

SUMMARY OF REASONS FOR DECISION

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

HEADNOTE

Title of publication:	Call Of Duty: WWII
Other known title(s):	Not stated
OFLC ref:	1700502.000
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 graphic violence and offensive language.
Display conditions:	None

Call Of Duty: WWII is a first person shooter by American developer Sledgehammer Games. Set in World War Two, it comprises a singleplayer story campaign, an extensive multiplayer component where players compete with and against each other in a variety of repetitive game modes, and the popular Zombies mode where players must survive increasingly difficult waves of the undead. The singleplayer campaign follows the path of U.S. soldier Red Daniels, his comrades, and allies as they aid in the Allied 'Western Front' attack. Ranging from the beaches of Normandy, to aiding the French Resistance in Paris, and into winter in the Ardennes forest, players shoot their way through innumerable Nazi soldiers. A beta version of the game was examined on the PlayStation 4 but will also be available on the Xbox One and PC.

Under s3(1) the game primarily deals with violence, and to a lesser extent cruelty and horror. The extent and degree to which, and the manner in which, the publication depicts matters of violence and associated cruelty are considered under s3(3)(a)(i). How the game deals with sexual violence is considered under s3(3)(a)(ii).

Concerning horror, the 'Zombies' mode deals with the body horror of the undead. Unlike the previous game in the series, this appears self-serious and is presented in a grittier way. The zombies lurch towards the player, with decrepit skin and missing flesh. Some armless variants lumber quickly towards the human players. These barely have any skin left, a bloody mass of muscle, bone, and biting teeth. The overall effect is of a constant horror tone, ramping up to moments of frenetic crowd control and gunfire.

Cruelty largely arises from the actions of the Nazi regime. During one short sequence the player passes through an abandoned prisoner of war camp, seeing a few indistinct bodies lying dead in their bunks, while others stand dead, having been tied to poles and shot. The missing prisoners are said to have been marched into the forest, to some concern. There, the player is able to save a captured ally from execution. The voice acting of the following cutscene suggests the man is weakened from forced labour, but due to the 'pre-vis' nature of this video does not present as particularly ill.

The publication does not meet any of the s3(2) criteria.

In terms of s3(3)(a)(i), the publication frequently deals with the infliction of serious physical harm. As a World War 2-based first person shooter, much of the gameplay involves shooting Nazi soldiers at close to moderate distances with a variety of period firearms. Blood spurts and mists with each impact, and on death there is blood pooling. Blood spatters corpses and clothes, and bodies tend to remain in the immediate area until the player moves on. The violence is at times quite graphic, with a decapitating shot leaving folds of red flesh and a vestigial chin. Dismemberment with high powered weapons like grenades or shotguns also kills enemies, with blood spurting from a clearly visible fleshy stump. In this way, those missing an arm or leg die swiftly, with little sense of a cruel death. Comparatively, flamethrowers and Molotov cocktails set enemies alight, causing them to flail and scream before death, adding an element of cruelty. During the course of the campaign players also engage in tank-based combat or aerial dogfights, but the violence here is typically limited to explosions and flying bodies.

In the case of the Zombie mode, decapitation and dismemberment occurs with a wider variety of weapons, becoming far more common. At the same time, the heads simply explode in blood and leave behind a neck stump, which is less graphic than the fleshy decapitation of the singleplayer campaign. As corpses disappear after a short period of time, the effect is more a stream of gory violence than a growing pile of giblets.


Regarding s3(3)(a)(ii), there is an implication of impending sexual violence when a Nazi soldier is seen pushing a Frenchwoman into a nearby room. Should the player enter the room, they are presented with a choice to kill the man or leave. If the player chooses to leave, as the door closes the soldier can be seen walking towards the cowering woman. Otherwise she thanks the player for killing the soldier and saving her, and will wait in the room until the French Resistance has set off their signal to attack.

Under s3A, the publication contains infrequent use of the highly offensive expletive “fuck” and its variations. Examples include “Get me the fuck outta here” and “You’ve gotta be fucking kidding me. Such language remains unsuitable for children, but is unlikely to cause them lasting harm.

Call Of Duty: WWII is a spectacular, high-action historical first person shooter. Its core gameplay relies on repetitively violent combat for challenge and entertainment. The violence is bloody, and at times quite graphic, with the gore of dismemberment and decapitation particularly likely to shock and disturb younger players. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Moreover, repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. 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: WWII* is classified as objectionable except if its availability is restricted to persons who have attained the age of 16 years.

Note:

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CONSIDERATION SHEET**OFLC ref:** 1700502.000**Submission channel:** s12(1)**Title of publication:** Call Of Duty: WWII**Other known title:** Not stated**Medium:** Console Game**Distributor:** Total Interactive**Developer:** Sledgehammer Games**Publisher:** Activision**Country of origin:** United States**Language:** English**Applicant:** Film & Video Labelling Body**Examination transcript No:** 720, p59**Examination date:** 29 August 2017**Classification Officer(s):** **Other identifying information:**

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

	Components	Running time
Game:	Call Of Duty: WWII	
Total running time:		

Components of film excised:

Description of publication:

Call Of Duty: WWII is a first person shooter by American developer Sledgehammer Games. Set in World War Two, it comprises a singleplayer story campaign, an extensive multiplayer component where players compete with and against each other in a variety of repetitive game modes, and the popular Zombies mode where players must survive increasingly difficult waves of the undead. The singleplayer campaign follows the path of U.S. soldier Red Daniels, his comrades, and allies as they aid in the Allies 'Western Front' attack. Ranging from the beaches of Normandy, to aiding the French Resistance in Paris, and into winter in the Ardennes forest, players shoot their way through innumerable Nazi soldiers. A beta version of the game was examined on the PlayStation 4 but will also be available on the Xbox One and PC.

Section 3(1):

Does the publication deal with matters such as:

—	Sex
✓	Horror
Concerning horror, the 'Zombies' mode deals with the body horror of the undead. Unlike the previous game in the series, this appears self-serious and is presented in a grittier way. The zombies lurch towards the player, with decrepit skin and missing flesh. Some armless variants lumber quickly towards the human players. These barely have any skin left, a bloody mass of muscle, bone, and biting teeth. The overall effect is of a constant horror tone, ramping up to moments of frenetic crowd control and gunfire.	
—	Crime
✓	Cruelty

Section 3(1):

Cruelty large arises from the actions of the Nazi regime. During one short sequence the player passes through an abandoned prisoner of war camp, seeing a few indistinct bodies lying dead in their bunks, while others stand dead, having been tied to poles and shot. The missing prisoners are said to have been marched into the forest, to some concern. There, the player is able to save a captured ally from execution. The voice acting of the following cutscene suggests the man is weakened from forced labour, but due to the 'pre-vis' nature of this video does not present as particularly ill. Cruelty is also considered with violence below.

✓

Violence

The extent and degree to which, and the manner in which, the publication depicts matters of violence and associated cruelty are considered under s3(3)(a)(i). How the game deals with sexual violence is considered under s3(3)(a)(ii) below.

—

None of the above, proceed to s3A and s3B**Section 3(2):**

Does the content of the publication raise any of these issues? If it does, discuss, and conclude whether the publication promotes or supports, or tends to promote or support, that matter.

—

s3(2)(a) The exploitation of children or young persons for sexual purposes

—

s3(2)(b) The use of violence or coercion to compel participation in or submission to sexual conduct

—

s3(2)(c) Necrophilia

—

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

—

s3(2)(e) Bestiality

Section 3(2):	
—	s3(2)(f) Acts of torture or extreme violence or cruelty
✓	None of the above
If the publication promotes or supports (or tends to) any of these matters, could excisions be used to remove the problematic content?	
—	No. The publication is deemed to be objectionable. <u>Proceed to Conclusion</u>
—	Yes. Discuss:

Section 3(3):	
If any of the following criteria apply, discuss in terms of the extent and degree to which, and the manner in which, the publication:	
✓	s3(3)(a)(i) Deals with torture, serious physical harm, significant cruelty

Section 3(3):

In terms of s3(3)(a)(i), the publication frequently deals with the infliction of serious physical harm. As a World War 2-based first person shooter, much of the gameplay involves shooting Nazi soldiers at close to moderate distances with a variety of period firearms. Blood spurts and mists with each impact, and on death there is blood pooling. Blood spatters corpses and clothes, and bodies tend to remain in the immediate area until the player moves on. The violence is at times quite graphic, with a decapitating shot leaving folds of red flesh and a vestigial chin. Dismemberment with high powered weapons like grenades or shotguns also kills enemies, with blood spurting from a clearly visible fleshy stump. In this way, those missing an arm or leg die swiftly, with little sense of a cruel death. Comparatively, flamethrowers and Molotov cocktails set enemies alight, causing them to flail and scream before death, adding an element of cruelty. During the course of the campaign players also engage in tank-based combat or aerial dogfights, but the violence here is typically limited to explosions and flying bodies.

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✓

s3(3)(a)(ii) Deals with sexual violence/coercion

There is an implication of impending sexual violence when a Nazi soldier is seen pushing a Frenchwoman into a nearby room. Should the player enter the room, they are presented with a choice to kill the man or leave. If the player chooses to leave, as the door closes the soldier can be seen walking towards the cowering woman. Otherwise she thanks the player for killing the soldier and saving her, and will wait in the room until the French Resistance has set off their signal to attack.

—

s3(3)(a)(iii) Deals with degrading/dehumanising/demeaning sexual or physical conduct

—

s3(3)(a)(iv) Deals with sexual conduct with or by children and young people

—

s3(3)(a)(v) Deals with sexual satisfaction from inflicting or suffering pain/cruelty

—

s3(3)(b) Exploits the nudity of a child or young person

Section 3(3):	
—	s3(3)(c) Degrades/dehumanises/demeans any person
—	s3(3)(d) Promotes/encourages crime or terrorism
—	s3(3)(e) Presents members of a class of the public as inherently inferior
—	Publication doesn't deal with any s3(3) criteria

Section 3A:	
Does the publication contain highly offensive language likely to seriously harm young viewers?	<input checked="" type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<p>Discuss (including any necessary consideration of offensive language that is not “highly offensive” or any highly offensive language which is not likely to cause serious harm to young viewers):</p> <p>Under s3A, the publication contains infrequent use of the highly offensive expletive “fuck” and its variations. Examples include “Get me the fuck outta here” and “You’ve gotta be fucking kidding me. Such language remains unsuitable for children, but is unlikely to cause lasting harm to a mature audience.</p>	

Section 3B:	
Does the publication deal with any of the following?	
—	Conduct that, if imitated, would pose a risk of serious harm to self or others
—	Self harm/suicide or harm to a person’s body other than that under s3(3)(a)(i)

Section 3B:	
—	Physical conduct which is degrading, dehumanising or demeaning other than that under s3(3)(a)(iii)
—	Visual images of a body that are degrading/dehumanising/demeaning other than that under s3(3)(c)
✓	None of the above
<p>If the publication does deal with these matters, does this content make the publication likely to cause any of the following harms to persons under a specified age?</p> <ul style="list-style-type: none"> ▪ Likely to cause them to be greatly disturbed or shocked ▪ Likely to increase significantly the risk of them killing, or causing serious harm to, themselves, others, or both ▪ Likely to encourage them to treat or regard themselves, others, or both, as degraded <p>Discuss likely harm/s or why the content is unlikely to cause these harms:</p>	

Other relevant information to be taken into account:

Conclusion:

- In addition to all of the above matters, consider relevant s3(4) matters: the dominant effect of the publication, character of the publication (including any merit, value or importance), impact of the medium, intended or likely audience, intended purpose, and any other relevant circumstances relating to its use
- Identify any likely injury to the public good from the unrestricted availability of the publication
- Determine the classification, taking into account the New Zealand Bill of Rights Act 1990 (NZBORA) and the need to impose the least restrictive limitation on the right to freedom of expression that will prevent injury to the public good

Call Of Duty: WWII is a spectacular, high-action historical first person shooter. Its core gameplay relies on repetitively violent combat for challenge and entertainment. The violence is bloody, and at times quite graphic, with the gore of dismemberment and decapitation particularly likely to shock and disturb younger players. As a result, the unrestricted availability of the publication is likely to be injurious to the public good. Moreover, repeated exposure to violence has a potential attitudinal harm of inuring impressionable audiences to violence. 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: WWII* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.

Classification:

R16

Descriptive Note to cover: Violence, horror, offensive language.

Display conditions (restricted publications only):

Are display conditions necessary?

- Yes
 No

Reason for any display conditions:

Date 29 August 2017

OFLC Ref 1700502

Title Call of Duty: WWII

Other Known title(s)

Medium Console Game

Director (s) Sledgehammer Games

Producer (s) Activision

Country (ies) USA

Language (s) English.

Classification R16 Graphic violence & offensive language

Intro c/s. narration of letter

FP. c/s. soldiers work. suicide

You gotta be fucky
Fucking

> reshot.

Campaign / Multiplayer / Zombies

New Game.

text - intro to WWII. B&W c/s. 3D. montage recruitment - P
front.
explosion P.

Narration n. ^{opening to.} D-Day.

FP c/s soldiers battle but as knife-head
game. Daniels - Stiles - glass
- player.

Military narration intro. to soldier
by General?

Ahelo.

D-Day - soldiers talk on boats to Normandy.
meat grinder - man decap by bullet.

asm6 men - flesh + usera leg, arm

war bunkers

QTE struggle w/ Nazi - can get grad skilled man to safety.

- grab me the truck with the fuel
- trap ally ~~troops~~

Game stop - frozen / quit progress

→ Jonathan skip to...
Cobra Mission 2.

Soldier w/ tank around smored.

Jump on tank
drive through countryside
& place safe tank line.

Nazis
Soldiers surrender - can arrest.

or shoot them.

(ear ams) (before legless
gms for
knees)

take down airplanes w/ AA gun.

→ Not allowed to kill innocents

drive jeep explosives then take gun & fire at Nazis in jeeps & on foot.

finish level - game over.

* Margary

Red Daniels rights to Harzel.

Near Panzer -

PP1 talk, ~~office~~ drink. - "You're gotta be fucking kidding me?"
takes swing at RD for releases

FP ds. traps → drive to bridge under fire.

The Rhine

Surrendering man in tower pulls out... a photo but shot him. feels bad man
→ bridge, blown.

battle across bridge.

photos + map. talk on camp. survivors. camera.

POW Labor Camp. Look for Zussman
 → bunk house: some people dead. Soldier takes photos.
 "they were beaten, starved & walked to the base"
 find two dead men shot/reaction against pile + hanging ropes
 - find marching tracks into forest.
 walk through forest sfx gunshots slows to same Z.
 soldiers help Zussman.

* ~~Paris~~ March 6
 Paris. Leads the same intro...

* Paris works again. French resistance.
 Play as undercover French resistance Fosseaux
 walk into Nazi base & access basement.
 see soldier drag woman into small room - etc

Meet w/ Heinrich, he talks, gives glass of alcohol.
 but he recognized her. knocks over.
 stab him ~~in~~ in chest w/ broken glass. & then neck
 she's on floor. either kill (& save) or leave

Cowley stabs man in chest. w/ knife. blood.
 seek into courtyard & plant bombs.
 → play as RD as assault German
 jumper, splat, Molotovs.

* Aachen. city mission. save cars.

* Hurtgen. forest.

* Hill. push up to pillbox. Soldier takes embrace w/ lost man.
 destroy guns - bugged out progress. punched for fun.
 Turner apparently died

* **Bulge**
Slow, concern. "You're gonna fucking see how easy it is"
Presen also concerns Ardennes.

Soldiers chilled, in digouts. feelin' miserable.

* **Taken.**
US men find 'kraut' has plans to blow final bridge across Rhine
aka 'Fritz' The fuck's it saying?

* **Remagen.** ... this is the same as level as prev. "Magguy"
first level - others loaded incorrectly (game loaded wrong level!...)

→ * **Magguy.**
US soldier wakes up phone
flb to Red as child - father bitten by wolf.
Stabs several times

Magguy a church in French village take the church.

→ * **Aachen** - German city
in tank. explosion

Zombies mode undead - decrepit, open stomachs - ^{explosive!} decap + blood burst
organs.
undead, bony + fleshy, no arms
run faster.
some undead w/ helmets!
waves, dark env.
upgrades. co-op.

