

RESEARCH ARTICLE

The Effect of Localization and Production Image on Chinese & Korean Consumers' Choice for Animation Movies

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Abstract: Chinese and Korean animation film markets are important markets for U.S. animation filmmakers, and audience in these two markets are considered to show different preference towards marketing factors which are used by film producers and suppliers. This study explores the effects of selected factors affecting Chinese and Korean consumers' choice for U.S. animation films with a comparative survey method. Two important dimensions of film marketing tools (i.e., localization and production images) are considered as factors which include title translation, poster localization, actor image, director image, and film studio image. Total of 450 responses are collected both from South Korea and China and used for comparative analysis. Chinese and Korean consumers are found to show different preference toward marketing programs which are applied to U.S. animation film products. Findings provide suggestions and implications for marketers and distributors of imported animation film products.

Keywords: Localization, Production Image, Title Translation, Animated Film, Consumer Choice, Cultural Difference

Advancement of computer animation technology leads to rapid growth of the global animation industry, which is estimated to be approximately US\$224 billion in 2015. Eight countries, including the U.S., Canada, Japan, China, France, Britain, Korea, and Germany are considered to be major players in the global animated film market ("Global Animation Industry 2017," 2017). Currently, the animated film industry is dominated by a few large animation studios, such as Pixar, Walt Disney Animation Studios, and DreamWorks Animation, and seven out of the top 10 animation studios are American companies ("The 50 Best Animation Studios in the World," 2017). Thus, 38% of the global animation

industry is the U.S.-based media and entertainment market, Bothun & Silver, 2017) which is expected to reach USD804 billion by 2021 ("Top 100 Animation Movies," 2017).

An animated film is known as one of the entertainment genres with low cultural discount. "Cultural discount" means that the value of foreign media products is "discounted" due to differences in cultural and social values, language problems, and the lack of related backgrounds (Lee, 2009). As the animated film has lower cultural discount with less race or language barriers, its export ratio, compared to other genres of films, is higher (Joung, 2010). It is

important for interested investors and firms to have an in-depth understanding of how to effectively promote U.S. digital production and animation film products in the global animated film market.

China and South Korea are important animated film markets in East Asia, and a wide range of age groups of audiences with diverse preference exists in both countries (Lee, 2014). China is the second largest movie market worldwide by box office revenue, which is expected to surpass the U.S. movie market in 2021 (Bothun & Silver, 2017). Moreover, the Chinese government has lowered its restrictions on foreign films to acquire “software power” (Swanson, 2016). In the first half of 2017, American movies took a 61% total market share in China, and Chinese audience showed a growing preference for foreign films over domestic films (“China’s film industry market,” 2017). In 2016, *Zootopia* by Disney was the second highest grossing film in China with gross revenue of USD235 million, and *Kung Fu Panda 3* (2016) by DreamWorks was also in the top 10 in the box office (“China Yearly Box,” 2017). The recently released animated film *Coco* (2017) by Disney hit USD128 million after 17 days and is expected to finish with China as its largest market worldwide (“China Yearly Box,” 2017). On the other hand, South Korea is estimated to be the seventh largest global movie market, the market share of foreign films is steadily over 50%, with the exceptions in 2012 and 2013 (“Korean film industry,” 2017). Revenue of the animation and character business in Korea has reached over USD2.6 billion by 2016 (“Korean film industry,” 2017)), and in the first half of 2017, American films took a 48.9% of the total market share. Among this market share, 84% of ticket sales were produced by Disney or DreamWorks (“Korean film industry,” 2017). Given the importance of these two markets in the animated film industry, many animated film studios and local distributors have tried to develop effective marketing strategies to get more attention from audiences in both countries.

In utilizing the same marketing tools, differences in national box office performances occur because audience preferences for movie choice are different from country to country (Zhang, Oh, Lee, & Ryu, 2016). This study aims to provide a comparative analysis of Korean and Chinese animated film audience regarding their preference for marketing of U.S. animated film products. This paper assesses 1)

the effect of Localization (LO) and Production Image (PI) on audiences’ attitudes for U.S. animated film products, and 2) the moderating effect of the country of origin image on the PI. Insights of Chinese and Korean consumers’ choice behavior for U.S. animated film product provide a guideline for developing effective marketing strategies in two major markets.

Conceptual Framework

The purpose of this study is to analyze the effect of LO and PI on Korean and Chinese consumer choices for imported animated films. In addition, we evaluate the moderating effect of country of origin (COO) on the PI. Figure 1 shows the research model for the analysis which was based on Fishbein & Ajzen (1975) model, and the hypotheses are developed according to the proposed model.

Research Hypotheses

Localization (LO)

LO refers to revising global entertainment products to the demands of local consumers (Oh, 2017). Localization is not only naturally occurring in the process of cultural creation but also is deliberately planned beforehand (Liu, Perry, Santana, Moor & Warnaby, 2016). To reduce cultural distance and maximize the economic effect aiming at the global market, a combination of factors with high cultural value has been adopted (Park & Moon, 2016). Therefore, it is necessary to consider factors which could appeal to audiences by LO. According to a study published by The Animation Society of Korea, the closest parts of animated films which audiences can relate to are the poster and title logo (Han, 2001). Film posters and title translation illustrate the cultural and social norms, and unique styles and characteristics of societies (Kim & Kim, 2007; Cho, 2014).

Poster Localization (PL)

Movie poster, a typical means of promoting films, is an area of graphic design. In 1895, with the birth of the first movie, it became a part of the film industry. It usually refers to a work taking two hours of film in one frame, which plays a very important role in the film public relation and works as the first impression of the film (Li, S, 2017). Today’s movie posters are not merely to notify audiences, but they were developed as

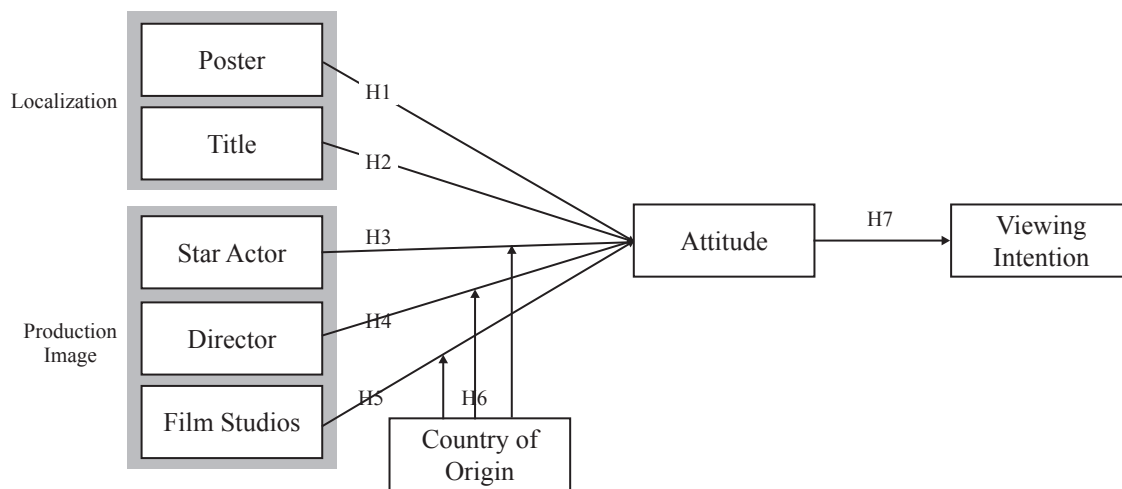


Figure 1. Proposed model for consumer choice of imported movie.

a communication tool which can deliver the specialty and popularity of films with differentiated messages (Kim & Kim, 2007; Kim, Ding & Park, 2016; Moon, Kim, Bayus & Yi, 2015)). Movie posters are made to attract people who will spend time and money to watch certain movies. Information on a movie poster, therefore, should be appealing (Chu & Guo, 2017).

A movie poster is a typical advertising method that provides movie information to audiences. Good movies nominated at worldwide film festivals have visually attractive movie posters in the advertisement. The importance of a good movie poster is greater than expected (Matsuzaki et al., 2017). Audiences should be able to look at a poster and relate themselves to the movie (Fagerholm, 2009). In particular, when a movie is sold or exported overseas, the poster needs to be reproduced according to the characteristics and emotions of the market. Such poster is called “a poster for overseas promotions” (Kim & Kim, 2007). Movie posters need to be reproduced because each foreign market’s audiences have different characteristics and emotions. If there are subtle political and social issues between countries, it is a general strategy to produce posters considering the circumstances and emotions of the country (Kim & Kim, 2007). A poster is also a visual factor on the Internet, and its use is expanding. A poster gives a visual impression to audiences, which can result in strong publicity and effective communication by reacting to audiences’ subconscious memory. Therefore, attitude towards a movie itself can change based on the reaction of audiences to the

movie poster (Yoon, Jun, & Park, 2014). Thus, we hypothesize that:

H1: Localization of a film’s poster is positively related to Korean/Chinese audiences’ attitude to a foreign animated film.

Title Translation (TT)

The title of a film is one of the most important marketing factors that should be considered a priority (Yoon et al., 2014), as it is the face of a film, affecting the image of the product and the effectiveness of the film’s marketing. Movie titles work as a brand name of the product, which is one of the most important brand strategies to bring high marketing performance by cultivating a positive brand image to targeted audiences. For companies to successfully enter foreign markets, it may be necessary to localize the original brand name to a brand name in each country’s language in order to match with the emotions and inclination of the market consumers (Park, 2013). Thus, film marketers often utilize the brand localization strategy to film title in response to the specificity of each country’s market circumstances (Park & Song, 2015). For example, Chinese consumers have low awareness of foreign languages (Han, 2001; Chan, 1997; Francis, Lam, & Walls, 2002; Li & Murray, 2001), and this caused less usage of titles’ transcribing translation.

Jo(2014) showed that film titles construct the attitudes of audiences to the film by classifying each translation type and strategy. Some studies reported

on different types of title translation, suggesting four types of translation: transcribing, literal translation, liberal translation, and combinative translation (Kim, 2014; Hwang, 2010). Three types of title translation (transcribing, literal, and recreating) are proposed in this study for assessing consumers' response to three selected type of title translation and hypothesize that:

H2: Translation of a film title is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

H2-1: Transcribing a film title is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

H2-2: Literal translation of a film title is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

H2-3: Recreating translation of a film title is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

Production Image (PI)

PI refers to an image or impression of movie production components that audiences have in their mind when they decide to watch a certain movie. In a situation where audiences are uncertain about the quality of movies, they judge and select objective attributes such as actors, directors, and original artist (Kim, 2014. Feng (2017) also said in his study that the determinants of people's attitude towards movies are indicated by star power and country of origin. Aside from those two determinants, movie director can also be an important element of production image, just like it is said "actor and director are the two key that attribute inside a movie context" (Santana, Dorao & Dourado, 2017, p. 125-. Getting an idea of a story of animated films sometimes starts from a unique imagination. Director and scenario writer usually work on story development process (Park, 2014), and American major animated film studios like Pixar, Disney, and DreamWorks put a lot of emphasis on storylines development.

Actor Image (AI)

Star actors play the most crucial role in movies (Albert, 1998; Gazley, Clark, & Sinha, 2011), and the power of actors plays a very important role in the

success of a movie (Gazleve Clark & Sinha, 2011; Wallace, Seigerman & Holbrook, 1993). According to some studies about credibility and attractiveness of advertising stars, it is very likely that consumers will positively evaluate a product when they have a positive attitude towards the star actor (Horai, Naccari, & Fatoullah, 1974; So, 2008). Star marketing is also applied to animated film marketing because the general public is often swayed by things such as marketing, stars, and plots. Feng (2017) showed that Chinese audiences are more likely to watch a movie with popular stars. Star power is influential in the popularity of an animated film, which is an important evaluation variable in the audience motivation to watch an animated movie (So., 2008). Considering the increase of watching animated films with subtitles instead of dubbing, original star actors covering characters' voices are important (Kim, Park, Han, Hong, & Chon, 2013). In this study, star refers to a main character's voice dubbing actor or actress. Thus, we hypothesize:

H3: Favorable actor image in a film is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

Director Image (DI)

Along with actors, directors are one of the critical keys that contribute to a film's success. Animated films' storylines are a crucial factor to attract audiences, and one of the directors' roles is to work on story development process (Park, 2014). Although a film's genre and main actors' information could be more often associated with the film than a director or a songwriter (Santana et al., 2017), the name of a well-known director with marshaling new technologies skills has become more significant to Hollywood movies than the stars joined with them (Willis & Leung, 2014). Not to mention star actors' impact on movies, most good box office revenues are concentrated in the well-known director and big film productions or studios (Song, 2016). Goodridge (2010) argued that directors are at the helm by utilizing new technologies in high-concept films. Also, considering that most good box office revenue are concentrated in the well-known director and big film productions or studios (Song, 2016), we can assume that a director can affect audiences' attitude towards a movie; thus, we hypothesize:

H4: Favorable director image in a film is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

Film Studio Image (FSI)

Well-known animated film studios like Disney, Pixar, DreamWorks, and Sony are not only equipped with successful human resources, but also with enormous budgets. They invest good amounts of time and money in any given animated film. However, each animated studio has different ideologies and approaches toward audiences. It also seems that audiences tend to respond to the quality of films by the studio (Kim et al., 2013). American media economists have investigated that as the cost of film production increases, the box office performance of the movie increases when major studios distribute the movies (Litman & Ahn, 1998). Jung (2009) showed that the determinants of success of animated films are the power of the distributor, the number of theater screens, country of origin, sequels, and so forth. Hence, we hypothesize that:

H5: Favorable image of a film studio is positively related to Korean/Chinese audiences' attitude to a foreign animated film.

Country of Origin (COO) Image

According to a congruity theory by Osgood and Tannenbaum (1955), consumers lower their perceived purchasing risk and physical discomfort when two factors of a product are consistent. This leads to positive advertising responses and product evaluations. A study on movie franchise content showed that the interaction between two variables, genre and films' country of origin, had a positive effect on audiences' attitude toward the content. Some researches (Gazley et al., 2011; Hadida, 2010; Litman & Kohl, 1989) have discovered that the subtle effect of a film's country of origin is on its box office success. Also, a celebrity harmonization hypothesis said that when information displayed by popular star or director's attributes and impression and information exposed by a product's clues are harmonized, higher advertising effects can be obtained. When the information in the impression of celebrities is identical to the cultural or symbolic value of a country of origin, consumers can more positively

evaluate products produced in the country of origin (Lynch & Schuler, 1994). We thus hypothesize that:

H6: COO image has a moderating effect on the relationship between PI and audience attitude.

H6-1: COO image has a moderating effect on the relationship between SI and audience attitude.

H6-2: COO image has a moderating effect on the relationship between DI and audience attitude.

H6-3: COO image has a moderating effect on the relationship between FSI and audience attitude.

Audience Attitude (AA) and Viewing Intention (VI)

Although there are a number of factors which determine audiences' attitude, one result has always been made the same: a positive attitude towards a movie significantly leads to an intention to watch the movie (Zhang et al., 2016; Yoon et al., 2014). Feng (2017) showed that audiences' attitude towards seeing films based on online ratings, collective norms represented by box office performance, and Academy award wins could predict the intention to watch a film. Choi and Rifon (2012) also stated that consumers' attitudes towards an advertisement or public relation affect their attitude towards a brand, and the brand attitude ultimately leads to a purchase intention. Based on these literature reviews, one hypothesis is proposed:

H7: Audience attitude (AA) towards a movie is likely to have a positive impact (+) on viewing intention (VI).

Methods

In this study, five factors are proposed to have effects on Korean and Chinese audiences' choice of American animated film. Three major American animated films (*Rango*, *Puss in Boots*, and *Frozen*) are selected as sample products which have a different type of posters in Korea and China, and had a different type of translations, characteristics of actors, directors, and film studios (Table 1). Thus, extensive difference regarding localization and production image among these three U.S. films enable us to assess consumers'

response to different types of posters in Korea and China.

Research Design and Measures

Survey studies were conducted in two countries—South Korea and China for comparative analysis of consumers. In the proposed model, Korean and Chinese consumers' choice for foreign animated films is affected by two main drivers (Localization and Production image). Localization of the film can be done in terms of two factors such as PL and TT. Production image is comprised of three factors: Actor Image (AI), Director Image (DI), and Film Studio Image (FSI).

We selected three animated films (*Rango*, *Puss in Boots*, and *Frozen*) as sample products for survey study which used a different type of the TT (Tables 2 and 3). The survey questionnaire was formulated to reflect three different types of TT (i.e., transcribing, literal, and recreating translation) and the respondents were asked to answer questions on all three types of films with different TT.

The survey consists of four sections: (1)COO ;(2) & (3) *Rango*, *Puss in Boots*, and *Frozen* ; and (4) socio-demographics. In terms of items, the questionnaires

consisted of five items of COO image; three items of PL and TT respectively; three items of AI, DI, and FSI, respectively; and four items of socio-demographic (sex, age, occupation, salary). Each item was measured using the 5-point Likert scale (1 = strongly disagree, 3 = neutral, 5 = strongly agree).

In the first section of the survey, the COO image of the U.S. refers to the overall perception of the audiences' country of origin, including culture, technology, economic development, and political system (Desborde, 1990). In this study, Hwang's (2010 scale was modified and used to examine audiences' COO image of the US. The second section of the survey includes questions on three films which are differentiated by five factors (PL, TT, AI, DI, and FSI).

Regarding the PL, the poster for each film used a different type of TT and PL schemes (Figure 2). The measurement items for the PL and the TT are developed based on the items used in Shin et al.'s(2011) study. Participants were given the actors' and directors' filmographies for AI and DI questions (Figure 2). We adopted the measurement items of perception of advertising stars from Joung's (2010 and Kim, Kim, and Nam 's (2009) studies. For the DI, Joung's (2010), and Kim et al.'s (2009) measurement items for actors were adopted. Lastly, the FSI was measured with items which are similar to the ones for the AI and the DI.

Table 1

Factor Profiles and Sample Product Design for Survey

Factor	Film Products			
	<i>Rango</i>	<i>Puss in Boots</i>	<i>Frozen</i>	
Poster Localization (PL)	South Korea	Main character, cute, reptile, animal, main actor's name	Main character, cute, mammal, animal	Two big main characters, pretty, human, female, enemy
	China	Main character, cute, reptile, animal, typographies		One big main character, pretty, human, female
Title Translation (TT)	Transcribing	Literal	Recreating	
Actor Image (AI)	Movie actor	Animated film voice actor	Musical actor	
Director Image (DI)	Movie director	3D Animated film director	2D Animated film director	
Film Studio Image (FSI)	Movie production	No. 2 Animated film production	No. 1 Animated film production	

The items on the AA uses adjective terms such as *favorable, good, and positive* according to Holbrook and Batra (1987). The VI is measured with items which are drawn from Zhang et al.'s (2016) study.

Survey data were collected through online questionnaires on each country's general public. A total of 462 questionnaires (South Korea: 232, China: 230) were collected. Among these, 450 responses (South Korea:228, China: 222) were usable data. SPSS 23 and Amos 22.0 were used to analyze the hypothesized model. Frequency analysis was carried out to investigate the demographic characteristics of 450 respondents. The Korean participants were 105 male (46.1%) and 123 female (53.9%), whereas Chinese participants were 111 male (50%) and 111 female (50%), respectively. The highest proportion of participants in both countries was in the 26–30 age group (Korea: 34.6%, China: 38.3%) and are office workers (Korea: 75.9%, China: 55.4%). The highest proportion of the average monthly income

of participants was in 1–3 million KRW for Koreans (41.7%) and 2–2.9 thousand RMB for the Chinese (54.5%).

Results & Discussion

Measure Validation Tests

Confirmatory factor analysis was carried out to examine the convergent and discriminant validity of the proposed constructs and reliability of item measures. Table 2 reports the estimates of validity tests on three types of Korean film models. Estimates of all three models show that the average variance extracted (AVE) statistic from each construct exceeded 0.5 (from 0.52 to 0.78), which satisfies the conventional requirement, and composite construct reliabilities also exceeded the usual cut-off of 0.70 (from 0.77 to 0.91). These tests support the convergent validity and reliability of the constructs in all three types of film models from Korea.



Figure 1. Example of PL & TT for the movie Frozen.

Table 2
Confirmatory Factor Analysis: Korea's Three Types of Film Models

Factor	Items	<i>Rango</i> Transcribing TT			<i>Puss in Boots</i> Literal TT			<i>Frozen</i> Recreating TT		
		Factor loading	CCR*	AVE**	Factor loading	CCR	AVE	Factor loading	CCR	AVE
Poster	1	.82***			.83***			.88***		
	2	.86***	.86	.67	.90***	.90	.74	.86***	.88	.70
	3	.79***			.85***			.77***		
Title	1	.77***			.79***			.80***		
	2	.80***	.81	.59	.81***	.83	.62	.83***	.84	.64
	3	.73***			.76***			.77***		
Actor	1	.69***			.79***			.84***		
	2	.78***	.77	.52	.79***	.83	.61	.88***	.89	.72
	3	.70***			.77***			.83***		
Director	1	.79***			.88***			.80***		
	2	.90***	.86	.68	.91***	.91	.77	.91***	.88	.72
	3	.79***			.84***			.84***		
Film Studio	1	.83***			.89***			.87***		
	2	.83***	.87	.69	.90***	.91	.77	.88***	.89	.73
	3	.83***			.85***			.80***		
Attitude	1	.80***			.81***			.83***		
	2	.84***	.88	.70	.83***	.87	.70	.91***	.92	.79
	3	.86***			.86***			.92***		
Viewing Intention	4	.83***			.92***			.89***		
	5	.92***	.91	.78	.76***	.86	.68	.73***	.86	.67
	6	.89***			.78***			.81***		

*Composite construct reliability (CCR); **Average variance extracted (AVE); *** p<0.0001

Table 3
Confirmatory Factor Analysis: China's Three Types of Film Models

Factor	Items	<i>Rango</i> Transcribing TT			<i>Puss in Boots</i> Literal TT			<i>Frozen</i> Recreating TT		
		Factor loading	CCR*	AVE**	Factor loading	CCR	AVE	Factor loading	CCR	AVE
Poster	1	.79***			.95***			.92***		
	2	.87***	.88	.71	.80***	.88	.71	.84***	.89	.77
	3	.88***			.78***			.79***		
Title	1	.81***			.87***			.90***		
	2	.84***	.87	.68	.76***	.87	.69	.83***	.90	.74
	3	.83***			.85***			.85***		
Actor	1	.70***			.92***			.95***		
	2	.81***	.82	.61	.80***	.88	.71	.80***	.89	.72
	3	.82***			.80***			.79***		
Director	1	.80***			.90***			.88***		
	2	.56***	.79	.56	.82***	.87	.69	.84***	.71	.89
	3	.85***			.76***			.81***		
Film Studio	1	.87***			.90***			.87***		
	2	.88***	.78	.56	.86***	.89	.72	.82***	.87	.70
	3	.40***			.79***			.80***		
Attitude	1	.80***			.75***			.80***		
	2	.85***	.78	.70	.75***	.84	.64	.80***	.88	.70
	3	.86***			.89***			.92***		
Viewing Intention	4	.79***			.89***			.81***		
	5	.83***	.88	.70	.64***	.81	.60	.83***	.89	.73
	6	.89***			.78***			.91***		

*Composite construct reliability (CCR); **Average variance extracted (AVE); *** p<0.0001

Table 3 shows the results of validation test statistics on three types of China’s film models in which the values of statistical measures of all three models exceeded the cut-off line. Thus, the convergent validity and reliability of the constructs in China’s three models are supported based on CCR and AVE statistics.

Tests of the Hypotheses

We examined the relationship between five constructs on Korean and Chinese consumers’ attitudes for three types of films in the hypothesized structural models. AMOS 22 was used to assess the hypothesized paths of the six structural models (i.e., three models for the Korean market and three models for the Chinese market). Three models evaluated Korean consumers’ attitude toward three specific films (i.e., *Rango*, *Puss in Boots*, and *Frozen*), which have differentiated localization and production images. The other three models assessed Chinese consumers’ attitude toward films with these three films. The path estimates of the proposed models are drawn from the structural models based on the maximum likelihood (ML) solution which provided the fitted model and estimates. For instance, Figure 3 shows the estimated outcome of the first structural model (the case of *Rango* film in Korean market) which represents the relative effects of two localization constructs (i.e., Poster and Title) and three production image constructs (i.e., Star actor,

Director, and Film studio) on consumers’ choice for animated film.

Various model fit indices such as chi-square/df, GFI (goodness of fit index), NFI (normed fit index), IFI (incremental fit index), CFI (comparative fit index), and RMSEA (root mean-squared error of approximation) were considered for assessing the model fitness. The general fit indices for an acceptable model fit are NFI > 0.9, CFI > 0.9, IFI > 0.9, and RMSEA = 0.05~0.08, and some studies presented that a model with CMIN/DF of 3.0 or less, GFI, CFI of 0.8 or more, and RMSEA of 0.8 or less is acceptable (Kim et al., 2013 Kim & Lee, 2012; Kim & Lee, 2011).

Table 4 shows the goodness of fit statistics of six proposed models which are differentiated based on two consumer markets (i.e., Korea & China) and type of TT (i.e., transcribing; literal, and recreating). From RMSEA (<0.08), NFI (>0.9) and CFI (>0.9), it is manifested that the proposed models had a reasonable fit.

In addition, shared variance between pairs of latent factors was compared with AVE for discriminant validity for the six structural models. Table 5 shows the correlation matrix for the first model (i.e., the Korean model for Transcribing TT (*Rango*)). This analysis shows that square roots of every factor’s AVE were greater than the correlation coefficients, providing evidence for discriminant validity in the model I.

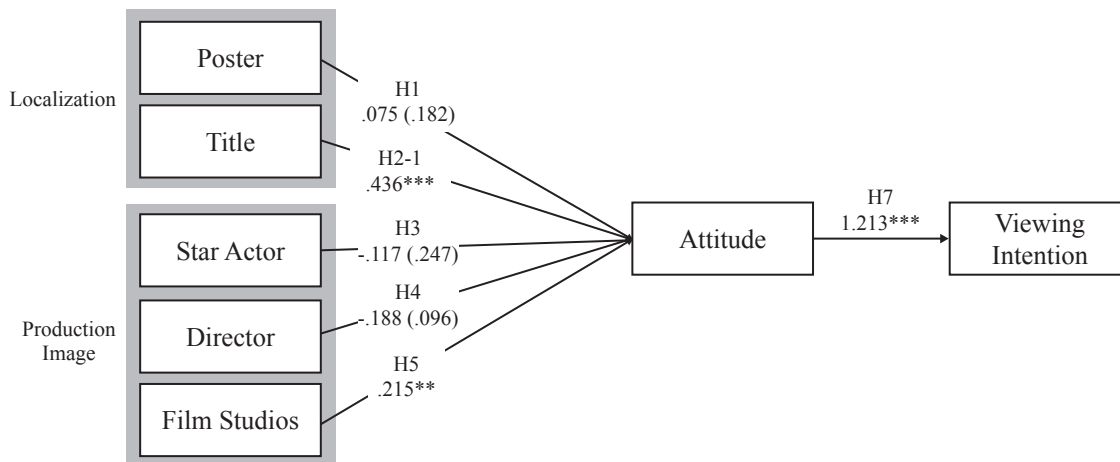


Figure 3. Structural model I: Korean consumers’ choice for the movie Rango.

Table 4*Fit Indexes of the Models for Korean and Chinese Consumer Markets*

	Film	CMIN / df	GFI	NFI	IFI	CFI	RMSEA
Korea	<i>Rango</i>	2.01	.88	.89	.94	.67	.67
	<i>Puss in Boots</i>	2.02	.87	.91	.95	.95	.67
	<i>Frozen</i>	2.0	.88	.91	.95	.95	.66
China	<i>Rango</i>	2.19	.87	.86	.92	.92	.73
	<i>Puss in Boots</i>	1.11	.93	.93	.99	.99	.23
	<i>Frozen</i>	1.56	.90	.91	.97	.97	.50

Table 5*Correlation and Discriminant Validity for Model I: Korean Consumers' Attitude Toward the Movie Rango (Transcribing TT)*

Measure	1	2	3	4	5	6	7
Poster	.819						
Title	.379**	.768					
Actor	.357**	.426**	.721				
Director	.328**	.362**	.577**	.824			
Film Studio	.337**	.290**	.459**	.572**	.829		
Attitude	.395**	.513**	.381**	.437**	.469**	.846	
Viewing intention	.323**	.475**	.297**	.405**	.294**	.712**	.882
Mean	3.402	3.141	3.836	3.472	3.761	3.251	2.780
S.D.	.832	.788	.754	.690	.754	.726	1.048

Table 6 shows that significance of the path relationships among the selected constructs were found to be different for three types of film models which are differentiated based on TT. For all three types of models, AA was the most influential factor affecting the VI. For the Transcribing TT model and the Literal TT model, the TT factor was the second most important factor affecting the AA, whereas the FSI was found to be the second most important factor for the Recreating TT model.

Table 7 reports on the estimated path relationships of the constructs of three film models for the

Chinese market. The results show that different path relationships came out to be statistically significant and important in determining Chinese consumers' choice for animated film products. Different factors are found to be the most influential for each three models: the DI factor was the most important determinant for the AA in the Transcribing TT model, whereas the AA was the most important determinant, affecting the VI both for the Literal TT model and the Recreating TT model. The second most important factor also came out to be different for all three models.

Table 6*Estimated Path Coefficients: Three Types of Film Product Models for Korean Market*

Path Relationship	<i>Rango</i> Transcribing TT		<i>Puss in Boots</i> Literal TT		<i>Frozen</i> Recreating TT	
	Coeff. Est.	P	Coeff. Est.	P	Coeff. Est.	P
H1: PL→AA	.08	.18	.10	*	.05	.51
H2-1: TT→AA	.43	***	.50	***	.31	***
H3: AI→AA	-.12	.25	.10	.13	.18	*
H4: DI→AA	.19	.10	-.01	.92	-.07	.37
H5:FSI→AA	.22	**	.11	.14	.41	***
H7: AA→VI	1.21	***	1.23	***	.99	***

P<0.05*, P<0.01**, P<0.001***

Table 7*Estimated Path Coefficients: Three Types of Film Product Models for Chinese Market*

Path Relationship	<i>Rango</i> Transcribing TT		<i>Puss in Boots</i> Literal TT		<i>Frozen</i> Recreating TT	
	Coeff. Est.	P	Coeff. Est.	P	Coeff. Est.	P
H1: PL→AA	.06	.46	.13	*	.10	.11
H2-1: TT→AA	.14	*	.09	.17	.20	**
H3: AI→AA	.11	.28	.08	.18	.10	.06
H4: DI→AA	.24	**	.27	**	.10	.13
H5:FSI→AA	.01	.94	.10	.08	.19	**
H7: AA→VI	.18	**	.33	***	.42	***

P<0.05*, P<0.01**, P<0.001***

Consumers' perceived image of the COO from which the foreign films are imported may have an implicit effect on how they perceive key factors of the film products. To explore this, the moderating effect of the COO image on the path relationships between the selected constructs are evaluated (Table 8). In particular, the COO's moderating effects are evaluated for the factors which are primarily associated with the production image (i.e., AI, DI, & FSI). On the other hand, the factors relevant with localization such as the PL and the TT, the COO's moderating effect is not considered because localization process is extensively done on these factors; thus, COO's explicit impact is difficult to extract. In addition, consumers' perceived

COO image may have a significant impact on how they perceive actors, directors, and film studio of foreign origin. A multi-group analysis was carried out by using AMOS, and two audience groups are compared based on a χ^2 difference test.

Overall, findings show that the COO image had a different impact on Korean and Chinese consumer markets. For the Transcribing TT model, the COO image affects the relationship between the DI and the AA both for Korea and China's consumer markets. The COO image did not affect any of the path relationships for the Literal TT model for China and Korea. On the other hand, the COO image had significant and differentiating effects on the path relationships for the

Table 8*Moderating Effect of the COO Image on the Path Relationships for Korea & China Consumer Markets*

Hypotheses Paths	Country	Moderating Effect of COO								
		<i>Rango</i> Transcribing TT			<i>Puss in Boots</i> Literal TT			<i>Frozen</i> Recreating TT		
		Low	High	χ^2/df (df=1)	Low	High	χ^2/df (df=1)	Low	High	χ^2/df (df=1)
H3:AI→AA	Korea	-.33	-.03	1.96	.26	.16	.05	.54***	.03*	8.40**
	China	.17	-.07	1.24	.11	.02	.57	.02	.22**	4.02*
H4:DI→AA	Korea	-.02	.36***	4.91***	-.21	.01	1.50	-.39**	.02	5.83*
	China	.33**	-.24	6.79***	.17*	.15	.03	.07	.15*	.53
H5:FSI→AA	Korea	.37*	.14	.94	.21*	.05	2.26	.33***	.55***	1.69
	China	.05	-.04	.29	.08	.19	.51	.15	.22*	.29

P<0.05*, P<0.01**, P<0.001***

Recreating TT models. For the Korean consumers, the COO influences the path relationship between the FSI and the AA, followed by the AI and the AA one. For the Chinese consumers, the AI and the AA relationship was most heavily affected by the COO image, followed by the FSI and the AA relationship.

Conclusion and Implications

The purpose of this study is to evaluate the importance of LO of the film product and the PI on consumers' choice for foreign animated film products in Korea and China, and to determine whether the COO has an implicit impact on the production image. Findings provide meaningful suggestions and guidelines for film marketers who intend to promote products in important Asian markets such as Korea and China.

First, the title of a film is found to affect consumers' choice for film products, and the effect of TT was different for Korean and Chinese audience. Korean audiences' attitude is influenced by the titles which are translated into three different styles, whereas Chinese audiences' attitude is only affected by the titles which are translated into transcribing and recreating types. Apparently, Chinese audiences prefer a film title with recreating translation the most; however, Korean audiences prefer a film title with literal translation the

most. The difference in consumer preference for title localization between China and Korea may be due to the different characteristics of the two languages. The Korean language (Hangeul) consists of phonetic characters and has the advantages of having syllabic characters, which enable people to recognize a word without knowing the entire note of the consonants and vowel. Korean audience also exhibited a preference for a literal translation of the film title, which suggests that they tend to pay more attention to the intention of the original title compared to naturalness or understandability of the title.

Chinese language syllables, on the other hand, are ideograms, which mean that the entire words or concepts are represented in pictorial form. The Chinese language is originally short or mostly disyllabic words, whereas transcribing English words leads to mostly polysyllabic words, which do not correspond with Chinese linguistic habits. Therefore, due to their language system, recreating translations can be the most effective way to be natural. However, the Chinese language also adopts transcribing translation when films' titles are made from main characters' name, such as *Rango* in *Rango*, or *Snoopy* in *The Peanuts Movie*. Therefore, it can be assumed that Chinese audiences tend to stress on naturalness and understandability of the title, but also they are aware that the title of an animated film may be from a main character's

name and it can lead to a positive attitude towards an animated film. Regarding the movie title, it may be necessary to use brand localization strategy rather than brand standardization strategy due to the specificity of language in each country's market.

Second, the PL was found to be a statistically important determinant, affecting audiences from both countries. Particularly, Korean and Chinese audiences showed preferences for posters with cute mammals (i.e., dogs and cats) as these are considered to be common pets which they see in everyday life. The character in animated films refers to an implementation of unique figures or animals in novels, cartoons, plays to a design, and the vitality of these characters works as a motive power for animated films to eat into audiences' hearts (Son & Kong, 2014). As culture and social environment of each country are different, it is inevitable to revise poster images which would match each country's culture and emotions (Kim & Kim, 2007). Chinese audiences paid more attention to the PL compared to Korean audiences when identical poster design was presented.

The AI affects Korean audiences' attitude when a main character's voice is by a musical actor. This can be interpreted that Korean audiences pay more attention to the musical talent of the AI than the animated film experience of the AI. Furthermore, Korean audiences tend to believe actors from Fiction movies are not suitable for voicing in animated films because the perceived AI of live action PG or R rated movies would likely reduce audience's interest in the film.

The DI was found to be more important for Chinese audiences compared to Korean audiences, especially when Chinese audiences cannot recognize different types of film directing (i.e., 3D or 2D animations). Chinese audiences showed more interest in 3D animated films, and value technical directing skills. Regarding the FSI, Korean and Chinese audiences showed different preference. The Korean audience pays more attention to the FSI compared to the Chinese audience, and preferred a film product from a reputable film studio which has a wide range of film productions. Koreans tend to believe that film studios with different kinds of genre movies, including blockbusters, not only can produce a high budget animated film but also are capable of turning their imaginations into reality in 3D with technical and planning skills. The Chinese audience was found to prefer a film studio which is specialized in producing animated films. The COO

image was found to have a moderating effect both on the relationship between two factors of the production image (AI & DI) and the AA of Korea and China.

Findings provide insights for film marketers with targeting major Asian markets. For the localization of a film, it may be effective to design the poster of an animated film with cute mammal animals to gain both Korean and Chinese audience's familiarity. However, when it comes to the TT, differentiation is necessary for Chinese and Korean audiences due to different linguistic structure inherited. For the Korean audience, film title needs to be translated into a literal type because they would like to know the intention of the filmmaker or producer. A recreating translation of film title needs to be considered for Chinese audience as they are more attracted to a film when the titles are natural and accurate, except for a case that a title is a main character's name.

Regarding the production image, differentiated strategies need to be considered in targeting Korean and Chinese audience. For example, filmographies of main actors may be effective in promoting a film as musical lyrics; singing tends to enhance the AI, leading to the Korean audience's interest in the film. On the other hand, the Chinese audience is more influenced by the technicality of film production such as 3D animation. In addition, one needs to be careful in managing the effect of the perceived COO image of film on the AI and the DI. For instance, due to socio-economic and political ties between the U.S. and Korea, the COO image of U.S. films may be subject to the relationship between these countries, implicitly affecting Korea's AA for U.S. films.

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Ethical clearance

The study was approved by the institution.

Conflict of interest

None.

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