

My Tango with Porn

A documentary

by

Siobhan Devine

Teachers' Guide

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“Obscenity is difficult to discuss honestly – people are too frightened of seeming to be shocked or of not seeming to be shocked.”

-George Orwell

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To the Teacher

Censorship of the media crosses political, national and cultural boundaries. Whether it's film, television, literature, song lyrics or web sites, all countries apply restrictions as to what may be seen and heard by their citizens.

In the documentary My Tango With Porn, filmmaker Siobhan Devine addresses the issues surrounding film censorship and classification as it is practiced in Ontario, Canada. By detailing her specific experiences while working for the Ontario Film Review Board, film pornography becomes a way to think and talk about the larger issues surrounding censorship.

In most countries and jurisdictions around the world, no member of the public views a film, video or DVD until some person in a position of authority has seen it first and decided how much of the material will be shown, to what age range and with what warnings. In other words, until it has been 'censored'.

This guide is designed to help teachers and students explore various censorship issues, using as a starting point the story of one filmmaker's difficult decision to censor the work of another. The questions and activities in this guide are meant to help students become aware of the way film censorship affects their lives, wherever they may live.

How to use this Guide

The guide is divided into four sections:

1. Pre-screening questions for discussion and related activities.
2. Screening and synopsis of the video.
3. Post-screening questions for discussion and related activities.
4. Further projects and topics for exploration.

Pre-screening

Before viewing the film, students are encouraged to share any prior knowledge on the issues of pornography and censorship, as each student will have varying levels of knowledge and / or experience of these issues. Some may also be aware of film ratings from their own viewing of films and videos.

Brainstorming Session

In groups of five or less, brainstorm your group's knowledge on the subjects of both censorship and pornography. Make two lists of words you associate with each of these two topics and add to your list of words as your investigation continues. This will become your student vocabulary list.

The Documentary Form

Students should be aware of the ways in which a documentary film differs from a feature film or a news report. As a research project, students could define what a documentary is, what form it usually takes and what the purpose of such a film might be. A class discussion might also ask whether a documentary might incorporate fictional elements, or in any way be considered propaganda.



**Siobhan does
paperwork on the job.**

The Socratic Lesson

Part One: Film Classification

(To explore why and how films are classified)

Ask your students:

- What is the difference between the terms ‘classify’ and ‘censor’? Use a dictionary to define these terms. Can classification be considered a form of censorship?
- Why do we classify films?
- What other media do we classify? Give specific examples.
- Does the word censorship have a positive or negative connotation?
- Are films and videos censored in this country? By whom? Why?
- How do we classify films in this country?
- Can you identify the film classifications you may have noticed when going to the cinema or renting a movie? What are they? Are there films or videos that you are not allowed to see, due to their classification? Why?
- Are adult sex videos reviewed and classified, or only mainstream movies?
- Describe the kinds of people whom you imagine review films for classification. Is there a stereotype?
- Are young children more vulnerable to sexual and violent content in films?
- Do teenagers need the same protection? Why or why not?
- Can you imagine that people from different cultures could have different attitudes toward censorship? What might some of these differences be?
- Have you ever viewed a film or video that you were not supposed to see, due to its classification? How was it that you were able to view it? Do you remember being disturbed or shocked by what you saw? What was it that disturbed you? Who might be disturbed by such a film?
- Do you believe films and videos should be classified? Why or why not?

Activity One

Distribute copies of the Ontario Film Review Boards ratings guidelines found in Appendix F.

In pairs, instruct students:

- To name a current film for each category.
- To discuss whether they agree or disagree with the guidelines. Why or why not?
- To report to the class the main ideas / points discussed.

Activity Two

*"We're trying to really look at our guidelines and decide if they really reflect society today. We're changing and evolving every day, and looking at our policies, because people out there are changing every day."*¹

Divide the class into groups:

- 1) Each group will devise its own rating system for feature films.
- 2) Each group's rating system should include various criteria. For example: ratings based on age and the kinds and frequency of behaviours exhibited in the film that would affect that rating.
- 3) Each system must be supported with reasons for its classifications.

Share your classification system with the rest of the class and your reasons for developing them.

As a class, vote on the system that appeals to the most students.

Part Two: Pornography

- Read the quote by George Orwell on the title page. Paraphrase in your own words what he is saying. Do you agree with him? Why or why not?
- What is the difference between pornography and eroticism? Define these terms.
- Does the word "pornography" have a positive or a negative connotation? Why?
- Have you viewed material on T.V. or the Internet or in advertisements that you would label pornographic? (use the definitions below) What makes it pornographic? Is it always clear and obvious what is pornographic?

¹ Bill Moody, former Ontario Film Review Board chairman.

- Is pornography “in the eye of the beholder”? Can it be identified **objectively**, or is it purely a **subjective** opinion? (See definitions below) Can images on television, magazines or advertisements ever be considered pornographic?
- Can pornography ever be considered Art? Can Art ever be pornographic?

Activity One

Some definitions:

- ²**Censor** *n.* a person authorized to examine letters, books, films, etc. and remove or ban anything regarded as harmful.
- **Objective** *adj.* having real existence outside a person’s mind, not subjective – not influenced by personal feelings or opinions.
- **Pornography** *n.* writings, pictures, or films etc. that are intended to stimulate erotic feelings by description or portrayal of sexual activity.
- **Subjective** *adj.* existing in a person’s mind and not produced by things outside it, not objective – depending on personal tastes or views.

A second definition of pornography:

“Pornography reflects the extreme portrayal of dominance and the exploitation of women’s sexuality. Pornography, or any portrayal of violence against women, is the ultimate expression of dominance / submissiveness, the objectification of women.”³

A) Review the two definitions of “pornography” above. With a partner, discuss:

- 1) how these two definitions differ, then
- 2) list images you would describe as pornographic.

B) Compare your examples with your partner’s. What examples were the same? Different?

- 1) Have each pair write their words on the board and compare them with the rest of the class.
- 2) How many groups came up with the same ideas?

² All definitions from the Oxford dictionary

³ From “Mass Media and Popular Culture” by Barry Duncan

Activity Two

“Free writing” is a stream of consciousness writing exercise in which students are asked to write non-stop for a short period of time (5 to 10 minutes) without pausing and without censoring their ideas as they write. They shouldn’t worry about spelling, grammar or punctuation.

Write a one page “free write” in which you discuss your views on censorship and pornography in society. You might include your thoughts on magazines, advertisements, television, films, books, rock videos and video games. Afterwards, ask for volunteers to share some of their ideas with the class.

Activity Three

If your classroom or library has Internet access, have the class research the following topics in pairs for 30 minutes:

- Film censorship
- Film ratings (in this and other countries)
- Internet censorship

Share your findings with the class.

This activity could also be framed as a research assignment where the teacher sets specific guidelines for expectations and evaluation.



**Group of reviewers in
Ontario**

Screening

View the video of “[My Tango with Porn](#)”.

During the screening, students should record their reactions to the images, ideas and issues presented in the documentary. These student notes can then be compared to information shared in part one: how accurate were students’ preconceptions of the topics? Also, ask students to jot down any thoughts or questions that may arise about the film’s content.

If time allows, view a second time and encourage students to take more detailed notes to do with the form and structure of the documentary and any media literacy issues. Students should also add any unfamiliar terms to their vocabulary lists.



**Left: Siobhan discovers secrets in the basement of the porn shop.
Below: Talking to the porn shop owners.**



My Tango with Porn

Story Synopsis

When “hip, artsy” filmmaker Siobhan Devine takes a job with the Ontario Film Review Board, she hopes to see a lot of free films and maybe “make things less restrictive”. She comes in with liberal artistic attitudes about censorship and emerges three years later feeling like she “is holding back a tidal wave of porn”, having reluctantly agreed to approve the censorship of another filmmaker’s work. My Tango With Porn is the story of her journey.

The documentary is one woman’s point of view experience working at the Ontario Film Review Board and how it changed her attitudes toward the issues of pornography and film censorship in Ontario. It is a personal look at the shadowy world of pornography, and poses vital questions about the mainstreaming of film pornography.

Pornography has emerged from the back alleys and increasingly presents itself as a legitimate expression in the mainstream. Feature films are pushing the envelope of what is acceptable, while access to hardcore porn is now simply a click of the mouse away in the privacy of ones home.

The film addresses these issues in a very personal way. Revealed are the inner workings of an organization often misunderstood and maligned and the changing standards with which it must deal.

Orwell wrote, “obscenity is difficult to discuss”. Director, writer and producer Siobhan Devine makes an honest and entertaining attempt at raising difficult and often controversial issues.

Post Screening

After viewing My Tango With Porn, the following content quiz can be given as a fun way of recalling the details of the film. Student notes can also spark further discussion after subsequent viewings of the film and lead to greater exploration through the projects that follow.

At this time, students are encouraged to review their attitudes as expressed before having seen the film. Have their ideas and understanding of the issues surrounding pornography and the Film Review Boards efforts at classification changed? At this stage, a more wide-ranging discussion of the issues involved can lead to more in- depth projects and presentations.

Content quiz

1. It's hard to get young people to serve on the Ontario Film Review Board. (T) (F)
2. In 12 months the filmmaker saw (300; 500; 700) pornographic titles.
3. (25%) (50%) (75%) of what she watched was pornography.
4. In one year (5000; 10,000; 50,000) pornographic titles are released.
5. Pornography is a multi billion dollar business. In Ontario, Canada it brings in (5), (50), (150) million dollars a year.
6. The video storeowner justifies the pay-per view video booths in the store's basement because a) most videos are banned for sale. b) some viewers aren't allowed to watch at home. c) he can't make any money selling his videos.
7. There are (200,000) (500,000) (1,000,000) porn sites on the internet.
8. Is it only men who watch porn?
9. The filmmaker says regulating pornography is a(n)
a.) necessary job b.) interesting job c.) impossible job
10. If the adult sex in a feature film is real, it is difficult to determine if the
a.) actors are real b.) violence is real c.) breasts are real

Post Screening Question and Activities

Read the following quotes aloud to the class. Each expresses a distinct point of view (P.O.V.)

“The reviewers [at the Ontario Film Review Board] form the DEW line of morality in Ontario. – the early warning signal about the scum of the celluloid universe, to steal a line from Men in Black (which the board rated as PG, with warnings).”⁴

“All progress is initiated by challenging current conceptions, and executed by supplanting existing institutions. Consequently, the first condition of progress is the removal of censorship.”⁵

1. Discuss the POV suggested in each quote. Describe the basic difference between these two points of view.
2. Ask your students to write down answers to the following questions:
 - After viewing “my Tango with Porn”, with which of the above quotes would you most agree? Is it possible to agree with both?
 - Were you shocked by what you heard and / or saw in the documentary?
 - How have your views changed after watching the film? Does “porn” mean something different to you now? Does censorship? Have the connotations changed for you?
 - Were you surprised at the kinds of people involved in rating films? Why do you think they do this job?
 - Do you think the film reviewers at the Ontario Film Review Board represent the standards of morality in Ontario?
 - Do you feel the volunteers at the board do an important job?
 - Did anything surprise you about the process of reviewing films?
 - Who do you think is the audience for this documentary?
 - What did you learn about censorship? Pornography?
 - What further questions do you have?
 - What else would you like to know about these topics?

⁴ Peter Howell, Toronto Star, July 1997.

⁵ George Bernard Shaw.

Activity One

In a mock interview or role-play, students question another student (who acts “in role” as a film maker or a government official) about the issue of censorship.

Activity Two

Write a letter to the Ontario Film Review Board (or the equivalent agency in your area) requesting a response to a series of pertinent questions you may have.

Activity Three

Write a short summation of the views expressed by each of the interviewees in the documentary. (Alan Borovoy, Susan Cole and Kay Armitage) Of these three experts interviewed, whose views most closely match your own? Why?

Activity Four

Which interviewee would agree with Siobhan Devine’s decision to edit Baise Moi? Write a paragraph explaining why you think so.

Media Study: Analysis

Deconstructing the documentary

Ask the students:

- Is the title My Tango With Porn effective? What does a tango suggest about the filmmaker's relationship with her subject matter?
- What other possible titles for the film might you suggest? Why?
- Siobhan Devine describes herself as both "ordinary" and "alternate". Does seeing the Ontario Film Review Board through her eyes (or 'POV') better help you understand the issues and difficulties involved in film classification? How so?
- Does having the filmmaker appear in her own documentary affect your attitude to the material she presents? How?
- What does "investigative" reporting mean? Is this film an example of this kind of documentary?
- Would the film be as effective as a more "investigative" documentary? Why?
- What is the definition of "propaganda"? Could My Tango With Porn be viewed as propaganda? As entertainment? As educational? All three?

Activity One

Choose a scene in My Tango With Porn to "deconstruct".

(This may be done in pairs or small groups – each choosing a different scene. The groups may then present their findings orally to the class, while viewing the scene they've chosen) How has the filmmaker shaped her material in the scene? For example:

- how has her choice of camera angles, close ups and lighting affected the atmosphere and/or tone of the scene?
- how has the choice of music and/or sound effects contributed to the director's message?
- How has the editing of the scene (especially the juxtaposition and pacing of images) affected how the director's message is conveyed?

Related Writing

Distribute and read Johanna Schneller's article "Welcome to the Sex and Violence Festival" to the class. Ask the students:

- If they think Johanna Schneller (on the issue of the mainstreaming of pornography) would agree with Siobhan Devine's decision to censor "Baise Moi"? Why or why not?
- To define the terms **highlighted** in the article.

Activity One

Read the John Harkness review of Baise Moi in Appendix D. View a current film now playing at a theatre or on video or T.V. Write a review of the film and include a discussion of the film's rating in your area. Was the rating appropriate in your opinion?

Activity Two

Keep a media log, or journal of the films you see at the theatre or on tape or DVD. Using the guidelines where you live, rate each film and compare your rating with the official rating. Why or why didn't you agree?

A media log is like a notebook, but less formal. It can include the following material:

- Responses to class discussions, activities, critical readings and field trips.
- Articles / clippings from newspapers, magazines and Internet.
- Jottings, thoughts opinions, quotes, jokes, stories related to media and popular culture.
- Key questions to which you are seeking the answers.

Activity Three

(Make copies of The Ontario Film Review Board's review sheet found in Appendix F)

Using the Ontario Film Review Board's review sheet, watch a current movie together as a class. Each student shares his or her rating with the class. Discuss why your rating agrees or not with the Board's classification.

Activity Four

What other jobs would you like to see explored along the lines of My Tango With Porn? Write a film treatment of the video you would shoot and what you would show and explore.

Activity Five

You work for a marketing firm that has been hired to promote the documentary My Tango With Porn. How would you sell it? You might choose to:

1. Write a radio spot promoting the film.
2. Design a print ad to be seen in magazines and on billboards.
3. Shoot a T.V. commercial advertising the film.
4. Design an Internet web page for the film.

Activity Six

Design your own viewing sheet to rate films. How would your criteria be different?

Class Debate

Activity One

In My Tango With Porn, Siobhan Devine says film classification is: “an impossible job”.

- Divide the class in half, or (if the class is large) into a number of teams. In a debate, one side will argue that films and videos entering your country should not be reviewed or classified in any way. The other side defends the position that film classification is necessary. A third group may be chosen to “jury” the debating teams.

Activity Two

In My Tango With Porn, Alan Borovoy and Kay Armitage argue against censorship, while Susan Cole believes that “somebody has to draw a line and speak out or we’ll have lost complete control.” In Siobhan Devine’s voice-over she remarks: “every time the door was opened a little the [porn] industry would be there to open it further.” She fears what would happen if the O.F.R.B. was not there to do its job.

- Divide the class in two. One side argues the position that all censorship is bad, while the other side supports the position that that some system of classification and censorship is needed.

(Other forms of debate might be chosen by the class, such as a “meet the press” kind of panel for example, or a radio phone in show.)

For Further Investigation

These topics may be presented in a variety of ways: essay; short video; oral presentation; editorial, etc.

- Research the history of film censorship in your country. Expand your research to include book censorship in schools.
- Investigate the film classification systems of other countries. Use the Internet to learn how other countries classified the French film Baise Moi.
- Research the Hays Office in the U.S.A. in the 1930's and 40's. How did its restrictions affect the creativity of the film directors working under that code at that time?
- Investigate the issue of pornography on the Internet. Should there be greater restrictions on who is allowed to view adult material? Why?
- A related topic of the student's own choosing, negotiated with the teacher in advance.

Resources

Because of the sensitive nature of the material presented in the documentary, this guide also includes resources to give a background and a context to the images and arguments presented in the film.

In the appendices that follow, can be found further information about the Ontario Film Review Board, a review of *Baise Moi*, a biography of the filmmaker; web addresses to access background information on those interviewed for the film and an article entitled “Welcome to the Sex and Violence Film Festival.

Appendix A

Welcome to the sex and violence festival

by Johanna Schneller

from The Globe & Mail

Wednesday, September 10, 2003

At this point in the Toronto International Film Festival, my most significant relationship is with the bare breasts of the actresses on screen. I swear, going to festival films is like hanging out in the girls' locker room at Hollywood High on track-meet day.

In *In the Cut*, Meg Ryan takes her shirt off for the first time in her career, then proceeds to keep it off for long stretches. *21 Grams* opens with a shot of Naomi Watts topless. Not only does she continue in that state for entire scenes, director Alejandro Gonzalez Inarritu frequently shoots such tight close-ups that her breasts completely fill the screen.

In *Alexandra's Project*, the title character (Australian actress Helen Buday) sits bare-breasted for long stretches in front of a video camera while she makes a tape condemning her husband, Steve.

And in *Young Adam*, I'm not sure Emily Mortimer ever had her shirt on; the entire movie for me is a blur of energetic sex on uncomfortable surfaces under dripping drainpipes, anywhere but on a bed.

In each film, I would argue that some nudity is right in the context of its story. But I must also argue that not for a moment did I think of them as "Frannie's" or "Christine's" breasts, but always Meg's and Naomi's. "After all these years of Ryan not doing nudity, it's like, 'Okay, put your shirt on already, it's been, like 10 minutes!'" joked a woman at the screening.

And though they're all lovely actresses with lovely figures, I do think the lingering breast close-up is **symptomatic** of a larger trend: that mainstream movies with aspirations to naturalism or edge are really pushing the envelope in terms of what's necessary for the story, and in the process, sidling ever closer toward porn films.

Alexandra doesn't just show her breasts on video, she fondles them **effusively**. Then a neighbour fondles them. Then she **lambastes** the way Steve used to fondle them (note to Alexandra: If you secretly hated everything Steve did to you in bed for years, you might have, oh, I don't know, talked to him about it). Then, sure enough, she's having **raucous** doggy-style sex with said neighbour, while selfish-but-sad Steve pops his eyes and crushes his beer can.

I distinctly remember the first time I saw two A-list Hollywood actors have full mouth-to-nipple contact in a big-budget film -- Harrison Ford to Greta Scacchi in 1990's *Presumed Innocent* -- and I was shocked. Shocked! Now it's **de rigueur** for everyone (see Watts and Sean Penn in *21 Grams*).

"No wonder it's hard to keep Hollywood marriages together," one critic said. "They're now getting paid to have sex. Watching Emily Mortimer and Ewan McGregor go at it, all I could think of was, 'What do Alessandro Nivola [Mortimer's husband] and McGregor's wife think?'"

Meanwhile, penis shots are still rare, usually restricted to glimpses -- a flash of Mark Ruffalo's in *In the Cut*, a sneak peek at McGregor's in *Young Adam* -- and almost never erect. We don't even get that much from Val Kilmer playing legendary porn star John Holmes in *Wonderland*; they merely point at his crotch and speak in awed tones. (The souvenir at Monday

night's Wonderland party was a 13-and-a-half-inch ruler in honour of Holmes's "big boy;" male party guests carried rulers so they ran the length of their thighs, in a **collective** act of wishful thinking.) Unless, that is, you're watching one of the latest crop of films that feature non-porn actresses **fellating** their co-stars, with the camera sitting on their necks to ensure accuracy. British actress Kerry Fox caused a scandal when she did it a few years ago in *Intimacy*. Now Chloë Sevigny does it in real time in this week's *The Brown Bunny*, and a minor actress in *In the Cut* does it complete with a shudder and a swallow at the end -- right before she gets her head cut off, photos of which we're also treated to.

That's the thing -- it's not just the sex that's getting pushed way out there, it's the violence, too. The number of orgasms in *In the Cut* is matched by the number of buckets of blood on the walls. (The people at my press and industry screening hissed when the film ended.)

After the Wonderland screening, I ran into the actor Bill Pullman, whose TIFF film, *Rick*, is about anger and cruelty, but the mental and emotional, not physical kind. He was distressed by the "violence for violence's sake" he saw in Kilmer's film.

"I just don't think you need to use all the technology, all the **pyrotechnics** available in Hollywood for a shot of a head getting hit with a lead pipe, and then imply **gleefully** that that's nothing, there's a lot worse to come," he said.

Also at the Wonderland party, Kilmer's co-star Josh Lucas told me that doing that film "really messed with my head. It was the most intense eight days of my life. I finished *Sweet Home Alabama* on a Sunday, and started *Wonderland* the next day. The only thing that kept me from getting really screwed up by it was knowing I was starting a kids' film the following Monday."

As well, prior to TIFF, Lisa Kudrow (who plays Holmes's frosty wife) told me the only way she could be in the film was to shoot her scenes in isolation, to pretend she was just making a domestic drama.

"Lucky for me, Holmes's wife was straight as an arrow, and not a part of the murders," Kudrow said. "I wouldn't even have to shoot on those sets. And I can't see the finished movie, it's too disturbing for me. I get scared and can't sleep."

Movies so sexy and/or violent that even the actors in them can't pass them off as pretend? Is that an envelope we really need to push, and if so, why?

Appendix B

Siobhan Devine Biography

Born in Scotland, Siobhan's family immigrated to Canada when she was a teenager, after a stint in boarding school in England, Siobhan crossed the ocean again to do an undergraduate degree in drama at the University of Ottawa and then a Masters at the University of Toronto's Drama Centre. A detour took Siobhan off into a career as a public relations officer for Covenant House and then the Ontario Association of Children's Aid Societies, however, in 1992, Siobhan went back to school to study film at the Ontario College of Art. After making her student film, *The Matinee*, a drama/documentary short film, Siobhan was hooked on the movies.

Siobhan went on to shoot two dramatic short films: *Breakfast With Gus* (1997) which was programmed at over 40 festivals worldwide, released theatrically in July 1998 and is currently available on a compilation video distributed by Wolfe Video; and, *Rape* (1999), which has also competed at film festivals around the world, winning Best Actress at the Nickel Film and Video Film Festival. *My Tango With Porn* (2003) is Siobhan's first documentary and is based on her experiences as a member of the Ontario Film Review Board, a part-time job she took while raising her young daughter.

Siobhan is currently in development with her first feature, *Karla and Griff* and with her second documentary *An Infertile World*.

Appendix C

Review of Baise Moi

By John Harkness

I've no idea exactly what the de-mented feminist point is behind Baise-Moi, which plays as if Troma studios had decided to make a hardcore version of Thelma And Louise. Shot in jittery hand-held video, it depicts the relationship between Manu (Raffaëla Anderson) and Nadine (Karen Bach, who works as Karen Lancaume when she makes French porn).

After Manu is raped, she shoots her boyfriend and hooks up with Nadine, who has just killed her roommate for being annoying. They then head out on a cross-country rampage, having sex with guys and killing them. No entry wounds but much red paint spattered on walls.

Despite its hardcore sex, Baise-Moi has little to offer the porn consumer. I may not be sure of director Virginie Despente's artistic intent, but I'm reasonably certain that the sex scenes are not designed to be a turn-on. Baise-Moi is defiantly anti-erotic -- it has a violent rape scene early on and generally promotes the idea that proper post-coital behaviour is for the woman to shoot the man in the head. The film's lighting brings out blemishes, and the men are, without exception, unattractive.

I'm sure there's a point to all this -- probably "Men are scum and get what they deserve," but it might be subtitled Not Very Bright Women, Stupid Choices.

I'm not morally offended by this film, although I am offended aesthetically. If one looks to art for transcendence, what use is art that simply wallows in the muck of life? I don't really need art that tells me the world is a shithole and we're all doomed.

Of course, artists' nihilism and despair are more a fashionable pose than anything real. If they believe in nothing, then why make anything? If they truly despair of the world, then the creative act itself is pointless. Despair is easy. It's hope that's difficult.

I wonder if anyone would be standing up for this movie if it had been made by an American man?

johnh@nowtoronto.com

BAISE-MOI written and directed by Virginie Despentes and Coralie Trinh Thi, based on the book by Despentes, produced by Philippe Godeau, with Raffaëla Anderson and Karen Bach. A Toute Première Fois production. A Remstar release. 74 minutes.

Appendix D

Web addresses for biographies of video interviewees:

Kay Armitage

www.utoronto.ca/filmwoman/KAY/kabio.htm

Alan Borovoy

Go to the Canadian Civil Liberties Web site at:

<http://www.ccla.org/people/borovoy.shtml>

Susan Cole

<http://www.nowtoronto.com/about/bios/sgcole.php>

Appendix E






Important web addresses for further research:

Ontario Film Review Board

<http://www.ofrb.gov.on.ca>

Media Awareness Network

http://www.media-awareness.ca/english/resources/education/barrys_bulletins/index.cfm

last Updated Feb 2003	 General	 Parental Guidance	 14A	 18A	 Restricted	POSSIBLE INFO PIECES
Age Suitability	Suitable for All	Parental Guidance Advised	Persons younger than 14 must be accompanied by an Adult.	Persons younger than 18 must be accompanied by an adult	Restricted to persons 18 years of age or over	Not recommended for children Not recommended for young children Mature Theme
Language	Occasional use of words such as damn or hell.	Limited use of expletives and/or slurs; mild sexual references	Coarse language and/or slurs directed to specific segments of society; sexual references. Infrequent strong, aggressive language	Very intense & aggressive coarse language &/or slurs or sexual references, usually accompanied by violence directed toward the person(s). Frequent sexual references.	No restriction	Coarse language Crude Content
Violence (see Note 3)	Restrained portrayals of limited violence which may result in extremely limited bloodletting	Restrained portrayals of non-graphic violence, integral to the plot. The portrayals are not prolonged; there are no close-ups; bloodletting and/or tissue damage is limited	Portrayals of violence resulting in some blood-letting and/or tissue damage which may or may not be fatal. Violence should be within the context of the film.	Frequent and/or prolonged portrayals of violence resulting in bloodletting and/or tissue damage. Limited instances of brief, visually explicit portrayals of violence.	Visually explicit portrayals of violence which may be characterized by extreme brutality, extreme bloodletting and extreme tissue damage. May include torture, horror, sexual violence.	Violence Brutal violence Sexual violence
Nudity	Casual, non-sexual nudity with no close-ups	Brief nudity in a non-sexual context, non-exploitative close-up	Full frontal nudity, non-detailed, brief, casual, non-close up, in a non-sexual or very brief sexual situation	Limited instances of brief, full frontal nudity in a sexual situation	Full frontal nudity in a sexual situation	Nudity
Sexual Activity	Limited embracing, kissing in a loving context	Embracing, kissing in a loving context; mild sexual innuendo	Kissing, petting, fondling, implied sexual activity; sexual innuendo	Limited instances of brief, simulated sexual activity	Simulated sexual activity; limited instances of brief, non-violent explicit sexual activity	Sexual Content Explicit Sexual Acts
Horror	Brief moments of mild horror in comedic, historic, or fantasy settings (for example, dragons, giants, wicked witches)	Exciting horror scenes and some grotesque images may be allowed in a fantasy or comedic context, but there will be no detailed and/or prolonged focus on gory images or suffering.	Occasional gory moments and some grotesque images, but these will not be detailed.	Gory or grotesque imagery may be more frequent or detailed, but will generally avoid prolonged focus.	Horrific themes, incidents and images will have a more prolonged or graphic focus and greater frequency.	Gory Scenes
Psycho-logical Impact (see Note 2)	Sensitive to treatments of scenes or situations related to a child's sense of security and well-being.	Sensitive to treatments of scenes and situations that may cause adverse psychological impact on children. May include upsetting situations involving family problems, or death to family member, and animals (particularly pets).	Occasional upsetting scenes that will tend to be more frightening, intense, disturbing - particularly to younger viewers - More mature themes can be portrayed. Threats with some abusive dialogue may be considered.	Frequent upsetting, disturbing, or frightening scenes that may cause adverse psychological impact on some mature viewers.	Scenes and situations may cause extreme adverse psychological impact. Could involve intense and compelling terror, acts of degradation, threats of violence, and continuous acts of non-extreme violence. Such situations could be accompanied by coarse, abusive, and degrading dialogue.	Frightening scenes Substance abuse Disturbing Content

Note 1: From time to time, guidelines may be set aside at the Panel's discretion (where social, historic and documentary significance warrants). The reason is to be identified on the Summary Report.

Note 2: Psychological impact may be a state of mind, mood or feeling and/or other effects on the viewer, resulting from the treatment of scenes and situations within the film. Treatment may include intensity, degree, pace, atmosphere, tone, visual effects, and dialogue.

Note 3: Portrayals of violence may include armed combat, natural disasters, accidents, hand-to-hand combat, weapons violence, and violent sports. The degree, frequency, and intensity of the acts of violence will be factors in the classification decision.

