

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	Battlefield Hardline
Other known title(s):	Not stated
OFLC ref:	1401001.000
Medium:	Console Game
Classification:	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.
Descriptive note:	Contains violence, offensive language and drug use.
Display conditions:	None

Battlefield Hardline is a police themed spin off from the *Battlefield* series of first person military shooters. Developed by American studio Visceral Games it contains the expansive multiplayer options the series is known for as well as a single player story. Over the course of ten episodes and a prologue, the player controls Detective Nicholas Mendoza as an investigation into drug trafficking in Miami uncovers police corruption and organised crime. The story is advanced through both interstitial cutscenes and in-game dialogue as the player overcomes various gameplay challenges. The game supports both a stealthy and aggressive approach to its combat scenarios which varies the extent of violence presented. In the multiplayer mode players co-operate in teams of militarised police and criminals, with criminal themed takes on classic capture the flag, domination and hostage rescue rulesets. The singleplayer episodes were examined on PlayStation 4, with the unavailable multiplayer mode framed within its co-operative and competitive context.

Under s3(1) the publication deals with matters of crime, cruelty and violence. The manner, extent and degree to which the publication depicts violence and cruelty is considered under s3(3)(a)(i) below. Consideration under s3(2) is not required.

Criminal acts such as theft, murder, drug trafficking, police corruption and brutality are dealt with in the course of the plot. The use of police brutality and working outside the law is commented on with “the kind of stuff we’re doing you can’t bring before a [District Attorney]” and is framed in an ‘end justifies the means’ context. Portrayed from the perspective of vice detective Mendoza, his objections to this approach lead to him being framed by corrupt police. In addition there is a scene of drug use in one mission where two men can be seen snorting cocaine in a kitchen. Their brief exchange mentions the draw of “coke” is “Every time you do it you feel somethin’ a little different. It’s like...it’s like jazz.” As a part of a level exploring excess and corruption the overall effect is not promotional. Furthermore, while later developments result in Mendoza working outside the law, his moralising and a police presence ensure the criminal acts depicted 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 high extent and moderate degree. As a detective, players can flash their badge to temporarily shock enemies into obedience which allows them to be arrested. The player is also able to use line-of-sight stealth to sneak around guards and knock them out. These non-lethal takedowns knock the arrested unconscious with a brief thud as they are dropped to the ground but the violence is limited. The game also incentivises a non-lethal approach, granting more experience points to unlock various upgrades faster. However if an arrest is interrupted or the player sighted, enemies open fire on the player which necessitates a lethal response. To do so the player wields a variety of military-grade weapons, from pistols and shotguns to submachine guns, assault rifles and sniper rifles.


Shooting an enemy results in blood spraying in the air but this does not affect the environment and there is no injury presented. Once killed, they collapse realistically to the ground with a pool of blood underneath. Post-mortem damage is limited to some blood spray on impact and does not increase the amount of blood pooled on the ground. However the repetitive combat scenarios feature numerous enemies, extending the length of gunfights. With each shot blood or dust sprays into the air and this environmental destruction increases the impression of chaotic violence. Cruelty and gore also feature in the story, particularly with the discovery of an informant's corpse. Tied to a partially submerged pole amidst the alligator-infested mangroves of Southern Florida, his lower legs are missing with some flesh and bone visible. The implication he was alive as the alligators attacked is particularly cruel. Another scene of stronger violence occurs with a first person animation of Mendoza strangling a captor with his cuffed hands. While brief, the man struggles and gasps which increases the impact.

Regarding s3A, the publication contains a considerable amount of highly offensive language, with the supplied script containing 305 instances of the expletive "fuck" and its variations. Used aggressively and for emphasis, such language occurs in both character dialogue and combat barks with this last increasing the extent through unscripted repetition. 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.

Battlefield Hardline is a bombastic and immersive first person shooter about drugs, dirty cops and over the top action. An emphasis on multiplayer increases the extent of repetitive violence and encourages co-operative and competitive play. The game deals with crime, violence, cruelty and offensive language to an extent and degree that the unrestricted availability of the publication would be injurious to the public good. Frequent depictions of bloody violence have the potential to inure audiences towards violence in general and coupled with elements of cruelty would shock and disturb younger audiences. Regular use of highly offensive language is also likely to negatively affect younger persons' social lives if imitated. Furthermore the publication deals with extensive criminal activity, including drug use and trafficking as well as police corruption and brutality. Such content suggests a mature audience familiar with the genre tropes of criminal dramas. These harms are considered with the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990. Older teenagers and adults are not likely to be unduly affected by the aforementioned content as they have the maturity to place it within its criminal context. Restricting 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 *Battlefield Hardline* 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:** 1401001.000**Submission channel:** s12(1)**Title of publication:** Battlefield Hardline**Other known title:** Not stated**Medium:** Console Game**Distributor:** Electronic Arts**Country of origin:** United States**Language:** English**Applicant:** Film & Video Labelling Body**Examination transcript No:** 642, p125**Examination date:** 10 December 2014**Classification Officer(s):** **Other identifying information:**

COMPONENTS OF FILM

Components of film originally examined:

	Components	Running time
Game:	Battlefield Hardline	
Total running time:		

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:

Battlefield Hardline is a police themed spin off from the *Battlefield* series of first person military shooters. Developed by American studio Visceral Games it contains the expansive multiplayer options the series is known for as well as a single player story. Over the course of ten episodes and a prologue, the player controls Detective Nicholas Mendoza as an investigation into drug trafficking in Miami uncovers police corruption and organised crime. The story is advanced through both interstitial cutscenes and in-game dialogue as the player overcomes various gameplay challenges. The game supports both a stealthy and aggressive approach to its combat scenarios which varies the extent of violence presented. In the multiplayer players co-operate in teams of militarised police and criminals, with criminal themed takes on classic capture the flag, domination and hostage rescue modes. The singleplayer episodes were examined on PlayStation 4, with the unavailable multiplayer framed within its co-operative and competitive context.

Statutory Submissions

Section 20 – Synopsis of Written Submissions

Not Applicable	X
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Section 21 Other Assistance

None Requested	X
See Record of Assistance	

Other Relevant Information

None Considered	<input checked="" type="checkbox"/>
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In reaching a classification decision the Classification Office may consider a variety of information including **previous decisions** of the Classification Office or other **copyright bodies, research, books, articles, reviews**, and information obtained from the **Internet**. If you have used any of this information please record this below.

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

Other Sources (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.

Not applicable.

Matters such as horror

Not applicable.

Matters such as crime

Criminal acts such as theft, murder, drug trafficking, police corruption and brutality are dealt with in the course of the plot. The use of police brutality and working outside the law is commented on with “the kind of stuff we’re doing you can’t bring before a [District Attorney]” and is framed in an ‘end justifies the means’ context. Portrayed from the perspective of vice detective Mendoza, his objections to this approach leads to him being framed by corrupt police. In addition there is a scene of drug use in one mission where two men are shown snorting cocaine in a kitchen. Their brief exchange mentions the draw of “coke” is “Every time you do it you feel somethin’ a little different. It’s like...it’s like jazz.” As a part of a level exploring excess and corruption the overall effect is not promotional. Furthermore, while later developments result in Mendoza working outside the law, his moralising and a police presence ensure the criminal acts depicted are neither promoted nor encouraged as per s3(3)(d).

Matters such as cruelty

Considered in conjunction with violence under s3(3)(a)(i).

Matters such as violence

The manner, extent and degree to which the publication depicts violence is 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"¹ 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.²

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

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

² Above n2 at para 29.

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.³

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.

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

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 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 publication primarily deals with the infliction of serious physical harm to a high extent and moderate degree. As a detective, players can flash their badge to temporarily shock enemies into obedience which allows them to be arrested. The player is also able to use line-of sight stealth to sneak around guards and knock them out. These non-lethal takedowns knock the arrested unconscious with a brief thud as they are dropped to the ground but the violence is limited. The game also incentivises a non-lethal approach, granting more experience points to unlock various upgrades faster. However if an arrest is interrupted or the player sighted, enemies open fire on the player which necessitates a lethal response. To do so the player wields a variety of military-grade weapons, from pistols and shotguns to submachine guns, assault rifles and sniper rifles.

Shooting an enemy results in blood spraying in the air but this does not affect the environment and there is no injury presented. Once killed, they collapse realistically to the ground with a pool of blood underneath. Post-mortem damage is limited to some blood spray on impact and does not increase the amount of blood pooled on the ground. However the repetitive combat scenarios feature numerous enemies, extending the length of gunfights. With each shot blood or dust sprays into the air and this environmental destruction increases the impression of chaotic violence.

Cruelty and gore also feature in the story, particularly with the discovery of an informant's corpse. Tied to a partially submerged pole amidst the alligator-infested mangroves of Southern Florida, his lower legs are seen missing with some flesh and bone visible. The implication he was alive as the alligators attacked is particularly cruel. Another scene of stronger violence occurs with a first person animation of Mendoza strangling a captor with cuffed hands. While brief, the man struggles and gasps which increases the impact.

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

Not applicable.

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.

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 1993.⁴

Not applicable.

⁴ 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.

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 considerable amount of highly offensive language, with the supplied script containing 305 instances of the expletive “fuck” and its variations. Used aggressively and for emphasis, such language occurs in both character dialogue and combat barks with this last increasing the extent through unscripted repetition. 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.*

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.

The game is a bombastic and immersive first person shooter about drugs, dirty cops and over the top action. An emphasis on multiplayer increases the extent of repetitive violence and encourages co-operative and competitive play.

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

As a multiplatform video game it is presented with a high degree of graphical and audio fidelity on computers and the PlayStation 4 and Xbox One consoles, with lower fidelity on the PlayStation 3 and Xbox 360 consoles.

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 *Battlefield* series is well known for its unique multiplayer experience.

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 publication is likely intended for an audience of 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 publication will be available through retail and digital distribution services on both console and computer.

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

Battlefield Hardline deals with crime, violence, cruelty and offensive language to an extent and degree that the unrestricted availability of the publication would be injurious to the public good. Frequent depictions of bloody violence has the potential to inure audiences towards violence in general and coupled with elements of cruelty would shock and disturb younger audiences. Frequent use of highly offensive language is also likely to negatively affect younger persons social lives if imitated. Furthermore the publication deals with extensive criminal activity, including drug use and trafficking as well as police corruption and brutality. Such content suggests a mature audience familiar with the genre tropes of criminal dramas. These harms are considered with the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990. Older teenagers and adults are not likely to be unduly affected by the aforementioned content as they have the maturity to place it within its criminal context. Restricting 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 *Battlefield Hardline* 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"/>
Number of Excisions/Alterations:	
Brief Description:	

PUBLIC DISPLAY CONDITIONS

Not Applicable	
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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 crime, violence and 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	8 th Decembe 2014	OTC Ref	14 0601	VR	4
Applicant	EVLB				
Developer	Electronic Arts				
Title	Battlefield Hardline				
Other known titles	_____				
Platform	_____				
Genre	Console Game.				
Country(ies)	U.S.A.		English		
Language	Yes <input checked="" type="checkbox"/>				
ESRB Rating	R16	Violence, offensive language & drug use.			
Platform	_____				
Examined on	PS4.				
Start/ending time	_____				

Singleplayer & Multiplayer.
"Episodes"

In-built store for new content.

Prologue + Ep. 1 -> Ep. 10

Miami

C/S bus to jail.

Nicolas ~~Mendoza~~ ^{Mendoza?}

"Man like you has really got to fuck it up..."

- 3 years earlier -

- player xtr.

Hotel/apartment hallway.
plan bust into door.

Nick & Stoddard

drug bust - men at table w/ bags cocaine.

"Nobody fuckin' move."

gameplay

First person 'immersive' view - hand animations + viewpoint changes.
 arrest woman w/ shotgun bursts in gunfight.
 Blood spray on impact.
 fuckin' bullshit.
 fuckin' it's a fucking joke.
 fuck these guys.
 fuck you fuckin' know it.

(V) Nick & Stoddard survive.
 'What the fuck was that?'
 bodies lie on blood stains but no apparent injury to corpses.
 Shoot corpse - no blood or injury.

Can't shoot Stoddard (gun doesn't fire)
 Search room - wallet. & another man arrives at door - chase
 ↳ car chase. + thumping soundtrack (Public Enemy, ~~the soundtrack~~ Terrordrone)
 drive through streets like maniacs.
 chaos etc. St. shoots car - flips in c/s.

→ FPS gameplay of arrest man.
 'uncles on a bag. blood on head.
 (can't shoot him, only arrest).
 'Fuck you man!'

TV style intro

Nicholas - actors?
 Kelly.
 montage xtrs & action / investigation.

Ep. 1: Back to School.
 Captain Davies unhappy w/ messy op.
 c/s News report on arrest / drug violence.

Nicholas paired w/ new partner.
 (Nick) Khari.
 "a total closet fuck"

K Drives N to investigation on Tyson (drug man)
 they talk, learn to know each other's story.

talk w/ officer Guzman (arresting thugs), query re. Taps.
 'Nicked we were trying to get the fuck out of here'
 'Cuban.
 'buddy from here'

Fuck Fuck you
 ↳ no woman & trash can
 'I don't fuckin' get along the way.
 Fuck you'
 'fuck you'

leave car w/ K. walk through street. ^{men:} "motherfucker" x3 f.f.
re. chess game.
→ Brix. flash badge & hold @ gunpoint.
looking away increases distance - allows him to: "Man fuck you" & kills player w/ gun.

take down & cuff him. red glow on screen re impact & deactivate for death. 47 reload
Q re Tap's location. K & N leave him there.
K "Fuck him"

Approach Tap & "boys" via circuitous route → back of houses
K asks if N going to report [trespassing]
N: "Doing what, Detective?"
"Closterfuck camera"

Stealth - take down 2 men
by punch to back of head/neck. of lead cam. in ev. f fry door.
distract w/ thrown bullets. + vision cones on map. & noise considerations
Catch Tap on couch, talks re. Tyson.

N finds small packet of powder in Tap's pocket while arresting.
can take him down... or he can help.

cut to: watching Tap (wintapped) → bldg. futuristic Scanner tracks him
talks to Tyson info: "fuckin' crack"
2 cars armed men arrive - enter bldg w/ sentries shot.
arrest 2 men (+ 250 non-lethal)

Open warrants - same crew in mission have warrant.
Scan & arrest (or kill?)

NB can't shoot arrested. K says to take him w/ words

Stealth lasts until detected → gunfight.
shoot hostile enemies. - had killed prev. scanned ppl.

small piles of green marijuana buds on table. these have blood on shirt, (now set during)
by bricks of cocaine & packets.

boards

→ Tyson's team. Scan area for files & info.

NB completing objectives gives points & unlocks weapons, upgrades, etc.

"Hot Shot" = "liquid cocaine"
& drug dealers have photo of
Det Carl Stoddard.

LOADOUT:

Primary weapon: pistols, revolvers, Machine pistols. (x16.)
+ attachments, sights, mags, muzzle, camo.
Secondary weapon: shotguns, submachine guns, sniper assault rifles,
carbines, battle rifles, semi-auto snipers, LMG. (x52)
Gadget One } Taser, gas mask, breaching charge, explosive mine,
Gadget Two } ammo, first aid, body armour, goggle gun (-CFMG)
& zipline
Melee - nightstick, boxing baseball bat, lead pipe, golf club.
"subdive" from behind.

Video chat w/ Tyson. "fuck" "Fuck!"
- He's surprisingly helpful/blatant re product.

leave - can shoot or arrest more gang members,
drive off, ~~mission end~~ → Tyson. talk re who's trying
to kill him.

c/s man enters door, shoots Khai.
She kills him.

bloodied shoulder. - hold hand on wound, some blood.
highly explosive gunfight - wood splinter everywhere.
SWAT arrive.

Episode END + stats.

Ep. 2: Checking Out.

c/s @ PD. K back on duty.
Darius implies ^{may be} corrupt cops.

Talk quietly w/ Leo re tip
on drugs from Colombia.

Sneak & shoot through hotel
after Leo.

c/s of Khai punching
Leo thru hitting w/ trash can.
c/s of Khai w/ bloodied face.

"can you fucking believe this
"you ficked it up"

ff ff

High-octane car chase. explosions etc. gunfire, helis.

• Ep. 3. Gator Bait.

Intro c/s - Dawes says Leo falls unsafe around cops. says will handle excessive force complaints.

In swamp boat. Talk Leo, events.

N questions K over beating Leo.

"We could have had an internal affairs problem."

Conversation "kind of stuff were doing"

"you can't bring before a DA" "fun as hell"

tag files of drugs

N "Oh is that what this is? Bare-knuckle police work?"

K "Now you're catching on."

→ tag file attacked by gator - K stabs it w/ knife.

@ gator farm. blooded shoes "Torture Trax" ff.

ie Leo got "worked over here"

text mentions blood, urine & a tooth found there.

①

Find a body - Leo tried to use a pole, lower legs missing.

NS optional area?

Muscle & bone visible. Blood spattered around.

positioning suggests tried & left for "gator bait"

→ Swmill

intoxics alarm system to disable. (bring reinforcements) fight / stall.

→ Miami Aquatic Stadium. (abandoned).

Speak in, shoot out.

Nelz "You've got some fucked up friends" he flees. "Mudroza"

N "Fuck that."

Net K decide to go after Nelz w/out Stoddard. gunfight.

c/s Stoddard enters, shoots Nelz in head.

implies S duty cop. K tells N to let it go.

S gives N \$ fund. N disgusted, leaves.

▷ Ep. 4: Case Closed.

c/s N → Dames w/ K.

K tells D N didn't take \$. D pleased as was a test.

gameplay. N investigators shootout. warehouse. bodies under tarps + evidence bags.
find recording of Neltz + Stoddard.

→ lead. infiltrate bldg. A marijuana production facility (lights, plants, etc.)
get through weed area - find S.
but men torch bldg & S + N flee + battle.

S + N → K in trouble.

Hurricane. → empty Mall.

Save K from amerc. w/ S.

N pushes S in stomach then reads rights.

Dames, with evidence, is pleased.

D, S & K are in on dodgy deal. Setting up N w/ \$ from Neltz.

▷ Ep. 5: Count let.

c/s in jail truck. Tap there, they talk. (3 years ahead)

Tyson bombs bus.

escape through town. avoid police.

explode meth lab for distraction.

→ Water Tower & meet Tyson.

avoid helis. + cops.

Meet w/ Khai.

"go fuck yourselves"

Are you f'ing kidding me?

f. f'ed.

▷ Ep. 6: Out of Business.

Outside business front for Korean mafia.

Los Angeles

→ data from PC - hold as 2 waves mafia

flee & find "Boomer" dude. then police.

in boot of car in scrapyard. f.

N leaves B in trunk while fetches laptop.

Over the top escape in car. explosions, gunfire dodging trains etc.

Shoot Kang. T decides to take the stack of cocaine but stuck on train track. - destroyed.

▷ Ep. 7: Glass Houses.

Party at house. K & N infiltrate. Neil Bowler later brought. Break in to plant bug.

Plant bug & people arrive. Stopped there. sneak out/shootout

In kitchen: drug use. lines coke, pile coke, razor & rolled ball.

drug use.

if stalking, no talk taking cocaine - moment but you
 "God.. you wanna know what I love about coke?" "Everytime you do it you feel someth. a little different. It's like... it's like jazz"

Neil "You look Mexican so I'll assume you're a burglar" on video call.

Survive assault by men w/ guns.

K: "I wasn't always the kind of person who would fuck one way partner."

▷ Ep. 8: Sovereign Land.

C/S B has info on D's \$ location.

→ Compound w/ Dune. Tony (Dune's father) holds them at gunpoint, Stoddard has \$ out for him.

Marcus (Boomer) & Nick cuffed in a cell. Escape old missile silo.

take down man w/ cuffs - first person struggling. brief.

shootout w/ 5/6? guys. leave silo. Assault compound.

Kill everyone in compound & escape. car crash. blooded

→ airfield. fight off armed men w/ cars. Dune. tank battle vs tank & helis. Tony dead in tank (not shown).

escape in plane (bugged out)

manually load/unlock next mission.

▷ Ep. 9: Independence Day
C/S as prep for robbing apt. safe.
gameplay - break in by Stoltz & his men.
Shoot back & kill them. S dead.

NB On a reload,
game now spur
(blood when car
shot!

→ Miami: Skyscraper. take down guards.

Unlock vault w/ "Bute" - defend vs. many enemies.

T opens vault - bomb.
Clap T's face - bloodied & bruised. "You what the fuck of it!"

Escape by streets - shoot private contractors.

- Preferred Outcomes -
- Dawes's
men
& compe

▷ Ep. 10: Legacy.

NB restarting episode gives montage / previously an
travel via boat to island.

BK & T → back to take T to "Always a checkmate."
and legend Dr.

Takedown Zmer - cuff - Sound cuts out -
reset.

In room at small village? Seat + rope + hammer &
dill & bowl & shirt.
blood comes area.
(evidence of torture)

battle to main house, shoot + kill guards.
C/S - face off w/ Dawes. Held at gunpoint.

D offers "job at organisation, running it"
D: "You're just like me... More criminal than cop."

N: "You know what? You're right."

N shoots Dawes, blood splatter on glass.

N reads letter from D. → Secret passage. letter continues
Safe w/ gold bullion, cash. "It's all yours" N corrupt
people.

- Credits -