years old, Pakeha, Wellington region, bulletin board

Airing the clip on free-to-air television at 9.30pm was seen as appropriate.

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Many group discussion participants classified *The Sopranos* as R18 across both film and DVD formats (28 of the 51 participants gave this classification for film and 26 of the 51 participants gave this classification for DVD).

Three of the 51 participants felt the scene should be censored or cut from film and four of the 51 participants felt it should be censored or cut from DVD.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	-	-
PG – parental guidance recommended for younger viewers	2	2
M – suitable for mature audiences 16 years and over	5	4
R13 – restricted to persons 13 years and over		
R15 – restricted to persons 15 years and over	1	2
R16 – restricted to persons 16 years and over	11	11
R18 – restricted to persons 18 years and over	28	26
R16-R18*	1	1
R restricted to a particular group or purpose	-	1
RPI6 restricted to persons 16 years and over unless with a parent/guardian	-	-
Censored or cut	3	4
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

A greater number of females than males classified the clip as R18 across both audio-visual formats. Eighteen of the 25 female participants gave this rating for film compared to ten of the 26 males; and 16 of the 25 female participants gave this rating for DVD compared to ten of the 26 males.

### Pay television classifications

Nearly half of the group discussion participants (24 of the 51 participants) classified this clip as 18 for pay television. A further 11 of the 51 participants classified it as 16.

Four of the 51 participants believed the clip should not be broadcast.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	-
PG – parental guidance recommended for younger viewers	2
M – suitable for mature audiences 16 years and over	8
16 – people under 16 should not view	11
18 – people under 18 should not view	24
16-18*	1
Not broadcast	4
Censored or cut	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

Most group discussion participants classified *The Sopranos* clip for free-to-air television as AO 9.30pm (33 of the 51 participants gave this classification).

Four of the 51 participants felt this clip should not be broadcast on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	2
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	12
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	33
Not broadcast	4
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

*At the movies it should hold a rating of M as there are not graphic scenes of injury etc. I think a similar classification on DVD and pay television. While it shows violence it is difficult to see exactly what is going on and there is no emphasis on viewing blood and guts so an M classification would be sufficient.*

Male, 18-24 years old, Pakeha, Cambridge, group discussion



*I would definitely give this an R18 rating. It is not appropriate for children to see. I would not expect the scene to be cut, because if you cut scenes like this from the programme there would be little left to watch. It's what the programme is all about. It should, however, have an appropriate rating of violence before the programme screens.*

Female, 25-39 years, Pakeha, Canterbury, bulletin board

## Perceptions of depictions of domestic violence

For many participants, the three factors that increased their perceptions of the degree of violence in this clip were that the victim was female, pregnant, and the sexual partner of the perpetrator.

*... I think the representation is OK, it does portray something that is somewhat real but maybe this clip is more extreme than most real-life cases. I guess it could be seen as something that affects a person's view and motive to be involved in domestic violence be it positive or negative. I think it has effects both ways. I think 'the violence shown was justified by the context of the story being told' is fair to say.*

Male, 18-24 years old, Indian, Auckland region, bulletin board

*Well, it is very realistic and portrays what is actually happening in the world so we shouldn't hide it away. But I do think it should be viewed in context and with redeeming features if possible.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

A few participants noted that the victim had 'started it' by shoving Ralph and spitting on him (as well as using racial abuse and swearing). These participants considered the victim should have left the situation to protect her unborn child. The victim was clearly no match for the larger man, and he humoured her attempts to hurt him. While the clip depicted domestic violence, participants commented on the male versus female assault aspect of the violence, rather than labelling it 'domestic violence' unless probed specifically.

*She started the initial hitting, and if I was pregnant I would be a lot more protective over my baby than what she was. So, it kind of tells me something about her, and what she thinks, and her background. Did you notice that she was smoking as well?*

Female, 18-24 years old, Pakeha, Auckland, group discussion

Most participants we spoke with considered domestic violence to be no different from other forms of violence, except for the circumstances described above, which did affect the degree to which the violence was perceived. Male participants considered that the main determinant of the degree of violence in the clip was the women's inability to defend herself.

A few of the adult female participants felt that domestic violence should be treated differently by broadcasters. They considered domestic violence in real life a serious problem in New Zealand society, and therefore viewers might be victims of domestic violence. They thought a warning before a domestic violence depiction, and directions to a helpline, would be appropriate for film and free-to-air television or pay television to broadcast before a programme or film. This would warn viewers about the content of the broadcast and assist them in seeking help should they want it after watching the programme.

*Yes I think it should be [treated differently] as it is such a problem and there are a lot of people living this kind of life but are too scared to tell anyone about it. It should have strong warnings before it [domestic violence] is screened and have helpline information to encourage viewers to get help if they are suffering from domestic violence.*

Female, 25-49 years old, Pakeha, Ashburton, group discussion

## Perceptions of harm from viewing the clip

Adults' emotional responses to the clip ranged from feeling upset and identifying with the victim, to repugnance at the violence (which they perceived as happening in real life to some people), to disgust.

They also considered that some viewers, especially violent men or men who had a propensity to violence, might experience some changes in behaviour or beliefs, in that they might think 'it's OK to beat up on your girlfriend' because they have seen people on television do it. Again, there was concern that younger viewers might imitate the behaviour in the clip and might take the clip out of context.

## Censorship and freedom to view

Many participants considered the clip prolonged and gratuitous. While most did not suggest censoring it, they did talk about how the director might consider shooting the scene in a different way (they were thinking about how the scene was created, rather than any post-production censorship). While a few participants did not want the clip aired on free-to-air or pay television most indicated that the timeslot and classification information would provide guidance to adult viewers while protecting younger viewers from accidental viewing.

**Kidulthood (2006)**

Running time: 2mins 20s

DVD classification: R18 Contains violence, offensive language, drug use and sex scenes

Free-to-air television rating: N/A

Pay television rating: N/A

Shown to: Adult participants (18+)

**Synopsis:**

In this clip from the feature film *Kidulthood*, the setting is a British high school classroom, before class starts. A group of girls burst in through the door. They are verbally abusing, and pushing, another girl. The group shoves the girl against the wall, kneeling her in the stomach and slapping her in the face, as other students look on. Outside, some older boys are taunting a small group of younger boys, pushing them and challenging them. They slap the younger boys and take a cellphone belonging to one of them. Back in the classroom, the girls continue to abuse their victim, calling her 'slag', 'bitch', and 'virgin' before punching her in the face. The girl falls to the floor. Outside, the leader of the male bullies gets two of the younger boys to hug and takes a picture of them on the stolen cellphone. When one of the younger boys protests, he is kicked and beaten. In the classroom, the violence continues as the bullies hit the girl as she sits on the ground. Other students look on in horror. The younger boys enter the classroom and the bullied girl escapes. Her tormentors threaten the rest of the class that they'll get the same treatment if they tell anyone what has happened.

**Overall perceptions**

Few of the participants who viewed the clip had seen it before, and some adults were unsure of the intended audience – they did not know if the film was aimed at teenagers, or adults over 18. The documentary style of the cinematography also confused viewers – were they watching 'real life' or depicted bullying with actors? Participants felt that the level of bullying was extreme, and while some considered that type of bullying 'happened here in New Zealand', others were not so sure. The strong language and use of slang also contributed to the violence.

All the participants were uncomfortable with the behaviour of the bullies, and empathised with the victims, both male and female. They commented on the technique of cutting between scenes and how this increased the sense of drama, and how spectators in the classroom and the outside scenes either colluded in the violence or did nothing to stop it. They also commented on the humiliation, and how the bullies – male bullies in particular – turned on one of their own, as well as the victims. Most adults found watching the bullying uncomfortable and realistic, and while they recognised they themselves were safe from this type of violence, they worried that younger people, such as their children and grandchildren, might not be.

*... it was a bit uncomfortable with the punching. I felt sorry for the victims. I didn't want to watch it – and because of the constant shouting it was quite intimidating. The level of violence was too bad for television or a movie.*

Male, 18-24 years old, Pakeha, Auckland region, bulletin board

*I thought that it would be terrible if this happened to my children and wondered how realistic it was, ie does this sort of thing really happen? It probably does and I felt sick to know that children were bullied in these ways.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

## Perceptions of the degree of violence

Many participants considered the level of violence in this clip to be a big 'v' for the following reasons:

- the cinematography was realistic (shots from the point of view of the victim and handheld camera action)
- the acting and pace was realistic (to the point that many participants were not sure if it was real or not)
- the strong language contributed to the violence and was effectively used to humiliate the victim, for example, *'go on bitch, tell everybody you're a virgin'*.
- participants could identify with the situation (either from being bullied in the past, or being bullies themselves and realising the effect of their behaviour on others).

Participants' perceptions of the degree of violence in the clip were mitigated to some extent by three factors. There was no blood or serious injury such as broken bones shown, the bullying was perceived to take place overseas and 'doesn't happen here', and weapons were not used.

*I am OK with this level of violence – it seemed to be part of a wider story that was looking at a serious issue and was therefore in context, and was not gratuitous.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Demographic differentiation

While bullying has been around for many years and older participants had experienced bullying, they were concerned that the level or degree of violence in contemporary bullying had increased. Watching the clip confirmed their suspicions or made them more aware of it.

Many younger females classified it as a massive 'v' – they saw the violence as both physical and psychological abuse. While they were uncomfortable watching it, some felt it had educative merit as a way of discussing the effect and impact of bullying behaviour.

Male and female participants considered the violence in *Kidulthood* to be concerning because both genders were depicted as both victims and perpetrators.

## Classification and rationale

Participants tended to classify this clip as R16, R18 or for adults only. While some were confused about the intended audience for the film (some participants thought it was aimed at secondary school students), they did not consider it suitable for anyone under 16 years of age due to the strong language and the violent behaviour of the characters.

Participants felt there should be a consistent classification across DVD, film, pay and free-to-air television formats. For the internet and mobile phone downloads, participants considered a warning and labelling of the content sufficient, as they did not believe enforcement was either practical or necessary. A few participants thought the clip had educative value. They felt that giving the clip a special classification or dispensation when viewed for educational purposes in the appropriate setting would be a positive way for young people to view the clip.

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Across both audio-visual formats of film and DVD, many group discussion participants classified the *Kidulthood* clip as R16 (for each audio-visual format, 18 of the 51 participants classified this clip as R16).

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	-	1
PG – parental guidance recommended for younger viewers	4	4
M – suitable for mature audiences 16 years and over	4	3
R13 – restricted to persons 13 years and over	6	7
R15 – restricted to persons 15 years and over	3	4
R16 – restricted to persons 16 years and over	18	18
R18 – restricted to persons 18 years and over	11	11
R16-R18*	1	1
R restricted to a particular group or purpose	2	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-
R18 censored or cut	1	1
Censored or cut	1	1
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

Female participants were more likely than males to classify this clip as R16 for both film and DVD (12 of the 25 female participants gave this classification compared to six of the 26 male participants).

### Pay television classifications

For pay television, group discussion participants tended to classify *Kidulthood* as M (15 of the 51 participants), closely followed by the 16 classification (12 of the 51 participants), and the 18 classification (11 of the 51 participants).

Four of the 51 participants felt it should not be broadcast on pay television.

Classification	Pay television
G – approved for general viewing	1
PG – parental guidance recommended for younger viewers	5
M – suitable for mature audiences 16 years and over	15
16 – people under 16 should not view	12
18 – people under 18 should not view	11
16-18*	1
18-not broadcast*	1
Not broadcast	4
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

If *Kidultthood* were screened on free-to-air television, many group discussion participants would have classified this clip as AO 9.30pm (18 of the 51 participants). A further 13 of the 51 participants classified it as PGR, and ten of the 51 participants classified it as AO.

Seven of the 51 participants would not want it screened on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	13
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	10
PGR-AO*	1
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	18
AO 9.30pm-not broadcast*	1
Not broadcast	7
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

Males were more likely than females to classify this clip as AO 9.30pm for free-to-air television (12 of the 26 male participants gave this classification compared to six of the 25 female participants). However, females were more likely than males to not want this clip broadcast on free-to-air television (six of the 25 females did not want it broadcast compared to one male).

*There was a serious level of violence. I'd rate it 16 and over because 16 is school age, and school kids this age wouldn't think that it's okay.*

Male, 25 to 49 years, Asian, Wellington, group discussion

### Perceptions of realistic depictions of violence

When viewing this clip participants did not always immediately recognise it as acting. This is possibly because none of the actors were 'big names'. The realism of the clip added to the degree of perceived violence. As bullying was something most participants had seen or taken part in in real life (either as victims or perpetrators), they thought the clip accurately reflected their reality while others thought it was at the more extreme end of the scale.

### Perceptions of harm from viewing the clip

While watching the clip, participants experienced a range of emotional responses such as being shocked, empathising with the victims, feeling like a spectator, and wondering if they themselves would get involved if they saw this kind of violence in real life. They

also despaired as they thought that this was perhaps the kind of behaviour being inflicted on younger people they knew. Some saw themselves as the bully and recalled their own behaviour at school with shame and embarrassment. They considered there would be harm to others, particularly younger viewers, who might see the clip, who might also experience fear, become upset, or relive their own experiences as bullying victims. Worse, they thought that some younger viewers might experience a change in attitude or behaviour by ‘getting ideas’ about how to bully and humiliate others effectively. They were thinking about bullies imitating the behaviour and the impact therefore on people they might victimise.

## Censorship and freedom to view

One of the older female participants in the groups considered this clip warranted censoring. She felt that it had no purpose other than to highlight bullying behaviour, and that bullies did not deserve to be shown on screen at all, as this somehow sanctioned bullying behaviour. One of the adult male participants also thought that the clip was so shocking that it should be cut.

Other participants considered that within the appropriate context, and with classification restrictions in place, the scene did not require censoring from the film as a whole.

As with other clips, adults saw themselves as being personally responsible for what they viewed, as long as they were given the information to make this decision.

### *Eye for an Eye* (1996)

Running time: 2min 29s

Film classification: R18 Contains sexual violence

DVD classification: R18 Contains sexual violence

Free-to-air television rating: AO (with cuts)

Pay television rating: N/A

Shown to: Adult participants (18+)

#### Synopsis:

In this clip from the feature film *Eye for an Eye*, a teenage girl, Julie, prepares for her little sister’s birthday party at home. The house is decorated with streamers, and an ice sculpture sits on the living room table. Julie’s mother (played by Sally Field) rings her to say that she is stuck in traffic. While on the phone, the doorbell rings. As the mother sits in her car, she hears her daughter answer the door – followed by a choking sound. She hears her daughter start to scream. In the house, Julie is thrown onto the table by an intruder, and drops the phone. She is forced to the ground as the intruder puts his hands around her neck. Hearing her daughter call for help, the mother gets out of her car and starts asking other motorists caught in the traffic jam if they have a phone so that she can use it to call the police. The camera cuts between shots of the mother running through the traffic pleading for help and Julie’s struggle with the intruder as he upends her and starts to undo his trousers. Julie’s legs kick and knock over the table holding the ice sculpture. The intruder picks up the large chunk of ice and as Julie raises her arms over her face the ice is dropped onto her head.

## Overall perceptions

Participants were drawn in by the unfolding drama of the scene, and many recognised Sally Field (the mother) as a ‘big name’ actor. They watched in horror as the action moved quickly from banal and ordinary, to dramatic and terrifying. They did not know what might be going to happen next, but they knew it was going to be unpleasant. Participants were drawn in by the emotions the mother was experiencing: concern, frustration, and mounting terror as she listened over the phone to the attack on her daughter while desperately trying to get help. The daughter’s rape was signalled when the perpetrator had her on the floor, and the final moments of the clip implied he had killed her with a blow from a nearby ice sculpture. All participants found the scene disturbing.

*The level of violence itself was not extreme in that it was not graphic. The clip was more aimed at how powerless the mother was to protect her daughter and the suspense was very good.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

*I was wondering what was happening – how the mother was feeling listening to something horrifying happening to her daughter. I would say big v – it’s not extreme blood and guts violence. It’s screaming more than anything and suspense and leaves the rest up to your imagination – you don’t see a lot of what’s happening to the girl being attacked. The level was fine, it was more mellow than what it could have been. I don’t think the point of the clip was to be extremely violent more to leave you a little concerned and a little scared.*

Male, 18-24 years old, Indian, Auckland, bulletin board

## Views on the degree of violence

Most participants found the violence in this clip a massive ‘v’ for the following reasons:

- the victim was an innocent child
- the victim was sexually assaulted and killed
- a weapon was used
- the scene was prolonged (although this was mitigated somewhat by the alternating scenes in the traffic jam)
- the victim called out for her mother and her mother was unable to help (and the audience was encouraged to see the action from the mother’s point of view).

While participants considered the degree of violence in this clip to be at the extreme end, a few did comment that the actual rape was not shown, there was no nudity or titillating detail, and the technique of cutting between the scenes served to reduce (rather than heighten or prolong) the effect of the violence.

*I found it hard to rate this clip but in the end decided to give it violence with a massive v. While the violent act is mainly implied rather than explicitly shown it’s really troubling because it’s happening to a young girl who can’t defend herself and her terrified mother who is in the situation of being totally helpless which is one of anyone’s worst fears. The level of violence was OK with me because it left it more up to the viewer’s imagination what was happening off screen.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board



## Demographic differentiation

Female participants found this clip more distressing to view than male participants, although some males also showed an emotional response. All the female participants empathised strongly with the mother character's frustration and sense of helplessness, and found the clip particularly distressing. Some indicated that they would not be comfortable watching a movie about sexual violence and would want clear information about the sexual content on the DVD case (for example), so they could make an informed decision on whether or not to watch it. This was because they chose not to expose themselves to the negative emotional response associated with watching such material and because if they had daughters, it would not be hard for them to imagine the situation happening to them. It felt very real, and was depicted very convincingly.

Female participants also said they would not want their teenage girls watching the film, and they wished to protect them from scenes of sexual violence as much as possible.

While the male participants found the violence, and in particular the sexual aspect of the violence, uncomfortable to watch, their analysis of the degree of violence was tempered by a lesser sense of empathy for the victim and the plight of her mother. They considered the violence to be serious and upsetting, but could more easily 'step back' and assess the clip as audio-visual entertainment. While men considered the degree of violence to be the same as women did, their perception of the harms to themselves were lower.

## Classification and rationale

As most participants considered this clip to be at the extreme end of the violence scale, most gave it an R16 or R18 classification and wanted a warning about the sexual content. As with other clips, participants sought as much consistency as possible in classifications across film, DVD, free-to-air and pay television. For internet and mobile phone downloads, they wanted a warning about the sexual content and an indication of the rating or classification, but did not expect enforcement or age restrictions on these formats.

*Perhaps a warning that it is a thriller if it was on the internet and if it was downloaded onto a phone. Again with media the way it is, it is difficult to stop young people from watching this type of material if they really want to view it.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Group discussion participants gave consistent classifications across film and DVD formats. Participants were more likely to give an R16 classification across film and DVD (17 of the 51 participants gave this classification for film and 18 of the 51 participants gave this classification for DVD).

Several group discussion participants classified the clip even higher at R18 for both film and DVD (ten of the 51 participants gave this classification for film and 13 of the 51 participants gave this classification for DVD). A further eight of the 51 participants gave an M classification for film and five of the 51 participants gave this classification for DVD.

Seven of the 51 participants wanted the clip censored or cut from film and four of the 51 participants wanted it censored or cut from DVD.

Classification	Film	DVD
G – suitable for general audiences	-	-
PG – parental guidance recommended for younger viewers	3	3
M – suitable for mature audiences 16 years and over	8	5
R13 – restricted to persons 13 years and over	3	4
R15 – restricted to persons 15 years and over	1	2
R16 – restricted to persons 16 years and over	17	18
R18 – restricted to persons 18 years and over	10	13
R16-R18*	1	1
R restricted to a particular group or purpose	1	-
RPI6 restricted to persons 16 years and over unless with a parent/guardian	-	-
Censored or cut	7	4
No answer	-	1
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Pay television classifications

For pay television, group discussion participants tended to classify the *Eye for an Eye* clip as either M (14 of the 51 participants) or 16 (11 of the 51 participants).

A further eight of the 51 participants classified it as 18, and seven of the 51 participants classified it as PG.

Eight of the 51 participants did not want it broadcast on pay television.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	-
PG – parental guidance recommended for younger viewers	7
M – suitable for mature audiences 16 years and over	14
16 – people under 16 should not view	11
18 – people under 18 should not view	8
16-18*	1
18-not broadcast*	1
Not broadcast	8
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Free-to-air television classifications

Most group discussion participants classified this clip for free-to-air television as either AO (18 of the 51 participants) or AO 9.30pm (15 of the 51 participants). A further seven of the 51 participants classified the clip as PGR.

Nine of the 51 participants felt it was not appropriate to broadcast the clip on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	7
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	18
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	15
Not broadcast	9
No answer	2
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Perceptions of cinematic effects

Until prompted, participants did not comment as much on the effect of the sound in this clip as they did for *The Sopranos* clip. They commented on the effect of cutting between two scenes, and the pacing, and how this increased the drama and tension of the clip (and therefore its perceived degree of violence). They commented that the screaming, and the daughter calling out for her mother to help her, was distressing to hear and heightened the feeling of despair and terror that the filmmaker intended the audience to feel for the mother character.

*I think sound effects have a huge part to play in how violence is perceived. If you can feel the person's stress, trauma, helplessness or whatever then it draws you into that person's world so you feel their experience.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board.

In addition, when asked if they felt the clip was gratuitous, prolonged, titillating or explicit, a few of the female participants considered the scene to be gratuitous, prolonged, and explicit. None of the participants thought it was titillating. A few of the women commented that rape was not an appropriate subject for any entertainment or movie and they would prefer filmmakers to focus on other plot lines. They themselves would not choose to watch this as entertainment as the emotional harm to them was too great.

*Sound effects and the implication of violence matter a great deal. They serve, as shown in this clip, to heighten tension, and place the viewer in the characters' shoes really effectively. I found the fact that the child was calling out for her mother to help her very affecting and upsetting. I thought the violence shown was justified by the context of the story being told. It certainly wasn't titillating.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Perceptions of harm from viewing the clip

Female participants in particular had a range of emotional responses to viewing the clip. These included feeling fearful and anxious and identifying with the mother's plight, feeling sick and nauseous at what was happening to the daughter, and the potential for them to feel the same way as the characters (either as the victim, or as the mother of a victim of rape). They were also concerned that young viewers might become scared to be at home by themselves, and indicated that they would not be happy about their young sons or daughters watching the clip or the whole movie. They felt some anger towards the perpetrator, and despair and hopelessness that these kinds of violent crimes happened in real life.

*I don't like thinking that this sort of thing happens in real life. I don't want to watch it as entertainment, and I don't want my daughter to be upset by it either. It's bad enough that there are people out there that would do this sort of thing.*

Female, 49-75 years old, Pakeha, Ashburton, group discussion

## Censorship and freedom to view

A few participants thought the scene should be 'toned down,' or cut from the movie (in any format). Others were comfortable with the idea of appropriate warnings and classifications as noted earlier. The majority of participants did not consider the clip required censoring as it did not explicitly show the sexual violence. While this clip was at the extreme end of the violence scale, as long as it was only viewed by responsible adults who had been given enough information to make informed decisions, it was considered appropriate within the overall context of the film.

## Real violence

The two clips selected by the OFLC and the BSA as examples of real violence, which is defined as real people inflicting real injuries, are listed below:

- *Balls of Steel*
- *King of the Cage*.

Both clips were shown to all participants in the research.

### *Balls of Steel* (2007)

Running time: 2min 28s

Film/DVD classification: N/A

Free-to-air television rating: AO 9.30pm

Pay television rating: N/A

Shown to: All participants

#### Synopsis:

In this clip from the television series *Balls of Steel*, 'Pain Men' Pancho and Pritchard inflict pain on one another, giving the pain a rating out of ten. The host of the show introduces the segment by informing the audience of the level of danger of the stunt and puts on safety goggles. Pritchard uses a professional electrical sander on a wooden cupboard to highlight the 'glass-like, razor-like' surface of the sander. Pancho undoes a flap on the back of his trousers exposing his buttocks. The audience is shown laughing. A warning flashes on the screen: 'don't try this at home'. Pritchard then powers up the sander and presses it onto Pancho's buttocks – Pancho screams and moves away, while the audience are shown to be both shocked and amused. A close-up shot of Pancho's buttocks shows bleeding and grazing. A slow motion replay is followed by another application of the sander, resulting in more blood and grazing. The host asks Pancho for a pain rating, and Pancho says it is 'nine out of ten'.

## Overall perceptions

Participants immediately compared this clip to a show called *Jackass* even if they had not seen *Balls of Steel* before. They mostly considered these shows stupid, and many thought that this clip was particularly asinine because it appeared to be a 'rip off' of *Jackass* (which made it even less worthy). The set-up, whereby Pritchard demonstrated the cutting power of the sander against the wardrobe, led participants to wonder what was going to happen next. When the 'pain man' revealed his 'lovely buttocks' this raised a smile for a few participants, but disgusted and offended most.

The violence was compounded for many participants by the language used such as, 'it's not a nine, it's a fucking nine', and by the fact that the sander was applied not just once, but twice. The overall impression participants got from viewing the clip was that some people will do anything to get on television, and while the idea had some humorous merit if done well, this was not a good example of it. Few would have chosen to watch it as entertainment, not because it was violent, but because it was not appealing or entertaining. Participants felt insulted or offended that television content producers would consider their audience's intellect so low as to find this appealing.

*It was okay by me. I would not watch this myself but would have no objection to others watching it except to question their intelligence.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

*I don't really find it that entertaining and I would rather do something else. I don't really like seeing people inflict pain on each other.*

Female, 16-17 years old, Pacific person, Auckland, interview

*I think in terms of violence I would rate it as violence in name only. I am an ex-Police Officer and have seen things a lot worse than that. I think the fact that the other person is a willing participant also has a bearing on my reasoning. I would describe it as idiotic but then as I said I have watched this type of thing in the past.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

*The fact that people were laughing about it normalised it.*

Male, 25 to 49 years old, Pakeha, Wellington, group discussion

## Views on the degree of violence

Participants rated the degree of violence in this clip as being a little 'v' (with some verging on big 'v') for the following reasons:

- the 'victim' was a willing participant and was even prepared for the event (being equipped with specially designed trousers)
- the item was intended to be humorous rather than malicious
- the injury was perceived to be non-permanent and not too serious (although there was blood shown which many considered increased the degree of violence to just above a little 'v').

The clip would have been deemed to have a higher degree of violence had, for example, the person whose buttocks were sanded been unwilling (like a victim of torture), if the injury sustained had been greater (such as if more blood and open wounds were visible), and if the sander had been held to his buttocks for longer (such as if the victim was restrained and unable to move away).

*It was fine because he volunteered for it and even seemed to be having fun. There was only one small bit of violence and it wasn't life-threatening and didn't cause any permanent damage.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Demographic differentiation

The intended audience for the clip was perceived to be young males over thirteen to about mid-twenties. Most participants agreed that 'people doing stupid and painful things and seeing how far they could push themselves' was pointless, and not generally worthy of viewing (although some would view it out of curiosity if nothing else was on television at the time). Female teenage participants thought the clip was 'dumb' while some male teenage participants considered it held some entertainment value. Those who did consider it funny also considered it not suitable for younger viewers such as young teenagers under thirteen.

Older participants dismissed the humour and the infliction of pain as asinine and childish, and not something they would seek out. While it was perceived as harmless stupidity for adults to view, there was concern about younger impressionable people deciding to imitate the act depicted.

## Classification and rationale

While the degree of violence in this clip was generally rated as being little or perhaps big ‘v’, participants generally considered the clip as not suitable to be viewed by people under thirteen. This was because the violent act depicted was potentially easy to imitate using commonly available tools. They also considered that the humorous delivery of the action could downplay the danger for viewers thinking of imitating it.

While there were some differences in the classifications given by participants, they agreed they would not want the *Balls of Steel* clip to air when children were likely to view. There were no significant differences between teenage participants’ range of classifications and adults’ – both considered the *Balls of Steel* clip suitable only for mature viewers. While there was some variation in classification by format, participants’ overall rationale for classification (ie that children should not view it) was consistent.

As with the other clips, when considering internet and mobile telephones, participants wanted a warning to provide downloaders with information about the nature of the content they were about to view or download (for example, nudity, swearing). They did not consider classifications appropriate or enforceable on these formats.

*For a phone I guess it would be appropriate for a warning to pop up at the start, or before you download. It's good to know what you're getting into – especially because your phone is so easily accessible to others.*

Male, 25-39 years old, Pakeha, Wellington region, bulletin board

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

The table below shows that across film and DVD formats, many group discussion participants classified *Balls of Steel* either an M or an R16. Thirteen of the 51 group discussion participants classified this clip as M for film, and 12 of the 51 group discussion participants classified it as M on DVD format.

Only two of the 51 group discussion participants felt the clip should be censored or cut across both formats.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	1	1
PG – parental guidance recommended for younger viewers	6	6
M – suitable for mature audiences 16 years and over	13	12
R13 – restricted to persons 13 years and over	4	5
R15 – restricted to persons 15 years and over	2	2
R16 – restricted to persons 16 years and over	13	13
R18 – restricted to persons 18 years and over	7	8
R restricted to a particular group or purpose	3	1
RPI6 restricted to persons 16 years and over unless with a parent/guardian	-	-
R16-R18*		1
Censored or cut	2	2
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

There were some small gender differences in the classification of *Balls of Steel*. A greater number of females than males gave it an M classification for film (nine out of 25 female group discussion participants classified the clip M compared to four of the 26 male group discussion participants). A greater number of males than females gave the clip a classification of R16 (nine of the 26 male group discussion participants classified the clip R16 compared to four of the 25 female group discussion participants). Overall, men gave this clip a higher classification than women.

### Pay television classifications

If screened on pay television, many group discussion participants would classify *Balls of Steel* as 'M – suitable for mature audiences 16 years and over' (20 of the 51 group participants classified this clip as M).

Three of the 51 group discussion participants felt that *Balls of Steel* should not be broadcast on pay television.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	1
PG – parental guidance recommended for younger viewers	9
M – suitable for mature audiences 16 years and over	20
16 – people under 16 should not view	9
18 – people under 18 should not view	9
Not broadcast	3
<b>Total</b>	<b>51</b>

### Free-to-air television classifications

Group discussion participants tended to classify the *Balls of Steel* clip for free-to-air television as AO 9.30pm (17 of the 51 participants), PGR (14 of the 51 participants), or AO (12 of the 51 participants).

Four of the 51 group discussion participants felt this clip should not be broadcast on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	2
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	14
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	12
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	17
AO 9.30pm-Not broadcast*	1
Not broadcast	4
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.



*While people will ultimately make their own choices (and I respect their right to do so) I think they need some guidance and the classification is at least a warning that they might find the material objectionable.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board

## Perceptions of consent in relation to violence

For all participants, much of the violence in the clip was mitigated by the complicity of the ‘pain man’, and by the humorous way in which the injury was inflicted. Without the ‘pain man’s’ consent, the violence in the clip would be interpreted in a wholly different way by many participants. Consent to do harm took away the key concern viewers had with violent acts – that of the concept of victim and perpetrator. While there is a ‘victim’ in this clip, and a ‘perpetrator’, both are colluding in the act jointly to provide entertainment. This reduced perceptions of the degree of violence considerably. A few participants rated the violence as a big ‘v’ because of the use of a power tool weapon, and the depiction of actual blood.

## Perceptions of harm from viewing the clip

Neither adult nor teenage participants considered they had suffered any personal harm by viewing the clip. The only harm they could think of was a potential change in behaviour, such as younger people seeking to imitate the ‘gag’ and hurting themselves or others.

## Censorship and freedom to view

For most, the violence in this clip was not considered to be worthy of censorship. A few of the participants considered the ‘funny pain genre’ should be banned for lowering the bar in terms of quality of entertainment, but not on the basis of being too violent.

### *King of the Cage Greatest Hits (2003)*

Running time: 1 min 40s  
 DVD classification: R13 contains violence  
 Free-to-air television rating: N/A  
 Pay television rating: N/A

Shown to: All participants

#### Synopsis:

In this clip from *King of the Cage*, two professional mixed martial arts fighters in a caged ring are shown being watered- and towelled-down after the previous round. The commentator says that this is the best fight of the night. One of the fighters has a head wound treated – there is blood in his hair and on his face. The bell rings and the two fighters circle one another, then attack with a series of gloved punches. The commentators yell in excitement as the fighters grapple with one another before moving to the floor in a series of holds. As supporters outside the ring cheer the fighters on, one of them moves to his feet holding his opponent upside down before twice slamming him head-first into the mat. The crowd and the commentators yell and cheer as the referee separates the fighters.

## Overall perceptions

The clip was viewed by many participants as either one of two things: two men pointlessly grappling with each other in a cage, or, as a professional sport similar to other forms of professional wrestling. Those who saw it as a legitimate sport (albeit at the extreme rather than mainstream end of the wrestling spectrum) framed what they saw in this way: two equally matched competitors fighting for a common goal to win the championship. Those who saw it as a pointless ‘sport’ were uninterested in the action and the commentary.

This changed at the point when one opponent was picked up in a ‘guard’ that saw him thrown into the matting twice. Most participants winced or looked away, and the degree of violence was perceived to increase markedly at this point.

*I didn't think it was like really bad until he smacked his head on the ground, I thought that was quite gross.*

Female, 16-17 years old, Pacific person, Auckland, interview

*It was fine until near the end when that guy gets planted on his head, I thought there was going to be a massive injury, but he ended up winning!*

Male, 18-24 years old, Pakeha, Auckland region, bulletin board

## Views on the degree of violence

Participants thought the fight started out as ordinary wrestling and got more violent once one of the contestants was thrown onto the mat on his head. They categorised the clip as big to massive ‘v’ for the following reasons:

- one of the opponents was thrown onto the mat on his head (it was the potential for injury of a permanent and serious nature that made this clip violent to a greater degree for viewers)
- the commentary appeared to endorse or sanction the guard performed by one of the contestants
- there was blood and injury at the start of the round.

While the violence in this clip was perceived to be a big or massive ‘v’, it was mitigated by the fact that it took place in a controlled sporting arena between two consenting and equal opponents, had rules and a referee, and medical assistance was available. If this had simply been an uncontrolled fight between two people (for example, real footage of people fighting in the street), the degree of violence would have been much greater. In this clip, the contestants were perceived to have some expertise in avoiding injury.

*I would describe this as a sporting clip involving a cage-type fight. Very similar to K1 or some of the cage fighting shows that are commonly shown on SKY. I would watch this type of show as I enjoy the physical fitness and skill from the contestants. I enjoyed the video clip but had a feeling that the redhead with the blood coming from a head wound was going to lose the fight. There were definitely no negative or violent feelings. Both people were fighting willingly and obviously had a good level of fighting skill. The clip would rate as violence in name only. I would call the clip sport.*

Male, 25-39 years old, Pakeha, Waikato region, bulletin board

## Demographic differentiation

Those who were interested in wrestling and used to this kind of sport were more likely to take the context of the sport into account in their evaluation of the degree of violence. Younger male participants appeared to take more of an interest in this kind of action compared to other demographic groups, although some of the female teenage participants did express interest in viewing sports events of this nature. Most of the teenage girls, however, showed very little interest in the sportsmanship of the clip, rating the violence ‘stupid and pointless’ (this was in reference to both the violence and the sport itself). They were bored by the clip, and apart from the point where one of the contestants was dropped on his head, they did not consider it to be very violent.

Adult male participants were more likely to consider the clip to be sports-related, and to admire the skill and tactics of the opponents. Many indicated that they would watch it in this context.

## Classification and rationale

Most participants classified this clip as R13 or R16, although some of the female participants classified it as high as R18 because of the blood and the hold that saw one opponent potentially paralysed or with a head injury. Male participants considered the degree of violence in the clip to be at the lower end of the scale, reflecting perhaps the association with it as a sport and therefore ‘acceptable violence’ within the codes of behaviour as prescribed by the various sporting bodies and rules. However, their classifications reflected their views on appropriate warnings and times for viewing.

Again, participants expected some consistency, as much as possible, across formats such as film, DVD, free-to-air and pay television. For internet and mobile phone downloads, participants wanted warnings and an indication of the nature of the content, but did not consider that enforcement or restrictions would be practical or necessary.

*On the net and for my mobile I would not want warnings as I would know what I was seeking out – my choice.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

## Group discussion participant classifications

Note: Only adult group discussion participants answered a self-completion questionnaire.

### Film and DVD classifications

Many group discussion participants classified the *King of the Cage* clip as either R16 or R18. Fifteen of the 51 participants and 16 of the 51 participants classified the clip as R16 for film and DVD respectively; ten of the 51 participants and eight of the 51 participants classified the clip as R18 for film and DVD respectively.

There was no gender differentiation in the classifications participants gave this clip.

CLASSIFICATION	FILM	DVD
G – suitable for general audiences	-	-
PG – parental guidance recommended for younger viewers	7	5
M – suitable for mature audiences 16 years and over	12	11
R13 – restricted to persons 13 years and over	3	3
R15 – restricted to persons 15 years and over	2	4
R16 – restricted to persons 16 years and over	15	16
R18 – restricted to persons 18 years and over	10	8
R16-R18*	1	1
R restricted to a particular group or purpose	1	1
RPI6 restricted to persons 16 years and over unless with a parent/guardian	-	-
Censored or cut	-	1
No answer	-	1
<b>Total</b>	<b>51</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

### Pay television classifications

For the pay television format, most group discussion participants classified the *King of the Cage* clip as M (19 of the 51 participants), followed by the 16 classification (12 of the 51 participants). Seven of the 51 participants classified the clip as PG and a further six of the 51 participants classified it as 18.

Five of the 51 participants felt the clip should not be broadcast on pay television.

CLASSIFICATION	PAY TELEVISION
G – approved for general viewing	-
PG – parental guidance recommended for younger viewers	7
M – suitable for mature audiences 16 years and over	19
16 – people under 16 should not view	12
18 – people under 18 should not view	6
16-18*	1
Not broadcast	5
No answer	1
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

Males tended to be more likely than females to classify the clip as PG for pay television (6 of the 26 male participants gave this classification compared with 1 of the 25 females). However, females were slightly more likely to classify the clip as M (12 of the 25 females compared to seven of the 26 male participants).

### Free-to-air television classifications

Most group discussion participants classified the *King of the Cage* clip as AO 9.30pm for free-to-air television (18 of the 51 participants gave this classification). Fourteen of the 51 participants classified it as AO, and a further 13 participants classified it as PGR.

Four of the 51 participants felt it should not be broadcast on free-to-air television.

CLASSIFICATION	FREE-TO-AIR
G: General – Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.	-
PGR: Parental Guidance Recommended – Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.	13
AO: Adults Only – Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.	14
AO 9.30pm: Adults Only 9.30pm-5am – Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.	18
Not broadcast	4
No answer	2
<b>Total</b>	<b>51</b>

\* Some participants applied a range of classification options, or a classification not used in the format under consideration.

Males were more likely than females to classify the clip for free-to-air television as PGR (ten of the 26 male participants gave this classification compared to three of the 25 females).

*PGR. I think parents could make up their minds over this type of show but it would not be unduly harmful to young viewers if they saw it by accident.*

Male, 60-75 years old, Pakeha, Canterbury region, bulletin board.

## Perceptions of consent in relation to violence

When prompted to think about the issue of consent, participants were unequivocal in their opinion that because the contestants chose to take part in a violent act, it was therefore inherently 'less violent'.

As the opponents in *King of the Cage* were not 'victims', the degree of violence was reduced. Those involved in the clip were complicit in the behaviour shown: no-one was coerced or victimised and the actions were intended as sport, rather than malicious or vengeful.

A few participants thought that *King of the Cage* was 'staged' and therefore less violent, that it was choreographed rather than real fighting.

*The idea that these events were 'real' is debatable. They were designed for entertainment – I suspect the actual pain was exaggerated, or mitigated. I don't like looking at a guy getting his ass cut, or some fighters in tight shorts squeeze their legs around each other, as it all seems a bit painful, but they signed up for it and I'm sure it was all happy families after the cameras stopped rolling.*

Male, 40-59 years old, Pakeha, Wellington region, bulletin board

*Since they obviously consent, then they could pretty much do whatever and I wouldn't have a problem with the violence. I might have a problem with how stupid they are, but not the violence.*

Male, 18-24 years old, Pakeha, Auckland region, bulletin board

*Consent plays a big part in determining the judgements I make about the clips as in those cases where the harm is consented to it lessens the moral component of the judgement.*

Male, 25-39 years old, Pakeha, Wellington region, bulletin board

## Perceptions of harm from viewing the clip

Neither adult nor teenage participants thought that they were personally harmed by viewing this clip. They did consider that there were some harms related to changes of behaviour from younger people viewing it out of context and attempting to imitate the fighting. This was because they considered younger viewers (under thirteen years of age) to lack the maturity required to comprehend the context in which the clip was set. For example, they lack the maturity to see the sporting aspect of *King of the Cage*.

## Censorship and freedom to view

Most of the participants thought that the *King of the Cage* clip did not require censoring. They considered it was within the boundaries of 'acceptable' violent content, providing time restrictions, classifications and warnings were applied appropriately.

## Perceptions of depictions of 'real' violence

Participants were informed that the two clips *Balls of Steel* and *King of the Cage* were of 'real people' as opposed to actors.

This impacted on their perception of how real the injuries were. They knew the contestants were actually hurt in the footage, as opposed to the use of fake blood, pretend punches or staged fighting. Despite this, participants did not consider the real injuries in either of these two clips to be too serious. The *Balls of Steel* example looked relatively superficial to them (although a few women commented that he should 'put some Dettol on it, in case it got infected'), and in the *King of the Cage* clip, while there appeared to be a potentially serious injury, there did not seem to be any permanent damage to the contestant by the end (he did not appear to be paralysed). The degree of violence was somewhat heightened by the real aspect of the footage, but was not considered as having long-term effects in either case.



# SUMMARY OF PERCEPTIONS OF DEGREE OF VIOLENCE

## Introduction

This section summarises how participants determined the degree to which they found each clip violent.

## Determinants of degree of violence

All of the research participants considered the clips to be violent to some degree. All the clips depicted violent acts in one form or another and this was not disputed. The following table provides insight into the ways in which participants determined the degree to which they perceived a clip to be violent. The table is presented in hierarchical order, from ‘most’ to ‘least’ violent in a qualitative manner. Any exceptions or reasons why some participants considered the clip to be ‘less’ violent are discussed in the column headed ‘mitigating factors’. These explain why a clip was rated, for example, a little ‘v’ rather than a massive ‘v’. The table also highlights where some participants responded in a way that was in contrast to the general consensus (for example, where a minority of participants may have considered *Family Guy* to be a big or massive ‘v’).

A guide to the level of violence ratings is as follows:

- little v = not really very violent, violence in name only
- big v = serious violence
- massive v = exceptionally strong violence.

Please note, the research participants did not rank the clips overall from ‘most violent’ to ‘least violent’. The table is intended to provide a broad understanding of participants’ perceptions of violence. The table does not reflect any demographic differences and is intended to give an indication of overall findings. It does not differentiate which clips were viewed by everyone, by teenagers, or by adults 18+, to retain some sense of summary and simplicity. Any key differentiations appear in more detail in the discussion of the relevant clip.



Summary table – assessing the degree of violence in the clips and mitigating factors

CLIP	RATING	FACTORS THAT MAKE THE CLIP VIOLENT	FACTORS THAT MITIGATE THE VIOLENCE
<i>The Sopranos</i>	Massive	<ul style="list-style-type: none"> <li>The victim is a woman.</li> <li>The violence depicted is between a man and his sexual partner.</li> <li>The violence is filmed in a realistic way and does not glorify it.</li> <li>The victim is pregnant (and the attack is therefore affecting an innocent child).</li> <li>The victim is led to believe she is safe and loved by the perpetrator before he harms her.</li> <li>The violence is prolonged and escalates from punching to hitting against a solid object.</li> <li>The perpetrator is unsympathetic and humiliates the victim.</li> </ul>	<ul style="list-style-type: none"> <li>The semi-darkness limits the graphic nature of what participants see.</li> <li>The perpetrator is depicted as an unlikeable character and for participants who are aware of this context, the violence is a demonstration of his poor character.</li> <li>A few participants consider the victim aggravates the situation and does not do enough to protect herself and her unborn child.</li> </ul>
<i>Eye for an Eye</i>	Massive	<ul style="list-style-type: none"> <li>The victim is an innocent child.</li> <li>The victim is sexually assaulted and killed.</li> <li>A weapon is used.</li> <li>The scene is prolonged.</li> <li>The victim calls out for her mother and her mother is unable to help.</li> </ul>	<ul style="list-style-type: none"> <li>The actual rape is not shown.</li> <li>There is no nudity or titillating detail.</li> <li>For some participants, cutting between the scenes serves to reduce the effect of the violence.</li> <li>Very little of the actual violence is shown.</li> </ul>
<i>CSI</i>	Massive	<ul style="list-style-type: none"> <li>Weapons (hammers) were involved.</li> <li>There was a victim (although it was unclear if he was 'innocent' or not).</li> <li>A woman is involved in helping to lead the man to his death.</li> <li>Blood splatters are shown.</li> <li>There were multiple perpetrators and only one person defending himself.</li> </ul>	<ul style="list-style-type: none"> <li>The stylised cinematography gives the scene a dreamlike and unreal quality for some participants and this reduced the 'reality' of the violence.</li> </ul>
<i>Sin City</i>	Massive	<ul style="list-style-type: none"> <li>The blood is highlighted by being the only colour shown.</li> <li>The darkness of the cinematography focuses the viewer on the scene and the beating.</li> <li>The close-ups emphasise the damage to the victim's face.</li> </ul>	<ul style="list-style-type: none"> <li>The victim is depicted as willing – he is taking the beating as 'the price I pay'.</li> </ul>
<i>Hostel</i>	Massive	<ul style="list-style-type: none"> <li>The intensity of the experience is heightened for viewers by the camera angles and audio effects.</li> <li>The act of torture is violent in concept.</li> <li>The use of unusual weapons (the power drill and other medical instruments) is depicted.</li> <li>The depiction of the initial drilling into the flesh is graphic in nature.</li> <li>The powerlessness of the victim (and the fact that he is handcuffed and restrained).</li> <li>The use of highly emotive language to express fear and terror from an innocent victim ('I didn't do nothing to you man, please just let me go')</li> <li>The use of sound to emphasise the drill going into the flesh.</li> </ul>	<ul style="list-style-type: none"> <li>Most participants consider the violence would never happen in real life and this lessens the degree of 'reality'.</li> <li>A few participants who find the scene disturbing rationalise the scene as 'only a movie'.</li> <li>The full drilling is not shown (the camera pans away to outside the building and to the other instruments).</li> </ul>

CLIP	RATING	FACTORS THAT MAKE THE CLIP VIOLENT	FACTORS THAT MITIGATE THE VIOLENCE
<i>King of the Cage</i>	Big or Massive	<ul style="list-style-type: none"> <li>One of the opponents is thrown onto the mat on his head (it is the potential for injury of a permanent and serious nature that makes this violent to a greater degree for viewers).</li> <li>The commentary appears to endorse or sanction the 'guard' performed by one of the contestants (thus making the violence seem 'OK').</li> <li>There is blood and injury at the start of the round.</li> </ul>	<ul style="list-style-type: none"> <li>It takes place in a controlled sporting arena.</li> <li>It is between two consenting and equal opponents.</li> <li>There are rules (and a referee), and medical assistance available.</li> <li>Should this simply have been an uncontrolled fight between two participants, the degree of violence would have been much greater.</li> <li>The contestants are seen as experts and able to manage the holds so they do not injure themselves.</li> </ul>
<i>Out of the Blue</i>	Big or Massive	<ul style="list-style-type: none"> <li>The shooting of an innocent victim is portrayed (the father).</li> <li>The victim is not armed (it is not an equal confrontation).</li> <li>The children view the shooting and one is shot herself (the gunman pursues children as well as adults).</li> <li>The action depicts something that happened in New Zealand (and is therefore more terrifying and realistic and 'could happen again').</li> </ul>	<ul style="list-style-type: none"> <li>A few participants thought the clip had a 'staged' feel to it.</li> <li>It is a reconstruction of real events, rather than actual footage.</li> </ul>
<i>Fight Club</i>	Big	<ul style="list-style-type: none"> <li>The fighting scenes are realistic.</li> <li>Men are fighting each other.</li> <li>There is blood depicted.</li> <li>The cinematography (colour saturation, slow motion and directional lighting) all concentrate the viewer on the aesthetics of the fighting.</li> </ul>	<ul style="list-style-type: none"> <li>The fighters are willing (there does not appear to be a 'victim').</li> <li>Weapons are not used.</li> <li>The fighters appear to be evenly matched and there is no sense of unfairness.</li> <li>Participants note the fighters are not permanently injured and plan to return to fight each other again.</li> </ul>
<i>Kidulthood</i>	Big	<ul style="list-style-type: none"> <li>The cinematography was realistic (shots from the point of view of the victim and handheld camera action).</li> <li>The acting and pace were realistic (to the point that many of the participants were not sure if it was a documentary or not).</li> <li>The strong language contributed to the violence and was used effectively to humiliate 'go on bitch, tell everybody you're a virgin'.</li> <li>Participants could identify with the situation (either from being bullied in the past, or being bullies themselves and realising the effect of their behaviour on others).</li> </ul>	<ul style="list-style-type: none"> <li>There is no blood or 'serious' injury such as broken bones.</li> <li>The bullying is perceived to take place overseas and 'doesn't happen here'.</li> <li>Weapons are not used.</li> <li>Many participants considered the clip might serve as a useful documentary and be used as an educative tool in the appropriate setting.</li> </ul>
<i>Heroes</i>	Big or Little	<ul style="list-style-type: none"> <li>Male against female violence is portrayed.</li> <li>Young characters are involved and this matches the intended audience of the clip.</li> <li>Sexual violence is depicted.</li> <li>Physical injury is suffered by the female.</li> </ul>	<ul style="list-style-type: none"> <li>Some younger teenage participants miss the sexual nature of the struggle and argument.</li> <li>Some teenagers are aware the female protagonist can regenerate and repair herself from injury and death, which mitigates the permanence of the injury to her.</li> </ul>

CLIP	RATING	FACTORS THAT MAKE THE CLIP VIOLENT	FACTORS THAT MITIGATE THE VIOLENCE
<i>Eight Mile</i>	Big or Little	<ul style="list-style-type: none"> <li>A woman is depicted being hit by a man (and she is perceived to be an unequal victim in terms of her strength and ability to fight back).</li> <li>The woman is the partner/girlfriend of the perpetrator (which for many teenage participants makes this action worse).</li> <li>The action takes place in front of a small child.</li> <li>A younger, smaller man hits his mother's boyfriend; there is fist fighting and damage to the trailer.</li> </ul>	<ul style="list-style-type: none"> <li>There is no broken skin or blood depicted.</li> <li>Both male participants appear relatively equal in strength and size.</li> <li>No weapons are used.</li> <li>Both men walk away from the fight relatively unscathed physically.</li> </ul>
<i>Balls of Steel</i>	Big or Little	<ul style="list-style-type: none"> <li>Use of a weapon (power tools)</li> <li>Actual blood is depicted</li> </ul>	<ul style="list-style-type: none"> <li>The 'victim' is willing.</li> <li>The injury sustained is not long-term or serious.</li> <li>The victim is not restrained (as in the torture scene in <i>Hostel</i>).</li> <li>The item is intended to be humorous rather than malicious.</li> <li>The injury is perceived to be non-permanent and not serious (although there is blood shown).</li> <li>The 'victim' is a willing participant and is even prepared for the event (being equipped with specially designed trousers).</li> </ul>
<i>Family Guy</i>	Little	<ul style="list-style-type: none"> <li>For a cartoon, the violence and injuries depicted are considered severe.</li> <li>The context (animation) could easily be mistaken for child-appropriate content by some.</li> <li>The depiction of a child and a dog interacting violently does not 'fit' with the viewer's normal world and is confronting.</li> <li>Weapons (a broken glass and a towel rail) are involved.</li> <li>Blood and injuries such as broken bones are depicted.</li> </ul>	<ul style="list-style-type: none"> <li>The stylised nature (cartoon format) is a factor in lessening the degree of perceived violence.</li> <li>The child and the dog's voices and speaking to each other highlights the lack of 'reality' in the depiction of violence, which also lessens the degree of perceived violence.</li> </ul>

# SUMMARY OF KEY DEMOGRAPHIC DIFFERENCES

## Introduction

This section summarises analysis of the findings by key demographic differences. While qualitative research is not intended to replicate the proportions of the national population, the research was designed to ensure a range of target audiences was included. The results reported here are therefore not intended to provide a statistically robust differentiation between the different populations of interest, but to highlight any qualitative differences the research noted. It would be inappropriate to extrapolate these to the entire population of interest.

## Gender differences

Gender played a key part in how participants interpreted the degree of violence in a clip and how much interest participants exhibited in violent content.<sup>18</sup> Female participants seemed, overall, to identify in a more strongly emotive way with the depicted victims of violence. For example, they put themselves in the place of the mother in the *Eye for an Eye* clip, and found it harrowing to watch as they imagined how they would feel should this ever happen to them. Male participants seemed, overall, to be more distanced in their analysis of the violent content of the clips, and to form less of an emotional connection with the plight of any depicted victims. This is not to say that women were only emotional and men were only unemotional, but it highlights the lens through which each gender tended to approach violence and violent content.

Female participants tended to discuss the violence in the clips in the context of the story, and to identify strongly with the characters and the plot, while male participants tended to discuss the relative merits or detractors of the clip as entertainment and to step back from any emotive connection with the characters in their evaluation of the degree of violence. While men and women tended to classify the clips in a similar way, there was less of a tendency for women to want to watch the clips, or to seek them out as entertainment. However, there were some age and gender interrelated aspects of interest in violent content.

Male participants approached the concept of classification and warnings in a slightly different way from female participants. Men felt that as adults they should be given (and take) personal responsibility for their own viewing habits and what they chose or chose not to view. The role of any classification and warning was to arm them with the correct information in order to make these decisions. Women tended to regard their own viewing responsibilities in a similar way, but spoke more about protection – this was often in the context of younger viewers being protected from viewing inappropriate content. Classifications and warnings were again seen as something they wanted to help them make informed decisions about their viewing choices. Most female participants were happy to admit when what they viewed had disturbed or upset them.

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<sup>18</sup> The gender of the victims in the clips was predominantly male.

## Regional or population density differences

It does not appear that location or population density affected participants' perceptions of the degree of violence in each clip. The main difference observed between participants living in urban versus rural areas was around access to entertainment options. For example, Ashburton had only one movie theatre, and participants commented that they needed to go to Christchurch to see anything that was not mainstream, such as art house or film festival movies. Participants in rural areas also tended to know the staff in the DVD/video rental store, which might make it easier or harder for teenagers to rent movies rated higher than their age depending on how well they knew the person behind the counter.

Internet and broadband access was good in the rural areas, but perhaps not as fast as it was in urban areas. These factors all combined to limit the accessibility of entertainment (violent or otherwise) in some communities. Rural participants without broadband were less likely to download video from the internet. One teenage participant in Cambridge lived on a farm with a farm broadband connection, which was a satellite connection that was faster than dialup but not quite as fast as regular broadband. He did download the occasional YouTube video. Others on dialup connections found that pictures, let alone video footage, took too long to download, so they seldom bothered.

## Age differences

Age played a role in participants' perceptions of the degree of violence in the clips. Younger participants tended to lack the critical analysis skills to assess a clip based on wider contexts. They often missed aspects of the clip that older participants considered important (such as the sexual nature of the struggle in *Heroes* and the parody aspect of the *Family Guy* clip). They assessed the violence of the clips based on their own limited personal experience, and in comparison with other films or television programmes they had viewed.

Age also had some impact on use of different audio-visual entertainment formats. Many of the teenage and younger adult participants watched more television, DVDs, videos or films than older participants. They were also more likely to be aware of and use the internet and to use mobile phones to download and view content. While younger participants were avid consumers of many forms of entertainment, they were also less critical of the content – they watched and understood many different films and television programmes and tended to think little of the effect of the content on themselves (although many were aware of the potential for harm in younger siblings watching the same content). Interestingly, many teenage participants (14-17) reported watching R18 content with an older sibling. It was not clear if this was deliberate, or the sibling was unaware of the rating on the DVD when they rented the movies. Some teenagers reported 'wishing they had not seen that' in regard to some of the content they had viewed illegally in this way.

Older female participants in particular were less interested in violent content, and therefore less likely to be exposed to it. A common scenario in the groups was for female participants with young adults in the home to report coming home and seeing something violent on the DVD that their son (usually) had rented with their friends. Older women tended not to rent or view violent films at all, although some did report reading and watching thriller type movies such as Agatha Christie and Patricia Cornwell books adapted into film. In general, older women considered much of the content of the clips of very little appeal to them personally, and more for young people.

Participants with children were also more aware of what they watched and with whom, and were aware that their viewing habits and their violent content ‘antennae’ were more attuned now that they had children to think about.

## Ethnicity differences

While from this research there do not appear to be any significant differences in how different ethnicities rate the degree of violence in the clips, there were some key differences by gender and possibly age within the different ethnic groups included.

The young Pacific participants expressed more discomfort when viewing any of the clips of a sexual nature (including the buttock baring aspect of *Balls of Steel* and the kissing in *Heroes*). They mentioned that it was unlikely, even though they might be old enough to view R13 content, that their parents would allow them to watch this content at home. Some Pacific teenage participants commented that ‘back in the islands’ where their parents come from violent content in entertainment was rare, or not as visible, and that their parents wanted to retain some of this when they had children in New Zealand. The Pacific teenagers we spoke to were relatively compliant with their parents’ wishes and did not wish to disobey them by seeking out violent or sexual content to view without their permission.

Three of the Māori teenage participants in this research were friends. They all had similar difficult upbringings and spoke of domestic and street violence they had witnessed and taken part in during their younger days. They had all moved on from this violent upbringing and were determined not to repeat the mistakes of their past. Their opinions of the degree of violence in the clips were more conservative. While they gave similar ratings to other teenagers, they considered the harm and severity of the clips to be somewhat greater, as they considered it important that young people were not acculturated into a culture of violence by viewing the clips. It would be inappropriate to assume their perceptions and feelings were typical of all Māori. However, it is interesting to note that these young Māori women felt violence was something they had to actively work to avoid in their lives. They felt that viewing violence condoned it, and they did not condone violence in real life, so they sought out other forms of entertainment content as a result.



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# APPENDIX I: REGULATION OF AUDIO-VISUAL ENTERTAINMENT

## Television

### The Broadcasting Act 1989 and the Codes of Broadcasting Practice

Under section 21(e) of the Broadcasting Act 1989 the Broadcasting Standards Authority has a function to encourage the development and observance by broadcasters of codes of broadcasting practice appropriate to the type of broadcasting undertaken by such broadcasters, in relation to, among other things, '(ii) the portrayal of violence'.

The code of broadcasting practice for free-to-air television contains the following principles and guidelines in relation to the portrayal of violence.

#### FREE-TO-AIR TELEVISION – STANDARD 10, VIOLENCE

In the preparation and presentation of programmes, broadcasters are required to exercise care and discretion when dealing with the issue of violence.

#### GUIDELINES

- 10a Broadcasters should ensure that any violence shown is not gratuitous and is justified by the context.
- 10b Broadcasters should be mindful of the cumulative effect of violent incidents and themes and should avoid any impression that violence is dominating a single programme, a programme series, or a line-up of programmes screened back-to-back.
- 10c When compiling promos (trailers), broadcasters should be mindful that scenes containing incidents of violence or other explicit material which may be acceptable when seen in the total context of a programme may, when extracted and shown out of context for promotional purposes, be unacceptable in terms of both the standards and the timeband in question.
- 10d Programmes in which rape or sexual violence is a theme should be treated with the utmost care. Explicit detail and prolonged focus on sexually violent contact should be avoided. Any programme in which rape is depicted should be preceded by a warning.
- 10e The combination of violence and sexuality in a way designed to titillate should not be shown.
- 10f When real or fictitious killings, including executions and assassinations, are shown, the coverage should not be explicit, prolonged, or repeated gratuitously.
- 10g News, current affairs and factual programmes will, by their nature, often contain violent, disturbing or alarming material. Broadcasters should not falsify, by omission, a world in which much violence and brutality occurs. When such scenes are necessarily included to serve the public interest, the fact that violence has painful and bloody consequences should be made clear. However, editors and producers must use judgement and discretion in deciding the degree of graphic detail to be included in news programmes when children are likely to be watching. Warnings within news programmes must be used as appropriate.
- 10h In sports programmes, care should be taken to ensure that violent incidents during or surrounding play are not repeated gratuitously.
- 10i Sports announcers and commentators should avoid making comments which appear to approve of, or glamorise, any dangerous or violent behaviour, on or off the field, that is not in accordance with the rules of the particular sport.

Other standards in the free-to-air television code relevant to this research of audience perceptions of violence in audio-visual entertainment are noted in the following table.

STANDARD 1 – Good Taste and Decency	<p>GUIDELINE</p> <p>1b Broadcasters should consider – and if appropriate require – the use of on-air visual and verbal warnings when programmes contain violent material, material of a sexual nature, coarse language or other content likely to disturb children or offend a significant number of adult viewers. Warnings should be specific in nature, while avoiding detail which may itself distress or offend viewers.</p>
STANDARD 2 – Law and Order	<p>GUIDELINE</p> <p>2d Ingenious devices for, and unfamiliar methods of, inflicting pain, injury or death, particularly if readily capable of easy imitation, should not be shown, except in exceptional circumstances which are in the public interest.</p> <p>2e The realistic portrayal of anti-social behavior, including violent and serious crime and the abuse of liquor and drugs, should not be shown in a way that glamorises these activities.</p>
STANDARD 9 – Children’s Interests	<p>GUIDELINE</p> <p>9e Scenes and themes dealing with disturbing social and domestic friction or sequences in which people – especially children – or animals may be humiliated or badly treated, should be handled with care and sensitivity. All gratuitous material of this nature must be avoided and any scenes which are shown must pass the test of relevancy within the context of the programme. If thought likely to disturb children, the programme should be scheduled later in the evening.</p> <p>9f ‘Scary’ themes are not necessarily unsuitable for older children, but care should be taken to ensure that realistically menacing or horrifying imagery is not included.</p> <p>9g Children’s cartoons should avoid gratuitous violence, especially involving humans or human-like creatures unless, even to the youngest of viewers, the themes are clearly fanciful or farcical.</p>

Additionally, the free-to-air television code states broadcaster classification and scheduling responsibilities in Standard 7 – Programme Classification and in Appendix 1 – Free-to-air Television Programme Classifications.

#### APPENDIX I FREE-TO AIR TELEVISION PROGRAMME CLASSIFICATIONS

##### DEFINITION:

A child means a boy or girl under the age of 14 years (Children, Young Persons, and Their Families Act 1989).

##### G – General

Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them.

G programmes may be screened at any time.

##### PGR – Parental Guidance Recommended

Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult.

PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.

##### AO – Adults Only

Programmes containing adult themes and directed primarily at mature audiences.

AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.

##### AO 9.30pm – Adults Only 9.30pm - 5am

Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.

##### UNCLASSIFIED PROGRAMMING

1. News and Current Affairs programmes, which may be scheduled at any time and may, on occasion, pre-empt other scheduled broadcasts, are not, because of their distinct nature, subject to censorship or to the strictures of the classification system.
2. However, producers are required to be mindful that young people may be among viewers of news and current affairs programmes during morning, daytime and early evening hours and should give consideration to including warnings where appropriate.
3. Sports and Live Programming cannot be classified due to the 'live' nature of the broadcast. The broadcaster must take all reasonable steps to ensure that the content of the programme conforms with the underlying timeband in which the programme is broadcast.

Appendix I was amended effective from 1 July 2005.

## Pay Television

The code of broadcasting practice for pay television contains the following principle and guidelines in relation to the portrayal of violence.

#### STANDARD P4 VIOLENCE

Violent content should be appropriate to the context of the programme and classified carefully in accordance with Standard P1.

##### GUIDELINES

- Content featuring violence should be appropriately classified, with warnings if necessary, in accordance with standard P1.
- Content should not include any combination of violence and sex designed to titillate.
- Rape as a theme in any content should be treated with utmost care. Explicit detail and prolonged focus on sexually violent contact should be avoided.
- Devices and methods of inflicting pain or injury, particularly when capable of easy imitation, should not screen without the most careful consideration by the broadcaster.
- Violent incidents during or surrounding play in sporting coverage should not be gratuitously repeated.

The codes, information about the television and radio public complaints system, and a database of BSA decisions are available by contacting the BSA, PO Box 9213, Wellington 6141, or from [www.bsa.govt.nz](http://www.bsa.govt.nz).

## Films and Videos (DVDs)

### The Films, Videos, and Publications Classification Act 1993

Under section 12 of the Films, Videos, and Publications Classification Act, if you intend to supply a film or DVD to the public, or offer it for supply, it must be submitted to the Film and Video Labelling Body which will decide if it needs rating and a label or referral to the Classification Office. The Labelling Body will submit a film or DVD to the Classification Office if:

- the film has been restricted or banned by an overseas authority
- it believes the film may need to be classified as objectionable or restricted.

The central issue that the Office of Film and Literature Classification must decide is whether or not a publication is objectionable.

An objectionable publication is defined by section 3 of the Films, Videos, and Publications Classification Act 1993 as one that 'describes, depicts, expresses, or otherwise deals with matters such as sex, horror, crime, cruelty, or violence in such a manner that the availability of the publication is likely to be injurious to the public good'.

Some publications are specifically prohibited by the Act, including any publication that promotes or supports:

- the sexual exploitation of children
- sexual violence or coercion
- torture or extreme violence
- bestiality
- necrophilia
- urophilia
- coprophilia.

In assessing publications, the Act requires the Office to place particular weight on the extent and degree to which, and the manner in which, publications deal with:

- torture
- cruelty
- violence and sexual violence
- sexual conduct with or by children
- degrading, dehumanising or demeaning conduct
- representations of a particular class of person as inherently inferior by reason of a prohibited ground of discrimination
- promotion of criminal acts
- exploitation of children's nudity.

As well as content, the Classification Office must consider:

- the dominant effect of the publication as a whole
- the impact of the medium in which the publication is presented
- the character of the publication, including any merit, value, or importance that the publication has in relation to literary, artistic, social, cultural, educational, scientific or other matters.
- the type of people or age groups that the publication is intended for or is likely to be made available to
- the intended purpose of the publication
- any other relevant circumstances relating to the intended or likely use of the publication.

The Classification Office provides a website of information and a database of classifications at [www.censorship.govt.nz](http://www.censorship.govt.nz). For inquiries or complaints, contact the Classification Office by email to [information@censorship.govt.nz](mailto:information@censorship.govt.nz) or freephone 0508 236 767.

## Mobile Phones and the Internet

### New Zealand Code of Practice for Provision of Content via Mobile Phones

The New Zealand Telecommunications Carriers' Forum issued a code of practice for content on mobile phones in November 2005 developed with representatives from Telecom, TelstraClear and Vodafone. It is a self-regulated code that covers issues relating to commercial services, internet content, illegal content, unsolicited bulk communications, and malicious communications. The code states that:

Restricted Content services will only be provided if Age Verification mechanisms and Access Controls are implemented. In the event that Restricted Content is inadvertently provided without proper restrictions, Operators will ensure that such content is promptly removed.

The code also states:

Operators will have notification and takedown procedures in place to remove Illegal Content.

Illegal Content is defined as including 'content that is defined as 'objectionable' by section 3 of the Films, Videos, and Publications Classification Act 1993; or as otherwise illegal by New Zealand criminal law'.

The code includes definitions of restricted content at Schedule 1. Schedule 1 of the code states that types of Restricted Content include:

Violence

- Violence which dwells on the infliction of pain or on injuries
- Depictions of sexual violence.

In respect of mobile games in particular:

- Violence towards realistic depictions of humans or realistic depictions of animals such as scenes of dismemberment, torture, sadism and other types of excessive violence.
- Graphic, detailed and sustained violence towards realistic depictions of humans or realistic depictions of animals or violence towards vulnerable or defenceless humans or animals.

#### Horror

- Depictions of sustained or detailed inflictions of pain or injury including anything which involves sadism, cruelty or induces a high level of fear or anxiety.

#### Cruelty

- Depictions of mental or physical cruelty.

#### Imitable techniques

- Dangerous combat techniques such as ear-claps, head-butts and blows to the neck.
- Instructive details on obtaining or manufacturing weapons, such as knives, firearms or bombs.
- Instructive details of techniques for use in the commission of a criminal offence.
- Depictions of suicide.
- Instructive details of harmful body modification techniques (such as tattooing, body piercing, branding, scarification, cosmetic surgery).
- Depictions of dangerous, imitable stunts likely to result in a real risk of serious harm. For the avoidance of doubt this does not include sporting activities, for example, snowboarding, skateboarding.

The Code of Practice for content via mobile phones contains a complaints procedure and contact details for the censorship compliance unit of the Department of Internal Affairs.

At the time of writing, ISPANZ, a non-profit, industry group that represents most internet service providers (ISPs) operating in New Zealand, stated it had an internet code of practice working group whose scope was to review ISP views of the latest draft of the Internet Code of Practice in light of the Telecommunications Carriers' Forum Customer Complaints Code (CCC) and Telecommunications Dispute Resolution Service (TDRS); determine likelihood of support from ISPs; and recommend any changes. They noted that a code of practice for ISPs was released in draft form by InternetNZ in March 2005 (ie for mobile phone content providers – quoted extensively above). InternetNZ is redrafting the Internet Code of Practice to remove duplication with the CCC and TDRS (ISPANZ, 2005).<sup>19</sup>

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<sup>19</sup> ISPANZ. (2005). Work Plan. Retrieved August 12, 2008, from [ispanz.org.nz: http://www.ispanz.org.nz/work\\_plan#Internet\\_Code\\_of\\_Practice](http://www.ispanz.org.nz/work_plan#Internet_Code_of_Practice)

# APPENDIX II: RESEARCH METHODOLOGY

## Description of the three methods of data collection

### I - Online bulletin boards

Online bulletin boards provided a forum in which people could communicate with one another online. They consisted of up to twenty research participants in each bulletin board. A moderator would post questions regarding each clip and the participants were encouraged to discuss their responses with one another daily (over a four to five day period).

The bulletin boards were equipped with specialised software that limited access to only those taking part in the research. This enabled participants a secure setting where each participant could log on from home to discuss the research topic with others selected for that bulletin board. The moderator granted each participant access to, and posted questions for all participants in, the bulletin board. Once the research was underway the participants were encouraged to discuss and express their views with one another.

This was an effective way of increasing the number of research participants, as participants could contribute to the discussion from anywhere with broadband internet access in New Zealand. This allowed for a greater variety of research participants to contribute to the discussion with a wider geographical spread. In addition, it gave each participant a chance to offer a considered response to each question. Participants selected a username which engendered a sense of anonymity – this allowed research participants to feel free to discuss their views openly and honestly.

Nevertheless, online bulletin boards had some limitations and these were:

- In order to view the clips (which are large data files and take up a reasonable amount of bandwidth) we could only involve those with broadband access. For the purposes of this research, this was overcome by complementing bulletin boards with more traditional qualitative methods. It was considered that bulletin boards alone would not answer all the objectives, nor reach all the required target audiences (for example, people who did not have access to the internet).
- For teenage participants in particular, respondent fatigue was an issue, as bulletin board participants need to be self-motivated to complete an online bulletin board. While the bulletin boards had an online moderator present some of the time, bulletin board participation was less controlled compared to a focus group or in-depth interview where a moderator was present to set the tone and pace of the discussion.



## 2 - Focus groups

Focus groups were the main source of data in that they gathered valuable insights through participant discussion, as opposed to the written considered responses that were generated by the bulletin boards. Each group consisted of a homogenously selected range of the target population, and included people of the same gender, age, and from the same region. For some groups, ethnicity was mixed to ensure that within the sample a representative number of people had an opportunity to have their say.

The specific focus group quotas were age, gender, ethnicity, and region. Each group consisted of five to seven people and sessions lasted for two and a half hours. Gender matching ensured female groups were moderated by female researchers, and male groups moderated by male researchers.

A key limitation of focus groups – group influence on individual opinions – was addressed by asking participants to write down their perceptions of each clip on a self-assessment questionnaire before discussing it with the group as a whole. This ensured both collective and individual responses were captured in the groups. The questionnaires gathered initial thoughts and ratings and classification levels from each of the participants in the groups, and these have been used to inform the analysis of this report.

## 3 - In-depth interviews – teenagers only

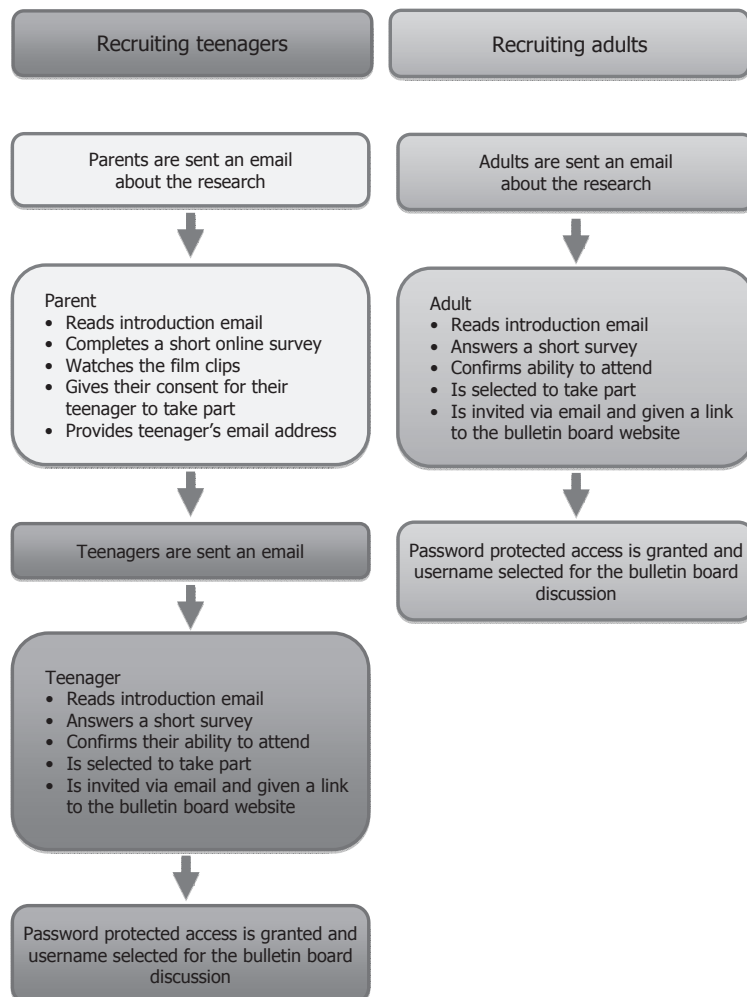
In-depth interviews were conducted with a researcher in a face-to-face setting. They lasted for up to one and a half hours and were either conducted at participants' homes, or at Colmar Brunton's offices in Wellington and Auckland. Gender matching ensured females were interviewed by female researchers, and males interviewed by male researchers.

The main benefit of the in-depth interviews was that they offered a more personal and secure setting for some teenage research participants, free from peer pressure, to respond to the clips.

The original sample for this project did not include in-depth interviews as it was considered that teenagers' participation in bulletin boards would be sufficient to cover off the variables required. However, due to less than ideal levels of participation by teenagers in the bulletin boards (both in numbers of teenagers taking part, and numbers of 'posts' or responses from each teenager), it was agreed that in-depth interviews would be used to supplement the data from the teenager bulletin boards.

## Recruitment processes

### Bulletin board recruitment process

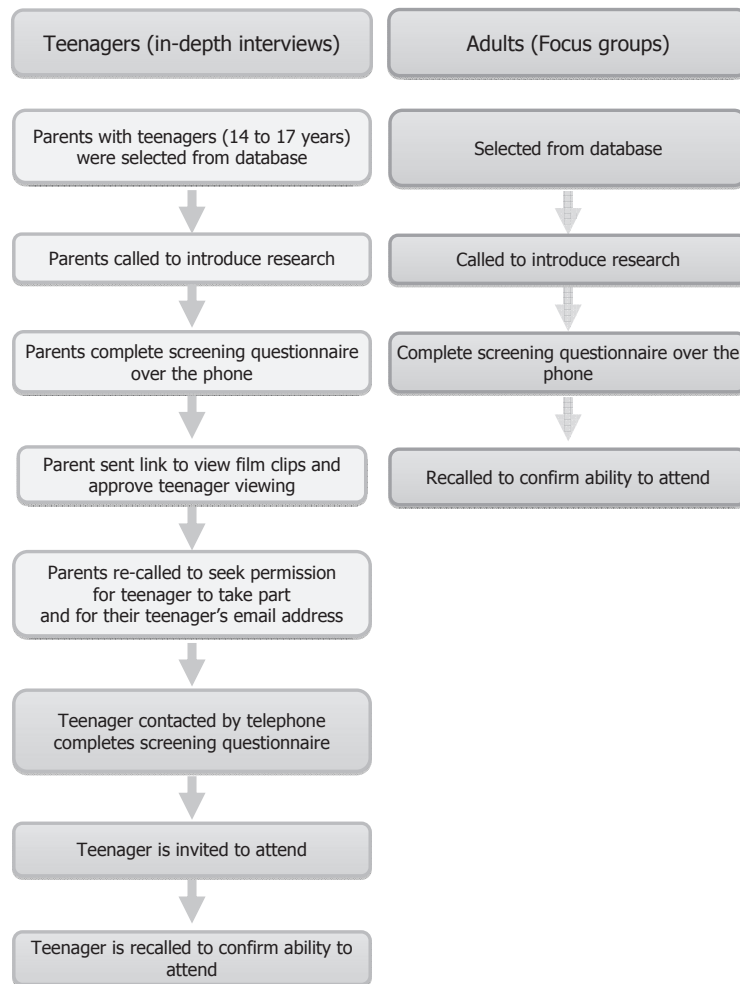


### Focus group and in-depth interview recruitment process

Focus group and in-depth interview participants were recruited both by telephone and email. Colmar Brunton's recruiters then introduced the nature of this research project to prospective participants, who answered a short screening questionnaire by email or over the telephone (once they had agreed to take part).

When recruiting teenagers (for in-depth interviews), an email was sent to the parents with links to the clips their teenager would see. Once parents had viewed the clips they were called back to ask if they gave their consent for their teenager to take part in the research. The selected teenagers were telephoned and in-depth interviews were arranged. Some parents did not give consent at this stage and withdrew their teenager from participating.

### Recruitment process for groups and in-depth interviews



### Key learnings

Should this project be replicated, the solutions below are recommended to address the issues and limitations of this approach.

Achieving parental permission via phone is more effective than email. The impersonal nature of email may mean that parents do not have full confidence in allowing their teenager to take part in research. A phone call from a recruiter with a follow-up email, fully outlining the research, seems to be the best approach when recruiting teenagers and seeking the approval of parents. However, it is important to note that when recruiting adults email works effectively, as they are making a decision about their own participation rather than their child's.

Managing teenagers' motivation to complete the research can be challenging. The teenage research participants who were contacted by telephone when bulletin boards were 'live' were most likely to complete the bulletin board. Personal contact with teenagers during the online fieldwork helped to ensure they remained focused on the task at hand, and motivated them to take part.

# APPENDIX III: TOTAL SAMPLE TABLES

GENDER	
Female	63
Male	54
<b>Total</b>	<b>117</b>

ETHNICITY		REGIONS	
Pakeha	78	Auckland	42
Māori	17	Wellington	28
Asian	6	Waikato	17
Pacific	5	Ashburton	16
Samoan	3	Taranaki	3
Indian	2	Canterbury region	3
Chinese	1	Manawatu	2
Samoan/Niuean	1	Bay of Plenty	2
Tongan	1	Nelson	1
South African	1	Otago	1
Other	1	Christchurch	1
Not specified	1	Hawke's Bay	1
<b>Total</b>	<b>117</b>	<b>Total</b>	<b>117</b>

METHODOLOGY	
BULLETIN BOARDS	48
DISCUSSION GROUPS	51
INTERVIEWS	18

BULLETIN BOARDS	48	→		
			Female	28
			Male	20

Teenage bulletin boards	26	→		
14 to 15 years	12		Female	15
16 to 17 years	14		Male	11

Adult bulletin boards	22	→		
18 to 24 years	3		Female	13
25 to 39 years	12		Male	9

DISCUSSION GROUPS	51	→		
18 to 24 years	13		Female	25
25 to 49 years	25		Male	26
50 to 75 years	13			

INTERVIEWS	18	→		
14 to 15 years	12		Female	10
16 to 17 years	6		Male	8



# APPENDIX IV: TOPIC GUIDES

## 1 - Adult Bulletin Board Guide

### Introduction page

Thank you for taking part in our online research forum. We are undertaking this research for the Broadcasting Standards Authority and the Office of Film and Literature Classification to understand people's thoughts and feelings about violent content in entertainment. By entertainment we mean things like films and TV programmes, but we are not referring to news or documentaries.

This research should be interesting for you to participate in. We are setting up an online bulletin board, where we can ask questions of you and others, and you can answer by typing in your thoughts. You can also use this forum to discuss the topic with others taking part in the bulletin board. Below is an explanation of how to access and use the bulletin board.

**IMPORTANT: PLEASE ENSURE YOU READ AND UNDERSTAND THE INFORMATION BELOW BEFORE CLICKING ON THE HYPERLINK AT THE BOTTOM.**

- We will be asking you to view some film and TV clips that show violent content and then we will ask you a range of questions about them.
- You will need to spend at least 20 minutes each day answering these questions and adding to the discussions others have posted
- There is a bit of work involved (it is not just a 'yes' or 'no' type response). However, if you complete all of the daily activities for all 4 days, we will send you a gift voucher to the value of \$40. You will need to send us your address so we can post this out to you at the end of the project.
- The bulletin board will be open for 4 days
- It will be open from <<DATE>>, and you can log on from then and start posting feedback
- The Colmar Brunton administrators will post topic questions and will be available to help you with any technical difficulties from 10am to 11am and 3pm to 5pm each day. The administrators will only be able to get back to you during these times

### Helpful Tips

- Once you have read the question and wish to post your answers, click on 'reply' at the top left hand side of the question box
- Before you do click 'reply', we recommend you copy and paste the questions into your reply box so that you can easily view the questions while answering. To do this, select the question and right mouse click, select 'copy'. Then, click 'reply' and right mouse click in your reply box, and select 'paste'.
- Once you have completed your answer and are ready to send it, please click 'post' on the bottom left hand side of your response box.
- Remember to have the sound on when watching the clips.

## Clips

We would like to start our session by showing you a series of clips from film and TV that show some type of violence. Each clip lasts for about 2 minutes, and we will show you 8 clips over the course of the Bulletin Board. New clips will be available for viewing at 10am and 3pm each day. There are some questions for each clip each day. Please answer **all** the questions for each clip every day.

## *Balls of Steel*

### **Topic:** *Balls of Steel* clip

*Balls of Steel* is a television comedy series. In it, two men who call themselves the 'Pain Men' devise various methods of inflicting pain on each other. They use building tools and give the pain a rating out of ten.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

### **Question 1: Initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

### **Question 2: Classification questions**

If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?

- **G – Suitable for general audiences**
- **PG – Parental guidance recommended for younger viewers.**
- **M – Suitable for mature audiences 16 years and over.**
- **R13 – Restricted to persons 13 years and over.**
- **R15 – Restricted to persons 15 years and over.**
- **R16 – Restricted to persons 16 years and over.**
- **R18 – Restricted to persons 18 years and over.**
- **R – Restricted to a particular group or purpose.**
- **RP16 – Restricted to persons 16 years and over unless accompanied by a parent/guardian.**

- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
  - **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**
  - **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

## *King of the Cage*

### **Topic:** *King of the Cage* clip

*King of the Cage* is a mixed martial arts competition available on DVD. In it, male fighters compete inside a caged ring. The fight is bound by rules and medical attention is immediate for injured fighters.

Please click on the link below to view the clip.

<<LINK TO CLIP>>



**Question 3: Initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 4: Classification questions**

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**
  - **R15 - Restricted to persons 15 years and over.**
  - **R16 - Restricted to persons 16 years and over.**
  - **R18 - Restricted to persons 18 years and over.**
  - **R - Restricted to a particular group or purpose.**
  - **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR**

programmes may be screened between 9am and 4pm, and after 7pm until 6am.

- **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**
- **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

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#### **Question 5: *Balls of Steel /King of the Cage* context**

- The first two clips that you have seen show events and people that are real. How, if at all, does this affect your view of what you saw?
- The first two clips that you have seen also show that the men being hurt appear to consent to it. How, if at all, does this affect your view of what you have seen?

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### ***Fight Club***

#### **Question 6: *Fight Club* clip**

*Fight Club* is a feature film. The Narrator of the film (played by Edward Norton) and Tyler Durden (played by Brad Pitt) have created a group called *Fight Club*, where men participate in bare-knuckle hand-to-hand fighting as a means of self-realisation.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

#### **Question 7: *Fight Club* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?

- 'Violence with a little v' = not really very violent, violence in name only
- 'Violence with a big v' = serious violence
- 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 8: *Fight Club* classification questions**

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - G – Suitable for general audiences
  - PG – Parental guidance recommended for younger viewers.
  - M – Suitable for mature audiences 16 years and over.
  - R13 – Restricted to persons 13 years and over.
  - R15 - Restricted to persons 15 years and over.
  - R16 - Restricted to persons 16 years and over.
  - R18 - Restricted to persons 18 years and over.
  - R - Restricted to a particular group or purpose.
  - RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
  - **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**

- **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### Question 9: *Fight Club* context questions

- If you recognised the actors in this clip, did that influence your views on the violence depicted? How come?
- What do you think of the connections being made in this clip between masculinity and violence?

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### *Hostel*

#### Question 10: *Hostel* clip

*Hostel* is a feature film. Elite Hunting is an organisation that kidnaps young travellers and sells them to wealthy clients to torture and kill. In this clip, which starts out very dark, a young American man awakes to find himself in a room filled with strange tools and medical instruments.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

#### Question 11: *Hostel* initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 12: *Hostel* classification questions

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**
  - **R15 - Restricted to persons 15 years and over.**
  - **R16 - Restricted to persons 16 years and over.**
  - **R18 - Restricted to persons 18 years and over.**
  - **R - Restricted to a particular group or purpose.**
  - **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
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  - **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you

want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 13: *Hostel* context questions**

- This clip is representative of a new type of violence in entertainment. What do you think about depictions of this kind of violence?
- Do you think any harm or any offence could be caused by the screening of this specific material or material like it? What harm or what offence? To whom, and why?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

***Kidulthood***

**Question 14: *Kidulthood* clip**

*Kidulthood* is a feature film. In a British high school, tensions between groups of students flare up on a regular basis. Older boys hassle younger boys, and girls ridicule and humiliate those who don't fit in.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

**Question: *Kidulthood* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 15: *Kidulthood* classification questions**

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**



- **R15 - Restricted to persons 15 years and over.**
- **R16 - Restricted to persons 16 years and over.**
- **R18 - Restricted to persons 18 years and over.**
- **R - Restricted to a particular group or purpose.**
- **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
  - **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**
  - **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

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#### Question 16: *Kidulthood* context questions

- Do you think this is a realistic representation of violence amongst youth? If so, how does that influence your feelings about it?

- Do you think any harm or any offence could be caused by the screening of this specific material or material like it? What harm or what offence? To whom, and why?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## *The Sopranos*

### Question 17: *Sopranos* clip

*Sopranos* is a television drama series. In the world of the mafia, reputation is everything. In this clip, when the character of Ralph believes that his pregnant girlfriend has embarrassed him in front of his associates and caused him to lose face, he confronts her.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

### Question 18: *Sopranos* initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 19: *Sopranos* classification questions

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**
  - **R15 - Restricted to persons 15 years and over.**
  - **R16 - Restricted to persons 16 years and over.**
  - **R18 - Restricted to persons 18 years and over.**
  - **R - Restricted to a particular group or purpose.**
  - **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**



- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
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- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

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#### Question 20: *Sopranos* context questions

- Should domestic violence be handled differently to any other violence?
- How do you feel about representations of this kind of violence on television?
- Which, if any, of the following expresses your thoughts about the clip – choose as many or few as you like:
  - gratuitous violence
  - the violence shown was justified by the context of the story being told
  - it was too explicit
  - it was too prolonged
  - other (your comments).

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## *Eye for an Eye*

### Question 21: *Eye for an Eye* clip

*Eye for an Eye* is a feature film. A teenage girl, Julie, prepares for her little sister's birthday party at home. Her mother rings her to let Julie know she is stuck in traffic. While on the phone, the doorbell rings.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

### Question 22: *Eye for an Eye* initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 23: *Eye for an Eye* classification questions

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**
  - **R15 - Restricted to persons 15 years and over.**
  - **R16 - Restricted to persons 16 years and over.**
  - **R18 - Restricted to persons 18 years and over.**
  - **R - Restricted to a particular group or purpose.**
  - **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?

- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?
  - **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
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  - **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**
  - **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### Question 24: Eye for an Eye context questions

- How much do sound effects and the implication of violence matter?
- The scene depicted a rape and killing. Which, if any, of the following expresses your thoughts about the clip – choose as many or few as you like:
  - gratuitous violence
  - the violence shown was justified by the context of the story being told
  - it was too explicit
  - it was too prolonged
  - it was titillating
  - other (your comments).

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## Family Guy

### Question 25: *Family Guy* clip

*Family Guy* is an animated television series. In this clip, Stewie (the baby) is owed money by Brian (the dog). Brian has been given 24 hours to pay back the debt, and Stewie has come to collect his money.

Please click on the link below to view the clip.

<<LINK TO CLIP>>

### Question 26: *Family Guy* Initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme/movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence

Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 27: *Family Guy* classification questions

- If you saw this clip in a film at the movies, which of the following classification labels would you expect the film to have? How come? Or, would you expect that such a scene should be cut from the film? How come?
  - **G – Suitable for general audiences**
  - **PG – Parental guidance recommended for younger viewers.**
  - **M – Suitable for mature audiences 16 years and over.**
  - **R13 – Restricted to persons 13 years and over.**
  - **R15 - Restricted to persons 15 years and over.**
  - **R16 - Restricted to persons 16 years and over.**
  - **R18 - Restricted to persons 18 years and over.**
  - **R - Restricted to a particular group or purpose.**
  - **RP16 - Restricted to persons 16 years and over unless accompanied by a parent/guardian.**
- If you saw this clip on a DVD, would you give it the same classification as you did if you had seen it at the movies? How come? Or, would you expect that the scene should be cut from the film? How come?
- If you saw this clip on pay TV, would you give it the same classification as you did if you had seen it at the movies or on a DVD? How come?
- If you saw this clip on free-to-air TV, which of the following television programme

classifications would you expect it to have? How come? Or, would you expect it should not be broadcast on free-to-air television? How come? Would you expect the programme containing this material to have an on-screen warning first?

- **G – General: Programmes which exclude material likely to be unsuitable for children. Programmes may not necessarily be designed for child viewers but must not contain material likely to alarm or distress them. G programmes may be screened at any time.**
  - **PGR – Parental Guidance Recommended: Programmes containing material more suited for mature audiences but not necessarily unsuitable for child viewers when subject to the guidance of a parent or an adult. PGR programmes may be screened between 9am and 4pm, and after 7pm until 6am.**
  - **AO – Adults Only: Programmes containing adult themes and directed primarily at mature audiences. AO programmes may be screened between midday and 3pm on weekdays (except during school and public holidays as designated by the Ministry of Education) and after 8.30pm until 5am.**
  - **AO 9.30pm – Adults Only 9.30pm – 5am: Programmes containing stronger material or special elements which fall outside the AO classification. These programmes may contain a greater degree of sexual activity, potentially offensive language, realistic violence, sexual violence, or horrific encounters.**
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
  - If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### Question 28: *Family Guy* context questions

- Does animated violence have a different impact on you from live-action violence? How come?
- Who do you think is the likely audience for this clip? Is it okay/not okay for that audience to view this material? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### Final questions

Over the course of this bulletin board, you have seen clips from *Balls of Steel*, *King of the Cage*, *Fight Club*, *Hostel*, *Kidultbood*, *Sopranos*, *Eye for an Eye*, and *Family Guy*.

- Based on all the clips that you have seen in this session, how do you feel about people's freedom to view this material?
- Which clips do you feel have the most potential to cause harm? How come? In what way might it cause harm? Who might it cause harm to?

- Now that you have seen the clips and discussed them, are there any other comments you would like to make about screen violence in relation to the clips or in general?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## 2 - Teenager Bulletin Board Guide

### Introduction page

Thank you for taking part in our online research forum. We are undertaking this research for the Broadcasting Standards Authority and the Office of Film and Literature Classification to understand people's thoughts and feelings about violent content in entertainment. By entertainment we mean things like films and TV programmes, but we are not referring to news or documentaries.

This research should be interesting for you to participate in. We are setting up an online bulletin board, where we can ask questions of you and others, and you can answer by typing in your thoughts. You can also use this forum to discuss the topic with others taking part in the bulletin board. Below is an explanation of how to access and use the bulletin board.

**IMPORTANT: PLEASE ENSURE YOU READ AND UNDERSTAND THE INFORMATION BELOW BEFORE CLICKING ON THE HYPERLINK AT THE BOTTOM.**

- We will be asking you to view some film and TV clips that show violent content and then we will ask you a range of questions about them.
- You will need to spend at least 20 minutes each day answering these questions and adding to the discussions others have posted.
- There is a bit of work involved (it is not just a 'yes' or 'no' type response). However, if you complete all of the daily activities for all 4 days, we will send you a gift voucher to the value of \$40. You will need to send us your address so we can post this out to you at the end of the project.
- The bulletin board will be open for 4 days.
- It will be open from <<DATE>>, and you can log on from then and start posting feedback.
- The Colmar Brunton administrators will post topic questions and will be available to help you with any technical difficulties from 10am to 11am and 3pm to 5pm each day. The administrators will only be able to get back to you during these times.

### Helpful Tips

- Once you have read the question and wish to post your answers, click on 'reply' at the top left hand side of the question box.
- Before you do click 'reply', we recommend you copy and paste the questions into your reply box so that you can easily view the questions while answering. To do this, select the question and right mouse click, select 'copy'. Then, click 'reply' and right mouse click in your reply box, and select 'paste'.

- Once you have completed your answer and are ready to send it, please click 'post' on the bottom left hand side of your response box.
- Remember to have the sound on when watching the clips.

### Clips

We would like to start our session by showing you a series of clips from film and TV that show some type of violence. Each clip lasts for about 2 minutes, and we will show you 8 clips over the course of the Bulletin Board. New clips will be available for viewing at 10am and 3pm each day. There are some questions for each clip each day. Please answer **all** the questions for each clip every day.

## *Balls of Steel*

### Question 1: *Balls of Steel* clip

*Balls of Steel* is a television comedy series. In it, two men who call themselves the 'Pain Men' devise various methods of inflicting pain on each other. They use building tools and give the pain a rating out of ten.

Please click on the link below to view the clip.

<< link to clip >>

### Question 2: *Balls of Steel* initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 3: *Balls of Steel* classification questions

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?



ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### *King of the Cage*

#### **Question 4: *King of the Cage* clip**

*King of the Cage* is a mixed martial arts competition available on DVD. In it, male fighters compete inside a caged ring. The fight is bound by rules and medical attention is immediate for injured fighters.

Please click on the link below to view the clip.

<< [link to clip](#) >>

#### **Question 5: *King of the Cage* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### **Question 6: *King of the Cage* classification questions**

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

#### **Question 7: *Balls of Steel* / *King of the Cage* context**

- The first two clips that you have seen show events and people that are real. How, if at all, does this affect your view of what you saw?



- The first two clips that you have seen also show that the men being hurt appear to consent to it. How, if at all, does this affect your view of what you have seen?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## *Sin City*

### Question 8: *Sin City* clip

*Sin City* is a feature film. In this clip, John Hartigan, a detective, stands accused of a crime he didn't commit. A man from the police attempts to get a confession out of him.

<< [link to clip](#) >>

### Question 9: *Sin City* initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 10: *Sin City* classification questions

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 11: *Sin City* context questions

- Does the way the scene is shot (it's mainly black and white, it uses unusual camera angles) influence how you feel about the violence in the clip? How come?

- We have been allowed to show you this film clip for research purposes, but the film *Sin City* has been restricted to audiences 18 years and over. Do you agree with this restriction, or not? How come?
- Although you are under 18, have you seen *Sin City*? If so, how did you get to see it? Remember, you can answer truthfully because your personal details are kept private by Colmar Brunton.

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## CSI

### Question 12: CSI clip

*CSI* is a television crime drama series. In this clip, a *CSI* detective has suspicions about the involvement of a teenage girl in an attack on a young man. A flashback shows what really happened.

<< [link to clip](#) >>

### Question 13: CSI initial responses

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 14: CSI classification questions

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 15: CSI context question**

- Does the way the scene is shot (it's a flashback, it's grainy, and the colours are changed) influence how you feel about the violence in the clip? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTION ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

***Out of the Blue***

**Question 16: *Out of the Blue* clip**

*Out of the Blue* is a feature film about a real-life New Zealand event. In this clip, one of the characters, a young girl, runs across a neighbour's lawn to return to her father's house. This action angers David Gray, the neighbour, and an argument ensues between him and the girl's father.

<< [link to clip](#) >>

**Question 17: *Out of the Blue* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 18: *Out of the Blue* classification questions**

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 19: *Out of the Blue* context questions**

- Does the fact that the clip is based on a real-life event influence your feelings about it? How come?
- How do you think people of your age would feel seeing it? Is that different from how older people, or children, might feel if they saw it? How come?
- You might know that the film *Out of the Blue* has been restricted to viewers 15 years and over. If you are 14 years old, we have been allowed to show you this clip for research purposes. If you have seen the whole film do you have any comments about who should be allowed to view it? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

***Eight Mile*****Question 20: *Eight Mile* clip**

*Eight Mile* is a feature film. In this clip, a young man, Rabbit, wakes up in his family's campervan. His mother's boyfriend is angry that the landlord has issued an eviction notice.

<< [link to clip](#) >>

**Question 21: *Eight Mile* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 22: *Eight Mile* classification questions**

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 23: *Eight Mile* context question**

- Although this is fiction, the situation and violence seem realistic. Does that have an impact on the way you feel about the violence shown? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTION ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## ***Heroes***

**Question 24: *Heroes* clip**

*Heroes* is a television drama series. In this clip, two teenagers, Claire and Brody are kissing in the football stands of their high school after sneaking away from a party. When Brody tries to take things to the next level, Claire objects.

<< [link to clip](#) >>

**Question 25: *Heroes* initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 26: *Heroes* classification questions**

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 27: Heroes context question**

- The scene depicted an attempted rape. Do you think the subject of rape was handled appropriately? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTION ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Family Guy****Question 28: Family Guy clip**

*Family Guy* is an animated television series. In this clip, Stewie (the baby) is owed money by Brian (the dog). Brian has been given 24 hours to pay back the debt, and Stewie has come to collect his money.

Please click on the link below to view the clip.

<< [link to clip](#) >>

**Question 29: Family Guy Initial responses**

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme / movie? How come?
- What went through your mind as you watched this clip? How did it make you feel?
- Using the scale below, how would you rate this clip? How come?
  - 'Violence with a little v' = not really very violent, violence in name only
  - 'Violence with a big v' = serious violence
  - 'Violence with a massive V' = exceptionally strong violence
- Was the level of violence shown in the clip OK by you or not OK by you? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

**Question 30: Family Guy classification questions**

- If you saw this clip in a film at the movies or on DVD, or saw it on pay TV or free-to-air TV, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip on the internet, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had downloaded this clip onto your mobile phone, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 31: *Family Guy* context questions

- Does animated violence have a different impact on you from live-action violence? How come?
- Who do you think is the likely audience for this clip? Is it okay/not okay for that audience to view this material? How come?

ONCE YOU HAVE RESPONDED TO THE QUESTIONS ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

### Question 32: Final question

Over the course of this bulletin board, you have seen clips from *Balls of Steel*, *King of the Cage*, *Sin City*, *CSI*, *Out of the Blue*, *Eight Mile*, *Heroes*, and *Family Guy*.

- Now that you have seen the clips and discussed them, are there any other comments you would like to make about screen violence in relation to the clips or in general?

ONCE YOU HAVE RESPONDED TO THE QUESTION ABOVE, PLEASE TAKE THE TIME TO LOOK AT WHAT OTHER PEOPLE HAVE SAID AND FEEL FREE TO RESPOND TO OTHERS' COMMENTS.

## 3 - Adult Group Discussion Topic Guide

### Research Objectives

**The overall aim of the research is to better understand public attitudes and tolerance levels towards violent content in entertainment genres in a range of audio-visual mediums including cinema, television, the internet and mobile phones.**

Specifically, we want to understand:

- Levels of adult comfort/discomfort with violent depictions in audio-visual entertainment genres
- Whether different sections of the community have differing tolerance levels to violent depictions
- Perceptions of harm, if any, caused by violent depictions
- An exploration of the contexts and information that mediate individual responses to violent material
- Whether specific contexts of and information about violent depictions influence the responses of sections of the community.

### Audience

- Eight groups of adults in Wellington, Auckland, Ashburton and Cambridge in April 2008
- All aged over 25 years old.

### Materials

- DVD and DVD player/equipment to view
- Worksheet book (initial responses and classification)
- Incentive sheet and incentive



### Introduction and Warm Up (5 mins)

- We're talking about violent content in entertainment, specifically violence in films, on TV, downloaded on the internet or mobile phones
- Interested in all views, no right or wrong
- About three hours long
- Viewing, toilets, food
- Confidentiality
- Format – some discussion first, then look at eight video clips as examples. Each clip we will all watch, and will then complete a short worksheet before we discuss and go on to the next clip.
- Wrap up at the end, overall comments etc.
- Any questions at this point?

Do an introduction, each to introduce themselves, tell us about what area they live in, work, leisure and living situation, and the last thing we saw on DVD or at the movies or on TV that we really loved and would recommend to others to watch (*it doesn't have to be violent! – just want to get an idea of the kind of thing they do like to watch, ie if they are a violence junkie or more a romantic comedy type*).

Do introduction around the group

### General thoughts and warm up (15 minutes)

- Before we have a look at the clips, we would be interested to know...
- Do we normally watch violent films or DVDs or TV programmes? How come?
- How do we feel about watching violence in entertainment? For ourselves? What about others (ie children, older people?)
- How do we feel while we are watching violence in entertainment (probing here on context, ie the context of the film and also the context of where and with whom we are watching)?
- What appeals about these kinds of films/programmes? Or not? How come?
- When do we tend to see violence in entertainment (looking here for examples of films or programmes they might think of as violent)?
- What are they expecting to see tonight – what films or programmes would they classify as violent? How come?

### Looking at the clips (15 – 20 minutes on each clip)

Now we are going to be showing you a series of clips from film and TV that show some type of violence. Each clip lasts for about two minutes, and we will show you eight clips tonight. We would like you to watch the clips, and then we will hand out a worksheet. **Please complete it before we talk about the clips as it's really important that we get your individual initial thoughts before we discuss each of the clips.** So we will all write down our answers to the worksheet and then discuss them.

**You might have seen some of them before in a movie or on TV, if so, great, but please let others form their own view without talking about the movie or programme first.**



## Moderator Instructions:

For each clip:

- Read out the synopsis of the clip
- Run clip (play once only)
- Hand out worksheet & allow time to complete
- Discuss
  - Initial responses (worksheet)
  - Classifications (worksheet)
  - Context.

## Initial Responses:

- How would you describe this clip to someone who hadn't seen it?
- Would you normally watch this programme/movie? How come?
- What went through your mind as you watched this clip?
- How did it make you feel?
- What violence rating did you give it (small v, big v, massive v)? How come?
- How did you feel about the level of violence in the clip? What made it OK or not OK? What kinds of things (probe on issues like context, cinematography, etc – adapt *your probes to the clip*) made it OK or not OK?
- Use of swearing? (probe if people comment on it) – what is the effect of the language in the clip? How come? (Probe on whether the language makes it 'more' or 'less' violent and how come?)

## Classifications:

Discuss responses classification questions on worksheet

- Probe to understand reasons for classifications given
- Are the classifications we have given for this clip different depending on where we see it (eg would we give the same rating if we saw it at the movies to if we saw it on free-to-air TV)? In what way? How come?

## Context Questions:

### 1 and 2 - *Balls of Steel* and *King of the Cage*

- The first two clips that you have seen show events and people that are real. How, if at all, does this affect your view of what you saw?
- The first two clips that you have seen also show that the men being hurt appear to consent to it. How, if at all, does this affect your view of what you have seen?

### 3 - *Flight Club*

- If you recognised the actors in this clip, did that influence your views on the violence depicted? How come?

- What do you think of the connections being made in this clip between masculinity and violence?

#### 4 - *Hostel*

- This clip is representative of a new type of violence in entertainment. What do you think about depictions of this kind of violence?
- Do you think any harm or any offence could be caused by the screening of this specific material or material like it? What harm or what offence? To whom, and why?

#### 5 - *Kidulthood*

- Do you think this is a realistic representation of violence amongst young people? If so, how does that influence your feelings about it?
- Do you think any harm or any offence could be caused by the screening of this specific material or material like it? What harm or what offence? To whom, and why?

#### 6 - *The Sopranos*

- Should domestic violence be handled differently to any other violence?
- How do you feel about representations of this kind of violence on television?
- Which, if any, of the following expresses your thoughts about the clip – (probe on):
  - gratuitous violence
  - the violence shown was justified by the context of the story
  - it was too explicit
  - it was too prolonged.

#### 7 - *Eye for an Eye*

- How much do sound effects and the implication of violence matter?
- The scene depicted a rape and killing. Which, if any, of the following expresses your thoughts about the clip – choose as many or few as you like:
  - gratuitous violence
  - the violence shown was justified by the context of the story
  - it was too explicit
  - it was too prolonged
  - it was titillating.

#### 8 - *Family Guy*

- Does animated violence have a different impact on you from live-action violence? How come?
- Who do you think is the likely audience for this clip? Is it okay/not okay for that audience to view this material? How come?

### Summary and overview questions (last 20 minutes)

Great, now that we have gone through all these eight clips, let's reflect on violence in entertainment now as a whole and think about the overall way we think about the kinds of things we have seen in films or on TV.

Over the course of this Bulletin Board, we have seen clips from *Balls of Steel*, *King of the Cage*, *Fight Club*, *Hostel*, *Kidulthood*, *Sopranos*, *Eye for an Eye*, and *Family Guy*.

- From the clips we have seen, which ones do we think are ‘worse’ than others?
  - What do we mean by ‘worse’?
  - What makes them more violent than others? How come? (Probing here on levels of violence and if people see any hierarchy in terms of which acts/types of violence in entertainment are more violent than others.)

**Note to the moderator : if you are running out of time, ask the freedom questions next – they are the priority, and do the deeper exploration of harm and offence last.**

### HARM AND OFFENCE QUESTIONS

The Broadcasting Standards Authority and the Office of Film and Literature Classification are particularly interested in what sorts of material causes harm and offence.

- In the context of viewing violence in entertainment, what does harm mean to you?
  - What sort of content causes harm to you personally? How come?
  - What sort of content would cause harm to others? How come?
- In the context of viewing violence in entertainment, what does offence mean to you?
  - What sort of content causes offence to you personally?
  - What sort of content would cause offence to others?
  - In what ways are harm and offence similar and in what ways are they different? How come?

Thinking about the clips we have seen tonight...

How would you rate each of the clips on this ‘harm scale’ (**DRAW SCALE BELOW ONTO WHITEBOARD**). Where on this scale would we place each clip?

1	2	3	4	5	6	7	8	9	10
NO HARM CAUSED			SOME HARM CAUSED				SERIOUS HARM CAUSED		

- Which clips do you feel have the most potential to cause harm? How come?
  - In what way might it cause harm?
  - Who might it cause harm to?
  - If no harm caused, how come?

How would you rate each of the clips on this ‘offence scale’ (**DRAW SCALE BELOW ONTO WHITEBOARD**). Where on this scale would we place each clip?

1	2	3	4	5	6	7	8	9	10
NO OFFENCE CAUSED			SOME OFFENCE CAUSED				SERIOUS OFFENCE CAUSED		

- Which clips do you feel have the most potential to cause offence? How come?
  - In what way might it cause offence?
  - Who might it cause offence to?
  - If no offence caused, how come?

## Freedom Questions

And, finally, thinking about all the clips that you have seen in this session, how do you feel about people's freedom to view this material?

- Should people be able to see this material? How come?
- Are your views the same for all the material we've seen tonight or do they differ across the clips? That is, are there some clips that people should be free to view and others that they should not be able to see? How come?

Anything else to say? Add? Any questions?

Thank and close. Incentive and signing the form.

## 4 - Teenage Individual Interview Topic Guide

### Research Objectives

**The overall aim of the research is to better understand public attitudes and tolerance levels towards violent content in entertainment genres in a range of audio-visual mediums including cinema, television, the internet and mobile phones.**

Specifically, we want to understand:

- Levels of adult comfort/discomfort with violent depictions in audio-visual entertainment genres
- Whether different sections of the community have differing tolerance levels to violent depictions
- Perceptions of harm, if any, caused by violent depictions
- An exploration of the contexts and information that mediate individual responses to violent material
- Whether specific contexts of and information about violent depictions influence the responses of sections of the community.

### Audience

- Teenagers 14 and 15 years old
- Teenagers 16 and 17 years old

### Materials

- DVD and DVD player/equipment to view
- Incentive sheet and incentive

### Introduction and demographic questions (10 mins)

- We're talking about violent content in entertainment, specifically violence in films, on TV, downloaded on the internet or mobile phones
- Interested in your thoughts and opinions, views, no right or wrong answers
- About an hour and a half long
- Confidentiality
- Format – some discussion first, then look at eight video clips as examples of violence in entertainment, and then some wrap-up questions.

### General Context Questions

- Age
- Household – how many people? Brothers or sisters and what age (seeing if they have older or younger brothers)?
- Parents – what do they do?
- What do you do – studying or working, and plans for the future?
- Spare time – what do you like to do when you are not at school/work?
- How much TV do you watch per day?
- Number of times a week they rent/watch a video or DVD?
- What type of films/TV programmes they like to watch? What kinds of films do you like? What kinds of films don't you like? How come?
- Like to watch things with violent content?
- Internet/mobile phone usage – download videos/films?
- What type of violent things do they think you are going to show them?
- Any questions at this point?

### Looking at the clips (around 10 minutes on each clip)

#### ORDER OF THE CLIPS

1 – *Balls of Steel*

2 – *King of the Cage*

3 – *Sin City*

4 – *CSI*

5 – *Out of the Blue*

6 – *Eight Mile*

7 – *Heroes*

8 – *Family Guy*

For each clip, sit back and watch with the respondent, play the clip and then ask the following questions. There are three sets of questions:

- Initial thoughts and level of violence
- Classification
- Context

**Initial Responses:**

- Would you normally watch this programme/movie? How come?
- What went through your mind as you watched this clip?
- How did it make you feel?
- What violence rating would you give it (see below)

VIOLENCE RATING
Violence with a little 'v' = not really very violent, violence in name only
Violence with a big 'v' = serious violence
Violence with a massive 'v' = exceptionally strong violence

- Was the level of violence shown in the clip OK by you or not OK by you? How come?
- What harm could come from watching this clip? To you/others?
- What offence could this clip cause to people? To you/others?

**Classification Questions**

- If you saw this clip in a film at the **movies or on DVD, or saw it on pay TV or free-to-air TV**, what classification rating would you expect it to have? How come? Would you give different ratings depending on where you saw it? How come?
- If you looked at this clip **on the internet**, would you want any warnings or classifications or other barriers to viewing it, or to its availability? What would you want? How come?
- If you had **downloaded this clip onto your mobile phone**, would you want any warnings or classifications or other barriers to viewing it, or its availability? What would you want? How come?

**Context Questions****1 and 2 - *Balls of Steel* and *King of the Cage***

- The first two clips that you have seen show events and people that are real. How, if at all, does this affect your view of what you saw?
- The first two clips that you have seen also show that the men being hurt appear to consent to it. How, if at all, does this affect your view of what you have seen?

**3 - *Sin City* context questions**

- Does the way the scene is shot (it's mainly black and white, it uses unusual camera angles) influence how you feel about the violence in the clip? How come?
- We have been allowed to show you this film clip for research purposes, but the film *Sin City* has been restricted to audiences 18 years and over. Do you agree with this restriction, or not? How come?
- Although you are under 18, have you seen *Sin City*? If so, how did you get to see it?

**4 - CSI context question**

- Does the way the scene is shot (it's a flashback, it's grainy, and the colours are changed) influence how you feel about the violence in the clip? How come?

**5 - *Out of the Blue* context questions**

- Does the fact that the clip is based on a real-life event influence your feelings about it? How come?
- How do you think people of your age would feel seeing it? Is that different from how older people, or children, might feel if they saw it? How come?
- You might know that the film *Out of the Blue* has been restricted to viewers 15 years and over. If you are 14 years old, we have been allowed to show you this clip for research purposes. If you have seen the whole film do you have any comments about who should be allowed to view it? How come?

**6 - *Eight Mile* context question**

- Although this is fiction, the situation and violence seem realistic. Does that have an impact on the way you feel about the violence shown? How come?

**7 - *Heroes* context question**

- The scene depicted an attempted rape. Do you think the subject of rape was handled appropriately? How come?

**8 - *Family Guy* context questions**

- Does animated violence have a different impact on you from live-action violence? How come?
- Who do you think is the likely audience for this clip? Is it okay/not okay for that audience to view this material? How come?

### Summary and overview questions (last 5 minutes)

Great, now that we have gone through all these eight clips, let's reflect on violence in entertainment now as a whole and think about the overall way we think about the kinds of things we have seen in films or on TV.

Over the course of this interview, we have seen clips from *Balls of Steel*, *King of the Cage*, *Sin City*, *CSI*, *Out of the Blue*, *Eight Mile*, *Heroes* and *Family Guy*.

- From the clips we have seen, which ones do we think are 'worse' than others?
  - What do we mean by 'worse'?
  - What makes them more violent than others? How come? (Probing here on levels of violence and if people see any hierarchy in terms of which acts/types of violence in entertainment are more violent than others.)

### Freedom Questions

And, finally, thinking about all the clips that you have seen in this session, how do you feel about people's freedom to view this material?

- Should people be able to see this material? How come?
- Are your views the same for all the material we've seen tonight or do they differ across the clips? That is, are there some clips that people should be free to view and others that they should not be able to see? How come?

Anything else to say? Add? Any questions?

Thank and close. Incentive and signing the form.





# APPENDIX V: ADULT WEB SURVEY

**PROJECT:** Violent Content      **Job#:** 37313200

**N = 6** Bulletin Boards (recruiting 25 people for each board)

- Across the sample we're looking for a spread of:
- Ethnicities (within each board)
- Regions (participants on each board need to come from regions throughout NZ)
- TV & film viewing frequency (see Q5 & Q6)

**Board 1. Females aged 18 to 75**

**Board 2. Males aged 18 to 75**

For introduction please see: 'adult's intro.doc'

Q1. Please state your gender

1. Male
2. Female

Q2. Which of the following age groups do you fit into?

1. Under 18 **[close]**
2. 18 to 24 years
3. 25 to 39 years
4. 40 to 59 years
5. 60 to 75 years
6. Over 75 years **[close]**

Q3. Please select from below the industries the income earner/s in your household work in:  
**[multi code]**

1. Agriculture, fishing and forestry
2. Advertising, media and broadcasting **[close]**
3. Banking, accounting, finance and insurance
4. Construction and architecture
5. Customer Service

6. Education **[go to Q3a]**
7. Engineering
8. Government and council
9. Film, and television **[close]**
10. Healthcare
11. HR and Recruitment
12. IT and computing
13. Journalism **[close]**
14. Legal
15. Manufacturing and operations
16. Marketing and communications
17. Office and administration
18. Retail
19. Sales
20. Science and technology
21. Tourism
22. Trades and services
23. Transport and logistics
24. Other
25. None

**[only ask If Q3 code 6]**

Q3a. From the options below, please select the area of education you work in. **[multi code]**

1. Business Education
2. English/Language Arts
3. Environmental Studies
4. Fine Arts
5. Health, Nutrition, and Personal Planning
6. Information Technology
7. Mathematics
8. Media Studies **[close]**
9. Multiculturalism
10. Physical Education

11. Science
12. Social Studies
13. Technology Education
14. Other

Q4. About how many hours a day do you usually watch television, including videos or DVDs, in your leisure time?

1. None
2. A quarter of an hour
3. Half an hour
4. One to two hours
5. Three to four hours
6. Four to five hours
7. Five to six hours
8. Six or more hours

Q5. About how many times a month do you usually go to the movies?

1. I don't usually go to the movies
2. Less than once a month
3. Once a month
4. Twice a month
5. Three times a month
6. Four times a month
7. More than four times a month

Q6. Which of the following ethnic group or groups do you belong to? **[multi code]**

1. New Zealand European or Pakeha
2. Māori
3. Samoan
4. Cook Island Maori
5. Tongan
6. Niuean
7. Chinese
8. Indian

9. Another ethnic group or groups
10. Don't know
11. Refused

Q7. Which of the following regions do you live in?

1. Northland Region
2. Auckland Region
3. Waikato Region
4. Bay of Plenty Region
5. Gisborne Region
6. Hawke's Bay Region
7. Taranaki Region
8. Manawatu-Wanganui Region
9. Wellington Region
10. Tasman Region
11. Nelson Region
12. Marlborough Region
13. West Coast Region
14. Canterbury Region
15. Otago Region
16. Southland Region
17. Area outside Region

Q8. Which of the following brackets does your total household income fit into?

1. Under \$40,00
2. \$40-60,000
3. \$60-80,000
4. \$80-100,000
5. Over \$100,000
6. Refused

Q9. Which of the following best describes your highest level of education qualification?

1. No school qualification
2. School certificate/bursary/NCEA
3. Trade apprenticeship qualification
4. Tertiary certificate, or diploma
5. Tertiary degree
6. Post Graduate Diploma
7. Doctorate

Thank you very much for your time. In the next couple of weeks, we will be inviting some people to take part in an online discussion about violence shown in entertainment on TV, films and the internet. If you are one of the people invited, we will send you an email in the next couple of weeks with a link attached and instructions on how to use the online bulletin board.

Q10. The bulletin boards will take place <If Q1 code 2 (female) then dates are: **Monday 17 March to Thursday 20 March**. If Q1 code 1 (male) the dates are **Tuesday 20 of March to Friday 28 of March**>.

Please note: you can log on any time that suits you during those days

1. Yes, I'm available for the research **[If yes, then close with]**
2. No, those dates don't suit me **[If no, then close with]**

**[If yes, then close with]**

Thank you for your time. We will send you an email in the next few days regarding your participation in this research.

That's the end of the survey. You may now close your browser.

**[If no, then close with]**

Thank you for your time. As you are unavailable on those days, unfortunately you will not be able to participate in this research.

That's the end of the survey. You may now close your browser.



# APPENDIX VI: CLIP SYNOPSSES AND DESCRIPTIONS

## 1. *Balls of Steel* (2007)

### Clip description to participants

*Balls of Steel* is a television comedy series. In it, two men who call themselves the ‘Pain Men’ devise various methods of inflicting pain on each other. They use building tools and give the pain a rating out of ten.

### Synopsis

In this clip from the television series *Balls of Steel*, ‘Pain Men’ Pancho and Pritchard inflict pain on one another, giving the pain a rating out of ten. The host of the show introduces the segment by informing the audience of the level of danger of the stunt and puts on safety goggles. Pritchard uses a professional electrical sander on a wooden cupboard to highlight the ‘glass-like, razor-like’ surface of the sander. Pancho undoes a flap on the back of his trousers exposing his buttocks. The audience is shown laughing. A warning flashes on the screen: ‘don’t try this at home’. Pritchard then powers up the sander and presses it onto Pancho’s buttocks – Pancho screams and moves away, while the audience are shown to be both shocked and amused. A close-up shot of Pancho’s buttocks shows bleeding and grazing. A slow motion replay is followed by another application of the sander, resulting in more blood and grazing. The host asks Pancho for a pain rating, and Pancho says it is ‘nine out of ten’.

## 2. *King of the Cage Greatest Hits* (2003)

### Clip description to participants

*King of the Cage* is a mixed martial arts competition available on DVD. In it, male fighters compete inside a caged ring. The fight is bound by rules and medical attention is immediate for injured fighters.

### Synopsis

In this clip from *King of the Cage*, two professional mixed martial arts fighters in a caged ring are shown being watered- and towelled-down after the previous round. The commentator says that this is the best fight of the night. One of the fighters has a head wound treated – there is blood in his hair and on his face. The bell rings and the two fighters circle one another then attack with a series of gloved punches. The commentators yell in excitement as the fighters grapple with one another before moving to the floor in a series of holds. As supporters outside the ring cheer the fighters on, one of them moves to his feet holding his opponent upside down before twice slamming him head-first into the mat. The crowd and the commentators yell and cheer as the referee separates the fighters.



### 3. *Family Guy* Season 5 ‘Patriot Games’ (2006)

#### Clip description to participants

*Family Guy* is an animated television series. In this clip, Stewie (the baby) is owed money by Brian (the dog). Brian has been given 24 hours to pay back the debt, and Stewie has come to collect his money.

#### Synopsis

In this clip from the animated series *Family Guy*, Brian, the family dog, gets out of the shower, and opens the bathroom door to find Stewie, the baby, standing drinking a glass of orange juice. They greet each other, and Stewie says to Brian, ‘so, you got my money?’ When Brian replies that he needs more time, Stewie calmly finishes his drink then smashes the glass into Brian’s face. As Brian begins screaming, Stewie taunts him and begins to beat him. He repeatedly punches Brian in the face, asking ‘where’s my money?’ Stewie then rips the towel rail off the wall and begins to beat Brian with it. Blood and injuries appear all over Brian’s body. Stewie then puts Brian’s head in the toilet bowl, slamming the lid down repeatedly. He throws Brian on the floor and wipes his hands as he informs him that he has 24 hours to find the money.

### 4. *Out of the Blue* (2006)

#### Clip description to participants

*Out of the Blue* is a feature film about a real-life New Zealand event. In this clip, one of the characters, a young girl, runs across a neighbour’s lawn to return to her father’s house. This action angers David Gray, the neighbour, and an argument ensues between him and the girl’s father.

#### Synopsis

In this clip from the feature film *Out of the Blue*, a young girl, Chiquita, runs across the lawn of a run-down house. David Gray, the owner of the house, comes out and yells at Chiquita to stay off his property. Chiquita’s father appears and tells Gray to ‘take it easy’. As Chiquita and her sisters watch, an argument ensues between the two men culminating in Gray going back into his house and re-emerging with a gun. He shoots the father more than ten times. Terrified, the girls run into their house. Gray walks over to the father, lying on the ground. The gun is cocked again and the sound of a gunshot is heard as the screen cuts briefly to black. As neighbours mistake the sound of gunshots for late fireworks, the girls cower under their kitchen table. Gray enters the girls’ house and drops to one knee. Seeing the girls, he points his gun at them. Again, shots are heard but not seen. Chiquita runs out of the house screaming. She runs past her father’s body and along the road with blood visible on her chest.

## 5. *Eight Mile* (2002)

### Clip description to participants

*Eight Mile* is a feature film. In this clip, a young man, Rabbit, wakes up in his family's campervan. His mother's boyfriend is angry that the landlord has issued an eviction notice.

### Synopsis

In this clip from the feature film *Eight Mile*, a young man, Rabbit, wakes up in his family's campervan. His mother's boyfriend is sitting on a chair reading an eviction notice out loud as Rabbit's mother and younger sister emerge from a room at the back of the campervan. The boyfriend challenges the mother about the eviction notice, and swears at her. He pushes her against the table. Rabbit runs at him. As the three adults argue, the little girl hides under the kitchen table. The men fight, crashing around the small campervan's kitchen. Rabbit pins the boyfriend down and punches him until his mother pulls him off. The men grapple again as the mother screams and the little girl cries under the table. Again, the mother pulls Rabbit off, and the boyfriend leaves the campervan.

## 6. *Heroes* Season 1 'One Giant Leap' (2006)

### Clip description to participants

*Heroes* is a television drama series. In this clip, two teenagers, Claire and Brody, are kissing in the football stands of their high school after sneaking away from a party. When Brody tries to take things to the next level, Claire objects.

### Synopsis

In this clip from the television series *Heroes*, two teenagers, Claire and Brody, are kissing in the football stands of their high school after sneaking away from a party. Brody reaches down to put his hand under Claire's skirt, but she stops him. She asks for a break and sits up. Brody asks if she wants to go back to the party and she says no, she's just going through something and isn't sure 'if this is the right time'. Brody tells her she needs to relax, and starts forcibly kissing her. Claire asks what has gotten into him, to which he replies, 'I just really like you Claire, don't you like me?' The pair struggle and roll onto the ground. Brody gets on top of Claire while she tries to fight him off. Claire eventually manages to kick Brody off and gets up to run only to have him push her into the fence. Claire falls over backwards onto the ground and is knocked unconscious when she hits her head on some wood.

## 7. *CSI: Crime Scene Investigation* Season Four 'Coming of Rage' (2006)

### Clip description to participants

*CSI* is a television crime drama series. In this clip, a *CSI* detective has suspicions about the involvement of a teenage girl in an attack on a young man. A flashback shows what really happened.

### Synopsis

In this clip from the television series *CSI*, a *CSI* investigator has suspicions about the involvement of a teenage girl, Ashley, in an attack on a young man. A flashback shows Ashley in the basement of a house, with three teenage boys. As she jumps up and down on the couch, cheering them on, the boys attack a pile of watermelons with hammers. The camera lingers on the red, fleshy pulp of the melons, and the excitement of the boys as they swing their hammers, and of Ashley as she watches. Back in the questioning room, the investigator accuses Ashley of not only being involved in the attack but of celebrating it by a shopping trip to the mall. Another flashback shows her at the mall, sipping a drink and looking at earrings in a cool and collected manner. The investigator asks Ashley why she did it. Ashley replies that the young man had thought he was too good for her. A final flashback shows Ashley and the young man at the construction site, beginning to kiss. As she backs away, the three teenage boys enter the room. Ashley yells 'get him!' and the boys attack the young man with hammers. The colour in the flashbacks is washed out and grainy, and shows the action in slow motion. The hammers are shown hitting the young man's body as blood pools around his head. Blood is flicked from the hammers onto the walls as the boys repeatedly hit the young man.

## 8. *Sin City* (2005)

### Clip description to participants

*Sin City* is a feature film. In this clip, John Hartigan, a detective, stands accused of a crime he didn't commit. A man, from the police, attempts to get a confession out of him.

### Synopsis

In this clip from the feature film *Sin City*, John Hartigan, a detective, stands accused of a crime he did not commit. A man from the police attempts to get a confession out of him. Everything is in black and white except for the blood on Hartigan's face and on the man's clothes. Low-angle camera shots heighten the dominance of the man over Hartigan who has been beaten and is tied to a chair. The man taunts Hartigan then punches him repeatedly. Both the sight and the sound of the impact of his blows are clear, and blood splatters onto the camera lens. When a woman, who has been observing the scene, suggests that she should take a look at Hartigan, the man holds Hartigan's head up, continuing to taunt him. His red blood stands out in high contrast to the black and white surroundings as Hartigan's voice-over explains that this is the price he had promised he would pay for his silence to protect a young girl.

## 9. *Hostel* (2005)

### Clip description to participants

*Hostel* is a feature film. Elite Hunting is an organisation that kidnaps young travellers and sells them to wealthy clients to torture and kill. In this clip, a young American man awakes to find himself in room filled with strange tools and medical instruments.

### Synopsis

In this clip from the feature film *Hostel*, a circular point of view shot accompanied by heavy, panicked breathing shows a dingy room with a table of metal surgical-looking instruments laid out on it. The door opens and a man wearing a surgical mask and a butcher's apron enters. The man reaches out and pulls the hood off the head of a young man, Josh, whose point of view the audience has been sharing. Josh whimpers and starts pleading with the man. Josh is shown restrained in a chair in the centre of the room, while the man organises the tools on the table. Josh's cries and pleas increase as the man picks up an electric drill from the table and moves towards him buzzing the drill. The man drills into Josh's leg. There is a close-up view of the drill going into Josh's flesh. Josh's screams and the buzz of the drill are heard as the camera focuses on the walls of the room and the table of instruments. The drill is placed back on the table with a lump of gore still hanging from its tip. The camera zooms in on Josh in the chair bleeding from multiple, visible, drill wounds, and shaking.

## 10. *Fight Club* (1999)

### Clip description to participants

*Fight Club* is a feature film. The Narrator of the film (played by Edward Norton) and Tyler Durden (played by Brad Pitt) have created a group called *Fight Club*, where men participate in bare-knuckle hand-to-hand fighting as a means of self-realisation.

### Synopsis

In this clip from the feature film *Fight Club*, the Narrator of the film (played by Edward Norton) and Tyler Durden (played by Brad Pitt) get onto a city bus while discussing the crisis facing modern masculinity. Cut to the basement of a club where a crowd of cheering men surround two shirtless male fighters wrestling and punching on the floor. As one of the fighters punches the other, the men in the crowd imitate the punching action. The Narrator's voice-over explains that 'Fight Club wasn't about winning or losing...when the fight was over nothing was solved, but nothing mattered'. The fighters grapple. One man gets on top of the other and smashes his face repeatedly into the stone floor. The fight stops, and the men get up. One of the fighters notices his blood spread across the floor. The other extends his hand, and says 'how about next week?' implying they will fight again. There is no sense of malice; rather, there is a sense of camaraderie amongst the fighters.

## 11. *The Sopranos* Season 3 Volume 2 'University' (2005)

### Clip description to participants

*The Sopranos* is a television drama series. In the world of the mafia, reputation is everything. In this clip, when the character of Ralph believes that his pregnant girl friend has embarrassed him in front of his associates and caused him to lose face, he confronts her.

### Synopsis

In this clip from the television series *The Sopranos*, a young woman, Tracey, stands outside the back of a club, lighting a cigarette. Her boyfriend, Ralph, approaches her and asks her what the matter is. She says she wants him to leave her alone. He tells her he has been working so much because he needs to be able to look after her when she has their baby. She warms to him as he tells her they'll get a house. She tells Ralph that she loves him, and he says that if the baby is a boy, they'll name it after him – but if it's a girl they'll name it after her, so it can grow up to be a whore like her. She begins to back away before spitting at him and swinging punches at him. His response is, 'that's right, get it all out'. He punches her. She asks him, 'do you feel like a man?' He punches her to the ground and repeatedly hits her head against a guard rail. Tracey makes guttural noises as she is beaten to death by Ralph.

## 12. *Kidulthood* (2006)

### Clip description to participants

*Kidulthood* is a feature film. In a British high school, tensions between groups of students flare up on a regular basis. Older boys hassle younger boys, and girls ridicule and humiliate those who don't fit in.

### Synopsis

In this clip from the feature film *Kidulthood*, the setting is a British high school classroom, before class starts. A group of girls burst in through the door. They are verbally abusing, and pushing, another girl. The group shoves the girl against the wall, kneeling her in the stomach and slapping her in the face, as other students look on. Outside, some older boys are taunting a small group of younger boys, pushing them and challenging them. They slap the younger boys and take a cellphone belonging to one of them. Back in the classroom, the girls continue to abuse their victim, calling her 'slag', 'bitch', and 'virgin' before punching her in the face. The girl falls to the floor. Outside, the leader of the male bullies gets two of the younger boys to hug and takes a picture of them on the stolen cellphone. When one of the younger boys protests, he is kicked and beaten. In the classroom, the violence continues as the bullies hit the girl as she sits on the ground. Other students look on in horror. The younger boys enter the classroom and the bullied girl escapes. Her tormentors threaten the rest of the class that they'll get the same treatment if they tell anyone what has happened.

### 13. *Eye for an Eye* (1996)

#### Clip description to participants

*Eye for an Eye* is a feature film. A teenage girl, Julie, prepares for her little sister's birthday party at home. Her mother (played by Sally Field) rings her to let Julie know she is stuck in traffic. While on the phone, the doorbell rings.

#### Synopsis

In this clip from the feature film *Eye for an Eye*, a teenage girl, Julie, prepares for her little sister's birthday party at home. The house is decorated with streamers, and an ice sculpture sits on the living room table. Julie's mother (played by Sally Field) rings her to say that she is stuck in traffic. While on the phone, the doorbell rings. As the mother sits in her car, she hears her daughter answer the door – followed by a choking sound. She hears her daughter start to scream. In the house, Julie is thrown onto the table by an intruder, and drops the phone. She is forced to the ground as the intruder puts his hands around her neck. Hearing her daughter call for help, the mother gets out of her car and starts asking other motorists caught in the traffic jam if they have a phone so that she can use it to call the police. The camera cuts between shots of the mother running through the traffic pleading for help and Julie's struggle with the intruder as he upends her and starts to undo his trousers. Julie's legs kick and knock over the table holding the ice sculpture. The intruder picks up the large chunk of ice and as Julie raises her arms over her face the ice is dropped onto her head.



# APPENDIX VII: FULL RESULTS FROM GROUP PARTICIPANT WORKSHEETS

The following tables show the classifications given in a self-completion questionnaire about the clips by adult discussion group members. Four of the questions asked the participant to classify each clip for film, DVD, pay television and free-to-air television formats. The findings from the questionnaires are shown in the following tables to provide an indication of where the strength of opinion lay. The reader should take care in interpreting these findings given the qualitative nature of the method employed. As such, the results cannot be statistically extrapolated to represent the population of interest.

The eight clips shown to group participants, and therefore classified by them, were:

- *Family Guy*
- *Hostel*
- *Fight Club*
- *The Sopranos*
- *Kidulthood*
- *Eye for an Eye*
- *Balls of Steel*
- *King of the Cage.*



*Family Guy*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – suitable for general audiences	4	4	-	2	2	-	2	-	-	1	1	-
PG – parental guidance recommended for younger viewers	10	6	4	2	3	5	8	-	1	1	-	-
M – suitable for mature audiences 16 years and over	12	5	7	5	6	1	9	1	-	2	-	-
R13 - restricted to persons 13 years and over	5	4	1	3	-	2	4	1	-	-	-	-
R15 - restricted to persons 15 years and over	7	2	5	1	6	-	4	1	1	1	-	-
R16 - restricted to persons 16 years and over	3	1	2	-	3	-	1	2	-	-	-	-
R18 - restricted to persons 18 years and over	3	1	2	-	2	1	2	1	-	-	-	-
PG – R18	1	1	-	-	1	-	-	-	-	1	-	-
R - restricted to a particular group or purpose	-	-	-	-	-	-	-	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
Censored or cut	3	1	2	-	2	1	1	1	2	-	-	-
No answer	3	1	2	-	-	3	3	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	3	3	-	1	2	-	1	-	-	1	1	-
PG – parental guidance recommended for younger viewers	11	7	4	3	3	5	9	-	1	1	-	-
M – suitable for mature audiences 16 years and over	12	5	7	6	5	1	9	1	-	2	-	-
R13 - restricted to persons 13 years and over	4	2	2	2	-	2	2	1	1	-	-	-
R15 - restricted to persons 15 years and over	4	2	2	-	4	-	2	1	-	1	-	-
R16 - restricted to persons 16 years and over	5	2	3	-	4	1	3	2	-	-	-	-
R18 - restricted to persons 18 years and over	1	-	1	-	1	-	-	1	-	-	-	-
R - restricted to a particular group or purpose	1	1	-	1	-	-	1	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
M – censored or cut	1	-	1	-	1	-	1	-	-	-	-	-
PG – R18	1	1	-	-	1	-	-	-	1	-	-	-
R18 – censored or cut	1	-	1	-	1	-	-	1	-	-	-	-
Censored or cut	3	2	1	-	2	1	2	1	-	-	-	-
No answer	4	1	3	-	1	3	4	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G – approved for general viewing	3	3	-	1	2	-	1	-	-	1	1
PG – parental guidance recommended for younger viewers	14	9	5	4	5	5	10	1	1	2	-
M – suitable for mature audiences 16 years and over	17	8	9	7	8	2	13	1	1	2	-
16 – people under 16 should not view	4	1	3	-	3	1	2	2	-	-	-
18 – people under 18 should not view	1	-	1	-	1	-	-	1	-	-	-
PG - 18	1	1	-	-	1	-	-	-	1	-	-
M – not broadcast	1	-	1	-	1	-	1	-	-	-	-
Not broadcast	6	3	3	1	3	2	3	3	-	-	-
No answer	4	1	3	-	1	3	4	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G: General	4	4	-	1	2	1	2	-	-	1	1
PGR: Parental Guidance Recommended	16	10	6	5	7	4	14	-	1	1	-
AO: Adults Only	11	4	7	5	4	2	5	2	1	3	-
AO 9.30pm: Adults Only 9.30pm – 5am	8	3	5	1	6	1	5	3	-	-	-
PGR - AO 9.30pm	1	1	-	-	1	-	-	-	1	-	-
Not broadcast	7	3	4	1	4	2	4	3	-	-	-
No answer	4	1	3	-	1	3	4	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

*Hostel***Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	1	1	-	-	1	-	-	-	-	1	-	-
M – suitable for mature audiences 16 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R13 - restricted to persons 13 years and over	1	1	-	-	-	1	1	-	-	-	-	-
R15 - restricted to persons 15 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R16 - restricted to persons 16 years and over	2	1	1	2	-	-	1	-	1	-	-	-
R18 - restricted to persons 18 years and over	40	20	20	11	20	9	28	5	2	4	1	-
R - restricted to a particular group or purpose	1	-	1	-	1	-	-	1	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
Censored or cut	5	3	2	-	2	3	4	1	-	-	-	-
R18 – censored or cut	1	-	1	-	1	-	-	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	1	1	-	-	1	-	-	-	-	-	1	-
M – suitable for mature audiences 16 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R13 - restricted to persons 13 years and over	1	1	-	-	-	1	1	-	-	-	-	-
R15 - restricted to persons 15 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R16 - restricted to persons 16 years and over	4	2	2	3	1	-	1	-	1	-	2	-
R18 - restricted to persons 18 years and over	36	17	19	10	18	8	27	5	1	1	2	1
R - restricted to a particular group or purpose	1	-	1	-	1	-	-	1	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R18 – censored or cut	2	1	1	-	2	-	-	1	1	1	-	-
Censored or cut	6	4	2	-	2	4	5	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

### Pay television classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – approved for general viewing	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	1	1	-	-	1	-	-	-	-	-	1	-
M – suitable for mature audiences 16 years and over	2	1	1	1	-	1	1	1	-	1	-	-
16 – people under 16 should not view	4	3	1	2	2	-	2	-	-	-	2	-
18 – people under 18 should not view	32	13	19	9	17	6	22	6	1	1	2	1
18 – not broadcast	2	1	1	-	2	-	-	-	1	1	-	-
Not broadcast	10	7	3	1	3	6	9	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>1</b>

### Free-to-air television classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G: General	-	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	3	3	-	-	1	2	2	-	-	1	-	-
AO: Adults Only	4	3	1	2	1	1	2	-	1	1	-	-
AO 9.30pm: Adults Only 9.30pm – 5am	22	9	13	5	11	6	17	3	1	1	-	-
AO 9.30pm: Adults Only 9.30pm – 5am / not broadcast	1	-	1	-	1	-	-	1	-	-	-	-
Not broadcast	21	11	10	6	11	4	13	4	1	2	1	1
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

*Fight Club*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	-	-	-	-	-	-	-	-	-	-	-	-
M – suitable for mature audiences 16 years and over	3	2	1	1	-	2	3	-	-	-	-	-
R13 - restricted to persons 13 years and over	1	1	-	-	1	-	-	-	-	-	-	1
R15 - restricted to persons 15 years and over	2	2	-	-	1	1	1	-	-	-	1	-
R16 - restricted to persons 16 years and over	20	12	8	7	7	6	14	2	1	1	3	-
R18 - restricted to persons 18 years and over	20	7	13	5	13	2	13	5	1	1	-	-
R - restricted to a particular group or purpose	1	-	1	-	1	-	-	1	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
R18 – censored or cut	1	-	1	-	1	-	1	-	-	-	-	-
Censored or cut	2	1	1	-	-	2	2	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	1	1	-	-	1	-	-	-	-	-	1	-
M – suitable for mature audiences 16 years and over	4	2	2	2	-	2	3	-	1	-	-	-
R13 - restricted to persons 13 years and over	1	1	-	-	1	-	-	-	-	-	-	1
R15 - restricted to persons 15 years and over	1	1	-	-	-	1	1	-	-	-	-	-
R16 - restricted to persons 16 years and over	21	13	8	7	8	6	15	2	1	3	-	-
R18 - restricted to persons 18 years and over	19	5	14	3	14	2	12	6	-	1	-	-
R - restricted to a particular group or purpose	1	1	-	1	-	-	1	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	2	1	1	-	-	2	2	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	



**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – approved for general viewing	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	4	2	2	2	1	1	1	-	1	-	2	-
M1 – suitable for mature audiences 16 years and over	7	6	1	-	3	4	5	-	-	-	1	1
16 – people under 16 should not view	15	8	7	7	5	3	10	2	1	1	2	-
18 – people under 18 should not view	19	5	14	4	12	3	13	6	-	-	-	-
16 – 18	1	1	-	-	1	-	-	-	1	-	-	-
18 – not broadcast	1	-	1	-	1	-	1	-	-	-	-	-
Not broadcast	4	4	-	-	2	2	4	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G: General	-	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	7	5	2	3	3	1	2	-	1	-	3	1
AO: Adults Only	17	8	9	6	5	6	13	2	1	1	1	-
AO 9.30pm: Adults Only 9.30pm – 5am	21	8	13	3	14	4	14	6	-	-	1	-
AO 9.30pm: Adults Only 9.30pm – 5am / not broadcast	1	1	-	-	1	-	-	-	1	-	-	-
Not broadcast	4	4	-	1	2	1	4	-	-	-	-	-
No answer	1	-	1	-	-	1	1	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>1</b>

*Sopranos***Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	2	2	-	-	2	-	-	-	-	-	1	1
M – suitable for mature audiences 16 years and over	5	4	1	1	-	4	4	1	-	-	-	-
R13 - restricted to persons 13 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R15 - restricted to persons 15 years and over	1	1	-	1	-	-	1	-	-	-	-	-
R16 - restricted to persons 16 years and over	11	7	4	2	7	2	6	2	-	-	3	-
R18 - restricted to persons 18 years and over	28	10	18	9	13	6	22	3	2	1	-	-
R - restricted to a particular group or purpose	-	-	-	-	-	-	-	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	-	1	-	-
Censored or cut	3	1	2	-	2	1	1	2	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	2	2	-	-	2	-	-	-	-	-	1	1
M – suitable for mature audiences 16 years and over	4	3	1	1	-	3	3	1	-	-	-	-
R13 - restricted to persons 13 years and over	-	-	-	-	-	-	-	-	-	-	-	-
R15 - restricted to persons 15 years and over	2	2	-	1	1	-	2	-	-	-	-	-
R16 - restricted to persons 16 years and over	11	7	4	2	6	3	6	2	-	-	3	-
R18 - restricted to persons 18 years and over	26	10	16	8	12	6	22	2	1	1	-	-
R - restricted to a particular group or purpose	1	-	1	1	-	-	-	-	1	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	4	1	3	-	3	1	1	3	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – approved for general viewing	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	2	2	-	-	2	-	-	-	-	-	1	1
M – suitable for mature audiences 16 years and over	8	6	2	2	-	6	7	1	-	-	-	-
16 – people under 16 should not view	11	6	5	3	7	1	5	2	1	1	3	-
18 – people under 18 should not view	24	10	14	8	11	5	20	2	1	1	1	-
16 – 18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	1	1	-	-	-	1	1	-	-	-	-	-
Not broadcast	4	-	4	-	4	-	1	3	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G: General	-	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	2	2	-	1	1	-	1	-	-	-	-	1
AO: Adults Only	12	8	4	4	4	4	9	1	1	1	1	-
AO 9.30pm: Adults Only 9.30pm – 5am	33	14	19	8	17	8	22	5	2	2	4	-
Not broadcast	4	2	2	-	3	1	2	2	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>1</b>

*Kidulthood*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	4	3	1	1	2	1	1	1	-	-	1	1
M – suitable for mature audiences 16 years and over	4	2	2	-	2	2	3	1	-	-	-	-
R13 - restricted to persons 13 years and over	6	5	1	-	1	5	6	-	-	-	-	-
R15 - restricted to persons 15 years and over	3	3	-	3	-	-	3	-	-	-	-	-
R16 - restricted to persons 16 years and over	18	6	12	7	8	3	10	4	1	1	3	-
R18 - restricted to persons 18 years and over	11	5	6	2	7	2	9	-	1	1	1	-
R - restricted to a particular group or purpose	2	1	1	-	2	-	1	1	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
R18 – censored or cut	1	-	1	-	1	-	-	1	-	-	-	-
Censored or cut	1	-	1	-	1	-	1	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	
G – suitable for general audiences	1	1	-	-	1	-	-	-	-	-	1
PG – parental guidance recommended for younger viewers	4	3	1	1	1	2	2	1	-	1	-
M – suitable for mature audiences 16 years and over	3	1	2	-	2	1	2	1	-	-	-
R13 - restricted to persons 13 years and over	7	5	2	1	1	5	6	-	-	1	-
R15 - restricted to persons 15 years and over	4	4	-	3	1	-	4	-	-	-	-
R16 - restricted to persons 16 years and over	18	6	12	6	9	3	10	5	1	2	-
R18 - restricted to persons 18 years and over	11	5	6	2	7	2	9	-	1	1	-
R - restricted to a particular group or purpose	-	-	-	-	-	-	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-
R18 – censored or cut	1	-	1	-	1	-	-	1	-	-	-
Censored or cut	1	-	1	-	1	-	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G – approved for general viewing	1	1	-	-	1	-	-	-	-	-	1
PG – parental guidance recommended for younger viewers	5	4	1	-	1	4	3	1	-	1	-
M - suitable for mature audiences 16 years and over	15	8	7	6	5	4	11	2	1	1	-
16 – people under 16 should not view	12	5	7	4	7	1	6	4	-	2	-
18 – people under 18 should not view	11	5	6	1	7	3	10	-	-	1	-
16 – 18	1	1	-	-	1	-	-	-	1	-	-
18 – not broadcast	1	-	1	-	1	-	-	1	-	-	-
Not broadcast	4	2	2	2	2	-	3	-	1	-	-
No answer	1	-	1	-	-	1	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G: General	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	13	8	5	5	4	4	6	3	1	2	1
AO: Adults Only	10	4	6	4	3	3	8	1	-	1	-
AO 9.30pm: Adults Only 9.30pm – 5am	18	12	6	1	14	3	13	2	1	2	-
AO 9.30pm: Adults Only 9.30pm – 5am / not broadcast	1	-	1	-	1	-	-	1	-	-	-
PGR - AO	1	1	-	1	-	-	1	-	-	-	-
Not broadcast	7	1	6	2	3	2	5	1	1	-	-
No answer	1	-	1	-	-	1	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

*Eye for an Eye*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	3	2	1	-	2	1	2	-	-	1	-	-
M – suitable for mature audiences 16 years and over	8	3	5	1	4	3	6	1	-	-	-	1
R13 - restricted to persons 13 years and over	3	3	-	-	-	3	3	-	-	-	-	-
R15 - restricted to persons 15 years and over	1	1	-	-	-	1	1	-	-	-	-	-
R16 - restricted to persons 16 years and over	17	8	9	8	6	3	10	3	2	2	-	-
R18 - restricted to persons 18 years and over	10	5	5	1	8	1	6	2	-	2	-	-
R - restricted to a particular group or purpose	1	1	-	1	-	-	1	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	7	2	5	2	4	1	5	2	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>



## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	3	2	1	-	2	1	2	-	-	1	-	-
M – suitable for mature audiences 16 years and over	5	2	3	1	4	-	3	1	-	-	-	1
R13 - restricted to persons 13 years and over	4	4	-	-	-	4	4	-	-	-	-	-
R15 - restricted to persons 15 years and over	2	2	-	1	1	-	2	-	-	-	-	-
R16 - restricted to persons 16 years and over	18	7	11	7	5	6	11	3	2	2	-	-
R18 - restricted to persons 18 years and over	13	6	7	2	10	1	8	3	-	2	-	-
R - restricted to a particular group or purpose	-	-	-	-	-	-	-	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	4	1	3	1	2	1	3	1	-	-	-	-
No answer	1	1	-	1	-	-	1	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

### Pay television classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY			No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples		Asian
G – approved for general viewing	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	7	6	1	-	2	5	6	-	-	1	-
M - suitable for mature audiences 16 years and over	14	6	8	4	5	5	9	2	1	1	1
16 – people under 16 should not view	11	5	6	5	4	2	8	1	1	1	-
18 – people under 18 should not view	8	5	3	2	5	1	5	1	-	2	-
16 – 18	1	1	-	-	1	-	-	-	1	-	-
18 – censored or cut	1	-	1	-	1	-	1	-	-	-	-
Not broadcast	8	2	6	1	7	-	4	4	-	-	-
No answer	1	1	-	1	-	-	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

### Free-to-air television classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY			No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples		Asian
G: General	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	7	5	2	1	3	3	6	-	-	1	-
AO: Adults Only	18	8	10	7	5	6	11	3	2	2	-
AO 9.30pm: Adults Only 9.30pm – 5am	15	9	6	2	11	2	9	2	1	2	1
Not broadcast	9	3	6	2	6	1	6	3	-	-	-
No answer	2	1	1	1	-	1	2	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

*Balls of Steel*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	
G – suitable for general audiences	1	1	-	-	1	-	-	-	-	-	1
PG – parental guidance recommended for younger viewers	6	5	1	1	3	2	5	-	-	1	-
M – suitable for mature audiences 16 years and over	13	4	9	3	5	5	9	3	-	1	-
R13 - restricted to persons 13 years and over	4	1	3	3	-	1	3	-	1	-	-
R15 - restricted to persons 15 years and over	2	1	1	-	1	1	2	-	-	-	-
R16 - restricted to persons 16 years and over	13	9	4	4	7	2	8	2	1	2	-
R18 - restricted to persons 18 years and over	7	2	5	1	6	-	4	2	-	1	-
R - restricted to a particular group or purpose	3	2	1	1	-	2	2	-	1	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-
Censored or cut	2	1	1	-	2	-	1	1	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	
G – suitable for general audiences	1	1	-	-	1	-	-	-	-	-	1
PG – parental guidance recommended for younger viewers	6	4	2	2	3	1	5	-	-	1	-
M – suitable for mature audiences 16 years and over	12	6	6	3	4	5	9	2	-	1	-
R13 - restricted to persons 13 years and over	5	2	3	3	-	2	4	-	1	-	-
R15 - restricted to persons 15 years and over	2	1	1	-	1	1	2	-	-	-	-
R16 - restricted to persons 16 years and over	13	7	6	4	6	3	8	2	1	2	-
R18 - restricted to persons 18 years and over	8	2	6	1	7	-	4	3	-	1	-
R - restricted to a particular group or purpose	1	1	-	-	-	1	1	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-
Censored or cut	2	1	1	-	2	-	1	1	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G – approved for general viewing	1	1	-	-	1	-	-	-	-	-	1
PG – parental guidance recommended for younger viewers	9	5	4	2	3	4	8	-	-	1	-
M – suitable for mature audiences 16 years and over	20	10	10	7	8	5	13	3	2	2	-
16 – people under 16 should not view	9	6	3	2	4	3	7	1	1	-	-
18 – people under 18 should not view	9	2	7	2	7	-	4	3	-	2	-
Not broadcast	3	2	1	-	2	1	2	1	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer
G: General	2	2	-	-	1	1	1	-	-	-	1
PGR: Parental Guidance Recommended	14	9	5	8	3	3	11	-	2	1	-
AO: Adults Only	12	5	7	3	6	3	9	1	-	2	-
AO 9.30pm: Adults Only 9.30pm – 5am	17	5	12	2	11	4	9	6	-	2	-
AO 9.30pm: Adults Only 9.30pm – 5am / not broadcast	1	1	-	-	1	-	-	-	1	-	-
Not broadcast	4	3	1	-	3	1	3	1	-	-	-
No answer	1	1	-	-	-	1	1	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>

*King of the Cage*  
**Film classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	7	5	2	4	1	2	4	-	1	-	1	1
M – suitable for mature audiences 16 years and over	12	4	8	4	3	5	10	1	-	-	1	-
R13 - restricted to persons 13 years and over	3	1	2	1	1	1	3	-	-	-	-	-
R15 - restricted to persons 15 years and over	2	1	1	1	-	1	2	-	-	-	-	-
R16 - restricted to persons 16 years and over	15	9	6	3	10	2	10	3	1	1	1	-
R18 - restricted to persons 18 years and over	10	4	6	-	8	2	4	4	-	-	2	-
R - restricted to a particular group or purpose	1	1	-	-	1	-	1	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	-	1	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

## DVD classifications:

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY				No answer	
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian		
G – suitable for general audiences	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	5	3	2	3	1	1	2	-	1	1	1	1
M – suitable for mature audiences 16 years and over	11	4	7	5	3	3	9	1	-	1	-	-
R13 - restricted to persons 13 years and over	3	1	2	1	1	1	3	-	-	-	-	-
R15 - restricted to persons 15 years and over	4	3	1	1	1	2	4	-	-	-	-	-
R16 - restricted to persons 16 years and over	16	9	7	3	10	3	11	3	1	1	1	-
R18 - restricted to persons 18 years and over	8	3	5	-	7	1	3	3	-	2	-	-
R - restricted to a particular group or purpose	1	1	-	-	-	1	1	-	-	-	-	-
RP16 restricted to persons 16 years and over unless with a parent/guardian	-	-	-	-	-	-	-	-	-	-	-	-
R16 – R18	1	1	-	-	1	-	-	-	1	-	-	-
Censored or cut	1	-	1	-	1	-	-	1	-	-	-	-
No answer	1	1	-	-	-	1	1	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>1</b>	<b>1</b>

**Pay television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G – approved for general viewing	-	-	-	-	-	-	-	-	-	-	-	-
PG – parental guidance recommended for younger viewers	7	6	1	3	2	2	5	-	1	-	-	1
M – suitable for mature audiences 16 years and over	19	7	12	7	5	7	15	1	1	1	2	-
16 – people under 16 should not view	12	6	6	3	8	1	8	3	-	-	1	-
18 – people under 18 should not view	6	3	3	-	6	-	3	1	-	-	2	-
16 - 18	1	1	-	-	1	-	-	-	1	-	-	-
Not broadcast	5	2	3	-	3	2	2	3	-	-	-	-
No answer	1	1	-	-	-	1	1	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>1</b>

**Free-to-air television classifications:**

CLASSIFICATION	TOTAL	GENDER		AGE (YEARS)			ETHNICITY					
		Male	Female	18-24	25-49	50-75	European	Māori	Pacific peoples	Asian	No answer	
G: General	-	-	-	-	-	-	-	-	-	-	-	-
PGR: Parental Guidance Recommended	13	10	3	7	3	3	8	-	2	2	1	-
AO: Adults Only	14	5	9	4	5	5	13	1	-	-	-	-
AO 9.30pm: Adults Only 9.30pm – 5am	18	9	9	2	15	1	9	5	1	3	-	-
Not broadcast	4	1	3	-	2	2	2	2	-	-	-	-
No answer	2	1	1	-	-	2	2	-	-	-	-	-
<b>Total</b>	<b>51</b>	<b>26</b>	<b>25</b>	<b>13</b>	<b>25</b>	<b>13</b>	<b>34</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>1</b>





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