



## MISCELLANEOUS LICENSING SUB-COMMITTEE

<b>DATE:</b>	<b>Monday, 4 June 2018</b>
<b>TIME:</b>	<b>10.00 am</b>
<b>VENUE:</b>	<b>Council Chamber, Council Offices, Thorpe Road, Weeley, CO16 9AJ</b>

### MEMBERSHIP:

Councillor V Guglielmi (Chairman)  
Councillor Cossens (Vice-Chairman)  
Councillor B Brown  
Councillor Callender

Councillor J Henderson  
Councillor Watson  
Councillor Whitmore  
Councillor Winfield

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**Meeting papers can be provided, on request, in large print, in Braille, or on disc, tape, or in other languages.**

**For further details and general enquiries about this meeting, contact Ian Ford on 01255 686584.**

DATE OF PUBLICATION: Wednesday 23 May 2018

## **AGENDA**

### **1 Apologies for Absence and Substitutions**

The Committee is asked to note any apologies for absence and substitutions received from Members.

### **2 Minutes of the Final Meeting of the Licensing (General Purposes) Sub-Committee (Pages 1 - 2)**

To confirm and sign as a correct record, the minutes of the final meeting of the Licensing (General Purposes) Sub-Committee, held on 23 February 2018.

### **3 Declarations of Interest**

Councillors are invited to declare any Disclosable Pecuniary Interests or Personal Interest, and the nature of it, in relation to any item on the agenda.

### **4 Report of the Corporate Director (Operational Services) - A.1 - Hackney Carriage/Private Hire Licenses (Pages 3 - 4)**

To inform the Sub-Committee of the number of drivers, vehicles and operators licensed with this Authority as at 23 May 2018.

### **5 Report of Corporate Director (Operational Services) - A.2 - Application for the Grant of Permission to show Unclassified Films (Pages 5 - 54)**

To enable the Sub-Committee to consider an application for the grant of permission to show unclassified films at the Harwich Film Festival.

### **6 Report of Corporate Director (Operational Services) - A.3 - Application for the Renewal of a Sex Establishment Licence - The Adult Centre, 28 Orwell Road, Clacton-on-Sea (Pages 55 - 62)**

To enable the Sub-Committee to consider an application for the renewal of a Sex Establishment Licence held in respect of the above premises.

### **7 Exclusion of Press and Public**

The Council is asked to consider the following resolution:

“That under Section 100A(4) of the Local Government Act 1972, the press and public be excluded from the meeting during consideration of Agenda Item 8 on the grounds that it involves the likely disclosure of exempt information as defined in the relevant paragraph(s) of Part 1 of Schedule 12A, as amended, of the Act.”

**8      Exempt Minutes of the Final Meeting of the Licensing (General Purposes) Sub-Committee (Pages 63 - 68)**

To confirm and sign as a correct record, the exempt minutes of the final meeting of the Licensing (General Purposes) Sub-Committee held on 23 February 2018.

## **Information for Visitors**

### **FIRE EVACUATION PROCEDURE**

There is no alarm test scheduled for this meeting. In the event of an alarm sounding, please calmly make your way out of any of the fire exits in the hall and follow the exit signs out of the building.

Please heed the instructions given by any member of staff and they will assist you in leaving the building and direct you to the assembly point.

Please do not re-enter the building until you are advised it is safe to do so by the relevant member of staff.

Your calmness and assistance is greatly appreciated.

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**MINUTES OF THE MEETING OF THE GENERAL PURPOSES SUB-COMMITTEE,  
HELD ON FRIDAY 23RD FEBRUARY 2018 AT 10.07 AM  
IN THE COUNCIL CHAMBER, COUNCIL OFFICES, THORPE ROAD, WEELEY**

<b>Present:</b>	Councillors V E Guglielmi (Chairman), Cossens (Vice-Chairman), M Brown, Watson and Winfield
<b>In Attendance:</b>	Linda Trembath (Senior Solicitor (Litigation and Governance)), Karen Townshend (Licensing Manager), Emma King (Licensing Officer) and Debbie Bunce (Legal and Governance Administration Officer)

**21. APOLOGIES FOR ABSENCE AND SUBSTITUTIONS**

Apologies for absence were received from Councillor M J Skeels (Jnr) (with no substitute) and Councillor J Henderson (with no substitute).

Councillor J White was absent.

**22. MINUTES OF THE LAST MEETING**

The minutes of the last meeting of the Sub-Committee, held on 11 December 2017, were approved as a correct record and signed by the Chairman.

**23. DECLARATIONS OF INTEREST**

There were none.

**24. REPORT OF CORPORATE DIRECTOR (OPERATIONAL SERVICES) - A.1 - HACKNEY CARRIAGE/PRIVATE HIRE LICENSES**

The Sub-Committee noted the contents of a report (A.1) on the number of Hackney Carriage and Private Hire drivers, vehicles and operators, licensed by the Council as at 9 February 2018, which was submitted for information only.

Councillor Cossens asked questions of the Licensing Officer in respect of whether there was a figure for the minimum number of Hackney Carriage and Private Hire Licences and the Licensing Manager agreed to provide figures at the next meeting of the Committee.

**25. EXCLUSION OF PRESS AND PUBLIC**

It was **RESOLVED** that the public be excluded from the meeting for the items of business to be considered below on the grounds that they involved the likely disclosure of exempt information as defined in Paragraph 1 of Part 1 of Schedule 12A, as amended, of the Local Government Act 1972:

- (a) Exempt Minutes of the Last Meeting of the Sub-Committee held on 11 December 2017;
- (b) Report of the Corporate Director (Operational Services) - B.1 - Applications for the temporary suspension/deferral of Hackney Carriage Drivers' and Vehicle Licences; and

- (c) Report of the Corporate Director (Operational Services) - B.2 – Application for the Grant of a Hackney Carriage/Private Hire Driver's Licence.

**26. EXEMPT MINUTES OF THE LAST MEETING**

The Exempt Minutes of the last meeting of the Sub-Committee, held on 11 December 2017, were approved as a correct record and signed by the Chairman.

**27. REPORT OF CORPORATE DIRECTOR (OPERATIONAL SERVICES) - B.1 - APPLICATIONS FOR THE TEMPORARY SUSPENSION/DEFERRAL OF HACKNEY CARRIAGE DRIVERS' AND VEHICLE LICENCES**

The Sub-Committee considered applications for the suspension/deferral of Hackney Carriage Driver and Vehicle Licences. The Sub-Committee's resolutions are detailed in the exempt minutes of this meeting.

**28. REPORT OF CORPORATE DIRECTOR (OPERATIONAL SERVICES) - B.2 - APPLICATION FOR THE GRANT OF A HACKNEY CARRIAGE/PRIVATE HIRE DRIVER'S LICENCE**

The Sub-Committee reviewed a named individual's application for the grant of a dual Hackney Carriage/Private Hire Driver's Licence. The Sub-Committee's resolutions are detailed in the exempt minutes of this meeting.

The meeting was declared closed at 11.03 am

**Chairman**

## MISCELLANEOUS LICENSING SUB-COMMITTEE

4 JUNE 2018

### REPORT OF CORPORATE DIRECTOR [OPERATIONAL SERVICES]

#### A.1 HACKNEY CARRIAGE/PRIVATE HIRE LICENCES

[Report prepared by Emma King]

Below is a table showing the number of drivers, vehicles and operators that are licensed with this Authority.

Type of Licence	Number of Licences as at (27 November 2017)	Number of Licences as at (23 May 2018)
Hackney Carriage Driver	313	317
Private Hire Driver	14	11
Hackney Carriage Vehicle	255	254
Private Hire Vehicle	28	29
Private Hire Operator	25	27

**RECOMMENDED:** That Members note the contents of this report.

**PAUL PRICE**  
**CORPORATE DIRECTOR [OPERATIONAL SERVICES]**

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## MISCELLANEOUS LICENSING SUB-COMMITTEE

4 JUNE 2018

### REPORT OF CORPORATE DIRECTOR [OPERATIONAL SERVICES]

#### A.2 APPLICATION FOR THE GRANT OF PERMISSION TO SHOW UNCLASSIFIED FILM [Report prepared by Emma King]

##### 1.0 APPLICANTS DETAILS

Applicant: Mr Michael Offord

Address: c/o Harwich Festival, 454 Main Road, Harwich, Essex, CO12 4ES

##### 2.0 APPLICATION DETAILS

Mr Offord is the General Manager of the Harwich Festival which this year runs from the 21 June 2018 to 1 July 2018. He has requested permission on behalf of the Harwich Festival to show a number of short independently made films in partnership with the Harwich Electric Palace Theatre as part of the festival entertainments programme but which have not been classified by the British Board of Film Classification. The project to show these films runs under the title of 'Harwich Shorts'. See **Appendix A**.

2.1 The Harwich Electric Palace Theatre will be applying for a Temporary Event Notice under the Licensing Act 2003 which will authorise the showing of films as a licensable activity.

2.2 The Harwich Festival is a combined Arts Festival which embraces, music, film, dance, literature, poetry and visual and performing arts and runs for eleven days between the 21 June 2018 to 1 July 2018. The "Harwich Shorts" project is to be an open screening of independent films made and produced from within the local community.

##### 3.0 BACKGROUND INFORMATION

3.1 Ordinarily, films for cinema or other general or limited release/showing would be classified by the British Board of Film Classification (BBFC). The BBFC will classify a film into a suitable age category for viewing which will depend on the content of the film. For example a film that contains adult themes such as extreme violence, drug taking, swearing or nudity will be certified with an appropriate age rating.

3.2 Local Authorities do have the discretion to amend a classification made by the BBFC or grant a classification to an unclassified film if requested to do so. It is reasonably rare that this happens nowadays however and the vast majority of films are classified by the BBFC. Occasionally however there are times when films to be shown at an arts festival for example or for a very limited release/showing will apply to the relevant Local Authority where the film is to be shown for the Authority to classify the film, rather than the BBFC.

3.3 Local Authorities can classify a film by virtue of Section 20 of the Licensing Act 2003 or in accordance with Home Office Circular 98/1982

##### 4.0 OFFICER COMMENTS

The films Mr Offord would like to show is a selection of short films from various independent filmmakers and artists. A list of the short films has been submitted by Mr Offord and is attached as **Appendix B**.

Mr Offord has not requested the films to be classified by the British Board of Film Classification (BBFC) as the cost would make the project impossible. To classify the films for theatrical showing with the BBFC would cost approximately over £1,000.

As the compilation of films which Mr Offord wishes to screen does not have the benefit of a certificate, the consent of the Council is required before the film can be shown as stated in the Cinemas Act 1985.

*“Under Section 1(2) of the Cinemas Act 1985, a licensing authority may grant a licence to use any premises specified in the licence for the purpose of film exhibitions on such terms and conditions and subject to such restrictions as it may determine.*

*Without prejudice to the generality of Section 1(2) above, it shall be the duty of a licensing authority, in granting a licence under this section as respects any premises,— .*

*(a) to impose conditions or restrictions prohibiting the admission of children to film exhibitions involving the showing of works designated, by the authority or by such other body as may be specified in the licence, as works unsuitable for children; and .*

*(b) to consider what (if any) conditions or restrictions should be imposed as to the admission of children to other film exhibitions involving the showing of works designated, by the authority or by such other body as may be specified in the licence, as works of such other description as may be so specified.”*

Should the Committee be minded to grant consent for these films, then it may wish to suggest a suitable classification. To assist Members, the British Board of Film Classification [BBFC] Guidelines are attached at **Appendix C**.

It is for Members to deliberate and determine what classification they wish to give Mr Offord's films in our area based on their own considerations of the films and the BBFC Guidelines to assist in those deliberations.

## **4.0 IMPLICATIONS**

### **4.1 Corporate Plan - Our Prosperity**

- **Build a thriving local tourist industry**

The Harwich Festival is a well-established mainstay of the towns summer events programme and draws in large numbers of residents and visitors to the town and District. By assisting the festival in providing this classification service at a cost neutral fee, the Council through its Licensing (General Purposes) Sub Committee is helping to promote and support the town, the District and the local tourist and leisure industries and the work of local independent film makers to be shown. In addition, the Harwich Electric Palace Theatre is a special venue locally and provides for a diverse range of film and entertainment that isn't always catered for by mainstream venues and which attracts and brings visitors into Harwich as a result. The theatre is therefore always an important destination and venue for Tendring's tourist and leisure industry.

### **4.2 Financial**

Officers have taken into consideration the various costs to cover the work that is involved in dealing with this application including the production and printing of the covering Committee report and have invoiced Mr Offord £200 which is considered a fair, reasonable and proportionate amount that will enable the Licensing Service to recover its costs for the work that it has done on a cost neutral basis and is in accordance with the provisions made under Section 3 of the Localism Act 2011.

### **4.3 Legal**

The application proposed is within the Council's discretionary powers to consider and determine in its own right and on its own merits.

### **4.4 Risk**

Any risk to the Council or its reputation is limited by the use of the BBFC Film Classification Guidelines in determining whether or not to classify these films as requested.

## **5.0 CONCLUSION**

- 5.1 It is recommended that the Committee should first view the films in order to establish whether there is any valid reason not to permit any of them to be shown and to assist them should they wish to impose any terms and conditions if permission is granted to show the films. The films can be viewed by accessing the following web link:  
<http://intranet/Interact/Pages/Section/ContentListing.aspx?subsection=3736>
- 5.2 To assist Members, officers have viewed the films and have made a recommendation on the classification for each film which the Committee may be mindful to follow or agree. The classifications are in accordance with the relevant BBFC Film Classification Guidelines. See attached as **Appendix D**.
- 6.0 **RECOMMENDED: That the Sub-Committee determine the application now submitted and classify the films accordingly using the BBFC Film Classification Guidelines to enable them to be shown as part of the Harwich Festival.**

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## Visual Arts

### 20cm x 20cm Project 2018



20cm x 20cm Project

By popular demand the 20cm x 20cm exhibition will run again in 2018. This is an open exhibition of paintings, collages, reliefs, textile art, montages and photographs. The only limitation is that submissions must be 20cm x 20cm. Many of the works are for sale at very reasonable prices.

### Old Bank

Old Bank Studios will be holding their annual summer art exhibition, along with an interesting textile display featuring clothes by Lynda Monk, who will also be demonstrating on Sat 23rd June.



Fishy Business

There will be affordable, original artwork on sale by well-known local artist as well as cards and prints.

The pop-up tea room and garden will also be open every day of the festival from 10am to 5pm.

### Grey Shed / Garden of Curiosities

Daphne Sandham / Melvyn King, New Paintings, Prints, Artists' Books and Garden of Curiosities - Sculptures, Installations, Ceramics and Object Trouvé by East Anglian artists in a secluded garden setting.



Garden of Curiosities

23rd June - 1st July  
11am to 4pm Daily

ADMISSION FREE

86 Fronks Road, Dovercourt,  
Essex CO12 3RS  
Tel: 01255 502563

melvynjking@gmail.com  
daphnesandham@gmail.com

### Irresistibles

Original, affordable artworks by local artists. Paintings, prints, ceramics and sculpture at: Bodgeners Gallery, 52, Church street, Harwich.

### Harwich Shorts

Is a call for all aspiring film makers to make short films, no more than 10 minutes' duration on any subject by any means or devices. Submission deadline 23rd April.

The selected films will be screened in partnership with the Electric Palace Cinema, Harwich, during the Festival.

### In the Picture

A collage of iconic Harwich buildings created out of textiles, by four local people.

### Fishy Business

This public art project will create a festival atmosphere in Harwich this summer. A large group of local people joined Monique de Vlieger in creating an enormous shoal of fabric fish. These multicoloured fish will form an unexpected and surprising display along the waterfront, to be enjoyed by all.

### Windows On Art

This year, the arts trail will display a number of images taken by infra-red photographer Kirk Rogers. Using modified camera equipment, infra-red photography captures the subject using a wavelength of light that is invisible to the human eye resulting in unique and unfamiliar images.

### Sea Window Competition

A trail of windows around the streets of Old Harwich which have been designed on a nautical theme as part of a competition for the best decorated window for the duration of the festival.

### Tendring Hundred Embroidery Group

Tendring Hundred Embroidery Group will exhibit various aspects of textile art using hand and machine embroidery combined with a variety of materials and techniques at the Harwich Town Sailing Club.

### Essex Summer of Art - 10 Years of Summer

Celebrating 10 years of the Essex Summer of Art - the largest visual arts festival in Essex. The exhibition will feature work from Essex's 25 art trails and open studio events.

## A.2 - APPENDIX A Other events

occurring during or after the Festival

### Up to 20



Up to 20 at The Harwich Bandstand

Is the Performing Arts equivalent of 20cm x 20cm. Anyone can book a slot up to 20 mins' duration in one of several sessions throughout the Festival to be held at the Bandstand in Cliff Park. These will be advertised in the Festival Programme. Please call into the Harwich Box Office or go online to book your slot.

### Primary Schools' Choir Concert

Clare Leach of Harwich Sing is coordinating the Primary Schools' Concert this year. This takes place at St Nicholas' Church on Friday 29th June at 1pm. There will be several combined schools' songs plus some from each individual school.

### Harwich Haven: Surrender and Sanctuary

Join us in our new community history project about the historic port of Harwich and help us explore a defining passage of world history through two internationally significant anniversaries: the centenary of the surrender of the German U-Boat fleet in November 1918 and the arrival of the first Jewish refugee children known as the Kindertransport in December 1938. To find out more drop us a line at [www.nhscic.org](http://www.nhscic.org)

### 'Beside the Seaside'

The Harwich Festival is proud to announce that Beside the Seaside will be returning on Sunday 12th August.

## WELCOME ABOARD LV18

the last manned Trinity House Lightvessel

### In the heart of historic maritime Harwich

Take a guided tour around this classic heritage vessel

Open 7 days a week: 11am - 4pm

The iconic historic maritime feature on Harwich Quay

[www.lv18.org](http://www.lv18.org)

Facebook: @LV18Harwich  
Twitter: @LV18MiAmigo



## All the Fun Things

'Who are you?'

'The Harwich Festival.'

'Oh, you're the lot who do all the fun things in the town!'

What an accolade! This is what we are about...

Welcome to the Harwich Festival!

We showcase our local talent in visual arts and crafts through our 20cm x 20cm exhibition, Sea Window Competition, Windows onto Art, Textile Art and Fishy Business; in film through Harwich Shorts; in the performing arts through our Up to 20 Festival at the Bandstand and our Primary Schools' Concert. We also attract some of the very best creative and performing artists through exhibitions, spoken word, visual art, dance and a wide range of music.

There will be something for everyone and lots you have not seen or heard before.

Come along, get involved and be entertained.

Peter Davis

Artistic Director Harwich Festival.

## Tickets

Prices vary but lunchtime concerts are free of charge. Season tickets are available.

Tickets go on General Sale from 1st May 2018.

Book on line at [www.harwichfestival.co.uk](http://www.harwichfestival.co.uk)

Harwich Box Office in Harwich Library or by telephone 07425 145 022 or on the door.

See Festival website for further information on artists, events, ticketing and general information.

**Friends of the Festival:** Support the Festival by becoming a Friend. Friends can reserve discounted tickets before General Sale.



@HarwichFestival



07425 145022



[facebook.com/HarwichFestivaloftheArts](https://facebook.com/HarwichFestivaloftheArts)



21st June  
to  
1st July

## ALL THE FUN THINGS

Artistic Director - Peter Davis





DATE / TIME	EVENT	VENUE
THURSDAY 21 <sup>ST</sup> JUNE		
7.30pm	Opening of all Art Exhibitions	1912 ESOA Exhibition, Old Bank Studios, Bodgeners, 20 20
FRIDAY 22 <sup>ND</sup> JUNE		
1.00pm	Daniel Johnson	St Nicholas Church
3.00pm	Mark Tilton	TBA
7.00pm	Harwich Shorts	TBA
7.30pm	Poetry Cruise	Ferry
SATURDAY 23 <sup>RD</sup> JUNE		
12.30pm	Harwich Shorts	TBA
1.00pm	Stephen King	St Nicholas Church
2.00pm	Zoe Gilby	Thai up at the Quay
7.30pm	Dinosaur	St Nicholas Church
SUNDAY 24 <sup>TH</sup> JUNE		
4.30pm	Evensong	St Nicholas Church
12.00pm	Harwich Shorts	TBA
7.30pm	Edgelarks - Folk Concert	Kingsway Hall
MONDAY 25 <sup>TH</sup> JUNE		
1.00pm	Duo Campos-Luciano	St Nicholas Church
3.00pm	Andy Schooler - Tea Talk	TBA
7.00pm	Harwich Shorts	TBA
8.30pm	Jonas and Harbottle	The Hanover
TUESDAY 26 <sup>TH</sup> JUNE		
1.00pm	Emma Abbate and Anna Huntley	St Nicholas Church
3.00pm	Consort of 1	The Citadel
7.30pm	Emma Abbate / Tippett Quartet	St Nicholas Church
WEDNESDAY 27 <sup>TH</sup> JUNE		
1.00pm	Emma Abbate / Evva Mizerska	St Nicholas Church
2.00pm	Tea Dance	The Park Pavilion
7.30pm	Dramatic Pause Productions	TBA
THURSDAY 28 <sup>TH</sup> JUNE		
1.00pm	Simon Callaghan - Piano recital	St Nicholas Church
3.00pm	Black Sandal Press	LV18
7.30pm	Andrew McCormack's Graviton	St Nicholas Church
FRIDAY 29 <sup>TH</sup> JUNE		
1.00pm	Primary School Concert	St Nicholas Church
3.00pm	Marion Molteno	TBA
7.30pm	Improvviso - Early Music	St Nicholas Church
SATURDAY 30 <sup>TH</sup> JUNE		
12.30pm	Harwich Shorts	TBA
12.30pm	Christian Wilson	St Nicholas Church
2.00pm	Standard Issue	TBA
7.30pm	Addictive TV	TBA
SUNDAY 1 <sup>ST</sup> JULY		
7.30pm	Saxology	St Nicholas Church
Various days	Bandstand Up to 20 - Various performers	

and chalumeau. By combining sounds of the past with 21st century technology new light is thrown onto early music, peeling back and then building up the layers of anything from Medieval dances to Playford divisions.

**Improvviso** is an exciting and versatile young quartet who met at the Royal College of Music. They explore historically informed improvisation alongside performing chamber music of the 17th and 18th centuries. Their programme 'Badinage' consists of works from Francois Couperin, John Playford and Jean-Marie Leclair.



Improvviso



Edgelarks

and come to Harwich with their own unique combination of traditional music from the British Isles to Indian classical slide guitar to Phil's beatbox harmonica.

**Harbottle and Jonas** are a stunning young folk duo based in Totnes, Devon. Their music is eclectic and is always accompanied with a great story. 'Damn Fine' according to Mike Harding. Good enough for us.



Harbottle and Jonas

### Folk

**Edgelarks** is **Phillip Henry and Hannah Martin's** most innovative work to date. As well as being their 4th studio album it also marks the genesis of a brand-new band name. Phillip and Hannah, former winners of the BBC Radio 2 Folk Duo of the year, regularly headline Folk Festivals

## Music

### Classical

This year we are fortunate to have 2 piano recitals. **Daniel Johnson**, a graduate of Colchester Institute, kicks off with a Spanish Programme, consisting of music from Ginastera, Granados, Albeniz and Debussy and later in the Festival we will enjoy Schubert, Scriabin and Mussorgsky's Pictures at an Exhibition performed by the Steinway Artist **Simon Callaghan**.



Simon Callaghan

We welcome back the clarinetist **Luca Luciano** who has teamed up with the Brazilian guitarist **Jose Henrique de Campos** to form **Duo Campos-Luciano** who will present new material along with arrangements of works from Villa-Lobos, Guerra Peixe, Tom Jobim and Nazareth.



Daniel Johnson



Duo Campos-Luciano

We also welcome back the amazingly talented pianist **Emma Abbate** who is combining with a range of musicians to provide 3 concerts. First Emma accompanies the Young Classical Artists Trust's mezzo-soprano **Anna Huntley** for an English Song Programme including Britten, Delius, Madeleine Dring



Emma Abbate

### Jazz Contemporary and World Music

#### Dinosaur



Dinosaur

Mercury Prize 2017 nominees, Dinosaur are one of the most exciting and innovative young bands on the music scene today. Laura Jurd, trumpet and synths, and Elliot Galvin, keyboards, create beautiful and mesmerising soundscapes backed by the hard-driving rhythm of Conor Chaplin and Corrie Dick.

#### Zoe Gilby

Vibrant songstress Zoe Gilby draws on the songbooks of Joni Mitchell, Kate Bush and Pink Floyd among many others as well as crafting her own powerful and compelling compositions. She appears in a warm and intimate café-style show with her husband, double-bassist Andy Champion.



Zoe Gilby

#### Andrew McCormack Graviton



Andrew McCormack

Internationally-acclaimed pianist **Andrew McCormack** has assembled a veritable A-list of jazz musicians including vocalist Noemi Nuti, saxophonist Josh Arcoleo, bassist Rob Mullarkey and drummer Jamie Murray for his boundary-breaking new project, Graviton. "The highest level of musicianship you could get in one band." – Jamie Cullum.

#### Addictive TV - Orchestra of Samples

Performing their latest audiovisual sampling extravaganza, duo Addictive TV bring their Orchestra of Samples project to the Harwich Festival. Take over 200 musicians from nearly 30 countries and imagine that they never met but are sampled, combined and reimagined to create new music of extraordinary unique fusions crossing multiple styles and cultures.

## A.2 - APPENDIX A



Anna Huntley

recital with 'rising star' cellist **Evva Mizerska**, and the **Evva & Emma Duo** will play works Schumann, Brahms, Debussy and from former Harwich Festival Artistic Director Diana Burrell.



Tippett Quartet

The final concert this year features the saxophone quartet **Saxology** featuring local saxophonist **Catherine Shrubshall** and special guest vocalists: **Cydnei Baines** (soprano) and **Melanie Pappenheim** (alto). This will feature the world premiere of a new arrangement of Pergolesi's devotional work *Stabat Mater* plus an original composition by Jeffery Wilson, alongside saxophone quartet favourites.



Saxology

### Early Music

'Looping Through Time' by **Consort of 1 Lizzie Gutteridge** is a new show of live looped music from the 12th - 17th centuries performed on historical instruments including fiddles, bagpipes, shawms, percussion, recorders, pipe and tabor, curtal



Consort of 1

## Spoken and Written Word

Our local poets will be performing during an evening cruise as they seek out the tranquil waters of the River Stour. The Festival has teamed up with Harwich Harbour Ferry to provide a wonderful evening of nature and poetry.



Marion Molteno

Author **Marion Molteno** talks about her novels and stories of displacement and migration based on her experiences while working for Save the Children

Take tea with **Andy Schooler** as he airs his well known talent for comic monologue

In Conversation with **Standard Issue** - Mickey Noonan, Hannah Dunleavy and Jen Offord, of the **Standard Issue** podcast, will be joined by special guests to talk funnies, feminism and loads more.

A collection will be held after the show in aid of local charity CARA (Centre for Action on Rape and Abuse).

Screen writer, film maker and punk musician **Mark Tilton** will give a short talk about film making

**Dramatic Pause Productions** brings us *The Accrington Pals* by Peter Whelan, one of the best First World War plays ever according to Michael Billington of The Guardian. As the men march off to war the play explores role of the women left behind and is still relevant to the issues they face today.



Mark Tilton

## Dance

The Harwich Festival **Tea Dance** has become quite a fixture under the expert guidance of Philip Waterman and this year is no exception. Watch out for further dance performances still to be arranged.



Films 2018		Sam Turner	No Contact details	Disc	
				dvd	1
1	A Disability Matter of War	Sam Turner	jonsaward@hotmail.com	dropbox	1
2	AMEN 2018 FINAL	Jon Saward	tx@favehire.co.uk	dropbox	1
3	Bentley Advert		workingwildchild@gmail.com	USB	1
4	Blackanory	Sarah and Clive	martin.rudland@hhdhs.school	dropbox	2
5	British Alien	Harwich & Dovercourt High School	No Contact details	dvd	1
6	CEREBRA-Im coming home	Sam Turner	F: Cave Demon.com	USB	1
7	Devoted	Cave Demon	ask@essex100.com	dropbox	1
8	Elected by 32	Andrew Summers	marcusgideonbrooker@icloud.com	dropbox	2
9	Fatal Distraction	Nicky Lewin /Marcus Brooker	nicky.lewin@icloud.com		
10	Gig	Ian Nature	Contact via John T	dvd	1
11	Glass Propeller	Ian Nature	Contact via John T	dvd	1
12	Good enough	Holly Leach	tx@favehire.co.uk	dropbox	2
13	High Stakes	Cave Demon	F: Cave Demon.com	USB	2
14	IR Trailer 4 - H264 Social Media	Kirk Rogers		USB	2
15	Listen... February in the Garden of Curiosities	Daphne Sandham	daphnesandham@gmail.com	USB	2
16	Look... The Garden of Curiosities	Mel King	melking2@aol.com	USB	3
17	On The Road	Cave Demon	F: Cave Demon.com	USB	2&3
18	Pagan Pete	Carl Stickley	info@carlstickley.com	dropbox	2
19	Peek-a-boo	Cave Demon	F: Cave Demon.com	USB	3
20	Primate- Episode One	Cave Demon	F: Cave Demon.com	USB	3
21	Protocol Two	Matt Adams	tx@favehire.co.uk	dropbox	3
22	Roots of Evil	Mathew Harrison	realmatthewjharrison@gmail.com	dropbox	3
23	Sad Clown - Safe At Home		jaxrichardsonmusic@hotmail.com	dropbox	4
24	Sad Clown - Where's My Meaning		jaxrichardsonmusic@hotmail.com	dropbox	3&4
25	School Of Shock	AuraFilms	production@aurafilms.co.uk	dropbox	4
26	Seekers	Samatha Gribbin	samanthagribbin@btinternet.com	dropbox	4
27	Short drama	Adam Buckingham	tx@favehire.co.uk	dropbox	4
28	Sones Clashing	Ian Nature	Contact via John T	dvd	4
29	suppressor precursor	Chris Fairhall Smith	fairhallsmith@gmail.com	dropbox	4
30	The Hunt	Cave Demon	F: Cave Demon.com	USB	4
31	The secret life of a gassed amoeba 2	Ian Nature	Contact via John T	dvd	4
32	Toast	Cave Demon	F: Cave Demon.com	USB	4
33	Under Siege Colchester	John Debenham	ask@essex100.com	dropbox	4
34	WaterTower 2018	Abbie Cairns	s162117@uos.ac.uk	dropbox	4

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**bbfc**

Age Ratings You Trust

Guidelines





## A.2 - APPENDIX C

<b>Introduction</b>	<b>2</b>
<b>Guiding Principles</b>	<b>3</b>
<b>General Classification Considerations</b>	<b>4</b>
<b>Specific Classification Considerations</b>	<b>5</b>
<b>Other Matters</b>	<b>8</b>
<b>The Classification Categories</b>	<b>12</b>
<b>U</b>	<b>15</b>
<b>PG</b>	<b>16</b>
<b>12A/12</b>	<b>19</b>
<b>15</b>	<b>20</b>
<b>18</b>	<b>23</b>
<b>R18</b>	<b>24</b>
<b>Advice Viewings</b>	<b>26</b>
<b>Intervention</b>	<b>27</b>
<b>Appeals</b>	<b>29</b>
<b>Engagement with the Public</b>	<b>30</b>
<b>Feedback</b>	<b>33</b>
<b>Annexe</b>	<b>34</b>

### Introduction

The British Board of Film Classification (BBFC) is an independent, non-governmental, not-for-profit, co-regulatory body. We are 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
- video works 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

Our Classification Guidelines follow extensive public consultation, 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 or expert sources. The Guidelines are reviewed periodically, and how we apply them is reviewed when necessary.

We take responsibility for the Guidelines and for their interpretation. This responsibility is subject to 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.

### 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 by providing age classifications and publishing advice (known as BBFCinsight) for individual films and videos. 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. We seek to ensure that films and videos reach the widest audience that is appropriate for their theme and treatment.

Media effects research and expert opinion on issues of suitability and harm can be inconclusive or contradictory. 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. 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.

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 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, suppressing pro-social attitudes, encouraging anti-social attitudes, reinforcing unhealthy fantasies, or eroding a sense of moral responsibility. Especially with regard to children, harm may also include retarding 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, or has been created through the commission of a criminal offence.

We act as a regulator across the United Kingdom. However, the United Kingdom 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.

### 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.

#### Context

Context is central to the question of acceptability of film and video content. When considering context therefore, we take into account issues such as public expectation in general and the expectations of a work's audience in particular.

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 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); 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, drug misuse, sexual violence, paedophilia, racial hatred or violence) are unlikely to be appropriate at the most junior levels of classification. 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.

#### 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 in relation to horror films where threat may be more significant than the level of violence.

### 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 12 to 24 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.

#### **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 as a whole seeks to challenge such attitudes; or the work is obviously dated, with little or no appeal to children.

#### **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 BBFCinsight. Classification decisions will also take into account any promotion or glamorisation of such activities.

#### **Imitable 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 hanging, suicide and self-harm) which children and young people may potentially copy, will be cut if a higher classification is not appropriate.



### **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. Strong detail in such a context will usually only be passed at the adult categories (18 or R18).

### **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. 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 normally only be passed at the adult categories. Sex works which only contain sex which may be simulated will usually be passed at 18. The R18 category is suitable for sex works containing clear images of real sex, strong fetish material, sexually explicit animated images, or other very strong sexual images. R18 video works may be supplied only in licensed sex shops which no one under 18 may enter. R18 films may be shown only in specially licensed cinemas.

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



### **Threat**

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 may be a mitigating 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 higher classifications:

- 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

Sadistic or sexual violence is likely to receive a higher classification. Any depiction of sadistic or sexual violence which is likely to pose a harm risk will be subject to intervention through classification, cuts or even, as a last resort, a refusal to classify.

We may refuse to classify content which makes sexual or sadistic violence look appealing or acceptable, reinforces the suggestion that victims enjoy sexual violence, or invites viewer complicity in sexual violence or other harmful violent activities.

We are also 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

The classification of a music video will take account of any elements which are of concern to parents, including glamorisation of behaviour which they consider inappropriate. 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.

### **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.) Where necessary, assurances on public display of the full title, or changes to the title, may be required as a condition of classification.

### **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 BBFCinsight. 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.

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 pornographic video games which include for example:

- images of unsimulated human sexual activity involving genitals or anus
- sexual fetish material, including bondage or sadomasochistic activity, urination and other bodily functions
- material likely to encourage an interest in sexually abusive activity
- the portrayal of sexual activity which involves lack of consent whether real or simulated
- sexual threats, humiliation or abuse
- penetration by any object associated with violence or likely to cause physical harm
- images of sexual activity with animals

whether such images or material are of real events or activity or are animated.

We also advise the Games Rating 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.

### 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 specifically 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.









### **U Universal – Suitable for all**

**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.**

**If a work is particularly suitable for pre-school children, this will be indicated in the BBFCinsight.**

#### **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.

#### **Imitable behaviour**

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

#### **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**

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).



### **PG 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.**

#### **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.

#### **Imitable 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.

#### **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**

Frightening sequences or situations where characters are in danger should not be prolonged or intense. Fantasy settings may be a mitigating factor.

#### **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 BBFCinsight for that film in advance.**

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

#### **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 instructional detail.

#### **Imitable 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.

#### **Language**

There may be moderate 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.

#### **Threat**

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.

Sexual violence may only be implied or briefly and discreetly indicated, and its depiction must be justified by 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.**

#### **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 instructional detail). The misuse of easily accessible and highly dangerous substances (for example, aerosols or solvents) is unlikely to be acceptable.

#### **Imitable behaviour**

Dangerous behaviour (for example, hanging, suicide and self-harming) 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.

#### **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. There may be nudity in a sexual context but usually without strong detail.

#### **Sex**

Sexual activity may be portrayed, but usually without strong detail. There may be strong verbal references to sexual behaviour, but the strongest references are unlikely to be acceptable unless justified by context. Works whose primary purpose is sexual arousal or stimulation are unlikely to be acceptable.

#### **Threat**

There may be strong threat and horror. A sustained focus on sadistic or sexual 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.

There may be detailed verbal references to sexual violence but the depiction of sexual violence must be discreet and justified by context.











### **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 or sexual violence which make this violence look appealing; reinforce the suggestion that victims enjoy sexual violence; or which invite viewer complicity in sexual violence or other harmful violent activities

- where there are more explicit images of sexual activity in the context of a sex work (see below) or where the primary purpose of the images in question is sexual arousal

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

#### **Sex education at 18**

Where sex material genuinely seeks to inform and educate in matters such as human sexuality or safer sex and health, explicit images of sexual activity may be permitted.

#### **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)
- 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 may cause lasting physical harm, whether real or (in a sexual context) simulated. Some allowance may be made for moderate, non-abusive, consensual activity
- penetration by any object associated with violence or likely to cause physical harm
- sexual threats, humiliation or abuse which do not form part of a clearly consenting role-playing game. Strong physical or verbal abuse, even if consensual, is unlikely to be acceptable

These Guidelines will be applied to the same standard regardless of sexual orientation of the activity portrayed.



### **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.



### **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 sexual or sadistic violence look normal, appealing, or arousing
- 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 sexual violence
- material which invites viewer complicity in sexual violence 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 sexual 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.

### **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 at **VAC, PO Box 6949, London, W1A 3TZ** or by email at **[enquiries@vacappeal.co.uk](mailto:enquiries@vacappeal.co.uk)**

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.

### Engagement with the Public

As part of our role we provide consumers, particularly parents, with as much information as possible to enable them to make a fully informed decision about what they will view. We therefore publish detailed information about the content of every film we classify. This is called BBFCinsight.



# insight

#### BBFCinsight consists of the following:

- short content advice on film posters, some film advertising and video packaging, for example:



Strong language and sex references

- more detailed information, aimed particularly at parents, found on our website and free App

BBFCinsight is a short description of the issues found in a film or video work. It explains why an individual title received a particular classification. It highlights the key issues in a film, and gives examples of the content in the film, avoiding where possible any potential plot spoilers.

BBFCinsight also notes any other issues that might be important for parents, or those wishing to take younger viewers to see a film. This may include, for example, themes of divorce or bereavement, a film's overall suitability for family viewing and the likely familiarity of the audience with the film's source material or cast.

We encourage viewers to check BBFCinsight for a clear idea of the issues a work contains.



## A.2 - APPENDIX C

## Websites



**BBFC Website - [www.bbfc.co.uk](http://www.bbfc.co.uk)**

Our website gives detailed information about every classification decision.

The website includes an online version of our Guidelines, detailed information about the different classifications, a library of our research, education tools and resources for use in the classroom and independent study, and a media centre including news and press releases.



**Children's BBFC – [www.cbbfc.co.uk](http://www.cbbfc.co.uk)**

This website offers children clear information about how age classifications work and our role and history. It includes interactive elements, and material especially adapted for younger filmgoers and families.

The site also has an area for adults which contains information about BBFCinsight, the classification categories and details of our education and outreach work (for example, video conferencing) for schools.

### **BBFC App**

We have a free App available to download for iOS and Android devices. It lets users check the latest film and video classifications on the go, along with BBFCinsight.

### **Twitter**

We regularly update our Twitter account, **@BBFC**, with BBFC news and the latest film and video classifications.

### **Newsletters**

We produce regular newsletters for the industry, for those involved in education and for the general public. These give details about recent BBFC classification decisions as well as our resources, workshops and events. To sign up for any of the newsletters visit **[www.bbfc.co.uk](http://www.bbfc.co.uk)**.

### **Podcasts**

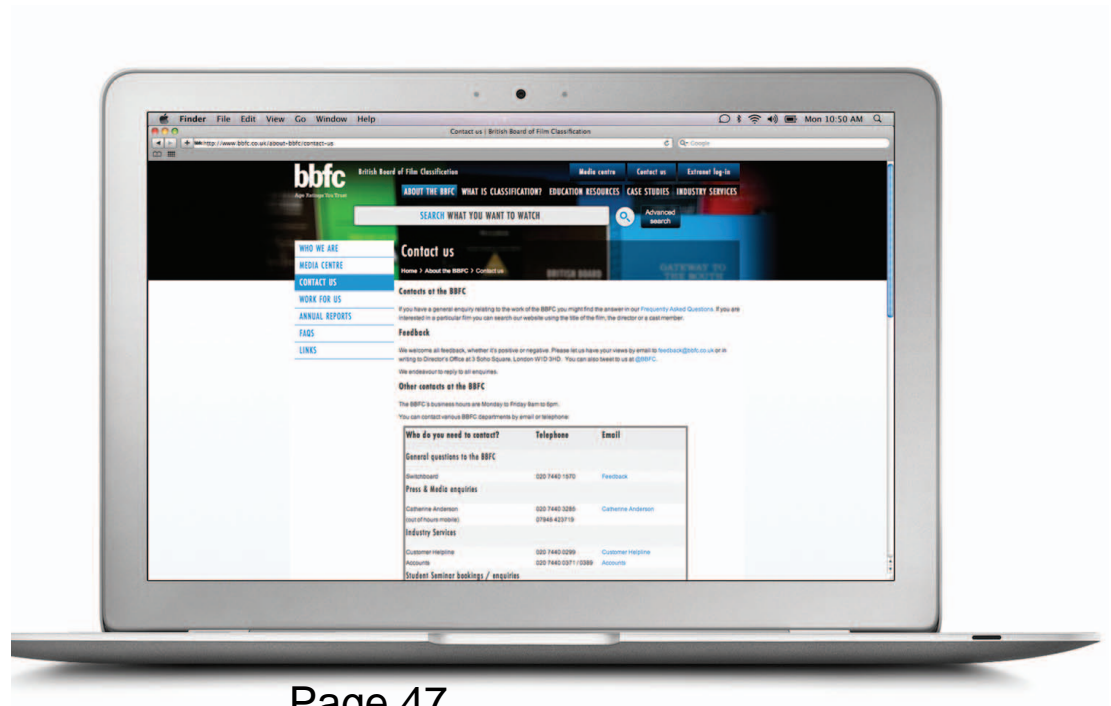
We produce themed podcasts which feature guest interviews, discussion of recent decisions and current classification issues. The podcasts can be downloaded from the website.



## Feedback

We welcome all feedback, whether positive or negative, and any comments can be sent to **feedback@bbfc.co.uk**, or in writing to the **Director's Office, BBFC, 3 Soho Square, London, W1D 3HD.**

For further details see the 'Contact Us' page on **www.bbfc.co.uk**



### 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 Act 1959 & 1964 – England and Wales**

##### **The Obscene Publications Act 1857 – Northern Ireland**

##### **The Civic Government (Scotland) Act 1982 – Scotland**

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, Northern Ireland and Wales**

##### **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 bestiality

In Scotland, the Civic Government (Scotland) Act 1982, includes as "extreme" for the purpose "an act which takes or threatens a person's life" and "rape or other non-consensual penetrative activity".

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**

### **Protection of Children (Northern Ireland) Order 1978 – Northern Ireland**

### **Civic Government (Scotland) Act 1982 – Scotland**

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, Northern Ireland and Wales**

### **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**

It is illegal to expose oneself with intent to cause alarm or distress – this offence augments the common law misdemeanour of indecent exposure. The Act also prohibits a person recording 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 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”.

In Scotland, the communication of material that is threatening and is intended to stir up hatred on religious grounds is an offence under the Offensive Behaviour at Football and Threatening Communications (Scotland) Act 2012.

### **The Cinematograph Films (Animals) Act 1937**

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 or 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.

### **Other unlawful material**

In carrying out its responsibilities, we 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.





Age Ratings You Trust

**British Board of Film Classification**

**3 Soho Square, London, W1D 3HD**

**T 020 7440 1570**

**[www.bbfc.co.uk](http://www.bbfc.co.uk)**

## A.2 – APPENDIX D

### Officer Recommended Classifications

Film Title	Director	Classification
A Disability Matter of War	Sam Turner	U
AMEN 2018 FINAL	Jon Saward	U
Bentley Advert	Anon	U
Blackanory	Sarah and Clive	PG
British Alien	Harwich & Dovercourt High School	U
CEREBRA – I'm Coming Home	Sam Turner	U
Devoted	Cave Demon	15
Elected by 32	Andrew Summers	U
Fatal Distraction	Nicky Lewin & Marcus Brooker	PG
Gig	Ian Nature	U
Glass Propeller	Ian Nature	U
Good Enough	Holly Leach	12
High Stakes	Cave Demon	15
IR Trailer 4 – H264 Social Media	Kirk Rogers	U
Listen...February in the Garden of Curiosities	Daphne Sandham	U
Look...The Garden of Curiosities	Mel King	U
On The Road	Cave Demon	15
Pagan Pete	Carl Stickley	PG
Peek-a-Boo	Cave Demon	15
Primate – Episode One	Cave Demon	15
Protocol Two	Matt Adams	15
Roots of Evil	Mathew Harrison	15
Sad Clown – Safe At Home	Anon	PG
Sad Clown – Where's My Meaning	Anon	PG
School of Shock	AuraFilms	PG
Seekers	Samantha Gribbin	12
Short Drama	Adam Buckingham	PG
Stones Clashing	Ian Nature	U
Suppressor Precursor	Chris Fairhall Smith	PG
The Hunt	Cave Demon	15
The Secret Life of a Gassed Amoeba 2	Ian Nature	U
Toast	Cave Demon	PG
Under Siege Colchester	John Debenham	U
Water Tower 2018	Abbie Cairns	U

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## MISCELLANEOUS LICENSING SUB-COMMITTEE

4 JUNE 2018

### REPORT OF CORPORATE DIRECTOR [OPERATIONAL SERVICES]

**A.3 APPLICATION FOR THE RENEWAL OF A SEX ESTABLISHMENT LICENCE  
- ADULT CENTRE, 28 ORWELL ROAD, CLACTON ON SEA, ESSEX**  
[Report prepared by Emma King]

**1.0 APPLICANT'S DETAILS**

Applicant: Amanda Allen  
Address: 28 Orwell Road, Clacton on Sea, Essex

**2.0 APPLICATION DETAILS**

(a) Background

The application is for the renewal of the existing Sex Establishment Licence in respect of the above premises.

(b) Hours requested

10.00 a.m. to 8.00 p.m. on Mondays to Saturdays and Sundays 10.00 a.m. to 4.00 p.m.

**3.0 FORMAL CONSULTATIONS**

Essex Police	-	No objections received
Ward Councillors	-	No objections received

**4.0 REPRESENTATIONS FROM MEMBERS OF THE PUBLIC**

Residents in the neighbourhood considered likely to be affected by this application have been consulted. No objections were received from this source.

The application has been displayed on the premises in the prescribed manner and a public notice inserted in a local newspaper as required. All statutory and local requirements have therefore been met by the applicant and also the Licensing Authority.

**5.0 ATTENDANCE AT MEETING**

The applicant has the right to appear before and be heard by the Sub-Committee and has therefore been invited to attend the meeting and address the Sub-Committee. There are no objections or representations for her to respond to however and she has therefore elected to let the application stand as submitted for the consideration of Members.

**6.0 GENERAL INFORMATION**

The current Licence permits trading between the hours sought in Paragraph 2(b) above and the premises may only be used in accordance with the agreed conditions which are attached to the existing Licence. These conditions are attached as **Appendix A** to this report.

Schedule 3 of 'The Local Government (Miscellaneous Provisions) Act 1982' sets out the grounds which are material to the determination of the application. The Council is not entitled to take into account any objections to the grant of a Licence which are not relevant to the grounds as detailed in **Appendix B** to this report.

**7.0 PLANS**

A location plan of the premises is attached as **Appendix C** to this report.

**8.0 RECOMMENDED:**

- a) That the Sub-Committee determine the application as a renewal of the Sex Establishment Licence as it has been submitted.

**PAUL PRICE**  
**CORPORATE DIRECTOR [OPERATIONAL SERVICES]**

**SCHEDULE**

1. This Licence is granted on condition that the business to which it relates may not be carried on for the benefit of a person other than the above-named Licenceholder, who would be refused the transfer, grant or renewal of the Licence if that person had made the application on their own behalf.
2. This Licence is granted on condition that the above-named Licenceholder or any other person involved in the running or carrying out of the business to which this Licence relates is not unsuitable to hold the Licence by reason of having been convicted of an offence or for any other reason.
3. This Licence is granted on condition that a satisfactory Disclosure Form is received in respect of the above-named Licenceholder or any other person now or at any time in the future involved in the running or carrying out of the business to which this Licence relates.
4. A copy of this Licence and any Regulations prescribing standard conditions made by the authority must be kept exhibited in a prominent place in the ground floor sales area so as to be visible to customers. (Failure to do so without reasonable excuse is an offence punishable by a fine).
5. The ground floor only of the premises may be used as a Sex Shop as defined in para 4(1) of Schedule 3 to the Local Government (Miscellaneous Provisions) Act 1982 in accordance with the application. No other part of the premises may be used under the terms of this licence as a Sex Shop.
6. No window display, visible from outside the premises, of sex articles or other goods shall take place whatsoever.
7. The Licenceholder must ensure that the interior of the premises and all sex articles and other goods displayed or offered for sale therein are not visible from outside the premises and shall be maintained at all times thereafter to the satisfaction of the Council.
8. The size, design and content (including colour) of all proposed signs and advertisements which could be visible from outside the premises shall be submitted to the Council for approval and shall not be displayed or exhibited without the approval of the Council in writing first being obtained.
9. No persons under the age of 18 years shall be permitted to enter the premises.
10. Appropriate sign declaring that no persons under the age of 18 years shall be permitted to enter the premises be prominently displayed on the front of the premises.
11. No trading or display of goods (whether of sex articles or otherwise) shall take place on the forecourt of the premises.
12. The premises may only be open for use by customers from 10.00 a.m. until 8.00 p.m. Mondays to Saturdays inclusive and Sundays 10.00 a.m. until 4.00 p.m.

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**LOCAL GOVERNMENT [MISCELLANEOUS PROVISIONS] ACT 1982****[18.260] – REFUSAL OF LICENCES**

- (1) A licence under this Schedule shall not be granted –
  - (a) to a person under the age of 18; or
  - (b) to a person who is for the time being disqualified under paragraph 17(3) [where a licence is revoked its holder shall be disqualified from holding or obtaining a licence in the area of the appropriate authority for a period of twelve months beginning with the date of revocation]; or
  - (c) to a person, other than a body corporate, who is not resident in the United Kingdom or was not so resident throughout the period of six months immediately preceding the date when the application was made; or
  - (d) to a body corporate which is not incorporated in the United Kingdom; or
  - (e) to a person who had, within a period of 12 months immediately preceding the date when the application was made, been refused the grant or renewal of a licence for the premises, vehicle, vessel or stall in respect of which the application is made, unless the refusal has been reversed on appeal
- (2) Subject to paragraph 27 [which deals with the method of appeal], the appropriate authority may refuse -
  - (a) an application for the grant or renewal of a licence on one or more of the grounds specified in paragraphs (a) and (b) of that sub-paragraph.
- (3) The grounds mentioned in sub-paragraphs (2 and 3 above) are -
  - (a) that the applicant is unsuitable to hold the licence by reason of having been convicted of an offence or for any other reason;
  - (b) that if the licence were to be granted, renewed or transferred the business to which it relates would be managed by or carried on for the benefit of a person, other than the applicant, who would be refused the grant, renewal or transfer of such a licence if he made the application himself;
  - (c) that the number of sex establishments in the relevant locality at the time the application is made is equal to or exceeds the number which the authority consider is appropriate for that locality;
  - (d) that the grant or renewal of the licence would be inappropriate, having regard -
    - (i) to the character of the relevant locality; or
    - (ii) to the use to which any premises in the vicinity are put; or
    - (iii) to the layout, character or condition of the premises, vehicles, vessel or stall in respect of which the application is made.
- (4) Nil may be an appropriate number for the purposes of sub-paragraph (3)(c) above.
- (5) In this paragraph 'the relevant locality' means -
  - (a) in relation to the premises, the locality where they are situated; and
  - (b) in relation to a vehicle, vessel or stall, any locality where it is desired to use it as a sex establishment.



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# The Adult Centre

## APPENDIX 'C'

28 Orwell Road, Clacton on Sea, Essex



### Legend

Km 0.02 0.04 0.06 0.08

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Organisation	Tendring District Council
Department	Legal and Admin Services
Comments	Not Set
Date	25 June 2010
SLA Number	100018684, 2006

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By virtue of paragraph(s) 1 of Part 1 of Schedule 12A  
of the Local Government Act 1972.

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