

Bachelor Thesis

Acceptability and Desirability of Movie Regulations: Differences between Chinese and Western Audiences

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Abstract

Background

Watching movies is a common type of entertainment in daily life, while considering the impact of movies on society and audiences' attitudes and behaviors, movie regulations have emerged. China and Western countries have different types of movie regulations. In China, the government is cautious about the influence of cultural products and maintains strict censorship laws through organizations. In contrast, Western countries formulate movie regulations with consideration of audiences from different age groups. In this context, it is interesting to explore the difference between Chinese and Western audiences in their perspectives on movie regulations.

Purpose

Despite there have been numerous studies on movies and movie regulations, there has been little research of audience's perspectives on movie regulations. The aim of this study is not only to fill this gap, but also to explore the differences in acceptability and desirability of movie regulations between Chinese and Western audiences.

Method

An online questionnaire was designed and created to collect data. There were three parts of the survey to investigate participants' appreciation on artistic integrity of movies, perceived harmfulness of various types of content in movies, and perceptions of the management of harmful content in movies.

Results

It is shown in the results of data analysis that there are significant differences between Chinese and Western datasets. In comparison to Chinese audiences, Western audiences exhibit greater concerns regarding the artistic integrity of movies. They demonstrate lower sensitivity towards various types of harmful content in movies, and they have a well-established concept of age rating systems.

Conclusion

The conclusion is that the differences in film regulations between China and Western countries lead to varying levels of sensitivity among audiences regarding various types of movie content, which results in differences in their acceptability and desirability towards film regulations.

Keywords: film regulations, film censorship, age rating systems, China, Western countries, artistic integrity, harmful content in movies

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1. Introduction

The world movie industry has witnessed an unprecedented boom in recent years because movies can reach a wider audience with the popularity of streaming services, such as Netflix, HBO, and IQIYI. On the other hand, the public nature of motion pictures and concerns about their impact on society, particularly child health, morality, and welfare, led to attempts at regulations and censorship of movies through legislation (Rosenbloom, 1987). China and Western countries are major film markets in the world, but they have distinct movie regulations. Xu (2017) explains that because of the fundamental differences in political and economic systems between China and Western countries, it is to be expected that their media systems exhibit significant different.

The Chinese government has been historically cautious about the effects that cultural products can have on its citizens, and movies are undoubtedly considered a part of such products (Grimm, 2015). Academics have proposed that censorship plays a crucial role in maintaining the stability of these governments and getting popular support, therefore, China allocates vast resources to prevent its citizens from accessing foreign websites in order to keep out uncensored information which could potentially threaten the regime (Chen, & Yang, 2019). Besides that, the Central Propaganda Department (“CPD”) was set up in China to control the content of information. Under this organization, the State Administration of Radio, Film, and Television (SARFT) is responsible for monitoring movies. They formulated the Regulations on the *Administration of Films and Provisions on the Filing of Film Scripts* and *Administration of Films* which are strictly enforced by all departments (Grimm, 2015). For example, Chinese films like *Blue Kite* which was created by Tian Zhuangzhuang in 1993, *To Live*, produced by Zhang Yimou in 1994, and *Summer Palace*, made by Lou Ye in 2006, were all prohibited from screening in China, and their directors were banned from making films for five years, because these directors attended international film festivals without the permission of SARFT or expressed views in their films that were considered unacceptable towards the government (Wang, 2014). As a result, in China, motion pictures are subject to strict censorship laws that prohibit content which is deemed politically sensitive or culturally inappropriate. Besides that, China has no age-ratings for films (Grealy et al., 2019). Thus, films in China are classified into two categories based on their content - suitable for all ages and banned.

In contrast, Western countries have more permissive attitudes towards the content of films. They have constructed and implemented film rating systems to protect minors from accessing harmful content, including but not limited to violence, drug use, and sexual material (Gentile, 2010). Although different western countries have different film rating systems, they all rate movies based on audience’s ages as well as the harmful content which was mentioned above. For instance, the Motion Picture Association of America (MPAA) rating system was established in 1968 with five categories based on ages: G (all ages admitted), PG (parental guidance suggested, some content may not be suitable for children), PG-13 (Parents strongly cautioned, some material may not be appropriate for children under 13), R (restricted to people 17 or over unless accompanied

by a parent), and NC-17 (no one under 18 is admitted) (Tickle et al., 2009). Another example is Kijkwijzer, the Dutch film rating system, utilized in 2001, with seven classifications based on ages: AL for all ages, and 6, 9, 12, 14, 16, and 18, indicating the minimal age for watching the film (Valkenburg et al., 2002). A film rating system has positive impacts on film industry and filmgoers as it can prevent censorship by identifying different strata of audience and preventing minors from watching inappropriate films and also helps filmmakers, distributors, and cinemas in targeting suitable audiences in advance (Wang, 2014).

Therefore, in general, Chinese film regulations differ from Western film regulations in two ways. Firstly, Western countries have film rating systems that classify films based on ages and content, whereas China only has two categories of movies – those that are viewable by all and those which are banned. Secondly, politically sensitive content is considered in China to determine whether a film should be cut or banned, and it is subject to stricter standards. Western countries, on the other hand, rate films based on harmful content and tend to be more tolerant towards politically sensitive content. Given that film regulations can impact what film content is accessible to audiences, it is worth contemplating and exploring whether the significant variation in film regulations between China and Western countries will correspond to differences in receptivity and attitudes of audience towards those regulations.

Previous studies show that the relation between audience and film regulations is complex. Despite the strict film censorship laws in China, the country's box office revenue has experienced a significant increase, with revenue rising from 570 million USD generated by 87 films released in 2009 to 3.9 billion USD generated by 358 films released in 2016 (Peng et al., 2019). The growing box office revenue suggests that a large portion of Chinese audience still attend cinemas even if movies shown are censored or cut. On the other hand, Ishii (2013) indicates that despite China started controlling the import of Japanese animation in 2004, Chinese audiences still watch pirated Japanese animation on the Internet. This phenomenon shows that a huge number of Chinese audiences watch uncensored or unimported movies on the Internet, indicating a desire to access such content. At the same time, despite there are film rating systems in Western countries, several parents are not satisfied with certain systems and desire stricter standards, one such example is MPAA, which has more relaxed guidelines for violence, resulting in youth audiences being exposed to more harmful violent content (Nalkur et al., 2010).

Previous studies on the Chinese and Western movie regulations have primarily only focused on the regulations themselves. This study aims to investigate the differences in the acceptability and desirability of movie regulations between Chinese and Western audiences, as well as identify the factors that contribute to these variations, and to answer the research question: *“What are the differences in acceptability and desirability of movie regulations between Chinese and Western audiences?”*. By doing so, this study can offer fresh perspectives and avenues for this area. On the other hand, this study can serve as an addition to the existing literature on film regulations including censorship and age rating systems, thereby facilitating a comprehensive understanding of the cultural differences between China and Western countries.

2. Theoretical framework

This theoretical framework is aimed at examining various viewpoints in literature to analyze the differences in film regulations between China and Western countries. As censorship is a significant difference in film regulations between China and Western countries, initially, the concept of film censorship will be clarified by discussing several definitions, which include the purpose of film censorship, the potential consequences brought by film censorship, and different types of film censorship. Subsequently, the variations in film regulations concerning harmful content, politically sensitive content, and film rating systems between China and Western countries will be discussed. The final section is the conclusion, in which the results of discussion in this theoretical framework will be summarized including the main differences in film regulations between China and Western countries, to provide a comprehensive understanding of the study.

2.1 Censorship

Since films are considered a type of mass media (Bittner, 1977), before delving into censorship, it is necessary to clarify definitions of censorship and media censorship. Scholars commonly regard censorship as a type of oppression that originates from those in positions of power. Green and Karolidis (2014) state that censorship is the negative aspect of power that prohibits rather than permits; all forms of censorship, whether governmental or cultural, are rooted in fear that authorities cannot tolerate the potential threat posed by allowing free exposure of certain forms of expression, including speech, book, film, and state secret. Wirt (1959) explains that the purpose of all forms of censorship is to prevent people from questioning or challenging established ideas, and it is carried out by replacing existing institutions, ultimately frustrating and redirecting creative expression towards more superficial forms. Geddes and Zaller (1989) provide a similar explanation of the objective of censorship, stating that all authoritarian governments aim to control the dissemination of news and political information to their citizens by promoting favorable messages through mass media and suppressing independent criticism and analysis, with the goal of shaping their citizens' political beliefs. Abbasi and Al-Sharqi (2015) conclude these definitions of censorship and claim that media censorship refers to the regulations and control of the content that is distributed to the public to monitor public morals, to suppress opposition, and to control public awareness.

Based on these definitions, film censorship should be defined as the process of regulating and controlling the content of films before they are shown to the public to control public awareness and maintain the stability of society. However, Freshwater (2004) indicates that the definition of censorship is all-encompassing, and censorship is a process that involves multiple agents rather than a single authority, and it operates within a specific socio-historical context. In addition to traditional definition of censorship, Cook and Heilmann (2013) mention another concept called private self-censorship, which involves an internal process where individuals regulate what they consider acceptable to express publicly. For example, Wittern-Keller (2008) claims that the

administrators of Hollywood's Production Code may suggest changes in films before and during their production by negotiating with film producers, this type of censorship plays an important role in reconsidering matters such as authorship, genre, narration, aesthetics, and audiences. However, Witter-Keller (2008) also points out that the censorship from the administrators of Hollywood's Production Code has no legal power to limit the content of films, that is why they are unlike the governmental censorship, which is viewed as an effort to constrain the free expression, creation, dissemination, presentation, production, and reception of movies.

Thus, there are two distinct types of film censorship: private self-censorship, which involves non-governmental censors and film producers, such as film companies and film directors, and censorship, which involves governmental censors and film producers, such as government departments and film companies or directors. In Western countries, private self-censorship is performed by movie makers or movie companies to balance the artistic integrity in movies and their market success. However, film censorship in China differs from the Western countries. As it is conducted by the government through SARFT, which possesses the legal authority to regulate movie content and determine films' release or prohibition (Bai, 2013). For instance, the film *Devils on the doorstep*, created by Jiang Wen, a Chinese film director, was not released in China as it did not strictly follow SARFT's opinion about script revisions and portrayed the apathy of the Chinese population, despite winning the Jury Prize at the 53rd Cannes Film Festival on May 21, 2000 (Deutsche Welle, 2012). Table 1 shows the differences in film censorship between Western countries and China.

Table 1

The purpose, extent, potential consequences of two different types of film censorship

	West	China
Types of censorship	Private self-censorship	Censorship
Types of censors	Non-governmental censors	Governmental censors
Purpose	Balance the artistic integrity in movies and the market success.	Control public awareness and maintain stability of society and regime by controlling the content of films.
Extent	Suggestions about changes of film content.	Decisions about changes of film content and release or prohibition of films.
Potential consequences	Reexamining issues of authorship, genre, narration, aesthetics, and audiences.	Limitation of the free expression, creation, dissemination, presentation, production, and reception of movies

2.2 Age rating systems

Since the involvement of different organizations as censors can result in varying consequences due to differences in the purpose and extent of censorship, it is crucial to investigate the reasons for the existence of different types of film censorship in China and Western countries. Wang (2014) states that the fundamental reason for the difference is that China lacks a movie rating system, which allows movie-goers to select movies based on the rating symbols displayed on the tickets, trailers, and posters. Grealy and colleagues (2019) also describe this situation that Chinese government opposes the implementation of movie rating system based on age. Movie rating systems like MPAA establish age-appropriate guidelines for moviegoers and provide practical benefits such as assisting parents in selecting appropriate films for their children, enabling media providers to use age filters in parental controls, and enhancing the marketability of a movie as certain theaters refuse to show non-rated movies (Shafeal et al., 2020). Hence, movie rating systems in Western countries offer comprehensive rules and norms that non-governmental movie organizations can utilize to censor films and provide recommendations for editing. As Vaughn (2006) states that the implementation of a rating system aimed to avoid governmental censorship

and allowed movie makers to have the liberty of displaying nearly anything they wanted. In contrast, due to the lack of a movie rating system, whether a movie can be released is controlled by governmental censors in China.

The fundamental principle of movie rating systems is the same across various Western countries, even though the details of film rating systems may differ. In the United States, producers voluntarily submit films to the MPAA for rating, where a seven-person board assesses the film's theme, language, nudity/sex, and violence to assign a rating, which can be appealed or re-edited to obtain a lower rating (Austin, 1980). And the MPAA rating has five categories (G, PG, PG-13, R, NC-17) based on ages, which indicate the appropriateness of movies for children (Shafeal et al., 2020). Valkenburg and colleagues (2002) state that films in the Netherlands are rated into seven categories (AL, 6, 9, 12, 14, 16, and 18) based on different ages, along with six descriptor icons (violence, fear, sexual content, discrimination, drug and/or alcohol abuse, and bad language). In Germany, the film rating system is managed by the Freiwillige Selbstkontrolle der Filmwirtschaft (FSK), which uses a five-category age-based rating system: FSK-0, for all ages; FSK-6, which excludes children under 6 years old; FSK-12, which allows only 12 years or older to watch, and children between 6 and 11 years old can only watch when accompanied by a parent or legal guardian; FSK-16, which restricts admission to those 16 years or older; and FSK-18, which is only for those who are 18 years old or above (Hanewinkel et al., 2008). Other Western countries also basically follow this pattern to establish movie rating systems which take into account the impact of harmful content on various age groups and categorize movies into different levels to cater to audiences with different ages. Table 2 displays a comparison of the film rating systems used by seven different Western countries (Hanewinkel et al., 2013).

Table 2*Description of film rating systems in seven Western countries*

USA	Germany	Italy	Iceland	Poland	Netherlands	UK
G: general audiences. All ages admitted.	FSK 0: Suitable for all.	film per tutti: General audiences.	L: Suitable for all.	BO: Suitable for all.	AL: Suitable for all.	U: Universal. Suitable for all.
PG: Parental guidance suggested. Some material may not be suitable for children.	FSK 6: Suitable for 6 years and older.	All ages admitted.	7: Passed only for 7 years and older.	12: Passed only for 12 years and older.	6: Suitable for 6 years and older.	PG: parental guidance. General viewing, but some scenes may be unsuitable for young children.
PG-13: Parents strongly cautioned. Some material may be inappropriate for children younger than 13 years.	FSK 12: Suitable for 12 years and older.	VM14: Nobody younger than 14 years is allowed, parental guidance is strongly advised.	12: Passed only for 12 years and older.	15: Suitable for 15 years and older.	9: Suitable for 9 years and older.	12: Passed only for 12 years and older.
R: Restricted. Children younger than 17 years require accompanying parent or adult guardian.	FSK 16: Suitable only for 16 years and older.	VM14: Nobody younger than 14 years is allowed, parental guidance is strongly advised.	14: Passed only for 14 years and older.	18: Suitable only for adults.	16: Passed only for 16 years and older.	12A: Younger than 12 years must be accompanied by an adult.
NC-17: No one 17 years and younger admitted.	FSK 18: Suitable only for adult.	VM14: Nobody younger than 14 years is allowed, parental guidance is strongly advised.	16: Passed only for 16 years and older.			15: Suitable for 15 years and older.
		VM14: Nobody younger than 14 years is allowed, parental guidance is strongly advised.	18: Passed only for 18 years and older.			18: Suitable for 18 years and older.

In China, movies are only categorized into two groups, one suitable for all ages and another that is prohibited, based on the censorship system. China operates the censorship system through the State Administration of Radio, Film, and Television (SARFT), which monitors the pre-shooting and pre-screening approval of movies in two stages through its Film Censorship Committee and Central/Provincial Offices, and for movies that contain sensitive topics such as religion, ethnicity, and state security, additional approval from government offices is required (Pang, 2011). Peng and Keane (2019) point out that due to the lack of a movie rating system in China, the ability to expand the genres and creativity of films is limited, and despite censorship is a domestic content regulation strategy, it is also seen as an obstacle to the development of movie talent. Moreover, the absence of a movie rating system also has an impact on the release of imported films. Firstly, movies from Western countries require editing to meet Chinese censorship laws before they can be shown in China. As Timmer (2020) states that US filmmakers who wish to release their movies in China must first have them reviewed and approved by Chinese censors, who often demand alterations that present a more favorable image of China and its people, and films such as *Skyfall*, *Bohemian Rhapsody*, and the sequel to *Top Gun* are examples of movies that were altered to comply with the Chinese government's requests. Another example is the movie, *Lust, Caution*, which received the restricted NC-17 rating from the MPAA in the US, however, the director had to make cuts to the film before it was released in China due to China has no film rating system (Wang, 2014). Secondly, China's absence of a movie rating system allows it to use censorship as a legal means to ban foreign movies which earn more than a specific box-office income, protecting its domestic film production (Aranburu, 2017). As Zhou (2015) states that China's current film regulations use a double standard for both foreign and domestic productions, aiming to protect the domestic film industry.

Therefore, by comparing the movie regulations in Western countries and China, it becomes apparent that Western countries use an age-based classification system to enable filmmakers and moviegoers to create and view movies suitable for different age groups. On the other hand, due to the absence of an age rating system, China relies on censorship to regulate the content of films. The key difference between these two approaches is that the age rating system considers both the content of movies and the age of the audience, whereas movie censorship in China only focuses on the content of movies.

2.3 Movie content management

Since movie regulations in both China and Western countries require consideration of a movie's content to determine its release or age classification, it is essential to explore the differences between China and Western countries in terms of movie regulations governing content. As mentioned above, the Dutch movie regulation has identified six content categories that could potentially have negative effects on young audiences, which include discrimination, violence, frightening scenes, sexual content, hard and excessive soft drug use, alcohol consumption, and the use of coarse language (Valkenburg et al., 2002). The Australian movie regulation also exhibits

six similar content categories, namely violence, sex, coarse language, adult themes, drug use, and nudity (Federman, 2013). Potts and Belden (2009) identified ten core categories of content from MPAA, which include language, violence, sexuality/sensuality, substance use/abuse (including drug and alcohol use or abuse), thematic elements (including some serious topics which may not be appropriate for children such as death, abortion, or illness), nudity, ribald humor, gore, fear/terror/horror, and peril/disaster. Although different Western countries have their own unique film regulations, there is a general agreement among them regarding which film content needs to be regulated. The MPAA film content classification will be utilized in this study to contrast with the Chinese film regulations, as it encompasses the film content categories in other Western nations.

In China, the State Administration of Radio, Film and Television (SARFT) is a crucial part of the Chinese movie industry's power structure as it operates under the State Council, overseeing and regulating the television, radio, and film industries while also censoring materials that may offend Chinese cultural standards or the government (Diao, 2020). According to Priest (2015), the SARFT's regulation for film content includes a list of prohibited political topics and other sensitive subjects, mainly related to violence, horror, graphic sexuality, criminal activity, and pessimistic themes that depict the negative aspects of modern Chinese society, specifically, any movie must undergo edits or revisions if it:

(1) contradicts or distorts the Party's official version of historical events, criticize Revolutionary heroes, the army, or police; (2) contains graphic sexual content such as promiscuity, rape, prostitution, and homosexuality, also including filthy lines, songs, music, and sound; (3) features horror, violence, monsters, or gore; (4) blurs the distinction between right and wrong, or promotes criminal behavior; (5) graphically depicts violence or crimes such as murder, drug use, or gambling; (6) portrays "bad habits" like excessive drinking and smoking; (7) shows police engaging in prisoner abuse or forced confessions through torture; (8) depicts society and life in a negative, pessimistic, or depressing way; (9) promotes religious extremism, incite conflict between religious groups, or offend the public's sensibilities; (10) encourages the destruction of the environment, or the abuse, hunting, or consumption of protected animals; or (11) generally violates relevant laws and regulations.

Hence, when comparing the regulations on film content management in Western countries and China, some commonalities can be observed. For example, Chinese film regulations, like those in Western countries, also include rules regulating violence, sexuality, gore, nudity, bad language, drug use, alcohol abuse, smoking, and other scenes and topics deemed inappropriate for children. However, the objectives of these regulations vary between these two regions. Regulations governing film content in Western countries aim to protect children from potentially harmful material. Studies have shown that exposure to sexual content in the media and perception of media support for teen sexual behavior may cause greater sexual activity and intentions among adolescents (L'Engle et al., 2006), while exposure to violent content leads to children's aggressive behavior (Wilson, 2008). On the other hand, in Chinese movies, violent, pornographic, religious, drug-related, street fighting, and discriminatory content towards other countries are removed or edited, aiming to present a positive image of China (Su, 2017). Additionally, there are differences

in the regulations of movie content between China and Western countries. Western countries do not have regulations on politically sensitive content in movies, which is unique to China's movie system. Because politics traditionally play a large role in censorship of the arts in China (Calkins, 1998). Table 3 shows the comparison of movie regulations between Western countries and China.

Table 3

Comparison of movie regulations between Western countries and China

	West	China
Censorship	Private self-censorship conducted by non-governmental organizations.	Censorship conducted by governmental organizations.
Age rating system	Using age rating system to classify movies into different age groups.	No age rating system and classifying movies into two categories: suitable for all ages or banned.
The types of harmful content	<ol style="list-style-type: none"> 1. Sexual content 2. Drug use 3. Alcohol abuse 4. Smoking 5. Extreme violence 6. Foul language 7. Gore content 8. Horror content 	<ol style="list-style-type: none"> 1. Sexual content 2. Drug use 3. Alcohol abuse 4. Smoking 5. Extreme violence 6. Foul language 7. Gore content 8. Horror content 9. Criticizing or making fun of authorities 10. Negatively depicting society 11. Questioning or criticizing official versions of historical events

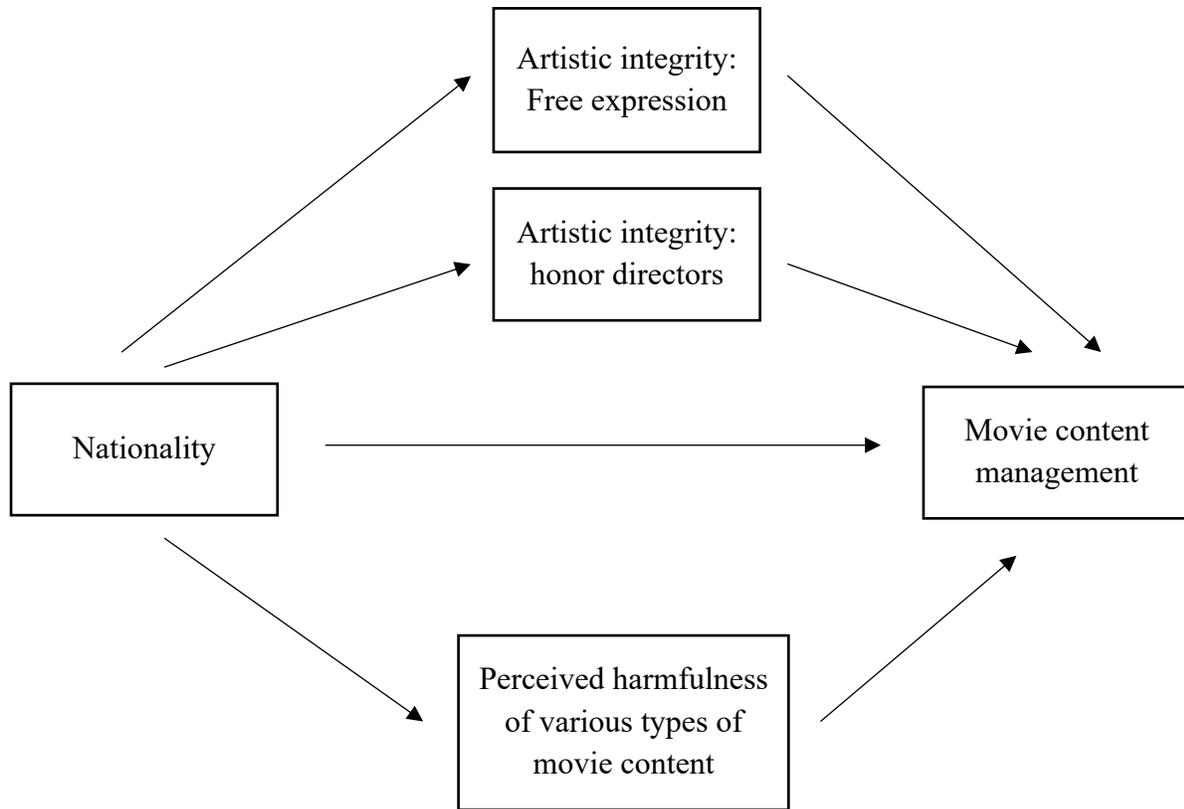
2.4 Conclusion

In conclusion, there are three differences in film regulations between China and Western countries. Firstly, film censorship, as the main approach to regulate films, is carried out by the government in China, however, in Western countries, a private self-censorship is conducted by non-governmental organizations which only provide suggestions without legal power. Secondly, film rating systems are used in Western countries to classify movies into different age categories in order to prevent children from harmful content, while there is no age rating system in China. Lastly, although China and Western countries have similarities in regulating harmful film content such as violence, sex, gore, nudity, bad language, drug use, and alcohol abuse, China focuses more on regulating politically sensitive content.

Therefore, would Western and Chinese audiences, who are living under different movie regulations, also exhibit varying levels of acceptability and desirability towards those regulations? As elucidated in the preceding chapters, movie censorship conducted by governmental organizations interferes with freedom of expression in movies and the creative decisions of directors, exerting an influence on the artistic integrity of movies to some extent. Moreover, unlike Western countries, China relies on strict movie censorship to manage various types of movie content, resulting in Chinese audiences being limited to watching movies which have obtained approval for unrestricted viewership across all age groups. Hence, it is needed to explore potential differences between Western and Chinese audiences in terms of their perceptions of the artistic integrity of movies and their sensitivity towards harmful content in movies. These two aspects can reflect the varying levels of acceptability and desirability towards movie regulations between Western and Chinese audiences to a certain degree. Additionally, according to Cultivation Theory, a sociocultural theory, which suggests that the continuous exposure to certain media can shape individuals' attitudes and behaviors (Shrum, 2017), three hypotheses can be formulated. Firstly, compared to Western audiences, Chinese audiences are less concerned about the artistic integrity of movies, including free expression in movies and honor directors' decisions. Secondly, Chinese audiences are more sensitive to various types of harmful content in movies, including politically sensitive content. Furthermore, they exhibit higher levels of acceptability and desirability towards strict film regulations. Figure 1 is a research model that illustrates the relevant elements of this study and the direction of influence among them.

Figure 1

Research model of acceptability and desirability of movie regulations



3. Methods

3.1 Research design

The study focuses on audiences' acceptability and desirability of film regulations, so it is crucial to obtain an ample amount of audience perspectives and attitudes regarding to this topic to guarantee the objectivity, reliability, and validity of the research. Therefore, this study uses quantitative research method. To ensure that sufficient and appropriate data could be collected, a survey was designed for this study, given that surveys aim to address research questions which are relevant to a wide population (Story, & Tait, 2019) and serve as information-gathering systems to depict, compare, or explain the knowledge, attitudes, and behavior of individuals (Fink, 2003).

The survey received approval from the BMS Ethics Committee of the University of Twente on May 16th, prior to its publication. Data collection for the survey started on May 25th and continued until June 6th.

3.2 Instrument

The survey was created on Qualtrics, a widely utilized professional survey platform with several advantages, such as full web-based functionality, user-friendly and intuitive interface, and enabling easier creation, editing, and management of studies (Molnar, 2019). There are two main sections in the survey, the first one is artistic integrity, which includes two variables: free expression in movies and honor movie directors' creative decisions; the second one is harmful content in movies, which also contains two variables: perceived harmfulness of various movie content for adult and adolescent audiences, and perspectives of management of such movie content. All these sections encompass multiple questions formulated in accordance with movie regulations in China and Western countries. A 7-point Likert Scale is utilized for all survey questions to ensure that each section and question in the survey is coherent so that participants could complete it efficiently.

Artistic integrity as the first section of the survey contains 10 questions which are related to free expression in movies and honoring the director's creative decisions in a movie. Participants need to choose from "strongly disagree" to "strongly agree" in the 7-point scale. Since film censorship is a fundamental distinction between Chinese film regulations and Western film regulations, the purpose of this section is to assess the extent to which the audiences consider artistic integrity as an important factor for the quality of movies, as well as their attitudes towards film censorship, which can directly impact artistic integrity of movies.

The second section of the survey focuses on harmful content in movies. Firstly, there are 11 specific types of harmful content which have been derived from both Chinese film regulations and Western film regulations. In addition to some types of harmful content which exist in both Chinese and Western film regulations, including sexual content, drug use, alcohol abuse, smoking, extreme violence, foul language, gore content, and horror content, other types of harmful content,

such as criticizing or making fun of authorities, negatively depicting society, and questioning or criticizing official versions of historical event, are unique in Chinese film regulations.

Furthermore, this section consists of two sub-sections: the evaluation of the severity of the 11 types of harmful content in movies, and the assessment of the importance of protecting the audience from such content. In the first sub-section, participants are required to rate the 11 types of harmful content on a 7-point scale, ranging from “not harmful at all” to “extremely harmful”, for adult audience and audience between 15 to 18 years old. In the subsequent part, participants are presented with questions about protecting the audience from the 11 types of harmful content, still using a 7-point scale, participants can express their level of agreement by choosing from “strongly disagree” to “strongly agree”. This sub-section aims to evaluate participants’ perspectives on various aspects related to the 11 types of harmful content in movies. It seeks to assess participants’ belief regarding the necessity of regulating such content, the importance of warning audiences about such content, the significance of protecting children and adolescents from such content, and the need to protect the entire population from such content.

Besides that, there is a brief introduction about the study to provide participants with a preliminary understanding of the topic on the first page of the survey. Additionally, since this survey requires data from both Chinese and Western film audiences, it also supports language translation functionality, allowing participants to switch languages between English and Simplified Chinese. Back translation procedure was conducted before the survey was published to ensure consistency and accuracy between the translated Chinese version and the original English version of the survey. There were four steps of the back translation procedure. Firstly, the original English version of the survey was translated into Chinese by a translator. Secondly, the Chinese version was translated back to English on Google translate. Thirdly, these two English versions were compared to check whether the Chinese version could accurately convey the meaning of the original English version. In the end, the final Chinese version of the survey was created through three rounds of back translation.

3.3 Scale construction

In order to determine the underlying constructs of each section of the survey and the reliability of the data within those constructs, the data of the survey was analyzed using R Studio, a platform for statistical computing. It separately analyzed these three main components: artistic integrity in movies, perceived harmfulness of various types of movie content, and perceptions of management of such content, to compare the acceptability and desirability of Chinese and Western audiences regarding film regulations in these areas. To begin with, factor analysis was conducted for the first and second parts of data, artistic integrity, and harmful content rating, to assess the composition of these two datasets. For the third part of the data, which consisted of four distinct question types related to the 11 types of harmful movie content in the second section, thus, it was unnecessary to do a separate factor analysis for this section. Instead, the questions were categorized into constructs previously established in the second section. Subsequently, Cronbach’s alpha was performed for each construct to evaluate the internal consistency and reliability. According to Tavakol and

Dennick (2011), Cronbach's alpha is a measure of internal consistency, indicating the degree of correlation among a set of items as a group, it is widely regarded as a standard for scale reliability, and it is expressed as a number between 0 and 1. The threshold for an acceptable, sufficient, and reliable level of Cronbach's alpha is typically considered to be $\geq .7$ (Taber, 2018).

According to Bartholomew and colleagues (2011), factor analysis is a process of reducing dimensionality by condensing measurable and observable variables into a small number of unobservable potential variables. However, there are some requirements for Factor analysis. Bartlett's test of sphericity and kaiser-Meyer-Olkin (KMO) factor adequacy need to be done to ensure the appropriateness and validity of conducting factor analysis on the dataset. For the first section, artistic integrity, the KMO measure, with a value of .88, indicated that the sampling adequacy was acceptable. Furthermore, Bartlett's test of sphericity yielded a significant result ($X^2(45) = 980.573, p < .001$), suggesting that the correlations between items were large enough for factor analysis. The factor analysis revealed the presence of two factors with eigenvalues exceeding the Kaiser's criterion of 1. These two factors were interpreted and labeled as "Free expression in movies" and "Honor directors' vision". Additionally, Table 4 shows that the Cronbach's alpha is high enough, indicating that the data within these constructs are sufficiently reliable.

Table 4*Factor loadings and Cronbach's alphas of items in Artistic Integrity*

Constructs / Item	Loading	Alpha
<i>Free expression in movies</i>		.85
Directors should be able to freely express diverse ideas and perspectives in their movies.	.92	
A movie's quality is enhanced when directors have the freedom to express their unique opinions and thoughts in movies.	.45	
Directors should be able to address controversial or sensitive topics in their movies.	.53	
The artistic integrity of movies should always be protected, even if it means that societal norms or beliefs are challenged.	.79	
Directors should have complete artistic freedom when making films.	.67	
<i>Honor directors' vision</i>		.88
It is important to respect and preserve the director's intended message and artistic choices throughout the production process of a movie.	.52	
The overall quality and effectiveness of a movie will be diminished if the director's ideas are limited.	.75	
The director's authority over creative decisions should be upheld to maintain the artistic coherence and integrity of a movie.	.78	
The final cut of a movie should reflect the director's creative choices, even if it may not align with popular expectations or market preferences.	.71	
Interfering with the director's artistic choices can compromise the authenticity and originality of a movie.	.90	

The second section, focused on rating harmful content, consisted of two distinct parts: one related to rating the 11 types of harmful movie content for adult audiences, and the other specifically addressing such content for adolescents aged 15 to 18. Thus, two separated factor analysis were performed to identify underlying constructs for each part of the second dataset. For the part of rating harmful content for adult audiences, the KMO was .92, and the Bartlett's test of sphericity was ($X^2(55) = 1780.789, p < .001$), indicating the dataset was highly significant and suitable for factor analysis. Additionally, three underlying constructs were found in this dataset and were named as "Unhealthy content", "Disturbing content", and "Political content". Similarly, for the part of rating harmful content for adolescents aged 15 to 18, another factor analysis was conducted. The KMO was .92, the Bartlett's test of sphericity was ($X^2(55) = 1734.929, p < .001$), suggesting that factor analysis was also appropriate for this dataset. Two underlying constructs were found for this dataset, and they were labeled as "Adult content", and "Political content". Table 5 and 6 show the results of factor analysis for each part of the section, as well as the results of Cronbach's alpha, which indicates that the data within these constructs were significantly internal consistent.

Table 5*Factor loadings and Cronbach's Alphas of items in Harmful Content Rating for adults*

Constructs / Item	Loading	Alpha
<i>Unhealthy content</i>		.92
Sexual content	.45	
Drug use	.77	
Alcohol abuse	.93	
Smoking	.85	
<i>Disturbing content</i>		.91
Extreme violence	.63	
Foul language	.40	
Gore content	.68	
Horror content	.90	
<i>Political content</i>		.87
Criticizing or making fun of authorities	.90	
Negatively depicting society	.83	
Questioning or criticizing official versions of historical events	.75	

Table 6*Factor loadings and Cronbach's Alphas of items in Harmful Content Rating for adolescents*

Constructs / Item	Loading	Alpha
<i>Adult content</i>		.94
Sexual content	.52	
Drug use	.87	
Alcohol abuse	.86	
Smoking	.83	
Extreme violence	.93	
Foul language	.62	
Gore content	.79	
Horror content	.67	
<i>Political content</i>		.92
Criticizing or making fun of authorities	.87	
Negatively depicting society	.88	
Questioning or criticizing official versions of historical events	.89	

Furthermore, the third section of the survey consisted of four types of questions to find out participants' attitudes about how to manage those eleven types of harmful content in movies. Based on these questions, the dataset was classified into four distinct groups: "no need regulations", "warning audiences", "protecting kids and teenagers", and "protecting the entire populations". These four groups were categorized into the three constructs: unhealthy content, disturbing content, and political content. The Cronbach's alpha values for each of these categories, as shown in Table 7, indicating a high level of reliability for the data within each category.

Table 7*Cronbach's Alphas of items in management of harmful movie content*

Categories	Item	Alpha
<i>Unhealthy content</i>	No regulations	.83
	Warning audiences	.85
	Protecting minors	.89
	Protecting the entire population	.93
<i>Disturbing content</i>	No regulations	.88
	Warning audiences	.89
	Protecting minors	.90
	Protecting the entire population	.94
<i>Political content</i>	No regulations	.90
	Warning audiences	.88
	Protecting minors	.90
	Protecting the entire population	.92

3.4 Participants

As a participant in this survey, two conditions need to be met. To begin with, participants must be aged 18 years or older. Moreover, the majority of participants should be from either China or any Western country. A small number of participants from countries outside these two regions will be classified into either the Chinese audience or the Western audience data category based on their countries' film regulations. For example, there are very few participants from South Korea in the data of this survey. However, since the film regulation of South Korea is similar to it of Western countries, as they both use film rating systems rather than film censorship, they will be classified into the data category of Western audience. The survey is primarily disseminated through social media platforms with hyperlinks. For instance, WeChat was used to recruit participants from China, while Instagram, WhatsApp, LinkedIn, Facebook, and Reddit were utilized to recruit participants

from Western countries. The hyperlink of the questionnaire was first posted on WeChat's moment, Instagram's story, LinkedIn, Facebook's groups, and Reddit to recruit participants. Then, the hyperlink was sent to several people on these social media, as well as using snowball method to recruit more and more participants. Ultimately, enough participants were recruited for this survey. Table 8 shows the demographic of participants in this questionnaire.

Table 8

Demographics of the Survey Sample (189 participants)

Nationality	West	China
N	88	101
Male	37	39
Female	43	60
Third gender	3	0
Prefer not to say	3	4
Average age	26	29

It can be observed that Western and Chinese participants have similar average ages, and the result of T-test shows that there is no significant difference between ages of Western and Chinese participants, since the p-value is .10, which is greater than .05. Additionally, Fisher's exact test was conducted for gender and nationality. The result shows that the p-value is .17, also greater than .05, indicating that there is no significant correlation between gender and nationality as well. In conclusion, the age and gender of the participants in this study do not have an impact on the results of the data analysis.

3.5 Procedure

Before starting the survey, a brief introduction was shown on the first page of the survey, in which participants were given the basic information about the study and were informed that the survey is completely anonymous, and they have the option to withdraw at any time. Participants were also asked if they voluntarily agreed to participate in the survey, if they agreed, the survey continued, but if they disagreed, the survey was ceased, and they were directed to the ending page.

Participants' personal information, such as age, gender, and nationality were asked on the second page of the survey, participants could type in their age, if any participant indicated an age below 18, the survey would automatically end as well. Then, participants were needed to choose

their genders among male, female, third gender, and prefer not to say. They were also required to indicate their nationalities, choosing their nationality between Dutch and Chinese, or typed their nationality under the third option: Other, namely.

After completing all the questions on the second page of the survey, participants arrived at the third page, in which 5 statements about free expression in movies and 5 statements about honoring directors' visions were given. The level of agreement towards those 10 statements could show participants' perceptions of artistic integrity of movies. On the fourth and fifth page, participants were presented with 11 types of harmful movie content and were required to rate the harmfulness of such content for both adult and adolescent audiences. On the following page, participants were provided with a scale and asked to indicate their level of agreement with the statements about management of those 11 types of harmful movie content. Additionally, the survey concludes with an open question and researcher's email, providing participants with the opportunity to express their own thoughts and opinions regarding both the survey and the topic.

3.6 Data analysis

There were two steps of data analysis. Firstly, t-tests were employed for each section of the data to compare the differences between Western and Chinese audiences. T-test is a statistical method used to compare the means of two groups (Kim, 2015). Generally, a larger t-value indicates more significant differences, while a smaller t-value suggests less significant differences between the means of the two groups. The p-value represents the probability of rejecting or not rejecting the null hypothesis (H0) (Thiese et al., 2016). In this study, H0 assumes that there is no difference between Western and Chinese data. The null hypothesis can be rejected if the p-value is less than .05, indicating that there is a significant difference between Western and Chinese data. Additionally, in order to assess the magnitude of differences between Western and Chinese data, Cohen's D was also conducted. Generally, a small d value (around .20) represents a small effect, a medium d value (around .50) represents a moderate effect, and a large d value (around .80 or higher) represents a large effect. Therefore, the first step of data analysis was aimed at exploring whether there are significant differences between Western and Chinese audiences in terms of perceptions of artistic integrity of movies, perceived harmfulness of various types of movie content, and perspectives of management of such content.

Secondly, based on the research model, Mediation analysis was carried out to determine whether the effect of the independent variable on the dependent variable was direct or mediated by one or more intermediate variables, known as mediators. In this study, the independent variable was nationality, the dependent variable was the management of various types of harmful movie content, according to the result of factor analysis, there were three constructs of harmful movie content: unhealthy content, disturbing content, and political content, each construct included four types of management method: no need regulation, warning audiences against the specific harmful content, protecting minors from the harmful content, and protecting the entire population from the harmful content. There were two main mediators in this analysis. The first one was artistic integrity of movies, which contains two aspects: free expression in movies and honoring movie director's

vision. The second one was perceived harmfulness of harmful movie content, which also involved two aspects: perceived the harmfulness for adult and adolescent audiences. Thus, the second step of data analysis focused on investigating the correlation among the three sections of the data to better understand the reason why there were or were not differences in acceptability and desirability of movie regulations between Western and Chinese audiences.

4. Results

A valid and reliable dataset was obtained through the factor analysis and reliability analysis for the three sections of questionnaire data. These sections represented different aspects of the combination of Western and Chinese film regulations, including artistic integrity, harmfulness of various types of movie content for both adults and adolescents, and management of such film content. The purpose of the t-test and Cohen's d was to explore whether there are differences in the acceptability and desirability of these three aspects between Western and Chinese audiences, and the objective of mediation analysis was to discover the correlation among these variables, thereby obtaining the results of data analysis to answer the research question: "*What are the differences in acceptability and desirability of film regulations between Chinese and Western audiences?*"

4.1 Artistic integrity

The result of t-test for artistic integrity of movies is shown in Table 9. There are two distinct constructs obtained by factor analysis. For the first construct "Free expression in movies", firstly, p-value indicates that the difference between Western and Chinese data in "Free expression in movies" is highly significant. Therefore, the null hypothesis can be rejected. Secondly, since the t-value is positive, and the mean of Western group is larger than the mean of Chinese group, suggesting that compared to Chinese audiences, Western audiences place a greater emphasis on freedom of expression in movies. The Cohen's d suggests that the difference between Western and Chinese audiences regarding free expression in movies is moderate. For another construct "Honor directors' vision", the p-value is smaller than .05, and the t-value is positive, which indicates there is a positive difference and the mean of Western group is higher than the mean of Chinese group. Thus, it can be inferred that Western audiences are more likely to value the importance of respecting the director's artistic vision and not allowing interference during the filmmaking process. The Cohen's d represents that the difference them is relatively small. In summary, results of the two t-tests suggest that Western audiences exhibit a greater concern for the artistic integrity of films and a desire to avoid excessive influence from film regulations when compared to Chinese audiences.

Table 9
T-test of Artistic Integrity

		West	China
<i>Free expression in movies</i>	N	88	97
	M	5.94	5.19
	SD	1.78	1.59
	t	4.05	
	p	.00	
	Cohen's d	0.44	
<i>Honor director's vision</i>	N	88	97
	M	5.63	5.26
	SD	1.29	1.38
	t	3.42	
	p	.01	
	Cohen's d	0.28	

4.2 Harmful content rating

This section of the survey focuses on participants' ratings of harmful content in movies for adult and adolescent audiences. These harmful content items encompass the definitions from both Western and Chinese film regulations. Based on these 11 types of harmful movie content, factor analysis resulted in three constructs for the dataset of adult group: "unhealthy content", "disturbing content", and "political content". The result of t-test for these three constructs are presented in Table 10. For the construct "unhealthy content", the t-value is negative, and the p-value is smaller than .05, indicating a significant difference between the Western and Chinese data. Additionally, the mean of the Western data is lower than the mean of the Chinese data. In the ratings of harmful content, a higher number indicates a higher level of harmfulness to audiences. Therefore, the result of t-test demonstrates that Western audiences rated the harmfulness of "unhealthy content" for adult audiences lower than Chinese audiences. Similar results are observed for the other two

constructs. In both “disturbing content” and “political content”, the t-values are negative, and the p-values are smaller than .05, indicating significant differences between Western and Chinese data. Comparing the means of the Western and Chinese data further confirms that Western audiences rate harmfulness of “disturbing content” and “political content” for adult audiences lower than Chinese audiences. Overall, the t-test results suggest that there are significant differences between Western and Chinese data in terms of the harmfulness ratings of these three types of content. Western audiences are less sensitive than Chinese audiences about unhealthy content, disturbing content, and political content in movies. And all the results of Cohen’s d for these three constructs show that the differences between Western and Chinese audiences regarding these constructs are large.

Table 10
T-test of rating harmful content for adult audiences

		West	China
<i>Unhealthy content</i>	N	85	97
	M	2.72	4.36
	SD	1.43	1.75
	t	-4.74	
	p	.01	
	Cohen's d	1.02	
<i>Disturbing content</i>	N	85	97
	M	2.89	4.89
	SD	1.67	1.71
	t	-4.61	
	p	.00	
	Cohen's d	1.18	
<i>Political content</i>	N	85	97
	M	2.34	3.69
	SD	1.53	1.82
	t	-4.59	
	p	.03	
	Cohen's d	0.80	

Different from the result of factor analysis for the adult group, there are two constructs of the data of rating harmful movie content for adolescent audiences, “adult content”, and “political content”. Notably, the items included in the construct “political content” for adolescent group are the same as those in the construct with the same name in adult group. Additionally, the t-test results for the adolescent data, showed in Table 11, are similar to those of the adult data. Both constructs exhibit negative t-value, and their p-values are smaller than .05, indicating significant difference between these two datasets. Comparing the means of the Western and Chinese datasets reveals that in the ratings of harmful content for adolescent audiences, Western audiences still show lower sensitivity towards “adult content” and “political content” compared to Chinese audiences. And Cohen’s d suggests that the differences between Western and Chinese audiences is large.

Table 11

T-test of rating harmful content for adolescent audiences

		West	China
<i>Adult content</i>	N	86	91
	M	3.86	5.36
	SD	1.76	1.60
	t	-5.97	
	p	.00	
	Cohen’s d	0.90	
<i>Political content</i>	N	86	91
	M	3.05	4.37
	SD	1.84	1.88
	t	-5.59	
	p	.02	
	Cohen’s d	0.71	

4.3 Management of harmful content

The third section of the data focuses on how to manage the 11 types of harmful content in movies. Although factor analysis was not conducted, the dataset was divided into four groups based on the types of the questions in the survey. The four groups were labeled as “no need regulations”, “warning audiences”, “protecting minors”, and “protecting the entire population”, and categorized into three constructs obtained in the second section. As shown in Table 12, all p-values are smaller than .05, indicating there are significant differences between Western and Chinese audiences. The first items, “no need regulations”, in all the three constructs have positive t-values, the means of Western data are all larger than the means of Chinese data, indicating that Western audiences are more in agreement with the statements that it is unnecessary to regulate unhealthy content, disturbing content, and political content in movies. The values of Cohen’s d for this item in three constructs show moderate effect. The result aligns with the findings of the second part: perceived harmfulness of various types of movie content, demonstrating that Western audiences are less sensitive to the harmful content in movies compared to Chinese audiences.

Table 12
T-test of harmful content management

Item	No regulations		Waring audiences		Protecting minors		Protecting the entire population	
Construct	<i>Unhealthy content</i>							
Nationality	West	China	West	China	West	China	West	China
N	88	101	88	101	88	101	88	101
M	4.01	3.08	4.01	4.81	4.16	5.21	2.04	4.48
SD	1.82	1.44	1.76	1.63	1.67	1.85	1.37	1.90
t	3.84		-3.25		-4.10		-10.19	
p	.00		.00		.00		.00	
Cohen's d	0.56		0.48		0.60		1.47	
Construct	<i>Disturbing content</i>							
N	88	101	88	101	88	101	88	101
M	3.95	2.97	4.27	4.96	4.35	5.32	2.26	4.62
SD	1.92	1.70	1.84	1.76	1.80	1.80	1.58	1.94
t	3.68		-2.62		-3.68		-9.20	
p	.00		.00		.00		.00	
Cohen's d	0.54		0.38		0.54		1.33	
Construct	<i>Political content</i>							
N	88	101	88	101	88	101	88	101
M	4.60	3.63	2.73	4.19	2.84	4.38	2.06	4.00
SD	2.09	2.01	1.71	1.84	1.71	1.96	1.38	1.95
t	3.26		-5.64		-5.79		-7.97	
p	.00		.00		.00		.00	
Cohen's d	0.48		0.82		0.84		1.15	

For the other three items in the three constructs, the t-values are all negative, and the p-values are all smaller than .05, suggesting that there are significant differences between Western

and Chinese data. The means of the Western data are all lower than the means of Chinese data groups. In another word, Chinese audiences hope that unhealthy content, disturbing content, and political content in movies should be identified to warn audiences, they also desire that film regulations can protect not only kids and adolescents, but the entire population from viewing such content. It is worth noticing that the values of Cohen's d show moderate effects in "warning audiences" item within "unhealthy content" and "disturbing content", and the Cohen's d value indicates a large effect in the item of "warning audiences" within "political content", which represents that for unhealthy and disturbing content, the differences between Western and Chinese audiences are not big regarding warning audiences against this type of content, both Western and Chinese audiences consider movies should label the unhealthy content and disturbing content in the movie to inform audiences, and Chinese audiences exhibit a stronger desire for it. However, The Cohen's d of the item "warning audiences" in "political content" show a really large effect, it can also be observed that the mean of Western data is much smaller than Chinese data, which indicates that Western audiences do not consider political content should be classified into a type of harmful content which is required to be labeled to warn audiences, while Chinese audiences show a strong desire for labeling political content to warn audiences, similar to their preferences for the other two types of movie content..

The same pattern of results also applies to the item of "Protecting minors." Based on the values of Cohen's d , the differences between Western and Chinese data in the constructs of "unhealthy content" and "disturbing content" are only moderate. However, in the construct of "Political content," the differences between Western and Chinese data are substantial. This finding further demonstrates that Chinese audiences exhibit a much higher sensitivity towards political content compared to Western audiences. The Cohen's d values for the item of "Protecting the entire population" reveal different results compared to the previous items. Whether it is for "unhealthy content," "disturbing content," or "political content," the Cohen's d values for this item exhibit significant differences between Western and Chinese audiences regarding the statement of whether it is necessary to protect the entire population from viewing certain types of movie content. compared to Western audiences, Chinese audiences demonstrate a stronger desire in this aspect.

4.4 Correlation among variables

Based on the research model and the four aspects of the management of movie content, four Mediation analysis were conducted to investigate the correlation among variables. Table 13 shows the results of four Mediation analysis. For all four rounds of Mediation analysis, the independent variables are the same, which is "nationality", but the dependent variables are difference, the first dependent variable is "no regulations", the second one is "warning audiences", the third one is "protecting minors", and the last one is "protecting entire population". Additionally, each Mediation analysis contains three mediators, for the first, second, and fourth round, the three mediators are: "free expression in movies", "honoring movie directors' decisions", and "harmfulness of 11 types of movie content for adults", however, for the third round in which the

dependent variable is “protecting minors”, the mediator is “harmfulness of 11 types of movie content for adolescents”.

The p-value in the first analysis shows that there is no significant influence of “nationality” on “no regulations”, at the same time, the confidence interval of “free speech” encompasses 0, indicating a lack of statistical significance. Thus, although the direct effect of “nationality” on “no regulations” and indirect effect of “free speech” on “no regulations” are not statistically significant, the result reveals that there are indirect negative effects of “nationality” on “no regulations” mediated by “honor director” and “harmfulness for adult”. By comparing the proportions of the mediators "honor director" and "harmfulness for adult," it can be observed that "harmfulness for adult" plays a major role and has a negative effect on the dependent variable. It indicates that the reason for the difference in perceptions between Western and Chinese audiences regarding the need of regulations for the 11 types of movie content is due to their different sensitivities to harmful movie content. Since Chinese audiences have a higher sensitivity to harmful movie content, they are more inclined towards the idea that such content should be regulated, whereas Western audiences hold the opposite view.

As Table 12 shows, the second round of mediation analysis presents similar results to the first round. Firstly, the independent variable "nationality" does not have a direct impact on the dependent variable "warning audiences," but it has an indirect effect through the mediators. Secondly, unlike the first round, both mediators, "free speech" and "honor director," have confidence intervals that include 0. This means that only the mediator "harmfulness for adult" is statistically significant. Therefore, in this analysis, the independent variable has a positive indirect effect on the dependent variable through the mediator "harmfulness for adult." This finding suggests that whether audiences believe that harmful movie content should be labeled and warned to viewers depends on their sensitivities to harmful movie content. Chinese audiences have a higher sensitivity to harmful movie content compared to Western audiences, hence they have a stronger desire for harmful movie content to be labeled and warned to viewers.

The results of the third round of mediation analysis differ from the previous two rounds. The independent variable "nationality" has a positive direct effect on the dependent variable "protecting minors." Additionally, through two mediators that are statistically significant, namely "honor director" and "harmfulness for minors," there are positive indirect effects on the dependent variable. Among the mediators, "harmfulness for minors" still plays a significant role in the indirect effect. Therefore, the audience's perceptions of protecting minors from viewing harmful movie content are primarily influenced by their sensitivities to harmful movie content. This influence is positive, indicating that a higher sensitivity to harmful movie content leads to a greater desire to protect minors from viewing such content.

In the final round of mediation analysis, the p-value indicates a positive influence of the independent variable "nationality" on the dependent variable "protecting the entire population." Simultaneously, through the only statistically significant mediator, "harmfulness for adult," there is also a positive indirect effect on the dependent variable. Moreover, the proportion of the total effect of "harmfulness for adult" on the dependent variable that operates indirectly is significantly

high. This suggests that the audience's views on whether to protect the entire population from viewing harmful movie content are influenced by their nationality, which represents their cultural backgrounds, and the main influencing factor is their sensitivities to harmful movie content. In summary, the results of the four rounds of mediation analysis all demonstrate that the audience's sensitivities to different types of movie content influence their acceptability and desirability on regulations of such content. Chinese audiences, who have a higher sensitivity to harmful movie content compared to Western audiences, are more inclined to support movie content regulations, labeling of harmful movie content to warn audiences, and protecting the entire population from viewing such content.

Table 13
The result of Mediation analysis

		Coefficient	P	Indirect Effect	LLCI	ULCI	%
DV	No regulations						
IV	Nationality	-0.39	.16				
	Free speech	-0.16	.20	0.15	-0.06	0.37	
M	Honor director	0.26	.02	-0.15	-0.32	-0.02	25%
	Harmfulness for adult	-0.37	.00	-0.57	-0.92	-0.21	100%
DV	Warning audiences						
IV	Nationality	0.32	.21				
	Free speech	-0.10	.39	0.09	-0.14	0.32	
M	Honor director	0.15	.16	-0.08	-0.24	0.04	
	Harmfulness for adult	0.42	.00	0.65	0.34	1.00	99%
DV	Protecting minors						
IV	Nationality	0.66	.00				
	Free speech	-0.18	.11	0.16	-0.02	0.38	
M	Honor director	0.22	.03	-0.12	-0.30	-0.01	23%
	Harmfulness for minors	0.49	.00	0.49	0.22	0.82	93%
DV	Protecting entire population						
IV	Nationality	1.24	.00				
	Free speech	-0.05	.68	0.04	-0.22	0.29	
M	Honor director	0.06	.52	-0.03	-0.18	0.09	
	Harmfulness for adult	0.64	.00	0.99	0.68	1.34	99%

5. Discussion

This study focuses on the differences in acceptability and desirability of film regulations between Chinese and Western audiences. Based on the exploration of differences in film regulations between China and Western countries, a survey was designed, data collection and analysis were also carried out. The main findings from the results of data analysis will be used to address the research question in this study.

5.1 Main findings

There are four main findings from the results of data analysis in this study. Firstly, compared to Western audiences, Chinese audiences are less concerned about the artistic integrity of movies, including free expression in movies and honoring movie directors' decisions. Based on theoretical framework, the Chinese government employs a comprehensive system of film censorship which encompasses various layers, including the examination and control of content, licensing and permitting regulations, limitations on investment, as well as import restrictions (Priest, 2015). In contrast, Western countries do not have a film censorship system controlled by governmental authorities. Strict censorship systems can impact the artistic integrity of movies, since the content of each movie must be censored to determine which parts of the movie require modification or editing to make the movie get the eligibility for release (Grimm, 2015). According to Potter (2014), the institutional practices of the media play a crucial role in shaping the meanings conveyed through mass-produced messages, which are subsequently widely distributed and have a lasting impact on public knowledge and beliefs. Therefore, it can be inferred that China's film censorship system not only impacts the artistic integrity of movies released in China, but also subtly diminishes Chinese audiences' concerns about the free expression in movies and potential interference with movie directors' decisions.

Secondly, compared to Western audiences, Chinese audiences have a higher sensitivity towards various types of movie content, including unhealthy content, disturbing content, and political content. The average ratings given by Western audiences for the harmfulness of each construct are all around 2, indicating that they do not perceive these contents as harmful to adult viewers. On the other hand, Chinese audiences gave average ratings of around 4 for the harmfulness of each construct, particularly, disturbing content, which includes horror content, gore content, extreme violence, and foul language, was rated close to 5. Pang (2011) supports this result with the statement that Chinese government firmly believes in the direct influence of culture on politics and society and bans ghost movies because ghosts may carry rich symbolism, possess political subversiveness. Therefore, movies containing ghost, gore, and violence are unable to be released in China, it is not surprising that Chinese audiences would rate the harmfulness of such content higher. Additionally, according to the theoretical framework, unhealthy content and disturbing content in movies are regulated in both Western countries and China, however, only China has implemented regulations for political content in movies. During the process of data

collection, participants from Western countries expressed their confusion about including political content within the category of harmful film content, stating, “I think the questions assume that there exists something of someone who knows all the truth of history” (Anonymous participant, personal communication, June 1, 2023). This difference in movie content management between China and Western countries leads to Chinese audiences having a much higher sensitivity towards political content than Western audiences.

Thirdly, compared to Western audiences, Chinese audiences lack the concept of age rating. The results of the data analysis indicate a significant difference between Chinese and Western audiences regarding the protection of audiences of all ages from viewing harmful movie content. Western audiences tend to believe it is unnecessary, while Chinese audiences lean towards the view that it is necessary to regulate movie content to make it suitable for audiences of all ages. According to theoretical framework, Western countries employ age rating systems to categories movies based on the content, making them suitable for different age groups. In contrast, although China also classifies films based on the content, movies in China are only categorized into two types: films suitable for all ages and banned films, without considering the ages of audiences. The absence of a film rating system leads to audiences’ unawareness of a movie’s suitability for children until they have watched it (Wang, 2014). It can explain the reason why Chinese audiences, unlike Western audiences, lack awareness of an age rating system and believe that movies should be suitable for the entire population. On the other hand, Confucianism, an enduring secular social theory in China, exerts significant influence on different aspects of Chinese society and individuals, shaping their attitudes and behaviors with the aim of fostering social harmony through the cultivation of family-oriented, group-oriented, and interdependent individuals. (King, & Bond, 1985). Thus, China has traditionally emphasized collectivism and the pursuit of collective interests, while the West tends to prioritize individualism and personal freedom. Therefore, the different cultural values between China and Western countries can also explain this result.

Fourthly, according to the results of Mediation analysis, the sensitivity towards various types of movie content indirectly influences the audiences' acceptability and desirability to film regulations. Compared to Western audiences, Chinese audiences with higher sensitivity are more eager for movie content to be regulated. These four main findings confirm the previous hypotheses and contribute to answering the research question: “*What are the differences in acceptability and desirability of film regulations between Chinese and Western audiences?*” To begin with, in contrast to Western audiences, Chinese audiences are more sensitive to harmful content present in movies and less concerned about the artistic integrity of movies. Moreover, political content is not considered harmful or in need of regulations in the perception of Western audiences, whereas Chinese audiences hold the opposite view. Lastly, Western audiences are familiar with the concept of age ratings, hence they do not believe that certain movie content potentially harmful to adolescents should be restricted from adult viewers. On the other hand, due to the lack of an age rating awareness, Chinese audiences consider films with harmful content unsuitable for viewers of all age groups.

5.2 Theoretical implications

The findings of this study have some theoretical implications. To begin with, this study provides new directions for current related research. Existing studies have focused on Western film rating systems, Chinese film censorship systems, comparisons between Chinese and Western cultures, and audiences' preferences for different movie genres. However, these studies have predominantly examined these aspects in isolation, without exploring their interrelationships. In contrast, this study investigates the relationships between film regulations, cultures, and audience perceptions, including the differential impacts of varying film regulations on audiences and the differing appreciations and perspectives of Western and Chinese audiences regarding free expression, artistic integrity, and the harmfulness of different movie content. These variations are not solely explained by the long-term exposure to different film regulations, as the definition of Cultivation Theory, but also influenced by cultural differences. Therefore, the findings of this study serve as a complement to literature related to the Cultivation Theory and broaden the research scope concerning Chinese and Western cultures.

For example, the findings of this study show that Chinese audiences are more inclined to protect audiences of all ages from viewing harmful movie content, while Western audiences believe in the importance of age rating systems, with adult viewers not being restricted from accessing certain movie content. These divergent perspectives can be attributed to the different film regulations that Chinese and Western audiences are exposed to, reflecting the phenomenon described by the Cultivation Theory. Moreover, these differences also reflect the contrasting cultural values between China and the West, collectivism and individualism. These cultural disparities contribute to the varying levels of acceptability and desirability towards film regulations observed among Chinese and Western audiences.

Furthermore, many variables involved in this study have not been extensively researched in previous studies, such as the artistic integrity of movies, respect for directors' decisions, and the rating of harmfulness of movie content. Therefore, this study broadens the literature related to these variables. Additionally, the data and main findings of this study can provide some academic assistance to these research areas. For example, studies on audiences' preferences for different movie genres can apply the findings on the rating of harmfulness of movie content in this study and further explore whether the sensitivity of audiences towards harmful content influences their preferences for movies of the same genre. Similarly, research on film regulations in any country can utilize the findings on audiences' acceptability and willingness towards film regulations in this study, as well as draw insights from the methods of survey and data analysis employed in this study to analyze the rationale behind film regulations from multiple perspectives.

5.3 Practical implications

The study also provides some practical implications. Above all, the findings of the study highlight the diverse effects of various film regulations on audiences. In China, the implementation of film censorship restricts audiences of all age groups from viewing explicit content and politically sensitive content. Consequently, it contributes to the increased acceptability and desirability of

strict film regulations among Chinese audiences, while also enhancing their sensitivity towards explicit and political content. However, since there is no film censorship, but film rating systems in Western countries, Western audiences show a relatively lower sensitivity to explicit and political content, and they do not hope film regulations can have a strong impact on artistic integrity of movies. The main findings can be considered by filmmakers and distributors when they distribute movies globally, they can adapt movie content and marketing strategies to align with film regulations and audiences' preferences in different markets.

Additionally, scholars in the field of film studies, media studies, and communication science can also benefit from this study, since the research model and main findings of this study may help them to develop new theories, concepts, and models. For example, the main findings of this study can serve as a foundation for further research on Cultivation theory and provide a comprehensive model from institutions to messages and then to the public. By collecting data and conducting data analysis, the study also demonstrates the relationships between these elements. Therefore, scholars in the field of communication can use this model to conduct further research and continuously refine it to enhance the comprehensiveness of Cultivation theory. At the same time, this study explores the impact of institutions on individuals from one perspective. Although this study only focuses on the influence of film regulations on audiences, scholars in related fields can use the findings from this study to further investigate the relationship between institutions and individuals from other aspects.

5.4 Limitations

This study aims to explore the differences in acceptability and desirability of film regulations between Chinese and Western audiences, utilizing a survey questionnaire based on a substantial body of academic literature as the theoretical framework for data collection, along with appropriate statistical methods for data analysis, however, there are still some limitations. Firstly, although 189 participants from China and Western countries completed the questionnaire, this sample size is relatively small and may not fully capture the diverse perspectives of each cultural group. With a larger sample size, more robust results could potentially be obtained. Moreover, since this study focuses on exploring the differences between Chinese and Western audiences, ideally, the sample sizes of Chinese and Western participants should be equal or very close. However, although the difference in sample sizes between Chinese and Western participants in this study is not significant, it still falls short of the ideal scenario. And the difference in sample sizes could potentially have some impact on the results.

Additionally, this study relied on data obtained through an online survey, which introduces the possibility of response bias due to participants' potential misinterpretation of questions or providing socially desirable answers, as well as the limitation of expressing their true viewpoints accurately through multiple-choice questions. For example, in the second section of the questionnaire, the perceived harmfulness of movie content, some participants from Western countries did not understand why there were only versions of historical events, since the list of 11 types of harmful movie content was the combination of movie content management from both

Western and Chinese movie regulations, some Western participants could not understand the ones from Chinese movie regulation. This misunderstanding could potentially impact the results of the study. And in the third section of the questionnaire, there was a statement asking participants about the importance of protecting kids and adolescents from certain content. However, some participants provided feedback highlighting that kids and adolescents belong to different age groups, suggesting that certain types of movie content suitable for adolescents may not be appropriate for kids. This confusion might have influenced participants' responses and choices.

Furthermore, this study treated Western countries as a homogeneous entity and provided a general analysis of their film regulations, without delving into the specific film regulations and cultural differences within each Western country. However, although all Western countries have implemented age rating systems, each country has different age groups and varying classifications and descriptions of harmful movie content. In this study, the age rating system was broadly divided into three age groups: kids, adolescents, and adults. Additionally, harmful movie content was categorized into 11 types, without considering the proportion and presentation of those content within movies. These broad classifications could potentially lead to misunderstandings and confusion among participants from different countries, thereby influencing the results.

5.5 Suggestions for future research

Based on these limitations, there are several suggestions for future research. Firstly, expanding the sample size and ensuring the sample sizes of participants from Chinese and Western are similar. A larger and more diverse sample would provide a more comprehensive understanding of the acceptability and desirability of movie regulations among different audiences. Secondly, Future research could explore alternative methods, such as interviews or focus groups, to gather more in-depth and nuanced insights. These qualitative methods would allow participants to express their viewpoints in more detail and clarify any misunderstandings or confusion regarding movie content categorization.

Thirdly, in order to create more accurate questions for either questionnaire or interviews, future research could explore the internal variations within Western countries by analyzing the differences in age groups and considering the different classifications of harmful movie content among these countries. At the same time, future studies could involve interviews or consultations with filmmakers, professionals in film industry, or even governmental or non-governmental film organizations, as these additional stakeholders may offer deeper insights related to film regulations, supplementing the current research's limitations in this aspect.

Fourthly, future research can consider exploring other aspects relevant to the topic, such as the influence of cultural backgrounds on film regulations and which audiences' behaviors can reflect the impact of these regulations, and how these behaviors differ between Chinese and Western audiences. For example, investigating why some other Asian countries also influenced by Confucianism with collectivist values, but they have adopted age rating systems like Western countries. It would also be valuable to examine whether film censorship leads to increased illegal streaming of pirated movies and the impact of different film regulations on box office performance.

These aspects would further enhance the understanding of the influence of film regulations on audiences and provide a comprehensive analysis of the differences between Chinese and Western audiences.

5.6 Conclusion

In conclusion, this study delved into the differences between Chinese and Western audiences in their perspectives on movie regulations, using quantitative research method to collect data and analyzing data with factor analysis, reliability analysis, t-test, and Mediation analysis. The findings shed light on several key points. Firstly, movie regulations in China are characterized by strict censorship enforced by organizations like SARFT, which limits access to explicit and politically sensitive content for audiences of all age groups. On the other hand, Western countries implement film regulations with age rating systems that cater to different audience demographics. This disparity highlights the divergent approaches to managing and classifying movie content between China and the West. Furthermore, the study revealed that Chinese audiences exhibit a higher sensitivity towards harmful content in movies compared to Western audiences who prioritize the artistic integrity of films.

Additionally, political content is considered sensitive in China, leading to specific regulations and censorship measures, while Western audiences perceive political content differently and do not view it as inherently harmful or in need of stringent regulation. Moreover, the absence of an age rating system in China, in contrast to Western countries, causes Chinese audiences lack the awareness of age ratings, and believe that movies with harmful content should be deemed unsuitable for viewers of all ages. In contrast, Western audiences are accustomed to age ratings and acknowledge that certain content suitable for adults may not be harmful to adolescents. At last, based on Cultivation theory and the results of data analysis, different movie regulations result in different levels of sensitivity to various types of movie content, and the sensitivity has indirect effects on audiences' acceptability and desirability of film regulations. With higher sensitivity to a specific type of movie content comes stronger desire for such content to be regulated.

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Appendices

Appendix A

The online questionnaire in English

Dear participant,

Thanks so much for your willingness to participate in my study about the acceptability and desirability of film regulations. This study is being done for my bachelor thesis in Communication Science at the University of Twente. It will take you approximately 10 minutes to complete the questionnaire. Please answer these questions honestly, there are no wrong answers!

The data will be used for research analysis only. Participation is anonymous, which means that you don't have to disclose identity information. Your participation is entirely voluntary and, of course, you can withdraw at any time. There are no known risks associated with participating in this study.

If you have any questions or comments about this survey, please reach out to me at: x.lyu@student.utwente.nl

Thank you for your efforts!

Kind regards,

Xingjia Lyu

Bachelor student of Communication Science, University of Twente

After reading the information above, do you understand and agree to participate in this study?

Yes, I understand and want to participate.

No, I do not wish to participate.

What is your age in years?

_____.

What is your gender?

Male

Female

Non-binary/Third gender

Prefer not to say

What's your nationality?

Dutch

Chinese

Other, namely _____.

Artistic Integrity

In this section we would like you to give an indication of what you think of artistic integrity and freedom of expression in films. You have the option to indicate your level of agreement on a scale ranging from strongly disagree to strongly agree in response to the following statements.

Strongly disagree

1

2

3

4

5

6

Strongly agree

7

1. Directors should be able to freely express diverse ideas and perspectives in their movies.
2. A movie's quality is enhanced when directors have the freedom to express their unique opinions and thoughts in movies.
3. Directors should be able to address controversial or sensitive topics in their movies.
4. The artistic integrity of movies should always be protected, even if it means that societal norms or beliefs are challenged.
5. Directors should have complete artistic freedom when making films.
6. It is important to respect and preserve the director's intended message and artistic choices throughout the production process of a movie.
7. The overall quality and effectiveness of a movie will be diminished if the director's ideas are limited.
8. The director's authority over creative decisions should be upheld to maintain the artistic coherence and integrity of a movie.
9. The final cut of a movie should reflect the director's creative choices, even if it may not align with popular expectations or market preferences.
10. Interfering with the director's artistic choices can compromise the authenticity and originality of a movie.

Harmful content

Potentially harmful for adult audience

In this section we would like you to give an indication of what you think of potentially harmful content for adult audience in movies. You can assign a rating on a scale of not harmful at all to extremely harmful.

No harmful at all
 1 2 3 4 5 6 7
 Extremely harmful

- Sexual content
- Drug use
- Alcohol abuse
- Smoking
- Extreme violence
- Foul language
- Gore content
- Horror content
- Criticizing or making fun of authorities
- Negatively depicting society
- Questioning or criticizing official versions of historical event

Potentially harmful for audience between 15 to 18 years old

In this section we would like you to give an indication of what you think of potentially harmful content for audience between 15 to 18 years old in movies. You can assign a rating on a scale of not harmful at all to extremely harmful.

No harmful at all
 1 2 3 4 5 6 7
 Extremely harmful

- Sexual content
- Drug use
- Alcohol abuse
- Smoking
- Extreme violence
- Foul language
- Gore content
- Horror content
- Criticizing or making fun of authorities
- Negatively depicting society
- Questioning or criticizing official versions of historical event

Importance of protecting audiences from harmful content

- I think it is important to protect children and adolescents from seeing extreme violence in movies
- I think it is important to protect entire population from seeing extreme violence in movies

[Foul language]

- I think foul language in movies is not a problem that requires regulation
- I think it is important to warn people against foul language in movies
- I think it is important to protect children and adolescents from seeing foul language in movies
- I think it is important to protect entire population from seeing foul language in movies

[Gore content]

- I think gore content in movies is not a problem that requires regulation
- I think it is important to warn people against gore content in movies
- I think it is important to protect children and adolescents from seeing gore content in movies
- I think it is important to protect entire population from seeing gore content in movies

[Horror content]

- I think horror content in movies is not a problem that requires regulation
- I think it is important to warn people against horror content in movies
- I think it is important to protect children and adolescents from seeing horror content in movies
- I think it is important to protect entire population from seeing horror content in movies

[Criticizing or making fun of authorities]

- I think the content of criticizing or making fun of authorities in movies is not a problem that requires regulation
- I think it is important to warn people against the content of criticizing or making fun of authorities in movies
- I think it is important to protect children and adolescents from seeing the content of criticizing or making fun of authorities in movies
- I think it is important to protect entire population from seeing the content of criticizing or making fun of authorities in movies

[Negatively depicting society]

- I think the content of negatively depicting society in movies is not a problem that requires regulation

- I think it is important to warn people against the content of negatively depicting society in movies
- I think it is important to protect children and adolescents from seeing the content of negatively depicting society in movies
- I think it is important to protect entire population from seeing the content of negatively depicting society in movies

[Questioning or criticizing official version of historical events]

- I think the content which question or criticize official version of historical events in movies is not a problem that requires regulation
- I think it is important to warn people against the content which question or criticize official version of historical events in movies
- I think it is important to protect children and adolescents from seeing the content which question or criticize official version of historical events in movies
- I think it is important to protect entire population from seeing the content which question or criticize official version of historical events in movies

If you have any comments or anything else you want to share about this, please enter them below.

Thank you for making it to the end of this survey. This survey was about acceptability and desirability of film regulations. If you have any comments about this survey, please reach out to me at: x.lyu@student.utwente.nl

We thank you for your time spent taking this survey.

Your response has been recorded.

Appendix B

The online questionnaire in Chinese

亲爱的参与者,

非常感谢您愿意参与我关于电影监管的调查研究。本研究旨在了解电影监管的可接受性和必要性。此次调查是为我在特文特大学传播科学专业的学士论文所做的。完成问卷大约需要 10 分钟时间。请您诚实回答问题, 没有对错之分!

所收集的数据仅用于研究分析。参与者信息将保持匿名, 因此您无需透露个人身份信息。您的参与完全自愿, 当然, 您可以随时选择退出。参与此项研究没有已知的风险。

如果您对此调查有任何问题或意见, 请通过以下方式与我联系:
x.lyu@student.utwente.nl

感谢您的参与!

诚挚问候,

吕行家

特文特大学传播科学专业本科学生

阅读上述信息后, 您是否理解并同意参与此研究?

是的, 我理解并希望参与。

不, 我不希望参与。

请问您的年龄是多少岁?

_____.

请问您的性别是什么？

男性

女性

非二元性别/第三性别

不方便透露

请问您的国籍是什么？

荷兰

中国

其他，请说明_____。

艺术完整性

在本部分中，我们希望您对电影中的艺术完整性和言论自由表达发表意见。您可以根据以下陈述从强烈不同意到强烈同意的认同程度中选择来表示您的观点。

强烈不同意

强

烈同意

1

2

3

4

5

6

7

导演应该可以自由地在电影中表达多样化的想法和观点。

电影的质量会因导演在电影中表达独特观点和思想的自由而得到提升。

导演应该可以在电影中探讨有争议或敏感的话题。

电影的艺术完整性应该始终受到保护，即使这意味着会挑战社会规范或信仰。

导演在制作电影时应该拥有完全的艺术自由。

在电影制作过程中，尊重和保护导演的意图和艺术选择非常重要。

如果限制导演的想法，电影的整体质量和效果将会降低。

应该维护导演对创作决策的权威，以保持电影的艺术连贯性和完整性。

电影的最终版本应该反映出导演的创作选择，即使可能与大众期望或市场偏好不一致。

干涉导演的艺术选择可能会损害电影的真实性和独创性。

有害内容

针对成年观众可能有害的内容

在本部分中，我们希望您对电影中针对成年观众的潜在有害内容发表意见。您可以从毫无害处到极其有害的不同有害程度中进行选择。

毫无害处 极

其有害

1 2 3 4 5 6 7

- 性内容
- 滥用药物
- 酗酒
- 吸烟
- 极端暴力
- 恶劣语言
- 血腥内容
- 恐怖内容
- 批评或嘲笑权威
- 负面描绘社会
- 质疑或批评官方版本的历史事件

对15至18岁观众可能有害的内容

在本部分中，我们希望您对电影中针对15至18岁观众潜在的有害内容发表意见。您可以从毫无害处到极其有害的不同有害程度中进行选择。

毫无害处 极

其有害

1 2 3 4 5 6 7

- 性内容
- 滥用药物

- 我认为警示人们注意电影中的酗酒内容很重要。
- 我认为保护儿童和青少年免受电影中的酗酒内容影响很重要。
- 我认为保护所有人免受电影中的酗酒内容影响很重要。

【吸烟】

- 我认为电影中的吸烟内容不需要受到规定的限制。
- 我认为警示人们注意电影中的吸烟内容很重要。
- 我认为保护儿童和青少年免受电影中的吸烟内容影响很重要。
- 我认为保护所有人免受电影中的吸烟内容影响很重要。

【极端暴力】

- 我认为电影中的极端暴力内容不需要受到规定的限制。
- 我认为警示人们注意电影中的极端暴力内容很重要。
- 我认为保护儿童和青少年免受电影中的极端暴力内容影响很重要。
- 我认为保护所有人免受电影中的极端暴力内容影响很重要。

【恶劣语言】

- 我认为电影中的恶劣语言不需要受到规定的限制。
- 我认为警示人们注意电影中的恶劣语言很重要。
- 我认为保护儿童和青少年免受电影中的恶劣语言影响很重要。
- 我认为保护所有人免受电影中的恶劣语言影响很重要。

【血腥内容】

- 我认为电影中的血腥内容不需要受到规定的限制。
- 我认为警示人们注意电影中的血腥内容很重要。
- 我认为保护儿童和青少年免受电影中的血腥内容影响很重要。
- 我认为保护所有人免受电影中的血腥内容影响很重要。

【恐怖内容】

- 我认为电影中的恐怖内容不需要受到规定的限制。
- 我认为警示人们注意电影中的恐怖内容很重要。
- 我认为保护儿童和青少年免受电影中的恐怖内容影响很重要。
- 我认为保护所有人免受电影中的恐怖内容影响很重要。

【批评或嘲笑权威】

- 我认为电影中的批评或嘲笑权威内容不需要受到规定的限制。
- 我认为警示人们注意电影中的性内容很重要。
- 我认为保护儿童和青少年免受电影中的性内容影响很重要。
- 我认为保护所有人免受电影中的性内容影响很重要。

【负面描绘社会】

- 我认为电影中负面描绘社会的内容不需要受到规定的限制。
- 我认为警示人们注意电影中负面描绘社会的内容很重要。
- 我认为保护儿童和青少年免受电影中负面描绘社会的内容影响很重要。
- 我认为保护所有人免受电影中负面描绘社会的内容影响很重要。

【质疑或批评官方历史事件版本】

- 我认为电影中质疑或批评官方历史事件版本的内容不需要受到规定的限制。
- 我认为警示人们注意电影中质疑或批评官方历史事件版本的内容很重要。
- 我认为保护儿童和青少年免受电影中质疑或批评官方历史事件版本的内容影响很重要。
- 我认为保护所有人免受电影中质疑或批评官方历史事件版本的内容影响很重要。

如果您对此有任何评论或其他想分享的内容，请在下方填写。

感谢您完成了本次调查。本次调查是关于电影规定的可接受性和可取性。如果您对本调查有任何评论，请通过以下方式与我联系：x.lyu@student.utwente.nl

感谢您抽出时间完成本次调查。

您的回答已记录。

Appendix C
Literature study log

Date	Database	Search terms	Search hits	Example of article chosen
02.04.2023	Google Scholar	Media censorship	526.000	Abbasi, I. S., & Al-Sharqi, L. (2015). Media censorship: Freedom versus responsibility. <i>Journal of Law and Conflict Resolution</i> , 7(4), 21-24. https://doi.org/10.5897/JLCR2015.0207
13.04.2023	Google Scholar	China film censorship	102.000	Calkins, M. L. (1998). Censorship in Chinese cinema. <i>Hastings Communications and Entertainment Law Journal</i> , 21(2), 239.
10.05.2023	Google Scholar	Film rating system	528.000	Tickle, J. J., Beach, M. L., & Dalton, M. A. (2009). Tobacco, alcohol, and other risk behaviors in film: how well do MPAA ratings distinguish content?. <i>Journal of health communication</i> , 14(8), 756-767. https://doi.org/10.1080/10810730903295567
12.05.2023	Google Scholar	MPAA	31.900	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. <i>Journal of Adolescent Health</i> , 47(5), 440-447. https://doi.org/10.1016/j.jadohealth.2010.01.019