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Ressort: Special interest

## When Youth Protection Turns Into Content Control

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For centuries, the Index Librorum Prohibitorum, the Church's list of forbidden books, served as an instrument to control ideas, restrict access to works, and shape public morality. It didn't ban books because they were dangerous, but because they were considered dangerous to the social order.

Germany's modern film-rating system, the FSK, is not an index. It is not meant to police ideology. The FSK (Freiwillige Selbstkontrolle der Filmwirtschaft) is Germany's official body for rating films and determining age classifications. In theory, its mandate is narrow: protect minors from harmful content. In practice, however, the FSK's decisions are often opaque, inconsistent, and difficult for adult audiences to understand, and in rare cases, they resemble a form of content control rather than youth protection. The controversy surrounding "Citizen Vigilante" is one of those cases.

The FSK's refusal to grant Uwe Boll's new thriller "Citizen Vigilante" an age rating - twice - is one of the most unusual events in recent German film history. A film removed without being banned, the lack of classification effectively pushes it out of the public market: no cinema screenings, no retail placement, no streaming availability.

This raises a fundamental question: Is the FSK still protecting minors, or has it drifted into ideological content evaluation?

"Citizen Vigilante" follows a man who, after a judicial failure, turns to vigilantism and becomes a social-media phenomenon. Despite its adult themes and target audience, the FSK refused to grant any age classification. The film is not banned, but it is effectively removed from public circulation. For a work aimed exclusively at adults, this is a measure of considerable consequence. According to sources, the FSK based its rejection on two central arguments:

First, the depiction of vigilantism: the protagonist's violent acts are not punished. The FSK classified this as "severely harmful to minors."

Second, the film addresses migrant crime, state failure, and social polarization. Examiners reportedly saw a "destabilizing potential."

Neither argument is new, but in combination, they rarely lead to a complete refusal.

The decision becomes even more puzzling when compared to other recent classifications. "Bones and All",

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### Redaktioneller Programmdienst: European News Agency

Annette-Kolb-Str. 16  
D-85055 Ingolstadt  
Telefon: +49 (0) 841-951. 99.660  
Telefax: +49 (0) 841-951. 99.661  
Email: [contact@european-news-agency.com](mailto:contact@european-news-agency.com)  
Internet: [european-news-agency.com](http://european-news-agency.com)

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a film whose cannibalism scenes overwhelm many viewers, received a 16+ rating.

The FSK justified that decision with “symbolic framing” and “emotional distance.” For many viewers, this feels contradictory: a film that makes audiences nauseous is approved, while a politically charged thriller is blocked. The impression arises that the decisive factor is not the intensity of violence, but the interpretation of the message.

The case of Boll’s “Citizen Vigilante” exposes a deeper structural issue: the FSK increasingly evaluates not only violence, but also social and political context. This leads to decisions that have less to do with youth protection and more with determining which narratives are considered “responsible.”

At this point, the FSK crosses a line: it shifts from a protective body to a content filter.

The FSK’s refusal to grant any age rating amounts to a de facto distribution ban.

This is not youth protection, it is market blockade. And for politically charged films like “Citizen Vigilante”, it is dangerous because it suppresses public debate about state failure and vigilantism.

The FSK has made a decision that goes far beyond traditional youth protection. “Citizen Vigilante” is a film whose access for adults has been unnecessarily restricted.

This raises urgent questions:

Should the FSK evaluate violence, or political narratives?

How much control over content should a youth-protection body wield?

And who protects adults from being treated like minors?

The case of “Citizen Vigilante” shows that Germany needs a serious debate about the future role of the FSK — and about the boundary between protection and censorship.

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V.i.S.d.P. und gem. § 6 MDStV: Sharon Oppenheimer

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**Redaktioneller Programmdienst:  
European News Agency**

Annette-Kolb-Str. 16  
D-85055 Ingolstadt  
Telefon: +49 (0) 841-951. 99.660  
Telefax: +49 (0) 841-951. 99.661  
Email: [contact@european-news-agency.com](mailto:contact@european-news-agency.com)  
Internet: [european-news-agency.com](http://european-news-agency.com)

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