



ANNUAL REPORT 2010



INTRODUCTION		3
CHAPTER 1	The PEGI system and how it functions	5
	AGE CATEGORIES	6
	CONTENT DESCRIPTORS	7
	THE PEGI OK LABEL	8
	PARENTAL CONTROL SYSTEMS IN GAMING CONSOLES	8
	STEPS OF THE RATING PROCESS	10
	ARCHIVE LIBRARY	10
CHAPTER 2	The PEGI Organisation	13
	THE PEGI STRUCTURE	13
	PEGI s.a.	13
	Boards and Committees	13
	Members of the PEGI Council	14
	PEGI Experts Group	15
	Queries and complaints received via the 'Online Hotline'	16
	Some typical examples of information requests	17
	THE FOUNDER: ISFE	18
	THE PEGI ADMINISTRATOR: NICAM	18
	THE PEGI ADMINISTRATOR: VSC	20
	PEGI CODERS	21
CHAPTER 3	The PEGI Online system	23
CHAPTER 4	PEGI Communication tools and activities	27
	INTRODUCTION	27
	SOME EXAMPLES OF 2010 ACTIVITIES PER TARGET GROUP	27
	Parents	27
	Retail	29
	Teachers	30
	PAN-EUROPEAN ACTIVITIES	31
	PEGI Video	31
	PEGI iPhone/Android app	31
	Compliance report	32
	Consumer survey	32
	Website	33
	PEGI Congress	33
ANNEXES		35
	ANNEX 1 - PEGI CODE OF CONDUCT	35
	ANNEX 2 - PEGI ONLINE SAFETY CODE (POSC)	45
	ANNEX 3 - THE PEGI SIGNATORIES	52
	ANNEX 4 - PEGI ASSESSMENT FORM	61
	ANNEX 5 - PEGI COMPLAINTS	70

INTRODUCTION

Dear reader,

Nothing makes my commute go faster than getting immersed in a good game. I don't need a peer-reviewed research study to know it is relaxing and de-stressing. Looking around, it's hard to ignore we are in the age of the handheld - by the end of the year every gaming desire will be available in the palm of your hand. The technical spec list to choose from is incredible: touch screen, motion and gesture sensors, 3D technology, location awareness, augmented reality, online capability and amazing processing power. Looking at all that converged splendor, one would almost forget the revolution that is occurring in the home, where all three home consoles now invite you to get out of your seat and physically join the action. There has never been so much jumping, wiggling, air punching, hip shaking and stationary running in front of tv sets as there is now.

This eruption of gaming styles and opportunities is resulting in a demographic explosion too. The consequence for PEGI is that we must be ready for the changing landscape and face the challenges as well as embrace the opportunities. To begin this process, we felt it was vital to consult as many people as possible involved in the PEGI age rating system and minor protection in general. That is why we organised the PEGI Congress last November in Malta. Those two days of interaction between people from all over the world and many different fields of expertise produced a ton of feedback that we can use to draw the roadmap for PEGI in the time to come.

Cloud-based gaming (or every game that is not delivered in a box) is changing the structure of the games industry and the way games are played. With PEGI Online we have a code of conduct for game spaces on the internet, but gaining acceptance beyond the core gaming companies has been tough. And now that the difference between online and offline gaming has become so blurred, a change to the model of PEGI is necessary. At the PEGI Congress, the theoretical concept of PEGI 3.0 was presented: in the coming years, our challenge will be to integrate the core concepts of PEGI Online into the heart of PEGI in order to cope with the pervasive nature of the new game formulas. At the same time, we will have to separate the small game content, available in massive numbers, and create a dedicated rating process.

It will take a lot of effort and a bit of time to turn this concept into an efficient business model, but with the help and input of everyone that is committed to PEGI, I am confident that we can deliver a strong system that will help parents and consumers in general for years to come.

That is our challenge for 2011, I hope you will join us in meeting it!



Simon Little
Managing Director
PEGI S.A.

PEGI Mission statement

The Pan-European Game Information (PEGI) system aims to provide European consumers with information on game content from an independent source to allow them to make informed decisions on buying videogames.

The strength of PEGI originates in its unique ability to build upon a variety of inputs from governments, consumers, academia and industry throughout Europe.

CHAPTER 1

The PEGI system and how it functions



THE PEGI SYSTEM AND HOW IT FUNCTIONS

PEGI is a system of voluntary self-regulation promoting the safe use of videogames. It is the first ever pan-European age rating scheme and has been operating since April 2003. PEGI provides the public - particularly parents - with an indication of the lower age for which the content of a game product is suitable. The system's efficiency is based on its ability to provide the consumer, at the time of purchase, with appropriate information and advice regarding the nature of the content and its suitability. This advice is based on criteria developed and assessed by experts.

The PEGI system applies to all game software, whatever the format or platform involved, sold or distributed in the European Economic Area and Switzerland by any company subscribing to the standards. The European Union institutions, together with the vast majority of governments in the EU and the EEA, fully support the project.

PEGI rated products are marketed in the following 30 countries:

Austria	Denmark	Hungary	Latvia	Norway	Slovenia
Belgium	Estonia	Iceland	Lithuania	Poland	Spain
Bulgaria	Finland	Ireland	Luxembourg	Portugal	Sweden
Cyprus	France	Israel	Malta	Romania	Switzerland
Czech Republic	Greece	Italy	Netherlands	Slovak Republic	United Kingdom

As for all self-regulated systems, the PEGI System is based on a Code of Conduct (See Annex 1), a set of rules which every interactive software publisher using the PEGI System contractually commits to respect. This Code deals with age labelling, promotion and advertising of interactive products. It reflects the interactive software industry's commitment and concern to provide information to the public in a responsible manner. With more than 16,000 games rated by the end of 2010, the PEGI system displays a proven ability to rally virtually all publishers that make games available to the European market. Even more critically, the system has delivered in its prime objective to help parents make informed buying decisions: they can now exercise their responsibility regarding the selection of games that suit their family with utmost confidence.

The day-to-day management and development of the PEGI system, which was created by the Interactive Software Federation of Europe (ISFE), was entrusted to PEGI S.A. The administration of the system is contracted to the Netherlands Institute for the Classification of Audiovisual Media (NICAM) which is based in the Netherlands and the Video Standards Council (VSC) in the United Kingdom.



AGE CATEGORIES

The age rating icons indicate the minimum age for which a game is considered suitable. After careful consideration, and with reference to the existing age categories used by national systems in Europe, the highest end of each bracket was chosen as the indicator. Under the PEGI system there are five age rating levels:



In Portugal, the mandatory age categories differ slightly from PEGI age categories. In order to comply with the current national law of Portugal, all games rated 3 and 7 by PEGI are provided respectively with a 4 and a 6-rating logo.

PEGI ratings by age until December 2010

Age class	Total	Percentage
3	7849	49%
7	1967	12%
12	3496	22%
16	1991	12%
18	825	5%
TOTAL	16143	100



CONTENT DESCRIPTORS

Content descriptors are used in conjunction with the age rating icons to indicate the main reason(s) why a game is given a particular age rating.

The content descriptors provide additional information to consumers to enable them to reach an informed decision. The descriptors also serve a useful purpose on a Europe-wide basis where there are differing views about levels of acceptability, particularly on the use of bad language and to an extent on matters of sex and nudity.

The age rating icon is shown on the front and back of the game box. On the back, they can be accompanied by content descriptor icons.



Game may contain some kind of depiction of violence. In games rated 7 any violence can only be non-realistic or non-detailed violence. Games rated 12 can include violence in a fantasy environment, whereas games rated 16 or 18 can have increasingly more realistic-looking violence.



This descriptor may appear on 7-rated games with pictures or sounds that could be frightening to young children.



Game contains bad language, which may include mild swearing or offensive language in games rated 12, or blasphemy and sexual expletives in games rated 16 or 18.



Games depicting nudity or references to sexual behaviour. In games rated 12 this may include words or activities with obvious sexual innuendo. In 16-rated games depictions of erotic or sexual nudity may feature and in 18-rated games explicit images of sexual activity may be included.



Game may encourage the use of tobacco or alcohol in games rated 16 or depict illegal drugs in 18-rated titles.



This descriptor can only appear on games rated 18 containing depictions of ethnic, religious, nationalistic or other stereotypes that could encourage hatred. It is rarely used in contemporary games – and more likely appears in games with historical situations (such as Second World War re-enactments).



Used for games rated 12, 16 or 18 that may encourage or teach gambling for money normally played in casinos, gambling halls, racetracks, etc.



Game can be played online.

THE PEGI OK LABEL



The success of small, casual online games is unstoppable. Most are good for a few minutes of fun, others are used as teasers, as topical entertainment to attract visitors or to promote commercial goods. The PEGI OK label aims to cover the rapidly growing number of online, casual games. A game with the 'PEGI OK' label can be played safely by all age groups because it does not contain potentially unsuitable game content.

The PEGI OK label indicates that the PEGI rating criteria have been rigorously applied and that there is nothing in the game that would lead to a higher rating than a standard 3-rating.

An operator of a website or games portal is permitted to use the PEGI OK label based upon a declaration made to PEGI that the game does not contain any material that requires a formal rating.

To qualify for the PEGI OK label a game can NOT contain any of the following elements: violence; nudity, sexual activity or sexual innuendo; bad language; gambling; promotion or use of drugs, alcohol or tobacco; scary scenes. If the game contains any of these elements, it must be formally age rated using the PEGI rating system. The game must also be rated using the standard PEGI procedure if it can be downloaded onto a computer or if a fee is charged in order to play the game.

PARENTAL CONTROL SYSTEMS IN GAMING CONSOLES

All gaming consoles, mobile devices and PC operating systems and many mobile devices are equipped with parental control systems, enabling parents to block access to content that is unsuitable for their children and/or restrict access during certain hours. These control systems take into account the different age classification systems for videogames that are available worldwide, including PEGI. There are varying methods of controlling access:

- select, case by case, which type of games your children can play
- restrict access to the internet from consoles and handheld devices
- control the amount of time that children can spend on the console
- disable the ability to interact with other players.



Playstation® Play Safe Online



Play Safe Online is a website with hints, tips and general information about the online features of Playstation, details on grief reporting and an overview of the age ratings applied to all Playstation games. The Playstation®3 console comes with Parental Control levels that allow parents to choose what content is available to younger players by restricting the types

of games they can play. Levels can be set anywhere between 1 and 11 - the lower the level, the greater the restriction imposed. Furthermore, there's the possibility to create a pin code for limited access, and there are a number of other Parental Control options across PlayStation®Network. Once a PSN Account is set up, parents can block voice, video or text chat, and even set spending limits on Sub Accounts.

PEGI age rating group	3 <small>www.pegi.info</small>	7 <small>www.pegi.info</small>	12 <small>www.pegi.info</small>	16 <small>www.pegi.info</small>	18 <small>www.pegi.info</small>
Parental control level	2	3	5	7	9

<http://ps-playsafeonline.com>

Using the parental controls on Playstation 3:

<http://manuals.playstation.net/document/en/ps3/current/basicoperations/parentallock.html>

Wii™ Parental Controls

The Wii Parental Controls allow parents to adjust the highest PEGI game rating allowed on a certain console and to allow or restrict internet access (web browser, messaging, acquiring downloads, etc.). If Parental Controls are applied and a user attempts to play or download content that exceeds the Parental Controls setting, the user will be prompted to enter the Parental Controls PIN to temporarily disable them.



Adjusting the parental control settings on Wii: <http://wiiportal.nintendo-europe.com/428.html>

Xbox 360™ Family Settings:



The Play Smart, Play Safe website is designed to help families enjoy video games and online media in a safe and balanced way. It brings together parental control tools, expert tips and resources to help parents make educated

decisions on what their children play, watch and browse. The Xbox 360 Family Settings can be used to manage the digital entertainment that can be played, identify the rating classification of games as well as control access to certain online areas. The Xbox 360 Family Timer allows parents to control the amount of time - either daily or weekly - children use the console. The Family Timer will enforce those restrictions even when parents can't be in the room to directly supervise.

<http://www.playsmartplaysafe.eu/FamilyTools/>

STEPS OF THE RATING PROCESS

The rating procedure is as follows:

1. Prior to release, publishers fill in an on-line product assessment and declaration form, for their product and each version thereof. (See Annex 4) The first part of the form will prompt the publisher to check whether the product is subject to legal provisions in certain European countries (legal classification, limited distribution or prohibition). In such case, PEGI must be used in accordance with local rules in these countries.
2. The second part of the assessment form considers the content of the product, taking into account the possible presence of violence, sex, discrimination and other sensitive image or sound content.
3. According to the responses given, the online system automatically determines a provisional age rating, along with content descriptors indicating the reason why the entertainment software has been classified in the selected age category.
4. The PEGI administrator thoroughly reviews the provisional age ratings. NICAM takes care of the games rated 3 and 7, whereas the VSC reviews the 12, 16 and 18 ratings.
5. PEGI subsequently delivers a license to the publisher for the use of the age rating icon together with the related content descriptor(s).
6. The publisher is now authorised to reproduce the appropriate age rating logo and content descriptor(s) on the packaging in accordance with the PEGI Labelling Guidelines and the PEGI Code of Conduct.





ARCHIVE LIBRARY

NICAM has set up an archive library of all marketed products rated under the PEGI system. Publishers must, within ten working days of a product's release date, provide the administrator with a copy of each rated item. Where an item of entertainment software has been rated for different platforms a copy for each platform is required.

The archive library currently counts almost 12,000 copies of games that were released in Europe since the launch of the PEGI system. Every game is checked to ensure the correct PEGI age rating and content descriptors are displayed.



CHAPTER 2

The PEGI Organisation



THE PEGI STRUCTURE

PEGI S.A.

The day-to-day management, supervision and development of the PEGI system is handled by PEGI S.A., an independent non-for-profit company with a social purpose established under Belgian law.

Boards and Committees

PEGI is steered and draws on wide experience by way of a number of boards and committee as envisaged in clause 2 in the PEGI Code of Conduct:

PEGI Management Board

The PEGI Management Board is at the core of the PEGI organisation. The Managing Director, responsible for running the day-to-day activities of PEGI, follows the guidance of this Management Board. The board is made up of representatives of the users of PEGI (games publishers), the gatekeepers of PEGI (the game console manufacturers)

and the promoters of PEGI (national trade associations) plus representatives from the PEGI Council and the PEGI Experts Group. This board structure ensures there is proper oversight whilst not weakening PEGI's strength in getting things done efficiently. The importance of effective action via a coalition from within PEGI cannot be overstated.

PEGI Council

With PEGI in use in over 30 countries it is vital that the system and the Code of Conduct keeps in tune with social, political and legal developments in all of these countries. The Council is responsible for making recommendations to ensure that national as well as European developments are communicated and reflected in the PEGI system and its Code of Conduct.

The Council gives the PEGI countries a voice. Equally important is that the authorities in the PEGI countries stay

abreast of and are involved in PEGI. The Council ensures this two-way flow of information: members of the Council are appointed for a 2-year term and they are primarily recruited from the authorities in the PEGI countries, working as civil servants, psychologists, media specialists and legal advisers versed in the protection of minors in Europe. In 2010, the Council was also proud to welcome Toine Manders, Member of the European Parliament and Marcel Boulogne from the European Commission as members.

Members of the PEGI Council:

Name	Institution	Country
Antonio Xavier	Portuguese Film Classification Commission	Portugal
Rita Astridsdotter Brudalen	Norwegian Media Authority	Norway
Ulf Dalquist	Swedish Media Council	Sweden
Ger Connolly	Irish Film Censor's Office	Ireland
Kristina Hautala-Kajos	Finnish Ministry of Education and Culture	Finland
Andreas Christodoulou	Ministry of Interior - Media section	Cyprus
Isabelle Falque-Pierrofin	Internet Rights Forum	France
Anna Alessi	Ministry of Economic Development & Communication	Italy
Rafal Lew-Starowicz	Office of the Government Plenipotentiary for Equal Treatment	Poland
Nezha Bouanani	Ministry of Education, Culture and Science	Netherlands
Herbert Rosenstingl	Austrian Ministry for Health, Family & Youth	Austria
Riina Valvere	Ministry of Culture, media department	Estonia
Patrick Ernzer	Conseil National des Programmes	Luxembourg
Anne Mette Thorhauge	Danish Media Council	Denmark
Regina Jaskleviciene	Ministry of Culture, Information society, development	Lithuania
Thomas Vollmer	Bundesamt für Sozialversicherungen, Leiter Jugendschutz	Switzerland
Marcel Boulogne	EU Commission, INFSO, Audio Visual and Media policies	EU
Toine Manders	EU Parliament	EU

The Council meets at least once a year, often in conjunction with the Management Board and/or the Experts Group.

PEGI Experts Group

With the Council's focus moving towards country representation it was considered important not to lose the network of technical experts that have been an important source of advice for PEGI over the years. This year, the Experts Group was significantly expanded by involving more specialists and academics in the fields of media, psychology, classification, legal matters, technology, digital environment, etc. They will continue to advise PEGI by considering technological and content development as recommended by the PEGI Council, the PEGI Management Board or through circumstances brought to light by the complaints procedure.

Name	Country
Jeffrey Goldstein	Netherlands
Spyros Pappas	Greece
Alexander Ipfelkofer	France
Mark-Philipp Hugo	Germany
Maria Rita Munizzi	Italy
Konstantin Mitgutsch	Austria
Rosemary Walker	UK
Jeroen Jansz	Netherlands
Anne Mette Thorhauge	Denmark



Complaints Board

The Complaints Board comprises a pool of independent experts from different countries appointed by the Management Board for a 2-year term. Members are recruited for their skill, experience and field of activity. These are parent/consumer bodies, child psychologists, media specialists, academics and legal advisers versed in the protection of minors in Europe.

Complaints Procedure

Should a complaint be received from a publisher or a consumer regarding a rating attributed to a product, and no satisfactory settlement can be reached by the PEGI administrator through discussion, explanation or negotiation, the complainant may formally request the Complaints Board to mediate. The Managing Director of PEGI S.A. then selects three members from the board's pool to form an ad hoc complaint board (AHCBC) designating one of the three as chair. The AHCBC is selected according to the nature of the complaint and the skills required to resolve it. Following that, copies of the complaint and all relevant documents received from the complainant are sent to the members of the Complaints Board and the defendant. The Complaints Board may require any additional information relevant to the complaint to be submitted by any of the parties concerned, (i.e. the complainant, the defendant or the PEGI system administrator).

Complaints Board members:

Name	Country
Lars Gjerlufsen	Denmark
Laurent Baup	France
Jeroen Jansz	Netherlands
Ger Connolly	Ireland
Jeffrey Goldstein	Netherlands
Spyros Pappas	Greece
Rosemary Walker	UK
Antonio Xavier	Portugal
Hanna Happonen	Finland

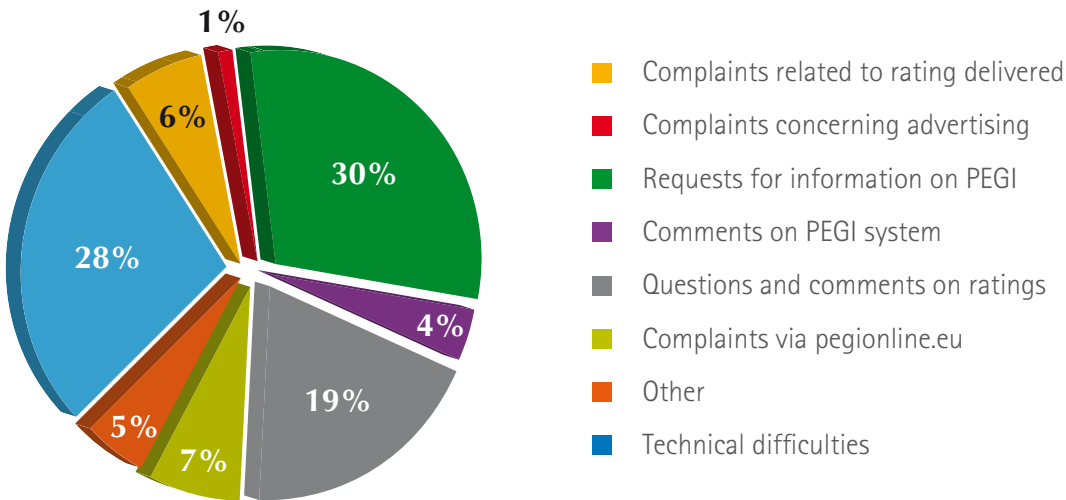
The board meets in person if necessary or, if acceptable, considers the facts individually and confers via email or telephone. Decisions by the Complaints Board are passed by simple majority vote. If the board concludes that a publisher is in breach of any part of the Code of Conduct, it has the authority to instruct the Enforcement Committee to take appropriate measures. If the board concludes an entertainment software product has been inappropriately rated, it can order a re-rating. Subscribers to the PEGI system, e.g. publishers, are bound by decisions taken by the Complaints Board by virtue of the Code of Conduct. Consequently, subscribers find themselves under obligation to carry out any corrective actions required of them and, in cases of non-compliance, are subject to sanctions as laid out by the code.



Queries and complaints received via the 'Online Hotline'

The PEGI Administrator receives a sizeable amount of questions and complaints each month about the PEGI rating system. These queries comprise a plethora of topics, but there is a clear trend that shows that the amount of

technical questions about the rating is on the decrease, while enquiries or complaints with respect to the content of games is clearly growing. It confirms the growing familiarity with the PEGI rating system.



* NICAM regularly receives consumer questions regarding PEGI through its own general e-mail address. These are listed as Other.

	dec	jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	Total
Complaints related to rating delivered	15	11	10	10	6	9	6	14	4	4	11	6	106
Complaints concerning advertising	2	0	0	1	6	0	0	1	1	0	0	3	14
Requests for information on PEGI	29	47	32	36	46	43	23	33	45	22	60	85	501
Comments on PEGI System	6	3	7	11	6	5	2	8	3	8	5	7	71
Questions and comments on ratings	36	28	26	30	48	25	36	27	20	11	12	23	322
Complaints via pegionline.eu	18	9	7	8	3	9	10	19	9	6	0	17	115
Other	13	8	5	13	9	1	3	7	7	6	5	11	88
Technical difficulties	56	44	39	22	46	19	43	33	45	31	47	42	467
Total	175	150	126	131	170	111	123	142	134	88	140	194	1684

Some typical examples of information requests:

Questions or comments about a rating

“ This game is rated as an 18 due, I understand, to one section based in an airport.

I have informed my son who is not yet 18 that he cannot have the game but he is under pressure from his peers who have managed to acquire the game. He says you can play the game and opt out of this section but I have not found anything yet online to support this.

Given the earlier versions of the game were only rated 16 can you encourage the publisher to release a 16-rated version of this game with the offending scene deleted? ” C.W.

Name of the interactive software:

Call of Duty 4: Modern Warfare 2

Name of the publisher:

Activision Blizzard UK Ltd.

Platform of the interactive software:

XBox 360

“ Hello, I'm 14 years old and I'm a little surprised about the 16 rating of the upcoming strategy game Civilization V.

I've played all the Civilization games that are available on the market, and the 12 rating is in my opinion the right rating for all of them. I've seen videos on Youtube, and there's absolutely no blood, strong violence or strong language in Civilization V. It even didn't look worse than Civilization IV.

What sort of content in Civilization V is not suitable in the 12 category? The scenes in the game didn't look worse than the others, that's at least my opinion. It surprises me that this sort of scenes places the game in the same category as bloody games like Crysis, Half-Life 2 and Battlefield: Bad Company 2. But I haven't played the game, and I couldn't comment it properly before the game is in my hands, so this is just a question. Please deliver a complimentary answer with information about all factors that affects the game's surprisingly high rating. ” J.J.

Name of the interactive software:

Civilization V

Name of the publisher:

2K Games

Platform of the interactive software:

PC

“ I want to know the degree and frequency of strong language in this 12 rated game.

My 9 year old son would like this for christmas and I want to judge its suitability. ” S. G.

Name of the interactive software:

Karaoke Revolution

Name of the publisher:

Konami Digital Entertainment

Platform of the interactive software:

Playstation 3

Information on the PEGI System

“ I work for an organisation that helps young people with emotional difficulties.

We meet with them on a day-to-day basis in school or at home. We have found that lots of the young people we meet play games which are not appropriate for their age. Do you produce a leaflet, or can you point me in the direction of somewhere, where we can obtain more information to present to parents, to advise them on best practice, and maybe something to clarify our position as professionals. Should we be informing the parent about the risks of young people playing age inappropriate games? Should we report this information to an appropriate agency? Thanks. ” R.E

THE FOUNDER: ISFE

The Interactive Software Federation of Europe (ISFE) was established in 1998 to represent the interests of the interactive software sector vis-à-vis the EU and international institutions. Initially founded by the national interactive software trade associations in the UK, France, Germany and the Netherlands, ISFE was enlarged in January

2002 to include any transnational company representing the industry within the 27 Member States plus Norway, Iceland, Switzerland and Liechtenstein. Today, ISFE membership comprises 13 major publishers of interactive software and 14 interactive software trade associations throughout Europe.

Name	Company or trade association
Jens-Uwe Intat (chairman)	Electronic Arts
Michael Rawlinson (treasurer)	UKIE (UK)
Thierry Braille	The Walt Disney Company
Georges Fornay	Sony Computer Entertainment Europe
Matthew Hill	Nintendo
Ian Livingstone	Eidos
Jim Mc Mullin	Microsoft
Thibaud De Saint-Quentin	Activision
Alberto Gonzalez-Lorca	ADESE (Spain)
Henk Hoogendoorn	NVPI / BEA (Benelux)
Jean-Claude Larue	SELL (France)
Thalita Malago	AESVI (Italy)
Maria Tjärnlund	MDTS (Sweden)
Olaf Wolters	BIU (Germany)

ISFE board meetings are open to all members of ISFE, which means that additional observers from the ISFE membership often attend the meetings as well.



THE PEGI ADMINISTRATOR: NICAM

NICAM is the Netherlands Institute for the Classification of Audio-visual Media. It brings together all Dutch public service and commercial broadcasting organisations, video games distributors, film and video producers, video stores and retailers. Three government departments were involved in the establishment of NICAM. In addition, a large number of academics and other organisations have links with NICAM through their membership of the advisory committee or the independent complaints and appeals boards.

NICAM was set up in the year 2000 to provide an effective and uniform system of classification for all audiovisual

media. NICAM draws up classification guidelines, deals with complaints and provides consumers with descriptive information about films, TV programmes and videos/ DVDs and video games, allowing the consumer to make a rational decision as to whether or not a certain product is suitable for young people of a specific age group.

NICAM was established in response to a directive of the European Commission requiring member states to take steps to protect minors from harmful audiovisual content.

Wim Bekkers is the Director of NICAM. From 1978 until 2000 he managed several departments at the Dutch Broadcasting Foundation NOS, such as Audience Research and Documentation & Library. In 1998 he was elected vice president of the European Broadcasting Union's group of European audience researchers and went on to preside it in 1999. He joined NICAM in 2000 to establish and run the institute.

Maud van der Hulst joined NICAM in 2003 after earning a degree in communication at the University of Nijmegen. Starting at the complaints department of Kijkwijzer, the Dutch classification system for audiovisual media, she later moved on to the PEGI administration team. In this function she served as a 'help-desk' to all PEGI coders. Since the PEGI system has grown, so has the PEGI Administration and today Maud is the PEGI Team Coordinator at NICAM, managing all coder and consumer affairs as well as maintaining a close working relationship with both PEGI S.A. and the VSC.

Martijn Huigsloot is the strategy and policy advisor at NICAM. He joined the NICAM organisation full-time in April 2007, but has been a part-time game tester since 2004. He completed studies of communication science at the University of Amsterdam and wrote his final thesis on the attraction of video games to male adults. In the past he has worked as a trainer in communication skills at a customer care centre. In his current role at NICAM he advises management about effective policy for PEGI, in particular in relation to new developments, ICT and work processes.

Lodewijk Schuring is Senior game examiner at NICAM. In 2007 he became a full-time PEGI team member with responsibility for the pre-examination of all 12-rated games. Since then the Examination team at NICAM has grown, and he now heads the department responsible for pre-examining all PEGI 3 and 7 games prior to release. In addition to this, he is responsible for all coder training activities, including in-house training sessions requested by publishers. He completed his studies in communication science at the University of Amsterdam and wrote his final thesis on gaming and the recognition and recollection of advertisements in videogames.

Hanneke Jansen has been a member of the PEGI team since February of 2009, after completing a Master in Journalism

at the University of Groningen and a Bachelor studies in Philosophy at the University of Nijmegen. She was a games critic for a Dutch newspaper before joining NICAM. At the PEGI Administration Hanneke manages the PEGI Online project, serves as a helpdesk to all PEGI coders and is secretary to the PEGI Complaints / Appeals Board.

Stefan Droog plays a central role within the PEGI team as a work divider and planner. He is responsible for awarding all incoming emails and examination work to the various PEGI team members, for constantly creating and guarding a workable work schedule, and for making sure all rating deadlines are met. Stefan has completed his studies in communication science at the University of Amsterdam.

Tim Schellings started with NICAM as a full-time game examiner in 2010. He completed his studies in social and communication sciences at the VU University Amsterdam, where he did a literature study on the relationship between developmental psychology and digital communication. He examines 3 and 7 rated games for PEGI and handles publisher queries concerning ratings.

Ivar Posthumus started with NICAM as a new game examiner in June 2010. He has completed his Master of Arts in Image synthesis & Computer animation at the Utrecht School of the Arts, and examines 3 and 7 rated games for PEGI. He also deals with publisher related affairs and new technical development in relation to game consoles. In addition to that he is responsible for handling all consumer queries, complaints and comments that come in via the public PEGI.info website.

Marjolein Pronk is a part-time game examiner at NICAM since 2009. She studies game design and examines 3 and 7 rated games for PEGI.

Sandra de Boer started with NICAM a few years after completing her economic linguistical study at the Institute of Economic Studies in Amsterdam. She joined the PEGI team since its inception as PEGI Archive & Coder Administrator. She is responsible for the unique PEGI archive library and the coder registration and combines her PEGI activities with the function of executive officer for the Board and the Committees of Kijkwijzer, the Dutch uniform classification system for audiovisual media.



THE PEGI ADMINISTRATOR: VSC

The Video Standards Council examines all games applying for a 12, 16 and 18 rating under the PEGI system to ensure that such games have been correctly rated. It has now been announced by the UK government that the VSC will become the statutory body in the UK for legally classifying games using the PEGI system.

The VSC was established at the request of the UK Government in 1989 as a non-profit making body set up to develop and oversee a Code of Practice designed to promote high standards within the video industry. In 1993 the Code was expanded to promote high standards within the computer games industry. The VSC membership covers all sectors of the video and video games industries.

In 1994 the VSC joined forces with the Entertainment & Leisure Software Publishers Association to establish the ELSPA system for the voluntary age rating of video games in the UK. In 2003, the ELSPA system was superseded by the PEGI system and since then, the VSC has worked as joint

administrator of the PEGI system together with NICAM in the Netherlands.

Laurie Hall is a qualified lawyer with over 35 years experience in the music, video and computer games industries. He has been with the VSC since 1989 and is now Director General. In 1994 he was closely involved in the establishment of the ELSPA games rating system in the UK. In 2001 he became part of the pan-European team responsible for PEGI's establishment and launch.

Peter Darby is a former long serving senior police officer. He joined the VSC in 2003 at the time PEGI was being launched across Europe. He is now Director of Operations and is responsible for all aspects of PEGI administration.

Len Somers is also a former long serving senior police officer. He joined the VSC in 2009 as Games Rating Manager responsible for the management of the VSC game examination team.



PEGI Coder Conferences and Training Days

As of December 2010 more than 650 publishers have joined the PEGI system (see full list in annex 3). Signatories must ensure that all personnel responsible for rating games are registered with NICAM as 'registered coders'. All registered coders are given a unique access code to enable them to use the on-line registration site. They are directly responsible for

submitting video games and related media for classification and constitute an important link between the publisher and the administrator. Regular training sessions in different European countries are organized by NICAM in order to keep coders up to date on administrative, technical and procedural issues as well as new legislative developments.

PEGI Coder Conferences

The PEGI Administration regularly organizes Coder Conferences to offer the games industry a face-to-face opportunity so they can fully understand the PEGI rating system and its submission procedures.

During a typical training day, the PEGI Administrators explain the entire online workflow and go through the full PEGI questionnaire to explain its proper interpretation with use of examples. Furthermore, they address any new developments in relation to the PEGI system. The coder training sessions offer a chance for coders to speak directly to the PEGI Administration concerning any questions and rating issues they may have.

On the 14th October 2010, the PEGI Administration organized another successful coders' conference in London. About 90 coders met with the PEGI Administrators to discuss details of the rating system. The interaction with coders from many different industry players generates a large amount of valuable feedback, which helps to support the accessibility and flexibility of the system.

Next to the Coder Conferences, the PEGI Administration organises separate in-house training sessions for industry members. These events can reach a multi-disciplinary audience of developers, marketers, managers and others to broaden the understanding of the rating system within a specific organisation.

CHAPTER 3

The PEGI Online system
a vital addition to the PEGI system





PEGI Online was launched in 2007 as an addition to the PEGI system with the purpose to give young people in Europe better protection against unsuitable online gaming content and to help parents understand the risks within this environment.

PEGI Online consists of four parts:

- the PEGI Online safety code and framework contract
- the PEGI Online label which will be displayed by holders of a licence
- www.pegionline.eu: a dedicated website for applicants and for the general public
- an independent administration, advice and dispute settlement process

The licence to display the PEGI Online label is granted by the PEGI Online administrator to any online gameplay service provider that meets the requirements set out in the PEGI Online safety code (POSC).



THE MAIN PROVISIONS OF THE POSC ARE:

Age-rated game content

Only game content that has been appropriately rated under the PEGI or another recognised European system will be included on a site.

Appropriate reporting mechanisms

Appropriate mechanisms will be in place to allow game players to report the existence of undesirable content on any related websites.

Removal of inappropriate content

Licence holders will use their best endeavours to ensure that online services under their control are kept free of any content which is illegal, offensive, obscene or which might permanently impair the development of young people.

A coherent privacy policy

Any PEGI Online licence holder collecting personal information from subscribers will maintain an effective and coherent privacy policy in accordance with European Union and national Data Protection laws.

Community standards for online subscribers

PEGI Online licence holders will prohibit subscribers from introducing content or indulging in online behaviour which is illegal, offensive, obscene, or which might permanently impair the development of young people.

A responsible advertisement policy

All advertising shall be conducted demonstrating a sense of responsibility towards the public.

The Label will indicate whether the particular game or site is under the control of an operator who cares about protecting young people.

The PEGI Online website www.pegionline.eu offers wealth of information about the nature, categories and potential risks of online gaming. It contains useful tips for a safer online game play and offers the possibility to report complaints or abuses by consumers. Finally, companies can apply for membership in a dedicated professional section.

What is online gaming and what are possible risks connected to the online gaming environment?

An online game is defined as a digital game that uses a live network connection in order to be played. This includes not only games played on pc or laptop, but also those played online through consoles or on mobile devices. Game styles and genres change rapidly so it is hard to be precise, but currently there are a few main types.

Browser games are online versions of classic arcade, board or digital games. They are usually free and often available on websites and gaming portals supported by advertising.

Advergaming are designed to promote a particular product, company or a political or social perspective.

Social games are games played within an existing social-networking website and/or as an app on a mobile device (eg. Farmville on Facebook and mobile phone).

Massively multiplayer games differ from other online games in two ways: (1) the large number of concurrent players participating in a single game, and (2) the persistent nature of the games (i.e. play continues whether a particular gamer is participating or not).



Since online games often support virtual communities, players can be exposed to the risks associated with realtime interaction with unknown fellow players. Such risks include:

- Content being created as a result of the game which could be unsuitable for young people and a mismatch with the rating given for the game.
- Some players engaging in behaviour that might not be suitable for young people. For example, inappropriate or offensive language; bullying in games that allow text, voice or video communication; unsporting conduct like cheating and tampering; or aggressiveness towards others.
- Breaches of privacy. Online players sometimes encourage children to build relationships, share personal details, or even meet unknown fellow players outside the game.
- Links to websites where content may not be suitable for young people.

PEGI Online recognised as innovative extension of PEGI system



PEGI Online received Comenius-EduMedia's distinguished "Seal of Approval" in 2008. Comenius-EduMedia awards are recognised as the most important German and European awards for ICT-based educational media.

The awards support outstanding didactic multimedia products in terms of pedagogy, content and design and are distributed by the Society for Pedagogy and Information SPI (Gesellschaft für Pädagogik und Information e.V. or GPI).



Major video publishers sign up to PEGI Online

Currently, there are 25 PEGI Online member companies with an active license, while 22 applicants have signed the PEGI Online Agreement but are still implementing the provisions of the PEGI Online Safety Code in order to activate their pending license. Among the signatories are the Council of Europe (CoE), who registered Wild Web Woods™, a videogame designed to help children – primarily within the 7 to 10 age range – learn the basic rules of internet safety. Against all Odds™, a free videogame created by the Office of the United Nations High Commissioner for Refugees (UNHCR) also registered

with PEGI Online. The game increases students' awareness and knowledge about the plight of the world's refugees. The PEGI Online logo provides assurance to parents that the content of popular games like these is suitable and safe, even for young children.

The goal is to proactively increase widespread pan-European participation in this effort **to guarantee that children playing online are not exposed to adult material or inappropriate behaviour.**



CHAPTER 4

PEGI Communication tools and activities



INTRODUCTION

There is no one-size-fits-all solution when it comes to spreading the word about PEGI: the system is used in more than 30 countries and targets millions of people from different cultures and different languages. But this diversity also offers advantages and opportunities: successful ideas can easily be copied and implemented in other countries. To reach out efficiently to the largest possible group of consumers, PEGI S.A. runs an annual communication programme in which national trade associations devise local strategies in cooperation with the PEGI organisation. A basic set of communication tools is developed centrally and improved continuously to ensure that different territories can be quickly served with basic communication

tools (website in local language, brochure, videos, graphic tools, etc.). Country-specific actions build on this to reach particular audiences, often in conjunction with other local institutions or organisations and popular events. As a general rule, parents are prime targets, but there is a growing focus on retail as well, educating retail chains, store managers and assistants about PEGI and how to explain it to customers with questions. Next to that, teachers and schools, journalists, game developers and distributors, authorities and decision-makers, etc. are crucial partners to boost the general awareness of PEGI as the widely accepted rating system for video games.

Some examples of 2010 activities per target group:

PARENTS



Denmark: Family Ambassadors

In cooperation with the Danish Media Council, a family was selected to feature as ambassadors in a multimedia campaign that was titled "video games can bring a family together, but always check the age ratings. Mother, father and son are enthusiastic regular gamers, so they agreed to feature in the infomercial, the leaflet and the interviews with the press.

Infomercial on YouTube:

<http://www.youtube.com/watch?v=iC4XFotQxyY>

France: Paris Games Week

Paris Games Week was organised for the first time in 2010: a consumer and trade event that spread out over 5 days and received more than 100 000 visitors. At the show, organised during the autumn holidays to attract parents and children, a special section was dedicated to families and a PEGI track was laid out to inform visitors about the

age ratings of the different games that were presented. The website www.pedagojeux.fr, a partnership between several government institutions and industry players that brings together everything there is to know about video games, gaming behavior and age ratings, was presented to parents who visited the show.

Italy: Students and parents workshop

The results of a local survey by ISPO on parental behavior to video games was presented by AESVI at Games Forum, the institutional event for the games industry in the Italian Chamber of Deputies in the presence of the Ministries of Education and Families, institutional representatives, parental and consumer associations and journalists. The event kicked off an educational campaign that ran for 6 months in primary and secondary schools: 1000 students and their parents in 40 classes all over Italy were involved in activities that focused on the awareness of age ratings and gaming behavior in general. After a



preparation course in class, scholars, parents and teacher followed an interactive workshop to play together and discuss age ratings and gaming. The partners for this campaign were the consumer association Adiconsum and GT Ragazzi, a daily tv program for children on RAI 3. Apart from a report about the first stage of the campaign, GT Ragazzi will also broadcast the winning video of a creative contest to inform parents about the proper use of video games and the PEGI system. The outcome of the survey also resulted in wide press coverage, including an extensive article and advertisement about video games in families in the leading family publication Famiglia Cristiana.

Poland: Cartoons

Andrzej Mleczko is a renowned cartoonist in Poland. For PEGI, he drew a number of cartoons to support the Play Safe campaign. They were published in 11 publications (including Newsweek, Forbes, Fakt TV and Auto Świat, weekly magazines with a significant readership in Poland) and on several websites.



'Help! Help! Please help!'

'Don't be afraid. We are the heroes in a video game that is suitable for teenagers. I can't be harmful to you.'

Sweden: Retrogames and football



Retrogathering is a convention for classic arcade games and attracts not only collectors but also families, as parents can show their children which games they used to play when they were young. PEGI sponsored the classic game competitions (the Swedish

Pong Championship, 30th anniversary of Pac-Man) with goodie bags, t-shirts and brochures.

Guldtpiset is a renowned Swedish football tournament where 2500 players and their parents were invited to participate in a football video game competition. PEGI sponsored one of the football teams, who in return organised a PEGI education session every day of the event.

RETAIL

Belgium:

To encourage retail partners to increase the communication about PEGI, an information package was provided via the trade federation, containing all the necessary graphic documents and guidelines about age labelling, an information brochure and the PEGI video in three languages.

Denmark:

The leaflet of the Danish ambassador family activity was printed on 40 000 copies and distributed to all the major retailers in Denmark. Toys-R-Us and BR Toys (largest Nordic toy retailer) have reprinted the leaflet and distributed it to their 300+ stores in Denmark, Sweden, Norway and Finland.

Netherlands:

Content descriptors help to explain why a certain age rating is given to a game. This Dutch campaign put the spotlight on the content descriptors with 5 short animated clips. The clips were made available to all the retail partners in the Netherlands, where there is a legal obligation for shops to respect the age ratings. A complete package with clips, web banners and print materials were shared to allow shops to integrate the campaign in their own outreach to customers. Meanwhile, the clips were also promoted by NICAM and partners, such as non-governmental institutions, and shared online. Videos on YouTube:

<http://www.youtube.com/user/PEGIgames>

Nordic countries: Pan Vision Playground

PEGI was invited to Playground, a conference aimed at Nordic video games retailers and press, and was offered a free booth to raise awareness among retail representatives. Visitors saw the PEGI video (in Danish, Finnish, Norwegian and Swedish), received brochures and participated in a goodie bag competition.

Spain:



In partnership with the National Institute of Communication Technologies (INTECO), ADeSe developed a massive information campaign about PEGI using the retail channel. Agreements were signed with 14 large distributors to hand out almost 250 000 brochures about PEGI. In total, 620 stores and the complete network of Carrefour shops signed up and received a set of banners, posters and displays to give information about PEGI to customers.

Switzerland:

For the second consecutive year, a specific campaign to promote PEGI in the sales and online channel was set up in Switzerland. The execution of the Swiss Retail Code of Conduct was monitored and followed up by test purchases in the online channel to assess the current situation.

Additional material - brochures and shelf talkers - was developed and distributed to retail partners. The campaign showed that, despite the fact that PEGI is merely endorsed for retail in Switzerland, the shops maintain a very high rate of compliance, which resulted in very positive press coverage:

"A mystery shopping session that was performed last week, resulted in no games at all being sold to our minor test shopper, because he was too young according to the shop employees. Every store asked for his ID, even when trying to buy non-violent video games. The food and drinks industry can take a leaf out of that book, since alcohol is not to be taken lightly."

Neue Luzerner Zeitung, 24 Oct. 2010

TEACHERS

Norway: Dataspill i skolen

While it is important to be aware that video games may contain inappropriate content for children of a certain age, it is also useful to emphasise that video games can be useful tools for educational purposes, if used responsibly and well-prepared. The Games in Schools research project that was performed by European Schoolnet in 2008–2009, resulted in the practical Handbook for Teachers, a manual that helped teachers explore the ways in which games (both serious and commercial games) can be used in the classrooms. It deals with theoretical and practical aspects and obviously with the appropriateness of game content based on the PEGI rating. But it also points out the advantages (motivational, cross-curricular, learning pace) as well as potential obstacles (skepticism from colleagues and parents, availability of hard- and software) that teachers may face when using games in a classroom. By 2010, the Handbook for Teachers was translated in 7 languages. In Norway, the Handbook was transformed into a web portal ('Dataspill i Skolen') that allows teachers to find all the relevant information, but also connects them to practical examples and contact details for more detailed information and allows them to share case studies with others.

Sweden: media literacy leaflet

Info om märkningen
Ett spel märkt så innehåller att innehåll kan uppfattas som olämpligt för personer under 16 år. Det säger inget om vad en viss åldersgrupp kan ha för utbyte av spelet eller om spelets svårighetsgrad. Spelet rekommenderas alltid för personer över 18 år.

3 **7**
www.pegi.info www.pegi.info

12 **16**
www.pegi.info www.pegi.info

18
www.pegi.info



Åldersmärkning av spel

Internationella och nationella åldersmärkningsystem. Ett uttryckt utgåva dessa åldersmärkningsgrunder för PEGI-märkningen. PEGI används och är

PEGI produced a brochure specifically targeted at schools and teachers and distributed it via Utbudet, an organisation that offers free teaching supplies to schools. Apart from information about PEGI, the brochure offers video game demographics (who plays games?), industry sales and employment figures, the Games in Schools project, a history of video games and information about piracy and copyrights.

PRESS

Poland: PEGI workshop for journalists



Hosted by Polish media celebrities, a PEGI workshop was organised for journalists: three experts briefed them about age ratings, media literacy, video

games in a family's everyday life and misconceptions about gaming. The journalists were given insight into the system behind the age ratings and were put to the test by having to rate a number of games themselves, to experience the reasoning and the complexities of the criteria behind the ratings.

Sweden: Gamex and Digital Tourist

Drawing an audience of more than 20 000 visitors, the entertainment show Gamex in Stockholm was a big success in 2010. As a result, the media were also present in large numbers. The PEGI labels were used to indicate which games were appropriate for younger visitors and the large PEGI booth, with information brochures and goodie bag competition was invaded by visitors. Digital Tourist is a workshop that was held at the World Summit on Media for Children and Youth by the Swedish Games Industry, PEGI and the Swedish Media Council. Aim of the Summit was to strengthen the dialogue between producers of media and children and to support the education efforts to improve media literacy.

Spain: Press conference

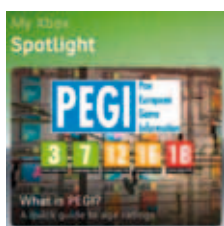


A press conference was set up at the Ministry of Telecommunications to inform audiovisual, on- and offline media about the practical guide for parents that was launched via the retail campaign.



PAN-EUROPEAN ACTIVITIES:

PEGI video:



At the end of 2009, a short PEGI video was produced in Poland to explain the PEGI system in 30 seconds. It was broadcast on national television in 2010 and managed to reach a very large group of Polish consumers. Consequently, the video was adapted

and made available in 12 other languages. Since being launched on YouTube, the video has received more than

350 000 views in the different countries. On top of that, Sony embedded the video on their Playsafe website, the central resource for safe gaming on Playstation devices. The video also featured on the Spotlight section of Xbox LIVE, gathering more than 500 000 extra views in a few months' time. Given the success of the PEGI video, which can still be seen on the PEGI website, we will repeat this localisation effort with the Dutch animation clips about the content descriptors in 2011.

PEGI iPhone/Android app:



In May 2010, PEGI launched the first version of its app for iPhone, iPad and iPod. In December, the 2.0 version was released and an Android version was made available as well. The app allows consumers to browse the database of all the video games that have received a PEGI rating (more than 16 000 games) and get detailed information about the game and the type of content. When looking up information about a game, the app not only provides the age rating and detailed advice about why a particular rating was given, but there

is also the possibility to read reviews and see screenshots of the video game, provided by independent video games website Eurogamer.net.



Compliance report

In April 2010, PEGI published its first Advertising Compliance Report. Monitoring more than 1000 adverts from 60 different game publishers in eight countries for three months, led to a compliance rate result of 83,2%, using the strictest possible interpretation. Compliance was measured against the PEGI labelling guidelines, a document that informs video game publishers how a PEGI age rating label must be displayed when producing packaging or marketing tools like advertisements, trailers, billboards, etc.

The report showed that advertising compliance in print press was the highest (86,7%), followed closely by tv adverts (82,8%). Online advertising lagged behind (69,3%), often due to technical constraints (e.g. size and frequency of web banners). Non-compliant cases also included adverts that displayed PEGI age rating labels, but not exactly according

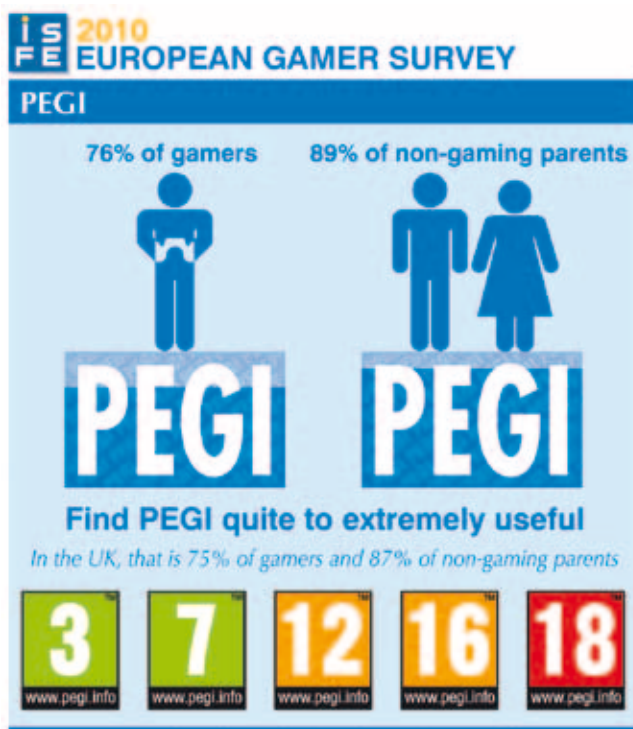
to the guidelines (too small in size, too short in duration, etc.)

After evaluation, the result was considered a very good start, with room for improvement. The purpose of the project was not only to show the commitment of the industry to educate consumers about PEGI, but also to create a practical point of reference to improve the labelling guidelines and to set a benchmark for a higher compliance rate in the future. In December 2010, a follow-up project was started to measure progress and changes to the guidelines.

The full report:

<http://www.pegi.info/nl/index/id/1086/nid/media/pdf/332.pdf>

Consumer survey



Source: © 2010 Interactive Software Federation of Europe. <http://www.isfe.eu>

ISFE published a European Consumer Survey in 2010, a broad in-depth study of adult gamers and non-gaming parents in Europe. One chapter was dedicated to PEGI and it was heartening to see that the purpose of PEGI is valued by many people, and non-gaming parents in particular. 89% of them said they find it quite to extremely useful when choosing games for their children. Other results showed that there is still work to be done to make the PEGI symbols more widely recognised, but the activities described in this chapter will hopefully lead to more and more people starting to take note.

The full report is available on www.isfe.eu

Website

The PEGI website www.pegi.info provides comprehensive information to parents, caretakers and consumers in 25 languages. The website contains a search engine to look up age rating information about every game that received a PEGI rating (more than 16 000), straightforward explanations about the meaning of the labels, the classification process and the PEGI organisation. In addition, visitors can learn more about the different game genres, the use of games in education, gaming behavior, parental control tools and the use of pirated games. In 2010, the website again recorded a strong increase in

visitors. With 4.3 million visitors in total (an average rate of 11,780 visits per day), that is an increase of 37,5% compared to 2009. The visits accumulated to more than 8 million page views, with a clear preference for the following pages (not including the homepage):

1. Advanced Search
2. What are ratings?
3. What do the labels mean?
4. Tips for parents
5. Did you know?

(source: Google Analytics)

PEGI Congress

On 4 and 5 November 2010, PEGI S.A. organised its first international PEGI Congress in Malta. Representatives of the different PEGI committees, video game publishers, parent associations, government representatives, international rating organisations and academic researchers participated in two days of interactive sessions to discuss the status of the PEGI age rating system today and in the future.

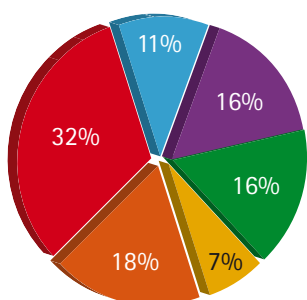
After an opening address on video by European Commissioner Neelie Kroes, Managing Director Simon Little announced the theoretical concept of PEGI 3.0, a system that integrates the age rating of classic console games, online games and casual games. This concept was further discussed in various sessions that focused on topics like consumer attitudes,

global challenges, cooperation between international rating systems, two academic panels on excessive gaming and the positive aspects of gaming, technical innovation, etc. The different bodies of PEGI S.A. will now further debate and develop the concept of PEGI 3.0 to make sure the system can bring other popular forms of gaming into the fold.

Overall, the Congress was considered as a very successful event, with relevant speakers, thought-provoking topics, great audience participation and an interesting mix of attendees which created valuable networking opportunities. The next PEGI Congress is planned for 2012.

Presentations, videos, photos and other things from the Congress: www.pegicongress.com

Attendants profile



Total number of attendees: 95

- : Public officials and NGO representatives (30)
- : International rating organisations (10)
- : Academic researchers / data analysts (15)
- : Trade associations (15)
- : PEGI administration (8)
- : Video games industry (17)



ANNEXES



ANNEX 1

PEGI Code of Conduct

CODE OF CONDUCT FOR THE EUROPEAN INTERACTIVE SOFTWARE INDUSTRY
REGARDING AGE RATING LABELLING, PROMOTION AND ADVERTISING OF INTERACTIVE
SOFTWARE PRODUCTS

Article 1: SCOPE

1.1 The present Code shall apply to all interactive software products including video products, computer products and education/reference works, distributed for retail sale by all publishers or other organisations which sign an agreement with ISFE to comply with this Code ("the Signatories").

1.2 This Code shall also, where practicable, cover all products distributed electronically by whatever means, such as via the Internet, including on-line retailing of packaged products and on-line distribution of products which, in each case, are intended for play in territories where the PEGI System (defined in 3.1 below) applies.

Article 2: PURPOSE

This Code reflects the interactive software industry's commitment and concern to provide information to the public on the content of interactive software products in a responsible manner. This industry's contribution complements existing national laws, regulations and enforcement mechanisms.

2.1 Firstly, this Code is intended to provide parents and educators with objective, intelligible and reliable information regarding the minimum age for which a given product is deemed suitable with specific reference to its content. The voluntary ratings implemented under the Code in no way relate to the difficulty of an interactive software product or the level of skill required to play it.

1.3 The rules contained in this Code shall apply to the labelling of interactive software products, as well as to associated advertising and promotion by any means.

1.4 All capitalised terms in this Code have the meanings given to them in the standard 'PEGI' Agreement between ISFE and Publishers unless otherwise indicated in this Code.

2.2 Secondly, this Code is intended to ensure that all advertising, marketing and promotion of interactive software products is conducted in a responsible manner.

2.3 Thirdly, this Code reflects the interactive software industry's commitment not to distribute market, advertise or promote interactive software products likely to offend human decency.

Article 3: INSTRUMENTS

In order to fulfil the objectives spelled out in Article 2, nine principal instruments are hereby outlined:

3.1 An Age Rating System; the Pan European Game Information System (the "PEGI System"), operated by PEGI S.A. (see 3.3 below) with the assistance of an administrator, (the "Administrator") resulting in the granting of licenses to use a specific PEGI label (the "Logo") which will indicate the minimum age for a product by reference to its content, as well as descriptors (the "Descriptors") giving reasons for allocation of this age category. PEGI retains at all times the right to rescind or recall any age rating or descriptor assigned to a product.

3.2 An Online Safety Code to be known as the "PEGI Online Safety Code" which shall apply to online gameplay providers.

3.3 PEGI S.A. ("PEGI") a Belgian not for profit company with a social purpose and entrusted by ISFE with the day to day management, supervision and development of the PEGI System and PEGI Online Safety Code.

3.4 A Management Board ("PMB") consisting of a chairperson, the PEGI Managing Director, representatives from industry, the chairs of the PEGI Council and the Experts Group charged with giving guidance to the PEGI Managing Director on the operation and development of the PEGI System.

3.5. A Council ("PC") and Experts Group ("PEG") including representatives from chief stakeholders (parents, consumers

associations, child psychology experts, academics, media experts and the interactive software industry - see Article 10 below) These bodies will advise on the continuing adjustment of the Code to take account of social, political, legal and technological developments. The PEG shall be in charge of considering technical developments (in all fields) that may impact the PEGI System.

3.6 A Complaints Board ("PCB") including, in the same manner as the PC, representatives from chief stakeholders, (see Article 11 below) and entrusted with the two following tasks: handling possible complaints about the consistency of advertising, marketing and promotional activities of any Signatory with the age rating finally attributed or likely to be attributed under the PEGI System (see below). handling conflicts about the PEGI System age ratings themselves including any Signatory or consumer complaints about those ratings.

3.7. An Enforcement Committee ("PEC") including, in the same manner as the PC, representatives from chief stakeholders which is in charge of implementing the recommendations of the PMB, and, more generally, of seeing to the enforcement of the rules and sanctions included in the present Code, including decisions of the PCB (see Article 12 below).

3.8 A Legal Committee ("PLC") in charge of securing the ongoing coherence of the PEGI System with national legal frameworks.

Article 4: PEGI's COMMITMENT TO THE CODE

PEGI hereby commits to:

4.1 ensure that the PEGI System is operated as efficiently as possible by an independent administrator.

4.2 ensure comprehensive, thorough awareness and understanding of the Code and its purpose by all participants in the industry, including Signatories and developers, wholesalers, retailers, trade media and advertising companies.

4.3 implement and maintain the appropriate structures to carry out the tasks of interpreting and updating this Code, making it public in cooperation with national trade associations, settling disputes, and conducting studies and reports about the products concerned.

4.4 initiate any additional operations necessary to support the purposes of the Code.

Article 5: OBLIGATIONS OF SIGNATORIES

Signatories of the Code shall:

5.1 abide by all decisions made by the PCB and PEC and provide all appropriate information to the PC and PEG which oversees the implementation of this Code.

5.2 assist PEGI in delivering on its own commitments as stated in Article 4 above including endorsing and publicising the Code where necessary.

5.3 when concluding new terms and conditions of sale with distributors and wholesalers of their Product, include a term providing that those distributors and wholesalers, by way of a standard clause in their respective terms and conditions of sale with retailers (example below), recommend that those retailers and their employees, when engaged in face to face transaction with customers, ensure compliance with the PEGI Retail Code (see annex B) and, in particular, do not sell Product to those customers in contravention of the specified PEGI age rating. Sample Standard Clause:

'The Distributor (Wholesaler) recommends to the Retailer that they and their employees, when engaged in face to face transactions with customers, comply with the PEGI Retail Code and, in particular, do not sell Product to those customers in contravention of the specified PEGI age rating.'

5.4 when concluding new terms and conditions of sale with retailers of their product recommend to those retailers, by way of a standard clause in the terms and conditions (example below), that they and their employees, when engaged in face to face transactions with customers, should comply with the PEGI Retail Code (see annex B) and, in particular, do not sell Product to those customers in contravention of the specified PEGI age rating. Sample Standard Clause:

'The Seller recommends to the Retailer that they and their employees, when engaged in face to face transactions with customers, comply with the PEGI Retail Code and, in particular, do not sell Product to those customers in contravention of the specified PEGI age rating.'

Article 6: LEGAL AND REGULATORY ENVIRONMENT

Signatories shall ensure that the content, distribution by any means, promotion and advertising of the products covered by this Code comply at all times with existing and future laws and regulations at EU and Member State level. It is therefore understood that the obligation to utilise the Code

applies only as far as it does not lead to any infringement of existing or future national mandatory (governmental) rating and labelling systems applicable to interactive software made available by physical or electronic means.

Article 7: AGE RATING

The main features of the PEGI System are described as follows. Their implementation shall be subject to guidelines to be enacted by the PEC and to specific agreements to be entered into by the Signatories and PEGI.

7.1 Prior to product release, Signatories shall, for each product and format and language version thereof complete an Assessment File, being all the necessary documents, age rating declaration form, software, tools, manuals or other materials needed to process the application to use the PEGI System and which will help assess the content of the product using the following criteria: violence, sex, discrimination, drugs, fear, gambling, online play and bad language.

7.2 The Assessment File shall generate an age rating together with content descriptors indicating the reasons for classification of the Product in a specific age category.

7.3 The PEGI System age rating groups shall be divided as follows: 3, 7, 12, 16, and 18.

7.4 The Administrator shall review the Assessment File according to the following rules:

7.4.1 The Administrator shall review all products in full before deciding whether to approve the age rating by granting a licence to use the Logo and Descriptors.

7.4.2 In the event that the recommendation on the appropriate age rating is different from the one determined by the submitting Signatory, an explanation for the variation shall be provided by the Administrator. If the Signatory does not agree with the recommendation, it may appeal to the PCB, which will make the final decision as to the appropriate age rating recommendation.

7.4.3 In due course, the Signatory will receive a license to reproduce the Logo and Descriptors corresponding to the final recommendation on the product packaging, or equivalent place immediately visible to consumers where distribution is made via electronic means.

Online Play

7.4.4 Signatories who publish online products which allow voice or video chat should take reasonable safeguards to protect children from access to age-inappropriate content introduced by other users and should also take steps to ensure that the privacy of minors is reasonably protected at all times.

Article 8: LABELLING

8.1 The Logo and Descriptors shall appear on or in connection with the product in a size that permits the message to be legible and clearly visible to the consumer at the point of sale, in accordance with the templates determined by PEGI for each format.

8.2 The same principles shall apply to the making available to the public through other means apart from sale, such as by electronic means or by rental or lending.

8.3 Signatories shall ensure that the Logo and Descriptors are used in accordance with national legal requirements and that, in particular, they are not used in countries where the product is prohibited or subject to compulsory content classification.

8.4 Signatories should use their best efforts to encourage online play service providers carrying those Signatories' products, or advertising for those products, but not under the Signatories' control to display the ratings for those products on those online game play services. An 'Online gameplay service(s)' is defined as a service giving access to online play or which make interactive software products, featuring online play, known or available to end users. Online gameplay' is defined as (i) the ability of an end user of an interactive software product to participate in a game or gameplay, or otherwise to communicate via such product, with another user across the internet or any other existing or future communication networks and (ii) the ability to create, view, stream, upload or download user-generated content in connection with an interactive software product.

Article 9: ADVERTISING AND PROMOTION

9.1 Advertising materials shall, wherever practicable, show the age rating granted to the product concerned or, should the license be pending, show the final age rating expected, taking the higher age category as a reference in case of doubt.

9.2 The design of print, broadcast and on-line advertising of these products shall comply with laws and regulations applicable to the age category concerned.

9.3 More generally, the following principles shall apply:

- i. All advertisements shall accurately reflect, to the best extent possible both the nature and content of the product publicized and the rating associated with that product. Advertisements should not mislead consumers as to the product's true character.
- ii. Advertisements shall not in any way exploit a PEGI System rating of a product as such rating is intended as a recommendation only.
- iii. All advertisements shall be created with a sense of responsibility towards the public.
- iv. All advertisements shall aim to avoid content that is likely to cause serious or widespread offence to the average consumer targeted.
- v. Signatories shall not specifically target advertising for entertainment software products rated 16 or 18 to consumers for whom the product is not rated as appropriate.

vi. Signatories shall ensure that ancillary or separate products that are being sold or promoted in association with a core product contain content that is appropriate for the audience for which the core product is intended.

vii. Signatories shall not enter into promotion of interactive software products rated 16 or 18 with another company's brands, products, or events, if it is reasonable to believe that such company's products, brands or events will reach consumers for whom the interactive software product is not rated as appropriate.

viii. Signatories shall inform the public by means of a general statement of the existence of sponsorship(s) and/or the existence of 'product placement(s) associated with any product. In this regard use of a trade mark or brand solely to provide authenticity to the product environment shall not be held to constitute either product placement or sponsorship provided that license holders do not receive payment in exchange for such use.

9.4 The PEGI System shall be open to magazine Signatories for the age rating of compact discs and/or DVDs attached to such magazines (cover discs) when they contain excerpts from interactive software products and/or audiovisual material related to such products provided that those products are published by other Signatories.

Article 10: COUNCIL AND EXPERTS GROUP

The PEGI Council ("PC") and PEGI Experts Group ("PEG") shall play key roles in ensuring that the Code evolves in line with all relevant social, political, legal and technological developments.

The PC comprises:

- national representatives from the counties that use the PEGI System.
- representatives from PEGI and the Administrator.
- other members as deemed appropriate by agreement between the PMB and PC.

The PEG comprises:

- parents and consumer organisation representatives,
- child psychology experts,
- media experts,
- age rating experts,
- lawyers expert in European minor protection laws,
- videogame industry experts,
- academics,
- other experts in their field as considered appropriate and necessary.

Article 11: COMPLAINTS BOARD

An independent Complaints Board ("PCB") is established with regard to this Code of Conduct with the following tasks in mind:

- handling possible complaints about the consistency of advertising, marketing and promotional activities of any Signatory with the age rating finally attributed or likely to be attributed under the PEGI System;

- handling possible rating conflicts between Signatories and the PEGI System,
- processing age rating complaints by consumers.

The PCB will draw on similar expertise to the PC and PEG.

Article 12: ENFORCEMENT COMMITTEE

Compliance with this Code, the provision of advice to all companies deciding to subscribe to the Code as well as to its Administrator and the possible imposition of sanctions on Signatories infringing the Code, shall be entrusted to the

PEGI Enforcement Committee ("PEC") which shall be made up an equal number of carefully selected representatives of the industry and PC members, as nominated by the PMB.

Article 13: INFRINGEMENT, CORRECTIVE ACTION, SANCTIONS AND ARBITRATION

13.1 In addition to infringements identified by third parties or the Administrator, the PEC and the PCB shall jointly identify and document any possible wrongful application and/or breaches of the Code. Reasonable, non-arbitrary discretion will be used in examining all relevant facts to enable a determination of appropriate sanctions.

13.2 The PEC and PCB may suggest corrective action commensurate to the violation, to be implemented immediately. This corrective action may include:

- re-labelling of packaging,
- revocation and removal of the Logos and Descriptors,
- recall of product inaccurately labelled
- modification of advertisements both on and offline

13.3 Failure to abide by the terms of this Code, including the failure to institute the corrective action referred to at 13.2.above will expose offenders to the imposition of sanctions by the PEC as set out in Annex A including, but not limited to, the following:

- temporary suspension of product from the PEGI System
- mandatory modification of any associated advertisements both on and off-line,
- disqualification of product from the PEGI System for a set period
- fines of up to € 500,000 per violation depending on the gravity thereof and the failure to take appropriate remedial action.

13.4 Violations warranting these sanctions include

- presenting misleading or incomplete material to support the original application for a PEGI rating license,
- failure to submit changes, updates, or modifications that affect the ability of the Signatory to comply with its obligations under the Code in a timely fashion,
- self-application or flawed display of the Logos and Descriptors by a Signatory,
- inappropriately targeted marketing,
- more generally, all steps or omissions that fail to show a sense of responsibility towards the general public. In this regard the deliberate failure by a Signatory to disclose relevant content which is discovered after Logos and Descriptors have been assigned shall be material grounds for consideration of high level sanctions by the PEC.
- those steps and omissions set out in Annex A.

13.5 The PEC shall be able to take into account on the application of a Signatory, or otherwise, any or all extenuating circumstances justifying moderation of any sanction to be applied.

13.6 Any PEC decision imposing a sanction on a Signatory can be referred by that Signatory, within thirty days of the date of the PEC decision, to final and binding arbitration by CEPANI, the Belgian Centre for Arbitration. Arbitration shall be the sole method available to challenge any decision of the PEC. Imposition of any sanction shall await the decision of CEPANI.



APPENDIX A

BREACHES OF THE PEGI AND PEGI ONLINE SAFETY CODES AND RELATED SANCTIONS

LEVEL I. VERY SERIOUS

Failure to Disclose Significant Content

This can be defined as a deliberate failure to disclose, or gross negligence* leading to a failure to disclose, significant aspects of a product which would have led to the assignment of a higher age rating to that product than the rating actually assigned to and displayed on the product under the PEGI

rating process and the targeting of advertising for a product at consumers, especially children, for whom the product is not rated as appropriate.

The fact that this behaviour causes significant damage both to the integrity of the PEGI System and the public's use of or trust in the system is reflected in the sanctions set out below.

SANCTIONS

First Breach; 100,000 to 250,000 Euro Fine
Second Breach; 250,000 to 500,000 Euro Fine
Third Breach; 500,000 Euro Fine

Additionally, a period of disqualification from the PEGI System may also be imposed the duration of which will depend on the severity of the breach.

In all the above cases the PEC may also elect to impose sanctions including the removal of the product from the market in order to resticker all existing product in line with the appropriate age rating.

* In case of doubt 'gross negligence' will not be held to have taken place;

(i) where a genuine mistake has been made by the person assessing the content of a product and/or

(ii) where there was a subsequent genuine attempt made by that person to correct the assessment as soon as possible after becoming aware of the mistake

LEVEL II. SERIOUS

These include the following:

- Negligence leading to a failure to disclose significant aspects of a product which would have led to the assignment of a higher age rating to that product than the rating actually displayed on the product when sold to the public. 'Negligence' will be held to exist where the content has been assessed but, through error or omission, content significant to the rating assigned has not been taken into account.
- Failure to comply with a sanction imposed by the PEC
- Failure to respond to an inquiry by the Administrator or the PEC
- Failure to submit changes, updates, or modifications that materially concern the age rating assigned to a product and are made after the product has received that rating.

- Using PEGI logo or content descriptors which have not been assigned by the Administrator by way of licence.
- Failure to display a PEGI age rating or display of an incorrect PEGI rating
- Failure to display a PEGI content descriptor or the display of incorrect content descriptor
- Presenting deliberately misleading or incomplete material to support an original application for a PEGI Online license
- Unlicensed display of the PEGI Online Logo
- Using advertising which is inconsistent with a PEGI rating (not 'very' serious) or which exploits a PEGI rating by, for example, drawing attention to an 18 rating as a device to encourage sales of the product concerned.
- Using advertising which is offensive or which otherwise does not reflect a sense of responsibility towards the public or to the PEGI System.

SANCTIONS

First Breach; 5,000 to 20,000 Euro Fine
 Second Breach; 20,000 to 50,000 Euro Fine
 Third Breach; 75,000 Euro Fine

In all the above cases the PEC may also elect to impose sanctions either of removal of the product from the market or restickering or relabelling of all existing product in line with the appropriate age rating.

LEVEL III ADMINISTRATIVE/OPERATIONAL

Failure to display correct PEGI rating on Demo or Trailer

Wilful failure to submit complete and accurate submission materials, when discovered before release of the product.

Negligent supply of incomplete, inaccurate or inconsistent content in submission materials leading to rating errors which are discovered before release of the product.

SANCTIONS

First Breach; up to 5,000 Euro Fine
 Second Breach; 5,000 to 7,500 Euro Fine
 Third Breach; 10,000 Euro Fine and/or a period of disqualification from the PEGI Rating System depending on the severity of the breach

ALL LEVELS - RETRAINING OF CODERS

In all levels and cases of breaches of the PEGI and PEGI Online Safety Codes the imposition of a sanction requiring the retraining by the Administrator of all PEGI Coders

employed by that company shall be at the discretion of the PEC.

ALL LEVELS – SYSTEMATIC SCREENING OF FUTURE PRODUCT

In all levels and cases of breaches of the PEGI Code and the POSC the PEC may require systematic screening of product to be released in the future for a period to be determined

and also the payment of any additional costs caused by this measure.



ALL LEVELS - BREACHES AND TIME LIMITS

In the case of sanctions to be applied the following Time Limits shall be held relevant in determining whether a company under sanction shall be considered by the PEC to be of past good conduct;

LEVEL I All breaches shall stay on a company's PEGI record for a period of **three** years from the date that the related sanctions were imposed

LEVEL II All breaches shall stay on a company's PEGI record for a period of **two** years from the date that the related sanctions were imposed

LEVEL III All breaches shall stay on a company's PEGI record for a period of **one** year from the date that the related sanctions were imposed

After the expiration of the appropriate time limits as set out above the PEGI record of the offending company shall be considered free of any breach of PEGI and PEGI Online Safety Codes. However the PEC when considering sanctions for a breach at any one Level shall be entitled to take into account other breaches at all other Levels and can impose any discretionary penalties available under the Code for breaches at the Level under consideration.

ALL LEVELS - PUBLICATION OF DECISIONS

The PEC reserves the right to publicise details of all and any sanctions imposed for breaches of the PEGI and PEGI Online Safety Codes.



APPENDIX B

PEGI RETAIL CODE

The Code applies to retailers in the European Economic Area territories and in Switzerland who have signed this Code and covers computer and video products that have been rated under the Pan European Game Information (PEGI) rating system. Retailers adopting this Code must use best efforts to comply with the policies outlined below when engaged in face to face transactions with customers.

Each signatory of this Code agrees to:

1. Train all appropriate managers, clerks and/or other employees so that they are familiar with the PEGI age ratings system and the policies adopted in this Code;
2. Display in a conspicuous location where product is displayed signage describing the PEGI age rating system;
3. Treat the PEGI age recommendations as mandatory and use reasonable endeavours to ensure that computer and video games are not supplied to persons below the specified age;
4. Assess existing internal policies, practices and procedures on ratings education and policy enforcement and make improvements where necessary to maintain compliance with the Code;
5. Clearly and conspicuously display rating symbols and, where feasible, content descriptors, in all advertising, marketing and promotion of games;
6. Where practical, endeavour to keep a refusals record when sales of PEGI labelled products are refused to customers of inappropriate age;
7. Respond to customer complaints about non-compliance with the Code and keep a record of such complaints;
8. Advise customers to submit a complaint at the PEGI website (www.pegi.info) when a complaint cannot be resolved at the store level;
9. Regularly share information on best practices to further develop and improve compliance with this Code;
10. Accept that, if a Signatory has failed to fulfil the letter and spirit of the Code, PEGI may provide notice to the Signatory summarizing the deficiency and provide a period of 30 days to improve, after which time PEGI may determine that the Signatory has not made sufficient improvement and exclude him from the Code;
11. Be entitled to terminate its participation in the Code at its sole discretion by providing written notice of such termination to PEGI;

ANNEX 2

PEGI ONLINE SAFETY CODE ("POSC")

Article 1: SCOPE

The PEGI¹ Online Safety Code ("the POSC") shall apply to all Online Gameplay Service providers who become Signatories of the POSC ("PO Signatory") The term "Online Gameplay Service Providers" refers to all publishers, website, mobile or any other existing or future service operators who provide Online Gameplay Services.

"Online Gameplay Service(s)" is a service giving access to Online Gameplay or which makes interactive software products, featuring Online Gameplay, available or known to end users. "Online Gameplay" is (i) the ability of an end user of an interactive software product to participate in a game or gameplay, or otherwise to communicate via such product,

with another user across the internet or any other existing or future communication networks and (ii) the ability to create, view, stream, upload or download user-generated content in connection with an interactive software product.

The POSC shall also apply to all associated advertising and promotion of such Online Gameplay Services (see Article 10 below).

All PO Signatories have signed a PEGI Online Framework Contract with ISFE by which they have agreed to abide by the POSC and by which they are given the right to display the PEGI Online Label in accordance with the POSC.

¹ The PEGI (Pan-European Game Information) system is the first ever pan-European system of harmonized age ratings throughout Europe. PEGI affords parents and other gatekeepers independently checked, reliable and easy-to-read recommendations to make informed buying decisions pertaining to interactive software, whatever the platform involved.

Article 2: PURPOSE

The POSC is based on a Code of Conduct which was introduced in association with the pan-European age rating system known as Pan-European Game Information ("the PEGI System") which applies to all interactive software including videogames played online ('The PEGI Code'). The POSC therefore also reflects the interactive software industry's commitment and concern that information is provided to the public in a responsible manner about the content of interactive software products. The industry's contribution is intended to complement existing national laws, regulations and enforcement mechanisms.

Firstly, the POSC is intended to provide parents and educators with an assurance that Online Gameplay Services displaying the PEGI Online Logo are operated by publishers

and other companies who have committed to abide to certain obligations aimed at making Online Gameplay safer for consumers.

Secondly, the POSC is intended to ensure that all advertising, marketing and promotion of Online Gameplay Services is consistent with the industry's fundamental aim of informing the public, especially parents, of the content of interactive software products.

Thirdly, the POSC reflects the interactive software industry's commitment not to produce, advertise, distribute or promote any product in breach of human decency.

Article 3: POSC BODIES

In order to fulfil the objectives spelled out in Article 2, seven principal instruments are hereby outlined which are common to the POSC and the PEGI Code and so maintain the consistency of both systems. These instruments are:

3.1 PEGI S.A. ("PEGI") a Belgian not for profit company with a social purpose and entrusted by ISFE with the day to day management, supervision and development of the POSC.

3.2 A Management Board ("PMB") consisting of a chairperson, the PEGI Managing Director, representatives from industry, the chairs of the of the PEGI Council and the PEGI Experts Group charged with giving guidance to the PEGI Managing Director on the operation and development of PEGI Online.

3.3. A Council ("PC") and Experts Group ("PEG") including representatives from chief stakeholders (parents, consumers associations, child psychology experts, academics, media experts and the interactive software industry). These bodies will advise on the continuing adjustment of the POSC to take account of social, political, legal and technological developments.

3.4 A Complaints Board ("PCB") including, in the same manner as the PC and PEG representatives from chief

stakeholders and entrusted with management of the following three tasks:

- Conflicts between applicants and the Administrator.
- Complaints about the consistency of advertising, marketing and promotional activities of any PO Signatory with the provisions of the POSC.
- Disputes about the implementation of POSC by PO Signatories consistent with the preceding paragraph and with Article 6.

The role of the PCB is also described in Article 12.

3.5 An Enforcement Committee ("PEC") including, in the same manner as the PC and PEG, representatives from chief stakeholders which is in charge of implementing their recommendations and, more generally, of ensuring the enforcement of the provisions of the POSC, including decisions of the PCB. The role of the PEC is also described in Article 13.

3.6 A Legal Committee ("PLC") which will ensure the ongoing coherence and consistency of PEGI Online with national legal frameworks.

Article 4: PEGI's COMMITMENT TO PEGI ONLINE

PEGI shall:

a/ ensure that PEGI Online is operated as efficiently as possible by the Administrator.

b/ ensure, in cooperation with national trade associations comprehensive, thorough awareness and understanding of the POSC and its purposes by all participants in the interactive software industry, including publishers, developers, website operators, wholesalers, retail, trade media and advertising companies, as well as by European policy makers and by the European public.

c/ implement and maintain the structures necessary to interpret, operate, publicise and update the POSC, whilst also conducting studies and reports on its ongoing application to interactive software.

d/ initiate any additional activity necessary to support PEGI Online.

Article 5: OBLIGATIONS OF PO SIGNATORIES

PO Signatories shall:

a/ abide by the POSC in respect of all licensed Online Gameplay Services under their control and also with respect to all related advertising and promotional activities (see Article 10 below).

b/ abide by all decisions made by the PCB and PEC and provide all appropriate information to the PC as it oversees the implementation of the POSC.

c/ assist PEGI in delivering on its own commitments as provided in Article 4 above including endorsing and publicising the POSC as appropriate.

Article 6: LEGAL AND REGULATORY ENVIRONMENT

PO Signatories shall ensure that Online Gameplay Services comply with existing and future laws and regulations at EU and national level. It is therefore also understood that the obligation to label Online Gameplay Services according

to the POSC applies only as far as it does not lead to any infringement of existing or future national mandatory (governmental) rating and labelling systems applicable to interactive software and Online Gameplay Services.

Article 7: PO APPLICATIONS

Implementation of the following shall be subject to guidelines enacted by the PEC.

7.1 applicants to the POSC shall file an online application to use the PEGI Online Logo which shall be assessed by the administrator of PEGI Online (hereinafter the "Administrator")

7.2 the assessment will address the main concerns raised by parents and educators concerning online game play, namely;

7.2.1 the Online Gameplay Service operated by the applicant will only include game content which has been appropriately rated

7.2.2 The PEGI Online Logo should provide a direct hyperlink to a dedicated website where appropriate information will be given regarding the risks arising from the fact that content created in the course of gameplay may be unknown to the original publisher. Alternatively and where appropriate, POSC Signatories shall display the url associated with the said dedicated website in a prominent position visible to users of Online Gameplay Services.

Article 8: LICENSING AND LABELLING

8.1 The Administrator shall evaluate the ability of the applicant to comply with the commitments of the POSC, in light of answers and material provided by the applicant, including possible codes of conduct already enforced by the applicant as far as Online Gameplay Services are concerned and the other factors as set out at Article 9 below.

8.2 If the applicant does not agree with the evaluation of the Administrator, it may appeal to the PCB, which will then make a final decision as to the applicant's eligibility to participate in the POSC.

8.3 If an application is successful, the applicant will be granted by the Administrator, on behalf of ISFE, a licence to reproduce the PEGI Online Logo and to post it on its Online Gameplay Services. This authorisation will be granted for

one year and may be renewable for a longer term depending on the Administrator's subsequent recommendation.

8.4 The same principles will apply to any making available of interactive software to the public through other means apart from sale, such as rental or loan.

8.5 The PO Signatory shall ensure that the PEGI Online Logo is used only in accordance with national legal requirements. Should products available on Online Gameplay Services carrying the PEGI Online Logo be subject to compulsory legal classification in any country or countries, the use of the PEGI Online Logo shall be accompanied by a conspicuous reference to any consequent conditions covering gameplay on the said services.

Article 9: KEY PROVISIONS

9.1 Rated Content; Online Gameplay Services may only include game content which has been appropriately rated under the PEGI System or under other recognized European systems such as – but not limited to – those operated by the BBFC in the UK and the USK in Germany. This provision will not apply to game content which is posted on the Online Gameplay Service operated by the PO Signatory but which is not under the PO Signatory's control, such as user-generated content.

9.2 Removal of Undesirable Content; PO Signatories shall use their best endeavours to ensure that Online Gameplay Services under their control are kept free of content which is illegal, offensive, racist, degrading, corrupting, threatening, obscene or might permanently impair the development of minors. When Online Gameplay Services under the control of PO Signatories also contain user generated content, the PO Signatories shall use their best endeavours to immediately take down any such content which is illegal, offensive, racist, degrading, corrupting, threatening, obscene or might permanently impair the development of minors. Observance of all the foregoing should, where possible, also include removal of undesirable links or 'hyperlinks'.

9.3 Appropriate Reporting Mechanisms; Consistent with the foregoing paragraph, PO Signatories will ensure that appropriate reporting mechanisms are in place to allow players to notify PO Signatories of the existence of content such as described in the previous sub-section within any Online Gameplay Services under their control.

9.4 Chatrooms; PO Signatories should take reasonable precautions to ensure that Online Gameplay Services under their control, and which allow voice or video chat, protect children from access to age-inappropriate content introduced by other users.

9.5 Other Operators; PO Signatories shall use their best endeavours to ensure that operators of Online Gameplay Services utilising game content published by the PO Signatory and which are authorised by, but not under the control of, the PO Signatory, abide by the POSC rules and/or subsequently become Signatories to PEGI Online themselves.

9.6 Safety Warnings; PO Signatories shall advise users of Online Gameplay Services of the desirability of taking occasional breaks from Online Gameplay.

9.7 Community Standards; PO Signatories shall ensure the incorporation in their terms of business with online subscribers of certain provisions usually included under the heading of so called 'community standards'. These provisions will contain prohibitions against those subscribers introducing content or indulging in online behaviour which is illegal, offensive, racist, degrading, corrupting, threatening, obscene or might permanently impair the development of minors.

9.8 Privacy; Any PO Signatory engaging in the online collection of personal information from subscribers will maintain an effective and coherent Privacy Policy fully in accordance with all applicable European Union and national data protection laws.

The Privacy Policy will encompass the responsible collection, distribution, correction, and security of the personal details of subscribers who shall be given full details of the PO

Signatory's Privacy Policy before the finalisation of any subscription to an Online Gameplay Service. Subscribers must be also be given the opportunity to comment on any perceived misuse of their personal details and therefore be fully advised as to ways, for example, of avoiding unsolicited or unwanted e-mail contact.

9.9 Protection of Minors; In keeping with one of the main objectives of the POSC, PO Signatories shall adhere to stringent standards ensuring the protection of children from any unsuitable content and behaviour associated with any Online Gameplay Services aimed at children. These standards shall include, as appropriate;

- the publication of warnings about the supply or display online of private email addresses
- promotion of responsible purchasing practices where minors are concerned.

Article 10: ADVERTISING AND PROMOTION

10.1 The design of print, broadcast and on-line advertising of PO labelled Online Gameplay Services operated by Signatories shall comply with all applicable laws and regulations.

10.2 More generally, the following principles will apply to the relationship between PO labelled Online Gameplay Services and the rated products they might carry:

- All advertisements must accurately reflect the nature and content of the product represented
- All advertisements shall be created with a sense of responsibility towards the public.
- No advertisement shall contain any content that is likely to cause serious or widespread offence to the average consumer targeted.
- PO Signatories shall not specifically target advertising for online gameplay services at consumers for whom the services are inappropriate.

- PO Signatories shall ensure that ancillary or separate products that are being sold or promoted in association with an online gameplay service contain content that is appropriate for the audience for which the core product is intended.
- PO Signatories shall inform the public by means of a general statement of the existence of sponsorship(s) and/or the existence of product placement(s) associated with any online gameplay service. In this regard use of a trade mark or brand solely to provide authenticity to a game environment shall not be held to constitute either product placement or sponsorship provided that the Signatory does not receive payment in exchange for such use.
- PO Signatories shall not enter into promotion of online gameplay services with another company's brands, products, or events, if it is reasonable to believe that such company's products, brands or events are inappropriate for the audience of the online gameplay service.

Article 11: PEGI COUNCIL, LEGAL COMMITTEE AND EXPERTS GROUP

The PEGI Council ("PC"), Legal Committee ("PLC") and Experts Group ("PEG") will play key roles in ensuring that the POSC evolves in line with all relevant social, political, legal and technological developments. The PC, PLC and PEG will interpret the provisions of the POSC and suggest appropriate implementation tools.

The PC comprises:

- national representatives from the countries that use the PEGI System,
- representatives from PEGI and the Administrator,
- other members as deemed appropriate by agreement between the PMB and the PC.

The PEG comprises:

- parents and consumer organisation representatives,
- child psychology experts,
- media experts,
- age rating experts
- lawyers expert in European minor protection laws,
- videogame industry experts,
- academics,
- other experts in their field as considered appropriate and necessary.

The PLC comprises experts appointed in consideration of their skills, experience and daily role in dealing with legal issues as they apply to the videogame industry.

Article 12: COMPLAINTS BOARD

The PEGI Complaints Board ("PCB") will handle possible complaints about the consistency of advertising, marketing and promotional activities of a PO Signatory with the provisions of the POSC.

The PCB will draw on similar skills as the PC and PEG, as reflected by its current composition.

Article 13: ENFORCEMENT COMMITTEE

The PEC is responsible for the provision of advice to all companies deciding to subscribe to the POSC, the provision of advice to the Administrator, enforcing compliance with the POSC and the imposition of sanctions on companies

infringing the POSC. The PEC shall be made up an equal number of carefully selected representatives of the industry, PC and PEG members, as nominated by the PMB.

Article 14: INFRINGEMENT, CORRECTIVE ACTION, SANCTIONS AND ARBITRATION

14.1. In addition to infringements identified by third parties or the Administrator, the PEC and the PCB shall jointly identify and document any possible wrongful application and/or breaches of the POSC. Reasonable, non-arbitrary discretion will be used in examining all relevant facts to enable a determination of appropriate sanctions. The PEC and PCB will also suggest corrective steps commensurate to the violation, to be implemented immediately.

14.2. Failure to abide by the terms of the POSC, will expose offenders to the imposition of sanctions by the PEC as set out in Annex A including, but not limited to, the following:

- temporary removal of the PEGI Online Logo licence from a PO Signatory,
- mandatory modification of any associated advertisements both on and off-line,
- removal of the right to use the PEGI Online Logo for a specified period of time
- removal of the PEGI Online Logo from any Online Gameplay Service associated with a breach of the POSC
- fines of up to € 500,000 per violation depending on the gravity thereof and the failure to take appropriate remedial action.

14.3 Violations covered by these sanctions include:

- presenting misleading or incomplete material to support the original application for a PEGI Online license,
- failure to submit changes, updates, or modifications that affect the ability of the publisher to comply with its obligations under the POSC in a timely fashion,
- self-application or flawed display of logos, age ratings or descriptors or the PEGI Online Logo by the PO Signatory,
- inappropriately targeted marketing,

- all steps or omissions that fail to show a sense of responsibility towards the general public and those steps and omissions set out in Annex A.

14.4. Any sanction imposed on a PO Signatory under the POSC can be referred by that Signatory, within thirty days of the date of imposition of the sanction, to final and binding arbitration by CEPANI, the Belgian Centre for Arbitration. All costs of the arbitration will be met by the Signatory.

14.5 Any PEC decision imposing a sanction on a PO Signatory can be referred by that Signatory, within thirty days of the date of the PEC decision, to final and binding arbitration by CEPANI, the Belgian Centre for Arbitration. Arbitration shall be the sole method available to challenge any decision of the PEC. Imposition of any sanction shall await the decision of CEPANI.



ANNEX 3 - PEGI signatories

Publisher Company	Country
10tacle Studios AG	Germany
11bit Studios s.a.	Poland
1bit garden Ltd	United Kingdom
1C Publishing EU sro	Czech Republic
20Q.net Inc	Canada
2D BOY	USA
2XLGames Inc	USA
46 TO SHINJUKU MEDIALAB, SL.	Spain
505 Games Srl	Italy
ABCiTY ApS	Denmark
Abstraction Games	Netherlands
Abylight S.L.	Spain
Activision UK Ltd	United Kingdom
Adventure's Planet SRL	Italy
Aeria Games Europe GmbH	Germany
Aerosoft GmbH	Germany
Agenius Interactive AS	Norway
Agetec Europe, Ltd	USA
AIM Productions n.v.	Belgium
Akaoni Studio S.L	Spain
Aksys Games	USA
Alawar Entertainment Inc.	USA
Alten8 Ltd	United Kingdom
Anima Game Studio S.L.	Spain
ANKAMA GAMES	France
Anozor SARL	France
Ant Games Ltd	United Kingdom
Anuman-Interactive SA	France
Apollo Medien GmbH	Germany
Aqua Pacific Ltd	United Kingdom
Arberth Studios	United Kingdom
Arc System Works Co.,Ltd	Japan
ARRAKIS/Larian Studios	Belgium
Artematica Entertainment Srl	Italy
Artplant AS	Norway
Ascaron Entertainment GmbH	Germany
Aspyr Media Europe	United Kingdom
ASSORIA	France

Publisher Company	Country
Astragon Software GmbH	Germany
Asylum Entertainment	United Kingdom
Atari	France
Atari UK Ltd	United Kingdom
Ateam Inc	Japan
Atlus U.S.A., Inc.	USA
Avanquest Iberica	Spain
Avanquest Software Publishing Ltd	United Kingdom
Ayeware AB	Sweden
B2B Games	France
Backbone Entertainment	USA
Barnstorm Games	United Kingdom
Bayer Healthcare, LLC	USA
Beat Games	Germany
Beatshapers	Ukraine
BEYONDTHEPILLARS SAS	France
BHV Software GmbH & Co. KG	Germany
Biart Studio LLC	Russia
Big Blue Bubble Inc	Canada
Big Head Games Ltd.	United Kingdom
Big Sandwich Games Inc.	Canada
Bigben Interactive (France)	France
BiP Media	France
Bit Composer Games GmbH Ig	Germany
Bitbox S.L.	Spain
Black Lab Game Tech Pty Ltd	Australia
Blast Entertainment Ltd.	United Kingdom
Blaze Games Ltd	United Kingdom
BlazingCow Limited	United Kingdom
Blitz Games Studios Ltd	United Kingdom
Blizzard Entertainment SAS	France
Bloober Team sp zoo	Poland
BLStream Sp. Z o.o.	Poland
Blue Label Entertainment Srl	Italy
Blue Monkey Studios Inc.	United Kingdom
Bluestone Interactive Limited	United Kingdom
BOHEVIA INTERACTIVE a.s.	Czech Republic
Bongfish Interactive Entertainment	Austria

Publisher Company	Country
Boolat Limited Liability Company	Ukraine
Bplus	Austria
Braingame Publishing GmbH	Germany
BRAVO GAMES S.L.	Spain
Bright Things PLC	United Kingdom
Brightstar Entertainment Ltd	United Kingdom
Broken Rules Interactive Media GmbH	Austria
Buena Vista Games, Inc.	France
Burda:ic GmbH	Germany
BWM Software und Vertriebs GmbH	Germany
Bytewire Ltd	United Kingdom
C2C Games	France
Capybara Games	Canada
Carré Multimedia	France
CAVE CO.,LTD.	Japan
CCP hf.	Iceland
CD Projekt	Poland
CDV Software Entertainment	Germany
cdv Software Entertainment Ltd	United Kingdom
CE Europe	United Kingdom
Cerasus Media GmbH	Germany
Chair Entertainment	USA
Chillingo Ltd	United Kingdom
Cinemax sro	Czech Republic
Circle Entertainment (HK) Ltd	China
City Interactive SA	Poland
Cliffhanger Productions Software GmbH	Austria
Cloanto Italia srl	Italy
Cobra Mobile	United Kingdom
Codemaster Software Cie Ltd	United Kingdom
CogniKizz SAS	France
Cohort Studios Ltd	United Kingdom
CompleteIT	Hungary
Connect 2 Media	United Kingdom
Conspiracy Entertainment Europe Limited	United Kingdom
Corecell Technology Co. Ltd	Thailand

Publisher Company	Country
Coresoft Inc.	USA
Cornelsen Verlag GmbH	Germany
Cowboy Rodeo Ltd	Finland
Creat Studios Inc	USA
Creative Patterns	France
Crimson Cow GmbH	Germany
Crystal Games	Netherlands
Curve Studios Ltd	United Kingdom
CyberPlanet Interactive Co., Ltd	Thailand
CyberSports Ltd	United Kingdom
CYBIRD Co., Ltd.	Japan
D2C Games	USA
D3Publisher of America, Inc	USA
D3Publisher of Europe Ltd (D3P E Ltd)	United Kingdom
Daedalic Entertainment GmbH	Germany
Dakko Dakko	United Kingdom
Dancing Dots	France
Dark Energy Digital	United Kingdom
Data Design Interactive Limited	United Kingdom
Davilex Games BV	Netherlands
Denda Publishers B.V.	Netherlands
Destineer Publishing Corp.	USA
DHM Interactive	France
Dibbit Ltd	United Kingdom
Digital Chocolate Ltd	Finland
Digital Content, LLC dba Big John Games	USA
Digital Goldfish Limited	United Kingdom
Digital Leisure Inc	Canada
Discovery Concepts International Limited	United Kingdom
Disky Communications Europe B.V.	Netherlands
DK-Games	France
Doctor Entertainment AB	Sweden
Double Jungle S.a.S.	Italy
Double Six Digital Publishing Ltd	United Kingdom
DR Publishing	Hungary

Publisher Company	Country
DR Studios Limited	United Kingdom
DreamCatcher Europe (Ontario)	France
Drinkbox Studios Inc	Canada
DTP Entertainment AG	Germany
Dusk2Dawn Interactive Limited	United Kingdom
Dynamic Systems Group Ltd	British Virgin Islands
Dynamic Systems Ltd	Ukraine
E2 Publishing srl	Italy
EA Swiss Sarl	Switzerland
East Entertainment Media GMBH	Germany
eastasiasoft	Hong Kong
Easy Computing NV	Belgium
Easy Tiger Media Ltd	United Kingdom
Editorial Planeta DeAgostini S.A.	Spain
Educamigos s.l.	Spain
Eiconic Games Ltd	United Kingdom
Eidos Interactive	United Kingdom
Eko Software	France
Elektrogames	France
ELEPHANT Entertainment	United Kingdom
Elonex	United Kingdom
Emme SA	France
Empire Interactive Europe Ltd	United Kingdom
Empire of Sports	Switzerland
Empty Clip Studios	USA
Endforce Ltd	United Kingdom
Enemy Technology LLC	USA
Engine Software	Netherlands
ENIGMA Software Production,SL	Spain
Enjoy Gaming Ltd	United Kingdom
EnjoyUp Games SL	Spain
Enlight Software	China
EUN Partnership AISBL	Belgium
EVERSIM	France
Excalibur Publishing Limited	United Kingdom
Exkee	France
Extra Toxic GmbH&Co. KG	Germany
F4-Toys	France

Publisher Company	Country
Farmind Ltd	Finland
Fatshark AB	Sweden
FDG Entertainment GmbH&Co. KG	Germany
Feral Interactive Limited	United Kingdom
Fiaa GmbH	Germany
Filao	France
Filematch Ltd T/A Microvalue	United Kingdom
Firemint	Australia
Fishing Cactus SPRL	Belgium
Fishlabs Entertainment GmbH	Germany
Flashpoint AG	Germany
Focus Home Interactive	France
Focus Multimedia Limited	United Kingdom
Foreign Media Games	Netherlands
France Telecom DAC (Wanadoo)	France
Franzis Buch&Softwareverlag GmbH	Germany
Freudenthal Institute	Netherlands
Frima	Canada
Frogster Interactive Pictures AG	Germany
FromSoftware Inc	Japan
Frontier Developments Ltd	United Kingdom
Frontline Studios	Poland
Frozenbyte, Inc.	Finland
Fugazo Inc.	USA
Funbox Media Ltd	United Kingdom
Funcom	Norway
Funtank LLC	USA
Fusion Labs Ltd.	United Kingdom
Futuremark Oy	Finland
Futurlab Ltd	United Kingdom
FX Interactive S.L.	Spain
G.rev Ltd	Japan
G4Box	Canada
G5 Entertainment AB	Sweden
Gabitasoft BVBA	Belgium
Gaelco movieles SL	Spain
Gaijin Entertainment Corporation	USA

Publisher Company	Country
Gaijin Games, Inc.	USA
Gala Networks Europe Ltd	Ireland
Gamania Digital Entertainment Europe B.V.	Netherlands
Game Arts Co Ltd	Japan
Game Capital B.V.	Netherlands
Game Factory Interactive	Cyprus
Game Outlet Europe AB	Sweden
Game Republic, Inc.	Japan
Gamebridge Ltd	United Kingdom
Gamecock Media Europe Ltd	United Kingdom
Gameloft S.A.	France
GameOn GmbH	Germany
Games Factory Online BV	Netherlands
GAMESHAstra INC	USA
GamesRouter Ltd	United Kingdom
GAMEVIL USA, Inc.	USA
Gammick Entertainment	Spain
GCC-Games Campus Cologn GmbH	Germany
geobra Brandstätter GmbH & Co. KG	Germany
Gevo Entertainment Pte Ltd	Singapore
Ghostfire Games	USA
Ghostlight Ltd.	United Kingdom
Giochi Preziosi HK Ltd	China
Gizmondo Europe Limited	United Kingdom
GlobZ	France
Glu Mobile	United Kingdom
GMX Media	United Kingdom
Gost Publishing	Belgium
Greenstreet Software Limited	United Kingdom
Grendel Games	Netherlands
Griffin International	USA
GRIP Digital s.r.o.	Czech Republic
Groove Media Inc.	Canada
GSC Game World	Cyprus
Guidance Interactive Healthcare	USA

Publisher Company	Country
h2f Informationssysteme GmbH	Germany
Halfbrick Studios	Australia
Hanaho Games Inc.	USA
Hands-On Mobile, Inc.	USA
HB Studios Multimedia Ltd.	Canada
HD Publishing BV	Netherlands
Headup Games GmbH & Co. KG	Germany
Hell-Tech	Germany
Hellfire Games Inc.	USA
Hello Games	United Kingdom
Hip Interactive (LSP)	France
HMH-Hamburger Medien Haus Vertriebs GmbH	Germany
Home Entertainment Suppliers Ph. Ltd	Australia
Honeyslug Ltd	United Kingdom
Hothead Games, Inc.	Canada
Hudson Entertainment	USA
Hudson Soft Co. Ltd	Japan
Hydestile Media & Creative Ltd	United Kingdom
Hydravision Entertainment	France
Iceberg Interactive BV	Netherlands
IceBreaker US Inc	USA
Icon Games Entertainment Ltd	United Kingdom
Idea Games as	Czech Republic
Ideas Pad Ltd	United Kingdom
Igniton Entertainment Ltd	United Kingdom
Image & Form International AB	Sweden
Immersive Games Limited	United Kingdom
Impressionware srl	Italy
In2Games Ltd.	United Kingdom
IncaGold plc	United Kingdom
Indie Games Productions	France
Infinite Dreams Inc.	Poland
Infinite Interactive Pty. Ltd.	Australia
INTENIUM Console GmbH	Germany
Intenium GmbH	Germany
International Business Alliance USA Inc.	USA

Publisher Company	Country
INTERPLAY ENTERTAINMENT CORP	USA
Introversion	United Kingdom
Invictus-Games Kft.	Hungary
IQ Publishing SC	Poland
IREM SOFTWARE ENGINEERING INC.	Japan
Isopod Labs, LLC	USA
iSquared Games Ltd	United Kingdom
Ivolgamus UAB	Lithuania
Jakks Pacific / Kids Biz	USA
Játékszalón Kft.	Hungary
JBT Nordic License Scandinavia AB	Sweden
Jelly Bridge Productions Ltd	United Kingdom
Jester Interactive	United Kingdom
Jet Set Games, Inc	USA
Joanna Grahn	Sweden
Jointdots GmbH	Germany
Joju Games (legal name: Gril Productions Inc)	USA
JoWooD Entertainment	Austria
Just Flight Ltd.	United Kingdom
JV Games Inc.	USA
K.E Mathiasen A/S	Denmark
K2 Networks Inc	United Kingdom
Kaasa solution GmbH	Germany
Kalicanthus Entertainment S.r.l.	Italy
Kalypso Media GmbH	Germany
Kando Games	France
Keystone Game Studio	Taiwan
KIDDINX Entertainment GmbH	Germany
Kiloo Aps	Denmark
Koch Media	United Kingdom
Koch Media GmbH	Austria
Koch Media SLU	Spain
Koei Ltd	United Kingdom
Kolkom International LLC	USA
Konami Digital Entertainment GmbH	Germany
Korner Entertainment SL	Spain

Publisher Company	Country
Krea Medie A/S (Ltd.)	Denmark
Kritzelkratz 3000 GmbH	Germany
Krome Studios Pty Ltd	Australia
Lace Mamba Global Ltd	United Kingdom
Lapland Studio Ltd.	Finland
Lasnersoft	France
Laughing Jackal Ltd	United Kingdom
lbxgames GmbH	Germany
Leader S.p.A.	Italy
Legendo Entertainment AB (Iridon)	Sweden
LEGO System A/S	Denmark
Lemon Games S.L.	Spain
Leon Brothers	France
Lesta Co Ltd	Russia
LEXICON Entertainment	United Kingdom
Lexis Numérique	France
Licensed 4U Ltd	United Kingdom
Lifeline Entertainment, SL	Spain
Lighthouse Interac. Game Publishing BV	Netherlands
Limbic Entertainment GmbH	Germany
Limelight Software Limited	United Kingdom
Little Orbit Europe, LTD.	United Kingdom
LITTLE WORLD STUDIOS SL	Spain
Little Worlds Studio	France
Load Inc.	France
Lockpick Entertainment	Sweden
Lockwood Publishing Ltd	United Kingdom
Ludia Inc.	Canada
Luk Internacional SA	Spain
MAD Works B.V.	Netherlands
MadCatz Inc.	USA
MAGIX AG	Germany
Magnusoft Deutschland GmbH	Germany
Majesco Europe Limited	United Kingdom
Mamba Games Ltd	United Kingdom
Mass Media Games, Inc.	USA
Mastertronic Games Ltd	United Kingdom

Publisher Company	Country
Mastiff LLC	USA
Mattel UK Limited	United Kingdom
MC2 France	France
Media Sales&Licensing BV	Netherlands
Mediatonic Ltd.	United Kingdom
Mercury games	United Kingdom
Mere Mortals Limited	United Kingdom
Meridian4	Canada
Metro3D Europe Ltd	United Kingdom
Micro Application	France
Microforum Ltd.	Canada
MICRONET, S.A.	Spain
Microsoft Ireland	Ireland
Microtime	United Kingdom
Midas Interactive Entertainment Ltd	United Kingdom
Mindscape France S.A.	France
Mindscape Northern Europe BV	Netherlands
Mobigame SARL	France
Momentum Bilgisayar Yazilim A.S	Turkey
Monte Cristo Multimedia SA	France
Moonpod Ltd	United Kingdom
Morphicon Ltd	Germany
MSL INTENIUM B.V.	Netherlands
MTO USA, Inc.	USA
MTV Games	USA
MultiMediaManufaktur GmbH	Germany
Nabi Studios Pte Ltd	Singapore
Namco Bandai Games Europe	France
NAMCO BANDAI Games Inc.	Japan
NAMCO BANDAI Partners S.A.S	France
Natsume Inc.	USA
NC Soft Europe Ltd.	United Kingdom
nDreams Ltd	United Kingdom
NDS Denmark A/S	Denmark
Neko entertainment	France
NEMOPOLIS	France
NEULAND MULTIMEDIA GmbH	Germany
Nevrax France	France

Publisher Company	Country
Nexon Europe Ltd	United Kingdom
Nicalis Inc	USA
Nintendo of Europe GmbH	Germany
NIS Europe Inc.	USA
Nnooo	Australia
Nobilis	France
Nocturnal Entertainment Australia, Pty Ltd	Australia
Nokia Products Limited	USA
Nordic Games Publishing AB	Sweden
Novalogic Ltd	United Kingdom
Noviy Disk	Russia
Object Vision Software AG	Germany
Ocean Media, LLC	Croatia
odenis studio	France
Oefinger Media GmbH	Germany
OG International Ltd	United Kingdom
Omni Systems Ltd	United Kingdom
ONIMEDIA SP. Z O.O.	Poland
Onteca Ltd	United Kingdom
Open Emotion Studios	Ireland
Openoko Entertainment	Poland
Other Ocean Interactive	Canada
Outerlight Ltd	United Kingdom
Outso Ltd	United Kingdom
Over The Top Games SL	Spain
P.M. Studios S.r.l.	Italy
P2 Games Ltd	United Kingdom
PAN Vision Distribution AB	Sweden
Panini Spa	Italy
Pantheon Publishing Ltd	United Kingdom
Paradox Entertainment	Sweden
Paramount Digital Entertainment	USA
Pavel Tovarys	Czech Republic
Payerthree Ltd	United Kingdom
Pelfast, Inc	USA
Phantagram Co. Ltd	South-Korea
Phenomedia Publishing GmbH	Germany
Phoenix Games BV	Netherlands

Publisher Company	Country
Phoenix Global Software Limited	United Kingdom
PILOT'S Stefan Schäfer GesmbH	Austria
Pinnalce Entertainment Ltd	United Kingdom
PINPIN TEAM SARL	France
Pixel Federation	Slovakia
Pixel Tales	Sweden
Pixelane Oy	Finland
Pixonauts KG	Germany
PLANET NEMO Productions	France
Play It Ltd	United Kingdom
Playful Entertainment Inc	Canada
Playlogic Digital B.V	Netherlands
Playstos S.r.l.	Italy
plazz entertainment AG	Germany
PM Studios	USA
Pompom Software Ltd	United Kingdom
PopCap Games, Inc.	USA
Positive Gaming Europe AB	Sweden
Power Up S.r.l.	Italy
Powerhead Games LLC	USA
PQUBE Ltd	United Kingdom
Prelusion Games AB	Sweden
Press Play	Denmark
Prodigy Designs Trading	New Zealand
Project Three Interactive BV	Netherlands
Promotion Software Agentur GMBH	Germany
Psyonix	USA
Pub Company Srl	Italy
Pyxel Arts Digital Entertainment SL	Spain
Q Entertainment	Japan
Quality Games Online Ltd.	United Kingdom
QubicGames sp z o.o.	Poland
Quirkat	Jordan
RailSimulator.com Ltd.	United Kingdom
Rainbow Media Pte Ltd	Singapore
Ravensburger Digital GmbH	Germany
Red Mile Entertainment	USA

Publisher Company	Country
Redback Sales Ltd	United Kingdom
Redlynx Ltd	Finland
RedOctane	USA
Reef Entertainment Limited	United Kingdom
Reflexive Entertainment, Inc	USA
Relentless Software	United Kingdom
responDESIGN	USA
Ringzero Game Studio Co., Ltd.	Thailand
Rising Star Games Ltd	United Kingdom
Riverdeep Interactive Learning Limited	Ireland
Rock Hippo Productions Ltd	Canada
rokapublish UG	Germany
Randomedia Marketing & Vertriebs GmbH	Germany
Ronimo Games	Netherlands
ROURKE LTD.	United Kingdom
RTL Interactive Gmbh	Germany
S.A.D Software Produktions&Vertriebs GmbH	Germany
Sabarasa Entertainment SRL	Argentina
SABARASA INC	USA
Saffran Prod	Germany
Sammy Europe Ltd	United Kingdom
Sanuk Games SARL	France
SC2X-MadMonkey Studios	France
Schulenburg Software Development UG	Germany
Seed Studios, Lda	Portugal
SEGA Europe Ltd	United Kingdom
SevenOne Intermedia GmbH	Germany
SG Diffusion S.A.S.	France
Shanblue Interactive S.L.	Spain
Shin'en Multimedia GmbH	Germany
Shindo S.A.S.	France
SimBin Studios AB	Sweden
SINGAPORE-MIT GAMBIT Game Lab	Singapore
SKYL-COM Ltd	Hungary

Publisher Company	Country
Slam Games Ltd	United Kingdom
Slitherine Software UK Ltd	United Kingdom
Smack Down Productions SARL	France
SME Dynamic Systems Ltd	Ukraine
SnapDragon Games GmbH_	Germany
Sniper Entertainment	France
SNK PLAYMORE CORPORATION	Japan
SOE Europe Ltd	USA
Solus Games	USA
Sonic Powered Co, Ltd	Japan
Sony BMG Music Entertainment GmbH	Germany
Sony Computer Entertainment Europe	United Kingdom
SouthPeak Interactive	United Kingdom
Spin Master Studios	USA
Square Enix Ltd	United Kingdom
Steel Penny Games, Inc	USA
Stickmen Limited	New Zealand
STIMTECH LIMITED	Cyprus
Stonehill Online Software Design	Germany
StormBASIC S.L.	Spain
Subatomic Studios	USA
Submarine	Netherlands
Sunflex Europe GmbH	Germany
System 3 Ltd	United Kingdom
Tag Games Limited	United Kingdom
Tailteann Games Ltd.	Ireland
Taito Corporation	Japan
Take 2	United Kingdom
Tantalus Media Pty Ltd	Australia
Tanukii Studios Ltd	United Kingdom
Tapwave Inc.	USA
TASUKE Co Ltd	Japan
TDK	Luxembourg
Team 17 Software Limited	United Kingdom
Teamworks Productions Limited	United Kingdom
Techland	Poland
Tecmo Inc	USA

Publisher Company	Country
Tecmo, Ltd.	Japan
TELEagri Media GmbH	Germany
Telltale Games	USA
Tension Graphics AB/Playground-Squad	Sweden
Tessloff Verlag	Germany
TETRIS ONLINE Inc	USA
Teyon	Poland
The Code Monkeys Ltd	United Kingdom
The Fighter Collection	United Kingdom
The Game Creators Ltd	United Kingdom
The Game-Atelier	France
The Games Company Worldwide GmbH	Germany
The Toy:Lobster Company Ltd	United Kingdom
thePharmacy Media BV	Netherlands
THQ Inc	USA
THQ Wireless	Luxembourg
Tiger Games Limited	United Kingdom
TikGames LLC	USA
Tiki Games Inc	USA
TimeGate Studios, Inc.	USA
Tivola Publishing GmbH	Germany
Tomislav Simundic Marketing Consulting	Germany
Tomy UK Ltd	United Kingdom
Tozai Inc.	USA
Tradewest Games Ltd	United Kingdom
Transposia NV	Belgium
Trendy Entertainment	USA
Triangle Studios	Netherlands
Trion Worlds Inc	USA
Tripwire Interactive LLC	United Kingdom
Tumbleweed Interactive DA	Norway
TV4	Sweden
Twisted Dragon Media LLC	USA
Two Tribes Publishing BV	Netherlands
Ubisoft EMEA	France

Publisher Company	Country
Ubisoft NL	Netherlands
UFO Interactives games Inc	USA
United Independent Entertainment GmbH	Germany
United Publishing Interactive Ltd	Germany
United Soft Media Verlag GmbH (USM)	Germany
Upfront Promotions	United Kingdom
Urbanscan Limited	United Kingdom
Valcon Games LLC	USA
Vanilla Live Games Softwareentwicklung GmbH	Austria
VEEMEE LLP	United Kingdom
Vertigo Games	Netherlands
Villa-Hirschberg Online GmbH	Germany
Virgin Play S.A.	Spain
Virtual Air Guitar Company Oy	Finland
Virtual Play Games	USA
Virtual Toys S.L.	Spain
Vivaio-Games SARL	France
Vogster Entertainment	USA
VS Digital GmbH	Germany
W!Games	Netherlands
Wacom Europe GmbH	Germany
Walkon	Germany
Walt Disney Home Entertainment	United Kingdom
Walt Disney Internet Group	United Kingdom
Wargaming.net LLP	United Kingdom
Warner Bros Entertainment UK Ltd	United Kingdom
watAgame Aps	Denmark
WayForward Technologies, Inc.	USA
WAYWARDXS Entertainment SRL	Italy
Wendros AB	Sweden
WHA Entertainment Inc	USA
Whiptail Interactive (Europe) SL	Spain
White Park Bay Software	United Kingdom
Whizz-Biz Ltd	United Kingdom
Wired Productions Ltd	United Kingdom

Publisher Company	Country
Wizarbox	France
Wizards of the Coast LLC	USA
X1 Software	Germany
Xendex Holding GmbH	Austria
Xform	Netherlands
XGen Studios Inc	Canada
XIM Inc	United Kingdom
XSEED Games	USA
Yoostar Entertainment Group	USA
Yoostar Ltd.	United Kingdom
YoYo Games Ltd.	United Kingdom
YUKE's Company of America	USA
Yullaby SARL	France
ZALLAG S.A.S	France
Zefxis A. & D. Bendilas	Greece
ZEN Studios Ltd.	Hungary
Zen United Ltd	United Kingdom
ZeniMax Europe Ltd/Bethesda Softworks Europe	United Kingdom
Zinkia Entertainment	Spain
Zoo Entertainment Europe Limited	United Kingdom
Zoo Publishing Inc.	USA
Zordix AB	Sweden
Zushi Games	United Kingdom
Zuxxez Entertainment AG	Germany

ANNEX 4 - PEGI Assessment Form

Rating	No.	Question	Help	Content descriptor
		Does the game contain:		
BBFC IFCO	1	Moving images that depict human sexual activity	This means all aspects of human sexual intercourse, masturbation and sexual foreplay (homosexual and lesbian activity included). Male or female sexual organs need not be visible. It is unlikely that an innocent peck on the cheek or friendly embrace constitutes sexual activity unless something more extreme is shown (eg. a couple copulating). Once any scene that depicts a friendly relationship begins to have sexual overtones err on the side of caution in answering this question.	
BBFC IFCO	2	Moving images that depict acts of force or restraint associated with human sexual activity	This means that there is a degree or element of enforced sexual activity (non-consenting) although the level of sexual activity (and degree of detail shown) need not necessarily be as extreme as in Question 1.	
BBFC IFCO	3	Moving images that depict mutilation or torture of human-like or animal-like characters	This means a character that looks like a human or animal. If it looks human it should be treated as being human even if it is unrealistic. (eg. if something called a zombie or any other name looks like a human it should be treated as human). The mutilation or torture will need to be horrific and fairly detailed and will very often be associated with large amounts of blood or gore.	
BBFC IFCO	4	Moving images that depict other acts of gross violence towards human-like or animal-like characters	This means a character that looks like a human or animal. If it looks human it should be treated as being human even if it is unrealistic. (eg. if something called a zombie or any other name looks like a human it should be treated as human). Gross violence will mean horrific, brutal or repulsive depictions of death, injury, dismemberment or torture and other methods of bringing severe pain or injury to the recipient. The images will be 'disgusting' or 'stomach churning' and have a capacity to sicken. They will usually be associated with large amounts of blood or gore.	
BBFC IFCO	5	Moving images that depict human genital organs	This means the male penis and the female labia and vagina. It does not include 'bums and boobs' or pubic hair.	
BBFC IFCO	6	Moving images that depict human urinary or excretory functions	The meaning is self-explanatory and applies to male or female.	

Rating	No.	Question	Help	Content descriptor
BBFC IFCO	7	Moving images that depict techniques likely to be useful in the commission of offences	The descriptions have to show how the offences can be carried out. For example an instruction manual showing how to make a molotov cocktail or bomb would be included under this question as would details of the implements needed to break into a car and how to use them.	
BBFC IFCO	8	Moving images of any kind that are likely to any extent to stimulate or encourage human sexual activity	A game likely to stimulate or encourage human sexual activity will probably show human sexual activity resulting in a 'yes' answer to Question 1. Beyond this it should be remembered that stimulation or encouragement can be achieved by the use of words as well as pictures. The game must induce some feeling of wanting to indulge in sexual activity. The images will be sexually provocative or titillating (eg.strip tease)	
BBFC IFCO	9	Moving images of any kind that are likely to any extent to stimulate or encourage acts of force or restraint associated with human sexual activity	A game likely to stimulate or encourage acts of force or restraint associated with human sexual activity will probably show such acts resulting in a 'yes' answer to Question 2. Beyond this it should be remembered that stimulation or encouragement can be achieved by the use of words as well as pictures. The game must induce some feeling of wanting to indulge in such acts.	
BBFC IFCO	10	Moving images of any kind that are likely to any extent to stimulate or encourage mutilation or torture of human-like or animal-like characters	A game likely to stimulate or encourage such mutilation or torture will probably show such acts resulting in a 'yes' answer to Question 3 or 4. Beyond this it should be remembered that stimulation or encouragement can be achieved by the use of words as well as pictures. The game must induce some feeling of wanting to indulge in such acts.	
BBFC IFCO	11	Moving images of any kind that are likely to any extent to stimulate or encourage other acts of gross violence	A game likely to stimulate or encourage such mutilation or torture will probably show such acts resulting in a 'yes' answer to Question 3 or 4. Beyond this it should be remembered that stimulation or encouragement can be achieved by the use of words as well as pictures. The game will call for involvement in torture or mutilation in ways which make the player take pleasure in the prospect of treating real-life humans or animals in the same way and will induce some feeling of wanting to indulge in such acts.	
BBFC IFCO	12	Moving images of any kind that are likely to any extent to stimulate or encourage the commission of offences	A game likely to stimulate or encourage the commission of offences will probably show such acts resulting in a 'yes' answer to Question 7. Beyond this it should be remembered that stimulation or encouragement can be achieved by the use of words as well as pictures. The game must induce some feeling of wanting to indulge in such acts.	

Rating	No.	Question	Help	Content descriptor
BBFC IFCO	13	Does the game contain film footage that is not a genuine and relevant part of the game	The use of film footage as a scene setting introduction, an explanatory link between different levels of the game and as an explanatory conclusion to the game will not warrant a 'yes' answer to this question 13. If the film footage does not fulfil any of these functions or is unrelated to the story line of the game or if the game is being used as a pretext for the showing of all or a substantial part of a film a 'yes' answer should be given to this question 13.	
BBFC IFCO	14	Will the retail version of the game include items that are not part of the game	This will include feature film trailers, film footage that is not a genuine and relevant part of the game, trailers and advertisements, interviews and reviews.	
BBFC IFCO	15	Has the game been submitted, or is it intended to submit the game to the BBFC or IFCO for legal classification in the UK and Ireland?	This is to cover those occasions where the publisher has decided to submit a game to the BBFC and the Irish Film Censors Office prior to rating under the PEGI system or where the game has already been legally classified by the BBFC or IFCO.	
		Does the game contain:		
	16	Depictions of gross violence, which includes torture, dismemberment, sadism and horrific depictions of death or injury towards human-like or animal-like characters	Gross violence will mean depictions of decapitation, dismemberment or torture and other horrific methods of bringing death, severe pain or injury to the recipient. This will usually be associated with large amounts of blood or gore. The emphasis is on the horrific nature of the violence. The violence will not be treated as gross violence if the recipients die or are injured in an unrealistic manner. If they instantly disappear in a puff of smoke or are killed/injured and then come back to life or appear uninjured this will not be treated as gross violence. The characters must look like humans or animals. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human).	Violence 
	17	Depictions of apparently motiveless killing or serious injury to multiple numbers of innocent human-like characters	This is where groups of human-like characters are killed or injured at random for no apparent reason and deals with themes such as the killing of pedestrians in the street, shoppers in a shopping arcade and children in a school. The characters must look like humans or animals. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human).	Violence 

Rating	No.	Question	Help	Content descriptor
	18	Depictions of violence towards vulnerable or defenceless human-like characters	The characters must look like humans. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human). Vulnerable human-like characters will include in particular women and children. Defenceless characters will include those that have no opportunity to avoid the violence (eg. by running away or hiding). It will not generally include characters who are part of the game play (eg. a soldier captured by the enemy and subsequently tied up and shot). No character will be considered vulnerable or defenceless if they are not intended to be part of the game play. However, any violence in this context should be considered on its merits.	Violence 
	19	Depictions of sexual activity with visible genital organs	Sexual activity means all aspects of human sexual intercourse, masturbation and sexual foreplay (homosexual or lesbian activity included) where a male or female sexual organ is visible. The depiction of 'boobs and bottoms' or pubic hair only will not be treated as visible sexual organs.	Sex 
	20	Depictions of sexual violence or threats (including rape)	This will mean acts of a sexual nature where they are inflicted against a non-consenting human-like characters, including rape or the infliction (including self-infliction) of pain on genital organs.	Violence 
	21	Detailed descriptions of techniques that could be used in criminal offences	The descriptions have to show how the offences can be carried out. For example an instruction manual showing how to make a molotov cocktail or bomb would be included under this question as would details of the implements needed to break into a car and how to use them.	Violence 
	22	Glamorisation of the use of illegal drugs	The depictions will show that the user of the drugs is able to achieve success (win the game, get the girl, kill the enemy, commit the crime) after the use of illegal drugs. The drugs concerned should be real and be illegal (not fantasy or legal drugs).	Drugs 
	23	Depictions of ethnic, religious, nationalistic or other stereotypes like to encourage hatred	The emphasis here is on the words 'likely to encourage hatred'. It should be noted that any such depictions are very likely to infringe national criminal laws and cannot be included in the game in any event. It is the responsibility of each game publisher to comply with national criminal laws and use of the PEGI system does not absolve the game publisher from such responsibility or provide any legal or other defence to infringement of national criminal laws.	Discrimination 

Rating	No.	Question	Help	Content descriptor
	24	Sexual expletives or blasphemy (only answer 'yes' to this question if a 'yes' answer has been given to any of questions 16 –23)	A 'yes' answer to this question 24 will ensure that a language descriptor is used on packaging. If a 'yes' answer has not been given to any of questions 16 – 23 do not answer 'yes' to this question 24. The most common sexual expletives are fuck, cunt, motherfucker and cocksucker although this list is not exhaustive. Blasphemy means irreverent depictions or words concerning sacred matters or religious beliefs (not restricted to the Christian faith). It should be noted that blasphemy is likely to be illegal under national criminal laws and may not be included in the game in any event.	Bad Language 
	25	Moving images that encourage and/or teach the use of games of chance that are played/carried out as a traditional means of gambling (only answer 'yes' to this question if a 'yes' answer has been given to any of questions 16 –23)	A 'yes' answer to this question 25 will ensure that a gambling descriptor is used on packaging. If a 'yes' answer has not been given to any of questions 16 – 23 do not answer 'yes' to this question 25. This refers to types of betting or gambling for money that is normally played/carried out in casinos, gambling halls, racetracks. This does not cover games where betting or gambling is simply part of the general storyline. The game must actually teach the player how to gamble or bet and/or encourage the player to want to gamble or bet for money in real life. For example this will include games that teach the player how to play card games that are usually played for money or how to play the odds in horse racing.	Gambling 
	26	Depictions of realistic looking violence towards human-like or animal-like characters	This means violence where the character reacts as it would in real life. It is not necessary for there to be any blood or gore. The characters must look like humans or animals. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human). This does not include sporting action where the sporting action is depicted within the rules of the game.	Violence 
	27	Sustained depictions of death or injury to human-like or animal-like characters (except arcade style or sporting action)	This means that all or the majority of the game-play relates to violence. The characters must look like humans or animals. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human). Arcade style action refers mostly to 2D effect depictions where the characters move left and right to attack each other. The sporting action must be depicted within the rules of the sport concerned.	Violence 

Rating	No.	Question	Help	Content descriptor
 www.pegi.info	28	Depictions of arcade style or sporting action showing violence containing blood or gore	Arcade style action refers mostly to 2D effect depictions where the characters move left and right to attack each other. If there is no blood or gore then a 'yes' answer to question 39 is probably more appropriate.	Violence 
 www.pegi.info	29	Depictions of sexual intercourse without visible genitals	This is self explanatory although it must be fairly apparent what the characters are doing. 'Boobs and bums' do not count as genital organs and nor does the showing of pubic hair only.	Sex 
 www.pegi.info	30	Depictions of erotic or sexual nudity	This is where the depiction of nudity (including partial nudity) could result in sexual arousal or is shown as a prelude to human sexual activity. This can include still pictures particularly if they depict an erotic activity. This will not generally include straightforward pin-ups.	Sex 
 www.pegi.info	31	Sexual expletives or blasphemy	The most common sexual expletives are fuck, cunt, motherfucker and cocksucker although this list is not exhaustive. Blasphemy means irreverent depictions or words concerning sacred matters or religious beliefs (not restricted to the Christian faith). It should be noted that blasphemy is likely to be illegal under national criminal laws and may not be included in the game in any event.	Bad language 
 www.pegi.info	32	Encouragement of the use of tobacco or alcohol	This means where the character gains advantage in the game by the use of tobacco or alcohol. It also includes prominent advertising encouraging the use of tobacco or alcohol products.	Drugs 
 www.pegi.info	33	Depictions of the use of illegal drugs	This includes the use of illegal drugs in any circumstances.	Drugs 
 www.pegi.info	34	Glamorisation of crime	This is where the depiction of criminal acts could encourage the games player to think that 'crime pays' or has no negative repercussions.	Violence 
 www.pegi.info	35	Moving images that encourage and/or teach the use of games of chance that are played/carried out as a traditional means of gambling(only answer 'yes' to this question if a 'yes' answer has been given to any of questions 26 –34)	A 'yes' answer to this question 35 will ensure that a gambling descriptor is used on packaging. If a 'yes' answer has not been given to any of questions 26 – 34 do not answer 'yes' to this question 35.This refers to types of betting or gambling for money that is normally played/carried out in casinos, gambling halls, racetracks. This does not cover games where betting or gambling is simply part of the general storyline. The game must actually teach the player how to gamble or bet and/or encourage the player to want to gamble or bet for money in real life. For example this will include games that teach the player how to play card games that are usually played for money or how to play the odds in horse racing.	Gambling 

Rating	No.	Question	Help	Content descriptor
 www.pegi.info	36	Depictions of realistic looking violence towards fantasy characters	A fantasy character is a character that does not exist in real life and does not take a human appearance and includes ghosts, gremlins, dragons and other mythical creatures. In determining whether the violence is realistic it is assumed that the fantasy character does actually exist and reacts as if it were a human-like character.	Violence 
 www.pegi.info	37	Depictions of non-realistic looking violence towards human-like or animal-like characters	The characters must look like humans or animals. If a character looks like a human it should be treated as human even if it is unrealistic (if something called a zombie or any other name looks like a human it should be treated as human). The characters react in a way that is not representative of real life and although you know that the characters are being killed or injured you do not really see very much (the characters immediately disappear in a puff of smoke or are otherwise so small that you really cannot see what exactly is happening).	Violence 
 www.pegi.info	38	Moving images that depict any minor assault on a human-like character that does not result in any obvious injury or harm (whether or not it is realistic looking violence)	This is where the violence to the human-like character is realistic but very minor such as a slap or smack and the victim does not show any apparent harm or injury.	Violence 
 www.pegi.info	39	Depictions of arcade style or sporting action showing violence	Arcade style action refers mostly to 2D effect depictions where the characters move left and right to attack each other. This question relates to arcade style or sporting action where there is no blood or gore. The sporting action must be depicted within the rules of the sport.	Violence 
 www.pegi.info	40	Words or activities that amount to obvious sexual innuendo or explicit sexual descriptions or images or sexual posturing	This can refer to words or pictures that may be sexually explicit but do not amount to eroticism (a brief glimpse of a lady with bare boobs at a window or a brief glimpse of a naked couple (not showing genitalia) getting into bed). The sexual innuendo must be obviously relating to sexual intercourse/foreplay and can consist of words and/or activity. This would cover instances in which it is clear that sexual intercourse is taking place but the participants are out of view, under sheets etc. The importance is sexual connotation. If however, the couple can be seen, even if they are partially clothed, then question 27 'sexual intercourse without visible genitals' will be more appropriate. The test is whether the images could prompt sexual curiosity on behalf of the player. Sexual posturing means dancing or posing (while remaining clothed) in a manner intended to put across a sexual message or suggestion. This will include such things as pole dancing, lap dancing and even some of the more suggestive music video sequences.	Sex 

Rating	No.	Question	Help	Content descriptor
 12 www.pegi.info	41	Mild swearing and/or offensive language	This means bad language that falls short of sexual expletives and includes the words damn, hell, God, bloody, son-of-a-bitch, sod, tart, crap, bugger, screw, arse, slag, slut, tosser, Christ, dickhead, bitch, shit, piss off, whore, arsehole, prick, bollocks, twat, bastard, wanker and shag. It also covers offensive language such as nigger, coon, yid, queer, dyke and other racially or gender offensive words	Bad language 
 12 www.pegi.info	42	Moving images that encourage and/or teach the use of games of chance that are played/carried out as a traditional means of gambling	This refers to types of betting or gambling for money that is normally played/carried out in casinos, gambling halls, race-tracks. This does not cover games where betting or gambling is simply part of the general storyline. The game must actually teach the player how to gamble or bet and/or encourage the player to want to gamble or bet for money in real life. For example this will include games that teach the player how to play card games that are usually played for money or how to play the odds in horse racing.	Gambling 
 7 www.pegi.info	43	Depictions of non-realistic violence towards fantasy characters	A fantasy character is a character that does not exist in real life and does not take a human appearance and includes ghosts, gremlins, dragons and other mythical creatures. The characters react in a way that would not be expected of human-like characters and although you know that the characters are being killed or injured you do not really see very much (eg. the characters immediately disappear in a puff of smoke or are otherwise so small that you really cannot see what exactly is happening).	Violence 
 7 www.pegi.info	44	Depictions of non-detailed and non-realistic violence towards non-detailed human-like characters	This is where the depiction gives only a basic representation of a human (stick men or pixelated characters). If the characters are small but are detailed enough to be clearly recognisable as humans a 'yes' answer to this question is not appropriate.	Violence 
 7 www.pegi.info	45	Depictions of implied violence to humans where the actual violence (death or injury) is not shown	This is where you do not actually see any violence to humans but it is obvious what is happening. It covers such matters as the bombing of a city where you know civilians are killed and injured, blowing up a tank or shooting down a plane where you know the crew are killed, smashing into cars or other vehicles where the driver/passenger must be injured.	Violence 

Rating	No.	Question	Help	Content descriptor
 <small>www.pegi.info</small>	46	Depictions of violence that is set in a cartoon, slapstick or child-like setting, and is likely to be disturbing to younger children.	<p>A child-like setting is a setting that is more likely to appeal to younger children. Such a setting may include (but is not limited to):</p> <ul style="list-style-type: none"> a fantastical theme bright colors playful music cheerful sounds and/ or an overall cartoonlike atmosphere <p>Whether the violence in that setting is likely to be disturbing to younger children is determined by elements such as:</p> <ul style="list-style-type: none"> fierce sounds nature of the characters the severity of the violence and/ or dark overtones 	Violence 
 <small>www.pegi.info</small>	47	Pictures or sounds likely to be scary or frightening to young children	This is where you do not actually see or hear anything specifically violent but nevertheless because of the sounds or depictions the overall theme may be frightening to young children (haunting or aggressive music, entering a haunted house, background screams or rustling in the undergrowth).	Fear 
 <small>www.pegi.info</small>	48	Depictions of nudity in a non-sexual context	This is where the nudity (which includes partial nudity but no visible genitalia) has no direct or implied sexual meaning such as a lady breast feeding a baby, topless sunbathing or a nudist beach.	
 <small>www.pegi.info</small>	49	Depictions of violence that is humorous and is set in a cartoon, slapstick or child-like setting.	The humorous element is essential for violence to be depicted at this level, however, it is immaterial whether the characters are realistic (Laurel and Hardy style), non-realistic (fantasy characters or characters drawn as you would expect in comic books) or cartoon characters (Bugs Bunny or Tom and Jerry style). It refers to the actual violence and not merely to the overall theme of the game. Therefore an act of violence, which in itself is not humorous, contained in a comedy would be more appropriate at the 12+ level. Nothing should be shown that might in any way disturb younger children. No blood or obvious injuries should be visible.	
	50	Does the game allow online game play with or against other people?	This applies to games where it is necessary to connect to any website, portal, gateway or other internet connection in order to play the game. It includes those games played as 'single player' as well as those played as 'multi-player'. It does not include games that are only downloaded via the internet and subsequently played on the PC or console without the requirement for an internet connection for the actual game play.	Online Descriptor 

ANNEX 5 - Complaints

Date	Game	Initial rating	New rating	Publisher	Complainant	Ad hoc Complainants Board
05-Nov-07	Global conflict Palestine	16	12	DTP Entertainment AG	DTP Entertainment AG	Laurent Baup (chair) Dominika Urbańska-Galanciak Odd Arild Olsen
04-Aug-08	LEGO Indiana Jones: The Original Adventures	12	7	Activision	Activision	Maarit Pietinen (chair), Dominika Urbańska-Galanciak and Spyros Pappas
25-Aug-08	STAR WARS: "CLONE WARS"	12	12	Activision	Activision	Antonio Xavier (Chair), Spyros Pappas, Lars Gjerlufsen
12-Nov-08	Animal Crossing Wild World	12	7	Nintendo	Nintendo	Dominika Urbańska-Galanciak (Chair), Rosemary Walker, Jean- Pierre Quignaux
30-Nov-08	Piraten – Volle Breitseite	7	3	Hamburger Medien Haus	Hamburger Medien Haus	Laurent Baup (Chair) Ger Connolly Eva Petersson
28-Jan-09	SCRABBLE 2009	16	12	Ubisoft	Ubisoft	Rosemary Walker Spyros Pappas Jean Pierre Quignaux (Chair)
27-Aug-09	Barbie & 3 Musketeers	12	7	Activision	Activision	Rosemary Walker Lars Gjerlufsen Spyros Pappas (Chair)
18-Sep-09	Suske & Wiske	12	7	Foreign Media Games	Foreign Media Games	Laurent Baup Ger Connolly Jeffrey Goldstein (Chair)
8-Jun-10	Metroid	16	16	Nintendo	Nintendo	Lars Gjerlufsen (Chair) Spyros Pappas Jeroen Jansz

Complaint	PCB Conclusion
The game already received a 12 rating in Germany: the goal is to educate 13-19 years olds about the conflict, so a minimum of violence is necessary to demonstrate the conflict's severity and emotional impact.	The AHCB deemed it important that the game never allows the player to actually commit violent acts but only to witness them. They therefore consider that it would be appropriate to treat GCP as an exception and to lower the rating to 12, while keeping the descriptor "violence".
The game portrays Lego characters made with Lego bricks. The violence in the game clearly resembles Lego characters coming apart rather than anything that could be mistaken as a real human character.	The look of the characters in the game is similar to plastic LEGO characters sold in stores and the movement is non-human-like. LEGO characters can also be disassembled to bricks in the game. For these reasons, the LEGO characters are rather sui-generis ones closer to the cartoon characters and, in any way, not human-like.
Clone Wars videogames is based on a cartoon designed for kids, while Star Wars is a trusted family entertainment brand. The combat is of a fantasy nature and the violence is similar to other titles rated 7.	We did not find in the game any element (humour, for instance) that could amenize the repeated violence towards human-like characters, so we conclude that the 12 rating must be kept as it was originally established.
The dialogue in the game, considered offensive by Nicam, should be judged in relation with the context (a grumpy mole who dislikes being called out by the player's actions),	All sentences can be treated as growing verbal violence set in a cartoon or slapstick style and therefore the game can be re-rated 7 with the violence descriptor (referring to question nr. 46 of PEGI questionnaire).
NICAM argued that the game should be rated "7" based on its violent content.	the AHCB consider that the game contains violence, but in an inoffensive and gentle way, why it should not represent any risk for minors down to 3. The AHCB has also pointed out a problem in the wording of question 46, namely the use of the words "in any way".
This rating is not the rating we expect for a family game like Scrabble	Considering that Scrabble 2009 contains swear words in a not strictly interactive manner and may use them without an intent to use them on the base of their meaning, our AHCB recommends, on grounds of proportionality to rate this game in regard of question 41 (12).
The video game is based on toy fantasy, depictions of combat are fantastical and do not show any blood, suffering or death.	In determining whether the violence is realistic it is assumed that the fantasy character does actually exist and reacts as if it were a human-like character". Clearly the characters in this game do not react at all and in any event they do not react as if they were human-like.
	The Complaints Board cited the characters' reactions to violence, for example, disappearing in a puff of smoke, as justification for considering the violence to occur within a humorous context
VSC's rating is based on a very short, non-interactive cutscene involving a character who is shot with a freeze laser.	When looking at the scene "Freeze gun soldier" we find, the human-looking soldier is shot and falls in a realistic way. This means the scene is described in Q26, the length is of no importance.

For more information about PEGI and PEGI Online, please contact



PEGI S.A.

15 rue Guimard
B-1040 Brussels
phone: +32 (0)2 612 17 79
<http://www.pegi.info>
e-mail: info@pegi.eu



Nederlands Instituut voor de Classificatie van Audiovisuele Media

Mediapark Mediacentrum
Sumatrалаan 45
NL-1217 GP Hilversum
phone: +31 (0)35 646 08 60
e-mail: info@nicam.cc



www.pegionline.eu

Images from video games reproduced, courtesy of:

page 6: Assassin's Creed: Brotherhood, Ubisoft (PEGI 18).
page 8: Gran Turismo 5, Sony Computer Entertainment Europe (PEGI 3).
page 10: Starcraft 2, Blizzard Entertainment (PEGI 16).
page 15, 20, 23: Call of Duty: Black Ops, Activision Blizzard (PEGI 18).
page 25: FIFA 11, EA (PEGI 3).
page 43, 51: Dance Central, Microsoft (PEGI 12).



BAD LANGUAGE



DISCRIMINATION



DRUGS



FEAR



GAMBLING



SEX



VIOLENCE



ONLINE