

## SUMMARY OF REASONS FOR DECISION

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

### HEADNOTE

<b>Title of publication:</b>	Homefront: The Revolution
<b>Other known title(s):</b>	Not stated
<b>OFLC ref:</b>	1600122.000
<b>Medium:</b>	Computer Game
<b>Classification:</b>	Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.
<b>Descriptive note:</b>	Contains violence and offensive language.
<b>Display conditions:</b>	None

*Homefront: The Revolution* is a futuristic first person shooter set in North Korean-occupied Philadelphia. The city has been split into green, yellow and red zones which denote the degree of Korean control, with the Red zones generally being bombed out city blocks where patrolling soldiers shoot on sight. Yellow zones present a typical dystopian future filled with armed guards and propaganda, while the green zones comprise notable landmarks, with buildings intact.

Gameplay is a mix of stealth and combat, with players aiding the revolution by liberating KPA strongholds, controlling certain buildings and subverting propaganda screens. Completing these objectives unlocks homemade weapon variants and statistic bonuses like backpack capacity or increased movement speed. Traversal is a major element of the game, allowing players to gain height advantages or quickly escape troublesome skirmishes. As a multiplatform game it will be available in modern consoles and PC. A representative portion of the game was examined on PC, which allowed for a high level of realism. In addition to the main story, there is a 4-player co-operative mode where players tackle missions against AI opponents.

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

In addition, sexual content occurs to a low extent and degree. There are minor inferences to prostitution with a few women civilians propositioning the player. They ask "You want some company?" and state "I'll do what you want" and "Nothing rough, okay?" However the player is not able to interact with them beyond the potential to kill them, as is possible with any other civilian.

Horror also occurs insofar as the Korean People's Army (KPA) are presented as threatening, brutal occupiers. While navigating the city's yellow zones, the player may encounter civilians being questioned and searched on the street. Kneeling on the ground they are summarily executed, although the player is prompted to intervene before this happens.

In terms of s3(3)(a)(i), the publication regularly depicts the infliction of serious physical harm to a moderate degree. As players traverse the zones of occupied Philadelphia they encounter numerous KPA patrols to either avoid or engage in combat. Weapons are patched together versions of firearms, like pistols, shotguns, machine guns and rifles as well as more exotic weaponry such as improvised bombs, a rocket launcher, Molotov cocktails and a flamethrower.

Shooting an opponent results in large spurts of blood which spatter and pool on the environment. While this combat is bloody, there is no injury depicted during gameplay. Enemies recoil with each impact and cry out. Once killed, they collapse realistically to the ground, but no post-mortem injury can be inflicted. Using explosives simply propels soldiers through the air, and while fire sets them alight, they briefly flail with a short scream and collapse. There is no dismemberment or charring depicted. Occasionally, particularly bloody corpses are found in the environment, but these simply imply historic violence. When the player is injured, some blood effects surround the edges of the screen, giving a red tint. Once killed the player simply falls over, with a desaturated screen effect.

As well as gameplay violence, there is violence in the non-interactive cutscenes. Retaining the first person perspective, these contain the strongest scenes of violence and cruelty in the game.

*Homefront: The Revolution* front-loads the opening cutscenes with the player and two others being captured for questioning. Introducing the player to the brutality of the KPA regime, and creating plausible threat, an interrogator threatens the tied trio with violence. In this scene he has a soldier shoot the first prisoner in the head, although the way her head falls ensures there is little injury beyond some blood spray. Then the second prisoner spits blood on the interrogator's face. Enraged, he grabs a hammer and repeatedly bashes the prisoner in the temple, killing him. Occurring close to the player's view, the sudden intensity of the violence is quite strong, and a bloody wound is seen on the prisoner's head. Turning to the player, the interrogator is interrupted by the arrival of revolutionary Benjamin Walker, who shoots the man in the knee and several times in the head. Despite the blood spurts, no injury is visible. Then grappling with a soldier, Walker repeatedly strikes the man with a hammer. Viewed from behind Walker's back the violence is implied through sound effects and motion, while the brief twitching of the man's leg gives a greater sense of lethal injury as the scene ends.

Other cutscenes include brief violence, with the player being kicked in the face rendering them unconscious. While the cutscene resumes with revolutionary Dana threatening to torture the player, she is soon interrupted and the player character is recognised as one of their fellow revolutionaries. Overall, despite the increased level of violence and cruelty presented in these cutscenes, they simply play out within the context of the narrative and do not require the participation of the player.


Under s3A, the publication contains regular use of the highly offensive expletive "fuck" and its variations. Allies and combatants both use the term in their repeatable combat lines, with examples including "Fuck the KPA!" and "Kill some fucking Norks!" Characters also use the expletive for emphasis, with "fucking traitor" or "what the fuck". The regular depiction of highly offensive language is likely to inure impressionable audiences to its use, and has the potential to negatively affect their socialisation if emulated. Its aggressive use may also be upsetting to them.

*Homefront: The Revolution* is a high-fidelity first person shooter set in North Korean occupied America. Its tale of revolutionary uprising allows for frequent depictions of bloody violence and cruelty. While the regularity of bloody combat increases the risk of inuring players towards violence in general, early cutscenes of cruelty and brutal violence would be particularly shocking to younger audiences. As a result, the unrestricted availability of the publication would be

injurious to the public good. The use of highly offensive language further supports a need for restriction. 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 *Homefront: The Revolution* 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:** 1600122.000**Submission channel:** s12(1)**Title of publication:** Homefront: The Revolution**Other known title:** Not stated**Medium:** Computer Game**Distributor:** Deepsilver**Country of origin:** United Kingdom**Language:** English**Applicant:** Film & Video Labelling Body**Examination transcript No:** 984, p39**Examination date:** 02 March 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>	Homefront: The Revolution	
<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:

*Homefront: The Revolution* is a futuristic first person shooter set in North Korean-occupied Philadelphia. The city has been split into green, yellow and red zones which denote the degree of Korean control, with the Red zones generally being bombed out city blocks where patrolling soldiers shoot on sight. Yellow zones present a typical dystopian future filled with armed guards and propaganda, while the green zones comprise notable landmarks, with buildings intact.

Gameplay is a mix of stealth and combat, with players aiding the revolution by liberating KPA strongholds, controlling certain buildings and subverting propaganda screens. Completing these objectives unlocks homemade weapon variants and statistic bonuses like backpack capacity or increased movement speed. Traversal is a major element of the game, allowing players to gain height advantages or quickly escape troublesome skirmishes. As a multiplatform game it will be available in modern consoles and PC. A representative portion of the game was examined on PC, which allowed for a high level of realism. In addition to the main story, there is a 4-player co-operative mode where players tackle missions against AI opponents.

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.*

Sexual content occurs to a low extent and degree. There are minor inferences to prostitution with a few women civilians propositioning the player. They ask “You want some company?” and state “I’ll do what you want” and “Nothing rough, okay?” However the player is not able to interact with them beyond the potential to kill them, as is possible with any other civilian.

*Matters such as horror*

Horror occurs insofar as the Korean People’s Army (KPA) are presented as threatening, brutal occupiers. While navigating the city’s yellow zones, the player may encounter civilians being questioned and searched on the street. Kneeling on the ground they are summarily executed, although the player is prompted to intervene before this happens.

*Matters such as crime*

Crimes such as murder and rebellion are presented in the well-contextualised setting of a tale of invasion and resistance. As they bear little relation to real world crimes, the publication does not promote or encourage criminal acts, as per s3(3)(d).

*Matters such as cruelty*

As cruelty primarily occurs in conjunction with violence, they are discussed together under s3(3)(a)(i) 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:

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

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

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

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

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

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

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

Not applicable.

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

Not applicable.

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

Not applicable.

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

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

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

Not applicable.

s3(2)(e) *Bestiality.*

Not applicable.

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

Not applicable.

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

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

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

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

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

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

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

In terms of s3(3)(a)(i), the publication regularly depicts the infliction of serious physical harm to a moderate degree. As players traverse the zones of occupied Philadelphia they encounter numerous KPA patrols to either avoid or engage in combat. Weapons are patched together versions of firearms, like pistols, shotguns, machine guns and rifles as well as more exotic weaponry such as improvised bombs, a rocket launcher, Molotov cocktails and a flamethrower.

Shooting an opponent results in large spurts of blood which spatter and pool on the environment. While this combat is bloody, there is no injury depicted during gameplay. Enemies recoil with eachy impact and cry out. Once killed, they collapse realistically to the ground, but no post-mortem injury can be inflicted. Using explosives simply propels soldiers through the air, and while fire sets them

alight, they briefly flail with a short scream and collapse. There is no dismemberment or charring depicted. Occasionally, particularly bloody corpses are found in the environment, but these simply imply historic violence. When the player is injured, some blood effects surround the edges of the screen, giving a red tint. Once killed the player simply falls over, with a desaturated screen effect.

As well as gameplay violence, there is violence in the non-interactive cutscenes. Retaining the first person perspective, these contain the strongest scenes of violence and cruelty in the game. *Homefront: The Revolution* front-loads the opening cutscenes with the player and two others being captured for questioning. Introducing the player to the brutality of the KPA regime, and creating plausible threat, an interrogator threatens the tied trio with violence. In this scene he has a soldier shoot the first prisoner in the head, although the way her head falls ensures there is little injury beyond some blood spray. Then the second prisoner spits blood on the interrogator's face. Enraged, he grabs a hammer and repeatedly bashes the prisoner in the temple, killing him. Occurring close to the player's view, the sudden intensity of the violence is quite strong, and a bloody wound is seen on the prisoner's head. Turning to the player, the interrogator is interrupted by the arrival of revolutionary Benjamin Walker, who shoots the man in the knee and several times in the head. Despite the blood spurts, no injury is visible. Then grappling with a soldier, Walker repeatedly strikes the man with a hammer. Viewed from behind Walker's back the violence is implied through sound effects and motion, while the brief twitching of the man's leg gives a greater sense of lethal injury as the scene ends.

Other cutscenes include brief violence, with the player being kicked in the face rendering them unconscious. While the cutscene resumes with revolutionary Dana threatening to torture the player, she is soon interrupted and the player character is recognised as one of their fellow revolutionaries. Overall, despite the increased level of violence and cruelty presented in these cutscenes, they simply play out within the context of the narrative and do not require the participation of the player.

*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.*

Please see s3(1) considerations.

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

Not applicable.

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

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

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

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

Under s3A, the publication contains regular use of the highly offensive expletive “fuck” and its variations. Allies and combatants both use the term in their repeatable combat lines, with examples including “Fuck the KPA!” and “Kill some fucking Norks!” Characters also use the expletive for emphasis, with “fucking traitor” or “what the fuck”. The regular depiction of highly offensive language is likely to inure impressionable audiences to its use, and has the potential to negatively affect their socialisation if emulated.

### **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).

<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) *The material referred to in subsection (2) is material that*
- 3B(3)(a) *describes, depicts, expresses, or otherwise deals with—*
- 3B(3)(a)(i) *Harm to a person's body whether it involves infliction of pain or not (for example, self-mutilation or similarly harmful body modification) or self-inflicted death.*

Harm has been previously discussed

- 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 gorgeous and responsive first person shooter, set against the story of an uprising in North Korean occupied America.

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

Developed for modern consoles and PC, the game has a high degree of graphical fidelity. The game requires players to engage in regular violent combat 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.*

The publication has considerable merit with its advanced rendering techniques and atmospheric art direction.

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

The content of the publication indicates it is intended for a mature audience.

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

Entertainment.

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

The game will be available through digital distribution and retail.



## 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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*Homefront: The Revolution* is a high-fidelity first person shooter set in North Korean occupied America. Its tale of revolutionary uprising allows for frequent depictions of bloody violence and cruelty. While the regularity of bloody combat increases the risk of inuring players towards violence in general, early cutscenes of cruelty and brutal violence would be particularly shocking to younger audiences. As a result, the unrestricted availability of the publication would be injurious to the public good. The use of highly offensive language further supports a need for restriction. 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 *Homefront: The Revolution* is classified as objectionable unless its availability is restricted to persons who have attained the age of 16 years.

## EXCISIONS/ ALTERATIONS

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

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

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

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

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

**PUBLIC DISPLAY CONDITIONS**

Not Applicable	
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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 violence, cruelty 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	1st March 2016	OFFICE Ref.	16000
Applicant	FULB		
Distributor	Deepsilver		
Title	Homefront: The Revolution		
Platform	Computer Game		
Country	UK		English
Disc format	DVD		
Classification	R16	Descriptive A/B	Violence & offensive language
Other classification	Multiplatform title, examined on PC		

New game:  
 C/S about NKorea take over USA, as US in massive debt.  
 Alex - Apple analogue, talks moving into weaponry.  
 Then weaponry "fails" for USA.  
 NKorea army "aid workers" in street, hold civilians (rebels) hostage  
 futuristic tech  
 > News report, no dialogue? (missing) Philadelphia  
 CP cut to first person, member of resistance.  
 Benjamin Walker is a dissident. other resistance members prep molotovs etc

(Rebels day)

Brady - FN. Mary & Harvey talk. "That fucking guy"

NK raid on house,

man shot, small blood spray

Fuck, Walker's gonna

> Brady capture w/ Mary & Harvey

& a floor. be here any minute"

man arrives. Ors the three, but no blood on face.

"Fuck your pants you pathetic little traitor"

silver streaks Mary in head. - brief blood burst

no injury.

It gets blood on interrogator who repeatedly lashes it in face w/ hammer

Walker enters, shoots interrogator in knee then head. "Fuck you!"

shoots 2 more soldiers - brief blood spray (No sfx.)

W overpowers last soldier, hammers in head w/ shot in leg, injury seen.

but behind his back - soldier's leg twitches

"what a fucking mess."

- Title -

Walker on couch, wounded leg. talks to player (No dialogue...)

\* reload different version of game \* dialogue works. & sfx.

D "Fuck I picked a bad time to get shot." but no music?

kill civilian w/ knife - small blood - fall & swipe of knife - optional. no injury. (20% of 20%.)

text says "Civilian Casualty"

but no problems or anything?

(but hidden in alleyway)

• kill soldier - stab in side, make takedown brief blood  
picks up body, ID player & shoot DNE load  
(car stab under chair). No injury.

→ hook a device. Walker taken by NK.

c/s.

Soldier butts w to ground, looks him in back.

"get off my get..."

f civ: "You want some company?" - "I need to earn some money"  
in brackets, proposition. "70% do what you want"  
"nothing rough okay?"

No instructor available  
(can kill her, as with anyone.  
but nearby civilians freak out & run.)  
"Will some fucking  
Morfs"  
"Fuck everybody more"

→ underground resistance tunnel in subway.  
- ambushed by resistance. (cutscene).  
punches, kicked.  
"he was all like  
what the fuck then  
bam"

& Koid w/ a story. "fucking spy.  
fucking traitor"  
- wake - & dragged. "Heavy fuck."  
→ wake, sack pulled off. Jara talks to player. "Mr. Spy"  
"I'm gonna hit you while you do it" (tell her  
"just scream as loud as you want." (wields knife) about balls  
"nipples first" 2 men enter, interrupt.

Jack Parrish & Doc Sam Burnett arrive, recognize  
Dana Moon  
Ethel (player)  
Body  
gameplay: room has surgical tools, pliers etc.  
re. torture room.

acquire pistol & molotovs. can buy new  
→ Electric Red Zone weapons, armor,  
upgrades etc.  
run through open (ish) world. area or kill patrols.  
if craft them too.  
unlock zones & clear areas.

liberate outpost. fight KPA. get upgraded pistol  
& shotgun.  
\* some crashes \* (no variance in)

Rebad → Ned's hideout. just some shenanigans  
unlock more operations bases → control more  
of map.

"Mary?" "No." "Motherfucker"

fight off an APC. - missing patrol. dying soldier slightly  
bleeding. three

NB Yellow Zone = Stealth soldiers  
although can use gameplay to fight.  
require safehouses & hide spots  
to avoid pursuit.

brief tutorial clip about  
completing objectives to cause  
distract to revolt. (brief shot  
2 civs. stamping on prone soldier).  
"Save people from  
police brutality -"

NB occasionally see soldiers execute civs.

→ Cause civs. to rise against. KPA "Fuck the KPA"

→ Police station. find 3 prisoners, bloody + blood spatter  
(dead) on ground.

→ Return to subway.  
KPA attacking Ned's place. → there + hold them  
off.

Ned briefly trapped <sup>by car</sup> on fire try to escape in trucks. but  
but explodes → no ducts explodes.

defeat "Golath" a tank <sup>future</sup> bscly.

→ New area. bombed out city, more open spaces.  
have to traverse, hack codes & catch a  
monorail.

NB 3x civilian casualties (in reasonably short  
period of time =  
reload.)

Duke goes wanted on some ketamine for pain

→ Prisoner had his bloody cage fight "2 in 1 out" crowd "kill him"