

## SUMMARY OF REASONS FOR DECISION

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

### HEADNOTE

<b>Title of publication:</b>	Call Of Duty: Infinite Warfare
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1600730.000
<b>Medium:</b>	Console 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.
<b>Display conditions:</b>	None

*Call Of Duty: Infinite Warfare* is a first person shooter by American developer Infinity Ward. The game was examined on the PlayStation 4 but will also be available on the Xbox One and PC. Set in a far-flung future, humanity has colonised much of the solar system. But with their distance from Earth, a Mars separatist group rose to military power and now wages war with the forces of Earth. In this singleplayer campaign, player control Cpt. Nick Reyes as the Earth comes under attack by the Martian Settlement Defence Front. While the invaders are repelled the Earthborn forces are left weakened, requiring the newly promoted Commander Reyes to buy them time to rebuild. Unlike previous games in the *Call Of Duty* series, *Infinite Warfare* has an element of non-linearity, with players able to select a series of side missions to both weaken the SDF and gain new weaponry. These missions vary from the dogfighting of space combat, to boarding and destroying SDF ships. Meanwhile, the core story missions progress the plot through strategically important facilities and spectacular environments.

In addition to the singleplayer campaign, there is the robust multiplayer mode the series is known for. This pits teams of players against each other in a repetitive but engaging game of co-operation and competition. The game also features a wave-based zombie mode. Presented with a cartoonish aesthetic, it is a ludicrous scenario where a group of actors are sent through a portal into a 1980's theme-park to survive a zombie apocalypse. Co-operating with up to four others, players survive by boarding up entrances to restrict the horde into more manageable sizes. Each zombie kill grants players money to unlock new weapons, new areas, and ludicrous power-ups to survive the ever increasing difficulty. Some versions of *Call Of Duty: Infinite Warfare* will also be sold with another game, *Call Of Duty 4: Modern Warfare Remastered*. This fan-favourite has received a visual overhaul, but is otherwise identical to the originally classified *Call Of Duty 4: Modern Warfare* (R16, Violence. OFLC Ref. 702338).

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

Concerning horror, the 'zombies' mode deals with horror in a very limited way. With its tongue-firmly-in-cheek 1980's theme and cartoonish presentation to its visuals, this mode does not evoke horror in a convincing manner.

In terms of s3(3)(a)(i), the publication deals with the infliction of serious physical harm to a high extent but moderate degree. The core gameplay revolves around violent and bloody first person combat. Players use a variety of futuristic weaponry, although many of them still fire bullets or explosives. Types of weapons include pistols, machine guns, shotguns and rifles, as well as traditional fragmentation grenades. Electromagnetic grenades or energy weapons are clearly in the realm of sci-fi but still inflict bloody violence. Occasionally melee kills will show a swift but bloody stab of a knife, but the majority of the time these are a strike with the butt of a gun. Corpses of soldiers and civilians can be seen littering the environment, with blood pooling or spattered across the nearby environment. When the player encounters civilians fleeing from gunfire, they are told to watch their fire. Shooting a civilian results in the screen blurring out with an admonishment not to kill civilians before the game reloads the area. While there is some friendly fire allowed for – with a blood burst and stumbling effect visible, this is similarly discouraged. With the player restricted from firing their weapon directly at a comrade, friendly fire is invariably unintended - the result of bullet spread when aiming near a fellow soldier.

During combat each bullet results in blood spraying in the air, with multiple shots having a blood mist effect. The human opponents recoil realistically, tripping over or being knocked backwards from the impact. Yells of pain accompany the violence, and are also heard when the player character is injured. Blood effects increasingly cloud the screen when damaged and a heart beat sound is heard. On death, the screen is almost entirely covered in blood splatter. In multiplayer, this death screen shows a third person ragdoll of the player's character falling over before they respawn. The overall effect of this combat is of frequent and cacophonous bloody gun violence. As well as combat against humans there are numerous humanoid robots, which spark as they are progressively destroyed, and the explosive but limited violence of spaceship dogfighting.

The game also features bloody explosions of disintegrating enemy soldiers, through the use of powerful energy weapons. Blood mist turns into a large blood burst as the soldiers explode, with some small chunks of undetailed flesh fleetingly visible. The 'zombies' mode also contains decapitation and dismemberment. Heads explode with spurts of blood and undetailed bits of viscera, while limbs are blown off with some blood effects. While the limb remains on the ground, the wound is not graphic. When dismembered, zombies crawl across the ground requiring further gunfire to kill. Post mortem damage results in large spurts of blood and implausible chunks of small fleshy pieces flying through the air. With each wave of zombies, the gameplay becomes increasingly frantic.

Comparatively, cruelty in association with violence is limited to cutscenes where the main antagonists reveal themselves to be merciless. One early cutscene shows a soldier being executed by a robot stomping his head flat – although the camera angle and obscuring metal foot ensures this is limited to the motion and burst of blood. A SDF commander is also seen shooting one of his own soldiers simply to prove a point, and cruelly removes the oxygen tank of the playable character causing him to suffocate as the scene ends. In this context, the cruelty is clearly used to portray the antagonists as ruthless and is only a small part of this expansive game.

Under s3A, the publication contains infrequent use of the highly offensive expletive "fuck" and its variations. Examples include "We don't die on our fucking knees" or "motherfucker!" Such language is unsuitable for children, but is unlikely to cause serious harm to the mature audience the game is obviously intended for.

*Call Of Duty: Infinite Warfare* is a spectacular and violent first person shooter. Due to the high extent of bloody violence, the unrestricted availability of the publication is likely to be injurious to the public good. Repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. Stronger violence such as soldiers disintegrating in clouds of blood or the repetitive decapitation and dismemberment of the zombie mode are particularly likely to shock younger audiences. Some cutscenes depicting the cruelty of the SDF forces are also likely to disturb them. While infrequent, the use of highly offensive language further supports a restriction. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Balancing these harms against the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990, 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 *Call Of Duty: Infinite Warfare* 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:** 1600730.000

**Submission channel:** s12(1)

**Title of publication:** Call Of Duty: Infinite Warfare

**Other known title:** Not stated

**Medium:** Console Game

**Distributor:** Total Interactive


**Country of origin:** United States

**Language:** English

**Applicant:** Film & Video Labelling Body

**Examination transcript No:** 690, p261

**Examination date:** 13 September 2016

**Classification Officer(s):** 

**Other identifying information:**

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

	<b>Components</b>	<b>Running time</b>
<b>Game:</b>	Call Of Duty: Infinite Warfare	
<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:

*Call Of Duty: Infinite Warfare* is a first person shooter by American developer Infinity Ward. The game was examined on the PlayStation 4 but will also be available on the Xbox One and PC. Set in a far-flung future, humanity has colonised much of the solar system. But with their distance from Earth, a Mars separatist group rose to military power and now wages war with the forces of Earth. In this singleplayer campaign, player control Cpt. Nick Reyes as the Earth comes under attack by the Martian Settlement Defence Front. While the invaders are repelled the Earthborn forces are left weakened, requiring the newly promoted Commander Reyes to buy them time to rebuild. Unlike previous games in the *Call Of Duty* series, *Infinite Warfare* has an element of non-linearity, with players able to select a series of side missions to both weaken the SDF and gain new weaponry. These missions vary from the dogfighting of space combat, to boarding and destroying SDF ships. Meanwhile, the core story missions progress the plot through strategically important facilities and spectacular environments.

In addition to the singleplayer campaign, there is the robust multiplayer mode the series is known for. This pits teams of players against each other in a repetitive but engaging game of co-operation and competition. The game also features a wave-based zombie mode. Presented with a cartoonish aesthetic, it is a ludicrous scenario where a group of actors are sent through a portal into a 1980's theme-park to survive a zombie apocalypse. Co-operating with up to four others, players survive by boarding up entrances to restrict the horde into more manageable sizes. Each zombie kill grants players money to unlock new weapons, new areas, and ludicrous power-ups to survive the ever increasing difficulty. Some versions of *Call Of Duty: Infinite Warfare* will also be sold with another game, *Call Of Duty 4: Modern Warfare Remastered*. This fan-favourite has received a visual overhaul, but is otherwise identical to the originally classified *Call Of Duty 4: Modern Warfare* (R16, Violence. OFLC Ref. 702338).

Statutory Submissions

**Section 20 – Synopsis of Written Submissions**

Not Applicable	<b>X</b>
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**Section 21 Other Assistance**

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





## 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.*

Not applicable.

*Matters such as horror*

The 'zombies' mode deals with horror in a very limited way. With its tongue-firmly-in-cheek 1980's theme and cartoonish presentation to its visuals, this mode does not evoke horror in a convincing manner.

*Matters such as crime*

Not applicable.

*Matters such as cruelty*

The publication contains some depictions of cruelty in association with violence. These are considered below.

*Matters such as violence*

The extent and degree to which, and the manner in which the publication deals with matters of 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>

<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.

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.*

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.

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

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 high extent but moderate degree. The core gameplay revolves around violent and bloody first person combat. Players use a variety of futuristic weaponry, although many of them still fire bullets or explosives. Types of weapons include pistols, machine guns, shotguns and rifles, as well as traditional fragmentation grenades. Electromagnetic grenades or energy weapons are clearly in the realm of sci-fi but still inflict bloody violence. Occasionally melee kills will show a swift but bloody stab of a knife, but the majority of the time these are a strike with the butt of a gun. Corpses of soldiers and civilians can be seen littering the environment, with blood pooling or spattered across the nearby environment. When the player encounters civilians fleeing from gunfire, they are told to watch their fire. Shooting a civilian results in the screen blurring out with an admonishment not to kill civilians before the game reloads the area. While there is some friendly fire allowed for – with a blood burst and stumbling effect visible, this is similarly discouraged. With the player restricted from firing their weapon directly at a comrade, friendly fire is invariably unintended - the result of bullet spread when aiming near a fellow soldier.

During combat each bullet results in blood spraying in the air, with multiple shots having a blood mist effect. The human opponents recoil realistically, tripping over or being knocked backwards from the impact. Yells of pain accompany the violence, and are also heard when the player character is injured. Blood effects increasingly cloud the screen when damaged and a heart beat sound is heard. On death, the screen is almost entirely covered in blood splatter. In multiplayer, this death screen shows a third person ragdoll of the player's character falling over before they respawn. The overall effect of this combat is of frequent and cacophonous bloody gun violence. As well as combat against humans there are numerous humanoid robots, which spark as they are progressively destroyed, and the explosive but limited violence of spaceship dogfighting.

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Comparatively, cruelty in association with violence is limited to cutscenes where the main antagonists reveal themselves to be merciless. One early cutscene shows a soldier being executed by a robot stomping his head flat – although the camera angle and obscuring metal foot ensures this is limited to the motion and burst of blood. A SDF commander is also seen shooting one of his own soldiers simply to prove a point, and cruelly removes the oxygen tank of the playable character causing him to suffocate as the scene ends. In this context, the cruelty is clearly used to portray the antagonists as ruthless and is only a small part of this expansive game.

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.*

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>*

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 infrequent use of the highly offensive expletive “fuck” and its variations. Examples include “We don’t die on our fucking knees” or “motherfucker!” Such language is unsuitable for children, but is unlikely to cause serious harm to the mature audience the game is obviously intended for.

**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*

<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) *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. Self-inflicted death occurs in the context of self-sacrifice in war, bearing little relation to harmful imitable activities.

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 spectacular and bombastic first person shooter. While the gameplay varies considerably in context, the overall effect is of repetitive and bloody violence.

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

Developed for modern consoles and PC, the game is presented with detailed graphics and sounds. As a video game it requires the player to actively engage with it in order to progress.

*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.*

As an impressively rendered sci-fi future, the publication has considerable technical and 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.*

The violence presented indicates it is intended for a mature audience.

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

The publication is intended for use as entertainment. The franchise has historically had a competitive scene for its popular multiplayer modes, and this game is also likely intended for some competitive purposes.

*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
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*Call Of Duty: Infinite Warfare* is a spectacular and violent first person shooter. Due to the high extent of bloody violence, the unrestricted availability of the publication is likely to be injurious to the public good. Repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. Stronger violence such as soldiers disintegrating in clouds of blood or the repetitive decapitation and dismemberment of the zombie mode are particularly likely to shock younger audiences. Some cutscenes depicting the cruelty of the SDF forces are also likely to disturb them. While infrequent, the use of highly offensive language further supports a restriction. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Balancing these harms against the right to freedom of expression as set out in the New Zealand Bill of Rights Act 1990, 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 *Call Of Duty: Infinite Warfare* 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 horror, 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.*

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13 Sep 2016

1805730

Full

Total Interactive

Call of Duty: Infinite Warfare

Console Game

USA

English

R16

Violence

Examined on PS4, also for XBone & PC.

~~opening ds on train tracks.~~

~~she screams.~~

~~thought out blood stream for R16... a mysterious dr at out of hell because a circus~~

Single player story.

Multiplayer ← large drawcard for the series.

Zombies ← wave based co-op.

⓪

Auto video.

Willard Wyler narration director of horror films.  
Cartoon into as 4 actors move at film theatre for roles in  
"Zombies in Spaceland" - main film.

WW → back room, cuts head w/ knife & puts actor into a new dress.  
+ the 1980s ...

very. weird atmosphere as  
MS Shoot & stab zombies - holes + blood spurt.

the Zombies in Spaceland  
→ Lobby.

Complete EPV w/ guns in 1980s <sup>space-</sup> themed theme park.  
earn \$ by killing increasing waves of Zs.  
(buy ammo, new weapons, & fortify windows/doors.  
+ unlock larger/new areas.

→ more space, new weapons  
& also more entry

- dismemberment + ✓ - legs torn. - stay <sup>points</sup> behind for a time.
- decapitation ✓ bloody explosion/pop + some
- post mortem ✓ — blood spurt + <sup>lots of</sup> small <sup>v:</sup> viscera chunks. little detail.

\* game crashed.

~~Company~~

Note

Also included in package is

Call of Duty Modern Warfare Remastered.

→ prev. Classified. Rik Vinterse  
OFLC ref.

# Call of Duty Infinite Warfare. Campaign.

Intro text + narration about human expansion into space, new planet, + disconnect between Earth & planet.

UNSA black site Mission to → facility. get weapon touch it so SDF don't get. Settlement Deface Front (SDF) who raid & attack, to raise Earthborn.

w/ Specs & Tee HALO jump into ex planet Sci fi

① Jump into facility & kill soldier - knock down + stab to neck. blood spray + blood pool.

engage w/ other soldiers. fight through facility. gunfire chaos

use spider-like robot nodes - grab on enemy + explode. or grab node to that named

facility explodes. SDF grab Specs & Tee. to.

man gives str Wolf air to breathe. SDF kill.

Moon.  
Swapa

② SDF officer shoots his own man as example.

↳ moves oxygen + wolf starts dying.

Robot stomps on Specs' head - squish - blood. no detail.

SDF officer stabs Specs (wolf) area.

video feed stops. -> Dead.

C/S as UNSA talk video footage. Admiral Jones &

follow Lt Satter to ar ship. Lt

Meet At post. Ethan.

As fly to <sup>thru ship.</sup> Anti ar gun fires at ship explosion + crash.

SDF arship guns down C/S - blood but little detail slightly bloodied air around the place.

Some vis w/ blood splatter No post mort (as part of level) sweat in air + pooling.

Can shoot av... sorta f no. + blurred image = no injury.  
→ you killed a civilian. watch your fire + direct

death = blood covers soles.

injury = blood covers less of soles

battle through streets. seemingly no flee pct.

↳ lots of streets.

See on ground splashed areas.

lots of cars running. VS. Robots & armored humans.

coughing from smoke etc.

wounded soldiers gran but no injury

↳ ~~gives~~ note to hack robots

↳ DARTS control tower stop SDF from exploding.

slowmo as breach & kill SDF soldiers + blood spurts in slowmo.

↳ a Jackal - stealthish fighter jet. & head out of orbit.

(in the "for the" head on reg combat - on street)

Large fleet battle w/ SDF capital ships. explode. not combat as such

↳ look on Kishin.

↳ head to bridge. Captain dead + XO dead.

CLS → ~~Player~~ Player str ~~Paris / Pages?~~ (sp?) Nick Reyes

(in control as highest ranking officer)

Admiral upgrades ~~str~~ → now a Commander.

Raines orders new mission for Retributor to retake

optimal by

Man talks getting detention as a child. Lunar base / cargo purposely to spend time w/ his teacher.

weaponry loadout.

+ New weaponry armour & best for Jackal ship

grades. ~~fun~~ state-hacking shield bar well

flag emu seeker bot anti-grav

SATO fleet.

armor up & get best rig.  
prep team. assault lower base.

frick -

& air combat + take down an SDF ship.

SDF broadcast declaring war on Earth.

Return to Federation.

→ Star Map. Choos which mission to attack first.

• Ship Assault

each gives rewards - Perk eg <sup>each</sup> Draw

• Jackal Strike - air to air only.

weapons.  
'mutilated'

& Main mission:

eg Operation Burn Water on Saturn's <sup>moon</sup> Titan  
SDF fuel station.

head to Titan, shoot people.

"motherfucker"

"We don't die in our  
fucking battles"

Quintus Mars attacks - Ethan & Reyes stuck in space. as  
oxygen runs out - cut an arm. Ret & OM  
wrap out

coughing/choking spx as FTR.

Wake an other ship - Tigrus.

return to Federation briefing w/ Rames

Plan attack on Mining colony to secure resources  
to rebuild fleet.  
Asproot heading towards Sun.

on asteroid - burn effect from sun.

discover robots turned on our/usbep

Over sacrifices in vain, as asteroid explodes.

Reyes disappointed. Set moment/disagreement w/ Salte

Return to Federation intel from Rames - info on attack

Tigrus is downed