

THE *MOVIE*
RATING
SYSTEM

Its History,
How It Works
and Its Enduring
Value



MOTION PICTURE ASSOCIATION OF AMERICA, INC.

The Classification and Ratings Administration
www.filmratings.com

JOAN
GRAVES



A Letter *from* JOAN GRAVES Chairman

The Classification and Rating Administration

A few years ago, the *Los Angeles Times* ran a cartoon featuring a man in overalls at a dreary desk with a long-dead plant. The caption: “Housed deep within the bowels of the Motion Picture Association of America is a man named Wallace McEntyre and he, and he alone, understands what may and may not be appropriate for children under thirteen.”

Well, my name’s not Wallace and I’m not partial to overalls, but I am pleased to have this opportunity to introduce myself and to demystify the work that my colleagues and I do at the Classification and Rating Administration.

All raters share one essential attribute — we are parents. I am a mother of two daughters. Other families have “dinner and a movie.” In our household, it was always “movie and a dinner,” so we could talk about the film we had just seen.

In the pages to come, we’ll walk through the history of the rating system and the process of rating films. But at the end of the day, our job as raters is simple — to ask the question any parent would ask: What would I want to know about this film before I decide to let my child see it?

Of course, the answers to these questions change as society changes. Scenes that may have caused a scandal 40 years ago are more commonplace today. Rhett Butler’s famous declaration in *Gone With The Wind*: “Frankly, my dear, I don’t give a damn” comes to mind. Ratings adapt with the times and reflect contemporary parental concerns.

Parents routinely tell me that it’s not the job of the movie industry or the government to raise their kids. I agree. Our job is to help make their job easier — providing clear information about films, so parents can make moviegoing choices for their kids according to their values, keeping in mind their children’s individual sensitivities. It’s a responsibility we take seriously every time the credits roll, the lights come on and our ratings discussions begin.

Thank you for your interest in the rating system. I hope this handbook answers many of your questions.

Joan Graves
Chairman, CARA

How it *all began*

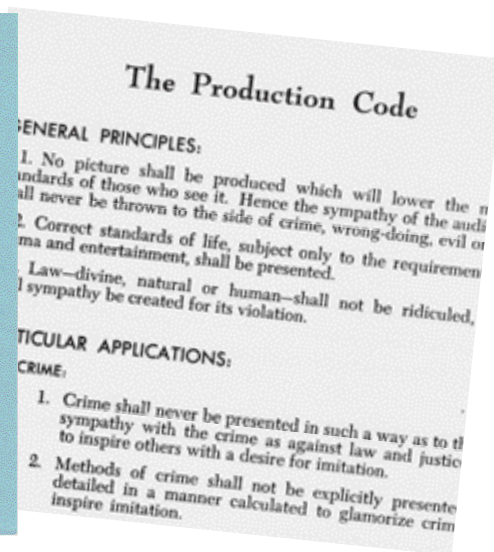
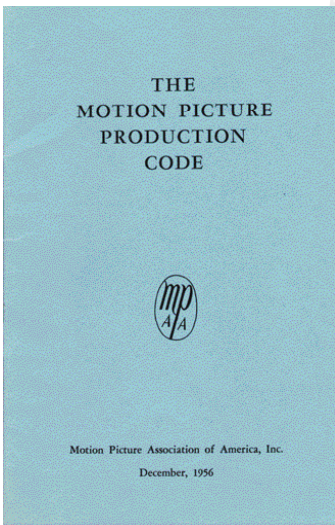
Established in 1968, the voluntary movie rating system was born of a period of incredible social change in this country, when our society was opening up and embracing civil rights, women's rights, workers' rights and more. It is no coincidence that the expanding freedoms of our country and the birth of this cultural touchstone emerged hand in hand. From the early days of film censorship to a contemporary system committed to providing information and transparency about the content of films, the rating system remains a shining symbol of American artistic and creative freedom and a useful tool that maintains to this day the overwhelming approval of America's parents.

Early Government *Censorship*

In the early 1900s, legal decisions and public outcries over the "morality crisis" in Hollywood gave rise to over 45 local city and state censorship boards across the country, many controlled by religious organizations. Filmmakers had to tailor their movie to meet the requirements of each individual board or face being banned from that market.

THE
RATING
SYSTEM

3



The production *CODE*

With the formation of the MPAA in 1922, the industry took its first step toward self-regulation. It required its members — the major motion picture studios, which then were responsible for virtually all U.S. filmmaking — to submit movies to the Production Code Administration for approval prior to distribution.

The Hays Code, as it became known in honor of the first MPAA President, Will Hays, featured a detailed and extensive list of rules.

Viewed through contemporary eyes, the code is alternately humorous and troubling in its restrictive approach. Only “correct standards of life” could be presented. No depictions of childbirth. No criticisms of religion. Forget about “lustful” kissing or “suggestive” dancing.

In fact, if married couples were to be depicted in bed, each actor typically had to keep one foot on the floor at all times.

***The choice was simple:
Return to government
censorship or come up
with a system that worked
for all stakeholders.***

THE RATING SYSTEM

4

Under the Hays Code, films would simply be approved or disapproved based on whether they were deemed “moral” or “immoral.”

Ultimately the system was undone by society itself. By the summer of 1966, the national scene was marked by insurrection on the campuses, riots in the streets, gains in the women’s liberation movement and the crumbling of many social traditions. It would have been foolish to believe that the unique American art form of movie-making would remain unaffected.

The result was the emergence of a new kind of American movie — frank and open.

The rating system was the brainchild of MPAA Chairman Jack Valenti. Just a few weeks into the job, Valenti was embroiled in controversy over the film “Who’s Afraid of Virginia Woolf,” in which for the first time on the screen, the word “screw” and the phrase “hump the hostess” were heard. Valenti spent three hours with Jack Warner, the legendary chief of Warner Bros. In the end, “screw” was relegated back to the toolbox, and “hump the hostess” went on to make cinematic history. But the experience left Valenti deeply concerned about the future of filmmaking. “It seemed wrong that grown men should be sitting around discussing such matters,” he later explained. “There was about this stern, forbidding catalogue of do’s and don’ts the odious smell of censorship.”

A few months later, the next “crisis” emerged in the form of the Michelangelo Antonioni film “Blow Up,” which represented the first major film with nudity. The Production Code Administration denied its seal of approval. MGM distributed the film anyway, using a subsidiary and flouting the voluntary agreement of MPAA member companies to distribute films only with a Production Code seal.

With the studios in revolt and the times changing, the nail in the proverbial coffin came with the April 1968 Supreme Court decision upholding the authority of states and cities to prevent the exposure of children to books and films that could not be denied to adults.

The choice was simple: Return to government censorship or come up with a system that worked for all stakeholders.

Valenti reached out to the National Association of Theatre Owners (NATO) and what is today the Independent Film & Television Alliance (IFTA). Over the next five months, he held more than 100 hours of meetings with these and other organizations, including guilds of actors, writers, directors and producers, craft unions, critics, religious organizations and the heads of MPAA member companies.

Out of this effort came the radically simple notion that continues to define the rating system today: Under the new system, the movie industry would no longer “approve or disapprove” the content of films. Instead, an independent ratings body would give advance cautionary warnings to parents to help them make informed decisions about the movie-going of their young children.

On November 1, 1968, the movie rating system was born. With assurances that the system was voluntary — and not regulated by the government — MPAA member company studios agreed to submit all theatrical product for rating. Members of NATO agree to enforce the system by asking for identification and refusing admission to R-rated movies by unaccompanied children or to NC-17 movies by children whether or not accompanied. Retailers and rental stores also enforce the ratings for movies released on video.

What *the* Rating System is (*and is NOT*)

Ratings do not exist to cast judgment on a film or dictate the viewing habits of adults. Grown-ups have no use for such an approach in a free society. The rating system exists to give parents clear, concise information about a film’s content, in order to help them determine whether a movie is suitable for their children.

Ratings are assigned by a Board of parents. Their job is to reflect what they believe would be the majority view of their fellow American parents in assigning a rating to a film. This gives the system a built-in mechanism to continually evolve with current parental concerns. For instance, as society has grown increasingly concerned about drug use since the 1970s, the rating system, too, has reflected that growing parental concern.

Raters have no film industry affiliation, and they are employed to work for the Classification and Rating Administration, which is independently financed by fees it charges to rate films.

The biggest misconception facing the rating system is that it exists for any other purpose than to inform parents about the content of films.

The biggest misconception facing the rating system is that it exists for any other purpose than to inform parents about the content of films.

While many find ratings useful and informative, others question the system — often because they do not understand its purpose. Some mistakenly believe it casts judgment on whether a film is “good” or “bad.” Others believe it serves as

a gatekeeper of morality and values. Still others feel the system does not go far enough in promoting behavior and beliefs perceived to be socially or morally upright. None of these is the appropriate role of a voluntary Rating Board in our free society.

Judgments about the quality of a movie are the domain of film critics and audiences. Film ratings do not assess the value or social worth of a movie or censor any aspect of a film. They simply provide clear information to parents (and all interested movie-goers) about a film’s content. While the rating system from time to time has invited debate and controversy, it has consistently maintained near 80% approval ratings among the stakeholders it exists to serve — parents of young children.

The Ratings THEMSELVES

THE
RATING
SYSTEM

7

The mission of the Rating Board is simple — to assign ratings to films that it believes reflect the rating a majority of their fellow parents would give each film. In assigning ratings, the Board considers factors such as language, sex, violence, drug use and other themes and situations that they believe would be of significant concern to most parents.

G: GENERAL AUDIENCES. All Ages Admitted.

A G-rated motion picture contains nothing in theme, language, nudity, sex, violence or other matters that, in the view of the Rating Board, would offend parents whose younger children view the motion picture. The G rating is not a “certificate of approval,” nor does it signify a “children’s” motion picture. Some snippets of language may go beyond polite conversation but they are common everyday expressions. No stronger words are present in G-rated motion pictures. Depictions of violence are minimal. No nudity, sex scenes or drug use are present in the motion picture.

PG: PARENTAL GUIDANCE SUGGESTED Some Material May Not Be Suitable For Children.

These films should be investigated by parents before they let their younger children attend. The PG rating indicates that parents may consider some material unsuitable for their young children. There may be some profanity and some depictions of violence, sensuality or brief nudity. But these elements are not deemed so intense as to require that parents be strongly cautioned beyond the suggestion of parental guidance. There is no drug use content in a PG film.

PG-13: PARENTS STRONGLY CAUTIONED. Some Material May Be Inappropriate for Children Under 13.

A PG-13 rating is a sterner warning by the Rating Board to parents to determine whether their children under age 13 should view the motion picture, as some material might not be suited for them. A PG-13 motion picture may go beyond the PG rating in theme,

What Everyone Should Know About The Movie Rating System.

GENERAL AUDIENCES

G


G GENERAL AUDIENCES 
ALL AGES ADMITTED



Nothing that would offend parents for viewing by children.

PARENTAL GUIDANCE SUGGESTED

PG


PG PARENTAL GUIDANCE SUGGESTED 
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
REASON BOX



Parents urged to give "parental guidance." May contain some material parents might not like for their young children.

PARENTS STRONGLY CAUTIONED

PG-13

PG-13 PARENTS STRONGLY CAUTIONED 
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
REASON BOX



Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.

RESTRICTED

R


R RESTRICTED 
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
REASON BOX



Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.

NO ONE 17 AND UNDER ADMITTED

NC-17

NC-17 NO ONE 17 AND UNDER ADMITTED 
REASON BOX



Patently adult. Children are not admitted.

violence, nudity, sensuality, language, adult activities or other elements, but does not reach the restricted R category. The theme of the motion picture by itself will not result in a rating greater than PG-13, although depictions of activities related to a mature theme may result in a restricted rating for the motion picture. Any drug use will initially require at least a PG-13 rating. More than brief nudity will require at least a PG-13 rating, but such nudity in a PG-13 rated motion picture generally will not be sexually oriented. There may be depictions of violence in a PG-13 movie, but generally not both realistic and extreme or persistent violence. A motion picture's single use of one of the harsher sexually-derived words, though only as an expletive, initially requires at least a PG-13 rating. More than one such expletive requires an R rating, as must even one of those words used in a sexual context. The Rating Board nevertheless may rate such a motion picture PG-13 if, based on a special vote by a two-thirds majority, the Raters feel that most American parents would believe that a PG-13 rating is appropriate because of the context or manner in which the words are used or because the use of those words in the motion picture is inconspicuous.

R: RESTRICTED.

Children Under 17 Require Accompanying Parent or Adult Guardian.

These films contain some adult material. An R-rated film may depict adult activity, hard language, intense graphic or persistent violence, sexually oriented nudity, drug abuse or other elements. Parents are counseled to take this rating very seriously. Children under 17 are not allowed to attend R-rated films unaccompanied by a parent or adult guardian. Parents are strongly urged to find out more about the particular film in determining its suitability for their children. Generally, it is not appropriate for parents to bring their young children with them to R-rated movies.

NC-17: NO ONE 17 AND UNDER ADMITTED


These are films that the Rating Board believes most parents would consider patently too adult for their children. No children will be admitted. NC-17 does not necessarily mean "obscene" or "pornographic" and should not be construed as a negative judgment on the content of the film. The rating simply signals that the content is appropriate only for an adult audience. An NC-17 rating can be based on violence, sex, aberrational behavior, drug abuse or any other element that most parents would consider too strong and therefore off-limits for viewing by their children.

To view the rating rules in their entirety, please visit www.filmratings.com



Anatomy of a Rating

Ratings exist to inform parents about the content of films, so that they can determine what movies are appropriate for their children to see and at what age. Here is a breakdown of the rating for the popular 2006 film *Pirates of the Caribbean: Dead Man's Chest*.

PG-13	PARENTS STRONGLY CAUTIONED	
Some Material May Be Inappropriate for Children Under 13		
Intense Sequences of Adventure Violence, Including Frightening Images		

®

Rating:

Every film is assigned a rating (G, PG, PG-13, R or NC-17) that indicates its level of content so parents may decide whether the movie is suitable for their children.

Rating Definition:

This language provides a more detailed explanation to parents of what the specific rating means.

Rating Descriptors:

This language is unique to each film to convey the elements that caused it to receive its rating.

The PROCESS

An Art not a Science

In any appraisal, what is “too much” becomes controversial. Are realistic depictions of war too violent with scenes of marines storming a beach and slaying hundreds, wounding thousands? If a film depicts the severe public health consequences of smoking should that be treated the same as a teen film that appears to glamorize the habit?

Where is the line to be drawn?

What follows is disagreement, inevitable, inexorable and oftentimes strident. This is natural, healthy and to be expected in a free, open and diverse society. Through it all, the system strives to remain true to its core mission — not of casting judgment on a film, but of conveying concise, relevant information to parents, so they can make their own decisions about what movies are appropriate viewing for their kids and at what age.

WHO Are The Raters?

In a word — parents. Movie ratings are determined by a full-time Board of eight to 13 parents. Raters have no prior film industry affiliation. And all share the common prerequisite experience of parenthood. Raters work for the Classification and Rating Administration, which operates independently by submittal fees it charges to rate films.

Raters have no prior industry affiliation.

And all share a common prerequisite: parenthood.

Most raters’ identities remain anonymous to shield them from outside pressures and influence. These raters are parents of children between the ages of 5 and 17. The Rating Board is led

by senior raters who administer the process, whos made public in order to increase transparency in the system and to enable them to communicate directly with filmmakers and the movie-going public. As reflected by their experience, these raters may have older children.

Watch, DELIBERATE, RATE (and Repeat as Necessary)

Members of the Board view each film and individually designate on a written ballot what he or she believes a majority of American parents would consider the film's appropriate rating. After group discussion, the Board votes on the rating. The rating assigned is based on the views of the majority of raters who saw the movie.

The Senior Rater then provides the filmmaker/distributor with the rating, specific explanations on the rationale for the film's rating, along with the rating descriptor the Board has assigned the film. The filmmaker/distributor always has the opportunity to edit further and re-submit the film for additional rating consideration. Indeed, many filmmakers opt to edit their movies from an initial rating to a less restrictive one.

Recognizing that many filmmakers strive to make films of a certain rating, senior raters routinely make themselves available for script consultations and calls from the set, to answer questions about rating guidelines as filmmakers bring their creative visions to life.

Appeals of Ratings

If a filmmaker believes the Rating Board erred in its rating assessment, the filmmaker may appeal the rating of the film.

The Appeals Board is made up of members of the industry knowledgeable about the distribution and exhibition of motion pictures and whose sole mission is to maintain the integrity of the voluntary rating system. The threshold is high to overturn the decision of the parents on the Rating Board. A successful appeal requires a decisive two-thirds majority affirming that the rating is “clearly erroneous.”

When an appeal is requested by a filmmaker, the Appeals Board gathers to view the film. After the screening, they hear from both the filmmaker and the head of the Rating Board. Then, they deliberate independently.

The make-up of the Appeals Board includes not only filmmaking executives, but also representatives of theater owners and home video retailers, who are on the front lines when parents comment about a film’s rating. The overriding objective is to ensure the system remains consistent and, thus, credible.

***The Rating Board reviews
800-900 films each year.
Usually fewer than a dozen
ratings are appealed.***

While the appeals process is a vital part of the system, it is important to put it in perspective: the Rating Board reviews 800-900 films each year. Usually fewer than a dozen ratings are appealed. Of those, approximately one-third are overturned.

CONTEMPORARY

Changes to the System

The rating system has continually strived to stay current with parental concerns and to increase the flow of information to parents. The following are some key milestones in the evolution of the system:

PG-13: Alerts Parents to More Intense Film Content

The original ratings were G, M (now PG), R and X (now NC-17). As modern cinema evolved, there was growing consensus that the spectrum from PG to R was quite broad and another rating was necessary for films that may not be suitable for young children, but do not quite rise to the level of an R rating. This decision came in the wake of the much-anticipated sequel to *Raiders of the Lost Ark*. An intense scene featured in *Indiana Jones and the Temple of Doom* was widely viewed as too intense for young children. The controversy led to the creation of the PG-13 rating, which strongly cautions parents that a film may not be appropriate for their young children. The first PG-13 film was 1984's "*The Flamingo Kid*."

Rating Descriptors INCREASE Transparency

In 1990, the rating system vastly increased the flow of information to parents with the decision to include brief descriptions of the specific reasons behind a particular film's rating. With the exception of G-rated films, which are deemed appropriate for all ages, contemporary ratings now feature brief explanatory phrases specific to that film and its rating. For example, the animated film



© Disney Enterprises, Inc.

The 2006 movie Pirates of the Caribbean: Dead Man's Chest is rated PG-13 for "intense sequences of adventure violence, including frightening images."



SAVING PRIVATE RYAN © DreamWorks LLC and Paramount Pictures and Amblin Entertainment.
All Rights Reserved.

The 1998 World War II film Saving Private Ryan is rated R for "intense prolonged realistically graphic sequences of war violence, and for language."

Shrek received a PG rating for “mild language and some crude humor,” while *Pirates of the Caribbean: Dead Man’s Chest* was rated PG-13 for “intense sequences of adventure violence, including frightening images.” These descriptors strive to convey cautionary content warnings parents may wish to consider. The ratings descriptor on the World War II film *Saving Private Ryan* read rated R for “intense prolonged realistically graphic sequences of war violence and for language.” Rating descriptors provide information to parents on the specific type of material in each movie that resulted in the rating so that the parent can decide if that content is appropriate to the individual maturity and sensitivities of their children.

NC-17: *Out of Bounds for Children*

In 1990, in acknowledgement that the original “adults-only” X rating had taken on an unseemly meaning, it was replaced with NC-17. The X rating, which unlike the other ratings was never trademarked, had come to be associated with pornography, a meaning never intended. NC-17 clarifies the original intent of the rating category, and it should not be construed as a negative judgment on the content of the film. The rating simply signals that the content is appropriate only for an adult audience and contains material — whether graphic violence, sex or other extremely intense depictions — that most parents would not want their children to see.

Smoking *Factored Into Film Ratings*

In 2007, in response to growing parental concerns, adult smoking was made a factor in the rating system. Youth smoking was always considered in a film’s rating. This decision brought into the mix three additional questions: Is smoking pervasive in the film? Is it glamorized? Is there a historic, public health or other mitigating context? Already, most films with smoking were rated R for other reasons, such as violence or sex. This move ensured an added layer of scrutiny and transparency. Now, for example, a film like *Good Night, and Good Luck* that portrayed a period in American history where smoking was ubiquitous, might not see its rating increased due to the historic context, but it would likely include a rating descriptor of “pervasive smoking” for parents to consider. The appearance of smoking in a motion picture does not require the assignment of any particular rating. Rather, it is a factor to be evaluated in the overall context of the motion picture.

What About ADVERTISING?

Just as parents and policymakers care about the content of films, the industry recognizes that its responsibility extends to movie advertising. Every film that seeks to carry an MPAA rating is required to submit all of its advertising for review and approval before it is displayed to the public. The Advertising Administration reviews about 60,000 pieces of marketing each year. This includes theatrical, home video and online trailers, print ads, radio and TV spots, press kits, billboards, bus shelters, posters and other promotional materials.












Advertising for any film — no matter its rating — that is widely viewed in public areas must be approved for all audiences. Some advertising with stronger content is approved only for carefully targeted audiences. These ads can be shown, for example, on TV at certain times and with certain programming or in theaters as trailers that are permitted to run only before feature films with a similar rating and themes.

This way, for example, a parent that is comfortable taking their child to a film with a higher rating solely for language will not likely see trailers featuring excessive violence. The objective is to give parents a reasonable expectation that if they are comfortable with the content of the feature film, then they also will be comfortable with the content of the trailers preceding it.

The Advertising Administration has refined its process to emphasize age-appropriate advertising across all media — from the Internet to movie theaters and beyond.



MATT DAMON
THE BOURNE ULTIMATUM
 THIS SUMMER BOURNE COMES HOME.

UNIVERSAL PICTURES PRESENTS A KENNEDY/MARSHALL PRODUCTION IN ASSOCIATION WITH LUDLOW ENTERTAINMENT
 & PAUL GREENGLASS FILM "MATT DAMON 'THE BOURNE ULTIMATUM' JULIA STILES DAVID STRATHAIRN SCOTT GLENN PADDY CONSIDINE CHRIS BARRINIE
 WITH ALBERT FINNEY AND JOHN ALLEN MUSIC BY JOHN POWELL COSTUME DESIGNER SHAY CUMLEE EDITOR CHRISTOPHER ROUSE ACE PRODUCTION DESIGNER PETER WENHAM PRODUCTION OFFICER OLIVER WOOD
 EXECUTIVE PRODUCERS JEFFREY AL VINKNER HENRY MORRISON DOUG LIMAN BASED UPON THE NOVELS BY ROBERT LUDLOW PRODUCED BY FRANK MARSHALL PATRICK CROWLEY PAUL L. SANDBERG
 WRITTEN BY TONY CHAITZ DIRECTED BY JOHN DAHLBOM CASTING BY TONY CHAITZ COSTUME DESIGNER SHAY CUMLEE EXECUTIVE PRODUCERS JEFFREY AL VINKNER HENRY MORRISON DOUG LIMAN PRODUCED BY FRANK MARSHALL PATRICK CROWLEY PAUL L. SANDBERG
 www.thebourneultimatum.com           

© 2007 UNIVERSAL STUDIOS

Posters, billboards and bus shelters that are displayed to the general public, such as this one-sheet for The Bourne Ultimatum, rated PG-13 for "violence and intense sequences of action," are appropriate for all audiences regardless of the rating.

Resources for PARENTS

The motion picture industry is committed to providing parents with clear, concise information about the content of films. In addition, the MPAA strives to make it easy for parents to access ratings information. This includes sponsoring Red Carpet Ratings, a weekly email service that provides ratings information on current films. Another resource many parents find useful is www.pauseparentplay.org, which provides one-stop information on the rating systems governing movies, television, music and video games.

For more information or to look up ratings information on a specific movie, please visit www.filmratings.com.

Many Stakeholders — One Purpose

The MPAA is fortunate to have as its partner in the rating system, the National Association of Theatre Owners, whose members enforce ratings in theaters across our country. Beyond this primary partnership, the rating system has endured thanks to the support of diverse stakeholders, including the Directors Guild of America, the Independent Film and Television Alliance and other industry organizations, as well as parents, policymakers and filmmakers who understand and appreciate the importance of respecting the diverse beliefs and values of American parents, while also safeguarding the most cherished, bedrock freedom of our democratic society — our freedom of creative, artistic and political expression. The rating system would not have the tremendous success of these past four decades without the support and leadership of so many committed stakeholders. It is to them we dedicate this celebration of more than four decades of freedom in American filmmaking.



“No matter what your political views, the First Amendment is the First Amendment, and it’s first because it’s important to allow people the freedom to create, to view things, to print things, to publish their opinions. But you want to know, as a consumer, what you’re getting into and that’s what the ratings system does.”

— David Kendall, Constitutional Scholar

“The rating system is important. As a filmmaker, it protects my First Amendment rights, but as a parent, it’s even more important. There has to be a system that informs parents of the subject matter contained in a motion picture. The kids come to us and say, “Daddy, we really want to see this movie, but it’s rated PG-13; will you check it out first?” As a parent, I think the most important guide are those ratings — the G, the PG, the PG-13, the R and the NC-17.”

— Steven Spielberg, Director and Parent

“The rating system has endured because it works. Those letters of G, PG, PG-13, R and NC-17 have become engrained in our culture. Even the infrequent movie-goer understands them. Without ratings, it would be very difficult to explain movies and help parents determine if a movie is all right for their children.”

— Jeff Logan, Theater Owner

“The beauty of the American rating system is that it’s voluntary. It’s an industry giving information to parents. In America, we believe that it’s best to have access to all kinds of movies, but to make sure that parents have the information they need to make smart choices.”

— John Fithian, President
National Association of Theatre Owners

“I don’t think the ratings system, the spirit of it, as it was originally conceived was at all, really, about morality. It really was designed specifically to give parents an idea of the content of films, and then they would make the decision whether or not they wanted their child to see it.”

— Stephen Tropiano, Author
*Obscene, Indecent, Immoral and Offensive:
100+ Years of Censored, Banned and Controversial Films*



MOTION PICTURE ASSOCIATION OF AMERICA, INC.

MOTION PICTURE ASSOCIATION OF AMERICA, INC.

15301 Ventura Blvd.
Building E
Sherman Oaks, CA 91403
(818) 995-6600

1600 Eye St. N.W.
Washington, D.C. 20006
(202) 293-1966

filmratings@mpaa.org

© 2010