

14 OKTOBER 2016

Master Thesis

Faculty of Behavioral, Management and Social
Sciences



RATING THE RATING SYSTEMS

A COMPARISON OF MEDIA RATING SYSTEMS WORLDWIDE

Lena Kublenz-Gabriel

s1224328

University of Twente

Supervisors: Dr. J.F. Gosselt

Dr. J.J. van Hoof

Abstract

Background and Purpose:

Media rating systems have been developed to help parents decide which media content is appropriate for their children to see. To serve this goal, media rating systems need to be easy to use, understandable and above all reliable. While there are currently over one hundred media rating systems worldwide, the way they rate specific media content differs severely. This is not surprising as the systems themselves are arranged differently in terms of their characteristics. The goal of this research is firstly to give overview of how different rating systems have rated various content in order to identify which systems have a high level of agreement with each other. Secondly, characteristics are identified that are shared by particularly consistent media rating systems. Together with literature about how these characteristics contribute to the quality of the media ratings, assumptions are made on the quality of the existing ratings and recommendations for improvement are build hereupon.

Method:

This research is divided into two studies, both conducted by means of content analysis. Firstly, the consistency of classifications assigned to movies and video games is reported. Secondly, 114 national media rating systems from all over the world are compared on the basis of their evaluative (age-based) and descriptive (content-based) ratings, their legal status, their label design, their label salience, their coding instance and their procedure of assigning a classification.

Results:

The results of study one show that only few of the existing media rating systems are consistent in their assigned classifications. The characteristics of the media rating system that might contribute to the systems consistency have been analyzed in study two. A generic rating system is suggested, that inherits these characteristics. This should bring an end to the current situation of too many existing rating systems, and thus would provide better support for parents to decide on appropriate media content.

Contents

Abstract	2
Introduction.....	4
Theoretical Framework	6
Consistency of media rating systems.....	6
Characteristics of media rating systems	6
Method.....	14
Study 1: Consistency of the media rating systems.....	14
Study 2: Characteristics of the media ratings	14
Results	18
Study 1: Consistency of assigned classifications	18
Study 2: Characteristics of media rating systems	21
Evaluative Ratings	22
Descriptive Ratings	23
Legal Status	24
Design/Salience	24
Rating Board	27
Coding Procedure	28
Forbidden and Tainted Fruit Effect	28
Compliance.....	28
Discussion	30
Conclusion	33
Appendix 1: Actual movie classifications	37
Appendix 2: Excel File.....	39

Introduction

Recent findings show that minors spend 9 hours a day on consuming media, such as television and video games (Common Sense Media, 2015). Such findings justify the concerns that many parents have about the detrimental effects that media can have on their children. Therefore, several studies aimed to examine the influences of harmful media content on children and adolescents. Violence, sex, and depiction of risk behavior are examples of what is considered harmful media content. Media violence is one of the contents that has caught much attention from researchers as well as parents. It has been found that it can have both long and short term effects. Short term effects occur when violent behavior as perceived through media content is mimicked or learned, when the consumer experiences arousal, when aggressive cognitions are primed or when an aggressive affective state is created by the content (Anderson & Bushman, 2001; Huesmann, 2007; Krcmar & Farrar, 2009; Williams, 2009). Long term effects are for example a higher chance of aggressive behavior in certain situations, physiological desensitization to violence happening in real-life or a decrease in helping behavior (Anderson & Dill, 2000; Carnagey & Anderson, 2004).

The negative effects of specific media content demonstrate that children indeed need to be protected. Accordingly, systems have been developed that show whether the media product contains harmful content and in some cases they show the nature of the content as well. These systems are called media rating systems and are primarily created to help parents decide which media content is appropriate for their children to see and which is not. By providing relevant and reliable information about media content, media rating systems empower parents to make informed decisions and in turn decrease the risk of harm to children and adolescents (Gentile, Humphrey, & Walsh, 2005). The mental safety of children can thus be considered as the underlying motivation of media rating systems.

Most countries have their own rating system. Currently at least 52 of these systems are used all over the world (Gosselt, Van Hoof, & De Jong, 2012b). Often countries even use different systems for movies, television and video games. In the Netherlands for example the 'kijkwijzer' is used for television programs, DVD's and cinema and the PEGI system is used for video games. It is questionable to what extend the variety of media rating systems can provide meaningful ratings for specific media content. This is due the fact that they are based on different characteristics. More specifically, because all of the media rating systems have different characteristics, they can be confusing for parents causing them to not serve their goal anymore (Gentile et al., 2005).

The high amount of media rating systems that differ from another in terms of their characteristics is the core of this problem. Research that investigates the characteristics of the systems from all over the world is needed. Recommendations can be based on this research, about what characteristics a media rating should have to serve its goal effectively.

The question for this research therefore is: 'What are the similarities and differences between media rating systems worldwide and how do they relate to the consistency of the systems?'

Theoretical Framework

Consistency of media rating systems

Media rating systems are developed to help parents protect their children from harmful content, as described above. The parents thus need to be able to rely on the systems and to do so it is important that the media rating systems are consistent (Gentile et al., 2005). However, the actual ratings that are assigned to movies, TV-shows and video games can differ a lot from each other, revealing which media rating is relatively strict compared to others. An example that has been discussed in the media is the rating of the movie 'Fifty Shades of Grey'. Due to the erotic content the movie has been banned in Malaysia, China and India and rated 18+ in several countries for example the UK. Therefore many people were shocked when it was rated 12+ in France. Another example is the rating of the computer game 'Sims 4'. The game is a live-simulation game, which allows the player to build its own families. The game was rated mostly 12+ by the majority of countries. However, it received the rating 18+ from Russia, due to the possibility to engage in same-sex relationships. This too was shocking to many people and it highlights how these rating systems are subject to cultural and political influence.

The actual classification of a media content depends on different factors. Leenders & Eliashberg (2011) found out that the content of a movie or game play an important role as risky content (violence, sex and gore especially) leads to more restrictive ratings. Also, the composition of the rating board is a factor that influences the actual rating. A lack of experts and a larger size of the rating board leads to more restrictive ratings. And lastly the culture of the country that is rating the media content matters. They applied three of Hofstede & Hofstede's (2001) cultural characteristics, namely masculinity, individualism and uncertainty avoidance. They revealed that uncertainty-avoidant cultures tend to rate less restrictively, whereas masculine and individualistic countries rate more restrictively (Leenders & Eliashberg, 2011).

Giving a more complete overview of the ratings assigned by the different countries creates insight in the strictness and the consistency of the media ratings. Afterwards the relation between the systems' characteristics and the actual ratings that are assigned to the media content can be revealed. Also, it offers possibilities for future research on the impact of media rating characteristics and cultural differences on the actual rating since Leenders & Eliashberg (2011) only compared 9 countries.

Characteristics of media rating systems

The basis of all media rating systems is an age indication, on which parents can base their decision on whether a media content is appropriate for their children to see. This is what all ratings have in common. However, on their other characteristics they can vary severely. Therefore, on the basis of those

characteristics, they will be compared in this research. The characteristics that are analyzed within this research include the evaluative ratings the media rating applies, whether it handles a descriptive rating and if so, which ones and what the legal status of the media rating is. Also its design, placement and salience will be analyzed as well as the instance that is responsible for the assignment of the ratings and the procedure that is followed for the actual classification of the media content. Lastly it will be analyzed whether the media rating is reported to evoke a tainted or forbidden fruit effect and what the actual compliance with the media rating is. All of these characteristics and their role for the media rating systems according to literature will be described in the following.

Evaluative Ratings and Descriptive Ratings

To start with, there are two different kinds of ratings, namely evaluative ratings and descriptive ratings. Evaluative ratings show for which age group a movie, game or television program is suitable. This is usually done by indicating the specific age a child should have reached to view the content. Nearly all the media rating systems worldwide use evaluative ratings, for example the PEGI system, applied in the majority of Europe, is using the age limits 3+, 7+, 12+, 16+ and 18+ and the CERO system used in Japan uses all ages, 12+, 15+, 17+ and 18+.

Only very few media rating systems on the other hand use descriptive ratings. Descriptive ratings describe the sorts of content that is depicted in the game, the movie or other media content. Normally this is done by means of generalized pictograms. The pictograms usually only show the content that could be inappropriate for certain age groups, such as discrimination, violence, inappropriate language, gambling, sex, fear and use of drugs. These ratings do not give any suggestion for which age groups the content is suitable and for which not, but they only describe the sort of the content.

Although evaluative ratings are applied remarkably more often than descriptive ratings, research has pointed out the importance of descriptive ratings. A number of reasons are given. First of all, parents seem to strongly prefer descriptive ratings (64,7%) over evaluative ratings (25,4%) (Bushman & Cantor, 2003). In the context of video games, it has been revealed that parents do actually use descriptive ratings as a source of information, to protect their children from possibly harmful content (Nikken, Jansz, & Schouwstra, 2007). Secondly, descriptive ratings are easier to assign consistently, as they state what worrisome content appears. Evaluative ratings on the contrary, are assigned holistically, which means they are influenced by the interpretations of the rater (Walsh & Gentile, 2001). Thirdly, research shows that evaluative ratings might evoke a so called forbidden fruit effect (see paragraph 'Forbidden vs. Tainted Fruit Effect' below). This effect is reported fewer in the case of descriptive ratings (Bushman, 2006; Gosselt, Van Hoof, & Haske). Therefore it can be concluded that applying a descriptive rating speaks in favor of the media rating system, whereas the use of evaluative rating might even be detrimental for the media rating.

Another characteristic that needs to be taken into account is the actual age/content, evaluative ratings and descriptive ratings use. Most media rating claim that their evaluative ratings are based on child

development theories. Child development in broad terms often is divided into childhood (approx. 2-12 years), adolescents (approx. 13-17) and adulthood (approx. 18+). Literature shows that adolescence takes an important role for the impact of media, as this phase in child development is likely to be influenced by emotional states and social influences (Steinberg, 2005). Adolescents are more likely to take risky decisions than adults are (Steinberg, 2015), making it very important to pay attention to the influences they experience by the media. It therefore is concluded that an evaluative rating should at least contain the ages that mark the broad phases of child development, thus all ages, ~12+ and ~18+.

Regarding descriptive ratings the sort of the content that the media rating systems warn about is important to consider. Research shows that the content that can disturb a child is violence, as mentioned above, but there are also studies that reveal the negative effects of sexual media content (Brown, L'Engle, Pardun, Guo, Kenneavy, & Jackson, 2006). Besides these two contents, terrifying content and content that promotes high risk behaviors, such as drinking, smoking, drug abuse and criminality are suspected to have detrimental effects on children (Villani, 2001). Lastly, there is also research which explores the negative effects of bad language or profanity on children and adolescents (Coyne, Stockdale, Nelson, & Fraser, 2011). When it comes to the nature of the content that descriptive ratings should warn about, it can be concluded that violence, sex, fear, bad language and risk behavior should be part of the media rating.

Legal Status

Also the legislation around the media rating systems is established differently. The forms of industry regulation can vary from unregulated industry, via self-regulated or self-regulation embodied in state statutes, to government ownership (Garvin, 1983). Government ownership means that an organization is completely bound to rules and standards set by the government, whereas self-regulation is defined as a process whereby an organization “sets and enforces rules and standards relating to the conduct of firms as well as individuals in the industry” (Gupta & Lad, 1983).

Research has pointed out the advantages of self-regulation and government ownership in comparison with each other (Baarsma, Koopmans, Mulder, de Nooij, & Zijderfeld, 2004; Dorbeck-Jung & Amerom, 2007; Gunningham, Grabosky, & Sinclair, 1998; Peters, Eijlander, & Gilhuis, 1993; Trubek, Nance, & Cottrell, 2006; van Driel, 1989). The advantages retrieved from these researches are summed up in the following.

Advantages of self-regulation in comparison with government ownership:

- Self-regulation has a greater chance of being complied to by the self-regulated organization, as they have established the rules and standards themselves.
- Self-regulation is more effective due to the organization's in depth knowledge of the organizational policy.
- Self-regulation is more flexible and thus faster, as governmental ownership is bound to uniformity and democratic decision making processes.

- Lastly self-regulatory organizations are charged with the costs for regulation themselves and not the government.

Advantages of government ownership in comparison with self-regulation:

- Government ownership is more effective in enforcing the rules as they are grounded in the law
- Government ownership offers more security, as it is bound to fixed, formal procedures.
- The costs of regulations by the government can be lower as self-regulatory rules are adapted more often.
- Social legitimation of government ownership is higher, meaning its regulations will be accepted more within society, because the democratic decision making processes are applied and security is given by law.

Gosselt, Van Hoof, De Jong, Dorbeck-Jung and Steehouder (2008) have explored whether these advantages indeed show up in the case of the media rating systems that are applied in the Netherlands. It was discovered that the self-regulation by PEGI and Kijkwijzer in the Netherlands comes short of compliance with the media rating systems by the sellers. They would see the media rating systems more as a recommendation for parents, than a rule they have to comply with as well (Gosselt et al., 2008). Therefore, it is concluded that the compliance with the media rating systems can only be reached if the organization manages to enforce their rules properly. Literature suggests that this is easier for governmental organizations, but it is also possible for self-regulated organizations (Gosselt et al., 2008).

Design

When it comes to the design of media rating labels there are a several differences. Most of the times the minimum age the consumer should have reached forms the center of the label. However, this is not always the case. Letters or shapes, or combinations of them, are also used to indicate a specific age group. For example, the CERO system in Japan uses the letters A to D to indicate the age groups and the letter Z to indicate that the game is restricted for children. Such labels are relatively abstract in relation to others, as they do not communicate the age distinctly. Also the media rating systems can differ in their use of color within the labels and the general form of the label. Figure 1 shows 4 different video game rating labels of the USK (Germany), PEGI (Europe), CERO (Japan) and ESRB (US). The labels of the USK and PEGI are colored and relatively non-abstract, while those of CERO and ESRB are relatively abstract and not colored. PEGI is not textual while the other labels also have a textual explanation (e.g. mature 17+, USK ab 12 freigegeben).



Figure 1: Differences in Design

Several studies, not just in the context of media content labels, have been conducted to gain insight in the influence of the label-design on the attitude towards the labeled product. These studies are mostly conducted in the health sector, for example about the design of warning labels on cigarette packs. These studies show that higher salience of the labels, which is defined as the extent to which the label stands out from its environment due to the label's design (Van der Lans, Pieters, & Wedel, 2008), has a positive influence on its noticeability. This means that the attention drawn to the labels is higher when vivid characters, for example colors and font size, were enhanced (Argo & Main, 2004; Jansson, Marlow, & Bristow, 2004). An eye-tracking study showed that a more salient media rating label indeed increases the times it was perceived, as well as the duration that it was looked at (Jöckel, Blake, & Schlütz, 2013). Other studies revealed that communicating simple but concrete concepts enhances the effectiveness of the label (Murray, Magurno, Glover & Wogalter 1998). An age indication instead of a shape that is linked to this indication is considered more concrete, as is a textual explanation next to the age indication. Considering the studies above it can be concluded that colored labels, bigger sizes, low abstractness and textuality speak in favor of the effectiveness of the label.

Positioning

The positioning of the label first of all differs per media that it is used for. In case of TV it can be shown directly before the movie or program starts, together with a vocal announcement or without it. It can also be shown during the whole air time of the movie or the program or every time a block of advertisement ends. In Germany for example the FSK rating is only depicted and announced before a movie with the rating 16 and above, while in France the ratings for all television programs are depicted as long as the program airs. There are several studies conducted about the effectivity of using vocal information and visual information. It was revealed that vocal information helps better to recall information than visual information (Penney, 1989; Smith, 1990). Additionally, using both sorts of information called dual modality works superior to presenting information via one modality only (Barlow & Wogalter, 1993; Laughery, DeJoy, & Wogalter, 1999; Morris, Mazis, & Brinberg, 1989; Murray, Manrai, & Manrai, 1998; Smith, 1990). As the labels are used to inform parents about the content and age appropriateness of the media content (Gentile et al., 2005) it can also be concluded that showing the media rating label during the whole duration of the show serves better for this purpose than showing it just at the beginning of the program only. This reduces the risk of missing the media rating of the show, and allows parents to assess the appropriateness of the program any time.

In the case of movies shown in theaters, the labels can part of the movie information on the websites or on the screens of the theater and in the trailers announcing the movies. Here the same goes as for TV-programs, namely making it easier for parents to access the media rating information helps them to make grounded decisions (Gentile et al., 2005). Always showing the media rating on the informational or marketing material is therefore considered as favorable for the media rating.

When it comes to DVD's and video games it can be shown on different places on the cover, for example on the front or on the back of the cover and in different corners. The study about label salience by Jöckel et al. (2013) revealed that the placement of the label on the front cover of a DVD or a video game increased the attention drawn to the label. So a placement on the front cover would be favorable.

Rating Board:

The instance that is coding the content in order to assign a media rating to the film, game or TV-show is another characteristic of a media rating system. The rating board is the committee or the group of people that is responsible for this task. It can consist of the members that also form the classification body, but it can also consist of several experts on different field, for example pedagogues, teachers, parents and so forth (hereafter referred to as internal coding). On the other hand, the authority that is responsible for the rating can decide to let producers assign an age rating themselves, and then let the board review the decision that has been made (hereafter referred to as external coding). Studies suggest that the committee that is responsible for the assignment of the ratings, should consist of a mix of experts (e.g. child development experts, industry representatives and psychometricians) (Gentile et al., 2005; Nalkur, Jamieson, & Romer, 2010), in order to gain consistency of the ratings.

Coding Procedure:

Insight in the coding procedure of a media rating system is important for assessing the reliability and validity of the media rating (Gentile et al., 2005). The coding procedure describes how the classification of a media content is carried out. The most common way is to follow an existing coding scheme, simply reporting whether a specific content is present in the movie, game or TV-show. In the following this procedure will be called standardized. Another possibility could be that every questionable content is separately judged by a committee, allowing for example to take the context, in which the content plays, into account. This procedure is thus called individual.

According to the literature inter-rater reliability must be achieved in order for a media rating to be reliable (Gentile et al., 2005). Inter-rater reliability in this context describes that a movie, TV-show or video game will receive the same rating if it is rated by different persons (Gwet, 2014). If a standardized procedure is used the inter-rater reliability should be high. High inter-rater reliability and therefore a standardized coding procedure are thus desirable for a media rating system to be reliable (Gentile et al., 2005).

Forbidden Fruit vs. Tainted Fruit Effect

The forbidden fruit effect, named after the biblical event of Eva who was told by god not to eat a 'forbidden' fruit, claims that a restriction to perform a specific act works contradictorily and makes the forbidden action even more attractive (Bushman & Stack, 1996). It is based on psychological theories like reactance theory and commodity theory. Reactance theory claims that restricting people in their behavioral freedom causes them to experience 'psychological reactance', which is an unpleasant state in which the individual wants to reestablish its freedom (Brehm, 1966). Commodity theory, resembling the reactance theory, states that a

commodity which is inaccessible or its availability is connected with effort will be valued more by the person who desires it compared to a freely accessible commodity (Brock, 1968). A contradictory theory, called tainted fruit effect, states that media rating systems make the product unattractive for the audience that it is not intended for (Lewis, 1992). There are several studies which tested the forbidden fruit effect in the context of media rating systems for media content, such as movies, video games and music. In their study, Gosselt, De Jong and Van Hoof (2012) summed up the research conducted on this matter. The majority of the studies aimed at movie ratings and were able to prove a forbidden fruit effect (Gosselt, de Jong, & Van Hoof, 2012). The results of the studies dealing with video game ratings were contradictory. While a study of Bijvank, Konijn, Bushman and Roelofsma (2009), who tested twelve video game covers depicting the PEGI restriction labels, found evidence for the forbidden fruit effect, Gosselt, de Jong & van Hoof found opposite results. They tested DVD covers with age restrictions as well as video game covers. Gosselt et al. (2012) gave the possible explanation that the emphasis on the label itself was different in the two studies, leading to different results. Reports of a tainted fruit effect of an media rating system would therefore speak in favor of the media rating.

Compliance:

Worldwide there are significant problems with the compliance with media rating systems. In 2009, 72% of the American children who regularly play video games have been playing 'grand theft auto' which is advised for adults only (Rideout, Foehr, & Roberts, 2010). This can have several reasons. First of all there are different instances who can comply with the media rating systems. Namely the shops, the parents and the children themselves.

A study conducted in the Netherlands reveals that children can easily gain access to age inappropriate games. As the PEGI indication on the games is mandatory in the Netherlands the researchers made use of mystery-shoppers to gain insight in the shop-floor compliance. In 86% of the cases it was possible for the shoppers to buy a game, not intended for their specific age (Gosselt et al., 2012).

Considering that also parents need to comply with the media rating systems several researchers tried to gain insight in the reasons that could lead to bad compliance by parents. Media rating systems for example could lack salience, causing them to be overseen by parents. As explained above Jöckel, Blake and Schlütz (2013) found evidence for increased salience having a positive influence on the noticability of the labels. A second reason for the bad compliance could be the media coverage of the topic. According to Bushman and Anderson (2001) the media did not always report the scientific knowledge about the influence of age inappropriate content on children correctly (Bushman & Anderson, 2001). This could possibly have led to an underestimation of the problem by parents.

Lastly the children have to comply with the labels. The above described forbidden fruit effect could be an explanation for the bad compliance by children, as they would want to watch age inappropriate content even more and will search for ways to do so. To reach a better compliance with the labels, shops parents

and children have to comply. Reports on the compliance with the several media rating systems by the different instances, could therefore give important information about the effectiveness of the media rating systems.

Summary

To sum up, the following characteristics have influence on the quality of a media rating: the evaluative rating, the descriptive rating, the legal status, the design of the label, the positioning of the label, the rating board, the coding procedure, whether the rating evokes a forbidden or tainted fruit effect, and the compliance with the rating. These characteristics will form the basis of a coding scheme. The media rating systems then can be compared on the basis of the coding scheme in order to gain a supplemented overview on the existing media rating systems and how they are applied. Also, it can be determined how and which of these characteristics have influence on the actual classification of media content. Hereupon follow up research can be based. Furthermore, it will reveal eventual shortcomings and recommendations can be developed, so that media rating developers can make grounded choices and improve the media rating systems. In the long turn this research can hopefully contribute to helping parents rely on the media rating systems and protect their children.

Method

Two studies have been conducted and for both a content analysis was applied. Content analysis describes “any methodological measurement applied to text (or other symbolic materials) for social science purposes” (Shapiro & Markoff, 1997). Using a content analysis was useful as it allows flexibility, meaning that the coding scheme can be adapted and improved throughout the process to eliminate errors and flaws (Woodrum, 1984). Firstly, the classifications of 10 video games, and 10 movies were recorded and compared to gain insight in the consistency of the ratings they assign. Then, in a second study 114 different media systems, currently existing worldwide, were compared to each other on the basis of their characteristics.

Study 1: Consistency of assigned classifications by the media rating systems

Firstly, the classifications assigned by movie and video game ratings to a number of movies and games have been determined in order to gain insight in the consistency of the ratings between countries. The media rating systems for televisions content were not included, as TV programs often are recorded and aired on a regional basis, making it impossible to compare television ratings between countries.

The corpus for the movie classifications consists of 10 of the most successful blockbusters from 2015 in terms of profit. This was done to assure that they actually were released in as many countries as possible. They were retrieved from <http://www.imdb.com/list/ls073289190/>. It was desired to include as many different genres as possible in the list of films. The corpus for the classification of video games consists of 10 of the best-selling video games of all platforms (e.g. Play Station, PC and so on) and was retrieved from https://en.wikipedia.org/wiki/List_of_best-selling_video_games. It was desired to include different sorts of games, so that there would be variation in the content that had to be rated. The ratings these movies and games received by the different media rating systems were then noted. After both, the video game and the movie ratings were summed up, the percentages of agreement between the countries for a specific age rating were calculated. Afterwards the rating systems that rated more and less strictly than the general agreement, that rated consistently with each other, and those that rated unpredictably, were determined.

Study 2: Characteristics of the media rating systems

Corpus

By the time the research was conducted, there was no information available on how many media rating system exactly exist all over the world. Therefore, the most complete database that was found, has been chosen. This database was found on - and thus obtained via - the following four Wikipedia articles:

- Motion picture rating system: https://en.wikipedia.org/wiki/Motion_picture_rating_system
- Mobile software content rating system:
https://en.wikipedia.org/wiki/Mobile_software_content_rating_system
- Video game rating system: https://en.wikipedia.org/wiki/Video_game_rating_system
- Television content rating systems:
https://en.wikipedia.org/wiki/Television_content_rating_systems

Other media rating systems were added in the process of data collection. The only criterion for a media rating to be included in the research was, that it operated an evaluative rating. This resulted in 114 existing media rating systems which have been analyzed systematically. Figure 2 shows the countries of which the media rating system has been included in the research. It shows that the majority of the countries of Europe, North and South America and Australia was included. The media rating systems of Africa however are represented the less.



Figure 2: Map of included Systems

Coding Scheme

The coding scheme provides the different information that needed to be reported regarding the different codes, in order to guarantee a standardized method of coding. This allowed to compare the media rating systems quickly on the basis of their characteristics.

Table 1: Coding Scheme

<i>Media Rating Characteristics</i>	<i>Categories</i>								
<i>Product</i>	1: Movie 2: Television program 3: Video game 4: Mobile application								
<i>Evaluative Rating</i>	0+, ... , 26+, PG, For Children								
<i>Descriptive Rating</i>	1: Love 6: Drinking/ 2: Sex 7: Smoking 11: Discrimination 3: Nudity 8: Bad Language 12: Drug abuse 4: Gambling 9: Suggestive Dialogue 13: Adult Themes 5: Violence 10: Sexual Violence 14: Online Gaming								
<i>Legal Status</i>	1: Governmental 2: Self-Regulated								
<i>Design and Salience (Evaluative rating)</i>	1: Contour (e.g. round, quadrangular, triangular) 2: Colored (Yes/No) 3: Abstractness (Yes/No) 4: Textual (Yes/No) 5: Salience (1: not salient at all, ... , 5: very salient)								
<i>Design (Descriptive rating)</i>	1: Contour (e.g. round, quadrangular, triangular) 2: Colored (Yes/No) 3: Abstractness (Yes/No) 4: Textual (Yes/No)								
<i>Positioning</i>	<table> <tr> <td>DVD/ Game cover</td><td>TV appearance</td></tr> <tr> <td>1: Front</td><td>1: When is it shown?</td></tr> <tr> <td>2: Back</td><td>2: How long?</td></tr> <tr> <td>3: Spine</td><td></td></tr> </table>	DVD/ Game cover	TV appearance	1: Front	1: When is it shown?	2: Back	2: How long?	3: Spine	
DVD/ Game cover	TV appearance								
1: Front	1: When is it shown?								
2: Back	2: How long?								
3: Spine									
<i>Rating Board</i>	1: Internally Coded 2: Externally Coded								
<i>Coding Procedure</i>	1: Standardized 2: Individually								
<i>Forbidden/Tainted Fruit effect</i>	1: Yes 2: No 3: Unknown								

Compliance

1: Yes
2: No
3: Unknown

Procedure and analysis

After the development of the coding scheme, the different media rating systems were analyzed according to the scheme. Regarding some of the codes additional analysis was needed, for example in the case of the descriptive ratings, if two or more categories of the descriptive rating meant the same but were called differently by the media rating systems (e.g. horror and fear) they were all noted by the name of one of the options (in this case fear).

For the estimation of the salience of the labels a second rater was asked to estimate the salience of 10 % of the media rating systems, in order to assure inter-rater reliability. Inter-rater reliability as described above, is important to assure that the rating is not affected by the rater himself (Gwet, 2014). Hereafter a Cohen's kappa has been calculated. Kappa measures how much the two raters concur. The kappa that was calculated was 0,8. Therefore the inter rater reliability is satisfactory and the results could be used.

Afterwards, per characteristic, percentages have been calculated of how many media rating systems handle the specific characteristic.

Results

Study 1: Consistency of assigned classifications

The assigned ratings to 10 recent movies, and 10 successful video games have been examined and are summed up in the following. Table 2 shows how many percent of the countries assigned the respective evaluative rating to the movies.

Table 2: Percentages of classifications the movie received by different media rating systems (n=51)

	Star Wars VII	Fifty Shades of Grey	Inside Out	007: Spectre	Insidious: Chapter 3	Joy	Mockingjay Part II	The Revenant	Kingsman	Jurassic World
For Children										
0/all	24%		65%	12%	2%	22%	14%	4%	8%	16%
PG	2%		2%	2%		2%	2%			2%
2+										
3+										
4+			4%							
5+										
6+			8%			6%				2%
7+	6%		6%	2%		10%			2%	4%
8+	2%					2%				
9+										
10+						2%				2%
11+	4%			4%			4%			6%
12+	35%	2%		33%	10%	22%	39%	4%	8%	37%
13+	12%		2%	16%	12%	8%	14%	4%	2%	14%
14+		4%		2%	6%		4%	8%	8%	
15+	2%	12%		8%	20%	2%	6%	25%	20%	4%
16+	2%	24%		8%	20%	6%	6%	25%	24%	2%
17+		2%						2%	2%	
18+		33%			4%			14%	12%	
19+										
20+		2%								
21+		2%								
25+										
26+										
No children	2%			2%		2%	2%			2%
No youth					2%			2%	2%	
Banned		6%								
Unknown	10%	14%	14%	12%	25%	18%	10%	12%	14%	10%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

The movie Star Wars VII is rated 12+ by the majority of media rating systems (35 %) followed by all ages (24 %). When a margin of one year is handled more than half (51 %) of the ratings agree on a rating between 11+ and 13+. Fifty shades of Grey was most often rated 18+ (33 %) or 16+ (24 %), but it was also rated 12+ by 2% of the systems. The highest consensus is reached for the classification of the children's' movie: 'Inside Out'. 65% of the systems classified this movie as suitable for all ages. However, it was also rated 13+ by 2 % of the systems. There was high consensus (39 %) on the rating 12+ for the movie Hunger Games: Mockingjay Part 2, however, it also received the rating all ages by 14 % of the media rating systems. 50 % of the systems rated The Revenant as 15+ or 16+, which are also the most used rating for Kingsman with 44% in total.

To determine which media rating systems are consistent with the general agreement, shown in table 2, the actual classifications of the movies are shown in appendix 1. It has been noted how many times the systems have rated a movie similarly to the highest agreement on the rating of the movie. Besides, it has been noted how many times the rating rated stricter, or leaner than the general agreement and also whether it gave an entirely different rating (for example PG). The results are shown in table 3.

Table 3: Times the movie rating systems rated similar to the agreement on a movie rating

Movie Rating Systems	Rated higher	Agreement	Rated lower	Unknown	Different
<i>Argentina</i>		8	2		
<i>Australia</i>	5	3	1		1
<i>Austria</i>		6	2	2	
<i>Belgium</i>		4	6		
<i>Brazil</i>	2	6	2		
<i>Bulgaria</i>		5	4	1	
<i>Canada</i>		2	3		5
<i>Quebec</i>		2	8		
<i>Chile</i>	1	3	6		
<i>China</i>		2	7		1
<i>Colombia</i>		4	6		
<i>Czech Republik</i>	1	7	2		
<i>Denmark</i>	1	8	1		
<i>Estonia</i>		6	4		
<i>Finnland</i>	1	8	1		
<i>France</i>		2	8		
<i>Ger: FSK</i>		9	1		
<i>Greece</i>	1	8	1		
<i>Hong Kong</i>		2			8
<i>Hungary</i>	3	6		1	
<i>India</i>	3	5	1		1
<i>Indonesia</i>		0	1	9	
<i>Ireland</i>	1	9			
<i>Italy</i>		0	7	3	

<i>Jamaica</i>	1		9
<i>Japan</i>	4	4	2
<i>Kazakhstan</i>	3	7	
<i>Latvia</i>	1	8	1
<i>Malaysia</i>	3	5	1
<i>Maldives</i>	1	0	9
<i>Malta</i>		7	2
<i>Mexico</i>		9	1
<i>Kijkwijzer (Netherlands+ Iceland)</i>		9	1
<i>New Zealand</i>	5	5	
<i>Nigeria</i>			10
<i>Norway</i>	1	8	1
<i>Philippines</i>	2	7	1
<i>Poland</i>		2	8
<i>Portugal</i>	1	6	3
<i>Russia</i>	6	3	1
<i>South Africa</i>		9	1
<i>Singapore</i>	4	4	2
<i>South Korea</i>	3	7	
<i>Spain</i>	1	8	1
<i>Sweden</i>	1	8	1
<i>Taiwan</i>	2	4	4
<i>Thailand</i>	2	6	2
<i>Turkey</i>			10
<i>United Arab Emirates</i>		6	4
<i>UK</i>	1	9	
<i>US</i>	3	5	2
<i>Mean of the agreement</i>		5,3	

The mean of the times the countries meet the agreement has been calculated, making it possible to determine the countries that rate significantly above or below the average. The countries Nigeria and Turkey were not included in this calculation as the ratings they gave to the different movies were unknown. Argentina, Denmark, Finland, Greece, Latvia, Norway, Spain and Sweden rated the movies according to the general agreement in 8 out of 10 times. Germany, Ireland, Mexico, the Netherlands, South Africa and the UK met the ratings with the highest agreement in 9 out of 10 times. However no country rated the movies completely similar to the highest agreement. Canada and Hong Kong mostly handle an entirely different rating. The movie rating systems of Quebec, China, France, and Italy rated lower than the general agreement in 7 or 8 out of 10 times, and the systems of Australia, New Zealand and Russia gave a higher restriction than the general agreement in at least 5 out of ten times. The movie rating system of Singapore rated 4 times higher 4 times within the agreement and 2 times lower.

Table 4: Percentages of classifications the video game received by the different video game rating systems (n=14)

	Overwatch	Grand Theft Auto V	Call of Duty: Ghosts	Diablo 3	Battlefield 3	Elder scrolls V: Skyrim	Kinect Adventures	Minecraft	Need for Speed (most wanted)	Sims 2
PG							7 %	14 %	14 %	
0+							29 %	7 %		
3+							14 %			
6+								14 %		7 %
7+								14 %	14 %	
10+	7 %							7 %	7 %	7 %
11+										
12+	21 %								14 %	14 %
13+	7 %			7 %		7 %				7 %
14+										
15+	14 %		7 %	7 %	7 %	7 %				14 %
16+	7 %		21 %	29 %	29 %	7 %				7 %
17+		7 %	7 %	7 %	7 %	7 %				
18+		50 %	21 %	7 %	14 %	29 %				
Unknown	43 %	43 %	43 %	43 %	43 %	43 %	50 %	43 %	50 %	43 %
Total	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %	100 %

The video game Overwatch, which is a multiplayer first person shooter game, received the rating 12+ by the majority (21 %) of media rating systems. The ratings of this game range from 10+ to 16+. Grand Theft Auto V received the highest agreement (50 %) of all games on a rating, namely the rating 18+. It has also been rated 17+ by 7 % of the video game rating systems. The game is an open world action adventure, and allows the player for instance to torture characters in the game. The first person shooter Call of Duty: Ghosts received an 18+ and a 16+ rating by 21 % of the rating systems both. Diablo 3 an action role player game and Battlefield 3 a first person shooter were rated 16+ both by 29 % of the rating systems. However, Diablo 3 was rated 13+ as well by 7 % while Battlefield was more often rated 18+ (14%). The least agreement by the media rating systems was reached for The sims 2. It is a life simulation game and it received the ratings 12+ and 15+ by 14 % of the systems but also 6+, 10+, 13+ and 16+ by 7 % of the rating systems each.

For the video game rating it also has been noted how many times the systems have rated a game similarly to the highest agreement on the rating of the game, shown in table 4. The results are depicted in table 5. The actual classifications of the games are shown in appendix 1.

Table 5: Times the video game rating systems rated similar to the agreement on a game rating

Video game rating systems	Rated higher	Agreement	Rated lower	Unknown	Different
<i>PEGI (Europe)</i>	1	8	1		
<i>Germany</i>	2	6	2		
<i>Finland</i>	1	8	1		
<i>Australia</i>	2	1	4		2
<i>New Zealand</i>		3	4	2	1
<i>US</i>	4	4	2		
<i>Taiwan</i>	4	6			
<i>Brazil</i>	1	7	2		
<i>Russia</i>				10	
<i>Iran</i>				10	
<i>Japan</i>				10	
<i>Singapore</i>				10	
<i>South Korea</i>				10	
<i>Argentina</i>				10	
<i>Mean of Agreement</i>		5,3			

It can be seen that the ratings of the PEGI system, Finland and Brazil rate within the general agreement of the systems in 7 or 8 out of 10 times. The systems of New Zealand and Australia rated lower in 4 out of 10 times. The video game rating systems of Taiwan and the US rated stricter in 4 out of 10 times, however, the US also gave a lower rating in 2 times.

Study 2: Characteristics of media rating systems

In the second study, the different media rating systems have been analyzed according to the coding scheme described above. The outcomes have been documented in a table. The complete table can be found in Appendix 2. In the following the results are summarized per characteristic of the media rating systems. All percentages used within the results are rounded for the purpose of clarity. Due to that, they do not always accumulate to 100%.

Evaluative Ratings

Operating an evaluative rating was one of the criteria for the media rating systems to be included in the research. Therefore 100% of the ratings have an evaluative rating.

Figure 3 shows how many percent of the media rating systems included, used the specific age within their evaluative rating. The category “for children” describes how many media rating systems give a special rating to content that is specifically designed for young children. The category PG shows the amount of media rating systems that suggest parental guidance for content, without the need of having reached a certain age. The ages used the most are 0+ or “for all” (91%), 18+ (79%) and 12+ (52%). The ages used the least are 2+,3+,4+,5+,9+,11+,19+,20+,25+ and 26+, as they are all used less than in 5% of the media rating systems.

2 % of all media rating systems could not be included in figure 1 as the descriptive rating that is handled, is not fully known. The movie rating system of Hong Kong uses, besides 'all ages' and '18+', two categories which are not bound to an age. These categories are 'not suitable for children' and 'not suitable for adolescents' and are called 'IIa' and 'IIb'.

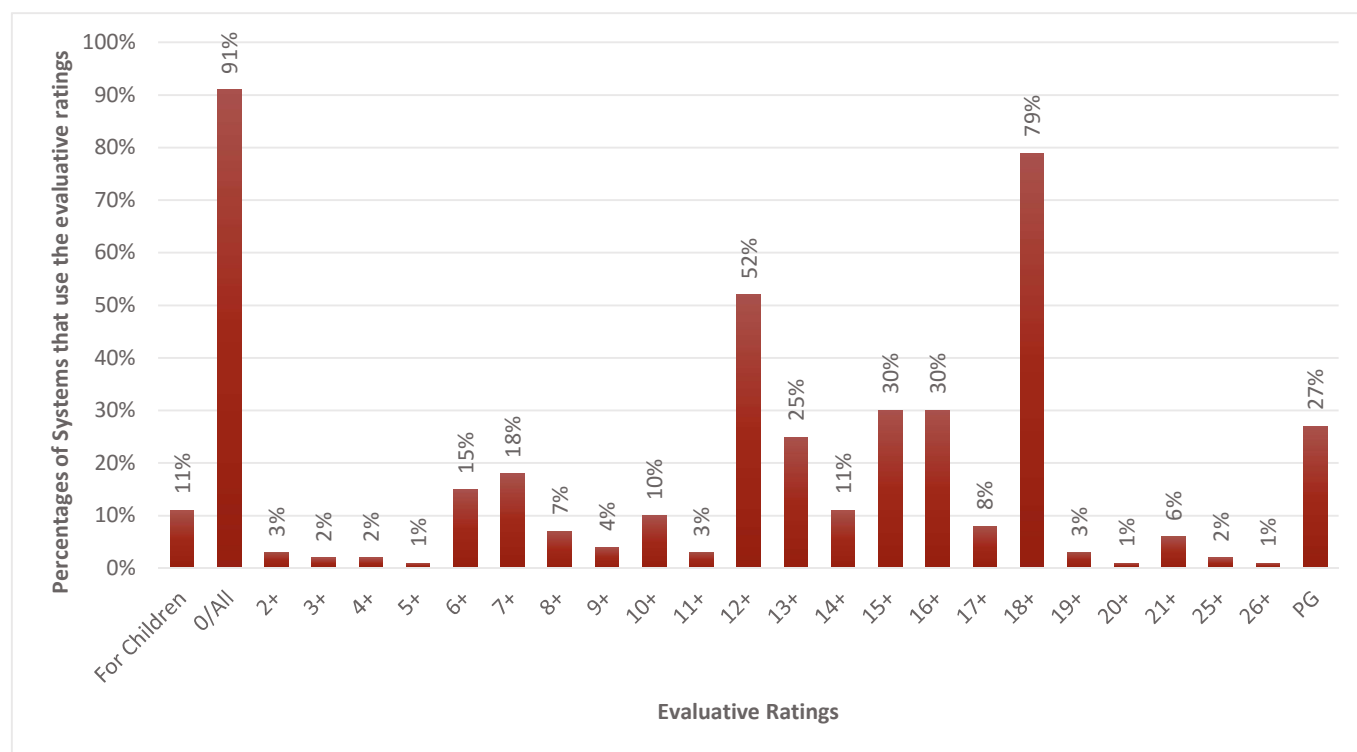


Figure 3: Percentages of Systems that use the specific Evaluative Rating

Descriptive Ratings

29 Media rating systems, which is 25% of all media rating systems, are using descriptive ratings next to the evaluative ratings. In 30 % of all media rating systems, it is unknown whether they handle a descriptive rating, and 46% of the ratings do not use a descriptive rating.

There are 17 Media rating systems (59% of the media rating systems that use descriptive ratings) that are currently using a standardized descriptive rating. Standardized in this context means, that there are specific contents about which a viewer will be warned. These contents are shown in Table 5. An example of such a media rating is the media rating of the Film and Publication Board (FPB) of South Africa. It uses abbreviations for Drugs, Violence, Nudity, Prejudice, Sex, Bad language, Horror and sexual violence, which appear along with the evaluative rating on the TV-screen. The percentages shown in Table 5 represent how many of the media rating systems, using standardized descriptive ratings, use this specific content rating.

Table 6: Percentages of indicated contents for systems that handle descriptive ratings (n=29)

Descriptive Rating	Percentage
Violence	100%
Sex	100%
Drugs	82%
Bad Language	76%
Fear	65%
Nudity	41%
Crime	35%
Adult Themes	35%
Discrimination	24%
Gambling	18%
Love	6%
Drinking/Smoking	6%
Suggestive Dialogue	6%
Online Gaming	6%
Sexual Violence	6%

The descriptive ratings have been put in order of their usage within the media rating systems. Violence and Sex are used by all the media rating systems that handle descriptive ratings. The ratings Drugs (82%), Bad Language (76%) and Fear (65%) are used by the majority of the media rating systems, whereas Love, Drinking/Smoking, Suggestive Dialogue, Online Gaming, and Sexual Violence are used by one media rating each.

There are 12 media rating systems, which is 41% of the media rating systems that use descriptive ratings, that use an individual form of descriptive ratings, which means for example that they are describing textually what content causes the evaluative rating. The British Board of Film Classification (BBFC) is using such an individual form. The descriptive ratings are called BBFC insight. For the film 'Kingsman: The Secret Service' it stated: "strong bloody violence, strong language"

Legal Status

It was found, that 44 % of the media rating systems are self-regulated, while 56% of them are governmental. This is a small majority of the media rating systems. In 28% of the ratings it is unknown whether the instance, that is responsible for the classification of media content, is a governmental instance or is self-regulated.

Design/Salience

A 5 point Likert-scale has been used to indicate the salience of the different ratings, ranging from 1: not at all salient, to 5: Very Salient. Salience is determined on the basis of the following criteria which have been identified according to the coding scheme: coloring, placement, abstractness, textuality and, if there was a

visual example of the label available, the size. In the following, the exemplary properties of the label will be discussed per grade. A visual example of each grade is given, showing how it is placed on a cover.

Table 6 is showing how many percent of the labels that could be graded, received which grade. In 53 % of all media rating systems it was not possible to assign a grade of salience, due to lacking information on the design or the placement of the age rating symbols.

Table 7: Percentages of degree of salience for systems of which the design was known (n=

1 (Not at all Salient)	2	3	4	5 (Very Salient)
4 %	4 %	24 %	36 %	31 %

1 (Not at all salient): 4% of the media rating labels were graded as not salient at all. When a label is categorized as not at all salient, none or only one of the criteria score high in terms of salience. This means that the label is not colored or all evaluative ratings are colored similarly, that it is placed only on the back of the cover, that it is relatively small in comparison to other labels, that it is very abstract and therefore difficult to interpret or to identify, and that there is no textual explanation. To be not at all salient it can score high on one of the criteria but too low on the other criteria to be for example identifiable as a media rating label. For a visual example of a media rating label that is not salient at all, see Figure 4. In this case all of the criteria scored low in terms of salience. Figure 4 shows the label of the media rating of the Comissão de Classificação de Espectáculos (CCE), Portugal.



Figure 4: Label of Comissão de Classificação de Espectáculos, Portugal

2: 4 % of the ratings received grade 2. Typically a label that is rated with a 2 would score high on two of the criteria. However it can also score high on only one of the criteria, which is so striking that it will outweigh the other criteria, which will cause the label to still be graded as a 2. Figure 5 shows an example of a rating that received a 2. Here the label of the Régie du cinema of Quebec is depicted. It is colored and it is not abstract, however it is really small compared to the rest of the logos, it is displayed only on the backside of the cover and there is no textual component which could lead to better identification of the label.



Figure 5: Label of the Régie du cinéma, Quebec

3: Almost a quarter of the labels (24%) received a 3 in terms of salience. A grade 3 rated label would score high on 3 of the criteria, however just as in the cases before, the criteria can outweigh each other. Figure 6 shows the label of the National Media and Info-communications Authority (NMHH) of Hungary. It is an example of a rating that scored a 3. In this case the label is quite small and only placed on the backside of the cover, but it is enhanced by the means of color, it has a textual component, which identifies it as a media rating label and it clearly indicates the age, therefore is not abstract.



Figure 6: Label of NMHH, Hungary

4: The majority of the labels (36%) are graded with a 4 in terms of salience. If a label would score high on 4 of the criteria, it would usually receive a 4. The example in figure 7 however, shows a label of the Dutch 'kijkwijzer' system, which scores high on only three of the elements but scores a 4 nevertheless. It is not textual nor colored, but due to its size, the placement on the front and the back and the clear age indication it is still very salient.



Figure 7: Label of 'Kijkwijzer', The Netherlands

5: To receive a 5 the labels had to be very salient, so needed to score high on all of the criteria. An example of such a rating can be seen in figure 8. It shows the label of the media rating of the British Board of Film Classification (BBFC), implemented with the United Kingdom. The example shows a label that is enhanced by means of color, that is big enough to stand out, it is placed on the front, the back and the spine of the cover, it clearly indicates the age and has a textual component.



Figure 8: Label of BBFC, United Kingdom

Rating Board

For 35 % of all media rating systems it is unknown whether the coding of the media content takes place internally or externally. The small majority (58%) of the coding takes place internally, meaning that employees of the instance itself are responsible for the classification. An example of a media rating that codes internally is the Freiwillige Selbstkontrolle (FSK) of Germany. They provide the committees that are responsible for the classification of movies. Members of these committees are not allowed to work within film branches.

In the case of external coding which takes place in 42 % of the media rating systems, the instance would ask external coders, in most cases the producers themselves. For instance the game rating system applied by the Russian media rating law is revising the rating the producers find appropriate for their game.

Coding Procedure

The procedure of the rating was known in 60% of the media rating leaving 40% of the ratings unknown. Therefore the 60% of the ratings are included in the results. 25% of the known procedures was standardized, meaning that they follow a fixed proceeding. An example of such a rating system is the MDA (Media Development Authority) system applied in Singapore. The MDA system uses a classification scheme for DVD-submissions that has to be used by the raters during the classification process. On the other hand 51% of the ratings, of which the procedure is known, handle an individual procedure. For example the TV Parental Guidelines applied within the US, recommends the description of the producers as guidance for the rating of their programs. Two of the media rating systems (3%) used a combination of both procedures. Both media rating systems belong to the OFLC (Office of Film and Literature Classification) New Zealand. This means they have a standard procedure in case films have been rated in Australia or the UK , but they use an individual method if this is not the case. In 21% of the cases the procedure can vary, as the broadcaster, producers or provinces are obliged to provide a rating and therefore have their own process.

Forbidden and Tainted Fruit Effect

The research found on the forbidden fruit effect is limited. As shortly mentioned above a study by Gosselt et al. (2012) summed up the research that has been conducted on the forbidden fruit effect. This research revealed that the studies found forbidden fruit effects for the MPAA system for television movies used in the US, as well as for the PEGI system for video games used in the majority of Europe and the kijkwijzer system for television programs used in the Netherlands. However, the same study found no evidence for this effect in the cases of the PEGI and the kijkwijzer system and also provided an explanation for these contradictory findings (see paragraph 'Forbidden vs. Tainted Fruit Effect' in the Theoretical Framework). Additionally Gosselt, van Hoof & Haske (unpublished manuscript) conducted a study on the German FSK label and found neither a forbidden fruit effect nor a tainted fruit effect. The only consistent report of a forbidden fruit effect therefore is reported of the MPAA rating applied in the US.

Compliance

Literature about compliance with media rating systems, by either the shops, the parents or the children, such as the research by Gosselt et al. (2012), is extremely limited as well. Instead, many media rating institutions conduct market research on the perceived usefulness of the media rating systems by parents, and the self-reported usage. Table 4 shows the results of the market researches that were found.

Table 8: Results of market research among parents by different media rating institutions

Media rating	Percentage	Construct
IFCO for DVD (Ireland)	90 %	Usage (self-reported)
PEGI for video games (Europe)	89 %	Usefulness (perceived)
BBFC for movies (UK)	71 %	Usage (self-reported)
ACB for games (Australia)	59 %	Usage (self-reported)
ACB for movies (Australia)	76 %	Usage (self-reported)
ESRB for games (US)	61 %	Usage (self-reported)
MPAA for movies (US)	76 %	Usage (self-reported)
OFLC for movies (New Zealand)	92 %	Importance (perceived)
MPRS for movies (Hong Kong)	71 %	Usefulness (perceived)

The OFLC rating of New Zealand has reported a high perceived importance (92%) of the media rating by the parents. However it is unclear whether this importance is drawn to a general existence of media rating systems or to the specific ratings provided by the OFLC. Self-reported usage and perceived usefulness of the media rating systems by parents is the highest for the IFCO system applied in Ireland (90%) and for the PEGI system (89%). The lowest self-reported usage of a rating by parents is reported for the ACB system applied in Australia (59%).

Discussion

Consistency of the media rating systems

The countries that rated the selected movies consistently with each other were Germany, the Netherlands, Ireland, the United Kingdom, Mexico and South Africa. Compared with those countries, France, Italy, Quebec and China are more lenient in restricting movies. This is in accordance with the findings of Leenders & Eliashberg (2011), who also stated that the systems of France and Italy were rating more lenient. They were able to attribute these findings to the countries' culture. The fact that the system of China seems to be lenient in this study however is due to the fact that China does only ban specific movies and automatically leaves the others suitable for all ages. Australia, New Zealand and Russia are the countries that rated most restrictive. However, it is striking that the amount of times that countries rated more restrictive were less significant than the amount of times countries rated more lenient. A possible explanation might be that the general level of strictness by all ratings is relatively high, leaving only small room for even stricter ratings although this research cannot provide a clear answer to this.

Looking at the video game ratings the PEGI system and the systems of Finland and Brazil rated most often consistently with the majority of the systems. Though it should be noted that Finland accepts the ratings that PEGI assigns, which causes its high consistency with the other ratings. Interesting is that New Zealand and Australia were the countries that rated the video games more lenient than the other countries, while their movie ratings were stricter than those of the rest. This could be investigated further in follow up research. The influence of culture on the assignment of video game classification cannot be identified with these findings, as PEGI is a video game rating system used in the majority of Europe and thus combines several cultures.

All in all, there is only very little consistency between assigned classifications of movies. The most extreme cases are 'The Revenant' and 'Kingsman' of which the ratings range from 0+ to 18+. This means that disturbing content is rated completely different within the different media rating systems. This high inconsistency causes the systems to be unreliable.

In the following the characteristics of the rating systems are discussed. Furthermore, it is examined whether the most consistent movie rating systems (United Kingdom, the Netherlands, Germany, Ireland, Mexico and South Africa) and the most consistent video game ratings (PEGI and Brazil) share characteristics, which could mean that these characteristics are linked to the systems' level of consistency.

Characteristics of the media rating systems

The goal of media rating systems is to help parents choose which media is appropriate for their children to be exposed to. Earlier research revealed that parents are indeed appreciating and using the media rating systems (Nikken et al., 2007), which makes it even more necessary for the media rating system to be a valid and reliable source of information. However, due to the differences within all characteristics of media rating systems it cannot be assured that all the media rating systems are evenly effective concerning their tasks. The results of the second study conducted, show that the ratings indeed differ on the characteristics that form a media rating system.

When it comes to the evaluative ratings, all ages from 2 to 26 are represented. The highest similarity can be found in the restrictions '0+ or all ages' and '18+'. When the usage of the ages 12+ and 13+ and the usage of 15+ and 16+ are accumulated, then there also seems to be consensus on these ages groups within the different media rating systems. Looking back at the literature it seems that the recommendations of including at least the roughly outlined stages of child development (all ages, 12+ and 18+) are met by a great majority of the media rating systems. This speaks in favor of the consistency of the media rating systems.

Descriptive ratings however are less consistently applied within the media rating systems. It is notable that only a quarter of the media rating systems analyzed are known to handle a descriptive rating. Even within this small percentage, there is only a small majority of media rating systems that use standardized descriptive ratings regardless that they have been proven to be a valuable addition (Bushman & Cantor, 2003; Nikken et al. 2007; Bushman, 2006; Gosselt, Van Hoof, & Haske). Thus, 75% of the rating systems worldwide could be significantly improved by applying a descriptive rating. Fortunately, the results show that all media rating systems that use descriptive ratings indeed warn about sex and violence, which have been determined as harmful content by the literature. Also drugs (82%), bad language (76%) and fear (65%) are highly represented, which have been identified as harmful content as well. This speaks in favor of the media rating systems that apply a descriptive rating.

The legal status of the various media rating systems also differs. Literature suggested that governmental ownership could help increasing the compliance with the media rating systems, as the regulations set by a governmental organization are easier to enforce and more likely to be accepted by society (Gosselt et al., 2008). However, self-regulation does not necessarily limit the compliance because there are many forms of self-regulation (Hemphill, 1992) and even combinations of them. This means that not all the advantages and disadvantages of self-regulation necessarily appear in this context (Baarsma et al., 2004). Therefore this research cannot conclude about the effect of self-regulation on the media rating. To do this, a more detailed insight in the legal statuses of the different media rating systems is needed.

The salience of the labels due to its design in terms of coloring, abstractness, size and textuality, all in all is satisfactory. A great majority of the known designs (91 %) is rated 3 or above in terms of salience indicating that in general the ratings have a high noticeability. As it has been discovered by Jöckel et al. (2013) a high

salience of media rating labels is favorable when it comes to the design of the labels. Still there is room for improvement as only 31% of the labels have received the highest score for salience.

The rating board, responsible for assigning the actual ratings, is divided almost evenly between internal rating boards (58%) and external rating boards (42%). A small majority is coding internally, which can be a rating board consistent of the members of the media rating institution, but also a mix of expert assigned by the media rating institution. This would be the favorable case as Gentile et al. (2005) stated, as this assures that the protection of children is the main interest while the content is judged.

As little more than half of the media rating systems of which the procedure is known were coded individually (51%), the coding procedure offers a lot of room for improvement. Gentile et al. (2005) found that a standardized procedure contributes to the inter-rater reliability, which in turn is an important factor for the reliability of the media rating. However, only a quarter of the known procedures (25%) were standardized. Regardless whether the procedure is standardized or not, reports about the inter-rater reliability of the assigned media rating systems would already be an improvement of the current situation. Hereupon important recommendations for improvement can be based.

As there is only one system that has been consistently reported of evoking a forbidden fruit effect, it is difficult to base any conclusions on this topic. Additionally, the research by Gosselt et al. (2012) pointed out that most research conducted on the forbidden fruit effect might not correspond to the real-life situation as this research often suffered from bias regarding the situation the label was placed in. This calls for more research on this topic.

The high percentages of self-reported usage and perceived usefulness by parents for the media rating systems are not surprising, since several researches already pointed out parents' need and appreciation for media rating systems. Literature on actual compliance would provide more insight in the quality of the media rating than self-reported usage and perceived usefulness. On this topic a lot more research is needed.

To supplement the first study, the second study (appendix 2) revealed that the movie rating systems that were rating most consistently have in common that they use the evaluative ratings 'all ages' and 12+ and that they are all coded by an internal rating board. Leenders & Eliashberg (2011) already found that the characteristics of the rating board indeed have an influence on the assigned ratings. The study presented here however did not look at all characteristics of the rating board (e.g. size) except from whether the members of the rating board were assigned by the system itself. Thus, no assumptions are made on the influence of the rating board on the consistency of a rating system. In the case of video games only two systems were rating consistently, namely PEGI and the system of Brazil. These systems are comparable by their usage of a descriptive rating, and a very high salience. All in all, these findings support the literature. The usage of a descriptive rating, an evaluative rating that marks the stage of adolescence (~12+), and a rating label that is highly noticeable seem to be the most important characteristics of media rating systems.

The importance of this research therefore lies in the exposure of the lack of consistency, and recommendations based on literature and the presented findings on how a rating systems should be arranged.

Conclusion

The differences of media rating systems have been observed. It can be concluded that media rating systems all over the world differ immensely from each other. This causes the suspicion that they are also differing in their capacity of serving their goal. What also is notable is the lack of transparency. In almost all cases more than 30% of the information was not found online. Such information should be available, not only for scientific purposes but also for parents. The lack of transparency might be a big problem regarding the reliability of the labels.

Implications

First of all, media rating organizations need to provide information. How can media rating systems help parents decide about age appropriate content for their children, if the parents do not know how the classifications are made, what they mean and how they work? The implication that can be based on what we actually do know is that the media rating systems need to become more consistent. A generic media rating including the factors that serve the effectivity of the rating system, as they are examined above, would form a desirable solution. The PEGI system is a good example that international rating systems can work. Such a media rating has already been suggested by Gentile et al. (2005) and the results of the study speak in favor of such a media rating system. A single rating system is easier to test, improve and monitor.

Limitations

Some limitations have to be taken into account. First of all the list of rating systems is possibly incomplete. There is no reliable source that lists the rating systems, so several other sources were combined and whenever necessary extended with other findings. This also means that some of the results might need verification, which could be retrieved through direct contact with the classification authorities of the different countries. This could also be a solution to the second big limitation, namely the missing of information on the different characteristics.

Future research

Suggestions for future research could be to test the influence of the several characteristics on the actual effectiveness of the media rating systems, since this has been assumed on a theoretical basis within this research. Also, it might be interesting to find out how the different characteristics might have an influence on each other. For example, salience in this research is seen as desirable for the media rating label, due to increased noticeability. However, salience also might play a role in evoking a forbidden fruit effect, and therefore work against the effectivity of the media rating.

References

- Anderson, C. A., & Bushman, B. J. (2001). Effects of violent video games on aggressive behavior, aggressive cognition, aggressive affect, physiological arousal, and prosocial behavior: A meta-analytic review of the scientific literature. *Psychological science*, 12(5), 353-359.
- Anderson, C. A., & Dill, K. E. (2000). Video games and aggressive thoughts, feelings, and behavior in the laboratory and in life. *Journal of Personality and Social Psychology*, 78(4), 772-790.
- Argo, J. J., & Main, K. J. (2004). Meta-analyses of the effectiveness of warning labels. *Journal of public policy and marketing*, 23(2), 193-208.
- Baarsma, B., Koopmans, C., Mulder, J., de Nooij, M., & Zijderfeld, C. (2004). Goed (koop) geregeld: Een kosten-baten analyse van wetgeving en zelfregulering. *SEO Report*(720).
- Barlow, T., & Wogalter, M. S. (1993). ALCOHOLIC BEVERAGE WARNINGS IN MAGAZINE AND TELEVISION ADVERTISEMENTS. *Journal of Consumer Research*, 20(1), 147-156.
doi:10.1086/209340
- Bijvank, M. N., Konijn, E. A., Bushman, B. J., & Roelofsma, P. H. (2009). Age and violent-content labels make video games forbidden fruits for youth. *Pediatrics*, 123(3), 870-876.
- Brehm, J. W. (1966). A theory of psychological reactance.
- Brock, T. C. (1968). Implications of commodity theory for value change. *Psychological foundations of attitudes*, 243-275.
- Brown, J. D., L'Engle, K. L., Pardun, C. J., Guo, G., Kenneavy, K., & Jackson, C. (2006). Sexy media matter: exposure to sexual content in music, movies, television, and magazines predicts black and white adolescents' sexual behavior. *Pediatrics*, 117(4), 1018-1027.
- Bushman, B. J. (2006). Effects of warning and information labels on attraction to television violence in viewers of different ages. *Journal of Applied Social Psychology*, 36(9), 2073-2078.
- Bushman, B. J., & Anderson, C. A. (2001). Media violence and the American public: Scientific facts versus media misinformation. *American Psychologist*, 56(6), 477-489.
- Bushman, B. J., & Cantor, J. (2003). for violence and sex: Implications for policymakers and parents. *American Psychologist*, 58(2), 130.
- Bushman, B. J., & Stack, A. D. (1996). Forbidden fruit versus tainted fruit: Effects of warning labels on attraction to television violence. *Journal of Experimental Psychology: Applied*, 2(3), 207.
- Carnagey, N. L., & Anderson, C. A. (2004). Violent video game exposure and aggression: A literature review. *Minerva Psichiatrica*, 45(1), 1-18.
- Common Sense Media. (2015). *The Common Sence Census: Media Use by Tweens and Teens*. San Francisco, CA: Common Sense Media
- Coyne, S. M., Stockdale, L. A., Nelson, D. A., & Fraser, A. (2011). Profanity in media associated with attitudes and behavior regarding profanity use and aggression. *Pediatrics*, 128(5), 867-872.
- Dorbeck-Jung, B., & Amerom, M. (2007). *The hardness of soft law in United Kingdom regulatory activities related to nanotechnological development*. Paper presented at the Author Conference The State Legislature and Non-State Law, Tilburg.
- Garvin, D. A. (1983). Can industry self-regulation work? *California Management Review*, 25(4), 37-52.
- Gentile, D. A., Humphrey, J., & Walsh, D. A. (2005). Media ratings for movies, music, video games, and television: A review of the research and recommendations for improvements. *Adolescent Medicine Clinics*, 16(2 SPEC. ISS.), 427-446.
- Gosselt, J. F., De Jong, M. D. T., & Van Hoof, J. J. (2012). Effects of Media Ratings on Children and Adolescents: A Litmus Test of the Forbidden Fruit Effect. *Journal of Communication*, 62(6), 1084-1101. doi:10.1111/j.1460-2466.2011.01597.x
- Gosselt, J. F., Van Hoof, J., & De Jong, M. (2012). Media Rating Systems: Do They Work? Shop Floor Compliance with Age Restrictions in The Netherlands. *Mass Communication and Society*, 15(3), 335-359.
- Gosselt, J. F., Van Hoof, J. J., de Jong, M. D. T., Dorbeck-Jung, B., & Steehouder, M. F. (2008). Horen, zien en verkrijgen?. *Boom Juridische uitgevers*.
- Gosselt, J. F., Van Hoof, J., & Haske, L. Evaluative and Descriptive Media Ratings and the Forbidden Fruit Effect. *Unpublished Manuscript*

- Gunningham, N., Grabosky, P. N., & Sinclair, D. (1998). *Smart regulation: designing environmental policy*: Oxford University Press.
- Gupta, A. K., & Lad, L. J. (1983). Industry self-regulation: An economic, organizational, and political analysis. *Academy of Management Review*, 8(3), 416-425.
- Gwet, K. L. (2014). *Handbook of inter-rater reliability: The definitive guide to measuring the extent of agreement among raters*: Advanced Analytics, LLC.
- Hemphill, T. A. (1992). Self-regulating industry behavior: Antitrust limitations and trade association codes of conduct. *Journal of Business Ethics*, 11(12), 915-920.
- Hofstede, G. H., & Hofstede, G. (2001). *Culture's consequences: Comparing values, behaviors, institutions and organizations across nations*. Sage.
- Huesmann, L. R. (2007). The impact of electronic media violence: Scientific theory and research. *Journal of Adolescent Health*, 41(6), S6-S13.
- Jansson, C., Marlow, N., & Bristow, M. (2004). The influence of colour on visual search times in cluttered environments. *Journal of Marketing Communications*, 10(3), 183-193.
- Jöckel, S., Blake, C., & Schlütz, D. (2013). Influence of Age-Rating Label Salience on Perception and Evaluation of Media. *Journal of Media Psychology*.
- Krcmar, M., & Farrar, K. (2009). Retaliatory aggression and the effects of point of view and blood in violent video games. *Mass Communication and Society*, 12(1), 115-138.
- Laughery, K. R., DeJoy, D., & Wogalter, M. (1999). *Warnings and Risk Communication*: Taylor and Francis.
- Leenders, M. A., & Eliashberg, J. (2011). The antecedents and consequences of restrictive age-based ratings in the global motion picture industry. *International Journal of Research in Marketing*, 28(4), 367-377.
- Lewis, P. C. (1992). The Effects of Parental Advisory Labels on Adolescent Music Preferences. *Journal of Communication*, 42(1), 106-113. doi:10.1111/j.1460-2466.1992.tb00772.x
- Morris, L. A., Mazis, M. B., & Brinberg, D. (1989). Risk disclosures in televised prescription drug advertising to consumers. *Journal of Public Policy & Marketing*, 64-80.
- Murray, L. A., Magurno, A. B., Glover, B. L., & Wogalter, M. S. (1998). Prohibitive pictorials: Evaluations of different circle-slash negation symbols. *International Journal of Industrial Ergonomics*, 22(6), 473-482.
- Murray, N. M., Manrai, L. A., & Manrai, A. K. (1998). How super are video supers? A test of communication efficacy. *Journal of Public Policy & Marketing*, 24-34.
- Nalkur, P. G., Jamieson, P. E., & Romer, D. (2010). The effectiveness of the motion picture association of America's rating system in screening explicit violence and sex in top-ranked movies from 1950 to 2006. *Journal of Adolescent Health*, 47(5), 440-447.
- Nikken, P., Jansz, J., & Schouwstra, S. (2007). Parents' interest in videogame ratings and content descriptors in relation to game mediation. *European Journal of Communication*, 22(3), 315-336.
- Penney, C. G. (1989). Modality effects and the structure of short-term verbal memory. *Memory & Cognition*, 17(4), 398-422.
- Peters, J., Eijlander, P., & Gilhuis, P. (1993). Overheid en zelfregulering. Alibi voor vrijblijvendheid of prikkel tot actie?
- Rideout, V. J., Foehr, U. G., & Roberts, D. F. (2010). Generation M [superscript 2]: Media in the Lives of 8-to 18-Year-Olds. *Henry J. Kaiser Family Foundation*.
- Shapiro, G., & Markoff, J. (1997). A matter of definition. *Text analysis for the social sciences: Methods for drawing statistical inferences from texts and transcripts*, 9-34.
- Smith, S. J. (1990). The impact of product usage warnings in alcoholic beverage advertising. *Journal of Public Policy & Marketing*, 16-29.
- Steinberg, L. (2005). Cognitive and affective development in adolescence. *Trends in cognitive sciences*, 9(2), 69-74.
- Trubek, D. M., Nance, M., & Cottrell, P. (2006). 'Soft law', 'hard law', and EU Integration. Paper presented at the Law and New Governance in the EU and the US.

- Van der Lans, R., Pieters, R., & Wedel, M. (2008). Research Note-Competitive Brand Salience. *Marketing Science*, 27(5), 922-931.
- Van Driel, M. (1989). *Zelfregulering: hoog opspelen of thuisblijven*: Kluwer.
- Villani, S. (2001). Impact of media on children and adolescents: a 10-year review of the research. *Journal of the American Academy of Child & Adolescent Psychiatry*, 40(4), 392-401.
- Walsh, D. A., & Gentile, D. A. (2001). A validity test of movie, television, and video-game ratings. *Pediatrics*, 107(6), 1302-1308.
- Williams, K. D. (2009). The effects of frustration, violence, and trait hostility after playing a video game. *Mass Communication and Society*, 12(3), 291-310.
- Woodrum, E. (1984). "Mainstreaming" content analysis in social science: Methodological advantages, obstacles, and solutions. *Social Science Research*, 13(1), 1-19.

Appendix 1: Actual classifications assigned to movies and video games

Classifications the movies received by the different movie rating systems

System	1: Star Wars	2: Fifty Shades of grey	3: Inside Out	4: Spectre	5: Insidious chapter 3	6: Joy	7: Mockingjay part 2	8: The revenant	9: Kingsman	10: Jurassic world
Argentina	13+	16+	0+	13+	13+	0+	13+	16+	16+	13+
Australia	15+	15+	PG	15+	15+	15+	15+	15+	15+	15+
Austria	12+	16+	0+	12+	?	8+	12+	?	14+	12+
Belgium	0+	16+	0+	0+	16+	0+	0+	16+	0+	0+
Brazil	12+	16+	0+	14+	14+	10+	14+	16+	16+	12+
Bulgaria	0+	16+	0+	12+	?	0+	0+	16+	12+	12+
Canada	PG	18+	0+	PG	14+	PG	PG	14+	14+	PG
Quebec	0+	16+	0+	0+	13+	0+	0+	13+	13+	0+
Chile	7+	18+	0+	7+	14+	0+	14+	14+	7+	7+
China	0+	Banned	0+	0+	0+	0+	0+	0+	0+	0+
Colombia	7+	15+	0+	12+	12+	7+	12+	12+	12+	7+
Czech Republik	12+	15+	0+	15+	15+	12+	12+	15+	15+	0+
Denmark	11+	15+	7+	11+	15+	7+	11+	15+	15+	11+
Estonia	12+	14+	0+	12+	12+	12+	12+	14+	14+	12+
Finnland	12+	16+	7+	12+	16+	0+	12+	16+	16+	12+
France	0+	12+	0+	0+	12+	0+	0+	12+	0+	0+
Germany	12+	16+	0+	12+	16+	12+	12+	16+	16+	12+
Greece	12+	18+	0+	12+	18+	0+	12+	13+	15+	13+
Hong Kong	IIa	18+	0+	IIa	IIb	IIa	IIa	IIb	IIb	IIa
Hungary	12+	18+	6+	16+	?	12+	16+	16+	16+	12+
India	0+	Banned	0+	12+	18+	0+	12+	18+	18+	12+
Indonesia	0+	?	?	?	?	?	?	?	?	?
Ireland	12+	18+	4+	12+	15+	12+	12+	16+	16+	12+
Italy	0+	14+	?	0+	?	?	0+	0+	0+	0+
Jamaica	?	?	?	13+	?	?	?	?	?	?
Japan	0+	18+	0+	0+	?	?	0+	15+	15+	0+
Kazakhstan	12+	18+	0+	16+	16+	12+	12+	18+	18+	12+
Latvia	12+	16+	0+	12+	16+	16+	12+	16+	16+	12+
Malaysia	13+	Banned	0+	13+	13+	13+	13+	18+	18+	13+
Maldives	?	?	?	?	?	?	?	?	?	15+
Malta	8+	18+	0+	12+	?	12+	12+	15+	12+	12+
Mexico	12+	18+	0+	12+	12+	12+	12+	15+	15+	12+
Kijkwijzer (Netherlands+ Iceland)	12+	16+	0+	12+	16+	6+	12+	16+	16+	12+
New Zealand	16+	18+	0+	16+	16+	16+	16+	16+	16+	16+

Nigeria	?	?	?	?	?	?	?	?	?	?	
Norway	12+	15+	6+	12+	15+	6+	12+	15+	15+	11+	
Philippines	13+	18+	13+	13+	13+	13+	13+	16+	16+	13+	
Poland	?	?	?	?	?	?	12+	15+	?	?	
Portugal	12+	16+	6+	12+	16+	12+	12+	14+	14+	12+	
Russia	12+	18+	6+	16+	?	16+	16+	18+	18+	12+	
South Africa						7-					10-
	13+	16+	0+	13+	16+	9PG	13+	16+	16+	12PG	
Singapore	0+	21+	0+	13+	13+	13+	13+	18+	18+	13+	
South Korea	12+	18+	0+	15+	15+	12+	15+	15+	18+	12+	
Spain	7+	18+	0+	12+	16+	7+	12+	18+	16+	12+	
Sweden	11+	15+	7+	11+	15+	7+	11+	15+	15+	11+	
Taiwan	0+	18+	0+	15+	12+	6+	12+	18+	12+	6+	
Thailand	0+	20+	0+	13+	15+	0+	15+	15+	15+	0+	
Turkey	?	?	?	?	?	?	?	?	?	?	
United Arab											
Emirates	13+	?	0+	?	15+	?	13+	15+	?	13+	
UK	12+	18+	4+	12+	15+	12+	12+	15+	15+	12+	
US	13+	17+	0+	13+	13+	13+	13+	17+	17+	13+	

Classifications the video games received by the different video game rating systems

Media Rating System	Overwatch	Grand Theft Auto V	Call of Duty: Ghosts	Diablo 3	Battlefield 3	Skyrim: the elder scrolls	Kinect Adventures	Minecraft	Need for Speed (most wanted)	Sims 2
<i>PEGI (Europe)</i>	12+	18+	16+	16+	16+	18+	3+	7+	7+	12+
<i>Germany</i>	16+	18+	18+	16+	18+	16+	0+	6+	12+	6+
<i>Finland</i>	See	See	See	See	See	See	See	See	See	See
	PEGI	PEGI	PEGI	PEGI	PEGI	PEGI	PEGI	PEGI	PEGI	PEGI
<i>Brazil</i>	12+	18+	18+	16+	16+	18+	0+	0+	0+	16+
<i>Australia</i>	15+	18+	15+	15+	15+	15+	PG	PG	0+	15+
<i>New Zealand</i>	10+	18+	16+	13+	16+	13+	?	PG	?	10+
<i>US</i>	13+	17+	17+	17+	17+	17+	0+	10+	10+	13+
<i>Taiwan</i>	15+	18+	18+	18+	18+	18+	0+	6+	12+	15+
<i>Iran</i>	?	?	?	?	?	?	?	?	?	?
<i>Japan</i>	?	?	?	?	?	?	?	?	?	?
<i>Singapore</i>	?	?	?	?	?	?	?	?	?	?
<i>South Korea</i>	?	?	?	?	?	?	?	?	?	?
<i>Russia</i>	?	?	?	?	?	?	?	?	?	?
<i>Argentina</i>	?	?	?	?	?	?	?	?	?	?

Appendix 2: Excel File

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
PEGI (Europe)	Europe	Video games/mobile content	3+,7+,12+,16+,18+	Violence, Bad Language, Horror, Sex, Drugs, Gambling, Discrimination, Online Game
Kijkwijzer (Netherlands+ Iceland)	Europe	TV/movies	All,6+,9+,12+,16+	Violence, Bad Language, Horror, Sex, Drugs, Discrimination
USK	Europe	Video Games/mobile content	0+,6+,12+,16+,18+	x
FSK	Europe	Movies	0+,6+,12+,12+,16+,18+	x
FSK	Europe	Television	16+,18+	x
MEKU (Finland)	Europe	Games	S,7+,12+,16+,18+	Violence, Sex, Fear, Drugs
MEKU (Finland)	Europe	Movies	S,7+,12+,16+,18+	Violence, Sex, Fear, Drugs
MEKU (Finland)	Europe	Television	S,7+,12+,16+,18+	Violence, Sex, Fear, Drugs
Russian content rating law	Europe	Games	0+,6+,12+,16+,18+	x
Russian content rating law	Europe	Television	0+,6+,12+,16+,18+	x
Russian content rating law	Europe	Movies	0+,6+,12+,16+,18+	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
PEGI (Europe)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: No 5: 5	1: Quadrangula r, 2: No, 3: Yes, 4: No	1.+2.	2.
Kijkwijzer (Netherlands+ Iceland)	self regulated	1: Round, 2: No, 3: No, 4: No, 5: 4	1: Round, 2: No, 3: Yes, 4: No	1.+2, Beginning of the show	2. Beginning of the show
USK	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 5	x	1.	x
FSK	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 5	x	1.	x
FSK	self regulated	1: Varying per channel, 2: varying, 3: No, 4: Yes, 5: 4	x	Beginning of the programm	x
MEKU (Finland)		1: Round, 2: Yes, 3: No, 4: No, 5: 3	1: Round, 2: No, 3: Yes, 4: No	2. (Or PEGI)	2. (Or PEGI)
MEKU (Finland)		1: Round, 2: Yes, 3: No, 4: No, 5: 3	1: Round, 2: No, 3: Yes, 4: No	2.	2.
MEKU (Finland)		1: Round, 2: Yes, 3: No, 4: No, 5: 5	1: Round, 2: No, 3: Yes, 4: No	Beginning of the programm: 5 seconds, After each break: 3 seconds	Beginning of the programm: 5 seconds, After each break: 3 seconds
Russian content rating law	governmental	Varying	x	1. or 2.	x
Russian content rating law	governmental	Varying	x	Beginning, After every break	x
Russian content rating law	governmental	Varying	x		

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
PEGI (Europe)	2.	1.	TF: Yes	89% 'finding useful'
Kijkwijzer (Netherlands+ Iceland)	1.	1.	TF: Yes	
USK	2.	2.	FF: Yes	
FSK	1.	2.	FF: Yes	
FSK	1.	2.		
MEKU (Finland)	2.	1.		
MEKU (Finland)	2.	1.		
MEKU (Finland)	2.	1.		
Russian content rating law	2.	2.		
Russian content rating law				
Russian content rating law				

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
BBFC (UK)	Europe	Movies	Uc(-4),U,PG(8-12),12A/12+,15+,18+/R18,Exempt	BBFCinsight
ABMC (Austria)	Europe	Movies	Unrestricted,6+,8+,10+,12+,14+,16+	x
BFC (Belgium)	Europe	Movies	KT,12+,KNT(16+)	x
National Film rating committee bulgaria	Europe	Movies/TV	A(-11)/B,C(12+),D(16+),X(18+)	x
Media Council for children and young people (Denmark)	Europe	Movies	A,7+,11+,15+	x
Child welfare act (Estonia)	Europe	Movies	PERE(-5)/L,MS-6(6+),MS-12/K-12,K-14,K-16	x
CNC (France)	Europe	Movies	U,12+,16+,18+,Prohibited	x
Youth Committee for classification (Greece)	Europe	Movies	Unrestricted,13+,17+,18+	x
ESR (Greece)	Europe	TV	diamond(all ages),circle(PG recommended),triangle(PG required),square(15+),cross(adults)	x
NMHH (Hungary)	Europe	Movies	Universal,6+,12+,16+,18+/X	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
BBFC (UK)	self regulated	1: Triangular for U and PG, round for the rest, 18R is quadrangular, 2: Yes, 3: No, 4: No, 5: 5	1: NA, 2: NA, 3: No, 4: Yes	1.+2.	2.
ABMC (Austria)	governmental	x	x	x	x
BFC (Belgium)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: Both, 5: 3	x	only for theaters	x
National Film rating committee bulgaria	governmental	1: Round, 2: No, 3: Yes, 4: No, 5: 1	x	2.	x
Media Council for children and young people (Denmark)	governmental	1: Triangular for A and 7+, quadrangular for 11+ and round for 15+, 2: Yes, 3: No, 4: No, 5: 4	x	1.+2.	x
Child welfare act (Estonia)		1: Quadrangular for PERE and L, diamond for ms6 and ms12, round for the rest, 2: Yes, 3: No, 4: Both, 5: 3	x	only for theaters	x
CNC (France)	governmental		x		x
Youth Committee for classification (Greece)	governmental		x		x
ESR (Greece)	self regulated	1: Round, 2: Yes, 3: Yes, 4: No, 5: 4	x	beginning of the broadcast, vocally announced	x
NMHH (Hungary)	self regulated	1: Round, 2: Yes, 3: No, 4: No, 5: 3	x	2.	x

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
BBFC (UK)	1.	2.		71% usage
ABMC (Austria)	1.			
BFC (Belgium)	1.	2.		
National Film rating committee bulgaria		2.		
Media Council for children and young people (Denmark)	1.	2.		
Child welfare act (Estonia)				
CNC (France)	1.	2.		
Youth Committee for classification (Greece)	1.			
ESR (Greece)	2.			
NMHH (Hungary)				

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
NMHH (Hungary)	Europe	TV	All,Children friendly,6+,12+,16+,18+	x
IFCO (ireland)	Europe	Movies (theater)	G,PG(8+),12A,15A,16+,18+	x
IFCO (ireland)	Europe	DVD/video	G,PG(8+),12+,15+,18+	x
IMCHA (Italy)	Europe	Movies	T,VM14,VM18	x
Latvia (publisher)	Europe	Movies	U,7+,12+,16+,18+	x
MCCAA (Malta)	Europe	Movies	U,PG(8+),12A/12+,15+,18+,not fit for exhibition	x
NMA (Norway)	Europe	Movies	A,6+,9+,12+,15+,18+,Not approved	x
KRRiT (Poland)	Europe	TV	All,7+,12+,16+,18+	x
CCE (Portugal)	Europe	Movies	4+,6+,12+,16+,18+	x
AACS (Portugal)	Europe	TV	T, 10+,12+,16+	x
ICAA (Spain)	Europe	Movies	APTA,7+,12+,16+,18+/Pelicula 18	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
NMHH (Hungary)	self regulated	1: Round, 2: Yes, 3: No, 4: No, 5: 5	x	during the whole duration of the show exceptions: all, children friendly	x
IFCO (ireland)	governmental	1: Round, 2: Yes, 3: No, 4: partly, 5: 4	x	for theaters	x
IFCO (ireland)	governmental	1: Octagonal, 2: No, 3: No, 4: Yes, 5: 5	x	1.+2.	x
IMCHA (Italy)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 3	x	2.	x
Latvia (publisher)	governmental		x		x
MCCAA (Malta)	governmental		x	for theaters	x
NMA (Norway)	self regulated	x	x	for theaters	x
KRRiT (Poland)	governmental	1: Quadrangular, 2: Yes, 3: Both, 4: no, 5: 4	x	during the whole duration of the show (during the protected time (6:00 - 23.00))	x
CCE (Portugal)	governmental	within certificate, 5: 1	x	2.	x
AACS (Portugal)	self regulated	1: Quadrangular, 2: No, 3: No, 4: No, 5: 4	x	Beginning of the program, after every break, 10 Seconds	x
ICAA (Spain)	governmental	x	x	varying	x

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
NMHH (Hungary)				
IFCO (ireland)	1.	2.		
IFCO (ireland)	1.	2.		90 % usage
IMCHA (Italy)	1.	2.		
Latvia (publisher)	2.	2.		
MCCAA (Malta)	1.	2.		
NMA (Norway)	1.	2.		
KRRiT (Poland)	2.	Varies		
CCE (Portugal)	1.	2.		
AACS (Portugal)	1.	2.		
ICAA (Spain)	1.	2.		

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
ICAA (Spain)	Europe	Tv	Infantil(children),TP,7+,10+,12+13+,16+,18+,SC(exempt)	x
Swedish media council	Europe	Movies	Btl, 7+,11+, 15+	x
CSA (France)	Europe	TV	10+,12+,16+,18+	x
NAC (Romania)	Europe	TV	AG,AP(PG till 12),12+,15+,18+	x
RBA (Serbia) (revises the ratings that the publishers gave to the shows)	Europe	TV	x	x
Slovenia (no name)	Europe	TV	VS(PG till 12),12+,15+,18+	
Ukraine (no name)	Europe	TV	12+,16+,18+	
Czech Republik	Europe	Movies		
ACB (Australia)	Australia	Games	G/PG, M(15+)/MA15+,R18+,RC	x
ACB (Australia)	Australia	Movies	G/PG, M(15+)/MA15+,R18+/X18+,RC	x
ACB (Australia)	Australia	TV	P(-5),C(6-12),G/PG,M(12+),MA15+,R18+/X18+,Exempt	Adult themes, Violence, Coarse language, Sex, Horror, Drugs, Nudity
ACB (Australia)	Australia	mobile content	G/PG,M(15+)/MA15+,R18+,RC	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
ICAA (Spain)	governmental	1: decided by broadcaster, 2: Yes, 3: No, 4: No, 5: 4	x	5 seconds at start, after every break, 18 and X include a tonal warning	x
Swedish media council	governmental	x	x	2.	x
CSA (France)	self regulated	1: Quadrangular, 2: No, 3: No, 4: No, 5: 4	x	whole duration of the show	x
NAC (Romania)	governmental	1: Round, 2: No, 3: No, 4: No, 5: 4	x	whole duration of the show	x
RBA (Serbia) (revises the ratings that the publishers gave to the shows)		age in a red circle, 5: 4		in the beginning, each 15 min.	x
Slovenia (no name)	governmental			in the beginning	
Ukraine (no name)					lower right corner
Czech Republic					
ACB (Australia)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: partly, 5: 5	x	1.+2. and spine	x
ACB (Australia)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: partly, 5: 5	x	1.+2. and spine	x
ACB (Australia)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: partly, 5: 5	abbreviation along with the evaluative rating	full screen textual and verbal announcement, after every break	full screen textual and verbal announcement, abbreviation after every break
ACB (Australia)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: partly, 5: 3	x	dependent on the store	x

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
ICAA (Spain)	2.	2.		
Swedish media council	1.	2.		
CSA (France)	2.	Varies		
NAC (Romania)	2.	Varies		
RBA (Serbia) (revises the ratings that the publishers gave to the shows)	2.	Varies		
Slovenia (no name)	1.	2.		
Ukraine (no name)				
Czech Republik				
ACB (Australia)	1.	1.		59% usage
ACB (Australia)	1.	1.		76% usage
ACB (Australia)	2.	1.		
ACB (Australia)	2.	1.		

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
OFLC (New Zealand)	Australia	Games	PG(till 16),G,R13+,R15+,M/R16+,R18+	x
OFLC (New Zealand)	Australia	Movies	G,PG(till13),M (till 16),R13,RP13,R15,R16/RP16/M,R18,Exempt,Restricted,Objectionable	x
OFLC (New Zealand)	Australia	Television (free to air)	G,PG recommended,AO(18+)	x
OFLC (New Zealand)	Australia	Television (pay TV)	G,PG,M(16+),16+,18+	Content may offend, Violence, Bad Language, Sex
ESRB (US)	North America	Video games/mobile content	EC/E,E10+,T(13+),M(17+),AO(18+)	Textual
CHVRS (Canada)	North America	DVD/video	G/PG,14A(14+),R(18+)/18A,E	Textual
CHVRS (Canada)	North America	Theater	G/PG,14A(14+),R(18+)/A/18A, E/Prohibited	textual
Regie du cinema (Quebec)	North America	Movies	G,G(8+),13+,16+,18+/18+(sexual),Refused	x
Regie du cinema (Quebec)	North America	TV	G,8+,13+,16+,18+	may
CA (Jamaica)	North America	Movies	G/PG,PG-13,T-16,A-18	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
OFLC (New Zealand)	self regulated	1: Round for G, PG, M, Quadrangular for rest, 2: Yes, 3: No, 4: partly, 5: 5	x	1+2. and spine	x
OFLC (New Zealand)	self regulated	1: Round for G, PG, M, Quadrangular for rest, 2: Yes, 3: No, 4: partly, 5: 5	x	1+2. and spine	x
OFLC (New Zealand)	self regulated	1: Round, 2: No, 3: No, 4: No, 5: 4	x	in the beginning and after each break	x
OFLC (New Zealand)	self regulated	1: Round, 2: No, 3: No, 4: No, 5: 3	abbreviation along with the evaluative rating	in the beginning	in the beginning
ESRB (US)	self regulated	1: Quadrangular, 2: No, 3: No, 4: Yes, 5: 4	textual	1.+2.	2.
CHVRS (Canada)	self regulated	1: Round, 2: Yes, 3: No, 4: No, 5: 3	textual	2.	2.
CHVRS (Canada)	per province	1: Round for G, quadrangular PG, triangular 14 and 18+, octagonal R, A 2: Yes, 3: No, 4: No, 5: 4	textual	only for theaters	only for theaters
Regie du cinema (Quebec)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 2	x	2.	x
Regie du cinema (Quebec)	governmental	Varying	x	varying	x
CA (Jamaica)	governmental		x		x

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
OFLC (New Zealand)	1.	1.+2.		
OFLC (New Zealand)	1.	1.+2.		92% 'importance'
OFLC (New Zealand)	2.	varies		
OFLC (New Zealand)	2.	Varies		
ESRB (US)	1.	1.		61% usage
CHVRS (Canada)	1.	1.		
CHVRS (Canada)	2.	varies		
Regie du cinema (Quebec)	1.	2.		
Regie du cinema (Quebec)	2.	Varies		
CA (Jamaica)	1.	2.		

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
RTC (Mexico)	North America	Movies	AA(-7),A,B(12+),B-15,C(18+)/D	
MPAA (US)	North America	Movies	G,PG(9-13),PG13,R(17+),NC17(18+),Not rated	Textual
CBSC (Canada outside quebec)	North America	TV	G/PG,C(2+),C8,14+,18+, Exempt	x
Mexico (no name)	North America	TV	A,B(12+),B-15,C(18+),D(21+),RC(Banned)	x
TV parental guidelines (US)	North America	TV	TV-Y/TV-G,TV-PG,TV-Y7,TV-14,TV-MA(17+)	Suggestive Dialogue, Bad Language, Sex, Violence
Apple App Store (no name)	North America	mobile content	4+,9+,12+,17+	x
Amazon Store (no name)	North America	mobile content	All ages, Guidance suggested, Adult	x
Blackberry World (no name)	North America	mobile content	G,T(13+),M(17+),A(majority of their region)	x
NFVCB (Nigeria)	Africa	movies/TV	G/PG,12+/12A,15+,18+, RE	textual
FPB (South Africa)	Africa	Movies	A,PG(till7),7-9PG,10+/1012PG,13+,16+,18+/X18	Drugs, Violence, Nudity, Prejudice, Sex, Bad language, Horror, sexual violence
FPB (South Africa)	Africa	TV	F,PG(till 6),13+,16+,18+/R18	Drugs, Violence, Nudity, Prejudice, Sex, Bad language, Horror, sexual violence
Botswana (no name)	Africa	TV	A(-12),B(12+),C(13+),D(15+),E(16+),F(19+),G(21+),Z(26+)	
GSRR (Taiwan)	Asia	Video Games	G,P(6+),PG12+,PG15+,R(18+)	x

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
RTC (Mexico)	governmental				
MPAA (US)	self regulated	1:Quadrangular,2: No, 3: No, 4: Yes, 5: 3	textual	trailer tag	trailer tag
CBSC (Canada outside quebec)	self regulated	1: Quadrangular with cannadian leaf,2:No, 3:No, 4: No, 5: 3	x	in the beginning	x
Mexico (no name)			x		x
TV parental guidelines (US)		1: Quadrangular, 2: No, 3: No, 4: No, 5: 4	abbreviation along with the evaluative rating	in the beginning and after each break	in the beginning and after each break
Apple App Store (no name)	self regulated	x	x	in the application details	x
Amazon Store (no name)	self regulated	textual , 5: 2	x	in the application details	x
Blackberry World (no name)	self regulated	1:Quadrangular,2: Yes, 3: No, 4: No, 5: 4	x	in the application details	x
NFVCB (Nigeria)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: No , 5: 5	textual	1.+2. and spine	2.
FPB (South Africa)		1: Triangular,2: No, 3: No, 5: 3	abbreviation along with the evaluative rating		
FPB (South Africa)					
Botswana (no name)					
GSRR (Taiwan)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 4	x	1.	x

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
RTC (Mexico)	1.			
MPAA (US)	1.	2.	FF: Yes	76 % usage
CBSC (Canada outside quebec)	2.	varies		
Mexico (no name)				
TV parental guidelines (US)	2.	varies	FF: Yes for boys TF: Yes for girls	
Apple App Store (no name)	2.	1.		
Amazon Store (no name)	2.	1.		
Blackberry World (no name)	2.	1.		
NFVCB (Nigeria)	1.	2.		
FPB (South Africa)	1.	2.		
FPB (South Africa)				
Botswana (no name)				
GSRR (Taiwan)	2.	1.		

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
ESRA (IRAN)	Asia	Video Games	3+,7+,12+,15+,18+,25+	
CERO (Japan)	Asia	Video Games	A,B(12+),C(15+),D(17+),Z(18+)	Love, Sex, Violence, Horror, Drinking/Smoking, Gambling, Crime, Drugs, Bad language
MDA (Singapore)	Asia	Games	General,ADV(16+),M18+	x
MDA (Singapore)	Asia	Movies	G/PG,PG-13,NC16,M18,R21,Exempt	Textual
MDA (Singapore)	Asia	Television (free to air)	G/PG,PG-13	textual
MDA (Singapore)	Asia	Television (Pay TV)	G/PG,PG-13,NC16,M18,R21	textual
GRB (South Korea)	Asia	Games	All,12+,15+,18+	Sex, Violence, Fear, bad language, drugs, crime, gambling
China (no name)	Asia	Movies	All Ages, Banned	x
Hong Kong MPRS	Asia	Movies	I,IIa(12+),IIb(15+),III(18+),Exempt	
CBFC (India)	Asia	Movies	U,UA(12+),A(18+),S	
LFS/IFCB (Indonesia)	Asia	Movies, Movie related advertising	SU,13+,17+,21+,Banned	

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
ESRA (IRAN)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: No			
CERO (Japan)	self regulated	1: Quadrangular, 2: No, 3: Yes, 4: yes, 5: 5	1: Quadrangular, 2: No, 3: Yes, 4: No	1.	2.
MDA (Singapore)	self regulated	1: Round for G,PG,PG13, quarangular for rest, 2: Yes, 3: No, 4: No			
MDA (Singapore)	self regulated	1: Round for G,PG,PG13, quarangular for rest, 2: Yes, 3: No, 4: No, 5: 3	textual	2.	1 and 2
MDA (Singapore)	self regulated			PG and PG13 in the beginning and after each break for one minute	5 seconds before the screening
MDA (Singapore)	self regulated			in the beginning at least 5 seconds	in the beginning at least 5 seconds
GRB (South Korea)	self regulated	1: Quadrangular, 2: Yes, 3: No, 4: Yes, 5: 4	1: Quadrangular, 2: No, 3: Yes, 4: Yes	1.	1.
China (no name)	governmental	x	x	x	x
Hong Kong MPRS	governmental	1: Round for I, quadrangular for Iia and Iib, triangular for III, 2: No, 3: Yes, 4: No			
CBFC (India)	governmental				
LFS/IFCB (Indonesia)					

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
ESRA (IRAN)				
CERO (Japan)	1.	2.		
MDA (Singapore)	2.	1.		
MDA (Singapore)	1.	2.		
MDA (Singapore)	2.	varies		
MDA (Singapore)	2.	varies		
GRB (South Korea)	1.	2.		
China (no name)	1.			
Hong Kong MPRS				71 % appreciation
CBFC (India)	1.			
LFS/IFCB (Indonesia)				

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
EIRIN (JAPAN)	Asia	Movies	G,PG-12,R15+,R18+	x
Committee for culture (Kazakhstan)	Asia	Movies	K,BA(12+),B14,E16,E18,HA(21+)	
LPF (Malaysia)	Asia	Movies	U,P13,18+,Banned	x
LPF (Malaysia)	Asia	TV	U,P13,18+,Banned	
NBC (Maledives)	Asia	Movies	G/PG,12+,15+,18+/18+R,PU	
MTRCB (philippines)	Asia	Movies	G,R-13/PG,R-16,R-18,X	
MTRCB (philippines)	Asia	TV	G,PG,SPG(Strong parental guidance)	may
KMRB (South Korea)	Asia	Movies	All,12+,15+,R(18+),Restricted Screening(19+)	x
GIO (Taiwan)	Asia	Movies	0+,6+,12+,15+,18+	
TMNLA (Thailand)	Asia	Movies	P/G,13+,15+,18+,20+,Banned	x
MCT Turkey)	Asia	Movies	GK,7+/7A,13+/13A,15+/15A,18+,Refused	
Ministry of Information (United Arab Emirates)	Asia	Movies	G,PG13,PG15/15+,18+	
Armenia (No Name)	Asia	TV	GA,Y(2-7)/EC(2+),E(5+)Y7(7-16),TW(9+)/E9,T(12+),M(16+),AO(17+),A(18+)	

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
EIRIN (JAPAN)	self regulated	1: Round for G,PG, quadrangular for rest, 2: Yes, 3: No, 4: Yes, 5: 4	x	in theaters	x
Commitee for culture (Kazakhstan)	governmental				
LPF (Malaysia)	governmental	1: Round, 2: Yes, 3: No, 4: No	x		x
LPF (Malaysia)	governmental	1: Round, 2: Yes, 3: No, 4: No			
NBC (Maledives)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: No			
MTRCB (philippines)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: No			
MTRCB (philippines)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: No			
KMRB (South Korea)		1: Round, 2: Yes, 3: No, 4: Yes	x		x
GIO (Taiwan)	governmental	1: Quadrangular, 2: yes, 3: No, 4: Yes			
TMNLA (Thailand)	governmental	1: Quadrangular, 2: Yes, 3: No, 4: Yes	x		x
MCT Turkey)	governmental				
Ministry of Information (United Arab Emirates)	governmental				
Armenia (No Name)					

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
EIRIN (JAPAN)	1.	2.		
Commitee for culture (Kazakhstan)				
LPF (Malaysia)	1.	2.		
LPF (Malaysia)				
NBC (Maledives)				
MTRCB (philipines)	1.	2.		
MTRCB (philipines)				
KMRB (South Korea)	1.	2.		
GIO (Taiwan)				
TMNLA (Thailand)	1.			
MCT Turkey)				
Ministry of Information (United Arab Emirates)				
Armenia (No Name)				

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
Hong Kong	Asia	TV	G,PG,M(18+)	
India (no name)	Asia	TV	U,"U/A"(PG till 12),A(18+),S(restricted to certain professions)	
Indonesia (no name)	Asia	TV	SU,BO(PG),P(2+),A(7+),R(13+),D(18+)	
Israel (no name)	Asia	TV	G,12+,15+,18+,Exempt	
Maldives (no name)	Asia	TV	Y(young children),G,PG,PG-12,12+,15+,18+,21+,X(25+)	
South Korea (no name)	Asia	tv	All,7+,12+,15+,19+, Exempt	x
Taiwan (no name)	Asia	TV	G,PC(6+),PGC(12+),RC(18+)	
Thailand (no name)	Asia	TV	P(-5),C(6-12),G,PG13,PG18,Adults	
RTÜK (Turkey)	Asia	TV	GI,7+,13+,18+	Violence, Horror, Sex, Adult themes
INCAA (Argentina)	South America	Games	ATP, 13+, 18+	
INCAA (Argentina)	South America	Movies	ATP, 13+,16+,18+/18+	
INCAA (Argentina)	South America	Television	ATP,SAM13,SAM16,SAM18	
DJCTQ (Brazil)	South America	Games	L,10+,12+,14+,16+,18+	Violence, Sex, Nudity, Drugs, Bad language, Crime, Adult themes
DJCTQ (Brazil)	South America	Movies	L,10+,12+,14+,16+,18+	Violence, Sex, Nudity, Drugs, Bad language, Crime, Adult themes
DJCTQ (Brazil)	South America	TV	L,10+,12+,14+,16+,18+	Violence, Sex, Nudity, Drugs, Bad language, Crime, Adult themes
DJCTQ (Brazil)	South America	mobile content	L,10+,12+,14+,16+,18+	Violence, Sex, Nudity, Drugs, Bad language, Crime, Adult themes
CCC (Chile)	South America	Movies	TE,TE(7+),14+,18+/Excessive Violence/Porn	

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
Hong Kong					
India (no name)	governmental				
Indonesia (no name)					
Israel (no name)					
Maldives (no name)					
South Korea (no name)		1: Round, 2: No, 3: No, 4: No, 5: 4	x	every ten min. 30 sec.	x
Taiwan (no name)					
Thailand (no name)					
RTÜK (Turkey)					
INCAA (Argentina)					
INCAA (Argentina)					
INCAA (Argentina)					
		1: Quadrangular, 2: yes, 3: No, 4: Yes, 5: 5			
DJCTQ (Brazil)	governmental		textual	1.+2.	2.
		1: Quadrangular, 2: yes, 3: No, 4: Yes, 5: 5			
DJCTQ (Brazil)	governmental		textual	1.+2.	2.
		1: Quadrangular, 2: yes, 3: No, 4: Yes, 5: 5			
DJCTQ (Brazil)	governmental		textual	in the beginning and after each break	in the beginning
		1: Quadrangular, 2: yes, 3: No, 4: Yes			
DJCTQ (Brazil)	governmental		textual	in the application details	in the application details if necessary
CCC (Chile)	governmental				

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
Hong Kong				
India (no name)				
Indonesia (no name)				
Israel (no name)				
Maldives (no name)				
South Korea (no name)				
Taiwan (no name)				
Thailand (no name)				
RTÜK (Turkey)				
INCAA (Argentina)				
INCAA (Argentina)				
INCAA (Argentina)				
DJCTQ (Brazil)	1.	2.		
DJCTQ (Brazil)	1.	2.		
DJCTQ (Brazil)	2.	varies		
DJCTQ (Brazil)	2.	1.		
CCC (Chile)				

1. Product	Region	2. Content	3. Evaluative Rating	4. Descriptive Rating
Ministry of Culture (Colombia)	South America	Movies	T,7+,12+,15+,18+/X,Prohibited	
ANT (Chile)	South America	TV	I/F,R(PG),I7,I10,I12,A(18+)	
Colombian Television networks	South America	TV	P(all),I(for children),F(family),A(Adults)	
CRDIC (Ecuador)	South America	TV	A(all),B(PG),C(Adults)	
Peru (no name)	South	TV (specific	Apt,14+,18+	
LRSRT (Venezuela)	South America	TV	TU,SU(PG),A(mature)	

1. Product	5. Legal Status	6a. Design Evaluative	6b. Design Descriptive	7a. Placement	7b. Placement
Ministry of Culture (Colombia)					
ANT (Chile)					
Colombian Television networks				in the beginning narrative and visual	
CRDIC (Ecuador)					
Peru (no name)					
LRSRT (Venezuela)	governmental				Presentation in the beginning: Type,production, Elements,Rating

1. Product	8. Coding Instance	9. Coding procedure	10. FF/TF	11. Compliance
Ministry of Culture (Colombia)				
ANT (Chile)				
Colombian Television networks				
CRDIC (Equador)				
Peru (no name)	2.	varies		
LRSRT (Venezuela)				