

## SUMMARY OF REASONS FOR DECISION

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

### HEADNOTE

|                              |   |
|------------------------------|---|
| <b>Title of publication:</b> | Sniper Ghost Warrior 3  |
| <b>Other known title(s):</b> | Not stated  |
| <b>OFLC ref:</b>             | 1700007.000   |
| <b>Medium:</b>               | Computer Game   |
| <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>     | Contains violence and offensive language.   |
| <b>Display conditions:</b>   | None  |

*Sniper Ghost Warrior 3* is an open-world first person shooter set in Eastern Europe. Taking the role of an elite sniper named Jon, players carry out assassinations, destroy military assets and take down wanted war criminals. Along the way to restoring peace to the region, Jon searches for news on his brother Robert, who disappeared on an earlier operation. With a freeform setup, the game allows players to traverse the countryside spotted with near-empty villages and military outposts on foot or by car. Safe houses allow players the opportunity to purchase new weapons and items, as well as craft ammunition and other tools. Alongside the main story missions are various optional side quests, from helping civilians to taking out vicious warlords. Players can choose to jump in guns blazing, or find a distant outlook and clear a path to their goal by sniping guards. A beta version of the game was examined on PC, but is also set to be released on the PlayStation 4 and Xbox One consoles.

Under s3(1) the publication deals with matters of sex, crime, cruelty and violence. The extent and degree to which, and the manner in which, the publication deals with violence and associated cruelty are considered under s3(3)(a)(i) below. The game does not meet any of the s3(2) criteria.

Regarding matters of sex, there are a few sexual references when women seduce the player character Jon. The first scene starts from a discussion on a past relationship, and leads to “angry sex” as ally Lydia pulls Jon (in a first person view) towards a bed, as the camera fades to black. Similarly, another soldier Raquel initiates a sexual relationship by pushing Jon into a chair and moving to kneel before him as the camera fades to black. During the course of the story, the player also visits a makeshift brothel, where women dance in their underwear or attend men in bedrooms upstairs. While no sexual activity is shown, the implication of sex work is clear. While limited in extent and degree, the sexual themes of the publication further indicates the game is intended for a mature audience.

Crimes are depicted in a way intended to characterise the various soldiers and warlords of the region as callous and cruel. Crimes are generally related to war crimes like civilian executions or passing references to rape or torture. In one mission, the player can hear a soldier tell an

inexperienced sex worker who rebuffs him: "Like I give a rats ass, I'll punch your teeth out and fuck your bloody mouth if I want to. You think anyone's gonna care?" References to other war crimes, like burning people alive, are also encountered in the mission briefings about wanted criminals. Other crimes shown include a sequence where the player rescues civilians being forced to dig their own graves, with some corpses seen piled in a mass grave. Overall this type of content is clearly used to present the player's opponents as deplorable and ensure little moral conflict with the game's premise of killing. To this end the crimes presented in the game are neither promoted nor encouraged as per s3(3)(d).

In terms of s3(3)(a)(i), the publication deals with the infliction of serious physical harm to a moderate extent and degree. While players have an opportunity to stealth through parts of missions, selectively killing those required to complete each objective, the player may also choose to kill every enemy combatant in the area. While civilians can also be shot and killed, there is no reason to do so. Violent combat varies from the quick stab of a knife to the neck, should the player be in close quarters, to more common use of firearms. Sniper rifles, machine guns, shotguns and pistols can all be used to bloody if generally undetailed effect. Blood puffs with each impact and enemies recoil from the shots. When killed, some blood pools on the ground. Use of explosives propels opponents through the air as ragdolls but do not result in wounding. Post mortem damage cannot be inflicted. The strongest depictions of injury and wounding occur with the use of a 'bullet cam', which follows the trajectory of a sniper rifle shot. As the bullet hits its target, blood bursts in the air and an undetailed piece of bloody bone flies away. A bloody decal suggests a missing part of the head, but is only fleetingly visible.

Torture is also dealt with in a brief cutscene. While questioning a captive man, operative Lydia pins the man's hand to his chair with a knife. Blood spurts and he yells in pain. While the man gives the information required, player character Jon subsequently argues with Lydia, condemning her actions. Other non-interactive scenes of violence and associated cruelty are shown with bloody corpses lying in a mass grave, or a bloody room in a slaughterhouse where a man is seen bending over a corpse with a chainsaw in a suggestion of impending grievous bodily harm.

Under s3A, the publication contains regular use of the highly offensive expletive "fuck" and its variations. The term is used aggressively and for emphasis, such as "Fuck you!", "Fucking liar!" and "Don't fuck with me." The term "motherfucker" is also used, to a lesser extent. Overall, the way highly offensive language is presented is likely to inure impressionable viewers to its use, increasing the risk of imitation which may negatively impact their social interactions.

*Sniper Ghost Warrior 3* is a repetitively violent first person shooter with a military setting. The game requires players to engage in bloody gun violence in order to progress through its story of cruel warlords and war crimes. Regular depictions of bloody violence and brief injury are likely to shock and disturb younger audiences, and pose a risk of inuring them towards depictions of violence. Some sexual references and the use of highly offensive language further support a need for restriction. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. These harms are balanced against the right to freedom of expression, as set out in the Bill of Rights Act 1990. Placing a restriction on the availability of the publication to older teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Sniper Ghost Warrior 3* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.

**Note:**

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## CONSIDERATION SHEET

**OFLC ref:** 1700007.000

**Submission channel:** s12(1)

**Title of publication:** Sniper Ghost Warrior 3

**Other known title:** Not stated

**Medium:** Computer Game

**Distributor:** Ci Games S.A.


**Country of origin:** Poland

**Language:** English

**Applicant:** Film & Video Labelling Body

**Examination transcript No:** 708, p47

**Examination date:** 12 January 2017

**Classification Officer(s):** 

**Other identifying information:**

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

|                            | <b>Components</b>      | <b>Running time</b> |
|----------------------------|------------------------|---------------------|
| <b>Game:</b>               | Sniper Ghost Warrior 3 |                     |
| <b>Total running time:</b> |                        |                     |

**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:

*Sniper Ghost Warrior 3* is an open-world first person shooter set in Eastern Europe. Taking the role of an elite sniper named Jon, players carry out assassinations, destroy military assets and take down wanted war criminals. Along the way to restoring peace to the region, Jon searches for news on his brother Robert, who disappeared on an earlier operation. With a freeform setup, the game allows players to traverse the countryside spotted with near-empty villages and military outposts on foot or by car. Safe houses allow players the opportunity to purchase new weapons and items, as well as craft ammunition and other tools. Alongside the main story missions are various optional side quests, from helping civilians to taking out vicious warlords. Players can choose to jump in guns blazing, or find a distant outlook and clear a path to their goal by sniping guards. A beta version of the game was examined on PC, but is also set to be released on the PlayStation 4 and Xbox One consoles.

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 checked="" 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 **ensorship 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 type="checkbox"/> | VRA | <input type="checkbox"/> |
|                                      | Chief Censor of Film | <input type="checkbox"/> | IPT | <input type="checkbox"/> |
| Title:                               |                      |                          |     |                          |
| Publication/Certificate/Decision No. |                      |                          |     |                          |

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

## CLASSIFICATION

### New Zealand Bill of Rights Act 1990:

Section 14 of the New Zealand Bill of Rights Act 1990 (NZBORA) states that 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". Under s5 of the NZBORA, this freedom is subject "only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society". Section 6 of the NZBORA states that "Wherever an enactment can be given a meaning that is consistent with the rights and freedoms contained in this Bill of Rights, that meaning shall be preferred to any other meaning".

### 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.*

Regarding matters of sex, there are a few sexual references when women seduce the player character Jon. The first scene starts from a discussion on a past relationship, and leads to “angry sex” as ally Lydia pulls Jon (in a first person view) towards a bed, as the camera fades to black. Similarly, another soldier Raquel initiates a sexual relationship by pushing Jon into a chair and moving to kneel before him as the camera fades to black. During the course of the story, the player also visits a makeshift brothel, where women dance in their underwear or attend men in bedrooms upstairs. While no sexual activity is shown, the implication of sex work is clear. While limited in extent and degree, the sexual themes of the publication further indicates the game is intended for a mature audience.

*Matters such as horror*

Not applicable.

*Matters such as crime*

Crimes are depicted in a way intended to characterise the various soldiers and warlords of the region as callous and cruel. Crimes are generally related to war crimes like civilian executions or passing references to rape or torture. In one mission, the player can hear a soldier tell an inexperienced sex worker who rebuffs him: “Like I give a rat’s ass, I’ll punch your teeth out and fuck your bloody mouth if I want to. You think anyone’s gonna care?” References to other war crimes, like burning people alive, are also encountered in the mission briefings about wanted criminals. Other crimes shown include a sequence where the player rescues civilians being forced to dig their own graves, with some corpses seen piled in a mass grave. Overall this type of content is clearly used to present the player’s opponents as deplorable and ensure little moral conflict with the game’s premise of killing. To this end the crimes presented in the game are neither promoted nor encouraged as per s3(3)(d).

*Matters such as cruelty*

Cruelty is considered with violence.

*Matters such as violence*

The extent and degree to which, and the manner in which, the publication deals with violence and associated cruelty are considered under s3(3)(a)(i) below.

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 NZBORA. 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.

*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.*

<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.

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

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.

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 Conclusion.

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.*

In terms of s3(3)(a)(i), the publication deals with the infliction of serious physical harm to a moderate extent and degree. While players have an opportunity to stealth through parts of missions, selectively killing those required to complete each objective, the player may also choose to kill every enemy combatant in the area. While civilians can also be shot and killed, there is no reason to do so.

Violent combat varies from the quick stab of a knife to the neck, should the player be in close quarters, to more common use of firearms. Sniper rifles, machine guns, shotguns and pistols can all be used to bloody if generally undetailed effect. Blood puffs with each impact and enemies recoil from the shots. When killed, some blood pools on the ground. Use of explosives propels opponents through the air as ragdolls but do not result in wounding. Post mortem damage cannot be inflicted. The strongest depictions of injury and wounding occur with the use of a 'bullet cam', which follows the trajectory of a sniper rifle shot. As the bullet hits its target, blood bursts in the air and an undetailed piece of bloody bone flies away. A bloody decal suggests a missing part of the head, but is only fleetingly visible before the camera returns to a first person view.

Torture is also dealt with in a brief cutscene. While questioning a captive man, operative Lydia pins the man's hand to his chair with a knife. Blood spurts and he yells in pain. While the man gives the information required, player character Jon subsequently argues with Lydia, condemning her actions. Other non-interactive scenes of violence and associated cruelty are shown with bloody corpses lying in a mass grave, or a bloody room in a slaughterhouse where a man is seen bending over a corpse with a chainsaw in a suggestion of impending grievous bodily harm.

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

The publication does not depict acts of sexual violence, but there is a scene which deals with a sexually violent threat. This has been previously considered under s3(1) crime.

*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.*

Not applicable.

*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.*

Please see s3(1) discussion.

*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>*

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.*

Under s3A, the publication contains regular use of the highly offensive expletive “fuck” and its variations. The term is used aggressively and for emphasis, such as “Fuck you!”, “Fucking liar!” and “Don’t fuck with me.” The term “motherfucker” is also used, to a lesser extent. Overall, the way highly offensive language is presented is likely to inure impressionable viewers to its use, increasing the risk of imitation which may negatively impact their social interactions.

**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.*

Harm has been previously considered.

<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.

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.*

The dominant effect is of a violent, freeform first person shooter with an overblown military theme.

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

As a video game, the publication requires players to actively engage with it in order to progress through its story.

*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 no particular 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.*

The content presented clearly indicates the game is intended for a mature audience.

*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.*

None.

## CONCLUSION (INCLUDING NZBORA CONSIDERATIONS)

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**.

Any classification that limits the right to freedom of expression affirmed by s14 of the NZBORA must be **reasonable** and **demonstrably justifiable**.

**Classification:**

|     |
|-----|
| R16 |
|-----|

*Sniper Ghost Warrior 3* is a repetitively violent first person shooter with a military setting. The game requires players to engage in bloody gun violence in order to progress through its story of cruel warlords and war crimes. Regular depictions of bloody violence and brief injury are likely to shock and disturb younger audiences, and pose a risk of inuring them towards depictions of violence. Some sexual references and the use of highly offensive language further support a need for restriction. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. These harms are balanced against the right to freedom of expression, as set out in the Bill of Rights Act 1990. Placing a restriction on the availability of the publication to older teenagers and adults is the lowest reasonable restriction which can be applied in order to prevent injury to the public good. Therefore *Sniper Ghost Warrior 3* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.



## 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, crime, cruelty and violence as well as the use of highly offensive language.

*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 10 January 2017

OFLC Ref 1700007

Title Sniper Ghost Warrior 3

Other Known title(s) \_\_\_\_\_

Medium Computer Game

Director (s) \_\_\_\_\_

Producer (s) \_\_\_\_\_

Country (ies) Poland

Language (s) English

Classification R16 Violence & offensive language

Prologue: Helo. Frank Simis<sup>Pilot</sup>, Robert & ~~son~~ employer character.  
Military man talks, banker.  
"New suit a fuckin' card." argue w/ Robert

brothers.

on ground Russian-Ukrainian border 2 years ago

f.

cross cliffs Fuckin' ghost man  
acante wolf f shoots it in Fuck, can't  
see shot.

Shoot Robert - reload

Shoot wolves

kill man from above, like he'd save can  
tag goats at facility shoot w/ motherfuckers'  
wind/distance correction. R

Vasilek & Max KO. R+J w/ punch kick (find)  
End guy

NB Sniper shots, bullet can  
clap body rattling w/  
bone chunk & hole in  
helmet - blood wound  
a head.

Act 1 JSC HQ call John North  
to go to safehouse.  
drive jeep/car. to go to safehouse  
safehouse in old church. light blood spray  
& blood spatter on ground

Frank talks  
"I know it's fucked up for them"  
Whoever's leading them is me  
~~the boss~~ ... motherfucker  
"Fuck you"  
"Fuck you!"  
Just fucking with you  
notified later"

NB game is open world map.  
w/ different outposts etc

• Mission to take down arms dealer & Target Butcher of  
Bujard.  
take down 2nd one shot

Moment at base - Hydra go there talk. f.  
"You unbelievable fucking  
asshole"

• go to churchyard & shoot soldiers to save  
civilians digging own graves  
Some bloody corpses  
"Fucking heartbreaking."

... Rape and burning civilians alive"

Splined  
Videos

Later - came across man & woman - "no, keep your hands off."  
"Come on the fuck alone it's night/day"  
Man: "I'll give a rat's ass, I'll punch your teeth out  
and fuck your bloody mouth if I want  
to, you think anyone's gonna care?"  
"You're a monster" "and you're a whore"

(912)

• Convo w/ Lyda. Ne history/relationship. "I fucking wasted for you" f.

⑤ Lyda "angry sex, that's all that's between us now." "I'm way too fucking mad" lets get to it & get on with it - leads FLY to bed, fade out

• Can bet on a fight between two men. punches, kicks. - w/ open shirts, bras, underwear etc.

• Brothel - pink lighting. women talk w/ customers at dance on stage go upstairs. customer recommends not one lady. "She's damaged goods if you get my drift" owner "Nice shoes, wanna fuck?"

• "You must be fucking kidding" Vasilisk holds old man at gunpoint. offers to play Russian roulette w/ 3 bullets. 3rd bullet - Vasilisk shoots self in head, falls w/ some blood spurt. Lyda's grandfather was old man.

• Raquel stabs knife into hand of Major tied to chair blood spurts from hand. "Fucking car!" f. no... dropping etc, just spurts. Questions for man.

⑤ -> Jon talks w/ Raquel. "You do not abuse prisoners. You fucking know that" Raquel says being tied to a chair might be fun - pushes Jon down to chair & kneels w/ face to black

• Question computer man, Jan: "Don't fuck with me or I'll tell you who I keep Professor Sergey Flostov" "I won't shoot you in the knee."

• 'Slaughterhouse' mission - bloody floor & man feeling out corpse w/ chainsaw. as injury things