

# Film Poster Design: Understanding Film Posters Designs and the Compositional Similarities Within Specific Genres

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## ABSTRACT

A film poster is an integral part of the promotion and marketing of an upcoming film. It encapsulates the essence of the film and is used in theatres, DVDs, and advertisements. For effective promotion, designers must create film posters that are relevant to the film they represent. This study explored whether film posters have common compositional aspects within genres. Previous research has explored genre classification and colour theory within film posters. However, the analysis of composition within film posters has been insufficiently researched in the context of recognizing patterns throughout film genres. I explored four film genres and analyzed existing film posters within these genres using a visual analysis tool. The analysis was then used to define a summarized composition of each genre, which then created generated posters using this analysis and definition. These generated posters consisted of low fidelity posters made using basic shapes such as circles and squares. The posters were used in participant interviews which followed a semi-structured approach. I asked participants questions to further their reflection about the posters and create discussion. Each participant was asked to label each poster with a genre based on their understanding of what they would assume to be the genre of the generated film poster. After analyzing the results from the participants' decisions, the findings indicate that film posters have similar compositions within genres. These similarities are further recognized by film consumers and impact consumers' perceptions of film posters.

To catch the attention of film consumers in an age where advanced technology prospers all kinds of media imaginable to individuals, film posters must stand out while simultaneously familiarizing the viewer. Individuals are likely to gravitate towards films within genres they are familiar with and enjoy, hence film posters provide viewers with insight into preliminary introductions to films. I am interested in seeing if film posters have similar compositional elements within genres, and whether film consumers recognize these elements. The project explores the following research question: To what extent does the composition of film posters influence viewers' predictions of the film

genre investigated through visual analysis and semi-structured interviews?

The purpose of this study is to investigate whether film poster designs have common compositional aspects within specific genres and whether consumers are unconsciously recognizing these similarities. This subject is being investigated to understand film consumer behaviour and perceptions of film posters. The findings of this study can provide an optimal way to convey film genres through posters can be reassessed, if deemed necessary.

## Literature Review

### Genre Classification

Genre classification is important for film consumers as it assists them in determining which films align with their preferences. Production studios employ various marketing components and strategies to promote films for audiences to watch. These components act as a precursor to the actual film and help viewers decide whether the film is worth watching. Trailers, advertisements, and film posters can all be considered as marketing components to successfully sell the film to viewers. Film genres act as a classification tool for viewers to organize new films based on whether they may or may not enjoy them. In an age where new media is produced at a rapid pace, “the genre is often the deciding factor for a viewer to make a selection between various options” (Sung & Chokshi, 2017, p.1). When classifying a film with a specific genre, it generalizes the film and “encodes a great deal of information about the piece within a single word” (Sung & Chokshi, 2017, p.1). Film genres can be classified through the usage of colour palettes seen in the film. Through the principles of colour theory and the creation of colour palettes, colours have the potential to convey specific messages and evoke certain emotions. Films can use colour to communicate through graphic elements on a poster, or through colour grading of the actual film. Lighting and editing can emphasize or tone down colours. There are similar colour palettes or lighting levels used within genres such as, “high level of lighting can be found in comedies genre, while low level represents the horror movies” (Oldham, 2012, p. 23). Genres can also be classified specifically within trailers through technical elements such as “extract keyframe, average shot length in video, color variance, lighting key, and motion” (Simões et al., 2016, p. 260). With new-age films becoming increasingly unique, modern films often take a multi-label approach when defining their genres. “Movie posters do not have only one single label genre, some are in Romantic and Comedy, while another one is in Action, Animation, and War.” (Sirattanakarin & Thusaranon, 2019, p. 23). This makes genre classification of films more difficult, as films can be a part of multiple genres at once.

### Film Poster Design

Not only are film posters used as promotional materials, but they can also serve as visual art. Many people display film posters in their personal spaces and surroundings, acting as decorative objects that hold meaning and significance. A film poster may include the title of the film, the names of actors and actresses, the names of directors and producers, and possibly a quote or tagline. These elements are usually essential to include on a film poster, but some designers may choose to display these elements in visually interesting ways. Film posters also include visual aspects, most often these are displayed as characters and settings from the film. Sirattanakarin & Thusaranon (2019) explain how the emotions or characteristics of the character displayed on a film poster help us conclude what genre the film is. Films can also utilize the characters as a design element considering “many actors and actresses in this genre can become quite well-known and loved as a part of the genre itself.” (Fagerholm, 2009, p.24). A successful film poster promotes the film to a specific audience, and this is achieved when the poster is designed in a way that is relative to the genre. Fagerholm (2009, p.18) states “a poster for a Science Fiction movie has to convey the genre itself in its design as strongly as it can or else risk the movie losing potential viewers in the more extreme Science Fiction fans.” Film poster designers need to construct a poster that is representative of a specific genre to ensure that potential customers who may enjoy the film are not turned away solely from the design of the poster. Fagerholm continues, (2009, p.4) “A Science Fiction movie should preferably, although not exclusively, attract Sci-Fi fans. As such, the poster cannot be designed as it would be for a romantic comedy.” The design of film posters has the potential to sum up the core of the film and “convey the genre of a movie to a human observer, who has no prior knowledge of the movie, at a glance” (Sung & Chokshi, 2017, p.1).

## Cultural Symbols

Looking from a Western perspective, film posters can use cultural symbols to hint at or give information about the synopsis of the film. Similar to how colour works in film posters, symbols can tell viewers information about a film through ideas developed in society. Chunyuan & Li (2020) discuss the symbol of red lipstick, and how this conveys a story about a feminine character who may be dangerous or provocative. A red lipstick symbol can be used to provide insight into a character without revealing key information about the film. Similarly, in the way symbols can tell viewers information about characters, they can also reveal information about the genre of the film. Chunyuan & Li (2020, pp.3–4) further discuss how “posters dominated by eye symbols are mostly science fiction or horror thrillers.” Symbols of the eye can communicate messages that may be chilling or disturbing, further demonstrating the utilization of symbols in film posters to convey information about the film.

## Methods

### Visual Analysis Tool

The research methods used in this study included an analysis of existing film posters using a visual analysis tool, followed by semi-structured interviews. Visual analysis was chosen as a method for this study to define the composition of the genres researched, it can be understood as an in-depth investigation of an artwork that examines the visual components that produce the artwork. Visual analysis essays often involve the analysis of artwork, where a claim is proposed and substantiated through visual evidence found in the piece of work. This process is incredibly detailed and is done to thoroughly understand the decisions made behind the artwork. I created a visual analysis tool for this study that analyzed compositional elements of existing film posters in four specific genres. The visual analysis tool was designed to perform the process of visual analysis on the film posters in a systematic and organized way. As discussed in the literature review, many modern films take a multi-label approach when classifying films into genres. This study

followed a similar approach to broaden the range of film genres. The four genres analyzed include: Action/Adventure, Romance/Drama, Horror/Thriller, and Family/Animation. I selected the genres based on analyzing film genres on a broad level and subsequently determined which genres were frequently associated with others. I grouped the genres into pairs to expand the range of films available for analysis. Four films were chosen for each multi-label genre. To ensure consistency, all the films chosen were classified with the exact multi-label genre through IMDb, an accredited online database of information for films and television. For example, IMDb classifies Jordan Peele’s 2022 film entitled *Nope* as Horror, Mystery, and Sci-fi. Therefore, it was not used for this study. IMDb classifies the 2016 film entitled *Terrifier* as Horror and Thriller, making it suitable for use in this study. The visual analysis tool created and used in this study examines the visual and text elements found in the four film posters from the four multi-labeled genres. Of the visual and text elements found in the posters, only compositional elements were analyzed. In crafting the visual analysis tool, I divided the visual and text elements to be analyzed separately. Both the visual and text sections have four compositional categories, each of which has its own sub-categories. The categories examined for both the visual and text elements stem from the visual analysis process. These categories include number (which pertains to the number of visual or text elements displayed), size (which examines the size of the visuals or text), placement (which determines the location on the poster where the visuals or text are placed) as well as direction (which refers to whether an angle exists to which the visuals and text are oriented). Each poster was individually examined using the categories for both the visual and text elements, labeling each poster with a sub-category that fits best. The actual content of the visuals and text found on the posters were not analyzed, as the contextual elements of the visuals and text do not necessarily pertain to the composition of the poster. (See Appendix A for a detailed outline of the visual analysis tool). Using the analysis found from the existing film posters, I curated test materials for the interviews. I compiled the data from the visual analysis tool to

create a single generated film poster for each genre. The generated posters are low fidelity, made using basic shapes such as circles and squares to create a general composition for each genre, summarizing the data from the visual analysis. To maintain the low fidelity aspect, the generated posters use two colours: pink, representing text elements, and green, representing visual elements. The colours of the posters do not have any inherent meaning; they were chosen for the goal of maintaining contrast between the visual and text elements. I sought validation for the generated posters from my instructor, Justin Pritchard, who played a guiding role in the study, to gain a fresh perspective of the posters. The investigation revealed that a successful generated poster was one that was a unique combination of all four posters, distinct from any of the posters analyzed.

### Semi-structured Interviews

Semi-structured interviews were chosen as a method for this study to gather information about film consumers' knowledge of film poster compositions in a format that allows for discussion. The participants were asked to sign an informed consent form which summarized the study and were notified that their answers would be recorded prior to conducting the interview. (See Appendix B for the informed consent form.) During the interviews, I displayed all four of the generated posters at once, and informed participants of the possible genres they could decide from. Before making their decisions, I walked the participants through each poster, with questions to guide their thought process about the composition. The questions included asking the most and least emphasized elements on the poster, and whether any feelings arise from viewing the posters. After the guiding questions, participants were asked to match each generated poster with one of the genres. After the interviews, the outcomes of each participant were compiled and analyzed.

*Due to the scope of this project, ethics approval was not obtained. Instead, participants were individuals that I personally knew.*

### Participants & Instruments

Ten participants were interviewed for this study. The participants' age range spanned between 18-58 years old. The test materials needed to conduct this study are the visual analysis tool as well as the generated posters.

## Results & Analysis

### Visual Analysis Tool

The visual analysis tool analyzed four film posters per multi-label genre. The categories of the tool analyzed each poster, which was done by assigning the poster with a sub-category that best fits its composition. Through this process, I found similarities in the composition of the posters from each genre. Action/Adventure posters displayed multiple characters on the poster, varying between small to medium sizes. The titles of the films are usually displayed at the bottom, leaving room to emphasize the characters. (See Appendix C for a detailed analysis of Action/Adventure posters). Romance/ Drama posters often display two characters, usually the characters who fall in love in the film, at a medium size. The characters are also usually seen in a diagonal. (See Appendix D for a detailed analysis of Romance/Drama posters). Horror/Thriller posters usually display one enlarged character who takes up most of the space on the poster. The titles are less emphasized and are usually found near the middle or bottom of the poster. (See Appendix E for a detailed analysis of Horror/Thriller posters). Family/Animation posters usually display multiple characters in a playful line and sometimes include a background scene that the characters may interact with. (See Appendix F for a detailed analysis of Family/Animation posters). Using the analysis of the existing film posters, the data findings were compiled, summarized, and turned into generated posters that acted as a reflection of the original film posters. The generated posters follow a similar composition to each of the analyzed genres. The Action/Adventure generated poster displays multiple visual elements in small-medium sizes in the middle of the poster, I did this to replicate the eye-catching cast of characters shown in this genre of film posters. The most dominant text can be found at the bottom of the poster, representing the title of the film. The Romance/

Drama poster utilizes similar qualities to the original posters, with two visual elements interacting at a diagonal, representing the two romantically involved lead actors. Two pink rectangles are at the bottom of the poster, highlighting the two leading actors' names that are usually presented on the poster. The Horror/Thriller poster displays a singular large visual element that occupies most of the space of the poster. The large circle is slightly off-centered, I did this to create discomfort similar to how most Horror/Thriller posters normally do. The most dominant text is placed in the middle of the poster, which is commonly seen in this genre. The Family/Animation generated poster shows four visual elements in a line, complemented by a background visual element. The four circles are arranged in a playful composition and are representative of the characters usually seen in these films. This poster displays the least amount of text elements, considering most of the original Family/Animation film posters do not include multiple lines of text. (See Appendix G for the generated posters).

### Semi-structured Interviews

The generated posters were then used in the participant interviews, to gather whether the participants were able to correctly match each genre with its respective poster. After displaying all the posters, participants were given a short period to review the posters on their own in silence, before the question period began. The question period included asking the participants what they assumed to be the most and least emphasized elements on the posters, and whether any feelings arose from viewing the poster. I asked the same four questions for each poster, one poster at a time, to allow for the participants to focus on each poster. (See Appendix H for a detailed example of a participant interview). Most of the participants had similar perspectives while interpreting the generated posters. For the Action/Adventure poster, most participants found that the most emphasized element was the green circles, as predicted while designing the poster considering the green circles occupy the middle of the composition. Some participants took it upon

themselves to envision the green circles as objects or ideas. The green circles were often compared to molecules, bubbles, germs or bacteria, and stars in a galaxy. The least emphasized element was often mentioned as the thin pink rectangle at the top of the composition, participants mentioned that it became lost in the composition, or that they didn't notice it. Participants differed in their opinion of the general likeness for this poster, some enjoyed viewing it as it sparked mystery, curiosity, and interest. Others disliked this poster as it reminded them of unpleasant things or found it boring. For the Romance/Drama generated poster, participants found that the first thing they noticed was the green circle shapes, specifically the overlap between them. Some participants found the most emphasized element to be the large pink rectangle near the bottom, as they assumed this element to be the title of the film. The shapes in the composition were once again envisioned to be objects by the participants, the large green ovals were compared to two people interacting, soccer balls, and eggs. The least emphasized was once again the thin, pink rectangle near the top of the poster, or the two pink rectangles at the bottom of the poster. There was a consensus among the feelings that arose from viewing this poster, participants described feelings of comfort, closeness, and familiarity while viewing this poster. When asking questions about the Horror/Thriller generated poster, most participants found the large green circle to be the element they noticed first. However, the discussion of the large green circle differs across participants. Some participants focused on the circle itself and how it occupied most of the space on the poster, while others focused on the negative space around the circle, noting the confined space felt by the poster. Some participants questioned why the circle was slightly off-centered and noted how it was not a full or even a half circle. While most participants stated that the large green circle was the element that held the most emphasis on the poster, a few participants mentioned the pink rectangle inside the circle to be the most emphasized element due to the contrast between the two. Participants were split on the least emphasized element, some felt it was the

thin pink rectangle at the top, and some felt it was the smaller pink rectangle included in the circle. The Horror/Thriller poster interestingly did not spark many feelings from the participants. Some participants had no feelings regarding this poster, and others described one-word feelings such as bold, big, or sad. Compared to the previous posters, the Horror/Thriller poster did not encourage participants to be as vocal while discussing it, this could be due to feelings of discomfort or confusion designed within the poster. Most participants described the four circles in the middle of the Family/Animation poster to be the element they noticed first in the composition. Some participants noticed the sequence of the circles and attributed it to a familial feeling. This poster encouraged the fastest visualization or imagination of the poster's elements as most participants described the four circles to resemble a family unit within minutes of viewing the poster. The small pink rectangle and the large transparent circle in the background were often described to be the elements with the least emphasis. Feelings of simplicity and happiness stemmed from viewing this poster, as most participants further described the circles as resembling a father, mother, and children. At the end of the guiding questions, I asked the participants to match each multi-label genre with a generated poster. Although the participants were told to take as much time as needed to make their guesses, most participants were eager and confident with their decisions. After confirming with the participants whether their guess was their final decision, the results show that 7/10 participants matched each multi-label genre correctly with its respective generated poster. This indicates that seven of the participants matched the generated posters with the multi-label genres without any error. Three participants did not correctly match all the posters with their respective multi-label genres, however, all participants guessed at least one generated poster correctly. (See Appendix I for graphs of results) It can be assumed that the Romance/Drama generated poster is the most intuitive composition considering that 8/10 participants guessed this poster first and

9/10 participants guessed this poster correctly. By revisiting ideas discussed in the literature review, the significance film poster design plays in identifying genre information conveyed through poster visuals can be better understood. (Sung & Chokshi, 2017, p.1). Through the methods of visual analysis and semi-structured interviews, the findings suggest that film posters are designed specific to the genre of the film and follow a structured composition to appeal to the genre. The findings indicate that film consumers are aware of the compositional designs in film posters and can discern them from one another.

## Discussion

### Strengths

The strengths of this project include a systematic and structured research method and approach. The semi-structured interviews followed an organizational structure and did not deviate between participants. Scholarly articles were reviewed for this study and the knowledge was used as a foundation to gain further understanding of the topic and to explore new insights. This can be seen in the literature review that evaluates articles related to the field of study. The data gained from the methods were thoroughly analyzed and used to identify patterns and themes. The visual analysis tool created data that was then used to generate posters that summarized the findings from the analysis of film posters. The participants interviewed for this study included a broad age range, producing a relatively representative participant group that view films.

### Weaknesses and Limitations

A weakness of this project was that it utilized a small sample size of participants for the interviews. Only 10 participants were used, and of those 10 participants, most were young adults. This study could benefit from further extending the demographics of participants. Due to the nature of this project, only close family and friends were allowed to be used for methods involving participants. Considering the scope of this project, only four genres of films were explored and within those four genres, and only four posters were analyzed for each one.

## Conclusion

Film posters play a crucial role in assisting film consumers in their decision-making process of which films to watch; the designs of these posters assist in making this process successful. The findings from this study indicate that film posters do have similarities in composition within genres, and film consumers can recognize and perceive these similarities when deciding which films to watch. The findings from this study could be applied to marketing strategies within the film industry to promote upcoming films. The outcomes could be further developed and used in gathering more information about consumer behaviour and the preferences of film posters. Future research may include exploring film poster design outside of a Hollywood film context and branching out into international films. For example, Bollywood films use eccentric and eye-catching film poster designs. With the variety of genres within Bollywood films, this example could be explored independently. There is also potential to discuss and explore the context of which age may have on conceptualizing and recognizing patterns within film poster designs. A discussion of whether children notice patterns within film posters could be created and could lead to commentary on whether children's screen-watching habits are influenced by this. Exploring a broader range of multi-labels genres could produce interesting outcomes, as well as multi-labels that are not commonly found together.

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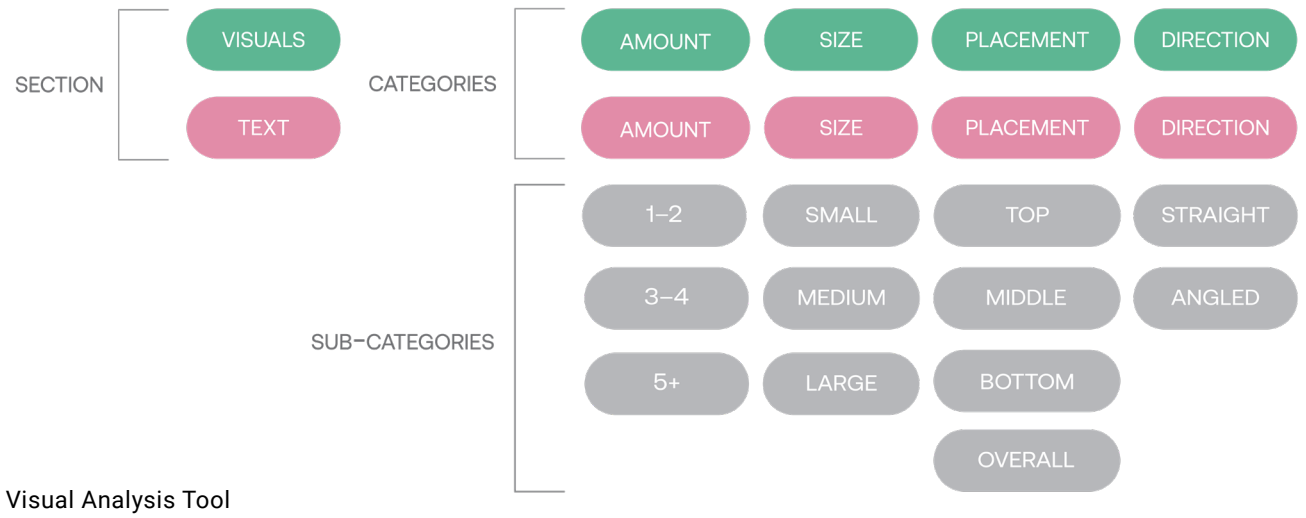
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# Appendix A



## Appendix B

### RESEARCH CONSENT FORM

University of Alberta, Department of Art and Design, Faculty of Arts  
DES 396 – Introduction to research and theory in design, Winter term 2023

### PROJECT THREE: EXPLORING RESEARCH APPROACHES

#### Context

Thank you for taking part in this research. Your participation will include answering questions pertaining to film poster design, you will be asked to match genres to movie posters. The estimated time of this interview is 15 minutes.

The purpose of this research project is to investigate whether film poster designs have common compositional aspects within specific genres.

#### Consent

Your performance is not being tested. Compiled ideas from all participants will be used to contribute to the understanding of whether film poster designs have similar compositional elements within genres as mentioned above.

Participants' identities will be kept confidential, coded and will not be connected to any data. Data collected will be coded, analyzed, documented and discussed in student reports without identifying participants.

I understand that:

- I am free to withdraw from the study at any time without prejudice;
- any information obtained in connection with this study will remain confidential;
- you may document, without identification, my verbal and written ideas in your research report.

---

Name

Signature

Date

Your assistance is greatly appreciated.

Sneha Pooranalingam

*For further information, contact Justin Pritchard, Instructor,  
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Informed Consent Form

## Appendix C



AVENGERS ENDGAME (2019)

VISUALS 5+ SMALL OVERALL STRAIGHT

TEXT 3-4 SMALL BOTTOM STRAIGHT

"Avengers: Endgame (2019)" by [Marvel Studios](#) is used under [s29](#) of the [Copyright Act](#).



INDIANA JONES AND THE LAST CRUSADE (1989)

VISUALS 5+ MEDIUM OVERALL STRAIGHT

TEXT 3-4 SMALL BOTTOM STRAIGHT

"Indiana Jones and the Last Crusade (1989)" by [Lucasfilm](#), [Paramount Pictures](#) is used under [s29](#) of the [Copyright Act](#).



THE LORD OF THE RINGS: THE RETURN OF THE KING (2003)

VISUALS 5+ SMALL OVERALL STRAIGHT

TEXT 1-2 MEDIUM BOTTOM STRAIGHT

"The Lord of the Rings: The Return of the King (2003)" by [New Line Cinema](#), [WingNut Films](#), [Saul Zaentz Film Co](#) is used under [s29](#) of the [Copyright Act](#).



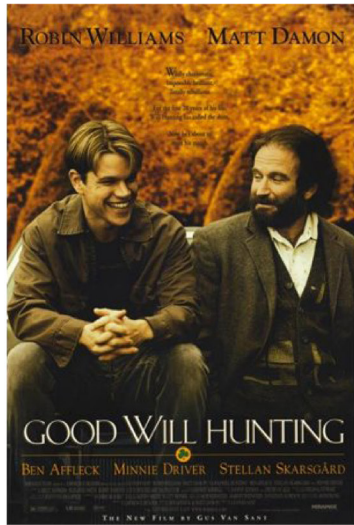
GUARDIANS OF THE GALAXY (2014)

VISUALS 5+ SMALL OVERALL STRAIGHT

TEXT 1-2 LARGE BOTTOM STRAIGHT

"Guardians of the Galaxy (2014)" by [Marvel Studios](#) is used under [s29](#) of the [Copyright Act](#).

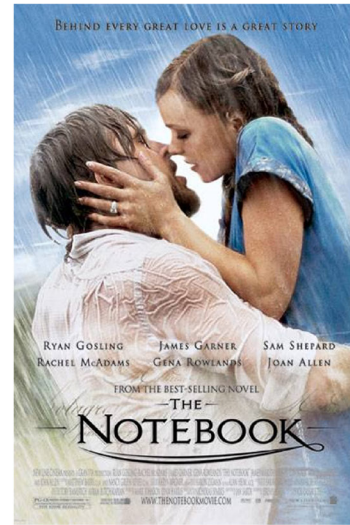
## Appendix D



GOOD WILL HUNTING (1997)

- VISUALS
- 1-2
- MEDIUM
- OVERALL
- STRAIGHT
- TEXT
- 3-4
- LARGE
- BOTTOM
- STRAIGHT

“[Good Will Hunting \(1997\)](#)” by [Miramax](#) is used under [s29](#) of the [Copyright Act](#).



THE NOTEBOOK (2004)

- VISUALS
- 1-2
- MEDIUM
- OVERALL
- ANGLED
- TEXT
- 3-4
- LARGE
- BOTTOM
- STRAIGHT

“[The Notebook \(2004\)](#)” by [New Line Cinema](#) is used under [s29](#) of the [Copyright Act](#).



TWILIGHT (2008)

- VISUALS
- 1-2
- LARGE
- OVERALL
- ANGLED
- TEXT
- 1-2
- SMALL
- BOTTOM
- STRAIGHT

“[Twilight \(2008\)](#)” by [Summit Entertainment](#) is used under [s29](#) of the [Copyright Act](#).



CALL ME BY YOUR NAME (2017)

- VISUALS
- 1-2
- MEDIUM
- BOTTOM
- ANGLED
- TEXT
- 3-4
- MEDIUM
- TOP
- STRAIGHT

“[Call Me by Your Name \(2017\)](#)” by [La Cinéfacture](#) is used under [s29](#) of the [Copyright Act](#).

## Appendix E



THE PURGE (2013)



“The Purge (2013)” by Blumhouse Productions is used under s29 of the Copyright Act.



SPLIT (2016)



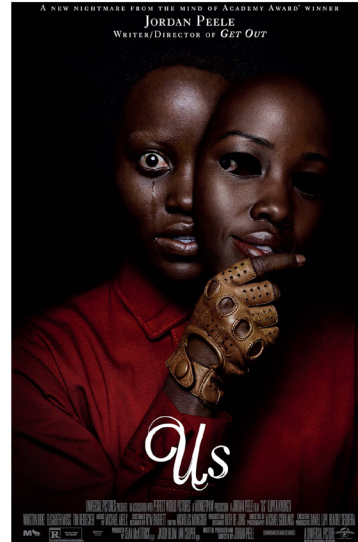
“Split (2016)” by Blumhouse Productions, Universal Pictures is used under s29 of the Copyright Act.



TERRIFIER (2016)



“Terrifier (2016)” by Dark Age Cinema, Epic Pictures Group is used under s29 of the Copyright Act.



US (2019)



“Us (2019)” by Monkeypaw Productions, Universal Pictures is used under s29 of the Copyright Act.

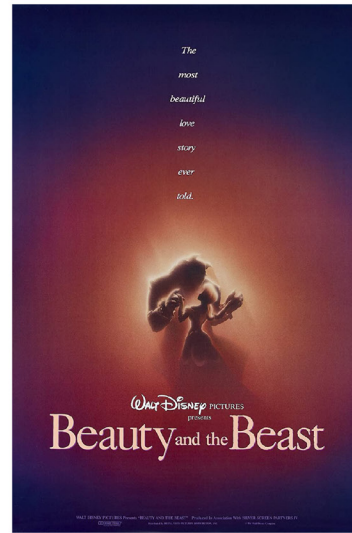
Appendix F



MY NEIGHBOR TOTORO (1988)

- VISUALS
- 3-4
- MEDIUM
- MIDDLE
- ANGLED
- TEXT
- 1-2
- LARGE
- TOP
- STRAIGHT

"My Neighbor Totoro (1988)" by [Studio Ghibli](#) is used under [s29](#) of the [Copyright Act](#).



BEAUTY AND THE BEAST (1991)

- VISUALS
- 1-2
- SMALL
- MIDDLE
- STRAIGHT
- TEXT
- 3-4
- LARGE
- MIDDLE
- STRAIGHT

"Beauty and the Beast (1991)" by [The Walt Disney Company](#) is used under [s29](#) of the [Copyright Act](#).



SHREK (2001)

- VISUALS
- 3-4
- SMALL
- MIDDLE
- STRAIGHT
- TEXT
- 3-4
- MEDIUM
- BOTTOM
- STRAIGHT

"Shrek (2001)" by [Dreamworks Pictures](#) is used under [s29](#) of the [Copyright Act](#).

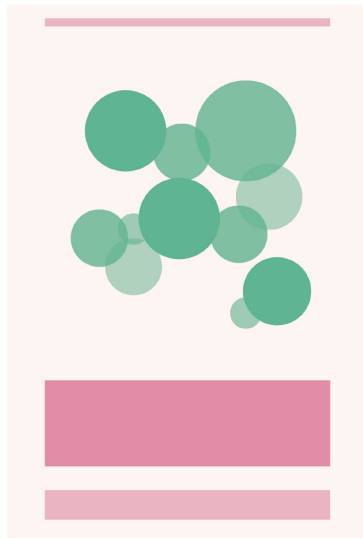


WALL-E (2008)

- VISUALS
- 3-4
- SMALL
- MIDDLE
- STRAIGHT
- TEXT
- 1-2
- LARGE
- MIDDLE
- STRAIGHT

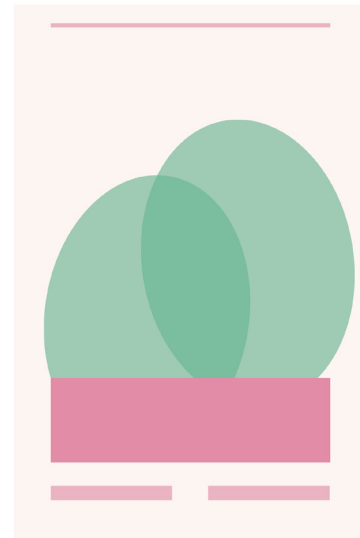
"WALL-E (2008)" by [Pixar, The Walt Disney Pictures](#) is used under [s29](#) of the [Copyright Act](#).

## Appendix G



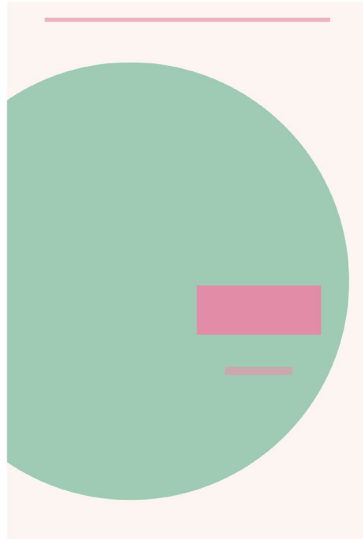
ACTION + ADVENTURE

VISUALS 5+ SMALL OVERALL STRAIGHT  
 TEXT 3-4 SMALL BOTTOM STRAIGHT



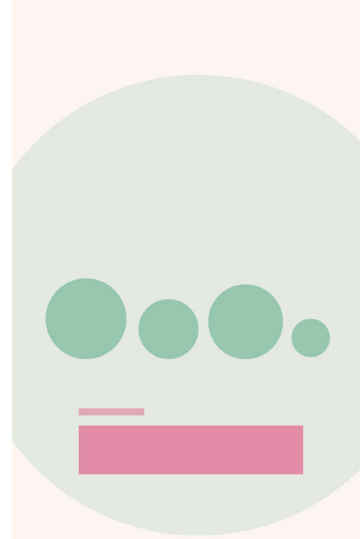
ROMANCE + DRAMA

VISUALS 1-2 MEDIUM OVERALL ANGLED  
 TEXT 3-4 LARGE BOTTOM STRAIGHT



HORROR + THRILLER

VISUALS 1-2 LARGE OVERALL STRAIGHT  
 TEXT 3-4 SMALL MIDDLE STRAIGHT



FAMILY + ANIMATION

VISUALS 3-4 SMALL MIDDLE STRAIGHT  
 TEXT 1-2 LARGE BOTTOM STRAIGHT



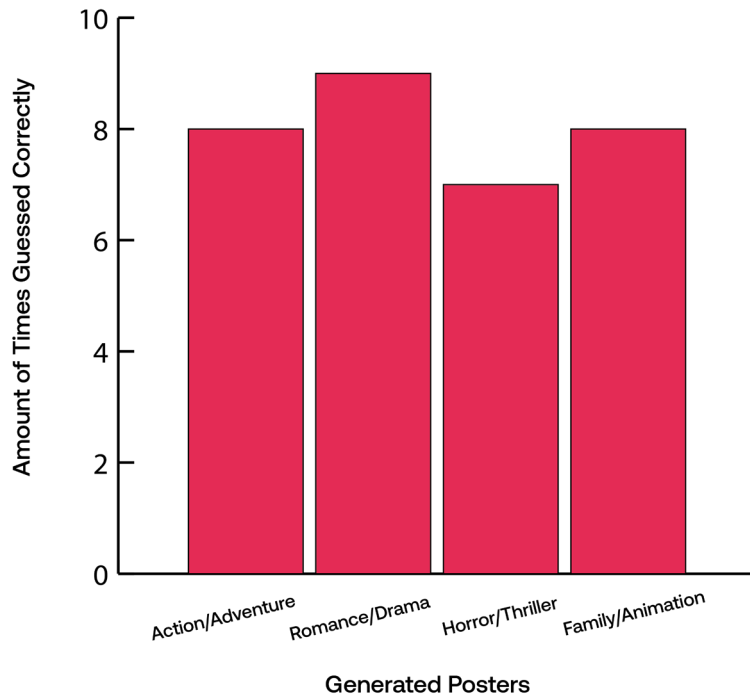
## Appendix H

- Interviewer: "Thank you for reviewing and signing the informed consent form. As mentioned there, the purpose of this study is to investigate whether film poster designs have common compositional aspects within specific genres. Responses collected during this interview will be kept anonymous, and we ask that all participants agree not to attribute anything that's said in this room to any other participants without permission. Your name will not be shared publicly within this study. You are free to leave this interview at any time for any reason, and to remove any comments you've made from our records within 48 hours. I will be using an audio recording device to capture what's said, to have the most accurate record possible. Do any of you have any questions before we begin?"
- Participant: "Nope."
- Interviewer: "Perfect. So what we're going to be doing is we're going to be laying out four posters, so these posters are low fidelity movie poster mockups, and we're going to be going through them and I'll ask you a series of questions just to get some discussion. At the very end, I'm going to ask you to label each poster with a genre. So these genres follow a multi-label approach, so family and animation is one genre. So we'll be doing that at the very end. There's not a lot of content on the actual posters, so try your best to imagine as if they were movie posters. So I'll give you just a couple of seconds to review them on your own."
- Participant: "Okay."
- Interviewer: "So we'll start with this one right here, what's the first thing you notice about this poster?"
- Participant: "It seems like there's a lot of elements, I would expect there to be a lot of characters or a lot of locations."
- Interviewer: "What's the most emphasized element on this poster?"
- Participant: "Um, I would probably say the green circles draw my attention the most."
- Interviewer: "And what's the least emphasized element on this poster?"
- Participant: "Probably the pink bar at the top."
- Interviewer: "And do any feelings arise from viewing this poster, and if so please list them in adjectives."
- Participant: "Um, interest? I don't know. Um, not too sure."
- Interviewer: "Yeah, that's perfectly fine. Okay, we'll move on to this one right here. So what's the first thing you notice about this poster?"
- Participant: "Um, it kind of looks like a cactus [laughs] but more specifically it seems like it would be two people maybe two groups coming together and joining or working together."
- Interviewer: "What's the most emphasized element on this poster?"
- Participant: "Um, I think the large pink box."
- Interviewer: "And what's the least emphasized element on this poster?"
- Participant: "I think I'll go with the pink bar at the top again."
- Interviewer: "And do any feelings arise from viewing this poster, and if so please list them in adjectives."
- Participant: "Um, maybe like harmony, or unity."
- Interviewer: "Great, we'll move onto this one right here. What's the first thing you notice about this poster?"
- Participant: "Um, it seems very like bold and graphic. More minimal for sure."
- Interviewer: "What's the most emphasized element on this poster?"
- Participant: "The green circle."
- Interviewer: "And what's the least emphasized element on this poster?"
- Participant: "Pink bar at the top."
- Interviewer: "And do any feelings arise from viewing this poster, if so please list them in adjectives."
- Participant: "Um, this one seems a lot less emotionally connected, or emotionally driven I guess. It seems like it would be more informational."
- Interviewer: "Great, and we'll move on to the last one here. What's the first thing you notice about this poster?"
- Participant: "um, I think it seems like a family unit, in that you kind of have the separate elements that are all similar level, interacting with each other."
- Interviewer: "And what's the most emphasized element on this poster?"
- Participant: "I think the pink text box?"
- Interviewer: "And what's the least emphasized element on this poster?"
- Participant: "Um, I think probably the enlarged green circle in the background."
- Interviewer: "And do any feelings arise from viewing this poster, if so please list them in adjectives."
- Participant: "Um, I don't know I'm not really getting much from this one."
- Interviewer: "Yeah, that's fair. Okay, so that's the end of the questions, so now I'll give you these to label. So just take your time and if you have any questions you can ask me."

Participant: "Okay."  
Interviewer: "Yes."  
Participant: "Perfect, that's it! Thank you for participating."  
Interviewer: "Awesome, thanks."

## Appendix I

Amount of times Generated Posters were guessed correctly



Number of Generated Posters guessed correctly by participants

