



Introduction

The cinema poster is as old as the invention of the cinema and from the very beginning, the film and its poster have been closely linked. In the more than 100 years of its existence, the cinema, like its posters, has gone through many states. **Aesthetic, economic, political and technical fluctuations influence the content of films as much as posters.** This is particularly true and evident in the **second half of the 20th century**.

Technically, colour became widespread in the 1950s. **Viewing formats** changed with larger screens such as CinemaScope or smaller screens such as television. More directly, the poster is also subject to technical changes in **creation process and printing**. Photography and image processing techniques were gradually added to the creative work; fast and low-cost printing was gradually democratized in the second half of the 20th century.

Economic and political considerations are rarely far away. In reality, poster designers have little decision-making power in the creation of content when compared to economic considerations. Depending on the stage of production of the poster, **art directors, directors and producers all have their say**. Sometimes, for example, the conditions for the representation of the movie star - proportion, size - are included in the contract. From a political point of view, **censorship** also interferes with the film poster. The Hays Code, for example, had a huge influence on the content of films and their posters. This code, which was in place from 1934 to 1954, laid down rules of moral conduct for Hollywood producers. The prohibitions imposed by the **Hays Code encouraged the emergence of exploitation cinema**. This type of cinema produced low-cost films on taboo subjects - drugs, prostitution, racism, etc. Exploitation cinema is particularly innovative in the posters it produces: if there is no great film, **all the effort is put into the poster to attract the public**.

The cinema poster has a profoundly **national anchorage**, it **crystallises the aesthetic, economic and political injunctions of a time and a place**.

The different paper standards for film posters, for example, vary from country to country. Almost every country has its own gauge. The cultural and political specificities are also often national. Thus, in **addition to codes of representation, there are cultural considerations**. In India, for example, the creative process includes the retouching of facial features and body shapes. Photographic retouching is not specific to India, but the process aims to bring the star on the film poster closer to the Indian canon. Moreover, in Indian film posters, the colours are not coded in the same way. Indeed, the colours are more symbolic than truthful.

However, **films and their posters circulate**. From one country to another, **the visual identity of a film and its poster can vary**. These three "film noir" posters from "The Lady From Shanghai" (1947, Orson Welles) - American, Swedish and Japanese - reflect visual discrepancies. The American poster features a confident woman, while the Swedish poster offers her a lascivious posture in the shadow of Orson Welles, and the Japanese poster emphasises the relationship between the protagonists and their obvious facets. Moreover, the "film noir" is deeply linked to a place and a time (generally the American criminal movie from 1940 to 1960).

In addition to its technical influence on the production of film posters, photography is also an **aesthetic characteristic**. According to François Albera, the 1970s and 1980s saw the **gradual imposition of photography as a style** in film posters. During this second 20th century, certain **artists or groups of artists imposed their style on film posters** - Cuban or Czech poster artists, for example. In addition to the poster and its artists, film revival movements in France, Japan, Brazil, Czechoslovakia and soon in West Germany and the United States, emerging at the same time, influenced the film aesthetic.

The **poster must arouse the spectator's desire**, it is a product of appeal in order to consume the film. Therefore, the **poster must have a clear composition and precise codes**. These codes most often **refer to filmic genres** that enable the spectator to categorise the film.

But you have to know what a **film genre** is. First of all, genre is **not the same thing as style**. Style is related to the techniques used inside the film. Whereas genre is deployed outside the film, on the poster for example. For example the "film noir" is significant by his style. Film genres are intrinsically linked to the history, aesthetics, economy and practices of cinema. Historically, in cinema, **genre appears in cycles**. A cycle is most often opened by the success of a film, which will define some characteristic features of the genre. In theory, the **genre is not a pure form**, but rather the **result of experience and conventions**. The genre and its conventions fluctuate according to time and place, just like the poster and the film. Raphaëlle Moine highlights **two approaches** to think about the film genre: on the one hand, film critics who analyse the **common feeling that the genre provokes**; on the other hand, a more theoretical approach that tries to **categorise movie genres**. Rick Altman proposes to reconcile the rigidity of theorists with the lived experience of film. In fact, the genre must be **approached rigorously within the history and aesthetics of cinema** while taking into account the **simplification that film critics make of it**. In fact, it is necessary to succeed in theorising a common feeling, the one that strikes one when seeing a cinema poster.

In **digital studies**, cinema has been a recurring topic since 2007. Researchers are interested in film posters since 2014 and from 2017 onwards the studies seem to accelerate. The vast majority of these studies focus on **film genres and their prediction through posters**.

Marina Ivasic-Kos, Miran Pobar, Luka Mikec seek to predict the genre of a film poster by **focusing on simple characteristics** (colours according to parts of the image). However, a film usually belongs to more than one film genre. In fact, classifying films becomes a **multiple classification problem**. They have to be able to predict an 'interaction' of genres from the film poster. Vaibhav Narawade, Aneesh Potnis, Vishwaroop Ray and Pratik Rathor also encounter the multiple classification problem. An arbitrary choice of **3 genres per film is assigned**. For prediction they use **further description of the image**. In order to describe the image, they use a neural network and a filter to detect the style. According to them, **movie genres are correlated with styles** in the poster. The approach of Nayeem Hossain, Martuza Ahmad, Sakifa Aktar and Mohammed Ali Moni **combines simple and more advanced descriptors** to characterise the image. They also add the use of some **metadata**. The use of the film poster and its metadata is at the core of the **multimodal approach** proposed by Isaac Rodriguez Bribiesca, Adrián Pastor Lopez Monroy and Manuel Montes-Y-Gomez. It involves combining different types of data, depending on their level of information. **Relativising the weights of each piece of information** allows for more precision in the prediction of genres.

Finally, these numerical studies of film posters and their genres highlight certain constants: **simple and advanced descriptors** of images, **metadata** linked to films and their posters, necessary pre-processing of the different data and **multiple classification of genres**.

Problematics

What are the aesthetic, economic, political and technical **influences, direct or indirect** (film industry) on film posters ?
How is the film poster **influenced by technology** (colour, format, printing, design)?

How do the **injunctions of economic stakeholders** influence the composition of film posters?
How are **censorship and ideologies** visible in the composition of film posters?

How to **highlight cultural specificities** in film posters?

How to **trace the circulation** of film posters and their possible **visual recomposition** in different countries and cultural areas ?

What **characterises** a film poster aesthetically?
Is there a discernible style among **poster artists** and the influence of **art movements**?
How is the poster linked to the **film genre**?

Where does a film genre **came from**?
How is the film genre linked to a **time and place**?
What are the **codes** that define a film genre?

How is the **digital approach** interesting for updating the codes of representations in film posters?

How can film genres be **classified and theorised numerically** in line with film studies research?

How to **describe digitally** film posters in a meaningful way?

What **pipeline** should be set up to handle several tens of thousands of film posters dating from the second half of the 20th century?

