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# Kansei Evaluation of Localized Film Posters

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## ABSTRACT

In recent years, Japanese animation films have been attracting attention over-seas. Therefore, a film poster is one of the essential advertising media in films. However, sometimes these films posters will be changed into a different layout with the home country version due to different marketing methods depending on where the film is released. Our previous research found that the language used by the subjects was influential when evaluating film posters. In this study, to take away the influence from the language information of the poster, participants evaluated the impression into the various film posters have the part of language was mosaicked. Based on the obtained results, the goal is to clarify knowledge to support the posters design process so that people want to watch the film more.

**Keywords:** Film poster, Kansei evaluation, Foreign cultures

## INTRODUCTION

In recent years, Japanese animation films and TV animations have attracted much attention worldwide (Animation Business Journal, 2020). As a result, many Japanese animated films are being screened abroad. ‘Spirited Away’ of studio Ghibli, one of the most popular animated Japanese films, has been released in many countries (Tsuken, 2008). The film posters used to advertise the film are designed differently in each country.

The ‘Big Hero 6’ poster, released in 2014, is different from each country. It shows that film marketing techniques vary significantly from country to country (Movies.com, 2022). In this way, film posters are an essential form of advertising because they comprehensively express the appeal of a film. According to Kim and Suk’s research, many young Koreans preferred the English film version to the Korean version (Kim and Suk, 2019). Our previous study used the studio Ghibli film poster. The evaluation result of the Japanese and Korean film posters was very different, even though the layout of the Japanese and Korean film poster versions is similar (Otsuka and Kang, 2021). That means the participants’ mother language influenced the evaluation of the film posters. The localized and recreated film posters with each mother language may change the impression of the film. However, there are still few quantitative analyses of the characteristics of film posters depending on the country where the film is released. Therefore, it is necessary to clarify the localized film posters’ characteristics according to the country where



**Figure 1:** The example of three mosaic patterns.

the film is released. Therefore, this study aims to quantify and describe the characteristics of film posters that people want to watch. Thus, we use the SD method to analyze with the studio Ghibli film posters with mosaic text to reduce the influence of the mother language.

## METHOD

Firstly, we checked Ghibli films posters based on the top 10 Japan domestic box-office sales. Then, we selected five films as the object of our research with seven research collaborators. Each film has Japanese, English, and Korean films poster versions. In the experiment, we prepared posters with three different mosaic patterns to reduce the mother language's influence on evaluating the impressions of the posters (Figure 1). Although a film poster has its meaning, including text information, we cannot erase the text information. However, mosaicking text information in the film posters can minimize the influence of the mother language. Thus, for selecting the mosaic pattern in which the mosaic's force is minimum, we chose pattern 3 with the seven research collaborators because this pattern was the most natural as a film poster to have a minor effect on the evaluation of the poster.

The 66 Japanese participants evaluated the selected 15 posters of five Ghibli films (Japanese, Korean, and English versions) using the SD method. We prepared these 12 adjectives of Table 1 for the SD method to clarify the impressions of the film posters with mosaic, and each participant evaluated these film posters with a 5-point level. These 12 adjective pairs were selected based on the previous studies on visual information (Yoshioka and Hasumi, 2013) and technical books describing the SD method (Fukuda and Fukuda, n.d.). This experiment was conducted between October 21 and October 24, 2021, using Google Form to protect 66 participants from COVID-19.

## RESULTS AND DISCUSSION

We analyzed the results of the SD method using the Factor analysis and selected only adjectives with factor loadings scores of  $\pm 0.4$  or higher. As a result,

**Table 1.** Selected adjective pairs.

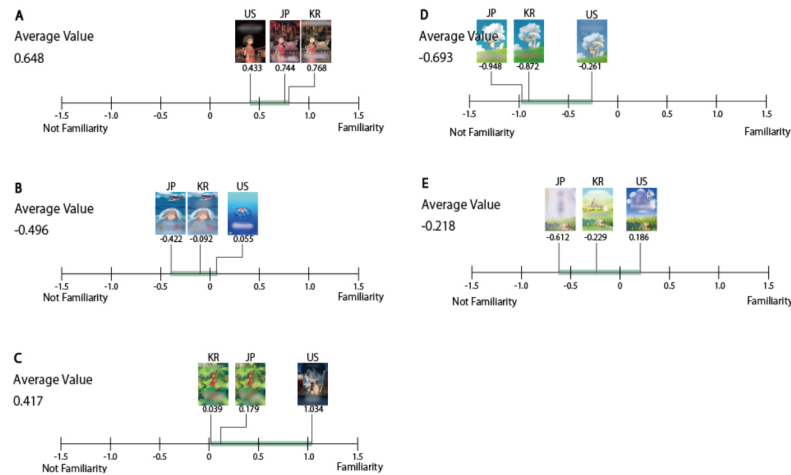
Safe	Anxious	Lively	Lonely
Distinctive	Mundane	Stable	Changeable
Stimulating	Boring	Pleasant	unpleasant
Cheerful	Gloomy	Good	Bad
Relaxed	Tense	Interesting	Boring
Calm	Excitable	Pleasurable	Painful

**Table 2.** Factor loading.

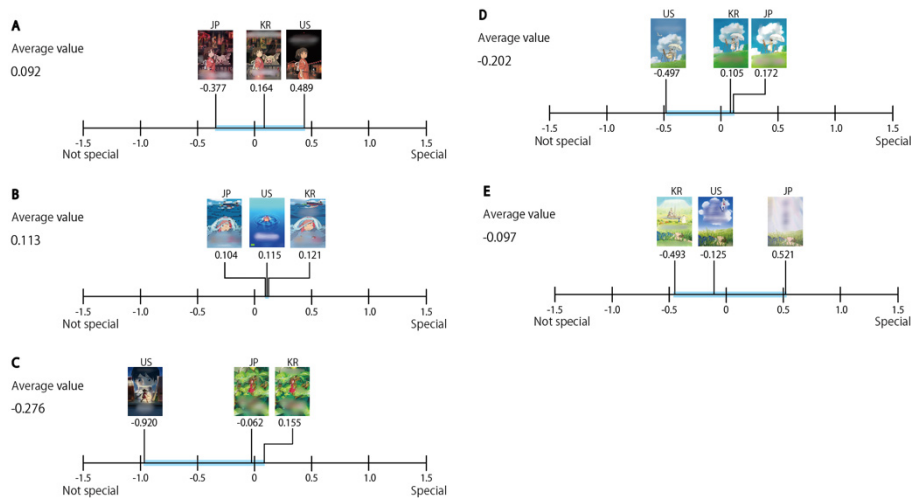
Adjective pair		Factor1	Factor2	Factor3
Stabel	Changeable	0.812	0.108	0.04
Pleasant	Unpleasant	0.768	0.182	0.291
Relaxed	Tense	0.767	-0.178	0.384
Calm	Excitable	0.734	-0.162	0.197
Safe	Anxious	0.705	-0.027	0.504
Good	Bad	0.648	0.501	0.146
Cheerful	Gloomy	0.542	0.099	0.651
Interesting	Boring	0.202	0.822	0.118
Pleasurable	Painful	0.233	0.769	0.057
Stimulating	Boring	-0.333	0.667	0.209
Distinctive	Mundane	-0.358	0.532	0.053
Lively	Lonely	0.129	0.315	0.638
Cumulative contribution		0.328	0.533	0.651

we extracted the following three common factors (Table 2); “Familiarity,” “Unique,” and “Dynamism.”

In the scores of the first factor, “Familiarity” of film, the mean values for film posters A and C were high for all three countries’ versions. As a common characteristic of the film posters A and C, they contained more information in the background to show a part of the story than the other posters. On the other hand, they evaluated that posters B, D, and E have low familiarity, so the first factor mean scores of these three posters are low in all three countries’ versions. In particular, the Japanese version of the D poster was very similar to other countries’ posters. That means only this D poster is different from other typical Japanese posters. For example, this poster has only one main character and relatively little background information, though other Japanese posters have more characters and rich background information. This result suggests that rich background information may affect Japanese participants’ “Familiarity” as a film poster. In addition, the mean scores of the first factor, “Familiarity,” of the English version poster was higher than other countries’ versions. This is because there are fewer characters in the English version posters than Japanese ones, and the color saturation of English version posters was darker than that of Japanese and Korean posters. These results suggest Japanese participants feel the poster with many dark colors has “Familiarity” as the typical film poster (Figure 2).

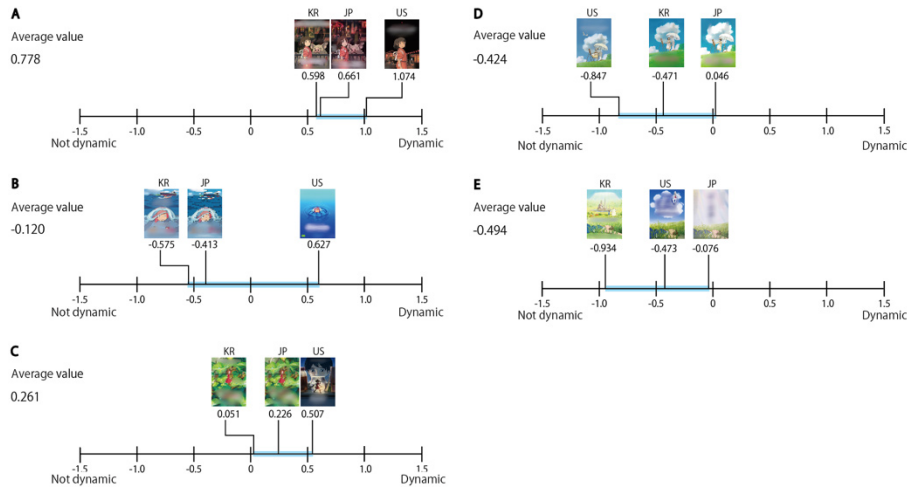


**Figure 2:** The first factor scores and mean values of each poster.



**Figure 3:** The second factor scores and mean values of each poster.

The second factor, “Unique,” scores showed a small mean range on the A, B, D, and E posters. Especially, there was almost no difference between posters A and B. Although the “Unique” is one of the most critical factors in film posters, there was not much difference. However, the mean “Unique” value of the English version of poster C was lower than the other English version posters. This C film was released by a different distributor company in the USA from Japan and Korea. That distributor re-created the English version poster, which was very different from Japan and Korea version posters. So Japanese participants might not be felt “Unique” as the Studio Ghibli artworks which are distinguished from other normal posters. This suggests the identity of Studio Ghibli artworks is closely related to the specialness (Figure 3).



**Figure 4:** The third factor scores and mean values of each poster.

The third-factor scores, “Dynamism,” showed that the mean values of D and E posters of all three countries were low. On the other hand, the English version posters had the highest mean values in A, B, and C. Furthermore, the English version poster had a simple background, and the used color was darker than the Japan and Korea version posters. This result suggests a feeling of “Dynamism” may become strong when the poster has a lot of dark colors and a little information of background (Figure 4).

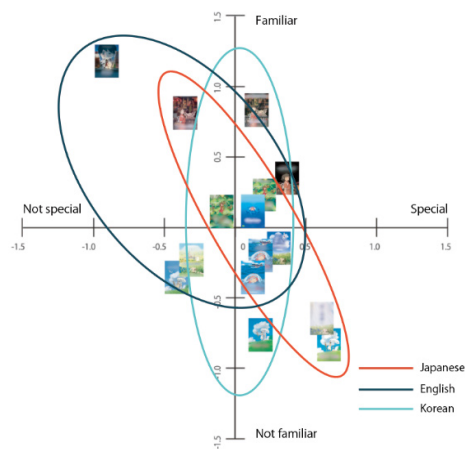
### CORRELATION OF EACH FACTOR

We created a distribution chart based on the factor analysis results (Figure 5). There was a negative correlation between Factor 1 “Familiarity” as a typical film poster and Factor 2, “Unique” as the Studio Ghibli. That means Japanese participants felt a poster of Studio Ghibli has a “Unique” which is distinguished from other film posters. However, if the “Unique” as the Studio Ghibli becomes higher, the “Familiarity” as the film poster becomes lower. Mainly, many recreated English version posters have a less Unique feeling as Studio Ghibli than the posters of Japan and Korea versions. However, the poster has high “Familiarity” as a film poster. Moreover, the three mean factor scores of English posters showed wider variability than the posters of Japan and Korea.

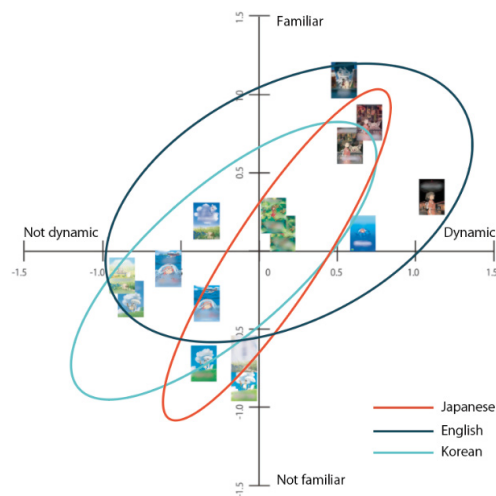
However, there was a positive correlation between Factor 1, “Familiarity,” and Factor 3, “Dynamism” (Figure 6). The English version posters, surrounded by dark blue, are more widely distributed than the other posters of Japan and Korea. In addition, posters with darker colors are clustered in the upper right corner of figure 6. That means if a designer expresses more “Dynamism”, “Familiarity” as a typical film poster also becomes higher.

### CONCLUSION

This study aimed to quantitatively identify the characteristics of film posters that people are interested in by evaluating the mosaicked posters using the SD



**Figure 5:** Correlation between Factor 1 and Factor 2.



**Figure 6:** Correlation between Factor 1 and Factor 3.

method. From this research, we clarified Japan and Korea version posters of Studio Ghibli are characterized by many characters and light colors, and rich background information to express the stories. On the other hand, English version posters of Studio Ghibli are characterized by one or a few characters, a simple layout, and dark background as a typical film poster for local people. Especially, we could extract the “Familiarity,” “Unique,” and “Dynamism” from Studio Ghibli film posters using the SD method and visualize each poster’s situation based on these three-factor scores by this research. From the visualized results, we can understand each poster’s level of “Familiarity,” “Unique,” and “Dynamism.” When a designer re-creates a localized film poster, he/her has to express not only these “Unique” as the identity of the original film (the identity of Studio Ghibli film in this research) but also “Familiarity” and “Dynamism” as a typical film poster for the local

person. In another word, when a designer re-creates, has to keep these two balances well.

In the future, we will conduct a quantitative analysis of the characteristics of the re-created film posters to support more the future re-create a film poster.

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