

## SUMMARY OF REASONS FOR DECISION

Under the Films, Videos, and Publications Classification Act 1993 (FVPC Act)

### HEADNOTE

<b>Title of publication:</b>	300: Rise Of An Empire
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1400061.000
<b>Medium:</b>	Film
<b>Classification:</b>	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.
<b>Descriptive note:</b>	Graphic violence, sex scenes and offensive language
<b>Display conditions:</b>	None

*300: Rise Of An Empire* is the sequel to an American film adaptation of Frank Miller's graphic novel *300*. It is set in ancient Greece during the Persian invasion led by their 'god-king' Xerxes. The story runs parallel to the previous film and follows Athenian admiral Themistocles as he attempts to unite the Grecian city states and repel the overwhelming Persian forces. It introduces Xerxes' naval commander Artemisia, who faces off against Themistocles in the film's extensive sea battles.

Under s3(1) the publication deals extensively with matters of violence and some associated cruelty. These are considered under s3(3)(a)(i). Depictions of sexual violence are discussed under s3(3)(a)(ii). The publication does not require discussion under any of the s3(2) criteria.

Regarding matters of sex, there is a sex scene between Artemisia and Themistocles. Kissing, they grasp at each other's throats or hair in a struggle of power. The camera shows brief glimpses of body positions but mainly focuses on their faces. Their aggressive coupling is illustrated through thrusting motions and moaning as well as torn clothing and fleeting breast nudity. In addition, the film contains some minor sexual references, such as "you've come a long way to stroke your cock and watch real Spartan men train."

In terms of s3(3)(a)(i), the film depicts the infliction of serious physical harm to a high extent and occasionally strong degree. The highly stylised, bloody violence is emphasised by slow motion and synchronised to a driving soundtrack. The warriors use traditional martial weapons such as swords, axes, lances and arrows to inflict varying degrees of injury. Slashes and stabs result in gouts of obviously digital blood which arc through the air and across the environment. These unrealistic sprays of blood tend to obscure the wounds inflicted and this limits the overall impact of the violence.

There are also several scenes of decapitation or bloody dismemberment. In one of these, Artemisia slices a prisoner's throat before severing his head with unlikely ease. She kicks his body over and it falls onto the camera, spilling blood across the screen. Artemisia then kisses the

decapitated head and hurls it through the air, trailing blood. Another stronger scene occurs when Themistocles battles one of Artemisia's generals. A heavy blow removes the man's sword arm and another cuts off his leg to bloody effect. He falls to the deck as Themistocles raises his sword and the scene cuts to a close up of blood spraying across Themistocles' face. Furthermore, the climactic battle features two bloodier close ups of injury. The first is of a forearm as blood fountains gratuitously from the stump. The other shows a profile of a sword buried in a man's skull and blood gushes from the wound. Despite their proximity to the camera, the depiction of injury remains obscured by thick gouts of blood and this limits the detail presented.

Regarding cruelty, this occurs to a limited extent and degree, such as men being drowned or soldiers used as suicide bombers to destroy Grecian ships. One of the stronger scenes of cruelty reveals the Persian ships are rowed by manacled slaves. A passing shot shows a slave's back lined with bloodied lacerations. A whipping sound is used to further illustrate the cruelty of their situation.

Under s3(3)(a)(ii), there are two brief scenes of sexual violence in the film. These are perpetrated by invading soldiers against the background of a burning city while their comrades slaughter citizens. The act is described with the victim's screaming and struggling as well as brief thrusting motion from the perpetrator. However the contrast with the flames as well as the distance of the acts limit the detail presented. In addition, the first scene of sexual violence is contrasted with close ups of Artemisia as a child. Her crying face highlights the emotional trauma as her family is raped and killed. A voiceover tells of the soldiers "turning their attention to her" and the screen fades to black. The sequence skips to the young Artemisia lying in the depths of a ship with her arms chained to the wall. An older man approaches her, loosening his toga to imply her imminent rape as the scene fades. The sombre tone and disturbing implications of these scenes portray sexual violence in a limited but horrific light.

In terms of s3A, the publication contains a few uses of the highly offensive term "fuck". This is primarily used in the sexual sense of the word, for example "you fight much harder than you fuck." While such language is not suitable for children, it is unlikely to cause them harm.

*300: Rise Of An Empire* is a stylish and violent action film about the Persian invasion of Greece. Extensive, bloody violence and a few limited depictions of sexual violence would be likely to shock and disturb younger audiences. Furthermore, an aggressive sex scene requires a higher level of maturity to understand the underlying contest of wills. As a result, the unrestricted availability of the publication would be injurious to the public good. The stylish presentation of violence as entertainment may inure impressionable audiences to depictions of violence and runs the risk of desensitising them towards violence in general. However, older teenagers and adults have the maturity and life experience to be able to place the above content within its fantastical context. In accordance with the New Zealand Bill of Rights Act 1990, restricting the publication to this age group is the lowest reasonable restriction which could be applied in order to prevent injury to the public good. Therefore *300: Rise Of An Empire* is classified as objectionable unless the availability of the publication is restricted to persons aged 16 years and over.

**Note:**

Copyright Office of Film and Literature Classification. This document may be reproduced in whole but not in part without written permission except for brief quotations embodied in articles, reports or reviews.

**CONSIDERATION SHEET**

**OFLC ref:** 1400061.000

**Submission channel:** s12(1)

**Title of publication:** 300: Rise Of An Empire

**Other known title:** Not stated

**Medium:** Film

**Distributor:** Roadshow Film Distributors

**Director:** Noam Murro

**Producer:** Mark Canton  
et al.


**Country of origin:** United States

**Language:** English

**Applicant:** Film & Video Labelling Body

**Examination transcript No:** 616, p149

**Examination date:** 11 February 2014

**Classification Officer(s):** 

**Other identifying  
information:**

**COMPONENTS OF FILM****Components of film originally examined:**

	<b>Components</b>	<b>Running time</b>
<b>Feature(s):</b>	300: Rise Of An Empire	102:26
<b>Total running time:</b>		102:26

**Components of film excised:**

## EXAMINATION

### **Section 23 Examination and classification –**

...the Classification Office shall examine the publication to determine the classification of the publication.

### **Section 24 Soundtrack to be considered -**

Where a film is intended to be viewed with an accompanying soundtrack (whether or not the soundtrack is an integral part of the film), an examination of the film under s23 of the Act shall also take into account the content of the soundtrack and its relationship to the film.

### **Description of Publication:**

*300: Rise Of An Empire* is the sequel to an American film adaptation of Frank Miller's graphic novel *300*. It is set in ancient Greece during the Persian invasion led by their 'god-king' Xerxes. The story runs parallel to the previous film and follows Athenian admiral Themistocles as he attempts to unite the Grecian city states and repel the overwhelming Persian forces. It introduces Xerxes' naval commander Artemisia, who faces off against Themistocles in the film's extensive sea battles.

Statutory Submissions

**Section 20 – Synopsis of Written Submissions**

Not Applicable	<b>X</b>
----------------	----------

**Section 21 Other Assistance**

None Requested	<b>X</b>
See Record of Assistance	

**Other Relevant Information**

None Considered	<input type="checkbox"/>
-----------------	--------------------------

In reaching a classification decision the Classification Office may consider a variety of information including **previous decisions** of the Classification Office or other  **censorship bodies, research, books, articles, reviews,** and information obtained from the **Internet**. If you have used any of this information please record this below.

<b>Previous decisions</b>				
<b>Classification Body</b>	OFLC	<input checked="" type="checkbox"/>	VRA	<input type="checkbox"/>
	Chief Censor of Film	<input type="checkbox"/>	IPT	<input type="checkbox"/>
Title: 300				
Publication/Certificate/Decision No. 700383				

<b>Other Sources</b> (please specify and reference):

## CLASSIFICATION

### Section 3 Meaning of “objectionable”-

s3(1) ... a publication is objectionable if it 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.

### Subject Matter Gateway

The Court of Appeal's interpretation of the words "matters such as sex, horror, crime, cruelty or violence" in s3(1), as set out in *Living Word Distributors v Human Rights Action Group (Wellington)* [2000] 3 NZLR 570; (2000) 6 HRNZ 28, must also be taken in to account in the classification of any publication:

[27] The words "matters such as" in context are both expanding and limiting. They expand the qualifying content beyond a bare focus on one of the five categories specified. But the expression "such as" is narrower than "includes", which was the term used in defining "indecent" in the repealed Indecent Publications Act 1963. Given the similarity of the content description in the successive statutes, "such as" was a deliberate departure from the unrestricting "includes".

[28] The words used in s3 limit the qualifying publications to those that can fairly be described as dealing with matters of the kinds listed. In that regard, too, the collocation of words "sex, horror, crime, cruelty or violence", as the matters dealt with, tends to point to activity rather than to the expression of opinion or attitude.

[29] That, in our view, is the scope of the subject matter gateway.

The content of the publication must bring it within the "subject matter gateway". In classifying the publication therefore, the question is whether or not it deals with the following:

#### *Matters such as sex*

Included as a "matter such as sex" is any publication that in terms of s3(1A) –

- (a) ... is or contains 1 or more visual images of 1 or more children or young persons who are nude or partially nude; and
- (b) those 1 or more visual images are, alone, or together with any other contents of the publication, reasonably capable of being regarded as sexual in nature.

At one point in the film there is a sex scene between Artemisia and Themistocles. Kissing, they grasp each other's throats or hair in a struggle of power. The camera shows brief glimpses of body positions but mainly focuses on their faces. Their aggressive coupling is illustrated through thrusting motions and moaning as well as torn clothing and fleeting breast nudity. In addition, the film contains some minor sexual references, such as “you’ve come a long way to stroke your cock and watch real Spartan men train”.



*Matters such as horror*

Some of the imagery is horrific, discussed under s3(3)(a)(i)

*Matters such as crime*

Not applicable.

*Matters such as cruelty*

Cruelty is discussed in conjunction with violence under s3(3)(a)(i) below.

*Matters such as violence*

The film primarily deals with matters of violence and this is detailed under s3(3)(a)(i). Sexual violence is discussed under s3(3)(a)(ii).

Or – The content of the publication does not bring it within any "subject matter gateway".

For publications that fall outside the "subject matter gateway" go to s3A and s3B

**Section 3(2) Certain publications are deemed to be objectionable –**

Under s3(2) of the FVPC Act, a publication is deemed to be objectionable if it promotes or supports, or tends to promote or support, certain activities listed in that subsection.

In *Moonen v Film and Literature Board of Review (Moonen I)*, the Court of Appeal stated that the words "promotes or supports" must be given "such available meaning as impinges as little as possible on the freedom of expression"<sup>1</sup> in order to be consistent with the Bill of Rights. The Court then set out how a publication may come within a definition of "promotes or supports" in s3(2) that impinges as little as possible on the freedom of expression:

Description and depiction ... of a prohibited activity do not of themselves necessarily amount to promotion of or support for that activity. There must be something about the way the prohibited activity is described, depicted or otherwise dealt with, which can fairly be said to have the effect of promoting or supporting that activity.<sup>2</sup>

Mere depiction or description of any of the s3(2) matters will generally not be enough to deem a publication to be objectionable under s3(2). When used in conjunction with an activity, the Classification Office defines "promote" to mean the advancement or encouragement of that activity. The Classification Office interprets the word "support" to mean the upholding and strengthening of something so that it is more likely to endure. A publication must therefore advance, encourage, uphold or strengthen, rather than merely depict, describe or deal with, one of the matters listed in s3(2) for it to be deemed to be objectionable under that provision.

<sup>1</sup> *Moonen v Film and Literature Board of Review* [2000] 2 NZLR 9 at para 27.

<sup>2</sup> Above n2 at para 29.

*s3(2)(a) The exploitation of children, or young persons, or both, for sexual purposes.*

In *Moonen v Film and Literature Board of Review (Moonen II)* [2002] 2 NZLR 754, the Court of Appeal stated that the absence of definitions of "young persons" and "children" in s3(2)(a) was deliberate. The provision does not require proof of the models' ages; it requires an assessment of whether or not the publication in which the models appear promotes or supports the exploitation of children or young persons for sexual purposes:

The legislation is concerned with the vulnerability of young people and with the corrosive injury to the public good of depicting persons perceived to be children or young people as subjects for exploitation. The Board properly assessed whether the publication of the photographs would tend to promote or support the exploitation of children or young persons, not limited to the impact on the particular persons photographed. The inquiry under s3 does not require the ascertainment of the precise age of the person photographed.<sup>3</sup>

It was Parliament's intention therefore that s3(2)(a) should apply to any publication as defined in the Act, that promotes, supports, or tends to promote or support, the exploitation of children or young persons for sexual purposes. As long as a publication at least tends to promote or support such exploitation, whether or not it depicts underage models, no underage models or no models at all is irrelevant to the proper application of s3(2)(a). The issue is whether, on the evidence presented by the publication itself, the publication at least tends to promote or support the exploitation of children or young persons for sexual purposes.

Not applicable.

*s3(2)(b) The use of violence or coercion to compel any person to participate in, or submit to, sexual conduct.*

Not applicable.

*s3(2)(c) Sexual conduct with or upon the body of a dead person.*

Not applicable.

*s3(2)(d) The use of urine or excrement in association with degrading or dehumanising conduct or sexual conduct.*

Not applicable.

*s3(2)(e) Bestiality.*

Not applicable.

*s3(2)(f) Acts of torture or the infliction of extreme violence or extreme cruelty.*

Not applicable.

---

<sup>3</sup> *Moonen v Film and Literature Board of Review* [2002] 2 NZLR 754 at para 40.

If the publication promotes and supports, or tends to promote and support, any of the 3(2) provisions above and is deemed objectionable go to the Bill of Rights section.

However, section 32 of the FVPC Act directs the Classification Office to consider whether it would classify the publication differently if the material falling under s3(2) were excised or altered. If an excision were made, the publication would no longer fall under 3(2) of the FVPC Act. If the publication contains material that falls under 3(2) which can be excised or altered, go the Excisions section and then return to s3(3) and 3(4) below.

Otherwise, if the publication does not fall under s3(2) consider the following matters:

### Section 3(3) Matters to be given particular weight –

In determining, for the purposes of the Act, whether or not any publication (other than a publication to which subsection 3(2) of this section applies) is objectionable or should in accordance with section 23(2) be given a classification other than objectionable, the following matters shall also be considered:

...particular weight shall be given to the **extent** and **degree** to which, and the **manner** in which, the publication describes, depicts, or otherwise deals with...

s3(3)(a)(i) *Acts of torture, the infliction of serious physical harm, or acts of significant cruelty.*

The film depicts the infliction of serious physical harm to a high extent and occasionally strong degree. The highly stylised, bloody violence is emphasised by slow motion and synchronised to a driving soundtrack. The warriors use traditional martial weapons such as swords, axes, lances and arrows to inflict varying degrees of injury. Slashes and stabs result in gouts of obviously digital blood which arc through the air and across the environment. These unrealistic sprays of blood tend to obscure the wounds inflicted and this limits the overall impact of the violence.

There are also several scenes of decapitation or bloody dismemberment. In one of these, Artemisia slices a prisoner's throat before severing his head with unlikely ease. She kicks his body over and it falls onto the camera, spilling blood across the screen. Artemisia then kisses the decapitated head and hurls it through the air, trailing blood. Another stronger scene occurs when Themistocles battles one of Artemisia's generals. A heavy blow removes the man's sword arm and another cuts off his leg to bloody effect. He falls to the deck as Themistocles raises his sword and the scene cuts to a close up of blood spraying across Themistocles' face. Furthermore, the climactic battle features two bloodier close ups of injury. The first is of a forearm as blood fountains gratuitously from the stump. The other shows a profile of a sword buried in a man's skull and blood gushes from the wound. Despite their proximity to the camera, the depiction of injury remains obscured by thick gouts of blood and this limits the detail presented.

Regarding cruelty, this occurs to a limited extent and degree, such as men being drowned or soldiers used as suicide bombers to destroy Grecian ships. One of the stronger scenes of cruelty reveals the Persian ships are rowed by manacled slaves. A passing shot shows a slave's back lined with bloodied lacerations. A whipping sound is used to further illustrate the cruelty of their situation.

*s3(3)(a)(ii) Sexual violence or sexual coercion, or violence or coercion in association with sexual conduct.*

There are two brief scenes of rape in the film. These are perpetrated by invading soldiers against the background of a burning city while their comrades slaughter citizens. The act is described with the victim's screaming and struggling as well as brief thrusting motion from the perpetrator. However the contrast with the flames as well as the distance of the acts limit the detail presented. In addition, the first, longer scene of sexual violence is contrasted with close ups of Artemisia as a child. Her crying face highlights the emotional trauma as her family is raped and killed. A voiceover tells of the soldiers "turning their attention to her" and the screen fades to black. The sequence moves to Artemisia lying in the depths of a ship with her arms chained to the wall. An older man approaches, loosening his toga to imply her imminent rape and the scene fades. The sombre tone and disturbing implications of these scenes clearly portray sexual violence in a horrific manner.

*s3(3)(a)(iii) Other sexual or physical conduct of a degrading or dehumanising or demeaning nature.*

Not applicable.

*s3(3)(a)(iv) Sexual conduct with or by children, or young persons, or both.*

Discussed under s3(3)(a)(ii) above.

*s3(3)(a)(v) Physical conduct in which sexual satisfaction is derived from inflicting or suffering cruelty or pain.*

Not applicable.

...particular weight shall be given to the **extent** and **degree** to which, and the **manner** in which, the publication

*s3(3)(b) Exploits the nudity of children or young persons, or both.*

Not applicable.

*s3(3)(c) Degrades, dehumanises or demeans any person.*

Not applicable.

*s3(3)(d) Promotes or encourages criminal acts or acts of terrorism.*

Not applicable.

*s3(3)(e) Represents (whether directly or by implication) that members of any particular class of the public are inherently inferior to other members of the public by reason of any characteristic of members of that class, being a characteristic that is a prohibited ground of discrimination specified in section 21(1) of the Human Rights Act 1993.<sup>4</sup>*

<sup>4</sup> The grounds of discrimination prohibited by s21(1) of the Human Rights Act 1993 are sex, marital status, religious belief, ethical belief, colour, race, ethnic or national origins, disability, age, political opinion, employment status, family status and sexual orientation.

Not applicable.

**3A Publication may be age-restricted if it contains highly offensive language likely to cause serious harm**

3A(1) A publication to which subsection 3A(2) applies may be classified as a restricted publication under section 23(2)(c)(i).

3A(2) *This subsection applies to a publication that contains highly offensive language to such an extent or degree that the availability of the publication would be likely, if not restricted to persons who have attained a specified age, to cause serious harm to persons under that age.*

3A(3) *In this section, **highly offensive language** means language that is highly offensive to the public in general.*

The publication contains a few uses of the highly offensive term “fuck”. This is primarily used in the sexual sense of the word, for example “you fight much harder than you fuck.” While such language is not suitable for children, it is unlikely to cause them lasting harm.

**3B Publication may be age-restricted if likely to be injurious to public good for specified reasons**

3B(2) This subsection applies to a publication that contains material specified in subsection (3) to such an extent or degree that the availability of the publication would, if not restricted to persons who have attained a specified age, be likely to be injurious to the public good for any or all of the reasons specified in subsection (4).

3B(3) *The material referred to in subsection (2) is material that*

3B(3)(a) *describes, depicts, expresses, or otherwise deals with—*

3B(3)(a)(i) *Harm to a person’s body whether it involves infliction of pain or not (for example, self-mutilation or similarly harmful body modification) or self-inflicted death.*

Discussed elsewhere.

3B(3)(a)(ii) *Conduct that, if imitated, would pose a real risk of serious harm to self or others or both.*

Not applicable.

3B(3)(a)(iii) *Physical conduct of a degrading or dehumanising or demeaning nature.*

Not applicable.

3B(3)(b) *is or includes 1 or more visual images—*

3B(3)(b)(i) *of a person's body; and*

3B(3)(b)(ii) *that, alone, or together with any other contents of the publication, are of a degrading or dehumanising or demeaning nature.*

Not applicable.

3B(4) The reasons referred to in subsection (2) are that the general levels of emotional and intellectual development and maturity of persons under the specified age mean that the availability of the publication to those persons would be likely to—

3B(4)(a) *Cause them to be greatly disturbed or shocked; or*

3B(4)(b) *Increase significantly the risk of them killing, or causing serious harm to, themselves, others, or both; or*

3B(4)(c) *Encourage them to treat or regard themselves, others, or both, as degraded or dehumanised or demeaned.*

Please see conclusion.

### 3C Procedure for classification under sections 3A and 3B

In determining whether to classify a publication as a restricted publication in accordance with section 3A or section 3B, the Classification Office must consider the matters specified in paragraphs (a) to (f) of section 3(4).

**Section 3(4) Additional matters to be considered –**

In determining, for the purposes of the Act, whether or not any publication (other than a publication to which subsection 3(2) of this section applies) is objectionable or should in accordance with section 23(2) be given a classification other than objectionable, the following matters shall also be considered:

*s3(4)(a) The dominant effect of the publication as a whole.*

300: *Rise Of An Empire* is a stylish and bloody action film about the Persian invasion of Greece.

*s3(4)(b) The impact of the medium in which the publication is presented.*

A film is the sole focus of its audience, presented on a large screen with surround sound.

*s3(4)(c) The character of the publication, including any merit, value or importance it has in relation to literary, artistic, social, cultural, educational, scientific or other matters.*

The publication has some artistic merit.

*s3(4)(d) The persons, classes of persons, or age groups of the persons to whom the publication is intended or is likely to be made available.*

Due to the content presented the film is likely intended for older teenagers and adults.

*s3(4)(e) The purpose for which the publication is intended to be used.*

Entertainment.

*s3(4)(f) Any other relevant circumstances relating to the intended or likely use of the publication.*

The film will be screened in 2D and 3D.

## **BILL OF RIGHTS CONSIDERATIONS**

### **New Zealand Bill of Rights Act 1990**

#### Section 14 Freedom of expression -

*Everyone has the right to freedom of expression, including the freedom to seek, receive, and impart information and opinions of any kind in any form.*

#### Section 5 Justified limitations -

*Subject to section 4 of this Bill of Rights, the rights and freedoms contained in this Bill of Rights may be subject only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society.*

#### Section 6 Interpretation consistent with Bill of Rights to be preferred -

*Wherever an enactment can be given a meaning consistent with the rights and freedoms contained in this Bill of Rights, that meaning shall be preferred to any other meaning.*

### **Discussion of Bill of Rights Considerations:**

Please see conclusion.



## CONCLUSION

### Injury

If s3(1) applies to the publication the question is whether or not it deals with the matters discussed in a manner that **the availability of the publication is likely to be injurious to the public good**. In discussing injury consider the nature and severity of that injury, the likelihood of it occurring and who would be injured by the publication's availability. The classification recommended must remedy the injury identified.

If s3B applies to the publication, **the injury to the public good** must be explained in terms of s3B(4) of the FVPC Act.

If s3A applies to the publication, explain the age restriction in terms of **how the language is likely to cause serious harm to persons under the age of the restriction**.

Classification:

R16
-----

*300: Rise Of An Empire* is a stylish and violent action film about the Persian invasion of Greece. Extensive, bloody violence and a few instances of rape would be likely to shock and disturb younger audiences. Furthermore, an aggressive sex scene requires a higher level of maturity to understand the underlying contest of wills. As a result, the unrestricted availability of the publication would be injurious to the public good. The stylish presentation of violence as entertainment may inure impressionable audiences to depictions of violence and runs the risk of desensitising them towards violence in general. However, older teenagers and adults have the maturity and life experience to be able to place the above content within its fantastical context. In accordance with the New Zealand Bill of Rights Act 1990, restricting the publication to this age group is the lowest reasonable restriction which could be applied in order to prevent injury to the public good. Therefore *300: Rise Of An Empire* is classified as objectionable unless the availability of the publication is restricted to persons aged 16 years and over.

## EXCISIONS/ ALTERATIONS

### Section 32 - Excisions from and alterations to film –

In the case of a film submitted for classification under any part of the Act other than s29(1) and 41(3) (court referrals), if the Classification is of the opinion that it would classify the film differently according to whether any specified part or parts of the film are excised from or left in the film, it shall, before making a final determination in respect of the classification of the film, follow the procedure prescribed by section 33.

Section 33(1) directs the Classification Office to notify the authorised distributor of the film of the classification that would be given if part or parts of the film were excised or altered, and, the classification that would be given if the specified part or parts were not excised or altered.

Section 33(5) provides that, in deciding whether or not to propose excisions or alterations, the Classification Office may consider the effect that any such excision or alteration may have on the continuity of the film or on its overall effect.

EXCISIONS SUMMARY	
None (for non-moving image and s29(1) / 41(3) publications)	<input type="checkbox"/>
No excisions recommended (for all other moving image publications)	<input checked="" type="checkbox"/>
Excisions/alterations recommended	<input type="checkbox"/>
<b>Number of Excisions/Alterations:</b>	
<b>Brief Description:</b>	

**PUBLIC DISPLAY CONDITIONS**

Not Applicable	
----------------	--

**Section 27 Conditions relating to the display of restricted publications –**

Where the Classification Office classifies any publication as restricted, the Office shall in every case consider whether or not to impose conditions on the public display of that publication, and may impose such conditions at the time of classifying the publication.

In determining whether or not conditions in respect of public display should be imposed, the Classification Office must have regard to:

*s27(2)(a) The reasons for classifying the publication as a restricted publication.*

Due to the way it deals with matters of sex and violence.

*s27(2)(b) The terms of the classification given to the publication.*

R16

*s27(2)(c) The likelihood that the public display of the publication, if not subject to conditions or, as the case may be, any particular condition, would cause offence to reasonable members of the public.*

The display of the publication is not likely to cause offence to reasonable members of the public.

Section 27(3) directs that where the Classification Office considers that the public display of the publication, if not subject to conditions under this section, would be likely to cause offence to reasonable members of the public, the Classification Office shall, at the time of classifying the publication, impose such conditions under this section in respect of the public display of that publication as it considers necessary to avoid the causing of such offence.

Date	11 <sup>th</sup> February 2014	OFLC Ref.	1400061	VR Reading
Applicant	FULB			
Distributor	Roadshow Film Distributors NZ			
Title	300: Rise of An Empire			
Other known title(s)	/			
Director(s)	Noam Murro			
Producer(s)	Mark Canton et al.			
Medium	Film	Language(s)		
Country(ies)	USA	English		
Disc Image?	Yes / (No)			

Classification	16	Description	Graphic violence, sex scenes & offensive language
Other ratings	/	Other descriptions	/
Other classification	/		
Total running time	102:26	Total running time after excisions	/

PTO

150.

0:00 Intro / production logos.

0:27 Offhead tableau of corpses. Same blood. Xexes observes Leonidas.

1:13 v/o of prophecy about war. fade to black. X holds severed head.

1:26 brief nudity (breast as woman struggles, taken by Zma. Queen Gorgo.

1:55 title) 300 Rise of an Empire.

2:00 Woman talks to soldiers, 10 years later. Marathon.

3:58 Slowmo of soldiers running at Persians. Athenian soldiers, led by Themistocles. Melee of violent combat, copious blood in slow motion, high lighting the violence. (Observing blood, little injury).

4:56 man caught on spear, slowmo blood.

5:30 Horse stamps on man's head, blood sprays.

drumming music. screams etc.

6:35 Them bashes soldier with his helmet

7:35 v/o tells of Them's legend. Arrow shot at Darius, held by Xexes.

8:36 Artaxerxes introduced, Nabal commander, visits ill Darius.

9:45 Art removes arrow from Darius. still has arrow in chest, limited / low.

She tells Xexes to be a God King

X travels through desert, finds U hemet's cave. X enters water

11:52 Art slashes man's throat, blood on camera.

man shown drowned.

12:21 Blood pools briefly across ground. X declares war.

13:32 Athens "fuck no Spartans" U "fuck." "Shot your cockhole"

Them talks at Athenian gathering (democratic). Tells of Persian army.

15:33 Army Art talks w/ X. Talk of Sparta

16:41 Spartan man fights, punches bloody faces. Grappling, pander kicks.

17:22 Slowmo opercut, huge amount of blood spays.

18:02 man on ground, blooded cheek, nose, cuts on chest

"you've come a long way to stroke your cock and watch Spartan man train"

Them talks to Leonidas' wife, Queen Gorgo &

20:18 QG denies helping Them with war effort.

20:53 Clap man's blooded feet as he is dragged to Artaxerxes.

21:50 Art slices man's throat then across head, body kicked to ground

blood splashes over screen. She holds head, kisses it -

throws it, blood oozing through air.

23:42 A spy slashes man & escapes, some blood.

24:52 Spy tells Them of Art.

focus on young girl crying, has flaming village another woman's throat cut.

woman screams man trusts. limited due to distance. Flashy boots, black.

25:18 they turned to woman. Girl chained in ship. Man advances, loosens clothing. Persian emissary helps her.

25:50 she is bruised, cut on ground. Persian emissary helps her.

- 27.15 Montage of Art's training.
27. Clap severed King's head. delivered to Darius, bloody/grossome but little detail.
- 29:03 v/o as scenes of the 300 prepping for war. Then talks. stats.
- 30:05 Young man (spy's son) says he wants to fight.
- 32:20 Them makes rousing speech.
- 32:29 brief clip of slaves, red whip wounds on backs, from monacles.
- 34:43 Naval combat Greek v Persians.  
brief clip wounds blood sprays from cut. limited detail.
- 35:41 brief shot of slaves knocked over into water as G's ram Persian ships, sinking them.
- 37:04 Brief shot of men bleeding into water.
- 38:30 Persian general bound in iron chains, thrown aboard to drown.
- 40:30 Art questions another general about victory.
- 42:13 very slow build to action continues
- 42:24 slaves whipped to action, sfx whip crack.
- 43:44 Persians run into Greekian trap, between rock channel.
- 44:11 Soldiers dive onto ships. montage of sword, spear combat. sprays of blood highlighted by brief slowmo on impacts.
- 45:25 music as battle rages. blood streaks the deck. here and there. Father & son meet in battle field as they fight. Blood is over the top, guts.
- 47:10 Them severs man's arm, then leg. falls to ground in blood. long raised stroke on man's head cuts to blood splattering on helmet
- 49:00 Art's messenger arrives, asking to take them to Art for a chance
- 50:00 Art & them talk. She says about Greek gods etc, perhaps he has some destiny.
- 52:00 She asks him to join her.
- 54:21 T & A kiss, he puts her on table, tears clothing.  
motion implies sexual act, they choke each other, pull hair. clips on faces, motion & moaning. act somewhat violent.
- 55:13 T tears clothing, bare breast, turns over table.
- 56:00 T caresses A's breasts, holds her throat, "A, join me". T refuses & she hurls her off table. Breasts bared as she threatens w/ sword & tells them orders him removed from ship.
- 57:47 P fleet advance on G's. huge ship spewing oil advances.
- 58:59 Greeks repel swimmers.
- 60:28 Father hit with arrows. Leg, stomach, heart from Artemisa dangled around as he falls. Son has a moment.
- 61:19 P set the oil & sea alight.
- 62:52 Man in oil, explodes on ship. Archally no detail.
- 63:24 Them sees remains of burnt face of corps in water, fantastical monsters eat people in water.

- 64.42 Them wakes a shore, Aegon red w/ blood, corpses on shore  
 Father on shore, wounded. Talks w/ Them & Sen. dies.
- 66.57 Zic talks w/ Them consideration on cost of war, burden of command
- 67.42 Crow eats from corpse, the 300. fleshy redness. limited detail, greas.
- 69.58 Them talks to hunchback in Athens. Gives message of war to X.
- 72.06 Them visits Queen Geroga in Sparta, gives her L's sword.
- 73.49 X holds man's severed head, drops it.  
 Persians slash at people, sinfams. blood, slaughter as fifty times. Athens
- 75.40 Hunchback tells message. Art prep for war, talks back to X.  
 X slaps A to ground, blooded lip. woman's leg
- 78.00 Themistacles gives rousing speech to those who are left. man's neck
- 80.30 Them tells father's last words to Sen. earned right to sit at table. imply rape  
 Them has a secret weapon? "preparation" but little detail due to context.
- 83.04 build up to battle continues.
- 83.53 CG fighting begins. Slashes, stabs. blood gouts.  
 Artemisia joins the battle. men stabbed, pots of blood.
- 84.44 brief shot of man's severed arm, blood gushes.
- 85.07 sword embedded in head, blood fountains.
- 85.36 Them rides a horse across boats, flaming boats. Cuts down people
- 86.28. Them unhorsed, fights the mortals, physical & fast camera work.  
 gushes of blood.
- 87.18 Them & Art face off.
- 87.47 A: "you fight much harder than you fuck"  
 brief slowmo as blade slices T's leg, blood.
- 88.23 A & T have each other at sword point.
- 89.03 No considers breeze, slowmo, talk of promise... freedom.  
 QG talks to her soldiers, they join the fray on boats.
- 90.38 T holds A at swordpoint, asks for surrender.
- 91.32 T stabs A in gut. brief clip of bloodied sword, blood spray  
 A falls to knees
- 92.34 Spartans engage and A falls to bloodied deck.
- credits  
 93.51 Directed by Noam Murro
- 93.59 Produced by MAB-Canton & et al.  
 comic aesthetic of battle (war, blood spray) War Pigs Remix.  
 spins around bloody tableaux. & scenes from film.  
 regular credits. (Bylo & Bylo Arts)

102.26 END.