

Public Document Pack

**Democratic Services Section
Legal and Civic Services Department
Belfast City Council
City Hall
Belfast
BT1 5GS**

16th February, 2026

MEETING OF LICENSING COMMITTEE

Dear Alderman/Councillor,

In addition to those matters previously notified to you, the following item(s) will also be considered at the meeting to be held at 5.15 pm on Wednesday, 18th February, 2026.

Yours faithfully,

JOHN WALSH

Chief Executive

AGENDA:

- 3** (a) Fleadh Update on Licensing Matters (Pages 1 - 10)
- (c) Request for the Exhibition of Unclassified Films (Pages 11 - 46)

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Subject:	Licensing procedures and the Fleadh Cheoil na hÉireann
Date:	18 February 2026
Reporting Officer:	Kate Bentley, Director of Planning and Building Control, Ext. 2300
Contact Officer:	Stephen Hipkins, Building Control Manager, Ext. 2435

Restricted Reports	
Is this report restricted?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<p>Please indicate the description, as listed in Schedule 6, of the exempt information by virtue of which the council has deemed this report restricted.</p> <p>Insert number <input style="width: 40px;" type="text"/></p> <ol style="list-style-type: none"> 1. Information relating to any individual 2. Information likely to reveal the identity of an individual 3. Information relating to the financial or business affairs of any particular person (including the council holding that information) 4. Information in connection with any labour relations matter 5. Information in relation to which a claim to legal professional privilege could be maintained 6. Information showing that the council proposes to (a) to give a notice imposing restrictions on a person; or (b) to make an order or direction 7. Information on any action in relation to the prevention, investigation or prosecution of crime 	
<p>If Yes, when will the report become unrestricted?</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>After Committee Decision</p> <p>After Council Decision</p> <p>Sometime in the future</p> <p>Never</p> </div> <div style="width: 35%; text-align: center;"> <input style="width: 40px; height: 25px;" type="text"/> <input style="width: 40px; height: 25px;" type="text"/> <input style="width: 40px; height: 25px;" type="text"/> <input style="width: 40px; height: 25px;" type="text"/> </div> </div>	

Call-in	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

1.0	Purpose of Report or Summary of main Issues
1.1	This report sets out the proposed approach to a number of licensing regimes operated by the Council in relation to the Fleadh Cheoil na hÉireann.
1.2	Location map for the Fleadh road closure area is attached as Appendix 1
2.0	Recommendations
2.1	<p>The Committee is asked to note the information provided and to agree to the proposed approaches outlined, namely:</p> <ol style="list-style-type: none"> 1. Note the Road Closure application procedures set out; 2. Note that the Building Control service will work to ensure that appropriate pavement café licences are in place for the Fleadh, but that suspension of some licences may be necessary in the lead up to or during the Fleadh for Health and Safety purposes; 3. Note that a further report Street Trading at the Fleadh will be brought to a future committee to determine location and process and agree that any applications received to date will be returned and refunded; 4. Note the ongoing work of the Building Control Service in relation to ensuring appropriate Entertainment Licensing is in place for the Fleadh; and 5. Agree that additional special meeting(s) may be required in July 2026 (dates to be determined)
3.0	Main report
	<u>Background</u>
3.1	The Fleadh Cheoil na hÉireann is to take place in Belfast on Sunday 2 to Sunday 9 August 2026
3.2	It is anticipated that the Fleadh will attract hundreds of thousands of visitors to the city for its duration. The successful hosting of the event will require input from a number of Council functions, communicating on a cross departmental basis within the Council and also multi agency liaison with external organisations. The ability to safely accommodate significant numbers of people within a designated city centre area will require a shared understanding of the programme of events and activities within this designated area in conjunction with planning for crowd safety.
3.3	As the Committee are aware, the Building Control service undertake a number of licensing duties across the city including determining road closure applications, pavement café licensing, street trading licensing and indoor and outdoor entertainment licensing. The Building Control Service therefore has a significant role to play in the event planning process and will be in continual communication with a range of internal and external partners in the lead in to and during this event.
3.4	As the event planning continues, the Building Control service will require the ability to make decisions that are compatible with ensuring the successful delivery of the event. This may require delegated authority on a number of issues that are detailed below.
	<u>Road Closure Order</u>
3.5	Under the Road (Miscellaneous Provisions) Act (NI) 2010 and the Road Traffic Regulation (NI) Order 1997 applications can be made to the Council for a Road Closure Order if an event is to be held on a public road.

	<p>The Building Control Service and statutory partners have been engaged in pre-application discussions with the Fleadh Event Team around the extensive road closures necessary to facilitate an event of this size to ensure the safety of citizens and visitors. This has led to significant engagement from the event team with businesses and city centre stakeholders which is being stepped up during February, with a number of further public engagement and information meetings scheduled.</p>
3.6	<p>The road closure application was formally submitted to Building Control on 9th February 2026 and the Service is now embarking on formal consultations with Statutory partners before publishing the public notification, including a list of affected roads with timings and restrictions applied, in local newspapers and on the Council website which is planned for March.</p>
3.7	<p>This will commence a 21-day statutory public notification period which gives an opportunity for members of the public to send written representations / objections to the Council.</p>
3.8	<p>In line with the current Scheme of Delegation if no objections are received during the notification period, the road closure order will be issued under delegated authority.</p>
3.9	<p>If any objections are received during the notification period that cannot be resolved, they will be brought along with the application itself, for consideration by the Committee at your May 2026 meeting,</p> <p><u>Pavement Café Licensing</u></p>
3.10	<p>A pavement café licence authorises a person who operates a business supplying food or drink (in or from premises) to place furniture on a public area for use by customers. As Members will be aware, the Council is not responsible for alcohol licensing, which is administered by the Courts and enforced by the PSNI.</p>
3.11	<p>However, when a premises with a liquor licence, such as a pub, obtains a pavement café licence we inform the Courts, and their liquor licence is automatically extended to include the pavement café area.</p>
3.12	<p>Any business interested in providing such facilities at their premises for the Fleadh is advised of the need to apply in good time to allow the application to be properly considered. Any new pavement café licence applications should therefore be made by the end of April 2026 at the latest if they intend to operate during the Fleadh. These timescales are required for consideration of the application due to the processes that need to be followed in relation to notification, consultation and to allow time for any appeal should that be necessary.</p>
3.13	<p>Existing pavement café licensees are being reminded of their responsibilities in relation to pavement cafés and the Building Control Service continues to carry out enforcement of any illegal pavement cafes in the city centre area.</p>
3.14	<p>Some premises will want to maximise their sales footprint to capitalise on the business opportunity the Fleadh presents. Any proposals to extend an existing pavement café footprint must similarly be discussed with the Building Control service at least 3 months before the event to allow a variation application to be considered.</p>
3.15	<p>Modelling of crowd numbers and crowd management is currently being undertaken by the Fleadh team. This may determine that there are concerns around expected crowd density in certain locations. It may therefore be necessary to suspend some pavement cafes for health and safety reasons, potentially for the duration of the Fleadh, for set periods during the week of the event or as a result of crowd movement during the Fleadh event. Potential crowding</p>

	<p>risk may necessitate that pavement café furniture be removed to enable the free-flow of people on the footpath/street.</p>
3.16	<p>It will be important that information on locations that require pavement cafés to be removed due to crowd density and health and safety, and areas where pavement cafés could remain or even be expanded is provided as soon as possible to allow decision making on individual pavement cafes to be clearly communicated to licensees. It is expected that crowd modelling will be able to determine in the next month whether pavement café licences may need to be suspended.</p>
3.17	<p>In line with the relevant legislation, there are two mechanisms to suspend a pavement café licence or have furniture removed. For the purposes of doing so during the Fleadh the most appropriate options are:</p> <ol style="list-style-type: none"> 1. Where a potential health and safety risk has been identified through crowd modelling prior to the event, a licensee will be notified of a reasonable request to remove furniture and / or barriers at least 21 days before the event (to allow time for any representation or appeal to be made). A licence condition is applied to all pavement café licences (previously agreed by Committee) and this will be used to make the reasonable request. This states: <p style="margin-left: 40px;">The Licensee will comply with any reasonable request from a duly authorised officer of the Council to remove such furniture and barriers from the licensed area as is necessary to facilitate the safety of the public, including the safe movement of vehicles, during special events*. Licensees will be notified of any such special events at least 14 calendar days before the event where possible.</p> <p>*Special Events</p> <p>A special event includes, but is not restricted to, an event such as a rally, procession, marathon or other sporting event or an open-air concert.</p> 2. Where a health and safety risk is identified during the event and immediate action is needed to in the public interest to remove any risk from a pavement café (and / or its furniture), the power delegated to the Strategic Director of Place and Economy as outlined in the Corporate Scheme of delegation, (I) v. below will be used: <p style="margin-left: 40px;">(I) Exercising all powers in relation to the issue, but not refusal, of pavement café licences, including the setting of trading hours in relation to pavement café licences, but excluding provisions relating to:</p> <ol style="list-style-type: none"> i. applications for the grant, renewal or variation of licences where adverse representations are received; ii. compulsory variation of licences; iii. revocation of licences; iv. setting of licence fees; v. suspension of licences except where in the public interest the Strategic Director, in consultation with the City Solicitor, considers that there are particular circumstances which make it necessary to suspend a licence immediately;
3.18	<p>Prior to the commencement of the Fleadh, notice will be given to any licensed premises where it is believed a health & safety risk may be posed in relation to crowd safety and the placement of temporary street furniture is required to be suspended.</p>
3.19	<p>Where a premises does not hold a pavement café licence, direct formal action will be commenced to ensure the removal of any temporary furniture.</p>

3.20	During the Fleadh, it is planned to have an enforcement team on hand to remind premises, if necessary, that for health and safety reasons the placing of furniture in a particular location has been suspended and, should compliance not be achieved, to promptly remove any furniture that may be deemed to be potentially hazardous.
3.21	It is hoped that with prior notification and engagement, formal enforcement action will seldom be required.
	<u>Street Trading Licensing</u>
3.22	<u>Existing Stationary Street Traders</u> The locations of all designated pitches that have a current operating licence within the city centre have been mapped out and provided to the Fleadh team for consideration and inclusion in their planning.
3.23	It has been established that there are 3 licensees who may be affected by the proposed event plan trading Hot and Cold Food & Drink on pitches at Writers Square, as this location is proposed for the official event merchandiser. Discussions are being held to accommodate those traders or provide alternative pitches for the duration of the event within the Food Village area being set up in the Cathedral carpark.
3.24	The modelling of crowd numbers and crowd management currently being undertaken by the Fleadh team and ongoing discussions on the Road Closure Order and health and safety arrangements will determine where there are opportunities for Street Trading within the proposed pedestrianised zone. Once those opportunities have been identified, a further report will be brought before the Licensing Committee to agree the locations and commodities to be sold (e.g not food and drink).
3.25	Committee will also then be able to consider how any identified pitches can be operated and whether applications will be taken from individuals to operate from those locations. If applications are to be invited, it is likely that this will be within a certain timeframe and that delegated authority will be sought from the Committee for officers to determine between any competing applications. This would save significant time as such matters would then not have to be referred to Committee for determination.
3.26	The Council has, however already received a number of applications for street trading during the Fleadh. In order to ensure fairness if applications are to be invited within a set timeframe it is proposed that all applications received to date are returned and refunded.
3.27	Due to crowd control health and safety measures that are being implemented during the event it will be necessary to robustly prevent the setting up of illegal stalls or any illegal activity that causes the infringement of free flow of people especially in areas that are known to have limited space.
	<u>Entertainments Licensing</u>
3.28	The Building Control Service has a well-established regime to complement an Entertainment Licence granted by the Council. This involves engagement with licensees, and their consultants, at the initial grant of their licence. Further to this, engagement continues at the renewal and/or variation stage(s) of their licence. Additionally, these processes are then complemented with a during performance inspection process involving unannounced inspections of venues when entertainment is being facilitated.
3.29	In preparation for the Fleadh, when it is anticipated that an increased footfall will be experienced by the hospitality sector, an enhanced frequency of during performance

	<p>inspections has been introduced across licenced venues in Belfast. In delivering this, the Service has sought to remind licensees of their responsibilities to manage their venues in accordance with the Entertainments Licence granted to them by the Council. In particular, licensees of indoor venues and their staff, are being encouraged to be familiar with the conditions set out within the BCC Rules of Management; conditions which they must adhere to when granted a licence. This inspection regime will continue over the duration of the Fleadh.</p>
3.30	<p>Recognising that entertainment will not solely be confined to indoor venues, the Service have been proactive in its consideration of outdoor entertainment. To upskill relevant parties, an invite to attend training delivered by an internationally recognised expert on crowd management was extended to, and availed of by the Fleadh team.</p>
3.31	<p>Many event spaces in the city which are commonly used for outdoor entertainment continue to be licenced and may therefore be available for activities associated with the Fleadh. The Service remains available to assist event organisers in developing their event management plans when using such spaces.</p>
3.32	<p>For operators of any venue who wish to consider providing indoor or outdoor entertainment, or existing licensees who wish to modify their venues in preparation for the Fleadh, it is essential that engagement with the Service takes place prior to commencement of any work. It is a statutory requirement to have in place an Entertainments Licence prior to any such offering. Notification, or discovery, of entertainment being provided without an Entertainments Licence will result in investigation by the Service.</p>
3.33	<p>To assist operators of venues which do not currently have an Entertainments Licence, the Service advises that any submission of an application for the grant or variation of an Entertainments Licence should be made before the end of April 2026 to allow at least three months for consideration of the application. These timescales are required for consideration of the application due to the processes that need to be followed in relation to notification, consultation and to allow time for any appeal should that be necessary.</p> <p><u>Licensing Committee</u></p>
3.34	<p>The last planned Licensing Committee before the Fleadh is scheduled for the 17th June 2026. Given the extent of organisation underway for the Fleadh and the expectation that this will continue to involve licensing issues up until the date of the event, officers believe that it may be prudent for the Committee to have a special sitting in July 2026 to cater for such matters.</p>
3.35	<p>In addition, where Committee is being asked to make decisions on certain matters, this may be accompanied by a recommendation to agree that the decision is not subject to normal call-in processes. This would allow more responsive decisions to be made in the lead into the event in association with any delegated authority sought. This will be vital in ensuring that the licensing functions of the City Council can be undertaken quickly to address any health and safety issues identified. Any report will be clear as to whether this is required for a particular decision.</p>
4.0	<p>Financial & Resource Implications</p>
4.1	<p>There is an additional resource requirement for the carrying out of enforcement activities in the run-up and during the Fleadh period, a time when particularly outdoor musical entertainment is already at its peak in the City.</p>

5.0	Equality or Good Relations Implications/Rural Needs Assessment
5.1	There are no issues associated with this report.
6.0	Appendices – Documents Attached
	<ul style="list-style-type: none"> • Appendix 1 – Road Closure Location map

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Subject:	Request for the exhibition of unclassified films
Date:	18 February 2026
Reporting Officer:	Kate Bentley, Director of Planning & Building Control, Ext. 2300
Contact Officer:	Stephen Hipkins, Building Control Manager, Ext. 2435

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Call-in	
Is the decision eligible for Call-in?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

1.0	Purpose of Report
1.1	To consider a request from Nerve Centre Belfast to permit a one-off showing of three unclassified films to be screened at the QFT on Saturday 28 March 2026, as part of a screening event showcasing student films for participants of their Animation Academy.
2.0	Recommendations
2.1	<p>The Committee is requested, having heard from any representatives of the Nerve centre, to:</p> <ul style="list-style-type: none"> a) permit the screening of the three unclassified films in accordance with an age classification of 15, the highest rating which has been specified by the Nerve Centre; or b) permit the screening of the unclassified films in accordance with a different age classification; or c) refuse the screening of unclassified films in the venue.
2.2	Whilst there is a general provision for appeals in relation to the conditions placed on Cinema Licences, there is no right of appeal in respect of this decision.
3.0	Main Report
	<u>Background</u>
3.1	The Council licences cinemas and other venues under the Cinemas (Northern Ireland) Order 1991 for the exhibition of films. The main functions of the legislation relate to technical matters such as structural stability and fire safety and, as such, the powers to issue licences are delegated to the Director of Planning and Building Control.
3.2	Unlike other types of Licences there is no public notification and representation process for Cinema Licence applications hence there is normally no involvement of the Committee with Cinema Licensing.
3.3	However, the Order requires the Council to impose conditions or restrictions prohibiting the admission of children to film exhibitions involving the showing of films designated as works unsuitable for children.
3.4	When issuing Licences, the Council establishes Conditions regarding the general running and administration of the premises. One such Condition is that only films which have been classified with a certificate issued by the British Board of Film Classification (BBFC) may be shown. These conditions are attached at Appendix 1.
3.5	The BBFC is an independent body which classifies all films on behalf of local authorities, and they have strict guidelines and criteria in awarding films a classification. The BBFC categories and criteria guidelines are attached at Appendix 2.
3.6	This system is used by all authorities within the United Kingdom and all commercial films will have been classified through this process. Independent films, shorts and features that have not been classified through the BBFC tend to be shown in private clubs and societies rather than in commercial cinemas licensed by the Council. However, in recent years the Council have received an increased number of requests to consider screening of unclassified films.

3.7	There is a proviso in the Licence Conditions which allows the showing of an unclassified film if the Council is satisfied with the proposal. The Council can also append any Conditions it deems appropriate in relation to that film exhibition, including an age restriction. Such a decision does not attempt to 'classify' the film but merely permits its exhibition in the individual situation applied for.
3.8	The Service has previously received requests to screen unclassified films for which the Licensing Committee has provided its approval.
3.9	The Service reserves the right to take action for a breach of licence if any of the unclassified films are found not to be as described.
	<u>Key Issues</u>
3.10	The Service has received a request for unclassified films produced by students of the Nerve Centre's Animation Academy to be shown in the QFT. See Appendix 3.
3.11	The Nerve Centre receives funding from the Department for Communities to run a number of Screen Academies for young people aged 16-19 to learn more about the creative industries whilst working on their own projects.
3.12	The intended screening is to showcase work carried out over a six month period by around 25 young people aged 16-10 years, and to celebrate the creativity of the participants in both the BFI (British Film Institute) Film Academy and the Visual Effects Academy.
3.13	The request is to exhibit three short films together in one screening, with only one showing of each film on Saturday 28 March 2026, at 10am - 11.30am in the QFT, Belfast.
3.14	The proposed screening is intended to be by invitation only, with no admission charge and will not be open to the general public.
3.15	The films proposed to be exhibited are listed below with description provided by the Nerve Centre, representatives of which have been involved in the production and had final editorial control of the films:
3.16	<p>Film 1: "An Unlikely Friendship" – under 10 minutes, a short dramatic film.</p> <p>Film synopsis - <i>Scarlett, a warm and friendly new barista, also happens to be a budding fashion designer. She becomes intrigued by one very grumpy regular customer. (Depicted onscreen in puppet form) Scarlett's mission to befriend 'Bill' reveals just how little we have to have in common to find common ground.</i></p> <p><i>There are themes around Bereavement central to the story and there is one use of a mild swear word (Prick).</i></p> <p>The equivalency of Certificate that we would ascribe to this short film is PG.</p>
3.17	<p>Film 2: "Kill Your Darlings" – under 10 minutes, a short dramatic film.</p> <p>Film synopsis - <i>After a series of apparently unconnected women are murdered, and with only a few hours before the killer strikes again, a crack detective and her hapless colleague try to solve the case... but the plot is bigger and dangerously closer to home than she can imagine.</i></p> <p><i>In the script there's use of the phrases 'hell' 'god damn' 'bastard', & 'shit'.</i></p> <p><i>There's no on-screen violence depicted but there are crime scene photos on a scene background board that the camera does cut to Close Ups of. These depict women lying 'dead' some covered in blood - these photos were staged and captured by our participants as part of their set design. These are mid shots / full body shots.</i></p>

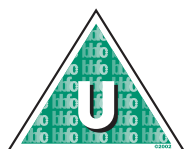
	<p><i>In the audio track the viewer does hear a gun fired at the end but onscreen viewers see no evidence of what the consequence were of its firing.</i></p> <p><i>Characters on screen do discuss the crime in the film quite matter of factly.</i></p> <p><i>The equivalency of Certificate that we would ascribe to this short film is 15.</i></p>
3.18	<p>Film 3: “It’s About Time” – under 10 minutes, a short dramatic film.</p> <p>Film synopsis - <i>In the 1950s a young scientist works in his workshop tinkering with a series of weird and wonderful machines. A TV announcer narration sets the context of the Time...of Superpowers gathering both strength and suspicion, and the Cold War crystallising. These offscreen events solidify the scientists resolve to achieve his goal - of securing a means to achieve Time travel in order to escape his perception of an impending Apocalypse... His wife, cleaning up the mess around him, accidentally activates his machine and transports herself to the present day...How will she cope with interacting with the modern world? How will her husband reunite them? It’s About Time....to find out.</i></p> <p><i>There is some very mild perceived peril in the section depicting the transportation of both characters through the Time portal.</i></p> <p><i>The equivalency of Certificate that we would ascribe to this short film is PG.</i></p>
3.19	Representatives of the Nerve Centre have confirmed they have viewed the finished films and identified that they do not foresee any issues with appropriateness of content and would regard Film 1 and 3 as representative of a PG BBFC rating and Film 2 as a 15 BBFC rating.
3.20	None of the films have received classification from BBFC or equivalent body.
3.21	The expertise for film classification is considered to rest with BBFC and other statutory bodies established for this function. The Service has not viewed the films to validate the ratings. The applicant has offered to share the finished film if required.
3.22	A representative from Nerve Centre Belfast will be available at Committee to answer any questions Members may have in relation to the films.
4.0	<p>Financial and Resource Implications</p> <p>None. Any required inspections before or during the event will be catered for within existing Service budgets.</p>
5.0	<p>Equality and Good Relations Implications/Rural Needs Assessment</p> <p>There are no issues associated with this report.</p>
6.0	<p>Appendices – Documents Attached</p> <ul style="list-style-type: none"> • Appendix 1 – Conditions of licence • Appendix 2 – BBFC Classification Guidelines • Appendix 3 – Applicant request

CONDITION OF LICENCE

1. No film shall be exhibited unless:-
 - (a) It has received a 'U', 'PG', '12A', '12', '15', or '18' certificate of the British Board of Film Classification.
 - (b) It is a current news-reel which has not been submitted to the British Board of Film Classification.
2.
 - (a) No persons under the age of twelve years, unless they are accompanied by an Adult, shall be admitted to any Exhibition when a '12A' film is in the programme.
 - (b) No persons under the age of fifteen years shall be admitted to any Exhibition when a '15' film is in the programme.
 - (c) No persons under the age of eighteen years shall be admitted to any Exhibition when a '18' film is in the programme.
3. Notwithstanding the conditions hereinbefore contained, a film may be exhibited, or children, or any class of children, may be admitted thereto, or admitted unaccompanied, if permission of the Council is first obtained and any conditions of such permission are complied with.
4. A representation or written statement of the terms of any certificate given by the British Board of Film Classification shall be shown on the screen immediately before the showing of any film to which it relates and the representation or statement shall be shown for long enough in a form large enough for it to be read from any seat in the auditorium.
5. There shall be prominently exhibited in each public entrance whenever the premises are open to the public a notice indicating in tabular form and in clear bold letters and figures:-
 - (a) the title of each film to be shown on that day, other than trailers and films of less than five minutes' duration;
 - (b) the approximate times of commencement of each such film;
 - (c) whether each film has received a 'U', 'PG', '12A', '12', '15', or '18' certificate from the British Board of Films Censors;
 - (d) the effect of such 'U', 'PG', '12A', '12', '15', or '18' certificate in relation to the admission of persons under the age of eighteen years; and
 - (e) appropriate advice in respect of '12A' certificate films to enable an accompanying adult to decide upon the suitability of the film for children under the age of twelve years.
6. The nature of any certificate received in respect of a film from the British Board of Film Classification shall be clearly indicated by the letter 'U', 'PG', '12A', '12', '15', or '18' in any advertisement of the film displayed at the premises.
7. There shall not appear on any advertisement of a film displayed at the premises any reference to the Council or any wording to the effect that the film has been banned or not passed by the British Board of Film Classification.
8. No advertisement displayed at the premises of a film to be exhibited at the premises shall depict as a scene or incident in the film any scene or incident which is not included in the film as certified by the British Board of Film Classification or approved for exhibition by the Council, as the case may be.
9. Where the Council has given notice in writing to the licensee objecting to an advertisement on the ground that, if displayed, it would offend against good taste or decency or be likely to encourage or incite to crime or to lead to disorder or to be offensive to the public feeling, that advertisement shall not be displayed at the premises except with the consent in writing of the Council.
10. Where the Council has given notice in writing to the licensee prohibiting the exhibition of a film on the ground that it contains matter which, if exhibited, would offend against good taste or decency or be likely to encourage or incite to crime or to lead to disorder or be offensive to the public feeling, that film shall not be exhibited in the premises except with the consent in writing of the Council.
11. The licensee shall ensure that all attendants when on duty at the premises shall wear either distinctive clothing or suitable arm-bands.
12. The premises shall not without consent in writing of the Council be used for the purpose for which the license is granted on:-
 - (a) Sunday at any time or,
 - (b) other days between the hours of 1.00 am and 8.00 am.
13. Only films which have received a certificate from the British Board of Film Classification in the categories 'U', 'PG', '12A', '12', '15' and current news-reels will be permitted to be shown on Sundays during the hours of 3.30 pm to 7.30 pm.

N. B. These conditions must be displayed with the licence in a conspicuous place on the premises at all times.

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Classification Guidelines

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20	PG		
22	12A/12		

The British Board of Film Classification (BBFC) is an independent, non-governmental, not-for-profit, co-regulatory body. Our classification function is funded through fees charged to those who submit films and video works for classification.

- We classify:
- films, trailers and advertisements on behalf of local authorities who license cinemas under the Licensing Act 2003¹
 - video works distributed on physical media under the Video Recordings Act 1984
 - video works which are distributed over the internet under a voluntary, self-regulatory service
 - commercial and internet content distributed via mobile networks under a voluntary, self-regulatory service

In addition to our classification functions, we are designated as the age-verification regulator under Part 3 of the Digital Economy Act 2017. The BBFC’s responsibilities under this Act include:

- making sure that online commercial pornography services carry age-verification controls
- providing guidance on what kind of age-verification arrangements will ensure that these services comply with the law
- taking enforcement action against online pornographic services that do not carry effective age-verification and/or those that contain extreme pornographic material (as defined under UK law) which is illegal to possess

¹Since 31 March 2016 the BBFC has sub-contracted the assessment of cinema advertisements for commercial goods and services to the Cinema Advertising Association, while retaining responsibility for classifying all feature films, trailers, public information films and charity campaigns.

Our Classification Guidelines follow an extensive public consultation to which more than 10,000 people contribute across the UK, as well as other research, expert advice and our accumulated experience over many years. The Guidelines, and our practice in applying them, pay particular attention to changes in public taste, attitudes and concerns, and changes in the law. They also take account of new evidence from research and expert sources. The Guidelines are reviewed every four to five years, and how we apply them is reviewed when necessary.

We take responsibility for the Guidelines and for their interpretation. This responsibility is subject to the normal considerations of fairness and reasonableness.

Here, and throughout the Guidelines, video works are taken to include films and programmes released on DVD or Blu-ray, or distributed by means of download or streaming on the internet.

The Guidelines cannot be a comprehensive account of everything that may at any time be of concern. If issues arise which are not specifically covered here, they will be dealt with by us on their merits and in line with the standards expressed and implied in these Guidelines. The Guidelines are not a legal document and should be interpreted in the spirit of what is intended as well as in the letter.

We will provide guidance on the interpretation of these Guidelines on request and their application to particular films.





Guiding principles

Our guiding principles are:

- to protect children and vulnerable adults from potentially harmful or otherwise unsuitable media content
- to empower consumers, particularly parents and those with responsibility for children, to make informed viewing decisions

We fulfil these roles chiefly by providing age classifications and publishing advice (known as ratings info) for individual films and videos. Ratings info gives a detailed breakdown of the issues that result in a particular classification, as well as other issues likely to be of relevance to viewers.

Our extensive research into public opinion guides us as we seek to ensure that classification decisions generally reflect public sensibilities and expectations as these change over time. We seek to ensure that films and videos reach the widest audience that is appropriate for their theme and treatment.

While media effects research and expert opinion can provide valuable insights, it can be inconclusive or contradictory on issues of suitability and harm. In such cases we must rely on our own experience and expertise to make a judgement as to the suitability of a work for classification at a particular age category, taking into consideration whether the availability of the material, to the age group concerned, is clearly unacceptable to broad public opinion.

We do this without infringing the right of adults to choose what they view provided that it remains within the law and is not potentially harmful.

In relation to harm, we will consider whether the material, either on its own, or in combination with other content of a similar nature, may cause any harm at the category concerned. This includes not just any harm that may result from the behaviour of potential viewers, but also any moral or societal harm that may be caused by, for example, desensitising a potential viewer to the effects of violence, degrading a potential viewer's sense of empathy, encouraging a dehumanised view of others, encouraging anti-social attitudes, reinforcing unhealthy fantasies, or eroding a sense of moral responsibility. Especially with regard to children, harm may also include impairing social and moral development, distorting a viewer's sense of right and wrong, and limiting their capacity for compassion.

We will not classify material which is in conflict with the criminal law, and we will have regard to whether the material has arisen from the commission of an unlawful act.

We act as a regulator across the United Kingdom. However, the UK does not have a single legal system, and so we take account of the different legal systems that coexist in the UK. Further details about the applicable legislation can be found in the Annexe – legal considerations.

General classification considerations

There are general factors that may influence a classification decision at any level and in connection with any issue. These factors are of particular importance when a work lies on the borderline between two age categories.

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Context

We consider the context in which an issue (such as sex, language or violence) is presented within a film or video. In doing this we take account of factors such as the setting of a work (historical, fantasy, realistic, contemporary); the manner of presentation (for example, an aggressive and directed use of bad or discriminatory language may result in a higher classification than a light-hearted and self-referential use of the same term); the apparent intention of the film; the original production date of the work (for example, outdated attitudes might be considered less offensive, and consequently classified at a lower category, in an old, obviously dated, work); the expectations of the likely audience; and any special merits of the work.

Theme

Classification decisions will take into account the theme of a work, but will depend significantly on the treatment of that theme, and especially the sensitivity of its presentation. The most challenging themes (for example, sexual violence, paedophilia and suicide) are unlikely to be appropriate at the lowest levels of classification (U or PG). However, there is no reason in principle why most themes, however difficult, could not be presented in a manner which allows classification at 18 or even, where suitable, at lower levels. Classification decisions are likely to be less restrictive where difficult themes are handled in a reassuring and age appropriate manner, or where there is a positive outcome. Classification decisions are likely to be more restrictive where difficult themes are handled in a manner likely to create or reinforce anxiety.

Tone and impact

The overall tone of a work may also affect the classification decision. While the presentation of specific issues, such as sex and violence, may not be problematic at a particular category, a work with a dark or unsettling tone may receive a higher classification. Other tonal considerations which might have an influence on classification include the extent to which the work presents a despairing view of the world, or the extent to which transgressive or harmful behaviour is condoned or made to appear normal.

We take into account the impact of a work (i.e. how it makes the audience feel), for example the presentation of credible real world scenarios about which viewers, especially younger viewers, are likely to be anxious (e.g. terrorism, abduction, suicide, self-harm). We also take account of audience expectations regarding genre, for example in relation to horror films where threat may be more significant than the level of violence, or in the case of action films, where viewers are likely to have certain expectations regarding the type of highly choreographed and unrealistic violence they are likely to contain.

Where multiple classification issues are present in the same work, this may produce a cumulative impact that makes a higher classification more appropriate.



Specific classification considerations

This section of the Guidelines identifies concerns which apply, to a greater or a lesser degree, at all classification levels, and sets out the general approach that we take. The concerns are listed in alphabetical order.

Pages 18 to 28 of the Guidelines provide specific guidance for U through to R18 with regard to such concerns. This should be read together with the General classification considerations.

Dangerous behaviour

Classification decisions will take into account any detailed portrayal of criminal and violent techniques, and glamorisation of easily accessible weapons, such as knives. Works which portray anti-social behaviour (for example, bullying) uncritically are likely to receive a higher classification. Works which, taken as a whole, actively promote illegal behaviour may be cut or refused a classification.

Portrayals of potentially dangerous behaviour (especially relating to suicide, self-harm and asphyxiation) which children and young people may potentially copy, will be cut if a higher classification is not appropriate. The relative ease and likelihood of imitation are also considered.

Classification decisions may be less restrictive where the risks of any dangerous behaviour are likely to be obvious to the intended audience, or where material is intended to educate younger viewers about dangers. Classification decisions will be more restrictive where novel information is presented (for example, about specific suicide techniques), where harmful behaviour is glamorised, or where risks are not made clear.

Discrimination

Potentially offensive content relating to matters such as race, gender, religion, disability or sexuality may arise in a wide range of works, and the classification decision will take account of the strength or impact of their inclusion. The context in which such content may appear also has a bearing. Works with such content may receive a lower category where discriminatory language and behaviour is implicitly or explicitly criticised; or the work has a historical setting within which outdated attitudes or outmoded expressions would be expected; or the work is obviously dated, with little or no appeal to children; or the work seeks to challenge discriminatory attitudes and assumptions. Works with such content may receive a higher category where discriminatory language and behaviour is accompanied by threat or violence; or where there is a clear power imbalance; or where such behaviour is left unchallenged; or where discriminatory attitudes and assumptions are normalised. Where discriminatory language or behaviour occurs, this will normally be indicated in ratings info.

Drugs

No work taken as a whole may promote the misuse of drugs and any detailed portrayal of drug misuse likely to promote the activity may be cut. Works which normalise or glamorise drug misuse are likely to receive a higher classification than works which show drug misuse while emphasising the dangers.

Where smoking, alcohol abuse or substance misuse feature to a significant extent in works which appeal to children, this will normally be indicated in ratings info. Classification decisions will also take into account any promotion or glamorisation of such activities.

Language

Language which people may find offensive includes the use of expletives with a sexual, religious or racial association, derogatory language about minority groups and commonly understood rude gestures. The extent of offence may vary according to age, gender, race, background, beliefs and expectations brought by viewers to the work as well as the context in which the word, expression or gesture is used.

For these reasons, it is impossible to set out comprehensive lists of words, expressions or gestures which are acceptable at each category. The advice at different classification levels, therefore, provides general guidance taking account of the views expressed in public consultation exercises.

Nudity

Nudity with no sexual context is in principle acceptable at all classification levels, but will not generally occur more than occasionally at U.

Nudity with a sexual context will receive a higher classification. Where the principal purpose of depicting nudity is to sexually arouse it will usually only be passed at the adult categories (18 or R18).



Specific classification considerations continued

Sex

The portrayal of sexual activity can range from kissing to detail of unsimulated sex. The normalisation of overtly sexualised behaviour is a concern at the junior categories (U, PG and 12A/12). The classification system allows progressively stronger portrayals of sexual behaviour as the categories rise.

Sex works (works whose primary purpose is sexual arousal or stimulation) will only be passed at 18 or R18.

We will apply these Guidelines in relation to sex to the same standard regardless of sexual orientation of the activity portrayed.

Sexual violence and sexual threat

Depictions of the stronger forms of sexual violence, including rape, are not permitted at the junior categories.

When considering scenes of sexual violence, aggravating factors include:

- the presence of a gang dynamic (e.g. a ‘gang rape’ scene)
- a focus on the victim being overpowered or powerless
- prolonged, detailed or gratuitous depiction
- an emphasis on nudity
- an emphasis on the pleasure of the attacker

- a strong emphasis on the distress and fear of the victim

- a credible ‘real world’ setting

- a protracted build-up of sexual threat

Mitigating factors include:

- brevity and lack of detail

- a clear educational message aimed at young people

- a strong narrative justification

We may refuse to classify content which makes rape or other non-consensual sexually violent behaviour look appealing or acceptable, reinforces the suggestion that victims enjoy such behaviour, or invites viewer complicity in such behaviour.

References to sexual violence are likely to be treated less restrictively than depictions of sexual violence, although any references at the junior categories will generally be oblique or undetailed.

Sexual threat and abusive behaviour are not permitted at the lowest levels of classification and will only be permitted at 12A/12 if brief and negatively presented.

Threat and horror

Where films are targeted at a younger audience, classification decisions will take into account factors such as the frequency, length and detail of scary or otherwise unsettling scenes as well as factors such as the impact of music and sound, and whether there is a swift and reassuring outcome.

The classification of threat and horror will take account of the general tone, impact, realism and supernatural elements of a work as well as the level of detail in individual scenes. Fantasy settings or the inclusion of humour may be mitigating factors. The presentation of ‘real world’ issues and fears may be an aggravating factor.

Violence

Classification decisions will take account of the degree and nature of violence in a work.

Works which feature the following are likely to receive a more restrictive classification:

- portrayal of violence as a normal solution to problems
- heroes who inflict pain and injury
- callousness towards victims
- the encouragement of aggressive attitudes
- characters taking pleasure in pain or humiliation
- the glorification or glamorisation of violence
- gratuitous violence
- violence presented in a credible and realistic context (e.g. gang violence, domestic violence)

Works which feature the following are likely to be treated less restrictively:

- violence in a historical context
- violence in an action or fantasy context
- violence that lacks detail
- violence that looks unreal, fake or overly staged
- comic violence
- violence that is challenged or punished
- violence in a context where it is likely to be expected by the intended audience

We are unlikely to classify content which is so demeaning or degrading to human dignity (for example, it consists of strong abuse, torture or death without any significant mitigating factors) that it may pose a harm risk.

Other matters

Education videos

When classifying an education video, including a sex education video, for use in schools, we will take account of the educational purpose of the video and the context in which it is to be viewed (for example in the classroom mediated by a teacher).

Music videos

In addition to the usual issues, the classification of a music video will take account of any elements which are of particular concern to parents, including glamorisation of behaviour which they consider inappropriate such as drug misuse or sexualised behaviour. Where music videos are short and self-contained, material may be less likely to be justified by context.

Photo or pattern sensitivity, motion sickness and reactions to low frequency sound

A small number of viewers are sensitive to flashing and flickering light, or some shapes and patterns, and may experience seizures or other serious physical effects. Some viewers experience feelings of motion sickness or other symptoms when viewing works which feature hand held or otherwise moving camerawork, or which feature very low frequency sounds.

It is the responsibility of film makers and distributors to identify works in which such issues arise and to ensure that, when required, appropriate warnings are given to viewers. However, if it is obvious during viewing that the work contains strong examples of such imagery

or sounds, we will advise the distributor of the need to ensure that appropriate warnings are in place. Where necessary, we may require assurances regarding the display of appropriate warnings as a condition of classification.

Release format

Classification decisions may be stricter on video works than on film. This is because of the increased possibility of under-age viewing as recognised in the Video Recordings Act (see Annexe), as well as the increased possibility of works being replayed or sections viewed out of context. Accordingly, a video work (either packaged or online) may occasionally receive a higher classification than on film, or require new or different cuts. (Video works may also receive a higher classification because they contain additional content.)

The screen format or visual presentation of a submission may also alter a classification, for example, if the image has been processed in the 3D format, or is shown with an altered aspect ratio such as on an IMAX screen, or if the work is experienced as a piece of immersive linear VR (virtual reality).

Titles

We will require changes as a condition of classification if the title of a work incites racial or religious hatred, or other criminal behaviour, or encourages an interest in abusive or illegal sexual activity.

If the title of a work is likely to cause significant offence to a significant number of people if displayed in a public place, we will advise the distributor to consider carefully the places in which it is likely to be seen and to take appropriate action, for example, by obscuring certain words on packaging or marketing materials. (This advice is not given in relation to video works classified R18 as such works may only be supplied or offered for supply in a licensed sex shop.)

Trailers and advertisements

Audiences may choose to see a full-length feature based on expectations of the particular genre at the given classification and on the published ratings info. In contrast, audiences have no choice, and often no expectation, about the accompanying trailers or advertisements which may be very different in tone and content to the film the audience has chosen to view. In addition, because trailers and advertisements are short and self-contained, material is less likely to be justified by context and more likely to cause offence.

For these reasons, classification decisions for trailers and advertisements may be more restrictive than for equivalent material in a main feature. Strong language will not be allowed in trailers at the U, PG and 12A/12 categories. Strong language may be permitted in trailers at 15, unless significantly aggravated by other factors. Infrequent very strong language may be permitted in trailers at 15 but usually only where there are mitigating factors such as a comic context.

The more restrictive approach set out above may be relaxed where an advertisement is part of a public information campaign or has a charitable purpose.

Cinemas are responsible for the exhibition of cinema trailers and advertisements, and we have no involvement in deciding which films they precede. Questions or complaints about the exhibition of trailers or advertisements should be directed to the cinema management in the first instance.

Video games

With a few limited exceptions we do not classify video games. We consider for classification those video games contained on discs which feature primarily linear video content and any pornographic video games.

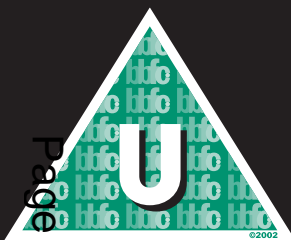
We also advise the video games authority on the classification of linear video footage contained in games which is not integral to the game. This includes, for example, rewards and video content in games which is designed to be viewed in its own right, without taking forward the narrative drive of the game.

Virtual reality

The BBFC is responsible for classifying linear VR (virtual reality) content whereas the video games authority is responsible for classifying non-linear VR content.

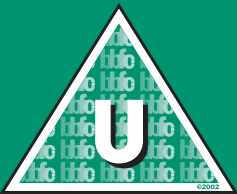
The classification categories

We endeavour to classify submitted works in one of the following categories:



The following pages set out guidance on how the specific classification considerations (for example, sex and violence) are applied from U through to R18. The criteria should be read in combination with the general approach set out earlier under ‘Guiding principles’, ‘General classification considerations’ and ‘Specific classification considerations’.

Because works from time to time present issues in ways which cannot be anticipated, these criteria will not be applied in an over-literal way if such an interpretation would lead to an outcome which would confound audience expectations.



A U film should be suitable for audiences aged four years and over, although it is impossible to predict what might upset any particular child. U films should be set within a positive framework and should offer reassuring counterbalances to any violence, threat or horror.

Dangerous behaviour

Potentially dangerous or anti-social behaviour which young children may copy must be clearly disapproved of or be presented unrealistically. No emphasis on realistic or easily accessible weapons.

Discrimination

Discriminatory language or behaviour is unlikely to be acceptable unless clearly disapproved of.

Drugs

References to illegal drugs or drug misuse must be infrequent and innocuous, or have a clear educational purpose or anti-drug message suitable for young children.

Language

Infrequent use only of very mild bad language.

Nudity

Occasional nudity, with no sexual context.

Sex

Only very mild sexual behaviour (for example, kissing) and references to such behaviour.

Threat and horror

Scary or potentially unsettling sequences should be mild, brief and unlikely to cause undue anxiety to young children. The outcome should be reassuring.

Violence

Violence will generally be very mild. Mild violence may be acceptable if it is justified by context (for example, comedic, animated, wholly unrealistic).



Parental Guidance

General viewing, but some scenes may be unsuitable for young children



A PG film should not unsettle a child aged around eight or older. Unaccompanied children of any age may watch, but parents are advised to consider whether the content may upset younger or more sensitive children.

Dangerous behaviour

No detail of potentially dangerous behaviour which young children are likely to copy, if that behaviour is presented as safe or fun. No glamorisation of realistic or easily accessible weapons such as knives. No focus on anti-social behaviour which young children are likely to copy.

Discrimination

Discriminatory language or behaviour is unlikely to be acceptable unless clearly disapproved of, or in an educational or historical context, or in a particularly dated work with no likely appeal to children. Discrimination by a character with whom children can readily identify is unlikely to be acceptable.

Drugs

References to illegal drugs or drug misuse must be innocuous or carry a suitable anti-drug message.

Language

Mild bad language only. Aggressive or very frequent use of mild bad language may result in a work being passed at a higher category.

Nudity

There may be nudity with no sexual context.

Sex

Sexual activity may be implied, but should be discreet and infrequent. Mild sex references and innuendo only.

Threat and horror

Frightening sequences or situations where characters are in danger should not be prolonged or intense. Fantasy settings and comedy may be mitigating factors.

Violence

Violence will usually be mild. However, there may be moderate violence, without detail, if justified by its context (for example, history, comedy or fantasy).



12A/12

Suitable for 12 years and over



Films classified 12A and video works classified 12 contain material that is not generally suitable for children aged under 12.

No one younger than 12 may see a 12A film in a cinema unless accompanied by an adult. Adults planning to take a child under 12 to view a 12A film should consider whether the film is suitable for that child. To help them decide, we recommend that they check the ratings info for that film in advance.

No one younger than 12 may rent or buy a 12 rated video work.

Dangerous behaviour

No promotion of potentially dangerous behaviour which children are likely to copy. No glamorisation of realistic or easily accessible weapons such as knives. No endorsement of anti-social behaviour.

Discrimination

Discriminatory language or behaviour must not be endorsed by the work as a whole. Aggressive discriminatory language or behaviour is unlikely to be acceptable unless clearly condemned.

Drugs

Misuse of drugs must be infrequent and should not be glamorised or give detailed instruction.

Language

There may be moderate bad language. Strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification.

Nudity

There may be nudity, but in a sexual context it must be brief and discreet.

Sex

Sexual activity may be briefly and discreetly portrayed. Moderate sex references are permitted, but frequent crude references are unlikely to be acceptable.

Sexual violence and sexual threat

There may be verbal references to sexual violence provided they are not graphic. The stronger forms of sexual violence, including rape, may only be implied and any sexual threat or abusive behaviour must be brief and negatively presented.

Threat and horror

There may be moderate physical and psychological threat and horror sequences. Although some scenes may be disturbing, the overall tone should not be. Horror sequences should not be frequent or sustained.

Violence

There may be moderate violence but it should not dwell on detail. There should be no emphasis on injuries or blood, but occasional gory moments may be permitted if justified by the context.



15

Suitable only for 15 years and over



No one younger than 15 may see a 15 film in a cinema.
No one younger than 15 may rent or buy a 15 rated video work.

Dangerous behaviour

Dangerous behaviour (for example, suicide, self-harming and asphyxiation) should not dwell on detail which could be copied. Whether the depiction of easily accessible weapons is acceptable will depend on factors such as realism, context and setting.

Discrimination

The work as a whole must not endorse discriminatory language or behaviour, although there may be racist, homophobic or other discriminatory themes and language.

Drugs

Drug taking may be shown but the work as a whole must not promote or encourage drug misuse (for example, through detailed instruction). The misuse of easily accessible and highly dangerous substances (for example, aerosols or solvents) is unlikely to be acceptable.

Language

There may be strong language. Very strong language may be permitted, depending on the manner in which it is used, who is using the language, its frequency within the work as a whole and any special contextual justification.

Nudity

There are no constraints on nudity in a non-sexual or educational context. Sexual nudity may be permitted but strong detail is likely to be brief or presented in a comic context.

Sex

Sexual activity may be portrayed, but usually without strong detail. There may be strong verbal references to sexual behaviour. Repeated very strong references, particularly those using pornographic language, are unlikely to be acceptable. Works whose primary purpose is sexual arousal are unacceptable.

Sexual violence and sexual threat

There may be strong verbal references to sexual violence but any depiction of the stronger forms of sexual violence, including rape, must not be detailed or prolonged. A strong and sustained focus on sexual threat is unacceptable.

Threat and horror

There may be strong threat and horror. A sustained focus on sadistic threat is unlikely to be acceptable.

Violence

Violence may be strong but should not dwell on the infliction of pain or injury. The strongest gory images are unlikely to be acceptable. Strong sadistic violence is also unlikely to be acceptable.



18

Suitable only for adults



No one younger than 18 may see an 18 film in a cinema.

No one younger than 18 may rent or buy an 18 rated video work.

Adults should be free to choose their own entertainment. Exceptions are most likely in the following areas:

- where the material is in breach of the criminal law, or has been created through the commission of a criminal offence
- where material or treatment appears to us to risk harm to individuals or, through their behaviour, to society. For example, the detailed portrayal of violent or dangerous acts, or of illegal drug use, which may cause harm to public health or morals. This may include portrayals of sadistic violence, rape or other non-consensual sexually violent behaviour which make this violence look appealing; reinforce the suggestion that victims enjoy rape or other non-consensual sexually violent behaviour; or which invite viewer complicity in rape, other non-consensual sexually violent behaviour or other harmful violent activities
- where there are more explicit images of sexual activity in the context of a sex work (see right)

In the case of video works, which may be more accessible to younger viewers, intervention may be more frequent than for cinema films.

Sex works at 18

Sex works are works whose primary purpose is sexual arousal or stimulation. Sex works containing only material which may be simulated are generally passed 18. Sex works containing clear images of real sex, strong fetish material, sexually explicit animated images, or other very strong sexual images will be confined to the R18 category. Material which is unacceptable in a sex work at R18 is also unacceptable in a sex work at 18.



R18

To be shown only in specially licensed cinemas, or supplied only in licensed sex shops, and to adults only



The R18 category is a special and legally-restricted classification primarily for explicit works of consenting sex or strong fetish material involving adults. Films may only be shown to adults in specially licensed cinemas, and video works may be supplied to adults only in licensed sex shops. R18 video works may not be supplied by mail order.

The following content is not acceptable:

- material which is in breach of the criminal law, including material judged to be obscene under the current interpretation of the Obscene Publications Act 1959 (see Annexe – legal considerations)
- material (including dialogue) likely to encourage an interest in sexually abusive activity which may include adults role-playing as non-adults
- the portrayal of sexual activity which involves real or apparent lack of consent. Any form of physical restraint which prevents participants from indicating a withdrawal of consent
- the infliction of pain or acts which are likely to cause serious physical harm, whether real or (in a sexual context) simulated. Some allowance may be made for non-abusive, consensual activity
- penetration by any object likely to cause physical harm
- sexual threats, humiliation or abuse which do not form part of a clearly consenting role-playing game



Intervention

Where possible we will carry out our responsibilities through appropriate use of the classification categories, particularly in order to protect children from any potential harm.

If necessary, however, we may cut or even refuse to classify a film or video work.

In some cases, we require assurances, cuts or other changes (for example, the addition of warning captions) as a condition of classification, or as a condition of classifying at a particular category. In some circumstances we may refuse to classify a work at any category. We publish details of all interventions on our website.

Cuts for category

If the submitted work is suitable for classification, but only at a category higher than that requested by the customer, we will consider whether a lower category could be achieved through relatively minor or simple changes. If so, we may offer the customer a choice of accepting either the higher or lower category (the latter with defined changes as necessary).

Cuts for category are unlikely to be available if the required changes would be very extensive or complex, or would not address for example, a tonal or thematic issue running throughout the work.

Compulsory cuts

If a submitted work raises issues or concerns that cannot be addressed by classification at a particular age category, we may require cuts or other changes as a condition of classification. Such intervention is most likely when the submitted work contains:

- material which may promote criminal activity
- material which is obscene or otherwise illegal
- material created by means of the commission of a criminal offence
- portrayals of children in a sexualised or abusive context
- material which makes rape, other non-consensual sexually violent behaviour, or sadistic violence look appealing

- graphic images of real injury, violence or death presented in a salacious or sensationalist manner which risks harm by encouraging callous or sadistic attitudes
- material which reinforces the suggestion that victims enjoy rape or other non-consensual sexually violent behaviour
- material which invites viewer complicity in rape, other non-consensual sexually violent behaviour, or other harmful violent activities
- sex works which contain material listed as unacceptable at R18

When the issue relates to the circumstances of filming (for example, in relation to animal cruelty or public indecency) the customer will normally be given an opportunity to present evidence before a final decision is reached.

Refusal to classify

As a last resort, the BBFC may refuse to classify a work, in line with the objective of preventing non-trivial harm risks to potential viewers and, through their behaviour, to society. We may do so, for example, where a central concept of the work is unacceptable, such as a sustained focus on rape, other non-consensual sexually violent behaviour or sadistic violence. Before refusing classification we will consider whether the problems could be adequately addressed through intervention such as cuts. In deciding whether to refuse to classify, we will keep in mind the inherent difficulty of using behavioural research to draw conclusions about real world risks, and will have regard to the full range of available evidence, including the views of the public and our own knowledge and experience.

Engagement with the public

We publish detailed information about the content we classify, which we call ratings info. It's a helpful guide, particularly for parents, that gives a summary of how and why a film or video was given its age rating.

Ratings info includes:

- a short description of the issues contained in a film or video, and this appears on the black card shown on the cinema screen before a film starts, for example:



strong violence, sex, language, drug misuse

- we publish a longer, fuller version on our website and app

All content classified since the early 2000s has a short line of ratings info, and content classified more recently also has a longer version, giving you a detailed idea of what issues – bad language, drugs, sex and violence, or the use of discriminatory language or behaviour, for instance – you're likely to find in the film. It also raises any other issues that may be of concern, such as divorce or bereavement.

We try to avoid giving away major plot points. When ratings info does contain plot spoilers we always post a warning. Occasionally, the longer version of ratings info describes full sequences in a film – for example, it might describe a specific fight scene to give you a flavour of the sort of violence in the film and how strong it looks and feels – so be aware of this.

We publish ratings info the moment a film or video is classified, but the longer version may not be available until 10 days before the film opens. Sometimes, we classify films many weeks or even months before they are due to open, which is why not all films listed on our website will have a link to the longer ratings info yet. We encourage viewers to check ratings info when they are choosing content for children and for themselves.

bbfc.co.uk

Our website provides a comprehensive database of all the content we classify, including ratings info and information about cuts. You can read the Classification Guidelines, search through our press releases, research and Annual Reports. We also publish case studies on films, including many set film texts for Film Studies courses in the UK, a timeline of key events in our history and regular podcasts.

cbbfc.co.uk

Content for younger children, including the chance to rate trailers for children's films and learn more about our work, can be found on CBBFC, our website for children. Parents can also find advice about choosing content for children on VoD platforms and information about our education programme.

BBFC app

Our free app for iOS and Android devices lets you check the latest film classifications and ratings info, watch trailers and read our Guidelines.

Twitter – @BBFC

We update our Twitter account, @BBFC, with all our news and latest film classification decisions. You can ask us quick questions there too. For more detailed questions, you can email us on feedback@bbfc.co.uk

Newsletters

We produce a regular newsletter about our latest classification decisions, podcasts and news. Our education team sends a newsletter to teachers once a term, focussing on our outreach programme, partnerships and resources, including case studies. For industry we send a regular update on our services, news and classification turnaround times each quarter. You can sign up to receive any of these newsletters on our website, bbfc.co.uk

Podcasts

You can stream and download our regular short podcast on our website, Soundcloud and iTunes. Each episode focuses on a particular theme, film or TV series, and their age rating, highlighting key issues we took into account and any interesting facts about the classification process, for example any advice we gave, or reductions made by the film maker or distributor to secure a particular age rating.



Appeals, advice viewings and feedback

Appeals

We offer a formal reconsideration procedure which is open to any customer dissatisfied with the determination made in respect of their work. The reconsideration is free of charge and will normally take fewer than 10 working days.

A customer may also appeal directly to an independent authority. Such an appeal may take place following, or instead of, our reconsideration. In the case of films, the customer (or any member of the public) may address itself to the local authority which licenses cinemas in a particular area. In the case of video works a customer may appeal to the Video Appeals Committee. The VAC is independent of the BBFC and can be contacted by post as follows:

The Secretary
The Video Appeals Committee
3 Soho Square
London
W1D 3HD

Customers should note that a reconsideration or an appeal involves looking at the issues afresh. This means that the outcome could, in some circumstances, be more restrictive than the original determination.

Advice viewings

A customer may submit works for advice at any stage of the production process. We will inform them of the likely classification a work will receive, and where appropriate any changes required to achieve the customer's preferred classification. However, advice given in such circumstances is not binding and we reserve the right to reach a different decision when the final version of the work is submitted formally for classification. If the final version of the work submitted for classification differs in any significant respect from that seen for advice, and if those changes appear to reflect advice we have given, then details of the changes will appear on our website.

Feedback

If you want to send us any feedback about our age ratings or classification decisions, please don't hesitate to email us at feedback@bbfc.co.uk or write to us at:

Chief Executive's Office
BBFC
3 Soho Square
London
W1D 3HD



Annexe – legal considerations

The following legislation is not listed according to chronology or importance. Instead, it reflects a useful way of explaining the structure of the legal framework that applies to our work.

The Licensing Act 2003

England and Wales

Cinemas (Northern Ireland) Order 1991

Northern Ireland

Cinemas Act 1985

Scotland

Cinemas require a licence from the local authority in which they operate. The licence must include a condition requiring the admission of children (anyone under 18) to any film to be restricted in accordance with our recommendations or those of the licensing authority. One of the key reasons for the licensing requirement is the protection of children, including from potentially harmful content in films.

The Video Recordings Act 1984

Video works (including films, TV programmes and some video games) which are supplied on a disc, tape or any other device capable of storing data electronically must have a BBFC classification unless they fall within the definition of an exempted work.

When considering whether to award a certificate to a work, or whether a work is suitable at a particular category, we are required by the Act to have special regard to the likelihood of works being viewed in the home, and to any harm that may be caused to potential viewers or, through their behaviour, to society by the manner in which the work deals with:

- criminal behaviour
- illegal drugs
- violent behaviour or incidents

- horrific behaviour or incidents
- human sexual activity

In considering these issues we have in mind the possible effect not only on children but also on other vulnerable people.

The Obscene Publications Acts 1959 & 1964

England and Wales

The Civic Government (Scotland) Act 1982

Scotland

The Obscene Publications Act 1857

Northern Ireland

It is illegal to publish a work which is obscene. A work is obscene if, taken as a whole, it has a tendency to deprave and corrupt a significant proportion of those likely to see it. Under the Obscene Publications Act 1959, no offence is committed if publication is justified as being for the public good on the grounds that it is in the interests of science, art, literature or learning or other objects of general concern.

In Scotland, case law implies a similar test would be applied. In Northern Ireland, while there is no express defence of “public good” it is likely that English law would be taken into consideration.

Criminal Justice and Immigration Act 2008

England, Wales and Northern Ireland

Criminal Justice and Licensing (Scotland) Act 2010/Civic Government (Scotland) Act 1982

Scotland

It is illegal to be in possession of an extreme pornographic image. Under the Criminal Justice and Immigration Act 2008 an extreme pornographic image is one which is pornographic and grossly offensive, disgusting or otherwise of an obscene character, which features an apparently real person, and which portrays, in an explicit and realistic way, an act which:

- threatens a person’s life
- results, or is likely to result, in serious injury to a person’s anus, breasts or genitals
- involves sexual interference with a human corpse
- involves intercourse or oral sex with an animal
- involves non-consensual penetration of a mouth, vagina or anus with a penis or non-consensual sexual penetration of a vagina or anus by anything

Under the Civic Government (Scotland) Act 1982 an extreme pornographic image is one which is pornographic and obscene, and which depicts in an explicit and realistic way, an act which:

- takes or threatens a person’s life
- results, or is likely to result, in a person’s severe injury
- involves rape or other non-consensual penetrative sexual activity

- involves sexual activity involving (directly or indirectly) a human corpse
- involves sexual activity between a person and an animal

Works we classify under the Video Recordings Act are excluded from the scope of the offence across the UK.

The Protection of Children Act 1978

England and Wales

Civic Government (Scotland) Act 1982

Scotland

Protection of Children (Northern Ireland) Order 1978

Northern Ireland

It is illegal to make, distribute, show or possess indecent photographs or pseudo-photographs of a child. It is also illegal to make, distribute, show or possess indecent images of children which have been derived from a photograph or pseudo-photograph (for example, by tracing). Offences relating to the possession of such images are contained within the Criminal Justice Act 1988 (England, Wales and Scotland), and the Criminal Justice (Evidence, Etc.) (Northern Ireland) Order 1988. A child is defined as a person under the age of 18.

The Coroners and Justice Act 2009

England, Wales and Northern Ireland

The Criminal Justice and Licensing Act 2010

Scotland

It is illegal to be in possession of a prohibited image of a child. A prohibited image of a child is a non-photographic or non-pseudo-photographic image which is pornographic and grossly offensive, disgusting, or otherwise of an obscene character, and which focuses solely or principally on a child’s genitals or anal region, or which portrays specified sexual acts by, of, or in the presence of a child, including masturbation, oral sex or penetration, including sexual acts with animals. A child is defined as being under 18 and an image of a child or other person can include imaginary representations. Works we classify under the Video Recordings Act are excluded from the scope of the offence unless images have been extracted from such works for the purpose of sexual arousal.

The Sexual Offences Act 2003

England and Wales

Sexual Offences (Scotland) Act 2009

Scotland

The Sexual Offences (Northern Ireland) Order 2008

Northern Ireland

It is illegal to expose oneself with intent to cause alarm or distress – this offence augments the common law misdemeanour of indecent exposure. It is also prohibited for a person to record the private act of another, where the intention of the recording is for the sexual gratification of himself or a third party and where the recorded party has not consented to so being filmed.

The Criminal Justice and Courts Act 2015

England and Wales

Abusive Behaviour and Sexual Harm (Scotland) Act 2016

Scotland

Justice Act (Northern Ireland) 2016

Northern Ireland

It is an offence to disclose a private sexual photograph or film without the consent of any individual who appears in the photograph or film, if it is done with the intention of causing that individual distress (or causing them fear, alarm or distress in Scottish law).

The Public Order Act 1986

England, Scotland and Wales

The Public Order (Northern Ireland) Order 1987

Northern Ireland

It is illegal to distribute, show or play to the public a recording of visual images or sounds which are threatening, abusive or insulting if the intention is to stir up racial hatred or hatred on the grounds of sexual orientation, or if racial hatred or hatred on the grounds of sexual orientation is likely to be stirred up. It is also illegal to distribute, show or play to the public a recording of visual images or sounds which are threatening if the intention is to stir up religious hatred.

In Northern Ireland the relevant group of persons may be defined not only by colour, race, nationality or ethnic or national origins, but also by “religious belief” or “sexual orientation” or “disability”.

The Cinematograph Films (Animals) Act 1937

England, Scotland and Wales

It is illegal to show any scene “organised or directed” for the purposes of the film that involves actual cruelty to animals. This Act applies to the exhibition of films in public cinemas but we also apply the same test to video works. For the purposes of this legislation and The Animal Welfare Act 2006, only vertebrates which are domesticated or otherwise under the control of man are defined as “animals”.

The Animal Welfare Act 2006

England and Wales

The Welfare of Animals Act (Northern Ireland) 2011

Northern Ireland

The Animal Health and Welfare (Scotland) Act 2006

Scotland

It is illegal to supply, publish, show or possess with intent to supply a video recording of an “animal fight” that has taken place within the UK since 6 April 2007.

The Tobacco Advertising and Promotion Act 2002

It is illegal, in the course of a business, to publish a tobacco advertisement.

Blasphemy

In Scotland and Northern Ireland, the common law crime of blasphemy exists but has not been utilised for prosecution in modern times. The offences of blasphemy and blasphemous libel under the common law of England and Wales were abolished in The Criminal Justice and Immigration Act 2008.

Human Rights Act 1998

The Act permits such restrictions on freedom of expression as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary.

The Digital Economy Act 2017

Under Part 3 of the Act it is unlawful to make pornographic material available on the internet to persons in the United Kingdom, on a commercial basis, other than in a way that secures that, at any given time, the material is not normally accessible by persons under the age of 18. The BBFC is the designated age-verification regulator under Part 3 of the Act. The BBFC may take enforcement action against non-compliant pornographic services and/or where a service makes extreme pornographic material, as defined by the Criminal Justice and Immigration Act 2008, available on the internet to persons in the United Kingdom.

Other unlawful material

In carrying out its responsibilities the BBFC will have regard to whether the material itself appears to be unlawful in the United Kingdom, or has arisen from the commission of an unlawful act.



Get more info on our app

bbfc.co.uk/app

British Board of Film Classification

3 Soho Square,
London,
W1D 3HD

T 020 7440 1570

bbfc.co.uk/about-bbfc/contact-us

BBFC Classification Guidelines 2019

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From: [REDACTED] <[REDACTED]@nervecentre.org>
Date: Thu, 12 Feb 2026 at 17:21
Subject: Re: Cinema Booking licensing query
To: [REDACTED]@belfastcity.gov.uk>

Hi [REDACTED]

We have collated the various information regarding the various films we wish to show on 7th March together and have set out both the context of how the the films came to be, the context of the planned screening and a narrative on the various short films content below. If there is additional information that is required we are happy to assist.

We are looking to exhibit three short films together in one screening (with just one showing of all three films on the day) to celebrate the creativity of participants in both our ***BFI (British Film Institute) Academy*** and ***Visual Effects Academy***.

The three films we wish to exhibit are student made films and as such have not received a certificate from the British Board of Film Classification (BBFC).

We would wish to have a proposal placed before the Licensing Committee for consideration and to decide whether or not to grant permission for these unrated films to be shown.

Date, time and location that films are planned to be shown

Saturday 7th March 2026 between 10am -1130am at Queens Film Theatre Belfast

Admission to screening

The planned Screening is *by invitation only* for members of the families and friends of our participants and Acting talent, and a select group of creative industry professionals and representatives from our funding organisations.

There is *no public admission* to the screening planned or permitted on the day of the event.

The event is being exhibited at *no cost of admission* to those invited to attend.

Context of the learning environment in which these three Films were produced:

*Two of these films are the creative product of participants of our **BFI Film Academy***

Our BFI Academy is funded by the BFI nationally from London and is one of nearly 40 BFI Academies in the UK allowing young people 16-19 to get a fuller understanding of Film making and how creatives work collaboratively in the film and television industry.

Our BFI Academy here in Belfast brings 20 young people aged 16-19 together each year to work with ourselves at the Nerve Centre on two shorts films with engagement each week between September and February each year. They achieve an OCN qualification as part of their engagement with us.

The 20 participants are split into two film crews of 10 in order to work on two short films the entirety of which are their own creation.

They start from a blank page and are supported through idea generation to the pre production, production and post production of those two short films.

They receive instruction and support from industry professionals through workshops and masterclasses over the course of the BFI Academy. These interactions allow them to use acquired knowledge directly in the preparation planning and execution of their own short film productions.

At each stage Nerve Centre hold final editorial control of all of the content created

*One of these Films is the creative product of a cohort of participants of our **Visual Effects Academy**.*

The VFX Academy is part of a larger initiative in Northern Ireland which Nerve Centre runs for young people 16-19 who wish to learn more about the Creative industries. These are free to use for any young person wishing to engage with them.

We at the Nerve Centre receive funding to run Academies in **Visual Effects, Games Development and Animation** from local government in Northern Ireland - namely from the Dept For Communities. This allows us to offer these opportunities to all of our participants for free.

We are overseen in both the running and reporting of these Academies locally by **Northern Ireland Screen**, the body which looks after the interests and needs of the Creative Industries locally here in Northern Ireland.

In our Academies our participants are taken through a series of workshops the content of which have been designed in conjunction with creative professionals working in those industries to learn the workflow of creating content in each of those forms of media. They receive mentorship throughout the Academies by various creatives working in those respective industries.

Our participants are thus able to use that knowledge and experience to create content of their own in that medium.

The *Visual Effects Academy* film to be shown here is the product of one of our *Visual Effects Academy* cohorts of participants.

This cohort of participants were taken through how a Special Effects on set supervisor prepares for a film production shoot on Set. They planned for a film shoot with Special Effects in mind. They had a film shoot working with professional actors using a script written by ourselves at The Nerve Centre.

The footage captured was then worked upon by our Academy participants under the instruction and mentorship of Visual Effects artists working in the industry to add the necessary Visual Effects augmentation of the footage themselves using a professional VFX software called NUKE. Two of our participants then created an edit of the final VFX augmented film.

At each stage Nerve Centre held final editorial control of all of the filmed and edited content.

The Title of Film 1 - (From BFI Academy)

“An Unlikely Friendship”

Film Duration

Under 10 mins

Date, time and location that film is to be shown

Saturday 7th March 2026 between 10am -1130am at Queens Film Theatre Belfast

Description of the content

A short dramatic student film that has been written, filmed and edited by participants of our BFI Film Academy as part of their engagement with us in the **BFI Film Academy 2025/26** run by Nerve Centre, Belfast.

Film Synopsis

“Scarlett, a warm and friendly new barista, also happens to be a budding fashion designer. She becomes intrigued by one very grumpy regular customer. (Depicted onscreen in puppet form) Scarlett’s mission to befriend ‘Bill’ reveals just how little we have to have in common to find common ground.”

Confirmation of a certificate rating which has been set by a classification board which is equivalent to the BBFC

The equivalency of Certificate that we would ascribe to this short film is PG. There are themes around Bereavement central to the story and there is one use of a mild swear word (Prick).

Confirmation that a representative from the Nerve Centre has viewed the material and no concerns exist

*I can confirm that the Nerve Centre has been involved in overseeing the creation of this film at all stages as it is part of our **BFI Film Academy** program.*

The participants of this program have come up with the story depicted themselves and it has been scripted by one of their number.

The filming of the short feature was conducted in conjunction with ourselves and professionals from local industry.

The Edit of the feature to its final form by participants has also been overseen by members of our staff.

At each stage Nerve Centre held final editorial control of all of the filmed and edited content.

The content as depicted in the finished film is thus in a form in which we can assure and confirm, that, having viewed the finished material, no concerns exist for the film to be seen in a public context.

The Council should be afforded an opportunity to view the material prior to broadcast

A copy of the finished film can be shared if required.

The Title of Film 2 (From BFI Academy)

"Kill Your Darlings"

Film Duration

Under 10 mins

Date, time and location that film is to be shown

Saturday 7th March 2026 between 10am -1130am at Queens Film Theatre Belfast

Description of the content

*A short dramatic student film that has been written filmed and edited by participants of our **BFI Film Academy** as part of their engagement with us in the **BFI Film Academy 2025/26** run by Nerve Centre Belfast.*

Synopsis

"After a series of apparently unconnected women are murdered, and with only a few hours before the killer strikes again, a crack detective and her hapless colleague try to solve the case... but the plot is bigger and dangerously closer to home than she can imagine."

Confirmation of a certificate rating which has been set by a classification board which is equivalent to the BBFC

The equivalency of Certificate that we would ascribe to this short film is 15

In the script there's use of the phrases 'hell' 'god damn' 'bastard', & 'shit'.

There's no on screen violence depicted but there are crime scene photos on a scene background board that the camera does cut to Close Ups of. These depict women lying 'dead' some covered in blood - these photos were staged and captured by our participants as part of their set design. These are mid shots / full body shots.

In the audio track the viewer does hear a gun fired at the end but onscreen viewers see no evidence of what the consequence were of it's firing.

Characters on screen do discuss the crime in the film quite matter of factly.

Confirmation that a representative from the Nerve Centre has viewed the material and no concerns exist

I can confirm that the Nerve Centre has been involved in overseeing the creation of this film at all stages as it is part of our British Film Academy program.

The participants of this program have come up with the story depicted themselves and it has been scripted by one of their number.

The filming of the short feature was conducted in conjunction with ourselves and professionals from local industry.

The edit of the feature to its final form by participants has also been overseen by members of our staff.

At each stage Nerve Centre held final editorial control of all of the filmed and edited content.

The content as depicted in the finished film is thus in a form in which we can assure and confirm, that, having viewed the finished material, no concerns exist for the film to be seen in a public context.

The Council should be afforded an opportunity to view the material prior to broadcast

A copy of the finished film can be shared if required.

The Title of Film 3 (From Visual Effects Academy)

"It's About Time..."

Film Duration

Under 10 mins

Date, time and location that film is to be shown

Saturday 7th March 2026 between 10am -1130am at Queens Film Theatre Belfast

Description of the content

*A short dramatic student film that has been written by Nerve Centre staff, then filmed and edited by participants of our **Visual Effects Academy** as part of their engagement with us in the **Visual Effects Academy 2025/26** run by Nerve Centre Belfast.*

Synopsis

In the 1950s a young scientist works in his workshop tinkering with a series of weird and wonderful machines. A TV announcer narration sets the context of the Time....of Superpowers gathering both strength and suspicion, and the Cold War crystallising. These offscreen events solidify the scientists resolve to achieve his goal - of securing a means to achieve Time travel in order to escape his perception of an impending Apocalypse...

His wife, cleaning up the mess around him, accidentally activates his machine and transports herself to the present day...

How will she cope with interacting with the modern world?

How will her husband reunite them?

Its About Time....to find out.

Confirmation of a certificate rating which has been set by a classification board which is equivalent to the BBFC

The equivalency of Certificate that we would ascribe to this short film is PG. There is some very mild perceived peril in the section depicting the transportation of both characters through the Time portal.

Confirmation that a representative from the Nerve Centre has viewed the material and no concerns exist

*I can confirm that the Nerve Centre has been involved in overseeing the creation of this film at all stages as it is part of our **Visual Effects Academy** program.*

The participants of this program have taken a story scripted by ourselves at the Nerve Centre and prepared its Pre production, production and post production.

The filming of the short feature was conducted by our participants in conjunction with ourselves and professionals from local industry. The edit of the feature to its final form has also been overseen by members of our staff.

At each stage Nerve Centre held final editorial control of all of the filmed and edited content.

The content as depicted in the finished film is thus in a form in which we can assure and confirm, that, having viewed the finished material, no concerns exist for the film to be seen in a public context.

The Council should be afforded an opportunity to view the material prior to broadcast

A copy of the finished film can be shared if required.

We look forward to hearing from you in due course.

All the best.

[REDACTED]
Nerve Centre

From: [REDACTED] <[REDACTED]@nervecentre.org>
Sent: 13 January 2026 12:13
To: Building Control Licensing <BuildingControlLicensing@BelfastCity.gov.uk>
Subject: [EXTERNAL]Cinema Booking licensing query

CAUTION: This email originated from outside our organisation. Do not click links, open attachments, or enter any details unless you recognise the sender and know the content is safe. If you think the email is suspicious please complete the Suspicious email form on interlink.

Hi there

We are in the process of booking a single one off screening event at a local Belfast Cinema for a showcase of student films for participants of our Animation Academy.

We at the Nerve Centre are funded by local government to run a number of Screen Academies for young people 16-19 to learn more about the creative industries whilst working on their own projects.

Our intended screening is a showcase of work carried out by around 25 young people aged 16-19 engaged in our Animation Academy over six months. The screening is not open to the public and attendees at the screening are invited only by participants or ourselves with no admission cost charged.

The local cinema we have approached for the booking has advised that we need local council liaison officer approval for this screening booking to go ahead. Is that correct? If so can you advise the formalities that we need to go through to seek approval?

Thanks

[REDACTED]

Community Partnership Manager/Screen Academies

Nerve Centre, Belfast

E: [REDACTED]@nervecentre.org

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