

Screened Out: Exploring Censorship in Mainland China of LGBTQ Representation

Yuchen Huang (Emma)
yuchenhuang65@gmail.com

ABSTRACT

This research used a mixed-methods content analysis to collect data by first extracting visualized key verbs (forming codes) from the existing literature in the field and counting the frequencies of all codes in both original versions (FOV) and imported film versions in Mainland China (FIV). Then, a one-tailed paired-samples t-test was applied in an Excel table to calculate the p-value for each code's reduction and the average p-value of reduction across all 15 codes over the 7 valid selected films, to determine whether the results reject or confirm the hypothesis that imported films show statistically significant reductions in LGBTQ elements. Despite potential survivorship bias and the unsystematic selection of films, the study provided a benchmark for future researchers to compare censorship in Mainland China over time and a hierarchical code map that can be applied to a wider range of visual media and specific censorship trends of different LGBTQ elements for future directors and distributors.

INTRODUCTION

It has been noted that approximately 85% of LGBTQ students in Mainland China experience depression, and around 40% report suicidal thoughts (Wei & Liu, 2019). LGBTQ+ youth in Mainland China face significantly elevated mental health challenges compared to their heterosexual peers (Wei & Liu, 2019). Media representation plays a crucial protective role in supporting LGBTQ+ youth mental health and identity development (McInroy & Craig, 2016). To elaborate further, Kaul indicates that films, as a predominant form of media representation, have a significant influence on public perceptions of social issues and minority groups (Kaul, 2014). However, the percentage of movies that contain LGBTQ representation is relatively low. According to GLAAD's 2024 Studio Responsibility Index, only 70 of 256 films released by major distributors in 2023 included LGBTQ characters, representing just 27% of all releases (GLAAD, 2025). In Mainland China, imported films undergo systematic censorship that frequently results in alteration or removal of LGBTQ elements

(Geltzer, n.d.). To be more specific, Chinese censorship authorities modify same-sex relationships to make them less explicit or eliminate them entirely (Xu, 2021). This practice aligns with Chinese

June 2026
Vol 8, No 2.

traditional and state media policies that suppress information conflicting with core socialist values (Kim, 2020).

THESIS STATEMENT

Contrasting the expectation that imported films in Mainland China undergo wholesale elimination of LGBTQ elements, this study argues that such censorship is not a wholesale elimination but follows an implicit hierarchy: only specific physical intimacy codes are significantly reduced, while many symbolic, relational, and culturally coded LGBTQ elements are retained or even added.

DEFINITIONS OF KEY TERMS

LGBTQ: An acronym representing Lesbian, Gay, Bisexual, Transgender, Queer, or Asexual individuals (LGBTQIA Resource Center Glossary, n.d.).

Censorship: The regulatory practice of restricting or modifying film content based on moral, political, or social considerations (Betty & Richardson, 2022).

Indication of intimacy: Characterizes close, familiar, and usually affectionate or loving personal relationships and requires the parties to have a detailed knowledge or deep understanding of each other (APA Dictionary of Psychology, n.d.-a).

LITERATURE REVIEW

Overview of the topic

The "Regulations on the Introduction and Broadcasting of Foreign Television Programs" establishes restrictions on content permitted in imported films released in China (Kim, 2020). Regarding LGBTQ representation, imported films may be seen as violating Article 4, which prohibits content "inciting ethnic hatred or discrimination"; Article 6, addressing content "disrupting China's social order"; and Article 9, concerning content "undermining China's social morality or fine cultural traditions" (Kim, 2020).

Figure 1

The Regulations on the Introduction and Broadcasting of Foreign Television Programs

June 2026
Vol 8, No 2.

- (四) 煽动中国民族仇恨、民族歧视，破坏中国民族团结，或者侵害中国民族风俗、习惯的；
- (五) 宣扬邪教、迷信的；
- (六) 扰乱中国社会秩序，破坏中国社会稳定的；
- (七) 宣扬淫秽、赌博、暴力或者教唆犯罪的；
- (八) 侮辱或者诽谤他人，侵害他人合法权益的；
- (九) 危害中国社会公德或者中国民族优秀传统文化的；

- 5 -

国家广播电视总局发布

Figure 2

Translation of The Regulations on the Introduction and Broadcasting of Foreign Television Programs

- (4) Inciting ethnic hatred or discrimination in China, undermining national unity, or infringing upon the customs and habits of China's ethnic groups;↵
- (5) Promoting cults or superstition;↵
- (6) Disrupting public order or undermining social stability in China;↵
- (7) Promoting obscenity, gambling, violence, or instigating criminal activities;↵
- (8) Insulting or defaming others, or infringing upon the legitimate rights and interests of others;↵
- (9) Harming public morality or the fine traditional culture of the Chinese nation.↵

CONTROVERSIES

Geltzer (n.d.) states that China has a rigid censorship law that will eliminate any information that could challenge state authority, which supports what Kim suggests in “The Study of Film Censorship in China - from the observation of banned films published in 2020” (pages 23-30) that all films should fulfill the goal to strengthen the core socialist values (Kim,2020). For instance, Confucianism, which has been a dominant national value since the Eastern Han Dynasty, deeply influences Chinese core social values (Jinzhou, 2020). A central Confucian duty is producing heirs to continue the family name and honor

June 2026
Vol 8. No 2.

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ancestors, which is a goal that heterosexuality fulfills; however, homosexuality cannot. Xie and Peng reinforced this opinion by indicating that “people who follow Confucian values tended to be less tolerant of homosexuality” (Xie and Peng, 2017). However, another point of view has been advanced by Xu, indicating that Chinese films censorship could also be altered in response to public opinion, for example, the re-release of “Farewell My Concubine” (Xu, 2021).

PARAMETER JUSTIFICATIONS

Parameter 1: Films Rated PG- 13 to R

The choice of R-rated films over PG- 13 films is one of the most crucial areas in which it is necessary to review changes in LGBTQ content (Kaul, 2014). The Motion Picture Association claims that the themes in PG- 13 films are not suitable for children younger than 13, such as romantic episodes, whereas R-rated films have more restrictions and allow more adult themes and sexually explicit nudity (MAPP, n.d.). Such categories include films in which LGBTQ romantic relationships are shown to have sufficient depth to warrant censorship (MAPP, n.d.). G and PG films are unlikely to be romantic enough to warrant drastic changes, and NC- 17 films are unlikely to be imported into Mainland China (Xu, 2021).

Parameter 2: LGBTQ Elements

The emphasis on LGBTQ aspects can be explained by the vulnerability of sexual and gender minority youth to mental health issues reported (McInroy and Craig, 2016). Evidence regarding the voluntary alteration or deletion of LGBTQ content in films intended for Chinese viewers reflects a strategy for determining what may be acceptable narratives within authoritarian regulatory structures (Kim, 2020). These editorial decisions reflect the broader institutional perspectives on sexual and gender diversity, which can be quantified as indicators of ideological space policing via cultural gatekeeping (Geltzer, n.d.). In the Chinese setting, LGBTQ people have a distinct problem because of the Confucian culture that values heteronormative families (Xie & Peng, 2017). Reverently, in a 2016 article, Chinese officials labeled same-sex relationships as abnormal material that should be prohibited (Yu, 2024).

Parameter 3: Chinese Censorship.

Mainland China has the second-largest film market in the world and one of the most repressive regulatory environments (Priest, 2015). The Chinese Mainland Film Bureau checks every imported and domestic movie before releasing it to theaters (Kim, 2020). Kim also argues that legal regulations explicitly bar the content that weakens the social morality of Mainland China and disrupts the social order in Mainland

June 2026

Vol 8, No 2.

China. This provides legal justification for the censorship of LGBTQ content that challenges heteronormativity (Geltzer, n.d.).

Parameter 4: Films that involve LGBTQ elements were released in 2014-2025

The period from 2014 to 2025 is a significant timeframe for studying trends in LGBTQ censorship (Yuan, 2025). In 2014, China started accelerating its growth in the international film industry and importing Hollywood films, and LGBTQ content became more noticeable in the mainstream of Western cinema (Chinese Box Office Increases by 36% in 2014, 2015).

DEFINING THE GAP

Kim (2020) named regulations requiring films to comply with the main socialist values, adding that films that disrupted these values are prohibited, but made no measurements of specific content cuts or censorship trends.

Yu (2024) reported negative attitudes towards LGBTQ communities as imports of Western ideas into China but did not examine censorship through the lens of film analysis, nor did it identify a correlation between LGBTQ elements and censorship regulations. This study fills this gap by systematically comparing original and censored versions to determine exactly what LGBTQ-related elements are being changed, to what extent, and in what way.

Xu (2021) evaluated the censorship regime regarding LGBTQ representations, offering some insight into regulatory practices, but focused on domestic Chinese productions rather than imported Western films. This study addresses this gap by looking at theatrical releases of mainstream Western films.

Geltzer (n.d.) examined the balance between state control and involvement in the global film market in China but failed to provide a comparative analysis of LGBTQ scenes in the country before and after censorship.

Collectively, the contribution of this research is made by combining several understudied fields: systematic comparison of censored and uncensored versions, quantitative and qualitative analysis of the frequency of LGBTQ elements, theatrical released films during 2014-2025, and the assessment of the PG-13 to R-rated film. Also, none of the previous studies have focused on the 7 films this research selected.

Research question and justification

Given the limited number of films that contain LGBTQ elements being released from 1970 to 2025 (see Appendix A) to explore the unique combination of parameters of the LGBTQ identification criteria and compare the censored and uncensored versions of the films chosen. Due to the increasing acceptance of LGBTQ individuals in Chinese society and the rising number of LGBTQ individuals in China (Meyer et al., 2024). It indicates that now it is more important than ever to answer the question: To what extent have films rated PG- 13 to R according to the United States rating system had their LGBTQ elements reduced by censorship when released in Mainland China cinemas from 2014 to 2025?

Hypothesis

Imported films show a statistically significant reduction and alteration of LGBTQ elements.

Ethical Concerns

This research has been approved by the Institutional Review Board IRB00014457. Since the method did not involve human subjects, animal subjects, hazardous materials, or harmful microorganisms, the research only presented minimal risk. According to Article 47 of the Constitution of the People's Republic of China (Sun, n.d.), Chinese citizens have the freedom to engage in scientific research, literary and artistic creation, and other cultural activities.

DATA COLLECTION METHOD

Research method: Mix-Method Content Analysis

This deductive research aimed to examine the extent of the reduction of the 9 imported films that have LGBTQ elements and the pattern of what is and what is not being censored by counting the frequencies of each pre-defined code. This goal aligns with the function of content analysis, which ensures that the qualitative or quantitative data collected in the research are analyzed systematically and objectively so that generalizations and patterns can be formed according to the categories of interest to the researcher (Haggarty, 1996). Supported by Fazeli et al. (2023), "Content analysis is a basic and effective approach for examining text and visuals." It is common to use content analysis when analyzing visual data, such as videos and films, indicating that content analysis is a widely adopted method in research on film and media studies.

June 2026

Vol 8, No 2.

Comparison with Thematic analysis

A similar method in the field is thematic analysis. However, it uses a bottom-up (inductive) approach to develop codes and themes as it examines the data. This cannot ensure 100% replicability in this research (Humble and Mozelius, 2022).

Mix-Method Approach

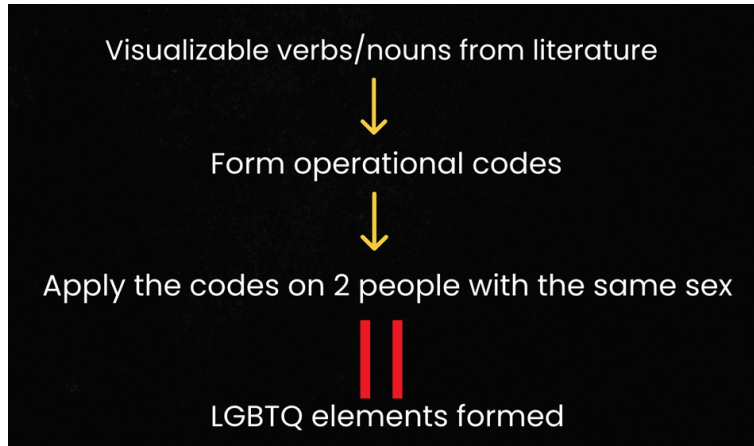
According to Schoonenboom, quantitative analysis is structured and consistent, and often can be represented in tables or matrices to support numerical data for statistical analysis. While qualitative analyses are unstructured, rich in meaning and context dependent (Schoonenboom, 2023). This research first presented predefined codes by extracting the visualizable verbs and nouns from existing literature, then counted the frequency of each code and applied a paired t- test to calculate the extent of reduction and alteration, without interpreting the meaning of each code. Therefore, the method used by this research is counted as a mixed-method content analysis.

Instrument

- 30 days Netflix and iQIYI VIP
- A computer (Excel table and word document)

Figure 3

Basic logic for data collection



Step-by-step walk-through based on the study by (Endersby, 1996)

1. Select Units of Analysis:

- *Frequency of each code in both original and imported versions*

2. Forming the codes

The coding system in this research was based on three categories: intimate action, representation symbols, and discussion on relationships and sexuality. Aimed to form a measurable and replicable coding system for the two most nuanced and debatable categories, “intimate actions” and “discussion on relationships and sexuality”. According to Sorokowska et al., “touch is the primary way people communicate in romantic relationships.” Most people feel comfortable when their partners touch their abdomen and thighs (Sorokowska et al., 2023). Lee & Guerrero (2001) contributed to the literature by indicating that “face touch sends particularly strong relational and emotional messages.” Gentle touch around the cheek, especially, conveys affection, attraction, flirtation, and love more than other types of touch (Lee & Guerrero, 2001). Floyd reinforced this claim by saying that holding hands, kissing on the lips or the cheeks, exchanging messages, putting an arm around another person's shoulder, hugging, and sitting in close proximity are all nonverbal actions that occur in dating and marriage relationships (Floyd, 2018). Hoffmann added that eye contact signals likability and attractiveness (Hoffmann et al., 2023). Aside from nonverbal indicators, Ackerman et al. further enriched the complexity by stating that

one’s confession of love signals a desire to continue a short-term fling into a long-term serious relationship (Ackerman et al., 2011). Also, implicit signaling can imply intimate actions. Sunflowers in Greek mythology were used to represent unspoken love originating from Clytie’s affection for Apollo (The Meaning of the Sunflower Related to Love, n.d.). A body temperature of 37.2°C is considered the

love temperature, interpreted as a sign of biological attraction (Lovz, 2023). Additionally, “sister” (jie jie) is used by the younger girl in a Chinese sapphic relationship as a nickname for her elder girlfriend (Yong you, 2025). The visualizable verbs were extracted from the literature above to form the operational codes below.

Intimate action:

- Handholding
- Non familial kissing/kissing body parts
- Eye contact lasting \geq seconds
- hugging and leaning in (small spatial separation)
- Proximity seeking (close physical proximity)
- Touching the abdomen and below/face (sexual and non-sexual intimate touching)
- Arm around the waist or the shoulder

Discussion on relationships and sexuality:

- Asking on a date
- description of a same-sex relationship
- Marriage discussion
- Verbal expression of love (e.g., “I love you”)
- Verbal implication of sexual orientation (e.g., “I’m gay”)

Representation symbols:

- Couple items

Different kinds of universal representations

(Common knowledge which are easily visualized and has minimal controversies)

- Rainbow flags
- transvestitism

Implicit signaling

June 2026

Vol 8. No 2.

- Sunflower
- Body temperature of 37.2°C

Chinese Representation

- “Sister” (Jie jie)

(LGBTQ elements were determined by viewing whether two same-sex characters are acting the above visualized indicators.)

3. Define the data set

- Go to imbd.com and search for films with LGBTQ content from 2014-2025
- For all the films, type the name of the films in google search bar to check if they were officially being released in China mainland’s cinemas.
- *Bohemian Rhapsody 2018; Love Life Light 2023; Fantastic Beasts: The Secrets of Dumbledore, 2022; Together 2025; Looking for Rohmer 2018; Wicked 2024; Beauty and the Beast 2017; The Imitation Game 2014; Green Book 2018* are the 9 films that formed the data set of this research

4. Count the frequencies for each code in both original versions and the imported versions with the duration

- Frequency in the original version=FOV
- Frequency in the imported version=FIV

5. Create tables in word document to note down the data

(See in appendix B)

Data analysis: one tail paired t-test

This research compared the frequency of 15 LGBTQ codes across the original and Chinese-imported versions of seven films ($df = 6$). The goal aligns with the paired t-test's function. According to Kim (2025), “A t-test is a type of statistical test that is used to compare the means of two groups”. A one-tailed test was appropriate, as the research hypothesis is directional: the LGBTQ element is expected

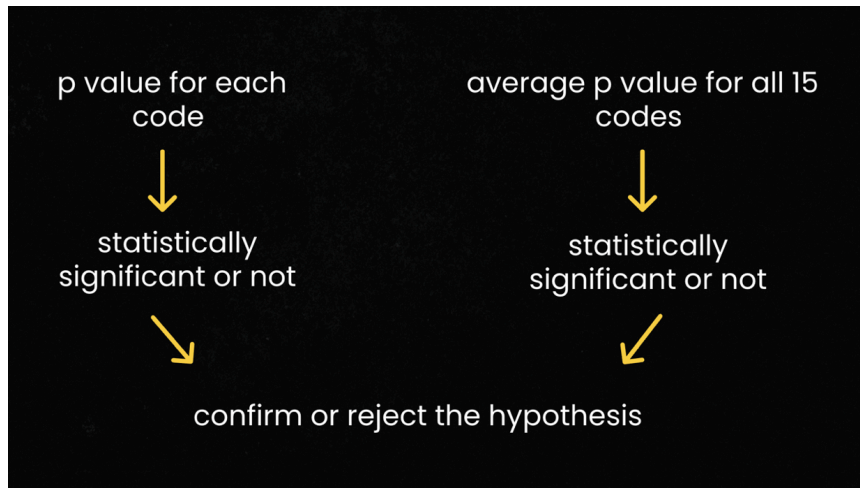
June 2026

Vol 8. No 2.

to decrease, not increase. Given the small sample size ($n = 7$), the significance threshold was set at $\alpha = 0.10$ to reduce the risk of Type II error. Per the t-distribution table ($df = 6$), the critical value is $t > 1.44$ at $\alpha = 0.10$.

Figure 4

Basic logic for data analysis



(Full excel calculation see in appendix C)

Step by step walk through based on the method used by (Talikan et al., 2024).

1. Calculate the difference between FOV and FIV (LGBTQ codes)

- Frequency Difference (FD) = FOV - FIV

A	B
1 FIV	Handholding (牵手)
2 Wicked	9
3 Bohemian Rhapsody	1
4 Fantastic Beast	2
5 Green Book	0
6 Imitation Game	0
7 Beauty & Beast	0
8 Light Shop	0
9	
FOV	Handholding
10	
11 Wicked	9
12 Bohemian Rhapsody	2
13 Fantastic Beast	2
14 Green Book	0
15 Imitation Game	0
16 Beauty & Beast	0
17 Light Shop	0
18	
Difference: FOV - FIV	Handholding
19	
20 Wicked	0
21 Bohemian Rhapsody	1
22 Fantastic Beast	0
23 Green Book	0
24 Imitation Game	0
25 Beauty & Beast	0
26 Light Shop	0

2. Calculate the frequency difference

Difference: FOV - FIV	Handholding	Kissing / kissing bod	Eye contact ≥5s
Wicked	0	0	0
Bohemian Rhapsody	1	4	1
Fantastic Beast	0	0	0
Green Book	0	0	0
Imitation Game	0	0	0
Beauty & Beast	0	0	0
Light Shop	0	0	1
Calculate average frequency of difference			
	Handholding	Kissing	Eye Contact
	=AVERAGE(B20:B26)		0.285714286

3. Calculate the sample SD of one code over 7films

Difference: FOV - FIV	Handholding	Kissing / kissing box	Eye contact ≥ 5s	Hugging / leaning
Wicked	0	0	0	
Bohemian Rhapsody	1	4	1	
Fantastic Beast	0	0	0	
Green Book	0	0	0	
Imitation Game	0	0	0	
Beauty & Beast	0	0	0	
Light Shop	0	0	1	
Calculate average frequency of difference				
	Handholding	Kissing	Eye Contact	Hugging
	0.142857143	0.571428571	0.285714286	
Calculate the sample standard deviation of one behavior per group.				
	Handholding	Kissing	Eye Contact	Hugging
	=STDEV.S(6:20:8:26)	1.511857892	0.487950036	

4-5. Calculate t-value & define alpha level

Step4: Calculate the t-value, see attached image				
1	1	1.549193338	#DIV/0!	1.549193338
Step5: Define alpha-level (significant level)				
0.1				

6. Calculate the degree of freedom

Confirm the number of films=7

↓

Degree of freedom=7-1=6

7. Get p-value

	Step8 : Get p-value		
	0.177958842	0.177958842	0.086154148
Check if the result is correct	One step t-test		
Notice that result of step 8 = onestep t-te	0.177958842	0.177958842	0.086154148
Step1, step2, ... Step 8 = one step			
	Step9 : Significance		
	FALSE	FALSE	TRUE

8. Aggregate the result

1) Percentage of Codes Show Statistically Significant Reduction.

- Count how many codes show significant censorship (p-value ≤ 0.1).
- Calculate the percentage of codes censored: Number of censored codes/Total number of codes times 100

2) Average P Value for All 15 Codes calculated by excel table

RESULTS

Summary of Results

All statistical figures are presented in unrounded form, as calculated in Excel. The average t-value of all 15 codes is 0.200334169, and the sum p-value is 0.423918543 > alpha level=0.1. The research had three major findings. First, among all codes tested separately at alpha level=0.1 (df = 6), only two were statistically significant: Eye Contact ≥ 5 seconds and Proximity Seeking, which showed a 13.3333% of codes showing a statistically significant reduction. Second, the average p-value for the reduction across all 15 codes across the 7 films is 0.401843903 > 0.1, indicating no statistically significant reduction in LGBTQ elements. Third, not all codes showed the same direction of change: 4 codes had negative t-values (Couple items, Universal representation, Special representation), indicating that the FIV of these codes was >FOV.

Table 1

Table 1. Per-Code Results: FOV Total, FIV Total, FD Total, Average frequency of difference, SD, t-value, p-value (one-tailed), and Significance ($\alpha = 0.10$)

Code	FOV	FIV	FD	Average frequency of difference	SD	t	p (one-tailed)	Statistically significant or not
Handholding	13	12	1	0.142857143	0.377964473	1.0000	0.177958842	No
Non-familial kissing/ kissing body parts	7	3	4	0.571428751	1.511857892	1.0000	0.177958842	No
Eye contact \geq 5s	28	26	2	0.285714286	0.487950036	1.549193338	0.08615148	YES ↓
Hugging / leaning in	14	14	0	0	0	N/A (SD=0)	N/A	No
Proximity seeking	7	5	2	0.285714286	0.487950036	1.549193338	0.086154148	YES ↓

Toucing face / abdomen	12	11	1	0.142857143	0.3780	1.0000	0.177958824	No
Arm around waist / shoulder	5	4	1	0.142857143	0.377964473	1.0000	0.177958824	No
Asking on a date	0	0	0	0	0	N/A (SD=0)	N/A	No
Description of same-sex relationship	6	5	1	0.142857143	0.377964473	1.0000	0.177958824	No
Marriage discussion	0	0	0	0	0	N/A (SD=0)	N/A	No
Verbal expression ("I love you")	4	2	2	0.285714286	0.951189731	0.794719414	0.228525284	No
Verbal implication of	15	12	3	0.428571429	1.133893419	1.0000	0.177958824	No

sexual orient.								
Couple items	7	11	-4	-0.571428571	1.511857892	-1.0000	0.177958824	No (FIV>FOV)
Universal representation	1	2	-1	-0.1428571429	0.899735411	-0.420084052	0.344526113	No (FIV>FOV)
Implicit Signaling	0	7	-7	-1.0000	2.645751311	-1.0000	0.177958824	No (FIV>FOV)
Sum	122	117	5	0.714285714	7.273565969	0.259820612	0.401843903	No

However, it is important to notice that statistically insignificant \neq insignificant. In *Bohemian Rhapsody*, “non-familial kissing/kissing body parts” showed a 100% reduction (graph number); the frequency of “verbal implication of sexual orientation” in the same movie reduced from 4 to 1 in the imported version. (See figures 5 and 6).

Figure 5

	FOV	FIV
Kissing ³	<ol style="list-style-type: none"> 36:34-36:38 (Bohemian Rhapsody; Paul kisses Freddie)⁴ 1:00:30 (Bohemian Rhapsody; Freddie and Paul kissing each other)⁴ 1:00:57-1:00:58 (Bohemian Rhapsody; Freddie kissing a guy on the party)⁴ 1:05:01-1:05:10 (Bohemian Rhapsody; Freddie and a Jim Hutton kissing after the party he holds in his house)⁴ 	<ol style="list-style-type: none"> 1:27:57-1:28:01 (Bohemian Rhapsody; two men kissing in the background)⁴

Figure 6

	FOV	FIV
Verbal implication of sexual orientation ³	<ol style="list-style-type: none"> 54:22-54:29 (Bohemian Rhapsody; Freddie says: "I think I'm bisexual." Mary says: "Freddie you're gay.")⁴ 57:04-57:05 (Bohemian Rhapsody; Roger says Freddie's hair style becomes gayer)⁴ 1:14:46 (Bohemian Rhapsody; Paul says "I'm a queer Catholic oy from Belfast.")⁴ 	<ol style="list-style-type: none"> 1:12:27 (Bohemian Rhapsody; Paul says "I'm a queer Catholic c from Belfast.")⁴

Also, in the Chinese-imported version of *Light Shop*, the word “sister” (jie jie) was used three times to describe a partner in a sapphic relationship. This distinct Chinese cultural code existed only in the imported version of *Light Shop*, so it was not included in the data analysis process since there was no “FD”. Moreover, two special representations (37.2°C body temperature and sunflower) were also added in the same imported version of the movie. In *Green Book*, the bodies of 2 same-sex characters (see figures 7 and 8) were covered partially in the Chinese imported version compared to the original version, which can be due to either nudity exposure or the depiction of same-sex relationships.

Figure 7



Figure 8



DISCUSSION AND NEW UNDERSTANDING

Alignment with Hypotheses

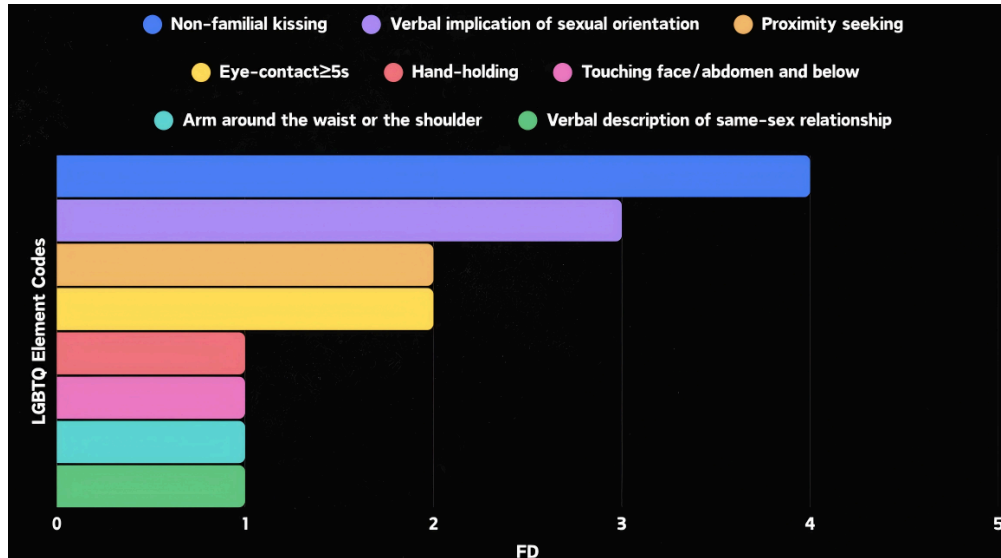
The result of the current research rejects the hypothesis that there will be a statistically significant reduction on LGBTQ element on imported films. The 13.3333% of statistically significant reduction codes over the 15 codes indicated a limited extent of reduction of LGBTQ elements.

New Understanding

This research offers two new understandings of the current literature on Chinese censorship of LGBTQ media. First, it suggests that Chinese censorship regarding LGBTQ content in imported films is not wholesale but rather selective, following an implicit hierarchy of exposure in screening content (See figure 9). Codes that explicitly indicate that two same-sex characters are in a romantic relationship (e.g., “non-familial kissing/kissing body parts; verbal implication of sexual orientation) were reduced to a greater extent compared to the more ambiguous (e.g., " arm around the shoulder/waist) codes. This finding may be explained by the idea that non-verbal, embodied intimacy and physical closeness can be even more legible as an LGBTQ signifier to regulators than verbal or symbolic codes. This trend indicates that Chinese censorship addresses the observable, physical manifestations of same-sex intimacy as opposed to the LGBTQ representation, which aligns with Article 9 of the broadcasting laws in China (Kim, 2020). Taken together, these findings indicate that Chinese regulators are more lenient with most types of LGBTQ codes, such as symbolic and relational codes, and they primarily focus on regulating a limited set of overt same-sex physicality.

Figure 9

Hierarchical Code Map --Sort All Codes That have FD in Descending Order of FD Values.



Second, cultural representation could be added to films to implicitly address same-sex relationships. In the imported version of *Light Shop*, “sister” (jie jie), a common Chinese nickname used in a sapphic relationship by the younger individual calling her elder girlfriend, was applied to replace the direct romantic relationship in the original Korean version (Yong you, 2025). In my view, the most compelling explanation for the present finding is that the word “sister” (jie jie) can represent both a familial and a romantic relationship in certain cultures. The pattern of using ambiguity characteristic of the codes to imply the same-sex relationship could also be implied in the two special representations: sunflowers and a body temperature of 37.2°C. These codes appear neutral and potentially unidentifiable as romantic signifiers when viewing them by eyes, but their meanings, when interpreted in context, reveal romantic relationships and affection. This aligns with the practice of LGBTQ communities in China of engaging in digital masquerading alongside the use of coded language to remain visible within the censored media (Bernot et al., 2024).

LIMITATIONS AND CHALLENGES

Limitations

There are a few limitations concerning the results of this research. The first limitation concerns the survivorship bias. Out of the 78 films that included explicit representations of LGBTQ relationships, I

checked from 1970-2025, only 2 met the time range and were officially released in China. The remaining 7 films, which are not on the list but are included in the sample, didn’t depict an explicit same-sex relationship but did include queer-coding elements. The 76 films that didn’t get officially released in China showed a 100% reduction in LGBTQ content; however, they are not included in the sample for this

June 2026

Vol 8, No 2.

research, so it is appropriate to acknowledge that the present results might be influenced by survivorship bias. The second limitation was the unsystematic selection of films, which may have led to an overestimation of the true effect size. Although the 7 films examined in this research covered most films within the research question's scope, some qualified films may not have been included due to language barriers, resources infeasibility, etc. Therefore, the sample can only be seen as comprehensive rather than systematic.

The third limitation was the failure to include all the chosen films as valid data. Together *2025* and *Looking for Rohmer* were not included in the analysis. The former film included a same-sex marriage scene, which is important to the plot; the imported version used AI-generated alterations to change it into a heterosexual one due to Chinese censorship. The distributor Neon then refused to release the altered version in mainland China (Fuster, 2025). The latter film was first released in China on the 13th of April, 2018, which did not fall within the scope of films imported into Mainland China (*Looking for Rohmer*, n.d.). To ensure the data collected aligns with the research question and avoid sample bias, *Looking for Rohmer* was still viewed, with all LGBTQ elements recorded with their respective frequencies in a separate column, which was not involved in the data analysis process. *Green Book* was added to the sample during the process because it meets all the requirements for the research question.

The fourth limitation considered the inaccuracies in the data. According to Dr. Farhati, most authors suggest a sample size from 5 to 50 (Farhati, 2024). However, only 7 valid films were included in the sample. Therefore, in this situation, when statistically significant results are obtained, they tend to substantially overestimate the true effect size (Gelman & Carlin, 2014).

This fifth limitation was the coding system in this research might not include all the hidden cultural codes. According to Novotný & Dvořáček, informal slang and expressions emerge over time and are used by a specific cultural group (2025). For instance, if new pop-cultural symbols, slang, or expressions emerge in the LGBTQ community, the additional code might potentially change the result.

The sixth limitation was that this research recorded only the frequency of each code but did not consider its duration. This might ignore the intensity of LGBTQ elements. For instance, a two-minute non-familial kissing scene and a one-second one both counted as one instance, even though their intensity is significantly different. This means that if the imported version retained the code but with a shorter duration, counting only frequency would fail to capture the extent of censorship. Therefore, if

duration were considered, some codes that did not show significant frequency differences might become significant if the duration differences are large. It could also increase the percentage of codes

showing significant censorship, because cutting long scenes reduces total exposure more than removing a few short instances.

The final limitation regarded the categorization of the codes. The code “couple items” was counted as a single code rather than a subcode, which should fall under “universal representation” due to neglect, which might affect the result.

Challenges

To ensure replicability and data accuracy, there are at least two major challenges concerning the data collection process of this research. The first challenge was that some scenes were ambiguous and couldn't be directly categorized under the operational codes established beforehand. To ensure data accuracy and replicability, such codes were not included.

The second challenge was to accurately record the frequency of eye contact. For example, in figures 10 and 11, viewers can infer that the characters are having eye contact based on the content and time spot.

However, both characters are not shown on the screen at the same time, so such eye contact cannot be confirmed visually. To ensure data accuracy, assumed eye contact was not counted as an instance. An example of valid eye contact is shown in Figure 12, where the scene clearly shows the two characters looking at each other.

Figure 10



Figure 11



Figure 12



IMPLICATIONS

Despite these limitations, these results suggest several theoretical and practical implications. Considering Chinese censorship regarding LGBTQ content in imported films, particularly concerning explicit codes, this new insight helps broaden understanding of the Chinese film industry when importing films from other countries. This could have implications for Chinese film directors and distributors, as they use the implicit hierarchy of exposure to determine which specific codes are likely to be censored when importing and distributing in Mainland China. When combined with Xu's (2021) paper, this suggests that censorship and the official release of films with LGBTQ elements may vary across contexts. Based on observation, *Light Shop* might serve as a reference when the director and distributor seek to preserve the LGBTQ relationship in implicit, symbolic, representational, and relational indicators. Looking from the cultural perspective, adding implicit symbols such as the sunflower and “sister” (jie jie) suggests that censorship is not merely about erasure but also about cultural translation and ambiguity. This phenomenon allows same-sex relationships to be represented in ways that align with local aesthetics and linguistic norms, potentially bypassing explicit regulatory bans. This cultural negotiation challenges the assumption that censorship is purely repressive, but it can also produce new, localized forms of LGBTQ representation. Sociologically, given the high rate of depression and suicidal thoughts among LGBTQ youth in China, this research could advocate for more positive representations in films to improve the mental health of LGBTQ youth. On one hand, the retention of symbolic and relational codes might potentially reduce the feeling of isolation of the LGBTQ youth. On the other hand, the very ambiguity that allows films to pass censorship also denies LGBTQ youth clear, positive, and explicit recognition of their sexual orientation, reinforcing the idea that queerness must remain hidden.

June 2026

Vol 8, No 2.

FUTURE DIRECTIONS

In terms of future research, it would be useful to extend the current findings by examining the extent of censorship across a wider range of visual media, such as TV series and video games, using the same coding system. If, as the present research notes in the limitations, there is a need for research that explores how reductions in duration affect the extent of censorship, this could provide a more comprehensive and accurate understanding. Finally, the results of this research can serve as a benchmark for future research examining trends in the censorship of LGBTQ content in Mainland China and for making informed predictions about potential changes in both policy enforcement and cultural representation.

CONCLUSION

To explore the extent of reduction and alteration of LGBTQ elements in imported Western films from 2014–2015 rated PG- 13 to R in the U.S., mixed-method data collection and a one-tailed paired sample t-test were used to determine that two codes (eye contact ≥ 5 seconds and proximity seeking) showed statistically significant reduction; non-familial kissing in *Bohemian Rhapsody* showed 100% reduction, and verbal implication of sexual orientation was reduced from four appearances to one in the same movie. Interestingly, the frequency “couple items” and “universal representations” showed higher frequency in the imported version than in the original version, and “cultural representations” were added in the movie *Light Shop* compared to the original version. Despite survivorship bias and unsystematic selection of films, these results have important implications for future directors and distributors by identifying a censorship trend that indicates which specific content will face censorship and which will not, and by advocating for LGBTQ youth mental health. This new understanding — that there is not a wholesale elimination of LGBTQ elements, but rather that censorship follows an implicit hierarchy and that cultural codes may be intentionally added to implicitly address same-sex relationships — fills a gap in existing literature in the field, between censorship of domestic films, general negative attitudes toward the LGBTQ population in mainland China, and general mainland China censorship rules. It supports the idea held by Xu (2021) that censorship in Mainland China remains ambiguous. This new understanding also contributes to the current field of study by providing a benchmark for future researchers to compare the extent of reduction of LGBTQ elements from Western films over time and a hierarchical code map that can be applied to a wider range of visual media.

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APPENDIX A

Master Table

LGBTQ-Themed Movies & China Release Status (1970-2025)

(Western + Asian + Mainland Chinese films)

Notice: Movies with a status other than Released (...) mean they were not officially released in Chinese cinemas

#	Film Title	Year	Country	Mainland China Status in Cinemas
1	The Boys in the Band	1970	USA	Private/Pirated
2	Midnight Cowboy	1969	USA	limited/festival
3	Philadelphia	1993	USA	Blocked/Not Approved
4	My Own Private Idaho	1991	USA	Private/Pirated
5	The Crying Game	1992	UK/Ireland	Private/Pirated
6	Paris Is Burning	1990	USA	Private/Pirated
7	Priscilla, Queen of the Desert	1994	Australia	Private/Pirated
8	The Birdcage	1996	USA	Private/Pirated
9	Brokeback Mountain	2005	USA/Taiwan	Blocked (theatrical); pirated widely
10	Milk	2008	USA	Blocked/Not Approved
11	Moonlight	2016	USA	Blocked/Not Approved
12	Call Me by Your Name	2017	Italy/France/USA	Pulled from festival; Not Approved
13	Carol	2015	UK/USA	Blocked/Not Approved
14	Blue Is the Warmest Color	2013	France	Blocked/Not Approved
15	Portrait of a Lady on Fire	2019	France	Private/Pirated

Screened Out: Exploring Censorship in Mainland China of LGBTQ Representation

16	Weekend	2011	UK	Private/Pirated
17	God's Own Country	2017	UK	Private/Pirated
18	A Fantastic Woman	2017	Chile	Private/Pirated
19	The Way He Looks	2014	Brazil	Private/Pirated
20	Pride	2014	UK	limited/festival

21	Rocketman	2019	UK/USA	Not Approved
22	Bohemian Rhapsody	2018	UK/USA	Released (Edited)
23	The Imitation Game	2014	UK/USA	Released (toned-down content)
24	Love, Simon	2018	USA	Blocked/Not Approved
25	The Normal Heart	2014	USA	Blocked/Not Approved
26	Boys Don't Cry	1999	USA	Private/Pirated
27	Hedwig and the Angry Inch	2001	USA	Private/Pirated
28	All About My Mother	1999	Spain	Private/Pirated
29	The Hours	2002	USA/UK	Private/Pirated
30	Prayers for Bobby	2009	USA	Private/Pirated
31	Tomboy	2011	France	Private/Pirated
32	Moonrise Kingdom	2012	USA	Released (limited)
33	The Handmaiden	2016	South Korea	Private/Pirated
34	The Kids Are All Right	2010	USA	Private/Pirated
35	The Danish Girl	2015	UK/Belgium	Private/Pirated
36	The Rocky Horror Picture Show	1975	USA/UK	Private/Pirated
37	Maurice	1987	UK	Private/Pirated
38	A Single Man	2009	USA/UK	Private/Pirated
39	Yossi & Jagger	2002	Israel	Private/Pirated
40	Tom at the Farm	2013	Canada	Private/Pirated
41	The Miseducation of Cameron Post	2018	USA	Private/Pirated
42	Holding the Man	2015	Australia	Private/Pirated
43	Stranger by the Lake	2013	France	Private/Pirated
44	Happy Together	1997	Hong Kong	Festival/Private
45	Lan Yu	2001	HK/Mainland China	Festival/Private

46	East Palace, West Palace	1996	Mainland China	Suppressed/Private
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Screened Out: Exploring Censorship in Mainland China of LGBTQ Representation

47	Fish and Elephant	2001	Mainland China	Suppressed/Private
48	Farewell My Concubine	1993	China/HK	Censored/Banned historically
49	Butterfly	2004	Hong Kong	Private/Festival
50	Amphetamine	2010	Hong Kong	Private/Festival
51	Utopians	2015	Hong Kong/Taiwan	Private/Festival
52	Suk Suk	2019	Hong Kong	Festival/Private
53	Intimate Confessions of a Chinese Courtesan	1972	Hong Kong	Private/Pirated
54	Love of Siam	2007	Thailand	Private/Pirated
55	The Blue Hour	2015	Thailand	Private/Pirated
56	A Brighter Summer Day	1991	Taiwan	Private/Pirated
57	Intimates	1997	Hong Kong	Private/Festival
58	The King and the Clown	2005	South Korea	Private/Pirated
59	Blue Gate Crossing	2002	Taiwan	Private/Festival
60	Mysterious Skin	2004	USA	Private/Pirated
61	Love, <u>Actually</u> ...Sucks!	2011	Hong Kong	Private/Festival
62	Spring Fever	2009	Mainland China	Suppressed/Private
63	Summer Palace	2006	Mainland China	Banned
64	Yang ± Yin: Gender in Chinese Cinema	1996	HK/UK (Doc)	Festival/Private
65	Queer China, 'Comrade' China	2008	China (Doc)	Private/Festival
66	Men and Women	1999	China	Private/Festival
67	All About Love	2005	Hong Kong	Private/Festival
68	Velvet Goldmine	1998	UK/USA	Private/Pirated
69	My Beautiful <u>Laundrette</u>	1985	UK	Private/Pirated
70	The Wedding Banquet	1993	USA/Taiwan	Released (limited/festival)

71	Strawberry and Chocolate	1994	Cuba	Private/Pirated
72	The Hand of God	2021	Italy	Private/Pirated
73	The Talented Mr. Ripley	1999	USA/Italy	Private/Pirated
74	Mysterious Love	2010	Thailand	Private/Pirated
75	Blossoming of Maximo Oliveros	2005	Philippines	Private/Pirated
76	Freak Orlando	1981	Germany	Private/Pirated
77	Transamerica	2005	USA	Private/Pirated
78	Light Shop	2023	Korea	Released

APPENDIX B

Wicked

Intimate action

Code	FOV time; description	FIV time; description
Handholding	1. 1:16:58-1:17:27 (Wicked; Glinda and Elphaba holding each other's hand)	1. 1:16:58-1:17:27 (Wicked; Glinda and Elphaba holding each other's hand)
	2. 1:40:36-1:40:39 (Wicked; Glinda and Elphaba holding each other's hand)	2. 1:40:36-1:40:39 (Wicked; Glinda and Elphaba holding each other's hand)
	3. 1:40:46-1:40:44 (Wicked; Glinda and Elphaba holding each other's hand)	3. 1:40:46-1:40:44 (Wicked; Glinda and Elphaba holding each other's hand)
	4. 1:40:00-1:49:03 (Wicked; Glinda and Elphaba holding each other's hand)	4. 1:40:00-1:49:03 (Wicked; Glinda and Elphaba holding each other's hand)
	5. 1:49:10 (Wicked; Glinda and Elphaba holding each other's	5. 1:49:10 (Wicked; Glinda and Elphaba holding each other's
	6. 1:55:34-1:56:12 (Wicked; Glinda and Elphaba holding each other's hand)	6. 1:55:34-1:56:12 (Wicked; Glinda and Elphaba holding each other's hand)
	7. 2:19:06-2:19:16 (Wicked; Glinda and Elphaba holding each other's hand)	7. 2:19:06-2:19:16 (Wicked; Glinda and Elphaba holding each other's hand)
	8. 2:26:55-2:27:15 (Wicked; Glinda and Elphaba holding each other's hand)	8. 2:26:55-2:27:15 (Wicked; Glinda and Elphaba holding each other's hand)

	9. 2:26:56-2:27:25 (Wicked; Glinda and Elphaba holding each other's hand) ←	9. 2:26:56-2:27:25 (Wicked; Glinda and Elphaba holding each other's hand) ←
Non familial kissing /kissing body parts←	0←	0←
Eye contact ≥5s←	<p>1. 3:22-52:33 (Wicked; a male character with glasses and the prince Fiyero looking at each other)←</p> <p>2. 1:14:14-1:14:29 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>3. 1:21:46-1:21:55 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>4. 1:46:06-1:46:12 (Wicked; Glinda and Elphaba looking at each other)←</p>	<p>1. 53:22-52:33 (Wicked; a male character with glasses and the prince Fiyero looking at each other)←</p> <p>2. 1:14:14-1:14:29 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>3. 1:21:46-1:21:55 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>4. 1:46:06-1:46:12 (Wicked; Glinda and Elphaba looking at each other)←</p>
	<p>5. 1:47:33-1:47:38 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>6. 1:54:22-28 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>7. 1:56:13-1:56:25 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>8. 2:17:38-2:18:03 (Wicked; Glinda and</p>	<p>5. 1:47:33-1:47:38 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>6. 1:54:22-28 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>7. 1:56:13-1:56:25 (Wicked; Glinda and Elphaba looking at each other)←</p> <p>8. 2:17:38-2:18:03 (Wicked; Glinda and</p>

	Elphaba looking at each other) [↵]	Elphaba looking at each other) [↵]
↵		↵
9.	2:19:26-2:20:28 (Wicked; Glinda and Elphaba looking at each other) [↵]	9. 2:19:26-2:20:28 (Wicked; Glinda and Elphaba looking at each other) [↵]
↵		↵
10.	2:24:03-2:24:43 (Wicked; Glinda and Elphaba looking at each other) [↵]	10. 2:24:03-2:24:43 (Wicked; Glinda and Elphaba looking at each other) [↵]
↵		↵
11.	2:42:52-2:52:13 (Wicked; Glinda and Elphaba looking at each other) [↵]	11. 2:42:52-2:52:13 (Wicked; Glinda and Elphaba looking at each other) [↵]
↵		↵
12.	2:25:48-2:26:01 (Wicked; Glinda and Elphaba looking at each other) [↵]	12. 2:25:48-2:26:01 (Wicked; Glinda and Elphaba looking at each other) [↵]
↵		↵
13.	2:26:48-2:27:15 (Wicked; Glinda and Elphaba looking at each other) [↵]	13. 2:26:48-2:27:15 (Wicked; Glinda and Elphaba looking at each other) [↵]

Hugging and leaning in (small spatial separation) [↵]	1.	1:16:48-1:16:55 (Wicked; Glinda and Elphaba hugging each other) [↵]	1.	1:16:48-1:16:55 (Wicked; Glinda and Elphaba hugging each other) [↵]
		↵		↵
	2.	1:26:21-1:26:39 (Wicked; Glinda leans toward Elphaba and they touch head with each other) [↵]	2.	1:26:21-1:26:39 (Wicked; Glinda leans toward Elphaba and they touch head with each other) [↵]
		↵		↵
	3.	1:41:53 1:16:48-1:16:55 (Wicked; Glinda and Elphaba hugging each other) [↵]	3.	1:41:53 1:16:48-1:16:55 (Wicked; Glinda and Elphaba hugging each other) [↵]
	↵		↵	

<p>Proximity seeking (close physical proximity)↵ ↵</p>	<p>1. 1:20:55-1:20:56 (Wicked; Glinda jumped on the bed with Elphaba)↵ ↵</p> <p>2. 1:21:36-1:21:39 (Wicked; Glinda made Elphaba lie down on the bed with her) ↵ ↵</p> <p>3. 1:22:17-1:22:25 (Wicked; Glinda reduces the distance between her and Elphaba on the bed three times)↵ ↵</p> <p>4. 1:56:27-1:57:33 (Wicked; Elphaba and Glinda are scared of wizard of Oz so they were linking each other's harm and reducing the space between each other)↵ ↵</p> <p>5. 1:03:34-1:03:41</p>	<p>1. 1:20:55-1:20:56 (Wicked; Glinda jumped on the bed with Elphaba)↵ ↵</p> <p>2. 1:21:36-1:21:39 (Wicked; Glinda made Elphaba lie down on the bed with her) ↵ ↵</p> <p>3. 1:22:17-1:22:25 (Wicked; Glinda reduces the distance between her and Elphaba on the bed three times)↵ ↵</p> <p>4. 1:56:27-1:57:33 (Wicked; Elphaba and Glinda are scared of wizard of Oz so they were linking each other's harm and reducing the space between each other)↵ ↵</p> <p>5. 1:03:34-1:03:41</p>
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	<p>(Wicked; Glinda moved closer to Elphaba and rest her head on Elphaba's shoulder.↵ ↵</p>	<p>(Wicked; Glinda moved closer to Elphaba and rest her head on Elphaba's shoulder.↵ ↵</p>
<p>Touching face/ abdomen and below (sexual and non-sexual intimate touching)↵ ↵</p>	<p>1. 57:44-57:45 (Wicked; prince Fiyero holds a male student's face)↵ ↵</p> <p>2. 59:34-59:35 (Wicked; prince Fiyero holds Bok's face while dancing) ↵ ↵</p> <p>3. 1:16:06-16:16:08 (Wicked; Glinda touches Elphaba's face)↵</p>	<p>1. 57:44-57:45 (Wicked; prince Fiyero holds a male student's face)↵ ↵</p> <p>2. 59:34-59:35 (Wicked; prince Fiyero holds Bok's face while dancing) ↵ ↵</p> <p>3. 1:16:06-16:16:08 (Wicked; Glinda touches Elphaba's face)↵</p>

	4. 1:23:28-1:23:29 (Wicked; Glinda touches Elphaba's cheek)	4. 1:23:28-1:23:29 (Wicked; Glinda touches Elphaba's cheek)
Arm around the waist or the shoulder	0	0

Discussion on relationship and sexuality

Code	FOV time; description	FIV time; description
Asking on a date	0	0
Description of a same-sex relationship	0	0
Marriage discussion	0	0
Verbal expression	0	0
Verbal implication of sexual orientation	0	0

Representation symbols

Code	FOV time; description	FIV time; description
Couple items	0	0
Different kinds of universal representation	0	0

Implicit signaling	0	0
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Bohemian Rhapsody

Intimate action

Code	FOV time; description	FIV time; description
Handholding	1. 1:51:12-1:51:18 (Bohemian Rhapsody; Freddie holds Jim's hand)	2. 1:51:12-1:51:18 (Bohemian Rhapsody; Freddie holds Jim's hand)
Non-familial kissing/kissing body parts	1. 36:34-36:38 (Bohemian Rhapsody; Paul kisses Freddie) 2. 1:00:30 (Bohemian Rhapsody; Freddie and	0

	3. 1:13:03-1:13:09 (Bohemian Rhapsody; Freddie and John Reid looking at each other) [↵]	each other) [↵] ↵ 3. 1:10:46-1:10:53 (Bohemian Rhapsody; Freddie and John Reid looking at each other) [↵]
Hugging / leaning in [↵]	1. 57:55-57:59 (Bohemian Rhapsody; Freddie and Roger hugging each other) [↵] ↵	1. 57:12-57:16 (Bohemian Rhapsody; Freddie and Roger hugging each other) [↵] ↵
Proximity seeking [↵]	1. 1:22:26 (Bohemian	0 [↵]

	Rhapsody; Freddie and	
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	Paul kissing each other) [↵] ↵ 3. 1:00:57-1:00:58 (Bohemian Rhapsody; Freddie kissing a guy on the party) [↵] ↵ 4. 1:05:01-1:05:10 (Bohemian Rhapsody; Freddie and a Jim Hutton kissing after the party he holds in his house) [↵] ↵ 5. 1:27:57-1:28:01 (Bohemian Rhapsody; two men kissing in the background) [↵] ↵	
Eye contact ≥5s [↵]	1. 57:32-57:54 (Bohemian Rhapsody; Freddie and Roger looking at each other) [↵] ↵ 2. 1:02:37-1:02:42 (Bohemian Rhapsody; Freddie and Paul	1. 56:50-57:05 (Bohemian Rhapsody; Freddie and Roger looking at each other) [↵] ↵ 2. 1:01:57-1:02:00 (Bohemian

Touching the abdomen and below/face↵	<ol style="list-style-type: none"> 28:23-28:24 (Bohemian Rhapsody; Freddie hits Brian's butt)↵ ↵ 37:04-37:10 (Bohemian Rhapsody; Paul puts his hand on Freddie's chin)↵ ↵ 1:03:27 (Bohemian Rhapsody; Freddie touches a male's thigh)↵ ↵ 1:49:02-1:49:08 (Bohemian Rhapsody; Freddie hits the cameraman's butt)↵ 	<ol style="list-style-type: none"> 28:30-28:31 (Bohemian Rhapsody; Freddie hits Brian's butt)↵ ↵ 36:35-36:41 (Bohemian Rhapsody; Paul puts his hand on Freddie's chin)↵ ↵ 1:59:10-1:59:11 (Bohemian Rhapsody; Freddie hits the cameraman's butt)↵ ↵
Arm around waist/shoulder↵	<ol style="list-style-type: none"> 1:49:02-1:49:08 (Bohemian Rhapsody; The four players put their arms around each other's shoulder)↵ ↵ 	<ol style="list-style-type: none"> 1:45:58-1:46:03 (Bohemian Rhapsody; The four players put their arms around each other's shoulder)↵ ↵

↵
Discussion on relationship and sexuality↵

Code↵	FOV time; description↵	FOV time; description↵
Asking on a date↵	0↵	0↵
Description of a same-sex	0↵	0↵

Marriage discussion↵	0↵	0↵
Verbal expression↵	2↵	0↵
Verbal implication of sexual orientation↵	<ol style="list-style-type: none"> 54:22-54:29 (Bohemian Rhapsody; Freddie says: "I think I'm bisexual." Mary says: "Freddie you're gay.")↵ ↵ 57:04-57:05 (Bohemian Rhapsody; Roger says Freddie's hair style becomes gayer)↵ ↵ 	<ol style="list-style-type: none"> 1:12:27 (Bohemian Rhapsody; Paul says "I'm a queer Catholic oyster from Belfast.")↵



	<ol style="list-style-type: none"> 1:14:46 (Bohemian Rhapsody; Paul says "I'm a queer Catholic oyster from Belfast.")↵ 	
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	4. 1:53:56 (1:49:02-1:49:08 (Bohemian Rhapsody; Freddie says, "I think David is gay.")	
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Representation symbols

Code	FOV time; description	FIV time; description
Couple items	0	0
Different kinds of universal representation	1. 1:22:12-51 (Bohemian Rhapsody; the four players were cross-dressing when shooting a song)	0
Implicit signaling	0	0

Fantastic Beast

Intimate action

Code	FOV time; description	FIV time; description
Handholding	1. 1:18:16-1:18:23 (Fantastic Beast: The Secrets of Dumbledore; Newt and Theseus holding each other's	1. 1:18:16-1:18:23 (Fantastic Beast: The Secrets of Dumbledore; Newt and Theseus holding each other's

	2. 2:09:18-2:09:26 (Fantastic Beast: The Secrets of Dumbledore; Lally and Tina holding each other's hand)	2. 2:09:18-2:09:26 (Fantastic Beast: The Secrets of Dumbledore; Lally and Tina holding each other's hand)
Non-familial kissing/kissing body parts	0	0
Eye contact ≥5s		1. 2:13-2:19 (Fantastic

	1. 2:13-2:19 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)	Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)
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	<p>↩</p> <p>2. 2:30-2:42 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)↩</p> <p>↩</p> <p>3. 2:57-3:27 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)↩</p> <p>↩</p> <p>4. 59:51-59:56 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Credence looking at each other)↩</p> <p>↩</p>	<p>2. 2:30-2:42 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)↩</p> <p>↩</p> <p>3. 2:57-3:27 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Grindelwald looking at each other)↩</p> <p>↩</p> <p>4. 59:51-59:56 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore and Credence looking at each other)↩</p> <p>↩</p>
Hugging / leaning Proximity seeking↩	<p>1. 29:17-29:18 (Fantastic Beast: The Secrets of Dumbledore; Newt hugged Jacob)↩</p> <p>↩</p>	<p>1. 29:17-29:18 (Fantastic Beast: The Secrets of Dumbledore; Newt hugged Jacob)↩</p> <p>↩</p>

Proximity seeking↩	0↩	0↩
Touching face/body↩	<p>↩</p> <p>1.1:30:59-1:31:10 (Fantastic Beast: The Secrets of Dumbledore; Grindelwald puts both of his hand on Kama's check)↩</p> <p>↩</p> <p>2. 1:33:07-1:33:22 (Fantastic Beast: The</p>	<p>1. 1:30:59-1:31:10 (Fantastic Beast: The Secrets of Dumbledore; Grindelwald puts both of his hand on Kama's check)↩</p> <p>↩</p> <p>2. 1:33:07-1:33:22 (Fantastic Beast: The</p>

	<p>Secrets of Dumbledore; Grindelwald holds Credence's face)↩</p> <p>↩</p> <p>3. 1:54:32-1:54:34 (Fantastic Beast: The</p>	<p>Secrets of Dumbledore; Grindelwald holds Credence's face)↩</p> <p>↩</p> <p>3. 1:54:32-1:54:34 (Fantastic Beast: The</p>
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Arm around waist/shoulder	0	0
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Discussion on relationships and sexuality

Codes	FOV	FIV
Asking on a date	0	0
Description of a same-sex relationship	<ol style="list-style-type: none"> 16:32-16:36 (Fantastic Beast: The Secrets of Dumbledore; somebody asks Dumbledore why he has a blood troth with Grindelwald, he says because of love) 1:26:15-1:26:16 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore says "that summer in Godric I fell in love" refers to what he says to Grindelwald previously in the movie, audience can tell he's talking about Grindelwald) 1:27:58-1:27:59 (Fantastic Beast: The 	<ol style="list-style-type: none"> 16:32-16:36 (Fantastic Beast: The Secrets of Dumbledore; somebody asks Dumbledore why he has a blood troth with Grindelwald, he says because of love) 1:27:58-1:27:59 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore says "Gellert and I had made plans to go away together") 2:01:58-2:02:04 (Fantastic Beast: The Secrets of Dumbledore; Grindelwald says "Who will love you now, Dumbledore?" and

	(Fantastic Beast: The Secrets of Dumbledore; Grindelwald says, "Who will love you now, Dumbledore?" and Dumbledore says "You're all alone.")	
Marriage discussion	0	0
Verbal expression	<ol style="list-style-type: none"> 3:13-3:15 (Fantastic Beast: The Secrets of Dumbledore; Dumbledore says "I was in love with you to Grindelwald") 	0
Verbal implication of sexual orientation	0	0

Representation symbols

Codes	FOV	FIV
Couple items	0	0
Different kinds of universal representation	0	0
Implicit signaling	0	0

Green Book

Intimate action

Codes	FOV	FIV
Handholding	0	0
Non-familial kissing/kissing body parts	1. 1:17:06 (Green Book; Johnny kisses a friend cheek from New York) 2. 1:57:14-1:57:15 (Green Book; Johnny kisses his family member on the cheek)	1. 1:17:06 (Green Book; Johnny kisses a friend cheek from New York) 2. 1:57:14-1:57:15 (Green Book; Johnny kisses his family member on the cheek)
Eye contact $\geq 5s$	1. 16:58-17:03 (Green Book; Doctor Shirley and Johnny looking at	1. 16:58-17:03 (Green Book; Doctor Shirley and Johnny looking at

	each other) 2. 1:15:09-1:05:16 (Green Book; Doctor Shirley and a hotel staff looking at each other) 3. 1:15:35-1:15:43 (Green Book; Doctor Shirley and Johnny looking at each other) 4. 1:15:50-1:15:57 (Green Book; Doctor Shirley and Johnny looking at each other)	each other) 2. 1:15:09-1:05:16 (Green Book; Doctor Shirley and a hotel staff looking at each other) 3. 1:15:35-1:15:43 (Green Book; Doctor Shirley and Johnny looking at each other) 4. 1:15:50-1:15:57 (Green Book; Doctor Shirley and Johnny looking at each other)
Hugging / leaning Proximity seeking	1. 2:01:23-2:01:28 (Green Book; Johnny and Doctor Shirley hugging each other)	1. 2:01:23-2:01:28 (Green Book; Johnny and Doctor Shirley hugging each other)
Proximity seeking	0	0
Touching face/body	0	0
Arm around waist/shoulder	0	0

Discussion on relationships and sexuality

Codes	FOV	FIV
Asking on a date	0	0

Description of a same-sex relationship↵	0↵	0↵
Marriage discussion↵	0↵	0↵
Verbal expression↵	0↵	0↵
Verbal implication of sexual orientation↵	1. 1:13:57 (Green Book; the police at YMCA <u>says</u> “the manager caught him with another guy.” Indicating Doctor Shirley is gay)↵ ↵	1. 1:13:57 (Green Book; the police at YMCA <u>says</u> “the manager caught him with another guy.” Indicating Doctor Shirley is gay)↵ ↵

↵

Representation symbols↵

Codes↵	FOV↵	FIV↵
Couple items↵	0↵	0↵
Different kinds of universal representation↵	0↵	0↵

The Imitation Game↵

Intimate action↵

Codes↵	FOV↵	FIV↵
Handholding↵	0↵	0↵
Non-familial kissing/kissing body parts↵	0↵	0↵
Eye contact ≥5s↵	1. 1:38:30-1:38:35 (The imitation game; Alan and the detective looking at each other)↵ ↵	1. 1:38:30-1:38:35 (The imitation game; Alan and the detective looking at each other)↵ ↵
Hugging / leaning Proximity seeking↵	1. 1:17:39-1:17:45 (The imitation game; Hugh and John hugging each other)↵ ↵ 2. 1:17:50-1:17:52 (The imitation game; Hugh and Peter hugging each other)↵ ↵ 3. 1:17:53-1:17:55 (The imitation game; John and Alan hugging each other)↵ ↵ 4. 1:18:00-1:18:02 (The	1. 1:17:39-1:17:45 (The imitation game; Hugh and John hugging each other)↵ ↵ 2. 1:17:50-1:17:52 (The imitation game; Hugh and Peter hugging each other)↵ ↵ 3. 1:17:53-1:17:55 (The imitation game; John and Alan hugging each other)↵ ↵

	4. 1:18:00-1:18:02 (The imitation game; John and Peter hugging each other)↵ ↵	↵ ↵ 4. 1:18:00-1:18:02 (The imitation game; John and Peter hugging each other)↵ ↵
Proximity seeking↵	0↵	0↵
Touching face/body↵	0↵	0↵
Arm around waist/shoulder↵	1. 1:18:18-1:18:22 (The imitation game; Peter puts his arm around Alan's shoulder.)↵ ↵	1. 1:18:18-1:18:22 (The imitation game; Peter puts his arm around Alan's shoulder.)↵ ↵

Discussion on relationships and sexuality↵

Codes↵	FOV↵	FIV↵
Asking on a date↵	0↵	0↵
Description of a same-sex relationship↵	1. 1:03:44-1:03:56(The imitation game; Alan <u>says</u> "Should I tell her that I have been with a man?" John <u>says</u> "Woman are touchy about being accidently married to homosexuals.")↵ ↵	1. 1:03:44-1:03:56(The imitation game; Alan <u>says</u> "Should I tell her that I have been with a man?" John <u>says</u> "Woman are touchy about being accidently married to homosexuals.")↵ ↵
Marriage discussion↵	0↵	0↵
Verbal expression↵	↵	↵
Verbal implication of sexual orientation↵	1. 58:15 (The imitation game; a man says "he's a poofter.)↵ ↵ 2. 58:35 (The imitation game; a man <u>says</u> "he's a poofter, not a spy.")↵ ↵ 3. 58:46 (The imitation game; a an says " <u>he's</u> broken the law and with a bloke.") ↵	1. 58:15 (The imitation game; a man says "he's a poofter.)↵ ↵ 2. 58:35 (The imitation game; a man <u>says</u> "he's a poofter, not a spy.")↵ ↵ 3. 58:46 (The imitation game; a an says " <u>he's</u> broken the law and with a bloke.") ↵

	<p>4. 1:03:34 (The imitation game; John says to Alan “Because you are homosexual.”)↵ ↵</p> <p>5. 1:04:11-1:04:28 (The imitation game; John tells Alan to keep his sexual orientation secret.)↵ ↵</p> <p>6. 1:28:06 (The imitation game; John <u>says</u> “Do you know what they do to homosexual?”)↵ ↵</p>	<p>4. 1:03:34 (The imitation game; John says to Alan “Because you are homosexual.”)↵ ↵</p> <p>5. 1:04:11-1:04:28 (The imitation game; John tells Alan to keep his sexual orientation secret.)↵ ↵</p> <p>6. 1:28:06 (The imitation game; John <u>says</u> “Do you know what they do to homosexual?”)↵ ↵</p>
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	<p>7. 1:32:37-1:32:48 (The imitation game; Alen <u>says</u> “I’m a homosexual.” To Joan.)↵ ↵</p> <p>8. 1:42:16 (The imitation game; Alan says to Joan “are you going to say I’m not homosexual?”) ↵ ↵</p> <p>9. 1:42:57 (The imitation game; Alan says to Joan “... to cure my homosexual...”)↵ ↵</p> <p>10. 1:48:41 (The imitation game; “Between 1885 and 1967, approximately 49,000 homosexual men were convicted ...”)↵ ↵</p>	<p>7. 1:32:37-1:32:48 (The imitation game; Alen <u>says</u> “I’m a homosexual.” To Joan.)↵ ↵</p> <p>8. 1:42:16 (The imitation game; Alan says to Joan “are you going to say I’m not homosexual?”) ↵ ↵</p> <p>9. 1:42:57 (The imitation game; Alan says to Joan “... to cure my homosexual...”)↵ ↵</p> <p>10. 1:48:41 (The imitation game; “Between 1885 and 1967, approximately 49,000 homosexual men were convicted ...”)↵ ↵</p>
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↵

Representation symbol↵

Codes↵	FOV↵	FIV↵
Couple items↵	0↵	0↵
Different kinds of universal	0↵	0↵

Beauty and the Beast

Codes	FOV	FIV
Handholding	0	0
Non-familial kissing/kissing body parts	0	0
Eye contact ≥5s	1. 41:08-41:18 (Beauty and the Beast; Gaston and <u>LeFou</u> looking at each other) 2. 1:02:18-1:02:30 (Beauty and the Beast; Gaston	1. 41:08-41:18 (Beauty and the Beast; Gaston and <u>LeFou</u> looking at each other) 2. 1:02:18-1:02:30 (Beauty and the Beast; Gaston

	and <u>LeFou</u> looking at each other)	and <u>LeFou</u> looking at each other)
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Hugging / leaning Proximity seeking	1. 37:56-37:59 (Beauty and the Beast; Gaston hugged <u>LeFou</u> from the back)	2. 37:56-37:59 (Beauty and the Beast; Gaston hugged <u>LeFou</u> from the back)
Proximity seeking	0	0
Touching face/body	1. 1:02:29 (Beauty and the Beast; <u>LeFou</u> gently touched Gaston's nose)	1. 1:02:29 (Beauty and the Beast; <u>LeFou</u> gently touched Gaston's nose)
Arm around waist/shoulder	1. 1:58:19-1:58:20 (Beauty and the Beast; <u>LeFou</u> dancing with a male character with each other's arms around the waist)	2. 1:58:19-1:58:20 (Beauty and the Beast; <u>LeFou</u> dancing with a male character with each other's arms around the waist)

Discussion on relationships and sexuality

Codes	FOV	FIV
Asking on a date	0	0
Description of a same-sex relationship	0	0
Marriage discussion	0	0
Verbal expression	0	0
Verbal implication of sexual orientation	0	0

Representation symbols

Codes	FOV	FIV
Couple items	0	0
Different kinds of universal representation	0	0
Implicit signaling	0	0

Light Shop

Intimate action

Codes	FOV	FIV
Handholding	0	0

Non-familial kissing	0	0
Eye contact ≥5s	0	0

Hugging / leaning Proximity seeking	<p>1 42:50-43:04 (Light Shop-Love Life Light; Episode 6; one hugging the other from the back)</p> <p>2 33:43-35:25 (Life Shop-Love Life Light; Episode 7; one holding another from the back on the bed)</p> <p>3 30:05-30:11 (Light Shop-Love Life Light; Episode 8; hugging each other)</p>	<p>1. 1:00:07-1:00:20 (Light Shop-Love Life Light; one hugging the other from the back)</p> <p>2. 1:02:42-1:02:48 (Light Shop-Love Life Light; hugging each other)</p> <p>3. 1:06-17-1:06:32 (Light Shop-Love Life Light; hugging each other)</p>
Proximity seeking	<p>1. 22:16-22:17 (Light Shop-Love Life Light; Episode 5; one trying to hold another)</p>	0
Touching face/body	0	0
Arm around waist/shoulder	<p>1. 25:16-25:23 (Light Shop-Love Life Light; Episode 5; One's arm around another trying to</p>	<p>1. 1:02:21-1:02:36 (Light Shop-Love Life Light; One's arm around another trying to protect</p>

	2. 31:30-31:41 (Light Shop-Love Life Light; Episode 5; One holding the other's waist on the stretcher.)	
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Discussion on relationships and sexuality

Codes	FOV	FIV
Asking on a date	0	0
Description of a same-sex relationship	1. 18:11-20:01 (Light Shop-Love Life Light;	2. 1:00:34-1:01:17 (Light Shop-Love Life; arguing

	Episode 5; arguing about hiding their romantic relationship)	about hiding their romantic relationship)
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Marriage discussion	0	0
Verbal expression	1. 34:46-34:48 (Light Shop-Love Life Light; Episode 8; "I like the world that we can live together better)	1. 1:06:19-1:06:28 (Light Shop-Love Life Light; the lesbian couple saying they want to be together forever) 2. 1:06:41-1:06:51 (Light Shop-Love Life Light; the lesbian couple saying they want to be together on every New Year eve)
Verbal implication of sexual orientation	0	0

Representation symbols

Codes	FOV time; description	FIV time; description
Couple items	1. 8:05-8:06 (Light Shop-Love Life Light; Episode 5; same red shoes) 2. 22:07-22:08 (Light Shop-Love Life Light; Episode 5; same red	1. 14:26-14:36 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's names) 2. 18:31-18:36(Light

	<p>3. 39:33-39:36 (Light Shop-Love Life Light; Episode 6; same red shoes)[↵]</p> <p>4. 33:30-33:31 (Light Shop-Love Life Light; Episode 7, the single pair of red shoes from one of the lesbian characters)[↵]</p>	<p>with the initials of a lesbian couple's names)[↵]</p> <p>3. 19:15-19:26 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's names)[↵]</p> <p>4. 19:54-20:12 (Light Shop-Love Life Light;</p>
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	<p>[↵]</p> <p>5. 30:21-30:23 (Light Shop; -Love Life Light Episode 8, one lesbian character wearing the red shoes)[↵]</p>	<p>showing a neon sign with the initials of a lesbian couple's name)[↵]</p> <p>5. 30:31-30:34 (Light Shop-Love Life Light;</p>
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	<p>6. 32:02-32:06 (Light Shop-Love Life Light; Episode 8; one lesbian character wearing the red shoes)↵ ↵</p> <p>7. 32:25-32:27 (Light Shop; -Love Life Light Episode 8; one lesbian character wearing the red shoes)↵</p>	<p>showing a neon sign with the initials of a lesbian couple's name)↵ ↵</p> <p>6. 42:23-42:31 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's name)↵ ↵</p> <p>7. 42:53-42:54 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's name)↵ ↵</p> <p>8. 59:42-59:44 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's name)↵ ↵</p> <p>9. 1:02:50-1:02:51 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's name)↵</p>
		<p>10. 1:04:27-1:04:40 (Light Shop-Love Life Light; showing a neon sign with the initials of a lesbian couple's name)↵ ↵</p> <p>11. 1:07:01-1:07:06 (Light Shop-Love Life Light; showing a neon sign with the initials of a</p>
<p>Different kinds of universal representation↵</p>	<p>0↵</p>	<p>lesbian couple's name)↵ ↵</p> <p>1. 1:00:05-1:00:12 (Light Shop-Love Life Light; showing rainbow phone case)↵</p>

		<p>2. 1:07:30-1:07:41 (Light Shop-Love Life Light; a rainbow on the screen)↵ ↵</p> <p>3. 1:14:01-1:14:02 (Green Book; Doctor Shirley and another man sitting naked on the ground, only showing half body)↵ ↵</p> <p>4. 1:42:32-1:42:34 (Green Book; Doctor Shirley and another man sitting naked on the ground)↵ ↵ ↵ ↵</p>
Implicit signaling↵	0↵	<p>1. 14:25-14:42 (Light Shop-Love Life Light; showing the sunflower) ↵ ↵</p> <p>2. 14:49-14:53 (Light Shop-Love Life Light; one character praising the sunflower)↵</p>
		<p>3. :46-18:53 (Light Shop-Love Life Light; showing the sunflower and one character giving the lesbian character a vase to place the flower)↵ ↵</p>
		<p>4. 29:12-29:38 (Light Shop-Love Life Light; showing the sunflower)↵</p> <p>5. 59:42-59:44 (Light Shop-Love Life Light; showing the sunflower)↵</p>

		<p>6. 1:02:55-1:02-1:03:04 (Light Shop-Love Life Light; thermometer showing the body temperature of 37.2)↵</p> <p>↵</p> <p>7. 1:07:22-1:07:28 (Light Shop-Love Life Light; showing the sunflower)↵</p> <p>↵</p>
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↵

↵

Special Chinese Representations (“Light Shop”)↵

Codes ↵	F↵
Special Chinese representations↵	<p>1. 18:33 (Light Shop-Love Life Light; a lesbian character call her partner “姐姐”↵</p> <p>2. 42:32-41 (Light Shop-Love Life Light; a lesbian character texting her partner calling her “姐姐”↵</p> <p>3. 1:02:36 (Light Shop-Love Life Light; a lesbian character texting her partner calling her “姐姐”)↵</p>

↵

Looking for Rohmer ↵

Intimate action↵

Codes ↵	FOV ↵	↵
Handholding ↵	0↵	↵



Non-familial kissing/kissing body parts↵	1:14:20-1:14:23 (Looking for Rohmer; tow lady kiss each other on the cheek)↵	↵
Eye contact lasting longer than 5 seconds ↵	0↵	↵
Hugging and leaning in (small spatial separation)↵	1. 22:42-22:44 (Looking for Rohmer; Rohmer hugging	↵

	2. 28:49-29:02 (Looking for Rohmer; Rohmer hugging Jie at the airport)↵	
Proximity seeking (close physical proximity)↵	1. 22:37-22:40 (Looking for Rohmer; Rohmer and a guy dancing with each other closely in the club)↵ ↵ 2. 24:37-25:29 (Looking for Rohmer; Rohmer is drunk, while stumbling, he leans his head on Jie's chest)↵	↵
Touching face/abdomen and below (sexual and non-sexual intimate touching)↵	0↵	↵
Arm around the waist or the shoulder↵	1. 25:30-25:39 (Looking for Rohmer; Jie puts	↵
	his hand on Rohmer's shoulder n the Taxi.)↵	↵
↵		
Discussion on relationship and sexuality ↵		
Codes ↵	FOV↵	↵
Asking on a date↵	0↵	↵
Description of a same-sex relationship↵	0↵	↵
Marriage discussion↵	0↵	↵
Verbal expression	0↵	↵

(e.g., “I love you”)		
Verbal implication of sexual orientation (“I’m gay”)	0	

Symbols

Codes	FOV	
Couple items	0	
Different kinds of universal representation (e.g., rainbow items, bisexual flags...)	0	
Implicit signaling	0	

APPENDIX C

M45 $\text{fx} = (M31-0)/(M35/\text{SQRT}(M38))$																			
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	
1	V	Handholding	Kissing	Eye contact $\geq 5s$	Hugging / leaning in	Proximity seeking	abdomen and belowface	Arm around waist/shoulder	Asking on a date	of a same-sex relationship	Marriage discussion	Verbal expression	implication of sexual orientation	Couple items	kinds of universal representation	Implicit signaling	sum		
2	icked	9	0	13	3	5	4	0	0	0	0	0	0	0	0	0	0	34	
3	hemian Rhapsody	1	1	2	1	0	3	1	0	0	0	0	1	0	0	0	0	10	
4	ntastic Beast	2	0	4	1	0	3	0	0	3	0	0	0	0	0	0	0	13	
5	een Book	0	2	4	1	0	0	0	0	0	0	0	0	1	0	0	0	8	
6	itation Game	0	0	1	4	0	0	1	0	1	0	0	10	0	0	0	0	17	
7	auty & Beast	0	0	2	1	0	1	1	0	0	0	0	0	0	0	0	0	5	
8	ght Shop	0	0	0	3	0	0	1	0	1	0	2	0	11	2	7	27		
9																			
10	V	Handholding	Kissing / kissing be	Eye contact $\geq 5s$	Hugging / leaning in	Proximity seekin	Touching face/ b	Arm around waist / s	Asking on a date	Description of a same-sex relationship	Marriage discussion	Verbal expression	Verbal implication of sexual orientation	Couple items	Different kinds of universal representation	Implicit signaling			
11	icked	9	0	13	3	5	4	0	0	0	0	0	0	0	0	0	0	34	
12	hemian Rhapsody	2	5	3	1	1	4	1	0	0	0	2	4	0	1	0	0	24	
13	ntastic Beast	2	0	4	1	0	3	0	0	4	0	1	1	0	0	0	0	15	
14	een Book	0	2	4	1	0	0	0	0	0	0	0	1	0	0	0	0	8	
15	itation Game	0	0	1	4	0	0	1	0	1	0	0	10	0	0	0	0	17	
16	auty & Beast	0	0	2	1	0	1	1	0	0	0	0	0	0	0	0	0	5	
17	ght Shop	0	0	0	3	1	0	2	0	1	0	1	0	7	0	0	0	16	
18																			
19	ference: POV - FTV	Handholding	Kissing / kissing be	Eye contact $\geq 5s$	Hugging / leaning in	Proximity seekin	Touching face/ b	Arm around waist / s	Asking on a date	Description of a same-sex relationship	Marriage discussion	Verbal expression	Verbal implication of sexual orientation	Couple items	Different kinds of universal representation	Implicit signaling	Sum		
20	icked	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
21	hemian Rhapsody	1	4	1	0	1	1	0	0	0	0	2	3	0	1	0	0	14	
22	ntastic Beast	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	2	
23	een Book	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
24	itation Game	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
25	auty & Beast	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
26	ght Shop	0	0	1	0	1	0	1	0	0	0	-1	0	-4	-2	-7	-11		
27																			
28																			
29		Step1: Calculate average frequency of difference																	
30	1	Handholding	Kissing	Eye Contact	Hugging	Proximity seekin	Touching face/bc	waist/shoulder	Asking on a date	Description of a same-sex relationship	Marriage discussion	Verbal expression	implication of sexual orientation	Couple items	kinds of universal representation	Implicit signaling	Sum		
31		0.142857143	0.571428571	0.285714286	0	0.285714286	0.142857143	0.142857143	0	0.14285714	0	0.28571429	0.42857143	-0.57142857	-0.14285714	-1	0.71428571		
32																			
33		Step2: Calculate the sample standard deviation of one behavior per group.																	
34		Handholding	Kissing	Eye Contact	Hugging	Proximity seeking	Touching face/body	Arm around waist/shoulder	Asking on a date	Description of a same-sex relationship	Marriage discussion	Verbal expression	implication of sexual orientation	Couple items	kinds of universal representation	Implicit signaling	Sum		
35		0.377964473	1.511857892	0.487950036	0	0.487950036	0.377964473	0.377964473	0	0.37796447	0	0.95118973	1.13389342	1.511857892	0.899735411	2.64575131	7.27356597		
36																			
37		Step3: Calculate the number of samples in each group																	
38		7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	

APPENDIX D

Thanks to Mrs. Flindall for being my AP Research teacher. I couldn't do this all without you. Throughout the process, there were many breakdown moments when I thought I couldn't keep going, and you're so much of the reason I stuck with this course. I'm so lucky to have such a great instructor to guide me through all the obstacles and tell me that it will all work out. Although it's coming to an end, I'll keep all the memories from this fantastic research journey with me and keep diving deeper into my academic voyage. (p.s Thank you for introducing Professor Lofgren to me!)

APPENDIX E

Jasmine, there must be an appendix for you. We said we were going to do AP Research together, but don't worry, I finished it along with your part, and the results look good. My paper finally got published! I just want to tell you that you gave me so much spiritual support. I thought about you a lot when facing those moments of breakdown. I wondered what you would do in my position, but as you see, I didn't quit. I think you would have done the same, too. It wasn't much easier for us during AP Seminar, but we made it, didn't we? I wish I had had you throughout this research process, but I know you're so proud of me :)

I love you so much

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APPENDIX F

Thank you, Fiona, for making me want to take AP Seminar. Although things ended badly between us, I probably wouldn't have discovered my interest in research without you.

Thank you, Mr. Chen for advising me to communicate with my instructor about the problem I was facing. That laid the foundation for all my later progress

Thank you, Mr. Addison, for having that crucial conversation with me and encouraging me to stick with it. Thank you for always being there for me.

Thank you, Professor Lofgren, for offering me insights into hidden (cultural) LGBTQ codes, which added comprehensiveness to my results.

Finally, thank you to all of my friends and teachers for supporting me and giving me confidence!