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The Alchemy of Acting Animation

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This exegesis is submitted to Auckland University of Technology for the degree of Bachelor in Art & Design, Honours, Graphic Design.

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Attestation of Authorship:

I hereby declare that this submission is my own work, and that to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.



David Gillard-Allen 25/10/2016

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Exegesis: The Alchemy of Acting Animation

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Abstract:

Live-action films translated from Japanese anime are often held in poor regard. Unlike American comic book characters, Japanese anime/manga characters have struggled (from the fan's perspective) to effectively translate into live-action for the Western cinema. The purpose of this research is to explore possible reasons for this lacklustre translation, and in a practice-led research project create my own live-action representation of anime characters, as an experiment to better understand the process, and in an attempt to discover possible ways of improving anime's transition to live-action.

Section 1: Contextual Review

Introduction:

"We all want heroes and we all want somebody to look up to." (Orrico, n.d.)

Over recent years Hollywood has given us just that, a sense of realism in superheroes. Children sleep safe at night in the knowledge that Batman prowls the streets with his grabble gun and batmobile, while Superman flies across the shining blue sky. Wrought from the pages of comic books from the 1930s, these great American heroes couldn't become more real than in today's cinema. Thanks to movies such as *The Dark Knight* and *Man of Steel*, these heroes do appear to be very real indeed, and in the hearts of people on all continents. But not all heroes are American. On the distant isle of Japan different powers stir: the golden haired Super Sayian flexes his muscles, while the godlike abilities of the Rinnegan echo

throughout the land, a land where alchemy, the powerful blend of science and magic, is brought to its full potential by a one-armed boy and his little brother, a bodiless suit of armour. These heroes of the Orient would also patrol the streets of our minds if it wasn't for an unfortunate string of unsuccessful movies that were created to try and bring these characters to life in the cinema. Live-action movies inspired by Japanese anime and manga have always had undesirably low reviews when compared to their American comic book counterparts. In order to discuss why these anime-to-live-action movies are less successful, and how to improve them, we must first survey the context in which they are placed. This contextual review will discuss the historical, cultural, technical, professional and theoretical areas surrounding anime and its adaptation to live-action film.

Historical:

Ironically, for a genre that has so much difficulty adapting to Western cinema, the origins of anime actually stem from Western moving images and, in no small part, from the works of Walt Disney. While the original inspiration came from overseas, one man created anime and manga as they are known today: Osamu Tezuka, frequently called the godfather of anime (Olsen, Johnsen, 2012, pp. 14-15).

After World War II, Tezuka became a cartoonist using the newly introduced structure of speech bubbles and linear story lines, which came to pre-war Japan from American newspaper comics. Tezuka created a unique, emotional, storytelling approach that appealed to the masses. Most important in this process was his character design; large, expressive features such as eyes became key to displaying a wide range of emotions. Although Tezuka's inspiration for these features came directly from Walt Disney characters such as Mickey Mouse and Donald Duck, they have now become one of Japanese anime's most defining characteristics. (Olsen, Johnsen, 2012, p. 15).

Due to its popularity in Japan, some early anime made its way onto American television with surprising success. Shows such as *Tekoman* and *Ronin Warriors* began this new wave of interest in America in the mid-1990s. Popularity has risen in recent years more and more as

increasing numbers of anime series appear in mainstream culture (Won, 2007, p 29).

Samantha Chambers (2012, p. 94) suggests that while not realised by most, anime has had a large influence on the animation industry of the West since shows like *Astro Boy* and *Speed Racer* appeared on American screens. Won (2007, p. 32) also agrees that anime is having an impact. Even before the argument that Disney borrowed the idea of *The Lion King* from Tezuka's *Kimba the White Lion*, the animators of Disney had long since modified their animation style to deliberately incorporate features from anime — new, large, expressive eyes can be seen in *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*, much closer in style to Japanese anime than to previous Disney films. This may have been a major factor of anime's success in the West.

Cultural:

Not surprisingly then, some anime has taken Western TV by storm, notably *Dragon Ball Z* and *Pokemon*. It is interesting how eagerly they are accepted into the western mainstream culture. Several factors are at work here, the first of which is the forceful deculturalisation of anime before it hits Western TV.

The first thing to go was the language as, in order to be successful in mainstream America, anime had to be in English. The original Japanese was replaced by 'dubbing' over in English, but this process unfortunately reduced many cultural meanings and nuances present in anime. A good example was suffixes, as in Japan a suffix is often used when referring to someone, and the suffix is placed at the end of the name to denote station or status, examples being: Sakura-'chan' or Kakashi-'sensei'. Japanese suffixes often have complicated and situational meanings unlike the 'Mr', 'Miss' and 'Sir' of the English language, an example being 'chan'. Using chan after a name expresses that the speaker finds the person cute or endearing. Removing these suffixes in the process of dubbing can take away some of the depth in the relationships between characters and remove some nuances that would have meaning to a Japanese audience. Deculturalisation in dubbing, early on in anime's move to Western TV, can, in some cases, be extreme to the point where meaning is stripped away entirely and replaced with a more culturally acceptable option. In the English dub for

Pokemon, the characters refer to sushi as 'eclairs' and to rice balls as 'donuts'. However, over the years more culturally specific anime has been aired on American TV. Jordan (2015) believes using anime as a medium is beneficial for cross-cultural understanding. "Anime is an important medium for understanding and sparking interest in Japanese culture and hopefully it will continue to inspire fans for years to come" (Jordan, 2015, p. 1).

Despite anime being a large part of Japanese culture, the drawing style is international and the characters are not drawn ethnically specific, perhaps one feature that allows the easy transition into most countries.

Through its suggestion of racial mixing and cultural blurring, anime neutralises itself, which reflects a broader national desire to enter an extra territorial stage of development. This dynamic can be thought of as depoliticised internationalisation. Further, not belonging to any race, many characters in animation have either an unrealistically high stature with a perfect shape or a small, cute body with a round shape. It is also common for many characters to have big eyes, deep orbits and a high nose bridge, all of which imply a certain exoticness. It is hard to detect any typical Japanese physiognomy from the characters. (Shirong Lu, 2008, pp. 171-172)

For example, the character Colonel Roy Mustang in *Fullmetal Alchemist* has a round face, short black hair and dark, fairly narrow eyes, all of which are considered to be Asian/Japanese characteristics, but Mustang is German and lives in a fictional world meant to represent Post WWI Germany. However, in *Durarara*, Masaomi Kida, a teenager with fair skin, blonde hair and wide golden eyes, is Japanese and lives in modern day Tokyo. Even historical anime set in Japan is not exempt from this internationalisation. Kenshin Himura, the main protagonist in *Rurouni Kenshin*, a samurai of the early Meiji era, wears the traditional Japanese attire, carries a Japanese Katana sword, but features long coral hair and blue eyes.

(Shirong Lu, 2008, p. 171)

Leong (2011) re-asserts this view, saying it is due to the 'hybridity' of anime in which both Japanese and Western cultural values exist simultaneously and without contradiction, that anime's spread has been so fluid in Europe and America.

Technical:

Whether this internationalisation of characters was intentional for export or was a by-product of outside influences cannot be completely ascertained. Some sources state that anime's international export began almost simultaneously with its national consumption (Mangels, Hamill, 2003, p. xvii).

This would suggest that there may indeed have been some forward thinking on the subject of internationalisation, but considering the vast history of Western influences early in anime's history, it would be unlikely that these influences played no part in the internationalisation of its characters. Other major factors in its character design, however, are much more intentional: 'moe' for example is a significant influence in Japanese animation. The concept of moe is an emotional term referring to the collective feelings an audience, usually male, feels about a character, usually female, including: a desire to protect and shield from emotional/physical harm, attraction but not necessarily (or usually) sexual, friendship and a desire to please (Wada, et al., 2014, p. 457).

Attributes that evoke the moe emotional response include: cuteness, childlikeness, showiness and prettiness.

While characters are a major part of anime and comics, they aren't everything. A study undertaken by Neil Cohn, Amaro Taylor-Weiner and Suzanne Grossman shows that the differences between American comics and Japanese manga go much deeper than just character design. The results from their study show that the two cultures read the scenes within comics very differently: Americans focus predominately on the focal objects in a page, which explains the high number of 'hero shots' in comics where a character/object/action is central and occupies the majority of the space in a panel. Meanwhile, the Asian audience takes in much more of the surrounding scene instead. (Cohn, et al., 2012, p. 1)

This could have partially and unconsciously manipulated the way the two cultures create their stories. In American comics the story often revolves around a single hero (the focus object),

while other characters are less important and usually only serve to explain, aid or hinder the hero's actions. On the other hand, in anime the story usually revolves around a group, and characters met throughout the storyline are included as time progresses. The plot revolving around a single hero stems from the focus on a single object, whereas the plot revolving around a group lends itself better to the psychology of looking at the larger scene.

Neil Cohn, Amaro Taylor-Weiner and Suzanne Grossman's study (2012, p. 3) supports the view of Scott McCloud (1993, 1996) that the panel design of manga allows the reader's viewpoint to become more 'subjective' in the story than in American comics. Angles drawn from the view of the characters' eyes are far more prominent in manga than in comics and this, combined with other techniques, immerses the reader in the narrative, as opposed to the 'objective' perspective of American comics where the reader is less of a participant in the narrative and more of an observer watching from a distance. This subjective and objective comparison is further supported by analysis of drawn movement between comics and manga. Motion in American comics is often shown by blur lines of the moving object/person. This suggests that the reader is a stationary observer watching the action take place, whereas motion in manga usually has the object/person appear stationary and the background blurred, which suggests that the reader is moving alongside the object/person, and this allows for more inclusion in the narrative. (Cohn, et al., 2012, p. 3).

However, these techniques of subjectiveness in manga/anime are not as present in current live-action film as objective views are, which adds yet another degree of separation between anime and live-action film that isn't present between Western comics and live-action films.

Professional:

Even without successful live-action movies, anime and manga have a huge and ever-growing fan base, and this success is in no small part due to the support from economic and political aspects of Japan and its government.

“It is an acknowledged fact that the Japanese animation industry is being promoted by the Japanese political and diplomatic establishment.” (Sorensen, 2009, p. 13)

Successful Mangaka (creators of manga) often achieve stardom not only nationally but abroad as well, and are frequently invited to be guests at events and signings. Mangaka are often consulted when turning manga into anime; however, they usually have little or no control over live-action films, in stark contrast to American comic movies where the input of the writers is more regularly sought - Marvel comics writer Stan Lee actually makes an appearance in every Marvel live-action movie. Becoming a Mangaka in Japan is similar to how Western culture views young artists and musicians. There is a very high chance that they will not amount to anything big and are generally dissuaded from that career path in favour of a safer road, but if they do succeed they definitely achieve that ultimate ‘Rock Star’ status.

(Ohba, Obata, 2009, p. 21)

Theoretical:

I have discussed several informed theories for why anime/manga have not been successful when translating to live-action film, backed by information in existing research which has a sound base; however, a gap I have noticed in the literature is how the two genres, Japanese anime and American comic books, address power.

Both Shonen (boys) anime and superhero comics are the most well known internationally and the main feature of both is power - characters seeking or fighting it with abnormal abilities - but I have noticed that the way the two cultures address power is subtly different. This theory

is formed from my own observations as an avid user of both anime and comics. Characters in American stories have outward strength, large muscles, flashy capes and costumes that do their best to exaggerate the hero's physical attributes. This power grows with physical training and pushing the body to its limits. Even characters such as Green Lantern in *Green Lantern* and Magneto in *X-Men*, whose superpowers revolve entirely around magic/mental abilities such as telekinesis, are still depicted with unnaturally bulbous muscles and abs. In stark contrast, anime seems to value the internal power over the physical. The strongest anime characters are often smaller in stature and outwardly show no signs of strength, yet they are almost always the characters with the most willpower.

A trait that runs through many Shonen anime is the concept of an inner energy. This is essentially a finite reservoir of energy contained within the body that the character can draw upon to perform his or her superhuman feats. The cultural psychology around power of people in the West is likely a major factor inhibiting the transition from anime to live-action. American audiences, especially, expect power to be physically represented as it follows their way of thinking that 'bigger is better' and it would seem odd and contrary to see these small-statured, un-muscular characters wielding such extraordinary power.

In conclusion, after surveying the context of anime and American comic books, it is clear that there are many historical, cultural, technical, professional and theoretical barriers that made the transition from anime to live-action film difficult, but clear identification of these barriers as displayed in this review will be crucial in attempting to develop a solution with a clearly defined problem. My research can move forward and try to unpick these barriers, so that the golden-haired Super Saiyan can join Superman in the skies of Western screens, and the divine power of the Rinnegan can echo throughout our cinematic land as well.

Section 2: Methodological Review

Introduction:

The following section will review the design of my research and discuss the methods and methodologies I have used. I shall describe my actions as well as the reasons for taking them, also showing their link to and discussing the multi-method approach of triangulation, including action research, reflective practice and user-centred design methodologies.

Triangulation and the Scientific Approach:

I opted for a mixed-methods approach to my research and practice to ascertain some scientific validity and credibility in my outcomes. Through my reflection on methodologies, I realised I was using the process of triangulation as defined by Denzin (1978, p. 291):

“Using a combination of different methodologies, during the study of the same phenomenon.” Triangulation originally was a military term for using multiple views (usually three, hence ‘tri’) to accurately pinpoint a target’s location. Using a single method accurately identifies the project, but does not account for the weaknesses of that method. By introducing more methods, the researcher covers any holes in the primary method, and through viewing the project from a different angle discovers information that the previous method may not have been able to see (Jick, 1979, p. 7).

Another benefit of a triangulation approach is to identify whether any anomalies or variances being analysed were caused by the subject itself and not by the method: for example, in an interview (method X) the wording of the interviewer may unconsciously cause the interviewee to mention or not mention certain important or unimportant aspects. During analysis the researcher may attempt to over-analyse such a statement that was actually only a by-product of the method and has little meaning to the project. The researcher cannot determine which statements are important or unimportant if interviewing is the only method being used to gather information; however, if he also observes the practice of the interviewee without

intervening (method Y) he can not only gather more information that he may otherwise be unable to obtain but, just as importantly, he may be able to focus the data gathered from his other methods. A researcher can demonstrate an agreement between methods to achieve reliability and validity (Cambell, Fiske, 1959, p. 83).

Overview of Design Plan for Practical Research:

In order to best explain the separate methodologies within my triangulation approach, I must first explain the process and intention of my design research.

As an experiment to better understand the process of turning anime into live-action, I attempted to transition a number of anime characters myself, the intention being to create a live-action representation that was more successful than the existing anime-to-live-action translations. Reflecting upon the process and the end outcome was an attempt to understand ways to improve a future anime character's translation into live-action, because I am basing the 'success' of the existing translations on feedback from anime fans. The success of my own translation had to be judged the same way. Therefore, I wished to include the fans in the designing process to guide my hand towards a translation that they would deem successful.

The first step was to create a survey using questions informed by the theoretical research and my own tacit knowledge of anime, in order to tease out the specific factors of what the anime fan base wants to see in a live-action movie [See Appendix 2]. These were posted on forum websites <https://myanimelist.net>, and boards.na.leagueoflegends.com. After analysis of the results, I used the feedback and statistics from the surveys to create a set of costume designs for four characters, compromising between remaining loyal to the original character, and ease of production into live-action. Once the final design was set and the fans were satisfied with it, the third and final stage began. This stage saw the actual creation of character costumes, which were photographed on chosen models that bore enough resemblance to the original character. Makeup, special effects and post editing were used to create a photograph as 'feature-film-like' as possible and this series of final images was presented back to the fan base for feedback. The results of that feedback were then used to determine if the characters'

translation into live-action was successful or not. It was my thinking that if the translation was more successful than the pre-existing live-action translations, aspects of the process that proved helpful to its success would be analysed and could potentially be considered for use in future translations. If the translation to live-action proved unsuccessful, then this experiment would provide insight into the process and outline the mistakes made, in an effort to prevent future translations from following the same ineffective path.

Ethical Considerations:

As mentioned previously, surveys were a large part of how data was gathered for my project. This, however, posed the potential issue of ethical dilemmas. The survey, by definition, is exclusive. I was only looking for a small demographic of people: those who are interested in and are avid participants in Japanese anime, and even more exclusively, those users of anime who have also had some previous experience with live-action anime films.

To make sure I addressed these issues properly and avoided offending certain demographics or individuals, I had to fill out an ethics approval application form [See appendix 1]. In this form I was required to explain how I would address such issues to avoid offence. During this process I decided it was best for the survey to be anonymous. This meant I could still obtain the information I needed, but could avoid the ethical concerns of recording and storing private details of the participants. It also avoided any sensitive issues regarding race, gender or other political and social minefields. To address the issue of exclusivity, I decided to allow anyone who wanted to fill out the survey, but only placed the survey in public areas that were likely to yield a high population of users of anime. Online forums proved to be an ideal location so I chose to place the survey on two separate forums, myanimelist and League of Legends, the former being an exclusively anime forum, and the latter being a gaming forum that encourages discussions about gaming culture (in which anime is included). The reason for using two separate forums was to avoid surveying just the highly knowledgeable, and also to include those who knew of anime but were not fully immersed in the culture.

Action Research:

Unsuccessfully translating anime into live-action is an immediate problem that affects both the anime fan base and the film industry. Action research is a methodology that is used in these situations where there exists an immediate problem in need of solution. Unlike other methods of research that can be used for purely theoretical purposes, action research lends itself almost exclusively to research for problem solving, and appeals to researchers who study in a more practical environment. "Such researchers are not only interested in research findings, but want to incorporate these findings, as they are constructed, into developments and innovations." (Robertson, 2000, p. 309).

The practical application was the main reason I undertook this project, so action research fits snugly in the concept of research-based practice that my project revolved around. Not surprisingly then, as it is a form of research that provided practical application, it significantly involves practical action, as hinted at in the name 'action research'. Action research as described by Rory O'Brian (1998) is essentially learning by doing. The practical application of solutions to a problem are key to the process of finding the solution. I used aspects of this philosophy strongly in my own research. I moved forward in the designing process by discovering mistakes and successes in the development of the character costumes during their creation, as opposed to designing just one perfect costume at the end based on theoretical research.

Theory is not lost in action research, however, and Kemmis and McTaggart (1988, p. 6) believe that action research actively links practice and theory, and provides a path of working that merges them into this overarching concept of ideas-by-action. In relation to this concept of researching by involvement with the subject, Jan Robertson (2000, p. 307) discusses that researchers, using action research to study practice and develop theory around practice, can find that their research methods actually affect and become part of the practice of the participants being researched. Objectivity is also an issue with action research. When the researcher changes the process of researching the subject while in the process of researching

it, they interfere with the subject and as such, action researchers cannot remain objective to their subject.

Action research requires immersion within the subject, and the acceptance that the act of researching will, in itself, affect the research. This aspect of action research is unavoidable in my topic. Before I started researching I was already an avid participant in the anime community, and my previously collected knowledge and established opinions will inevitably act upon my design process and understanding of the problem and its solution in a different way to someone who has had no previous contact with the subject matter. As such, my own live-action adaptation couldn't be purely objective, and would inevitably show some bias, which had to be recognised when reviewing it as an experiment.

It also has a social dimension – the research takes place in real-world situations, and aims to solve real problems. Finally, the initiating researcher, unlike in other disciplines, makes no attempt to remain objective, but openly acknowledges their bias to the other participants (Rory O'Brian, 1998, p. 2).

The Reflective Practice; Knowing-in-action:

Reflective practice is a methodology that fits nicely under the wing of action research. It revolves around the principle that we as practitioners know more about an action than we can describe: an ingrained knowledge that comes from experience.

The example Donald Schon (1987) gives in his book, *Educating the Reflective Practitioner*, is of a cyclist. People who know and have performed the action of riding a bicycle will know the correct action to take to stabilise the bike if falling while in that situation, but will often give an incorrect answer in a classroom situation. This is knowing-in-action. Experience gives the practitioner the ability to act in a situation even if he does not consciously know what the action should be. It could be referred to as muscle-memory of the mind.

Competent practitioners usually know more than they can say. They exhibit a kind of knowing in practice, most of which is tacit [...]. Indeed, practitioners themselves often reveal a capacity for reflection on their intuitive knowing in the midst of action and sometimes use this capacity to cope with the unique, uncertain, and conflicted situations of practice (Donald Schon, 1983 p. 1).

As earlier mentioned, I have been a consumer of anime and superheroes for a significant length of time, and in the process of designing I will inevitably reflect upon this tacit knowledge that I otherwise would be unable to convey, and use it to the advantage of my project. In order to use the said knowledge to solve a problem, however, the problem must first be identified. Donald Schon (1983, pp. 2-3) discusses how, in professional practice, problems themselves are not a given, and must be created by the practitioner from materials gathered from a problematic situation. This concept of 'problem setting' before 'problem solving' relates strongly to my project: there is a problematic situation (that anime-to-live-action films are generally unsuccessful) and I had to first discover and construct the problems that make up the situation before I could attempt to explore solutions for them.

An example of problem setting in architectural design is the following. Problem setting occurs when architects see the project on which they work in a new way: for example, they see a T-form figure as two L-form figures back to back
(Willemien Visser, 2011, p. 4).

Looking at something and seeing it not as itself as a whole, but as two or more different things put together is incredibly useful when stuck in the design process, or when faced with a problem; breaking down and dividing the problem is often a clear path to a solution. The current transition of anime into live-action is a problem indeed.

User-centred Design and Quantitative and Qualitative Data:

“User-centred design (UCD) is an approach which aims to involve the users in a meaningful and appropriate way throughout a system’s development.” (Chamberlain, et al., 2006, p. 1)

User-centred design is key to my project, as the final outcome must be accepted and liked by the users in order for the experiment to be successful. User-centred design requires the designers to not only plan for what the users might want, but to include the end users at most, if not all, stages of development to ensure that the designer’s assumptions are correct and to discover any problems that are likely to arise. John Gould and Clayton Lewis recommend three principles of design in their 1985 journal article, one of the earliest papers to discuss what would come to be called user-centred design.

Early focus on Users and Tasks

First, Designers must understand who the users will be. This understanding is arrived at in part by directly studying their cognitive, behavioural, anthropometric, and attitudinal characteristics, and in part by studying the nature of the work expected to be accomplished.

Empirical Measurement

Second, early in the development process, intended users should actually use simulations and prototypes to carry out real work, and their performance and reactions should be observed, recorded and analysed.

Iterative Design

Third, when problems are found in user testing, as they will be, they must be fixed. This means design must be iterative: There must be a cycle of design, test and measure, and redesign, repeated as often as necessary (John Gould, Clayton Lewis, 1985, p. 1).

The plan of my project encompasses all these principles, and includes the user in the testing process by means of surveys. I, as the practitioner, had to offer my own feedback on the usage of the designs; however, as mentioned by Dieter Wallach and Sebastian Scholz (2012, p. 14), the practitioner already has a level of knowledge about the project that prevents them from replicating the view of a first-time user. They present the analogy of a Rorschach image that contains the head of a cow. They demonstrate that at first look, the user cannot see the cow, but after it is pointed out to them, it is impossible to go back to the previous state of unknowing, and can now see nothing but the cow; therefore, while my own views must be considered, they must be compared with the views of other users.

The information I wanted to gather in this 'quantitative' survey, however, is of a 'qualitative' nature and, as stated by Todd Jick (1979), 'Qualitative data are apt to be superior to quantitative data in density of information, vividness, and clarity of meaning – characteristics more important in holistic work, than precision and reproducibility.' (Todd Jick, 1979, p. 9).

In order to obtain the quality of information I need in a qualitative way, I attempted to mix the two into the survey, as well as conduct qualitative interviews at a stage in the project where that is more useful. My approach to this was to provide the user of the survey with pre-set qualitative answers to questions that they can then select between. This means that I could obtain semi-qualitative data while analysing it as quantitative. I also added open-ended sections for any qualitative input that the user wanted to provide.

In conclusion, by using the multiple method approach of triangulation, which encompasses methodologies specific to my project: action research, reflective practice and user-centred design, I attempted to mix both objective scientific and subjective artistic methods together. This blend provides resources from both ends of the scale that were to be beneficial to the successful outcome of my project, and provide enough data to validate the success in a wider context.

Section 3: The Design Process

Survey:

With the task of trying to make an existing anime character into a live-action one based on fan feedback, I began setting up my project.

As discussed, I decided that a survey would be the best way of gathering the necessary information to start off the process [See appendix 2].

Before constructing the questions, I scouted locations online where I could publish the survey in order to get results from the demographic I wanted to target. I decided on a gaming forum website, *League of Legends* at <http://boards.oce.leagueoflegends.com/en/>. I chose a gaming forum because the people who frequent it would be familiar with anime due to the fact that anime and gaming often attract similar audiences. The second website I used was myanimelist at <http://myanimelist.net>. This website is a strictly anime forum, which meant I had a good mix of information from both anime fans and those who know of anime but aren't avid participants. I used information gathered from secondary research alongside my existing tacit knowledge of the subject to construct 20 survey questions. I used examples from existing movies, mostly depicting anime's close cousins, superheroes, to describe some of the points I used in my questions, as most of the population is at least aware of and can relate to characters such as Batman and Superman.

Responses:

I obtained 36 responses in total, which was much less than I had hoped for, and the low number of participants turned my survey into more of an online focus group than a survey of statistical validity, but the responses still gave me very clear results and were more than enough to begin the designing process, [See appendix 3].

Participants were given a section at the end of the survey where they could put forward ideas and concerns regarding the project. Also, on the forum websites where the survey was located, many people contributed interesting ideas and opinions, some of which were many paragraphs long, clearly showing the passion that exists for this subject.

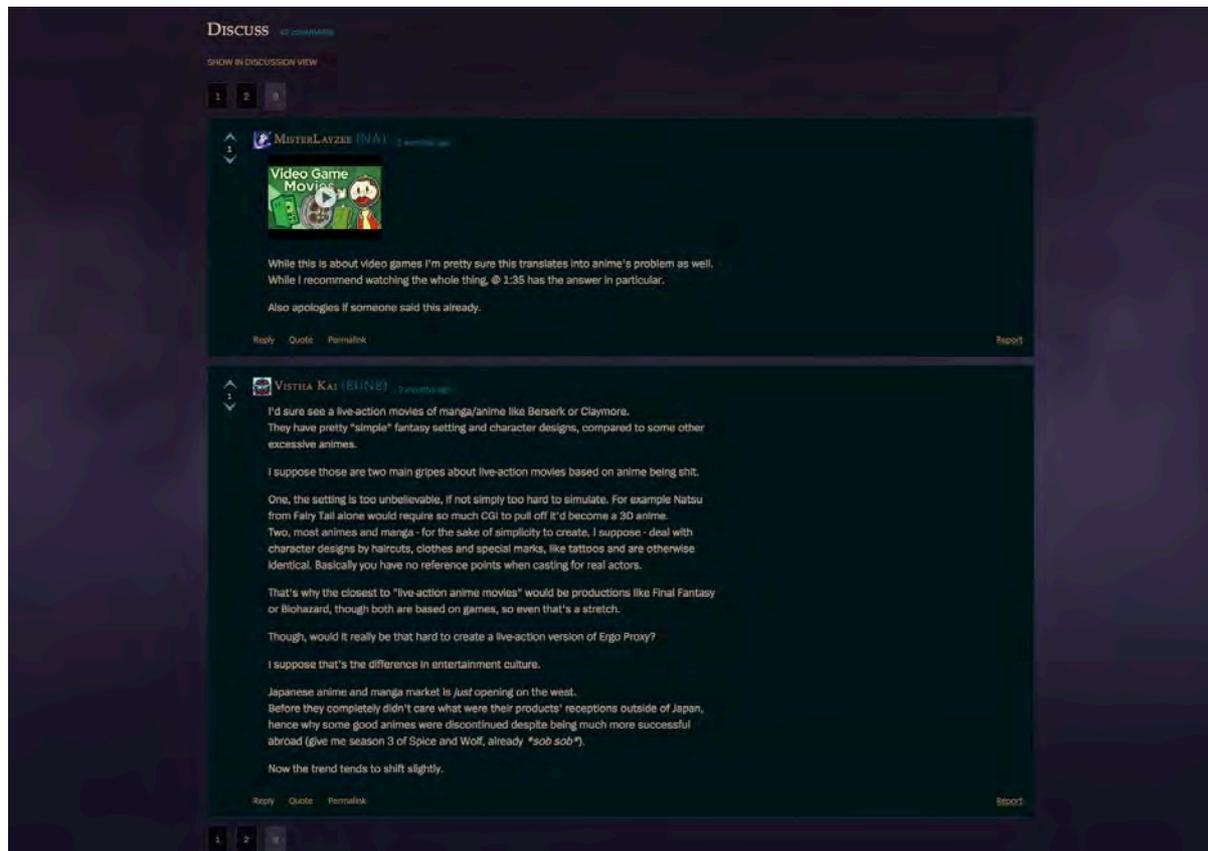


Figure 1: Examples of feedback on League of Legends forums.

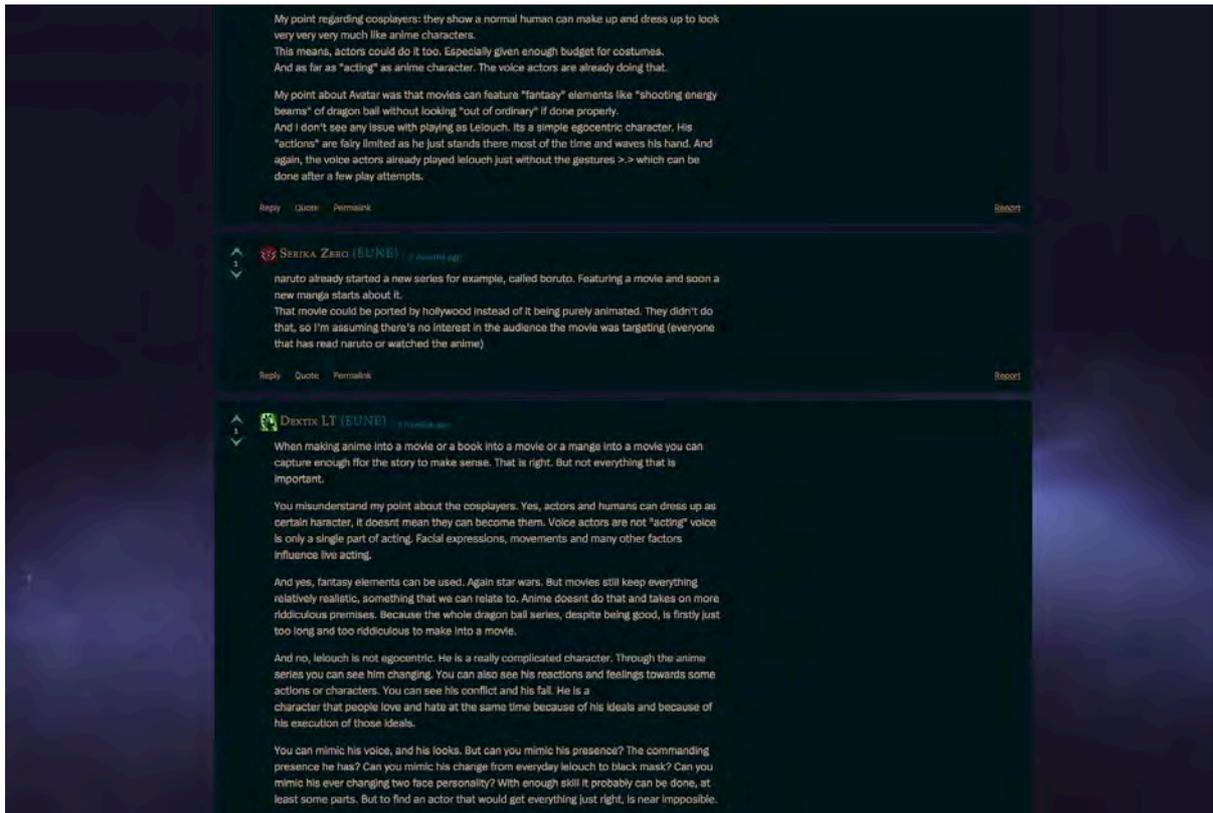


Figure 2: Examples of feedback on League of Legends forums.

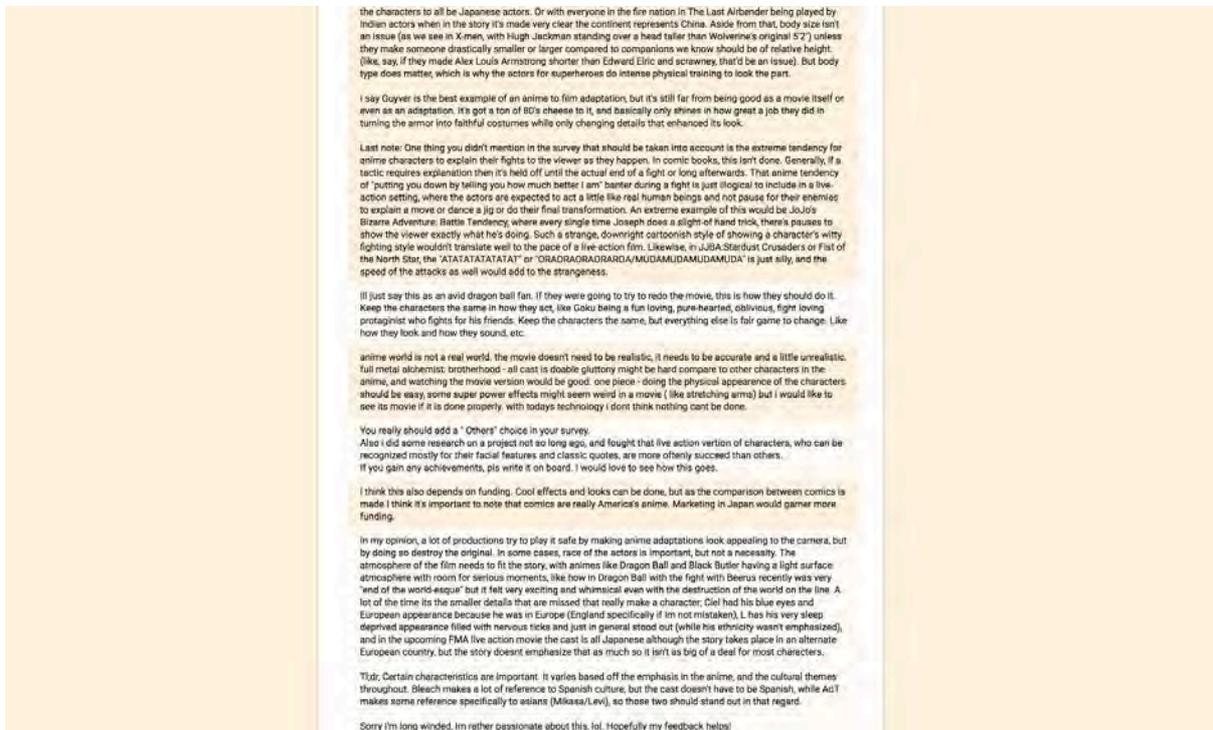


Figure 3: Examples of Feedback from question X in the survey.

The results of the survey were invaluable, and after analysing them I had a clear direction in which to take the designing phase.

Designing:

The first step was to choose which characters I would adapt into live-action. I needed to pick characters that were popular so that enough people would give feedback on them. The characters also had to be different enough from normal live-action characters to present distinct difficulties in their transition, but not be different enough to be impossible to translate in the time given. In the end I decided on four characters, Itachi Uchiha, Tendo Pain, Kakashi Hatake and Konan, all from the series *Naruto*. Three (Itachi, Pain and Konan) belong to the same organisation, 'The Akastuki', and so must have continuity within their costume designs.



Figure 4: Itachi Uchiha, in *Naruto* (2007).



Figure 5: Kakashi Hatake, in *Naruto* (2007).



Figure 6: Tendo Pain, in *Naruto* (2007).



Figure 7: Konan, in *Naruto* (2007).

All the characters are very popular, and none has a live-action translation as of now. I picked an anime that did not yet have a live-action adaptation, so I would not be subconsciously affected by the existing translation. I also picked three characters that wore very similar costumes, so I could focus on making a character identifiable from each other even when they are dressed the same. This type of action research and immersion, letting the “doing” guide much of the design process, was extremely necessary for discovering key elements that worked and didn’t work in the development and final design of the characters, and provided much insight into what should and should not be included in a live-action translation.

My next step was to analyse what works and what doesn’t when taking the anime character right out of the screen into real life. I browsed through cosplay photos online of people dressing up as various anime characters, but firsthand experience was also necessary.

I acquired official costumes for several anime characters: Lord Sesshomaru from *Inuyasha*, Tobi from *Naruto* and Itachi Uchiha from *Naruto*. I dressed myself up and photographed the costumes, paying careful attention to how the material felt in real life as opposed to animation. It became abundantly clear that clothing that worked in anime did not give the same visual effect in real-world conditions and clearly was visually inappropriate for a real person.



Figure 8: Myself dressed as Lord Sesshomaru, from *Inuyasha*, experimenting with how the fabric acts in real-life situations.



Figure 9: Myself dressed as *Tobi*, from *Naruto*, experimenting with how the fabric acts in real-life situations.

While this experimentation and play falls directly under the regime of action research, it was my previous understanding and familiarity with the characters and the roles they play that allowed me to make such important comparisons and understand why these things wouldn't work in a live-action situation, something that someone who was not previously familiar with

the characters might have missed. This knowing-in-action is a powerful method indeed for this type of designing, and would be invaluable in the creation of a proper live-action film.

Costume Design:

I began loosely sketching dozens of different concept ideas for the costumes. For the Akatsuki costume in particular, I considered capes, ponchos, mantles, skirts and various other types of apparel that could replace the 'flowing robes' aesthetic that the original wore.



Figure 10: Examples of my loose sketches, developing the shape for the Akatsuki cloak.

The TV show that these characters hail from is set in no particular time period. The setting is Edo-period Japan, but the technology within that setting is from the modern age. So the time period in which any live-action movie could be set is, in my opinion, malleable.

The characters at their core were all ninjas, and the process of creating their live-action adaptations led me to believe that they needed to have some core connection to what we perceive ninjas to be, the problem being that, within the anime, they looked and acted very differently to the Western view of ninjas, performing surreal acrobatic feats and casting spells, while wearing costumes that seem unrelated to the aesthetic of a ninja. So, placing them in a purely historical context may visually seem 'off' to viewers on a subconscious level.

In order to make this seem more believable in a live-action context, I needed to place the theoretical movie that these characters would appear in, into an already established live-action genre, and a genre where the stunts performed would not seem out of place. I eventually settled on Kung-Fu movies, films such as *Hero* and *House of Flying Daggers*, which show combatants performing ridiculous stunts, such as flying through the air or walking on falling cherry blossom petals, but because that genre is themed with the mysterious oriental art form of Kung-Fu, we don't question the feats performed in the films.

Thus was born the idea of merging the 'Kung-Fu master' theme with 'anime ninja'. Doing this brings the theme of the theoretical live-action movie the characters would appear in closer to that of a Kung-Fu movie, where such stunts are more acceptable and understandable by viewers. So, the Akatsuki members then needed to resemble masters of martial arts.



Figure 11: Combatants from *Hero*, by Zhang Yimou (2002), in flight, showing how even though the feats performed are incredible, they somehow still look normal when associated with a Kung-Fu theme.

There is, of course, a difference between what a Kung-Fu master actually looks like, and how the Western world perceives them. The perception, in a sense, is more important than reality, for it is what people are accustomed to, and what they will accept as normal. The character, One Hundred Eyes, from *Marco Polo*, seemed to be the embodiment of all things the Western world considered 'Kung-Fu' so it was from his costume that I began developing the Akatsuki's attire, having to keep in mind that the Akatsuki costume is a uniform and must look appropriate on all the characters.

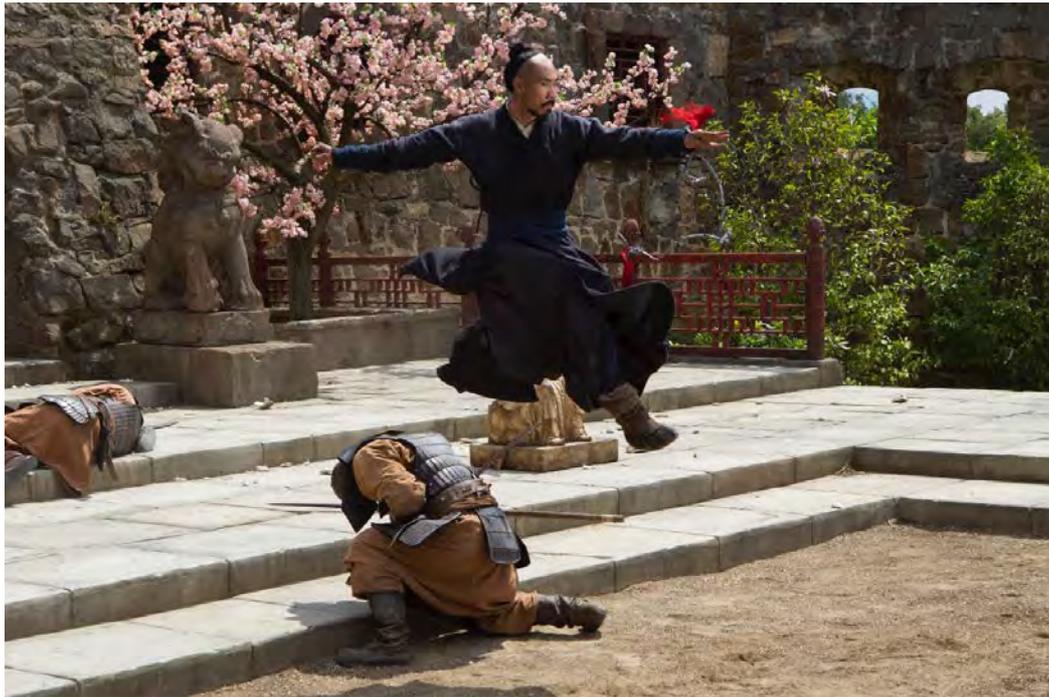


Figure 12: One Hundred Eyes, from *Marco Polo*. By John Fusco (2014).



Figure 13: The Akatsuki in uniform, from *Naruto*. Left to right: Zetsu, Deidara, Sasori, Kisame Hoshigaki, Itachi Uchiha, Jūzō Biwa, Lord Tendo Pain, Kaukuzu, Konan, Hidan, Lord Orochimaru, Tobi. From *Naruto* (2007).

Using a Wacom tablet, I began the sketching process, constantly evolving the costume over time, drawing upon my tacit knowledge of the characters for direction. Once the design had reached a point that I was happy with, and I had explored other directions, I gathered a small focus group of people who were familiar with the anime.

Two major points were brought up in this discussion, the first that the high collar of the Akatsuki's black cloak was absent from my design. It was my thinking that the collar was one of the factors that made the costume look unrealistic, so I had removed it from the live-action design. The members of the focus group were adamant, however, that it should make a return. They believed that it was a key element of the Akatsuki and added to the mysterious nature of its members. The second major point discussed was that the Akatsuki were Japanese characters, and while they agreed that the Kung-Fu look was beneficial, they also thought it made them look too Chinese, even for a Western live-action film, which they predicted was something some fans might not approve of.

After the focus group I adjusted the design accordingly. In order to make the costume look more Japanese I took elements from the Japanese kimono, including the open sleeves, and worked them into the design, thus succeeding in making the costume less culturally specific to China and Kung-Fu. As for adding the collar in, I experimented with different shaped collars to find a design that stood up under its own weight and looked more realistic, but also one that was large enough to give the character the air of mystery that the costume was lacking. When I showed the modified design to the focus group, they believed it worked better, and stated they would be happy seeing it in a live-action film.

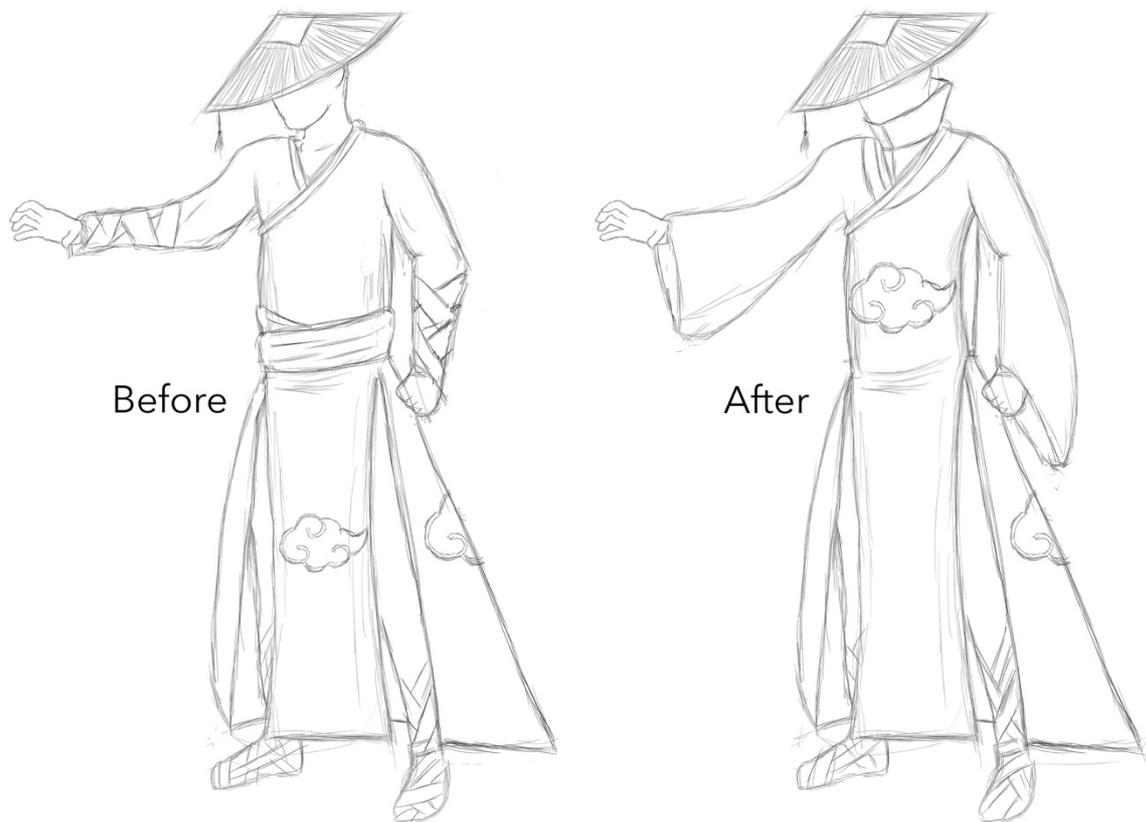


Figure 14: Akatsuki costume design, before and after focus group session.

The costume for Kakashi developed a little differently, and the sketching process was far less refined. I designed the costume on the proverbial mannequin, field-testing fabrics, colours and patterns as I progressed. Using elements that were both bought and made, Kakashi's costume came together like a collage, being taken apart and put back together differently each time, until I thought it matched the criteria ascertained from the survey. Action research played a clear part in its development.

While I did design the Akatsuki costume and the base tracksuit for Kakashi's, I am no good with a needle and thread, so I outsourced the actual construction of the garments to Thorntons, a patternmaking business. The design of the Akatsuki cloak changed over the course of several meetings with Liz Thornton. I learned what could and couldn't be done, and

had to change the costume accordingly. Because I couldn't engage with the end users during the meetings, I had to rely on my tacit knowledge and understanding of the characters to guide my decisions regarding changes to the costume.



Figure 15: The Akatsuki final costume design that was shown to Thorntons' pattern-makers.



Figure 16: Myself wearing test layer for the Akatsuki's costume.

Photography and Poster Design:

While the costumes were under construction at Thorntons, I moved my attention to the end result, the photography. In order to convey the characters convincingly I needed a background for each of them that would both compliment the character and give viewers a feel for what the theoretical live-action movie would look like.

In the anime, Lord Pain finds himself most at home among his rooftop kingdom of pipes and drains: the city in which he lives is almost steampunk in nature. Kakashi Hatake lives in a peaceful village rife with pseudo-Japanese architecture. Itachi Uchiha is an exile who spends most of his time wandering the forests, while Konan's most memorable scene in the anime is a battle atop the waves.

To re-create Pain's steampunk world, I made several visits to the Auckland docks, photographing bits of machinery, piping and anything else that might be useful to create a photo-montage that could represent The Hidden Rain Village that Pain was associated with. The live-action location of Kakashi's Hidden Leaf Village was a Buddhist temple in Manakau, Auckland, that had kept its buildings as traditional as possible. Itachi's spooky forest sprouted from an outdoor adventure park in an Auckland pine forest, while Konan's ocean was a shot from the local beach. I took over 1100 photos in total, from many locations, but those were the ones that best suited the characters.



Figure 17: Lord Pain and The Hidden Rain Village, from *Naruto* (2007).

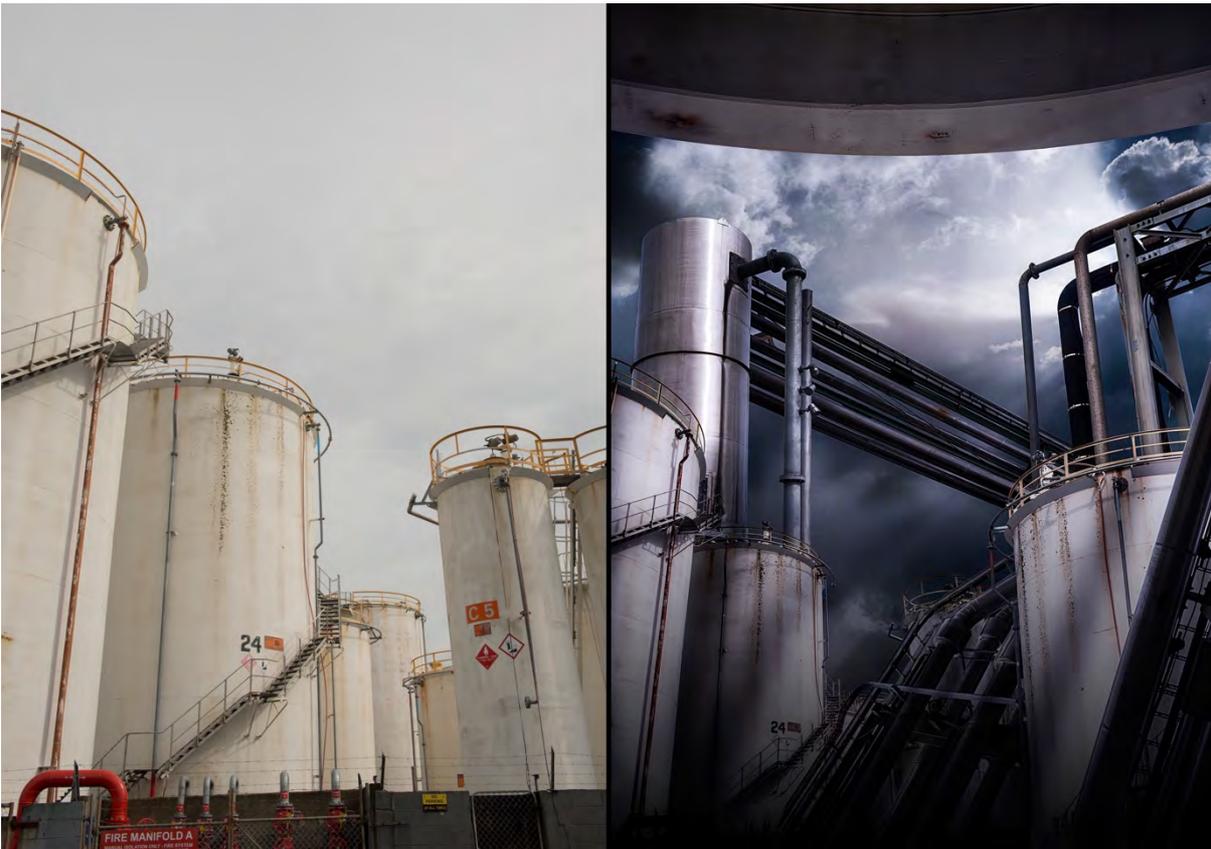


Figure 18: Before and after images of my photography for Pain's background image.

Photographed at Wynyard Quarter Auckland.



Figure 19: Kakashi's Hidden Leaf Village, from *Naruto* (2007).



Figure 20: Before and after images of my photography for Kakashi's background image.

Photographed at Fo Guang Shan, Manakau, Auckland.



Figure 21: Itachi and Orochimaru, in the forest, from *Naruto* (2007).

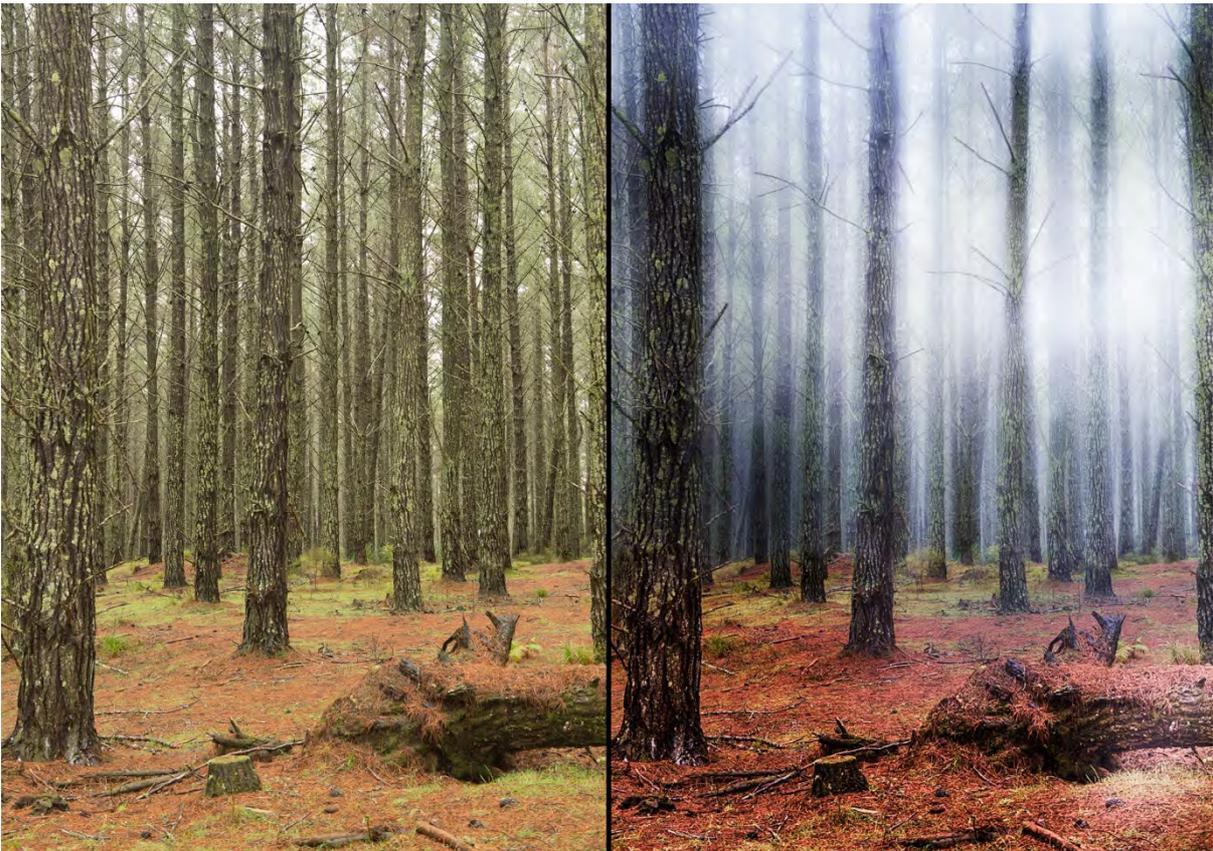


Figure 22: Before and after images of my photography for Itachi's background image.

Photographed at Woodhill Forest, Auckland.



Figure 23: Konan's ocean battle, from *Naruto* (2007).



Figure 24: Before and after images of my photography for Konan's background image.

Photographed at Stanmore Bay, Auckland.

The majority of participants in my survey wished to see the backgrounds livened up a bit from real life, becoming more exotic to allude to the fictional world of anime, and assist the abnormal appearance of some of the characters to fit better in a live-action scenario. So, with this in mind, I toned up the usual post-production process on Photoshop, adding wild skies that I had taken previously, and enhancing the colours.

Once the costumes themselves had been finished, I found models that looked as much like the original characters as possible, and photographed them in a photography studio so I could match the lighting to that of the background images. I already had an idea of what poses/positions I wanted the characters to appear in (and I had tried to photograph the backgrounds according to my mental image). I also photographed the full costumes for documentation purposes.



Figure 25: All four full costumes, minimal post-editing. Left to right: Pain, Kakashi, Itachi, Konan. Photographed by me at AUT city campus. Models left to right: Myself, Myself, Vincent Criglington, Olivia Skelton.

The final task in the design process was to pool all the elements together into four movie posters. Simply photoshopping the characters onto the backgrounds wasn't enough; they needed a cohesive design to feel as close to a real movie as possible. I wanted the design to

relate strongly to the original anime, so that viewers wouldn't feel too removed from the live-action version. The idea I came up with was styling the design to reference graffiti. Naruto, the main character of *Naruto*, is well known for his attention-seeking graffiti around the village in which he lives. By designing the posters to be reminiscent of Naruto's graffiti, I could link them back not only to the main character and to the original series, but use this similarity to make viewers feel a connection to the live-action posters. Naruto's graffiti often uses a variety of bright colours, so I opted to use a different colour for each poster.

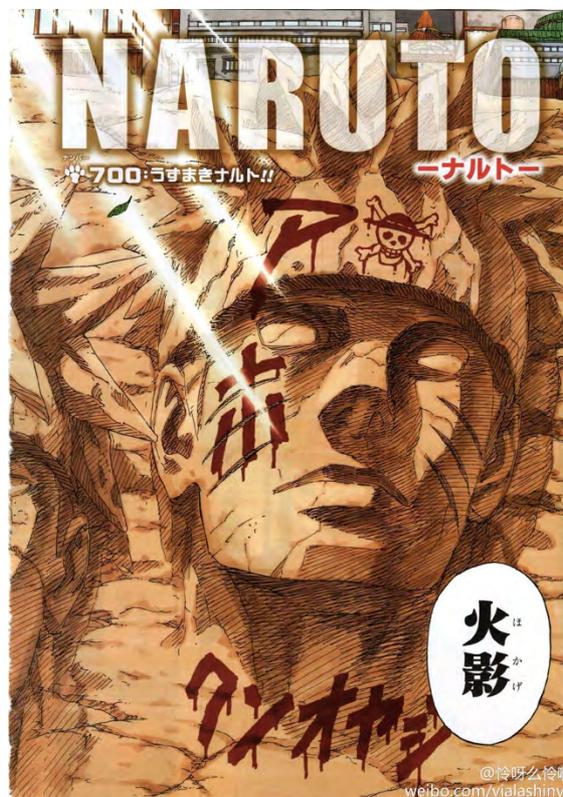


Figure 26: Graffiti, in the style of Naruto, from *Naruto*, by Masashi Kishimoto, (2016).

There were some key changes I made to the characters in the final stages of photographing and designing. The first, to Pain, was to remove the purple ripple pattern of his unique eyes. In reality this darkened up the eyes too much, and real eyes are smaller than anime eyes, so the ripple pattern was almost undiscernible anyway. In the story, Pain's eyes have power, but the power is not relevant to the appearance. Using my tacit knowledge as guidance, I made the decision to give him blank eyes instead. We are used to associating white eyes with power (if a wizard rolls his eyes back, it usually indicates a powerful spell is coming), so I justified it to myself that it would still relay the feeling of power in the eyes.

Another change I made was to Kakashi. His lopsided, spiked hair is physically improbable in a live-action film, and if it were possible, it would look strange on a real person. Still trying to get that lopsided effect and after consulting a hairdresser, it seemed that a long comb-over would provide a good compromise - his hair would be physically possible, it wouldn't look strange, and it still gave the lopsided effect Kakashi was known for.



Figure 27: My final live-action poster for Lord Tendo Pain, leader of the Akatsuki.

Myself as model.



Figure 28: My final live-action poster for Kakashi Hatake, the copy ninja. Myself as model.



Figure 29: My final live-action poster for Itachi Uchiha, scourge of the Uchiha.

Vincent Criglington as model.



Figure 30: My final live-action poster for Konan, Lady Angel. Olivia Skelton as model.

The Results:

Once finished, I posted a survey containing the final posters, and asked people on the same websites as before to comment and rate each live-action translation [See appendix 4].

I only received 14 results this time, which was less than I wanted, but most of them gave good qualitative responses. I had to remove two responses from the survey, however, because the participants treated it as a joke and didn't fill out the survey properly, and due to the small sample number, their unhelpful responses would affect the accuracy of the information. The rest of the results are as follows:

66.6% of people liked Pain's live-action translation, and said they would not be disappointed seeing it in a live-action film.

58% of people were happy with Kakashi's live-action translation.

50% of people were happy with Itachi's translation into live-action.

58.3% of participants were satisfied with Konan's translation.

Due to the small sample size, no evidence can be fully regarded as conclusive, but the results do show a 50%+ approval rating, which is higher than that of many existing live-action translations, according to my previous survey. I would speculate that with more participants, the results would average out at around 50%. While 50% and higher proves to be better than many existing live-action films, it means that almost half the participants are still unhappy with the live-action translations, which leaves vast room for improvement.

There were some discrepancies between what I thought would work and what the fans thought. Only 41.6% said that swapping Pain's distinctive eye patterns out for a blank eye was a good decision. Also, because the wig needed for Kakashi's costume could only be combed over to the right side and not the left, it meant that the hair (and likewise the band covering his eye) would have to be on the wrong side of his head when compared with the anime. I had dismissed this, thinking that most people would accept it, as which side it is on

is not key to the functionality of the character. I was wrong; 58.4% of people did not accept it, and thought it should definitely be on the correct side.

My Findings:

This is something that I predict could be an issue in producing live-action films. I made decisions based on convenience for solving a problem, and because I was the one experiencing the problem, it was easy for me to justify the change. On the other hand, it appears that fans, when confronted with a change, see no reason for it to have occurred, view it as an unnecessary step away from the original character, and thus take a negative view of it, which affects their perception of the translation.

Based on this information, it would perhaps be beneficial for studios to have more contact with the anime fan base during the construction of a movie, and not justify such changes without consulting the end users at some level.

However, in saying that, it is possible that feedback from the end users is not completely reliable. I found that much of the feedback on my final posters was in direct contrast to what had been said in the previous survey. Previously, people on the whole had wanted the characters to look more real and less cosplay-like, but now they seemed disappointed that the images were not like cosplay. They still wanted the characters to look real, but were giving advice that would make them more cosplay-like. This is a contradiction, as the cosplay effect does not look realistic.

It is my thinking that many of the fans who are not creatives are unable to properly visualise different options, and so provide misleading advice, which would pose a problem to studios asking for feedback.

So, according to my research and this experiment, I can reflect and say that while it could be beneficial for studios to have more contact with fans during the design process, it is not a solution without some degree of flaw.

I can also say with some statistical safety that some quite large changes are capable of being widely accepted, for example, 83.3% of participants liked the change in colour of Kakashi's costume from green and blue, to black. Most participants also stated that the costume was a factor that worked well in all of the translations despite the costumes being significantly different to the original characters.

From my findings, I can say that changes in the costume itself received the least resistance from fans, while changes to the head and hair received the most resistance.

So, in future live-action translations, I would put most of my focus into keeping the head and hair as similar to the original as possible, while giving the costume some more creative licence.

Therefore, it may be more beneficial for a studio producing a live-action film to put more time and funding into selecting actors that more closely resemble the original characters, and into the hair and facial design, rather than into costume design and set creation. It would appear that the audience responds better to characters that resemble the original, placed in a costume and scene that don't resemble the original as much, than they do to characters that differ from the original, but are in costumes and scenes that don't differ.

Due to small sample sizes in the surveys, none of these theories can be proven with scientific validity, but they are strongly indicated. More research with large sample sizes would be required for more conclusive results.

Conclusion:

This research has delved into and discussed several possibilities regarding the inhibition of translating anime into live-action films. Being aware of the problems, I could make attempts to circumvent some of them and produce my own live-action translations as an experiment, which not only aided my understanding of the process of translating an anime character, but also provided insight into ways that live-action adaptations could be improved. Such insights

may not have been possible to acquire without engaging in such an experiment. Overall the experiment was a success and, according to the online survey results, my translations were more successful than many of the existing live-action translations, but while they were acknowledged as improvements, they are still far from ideal, and could be improved further with more research. They do however provide some theories into ways of improving live-action translations, but due to small sample sizes, the results gathered from the experiment can only be used as an indication for a conclusion, and are not in themselves reliably conclusive.

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Image List:

Figure 1: Examples of feedback on League of Legends forums. Retrieved 25/8/2016.
Screenshot of: <http://boards.na.leagueoflegends.com/en/c/miscellaneous/XUkpPdu6-calling-all-anime-fans-i-kind-a-need-your-help>

Figure 2: Examples of feedback on League of Legends forums. Retrieved 25/8/2016.
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Figure 3: Examples of Feedback from question X in the survey. Retrieved 25/8/2016.
Screenshot of survey answers.

Figure 4: Itachi Uchiha, Naruto. Retrieved 28/9/2016.
<http://static.comicvine.com/uploads/original/9/96675/2805592-itachi2.jpg>

Figure 5: Kakashi Hatake, Naruto. Retrieved 28/9/2016.
http://vignette1.wikia.nocookie.net/voiceacting/images/f/f3/Kakashi_Hatake_Part_I_Naruto_Character.jpg/revision/latest?cb=20130227140233

Figure 6: Tendo Pain, Naruto. Retrieved 28/9/2016.
<https://s-media-cache-ak0.pinimg.com/originals/c2/08/33/c20833302c3e81868c42451132d50183.png>

Figure 7: Konan, Naruto. Retrieved 28/9/2016.
<http://vignette3.wikia.nocookie.net/vsbattles/images/6/6f/Konan-0.png/revision/latest?cb=20150912204820>

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My own photograph.

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<http://chiakhoavang.net/wp-content/uploads/2016/06/Hero5.jpg>

Figure 12: One Hundred Eyes, from Marco Polo. Retrieved 2/10/2016.

<https://lovelace-media.imgix.net/uploads/369/7aaab0c0-8b5e-0133-9fe8-0e7c926a42af.jpg?>

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http://img00.deviantart.net/6ba8/i/2016/215/4/4naruto_shippuden_the_akatsuki_by_iennidesign-dabzfh8.png

Figure 14: Akatsuki costume design, before and after focus group session.

My own drawings.

Figure 15: Akatsuki final costume design.

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Figure 16: Myself wearing test garment under layer, for Akatsuki's costume.

My own photograph.

Figure 17: Lord Pain, and The Hidden Rain Village. Retrieved 14/10/2016.

<https://animepics.files.wordpress.com/2014/01/00-amegakure-animeipcs.png>

Figure 18: Before and after images of my photography for Pain's background.

My own photographs.

Figure 19: Kakashi's Hidden Leaf Village. Retrieved 14/10/2016.

http://orig04.deviantart.net/449d/f/2014/328/4/1/hidden_leaf_village__chuninexam_by_iennidesign-d86mbug.png

Figure 20: Before and after images of my photography for Kakashi's background.

My own photographs.

Figure 21: Itachi and Orochimaru in the forest. Retrieved 14/10/2016.

https://dreager1.files.wordpress.com/2012/05/orochimaru_vs_itachi.jpg

Figure 22: Before and after images of my photography for Itachi's background.

My own photograph.

Figure 23: Konan's ocean battle. Retrieved 14/10/2016.

http://vignette2.wikia.nocookie.net/naruto/images/b/ba/Konan_supports_the_bridg_e_to_peace.png/revision/latest?cb=20150616163327

Figure 24: Before and after images of my photography for Konan's background.

My own photographs.

Figure 25: All four full costumes, minimal post-editing.

My own photographs.

Figure 26: Graffiti in the style of Naruto. Retrieved 17/10/2016.

<http://112.imagebam.com/temporarylink/gqHvY09cV8OuPWXwHQJkXw/1476577422/36259/362580587/4ce2346cjw1em1e175b7dj21kw28b1kx.jpg>

Figure 27: My final live-action poster for Lord Tendo Pain, leader of the Akatsuki.

My own photographs.

Figure 28: My final live-action poster for Kakashi Hatake, the copy ninja.

My own photographs.

Figure 29: My final live-action poster for Itachi Uchiha, scourge of the Uchiha.

My own photographs.

Figure 30: My final live-action poster for Konan, Lady Angel.

My own photographs.

Appendices:

Appendix 1:

Ethics approval form.

Appendix 2:

Survey 1, the survey I created and posted on the forums myanimelist and League of Legends.

Appendix 3:

The analysis of the results of Survey 1.

Appendix 4:

Survey 2, the survey I created and posted on the forums myanimelist and League of Legends, to critique my final movie posters.

Appendix 1

Ethics approval form

Auckland University of Technology Ethics Committee (AUTEC)

EA1

APPLICATION FOR ETHICS APPROVAL BY AUTEC

For AUTEC Secretariat Use only

Please print this application single sided in greyscale and do not staple. Once this application has been completed and signed, please read the notes at the end of the form for information about submission of the application for review.

NOTES ABOUT COMPLETION

- ❖ Ethics review is a community review of the ethical aspects of a research proposal. Responses should use clear everyday language with appropriate definitions being provided should the use of technical or academic jargon be necessary.
- ❖ The AUTEC Secretariat and your AUTEC Faculty Representative are able to provide you with assistance and guidance with the completion of this application which may help expedite the granting of ethics approval.
- ❖ The information in this application needs to be clearly stated and to contain sufficient details to enable AUTEC to make an informed decision about the ethical quality of the research. Responses that do not provide sufficient information may delay approval because further information will be sought. Overly long responses may also delay approval when unnecessary information hinders clarity. In general, each response should not exceed 100 words.
- ❖ AUTEC reserves the right not to consider applications that are incomplete or inadequate. Please do not alter the formatting or numbering of the form in any way or remove any of the help text.
- ❖ Comprehensive information about ethics approval and what may be required is available online at <http://aut.ac.nz/researchethics>
- ❖ The information provided in this application will be used for the purposes of granting ethics approval. It may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.
- ❖ The Form is focussed around AUTEC's ethical principles, which are in accordance with the *Guidelines for the approval of ethics committees* in New Zealand.

To respond to a question, please place your cursor in the space following the question and its notes and begin typing.

A. Project Information

A.1. What is the title of the research?

If you will be using a different title in documents to that being used as your working title, please provide both, clearly indicating which title will be used for what purpose.

The alchemy of acting animation: Successfully translating anime into live action.

A.2. Is this application for research that is being undertaken in stages? Yes No

If the answer is 'Yes' please answer A.2.1 and the following sections, otherwise please answer A.3 and continue from there.

A.2.1. Does this application cover all the stages of the research? Yes No

If the answer is 'No' please provide details here of which stages are being covered by this application, otherwise please answer A.3 and continue from there.

A.3. Who is the applicant?

When the research is part of the requirements for a qualification at AUT, then the applicant is always the primary supervisor. Otherwise, the applicant is the researcher primarily responsible for the research, to whom all enquiries and correspondence relating to this application will be addressed.

Lesley Kaiser

A.4. Further information about the applicant.

A.4.1. In which faculty, directorate, or research centre is the applicant located?

Faculty of Design and Creative Technologies

A.4.2. What are the applicant's qualifications?

BA, MA (Art and Design)

A.4.3. What is the applicant's email address?*An email address at which the applicant can be contacted is essential.*

lesley.kaiser@aut.ac.nz

A.4.4. At which telephone numbers can the applicant be contacted during the day?

021 02275349

A.5. Research Instruments**A.5.1. Which of the following does the research use:**

- a written or electronic questionnaire or survey focus groups interviews
 observation participant observation ethnography photographs
 videos other visual recordings a creative, artistic, or design process
 performance tests
 some other research instrument (please specify)

Please attach to this application form all the relevant research protocols. These may include: Indicative questions (for interviews or focus groups); a copy of the finalised questionnaire or survey in the format that it will be presented to participants (for a written or electronic questionnaire or survey); a protocol indicating how the data will be recorded (e.g. audiotape, videotape, note-taking) for focus groups or interviews (Note: when focus groups are being recorded, you will need to make sure there is provision for explicit consent on the Consent Form and attach to this Application Form examples of indicative questions or the full focus group schedule. Please note that there are specific confidentiality issues associated with focus groups that need to be addressed); a copy of the observation protocol that will be used (for observations); full information about the use of visual recordings of any sort, including appropriate protocols and consent processes; protocols for any creative, artistic, or design process; a copy of the protocols for the instruments and the instruments that will be used to record results if you will use some other research instrument.

A.5.2. Who will be transcribing or recording the data?

If someone other than the applicant or primary researcher will be transcribing the interview or focus group records or taking the notes, you will need to provide a confidentiality agreement with this Application Form.

David Gillard-Allen (Primary researcher)

A.6. Please provide a brief plain English summary of the research (300 words maximum).

Japanese Anime characters often lose what makes them so popular when they are turned into a live action movie, these movies are often unsuccessful and disappointing to the fans. I will be researching into ways of more successfully turning Japanese Anime characters into live action film characters, this will include creating my own live action versions of existing anime characters, I will be sending out surveys to collect data on the public's current views of the existing anime-to-live-action characters, and for them to express their opinions on how they would prefer anime characters to be designed in live action. I will then re-visit this after I have produced some work for them to see and see if their view has changed, I will repeat this process several times, and ultimately end up with an achievable limited budget result that much of the demographic is more satisfied with than the pre-existing option.

A.7. Additional Research Information**A.7.1. Is this research an intervention study?** Yes No

For research in general, what is the difference between intervention, interaction, and observation? Intervention includes both physical procedures by which data are gathered and manipulations of the participant or participant's environment that are performed for research purposes. Interaction includes communication or interpersonal contact between the investigator and participant that are performed for research purposes. Observation is neither an intervention nor an interaction. (cf <https://www.gvsu.edu/hrrc/faq-definitions-35.htm>).

Within health and disability research, 'intervention study' has the meaning given to it by the National Ethics Advisory Council's Ethical Guidelines for Intervention Studies; namely, a study in which the investigator controls and studies the intervention(s) provided to participants for the purpose of adding to knowledge of the health effects of the intervention(s). The term 'intervention study' is often used interchangeably with the terms 'experimental study' and 'clinical trial' (s.24 Standard Operating Procedures for Health and Disability Ethics Committees).

A.7.2. Is this Health and Disability Research? Yes No

Health and disability research is research that aims to generate knowledge for the purpose of improving health and independence outcomes (s.21 Standard Operating Procedures for Health and Disability Ethics Committees).

A.7.3. Does this research involve people in their capacity as consumers of health or disability support services, or in their capacity as relatives or caregivers of consumers of health or disability support services, or as volunteers in clinical trials (including, for the avoidance of doubt, bioequivalence and bioavailability studies)? Yes No

B. The Ethical Principle of Research Adequacy

AUTEC recognises that different research paradigms may inform the conception and design of projects. It adopts the following minimal criteria of adequacy: the project must have clear research goals; its design must make it possible to meet those goals; and the project should not be trivial but should potentially contribute to the advancement of knowledge to an extent that warrants any cost or risk to participants.

B.1. Is the applicant the person doing most of the research (the primary researcher)? Yes No

If the answer is 'No' please answer B.1.1 and the following sections, otherwise please answer B.2 and continue from there.

B.1.1. What is the name of the primary researcher if it is someone other than the applicant?

David Gillard-Allen

B.1.2. What are the primary researcher's completed qualifications?

BDes (Graphic Design)

B.1.3. What is the primary researcher's email address?

An email address at which the primary researcher can be contacted is essential.

wakeupdannofthursday@gmail.com

B.1.4. At which telephone numbers can the primary researcher be contacted during the day?

021925395

B.2. Is the primary researcher

an AUT staff member

an AUT student

If the primary researcher is an AUT staff member, please answer B.2.1 and the following sections, otherwise please answer B.3 and continue from there.

B.2.1. In which faculty, directorate, or research centre is the primary researcher employed?

If the response to this section is the same as that already given to section A.4.1 above, please skip this section and go to section B.2.2.

Faculty of Design and Creative Technologies

B.2.2. In which school or department is the primary researcher employed?

AUT University, School of Art and Design (Postgraduate)

B.3. When the primary researcher is a student:

B.3.1. What is their Student ID Number?

1382895

B.3.2. In which faculty are they enrolled?

Faculty of Design and Creative Technologies

B.3.3. In which school, department, or Research Centre are they enrolled?

AUT. School of Art and Design

B.4. What is the primary researcher's experience or expertise in this area of research?

Where the primary researcher is a student at AUT, please identify the applicant's experience or expertise in this area of research as well.

I have completed the Bachelor of Art and Design Degree, so I am educated in how to academically research and perform practice based research, The area of research (Japanese animation) is something I have had a significant interest in over the last 3 years and many of my projects required me to already complete some initial research in the area. I am not unfamiliar with the area.

B.5. Who is in charge of data collection?

David Gillard-Allen (primary researcher)

B.6. Who will interact with the participants?

David Gillard-Allen (primary researcher)

B.7. Is this research being undertaken as part of a qualification?

Yes No

If the answer is 'Yes' please answer B.7.1 and the following sections, otherwise please answer B.8 and continue from there.

B.7.1. What is the name of the qualification?

Bachelor of Art and Design (Honours)

B.7.2. In which institution will the qualification be undertaken?

AUT city campus.

B.8. Details of Other Researchers or Investigators**B.8.1. Will any other people be involved as researchers, co-investigators, or supervisors?**

Yes No

If the answer is 'Yes' please answer B.8.1.1 and the following sections, otherwise please answer B.8.2 and continue from there.

B.8.1.1 What are the names of any other people involved as researchers, investigators, or supervisors?

Lesley Kaiser

B.8.1.2 Where do they work?

AUT, WE 519

B.8.1.3 What will their roles be in the research?

Primary Supervisor

B.8.1.4 What are their completed qualifications?

BA, MA (Art and Design), Dip Tchg.

B.8.2. Will any research organisation or other organisation be involved in the research?

Yes No

If the answer is 'Yes' please answer B.8.2.1 and the following sections, otherwise please answer B.9 and continue from there.

B.8.2.1 What are the names of the organisations?**B.8.2.2 Where are they located?****B.8.2.3 What will their roles be in the research?****B.9. Why are you doing this research and what is its aim and background?**

Please provide the key outcomes or research questions and an academic rationale with sufficient information, including relevant references, to place the project in perspective and to allow the project's significance to be assessed.

Abstract:

Successfully translating Japanese anime characters from animation to live action film is essential for the popularity of the film in western cinema. Unlike American comic book movies, anime has struggled (from the fan's perspective, myself included) to effectively translate into live action. This project's purpose is to discover why this is the case, and explore ways of increasing its success and popularity. The aim is to create a visual orientated formula that can be applied to existing anime characters to ease their development into live action film. This System will be showcased in a body of Photographic work featuring an array of characters in the form of promotional pictures, and what would be stills from the feature film.

Why:

I am doing this research because I see a gap in this field regarding this specific topic (turning anime characters into live action characters). This project also has future film-making potential.

Aim:

The aim of this research is to discover a system that can make a more successful compromise when translating Japanese animation characters into western live-action film. Existing films such as *Dragonball Evolution*, *The Last Air Bender* and *Attack on Titan* are just a few examples of movies that have shown unsuccessful translation from the original anime characters (judging by fan responses).

B.10. What are the potential benefits of this research to the participants, the researcher, and the wider community?

The surveys will take place on anime and film forum sites. The participants are fans of Anime who are also disappointed by the current live-action movies. If this research is successful, it may be used in the making of such films to improve them however slightly. It will be to their benefit as well as mine.

B.11. What are the theoretical frameworks or methodological approaches being used?

Theoretical frameworks such as semiotics, comic theory, and film theory will be featured predominantly. Methodology will involve initial academic research, practiced-based research using photography and costume design.

B.12. How will data be gathered and processed?

Data will be gathered through inviting anonymous members of an online focus group, and will take place on an online forum relating to the subject (such as the oce.leagueoflegends.com). It will be processed by collating and graphing the results to discover the different viewpoints and statistical weightings.

B.13. How will the data be analysed?

Please provide the statistical (for quantitative research) or methodological (for qualitative or other research) justification for analysing the data in this way.

Data will be analyzed by means of extracting and categorizing the opinions and views of the participants – these will be analyzed statistically and treated in part like a voting poll for what action I should consider in my practiced-based research.

B.14. Has any peer review taken place?

Yes No

If your answer is 'Yes', please specify and provide evidence e.g. a letter of confirmation.

AUT Competitive Grant External Competitive Research Grant
 PGR1 PGR2 PGR9 Independent Peer Review*

Optional exemplars for evidencing peer review are available from the Ministry of Health (HDEC) website (<http://ethics.health.govt.nz/>) or from the Forms section of the Research Ethics website (<http://aut.ac.nz/researchethics>)

C. General Project Details

C.1. Likely Research Output

C.1.1. What are the likely outputs of this research?

a thesis a dissertation a research paper a journal article
 a book conference paper a documentary an exhibition
 a film some other artwork other academic publications or presentations
 Some other output, please specify

C.2. Research Location and Duration

C.2.1. In which countries and cities/localities will the data collection occur?

New Zealand/Auckland (online)

C.2.1.1 Exactly where will any face to face data collection occur?

If face to face data collection will occur in participants' homes or similarly private spaces, then a Researcher Safety Protocol needs to be provided with this application.

N/A

C.2.2. In which countries and cities/localities will the data analysis occur?

New Zealand/Auckland

C.2.3. When is the data collection scheduled to commence?

April 2016

C.3. Research Participants**C.3.1. Who are the participants?**

Online forum users of the demographic that participates in watching Anime. (e.g. those who frequent sites such as oce.leagueoflegends.com)

C.3.2. How many participants are being recruited for this research?

If you are unsure, please provide an indicative range.

Estimate: 30-70 (but more will be welcome)

C.3.3. What criteria will be used to choose who to invite as participants?

Anyone is welcome to be a participant, but the focus groups will only take place on the specified forum and websites, so it is likely that only the people who frequent oce.leagueoflegends.com will choose to participate.

C.3.3.1 How will you select participants from those recruited if more people than you need for the study agree to participate?

The more information I can obtain, the stronger it is, and no hard limit will be put on numbers of participants. Any existing forum member is welcome to participate.

C.3.4. Will any people be excluded from participating in the study? Yes No

Exclusion criteria apply only to potential participants who meet the inclusion criteria. An exclusion criterion is any characteristic that ought to disqualify any potential participant from recruitment into the study. Consider exclusion criteria when there are heightened risks due to power differences in the relationship, recent injury, or other characteristics that might place potential participants at unreasonable risk of harms.

If the answer to this question is 'Yes' please answer C.3.4.1 and the following sections, otherwise please answer C.3.5 and continue from there.

C.3.4.1 What criteria will be used to exclude people from the study?

N/A

C.3.4.2 Why is this exclusion necessary for this study?

N/A

C.3.5. Recruitment of participants.

Please describe in detail the recruitment processes that will be used. If you will be recruiting by advertisement or email, please attach a copy to this Application Form

The online forum where survey will be conducted is where forum members can respond

C.3.5.1 How will the initial contact with potential participants occur?

Through an announcement heralding a new discussion, on the website on which the online survey will be held.

C.3.5.2 How will the contact details of potential participants be collected and by whom?

Forum users have an online profile that is specific to that website and that can be contacted by any other profile on the same website. No contact details other than this profile name will be collected, and the profile name being collected is only a side effect when someone posts their reply. These will not be recorded, but will remain on the website posts (as that is how forums work).

C.3.5.3 How will potential participants be invited to participate?

A title explaining the content of the focus groups will be displayed, and so people can choose to participate or not.

C.3.5.4 How much time will potential participants have to consider the invitation?

2/3 weeks

C.3.5.5 How will potential participants respond to the invitation?

they will comment at will in the focus group – no formal acceptance to the invitation is required (or possible).

C.3.5.6 How will potential participants give consent?

By commenting in the focus group after reading the information presented in the description.

C.3.5.7 How and when will the inclusion criteria and exclusion criteria given in sections C.3.2 and C.3.3 be applied?

N/A

C.3.5.8 Will there be any follow up invitations for potential participants?

This process will be repeated when I have developed new content and invite feedback, and participants will be notified of this, and are welcome to (or not to) participate in future focus groups. No formal invitations will be sent out for the event.

D. *Partnership, Participation and Protection***D.1. How does the design and practice of this research implement the principle of Partnership in the interaction between the researcher and other participants?**

How will your research design and practice encourage a mutual respect and benefit and participant autonomy and ownership? How will you ensure that participants and researchers will act honourably and with good faith towards each other? Are the outcomes designed to benefit the participants and/or their social or cultural group? How will the information and knowledge provided by the participants be acknowledged?

This research is of mutual benefit to researcher and participants alike, so any dishonorable behavior such as lying or tampering results will be counterproductive to both parties and this will be mutually understood. Information provided by participants will be acknowledged by referencing the name of the demographic that took part (e.g. Those who participated in the focus groups on the forum website in the period (dates will be specified).... indicated that.... Any individual whose knowledge may be quoted will be contacted through their online profile and permission asked.

D.2. How does the design and practice of this research implement the principle of Participation in the interaction between the researcher and other participants?

What is the actual role of participants in your research project? Will participants be asked to inform or influence the nature of the research, its aims, or its methodology? Will participants be involved in conducting the research or is their principal involvement one of sharing information or data? Do participants have a formal role as stakeholders e.g. as the funders and/or beneficiaries of the research? What role will participants have in the research outputs (e.g. will they be asked to approve transcripts or drafts)?

Participants will be asked to share their opinions on the current state of anime-to-live-action movies, and their opinions and suggestions for improving this area. All questions will be answered subjectively by participants, there are no right or wrong answers.

D.3. How does the design and practice of this research implement the principle of Protection in the interaction between the researcher and other participants?

How will you actively protect participants from deceit, harm and coercion through the design and practice of your research? How will the privacy of participants and researchers be protected? How will any power imbalances inherent in the relationships between the participants and researchers be managed? How will any cultural or other diversity be respected?

All participants will be anonymous (apart from their screen name, which is already anonymous). No interaction will take place between participants in any environment other than in online discussion. Anonymity will remove knowledge of cultural and other diversities. Due to the environment being virtual, no physical harm can be given to any participants intentionally or unintentionally by the researcher or other participants. Chat filters present on forums will prevent inappropriate language from all participants/researcher.

E. Social and Cultural Sensitivity (including the obligations of the Treaty of Waitangi)

E.1. What familiarity does the researcher have with the social and cultural context of the participants?

I am already part of the forum site (not related to this project) so I am familiar with and understand the social protocols and context of the environment.

E.2. What consultation has occurred?

Research procedures should be appropriate to the participants. Researchers have a responsibility to inform themselves of, and take the steps necessary to respect the values, practices, and beliefs of the cultures and social groups of all participants. This usually requires consultation or discussion with appropriate people or groups to ensure that the language and research approaches being used are relevant and effective. Consultation should begin as early as possible when designing the project and should continue throughout its duration.

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members which is able to be accessed through the Research Ethics website. Researchers may also find Te Kaahui Maangai a directory of Iwi and Maaori organisations to be helpful. This may be accessed via the Te Puni Kookiri website (<http://www.tkm.govt.nz/>). As well as these documents, the Health Research Council has published Pacific Health Research Guidelines, and Guidelines on research involving children. (see <http://www.hrc.govt.nz/>). There are also guidelines by various organisations about researching with other populations that researchers will find helpful.

Information gathering will be consistent with online forum rules of engagement.

E.2.1. With whom has the consultation occurred?

Please provide written evidence that the consultation has occurred.

Information gathering will be consistent with online forum rules of engagement.

E.2.2. How has this consultation affected the design and practice of this research?

NA

E.3. Does this research target Māori participants?

Yes No

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members

If your answer is 'No', please go to section E.4 and continue from there. If you answered 'Yes', please answer the next question.

N/A

E.3.1. Which iwi or hapu are involved?

N/A

E.4. Does this research target participants of particular cultures or social groups?

Yes No

No

AUTEC defines the phrase 'specific cultures or social groups' broadly. In section 2.5 of Applying for Ethics Approval: Guidelines and Procedures it uses the examples of Chinese mothers and paraplegics. This is to identify their distinctiveness, the first as a cultural group, the second as a social group. Other examples of cultural groups may be Korean students, Samoan husbands, Cook Islanders etc., while other examples of social groups may be nurse aides, accountants, rugby players, rough sleepers (homeless people who sleep in public places) etc. Please refer to Section 2.5 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures (accessible in the Ethics Knowledge Base online via <http://www.aut.ac.nz/about/ethics>) and to the relevant Frequently Asked Questions section in the Ethics Knowledge Base.

If your answer is 'No', please go to section E.5 and continue from there. If you answered 'Yes', please answer the next question.

E.4.1. Which cultures or social groups are involved?

E.5. Does this research focus on an area of research that involves Treaty obligations?

Yes

No

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members.

If your answer is 'No', please go to section E.6 and continue from there. If you answered 'Yes', please answer the next question.

E.5.1. Which treaty obligations are involved?

N/A

E.6. Will the findings of this study be of particular interest to specific cultures or social groups? Yes No

If the answer is 'Yes' please answer E.6.1 and the following sections, otherwise please answer F.1 and continue from there.

E.6.1. To which iwi, hapū, culture or social groups will the findings be of interest?

E.6.2. How will the findings be made available to these groups?

F. Respect for the Vulnerability of Some Participants

"Vulnerable persons are those who are relatively (or absolutely) incapable of protecting their own interests. More formally, they may have insufficient power, intelligence, education, resources, strength, or other needed attributes to protect their own interests. Individuals whose willingness to volunteer in a research study may be unduly influenced by the expectation, whether justified or not, of benefits associated with participation, or of a retaliatory response from senior members of a hierarchy in case of refusal to participate may also be considered vulnerable." (Standards and Operational Guidance for Ethics Review of Health-Related Research with Human Participants, World Health Organisation).

F.1. Will your research involve any of the following groups of participants? Yes No

If your research involves any of these groups of participants, please clearly indicate which ones and then answer F.2 and the following section, otherwise please answer G.1 and continue from there.

- people unable to give informed consent? your (or your supervisor's) own students?
 preschool children? children aged between five and sixteen years?
 legal minors aged between sixteen and twenty years?
 People lacking the mental capacity for consent?
 people in a dependent situation (e.g. people with a disability, or residents of a hospital, nursing home or prison or patients highly dependent on medical care)?
 people who are vulnerable for some other reason (e.g. the elderly, persons who have suffered abuse, persons who are not competent in English, new immigrants)? – please specify

It is not possible to determine the age of current anime forum users as they are anonymous – it is possible that they may be under 20

F.2. How is respect for the vulnerability of these participants reflected in the design and practice of your research?

Forum websites usually have a disclaimer that if you are under a certain age, you must have a parent or guardian's supervision or permission. This aspect is covered by the website itself.

F.3. What consultation has occurred to ensure that this will be effective?

Please provide evidence of the consultation that has occurred.

G. Informed and Voluntary Consent

G.1. How will information about the project be given to potential participants?

A copy of all information that will be given to prospective participants is to be attached to this Application Form. If written information is to be provided to participants, you are advised to use the Information Sheet exemplar. The language in which the information is provided is to be appropriate to the potential participants and translations need to be provided when necessary.

It will be written in the description of the Forum posts, this is available to everyone and is the main subject of the forum post.

G.2. How will the consent of participants be obtained and evidenced?

AUTEC requires consent to be obtained and usually evidenced in writing. A copy of the Consent Form which will be used is to be attached to this application. If this will not be the case, please provide a justification for the alternative approach and details of the alternative consent process. Please note that consent must be obtained from any participant aged 16 years or older. Participants under 16 years of age are unable to give consent, which needs to be given by their parent or legal guardian.

AUTEC requires that participants under the age of 16 assent to their participation. When the nature of the research requires it, AUTEC may also require that consent be sought from parents or legal guardians for participants aged between 16 and twenty years. For further information please refer to AUTEC's [Applying for Ethics Approval: Guidelines and Procedures](#).

Consent is given by commenting in the focus group after reading the information presented, (participants will be aware of this). The forums are anonymous and written permission is not possible in that environment.

G.3. Will any of the participants have difficulty giving informed consent on their own behalf?

Please consider physical or mental condition, age, language, legal status, or other barriers.

If the answer is 'Yes' please answer G.3.1 and the following sections, otherwise please answer G.4 and continue from there.

G.3.1. If participants are not competent to give fully informed consent, who will consent on their behalf?

Researchers are advised that the circumstances in which consent is legally able to be given by a person on behalf of another are very constrained. Generally speaking, only parents or legal guardians may give consent on behalf of a legal minor and only a person with an enduring power of attorney may give consent on behalf of an adult who lacks capacity.

G.3.2. How will these participants be asked to provide assent to participation?

Whenever consent by another person is possible and legally acceptable, it is still necessary to take the wishes of the participant into account, taking into consideration any limitations they may have in understanding or communicating them.

G.4. Is there a need for translation or interpreting? Yes No

If your answer is 'Yes', please provide copies of any translations with this application and any Confidentiality Agreement required for translators or interpreters.

The forum is an English speaking website.

H. Respect for Rights of Privacy and Confidentiality

H.1. How will the privacy and confidentiality of participants be protected?

Please note that anonymity and confidentiality are different. For AUTEC's purposes, 'Anonymity' means that the researcher is unable to identify who the participant is in any given case. If the participants will be anonymous, please state how, otherwise, if the researcher will know who the participants are, please describe how the participants' privacy issues and the confidentiality of their information will be managed.

The participants are anonymous on the forum websites, they create their own online alias to be known by and that has no relation to who they are. It is impossible for the researcher to identify participants.

H.2. How will individuals or groups be identified in the final report?

If participants or groups will be identified, please state how this will happen, why, and how the participants will give consent.

Individuals (if permission is given by them) will be identified by their screen name (e.g. CartoonLover45, XAnimeFanX) they will be aware of this. Groups will be identified by the name of the website (e.g. The 'LeagueofLegends.com' forum participants)

H.3. What information on the participants will be obtained from third parties?

This includes use of third parties, such as employers or professional organisations, in recruitment.

No third parties will be included or required, no information from participants will be obtained by them.

H.4. How will potential participants' contact details be obtained for the purposes of recruitment?

They will choose to participate or not at the given time, the researcher does not contact them specifically.

H.5. What identifiable information on the participants will be given to third parties?

None

H.6. Who will have access to the data during the data collection and analysis stages?

The researcher only will have access to the answers of questionnaires, other participants and the researcher will have access to the general discussion part of the collection stage.

H.7. Who will have access to the data after the findings have been produced?

The data will be included in the researcher's Dissertation. Anyone with access to that will have access to the anonymous data.

H.8. Are there any plans for the future use of the data beyond those already described?

Yes No

The applicant's attention is drawn to the requirements of the Privacy Act 1993 (see Appendix I of AUTEK's Applying for Ethics Approval: Guidelines and Procedures). Information may only be used for the purpose for which it was collected so if there are plans for the future use of the data, then this needs to be explained in the Information Sheets for participants. If you have answered 'Yes' to this question, please answer section H.8.1.1 and continue from there. If you answered 'No' to this question, please go to section H.9 and proceed from there.

H.8.1.1 If data will be stored in a database, who will have access to that information, how will it be used, for what will it be used, and how have participants consented to this?

H.8.1.2 Will any contact details be stored for future use and if so, who will have access to them, how will they be used, for what will they be used, and how have participants consented to this?

H.9. Where will the data be stored once the analysis is complete?

Please provide the exact storage location. AUTEK normally requires that the data be stored securely on AUT premises in a location separate from the consent forms. Electronic data should be downloaded to an external storage device (e.g. an external hard drive, a memory stick etc.) and securely stored. If you are proposing an alternative arrangement, please explain why.

Data will be downloaded and stored on memory stick and stored securely in AUT's City campus.

H.9.1. For how long will the data be stored after completion of analysis?

AUTEK normally requires that the data be stored securely for a minimum of six years, or ten years for health data. If you are proposing an alternative arrangement, please explain why.

Six years.

H.9.2. How will the data be destroyed?

If the data will not be destroyed, please explain why, identify how it will be safely maintained, and provide appropriate informed consent protocols.

The memory stick will be wiped, deleting all data.

H.10. Who will have access to the Consent Forms?

N/A

H.11. Where will the completed Consent Forms be stored?

Please provide the exact storage location. AUTEK normally requires that the Consent Forms be stored securely on AUT premises in a location separate from the data. If you are proposing an alternative arrangement, please explain why.

N/A

H.11.1. For how long will the completed Consent Forms be stored?

AUTEK normally requires that the Consent Forms be stored securely for a minimum of six years, or ten years in the case of research involving health data. If you are proposing an alternative arrangement, please explain why.

N/A

H.11.2. How will the Consent Forms be destroyed?

If the Consent Forms will not be destroyed, please explain why.

N/A

H.12. Does your project involve the use of previously collected information or biological samples for which there was no explicit consent for this research? Yes No

If the answer is 'Yes' please answer H.12.1 and the following sections, otherwise please answer H.13 and continue from there.

H.12.1. What previously collected data will be involved?

H.12.2. Who collected the data originally?

H.12.2.1 Why was the information originally collected?

H.12.2.2 For what purposes was consent originally given when the information was collected?

H.12.3. How will the data be accessed?

H.13. Does your project involve any research about organisational practices where information of a personal or sensitive nature may be collected and / or where participants may be identified? Yes No

If the answer is 'Yes' please answer H.13.1 and the following sections, otherwise please answer I.1 and continue from there.

H.13.1. How will organisational permission be obtained and recorded?

H.13.2. Will the organisation know who the participants are?

H.13.3. How will the identity of the participants be kept confidential?

I. Minimisation of risk

I.1. Risks to Participants

Please consider the possibility of moral, physical, psychological or emotional risks to participants, including issues of confidentiality and privacy, from the perspective of the participants, and not only from the perspective of someone familiar with the subject matter and research practices involved. Please clearly state what is likely to be an issue, how probable it is, and how this will be minimised or mitigated (e.g. participants do not need to answer a question that they find embarrassing, or they may terminate an interview, or there may be a qualified counsellor present in the interview, or the findings will be reported in a way that ensures that participants cannot be individually identified, etc.) Possible risks and their mitigation should be fully described in the Information Sheets for participants.

I.1.1. How much time will participants be required to give to the project?

That is of the participant's choosing, likely no more than 2 minutes.

I.1.2. What level of discomfort or embarrassment may participants be likely to experience?

No discomfort or embarrassment will be experienced by the participants in this project.

I.1.3. In what ways might participants be at risk in this research?

No risk to the participants will be possible.

I.1.4. In what ways are the participants likely to experience risk or discomfort as a result of cultural, employment, financial or similar pressures?

N/A

I.1.5. Will your project involve processes that are potentially disadvantageous to a person or group, such as the collection of information, images etc. which may expose that person/group to discrimination, criticism, or loss of privacy? Yes No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.6. Will your research involve collection of information about illegal behaviour(s) which could place the participants at current or future risk of criminal or civil liability or be damaging to their financial standing, employability, professional or personal relationships? Yes No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.7. If the participants are likely to experience any significant discomfort, embarrassment, incapacity, or psychological disturbance, please state what consideration you have given to the provision of counselling or post-interview support, at no cost to the participants, should it be required.

Research participants in Auckland may be able to utilise counselling support from the AUT Counselling Team, otherwise you may have to consider local providers for participants who are located nationwide, or in some particular geographical area. You can discuss the potential for participant psychological impact or harm with the Head of AUT Counselling, if you require.

I.1.8. Will any use of human remains, tissue or body fluids which does not require submission to a Health and Disability Ethics Committee occur in the research? Yes No

e.g. finger pricks, urine samples, etc. (please refer to section 13 of AUTEK's Applying for Ethics Approval: Guidelines and Procedures). If your answer is yes, please provide full details of all arrangements, including details of agreements for treatment, how participants will be able to request return of their samples in accordance with right 7 (9) of the Code of Health and Disability Services Consumers' Rights, etc.

I.1.9. Will this research involve potentially hazardous substances? Yes No

e.g. radioactive material, biological substances (please refer to section 15 of AUTEK's Applying for Ethics Approval: Guidelines and Procedures and the Hazardous Substances and New Organisms Act 1996).

If the answer is 'Yes', please provide full details, including hazardous substance management plan.

I.2. Risks to Researchers

If this project will involve interviewing participants in private homes, undertaking research overseas, in unfamiliar cultural contexts, or going into similarly vulnerable situations, then a Researcher Safety protocol should be designed and appended to this application. This should identify simple and effective processes for keeping someone informed of the researcher's whereabouts and provide for appropriate levels of assistance.

I.2.1. Are the researchers likely to be at risk? Yes No

If the answer is 'Yes' please answer I.2.1.1 and then continue, otherwise please answer I.3 and continue from there.

I.2.1.1 In what ways might the researchers be at risk and how will this be managed?

I.3. Risks to AUT

I.3.1. Is AUT or its reputation likely to be at risk because of this research? Yes No

If the answer is 'Yes' please answer I.3.1.1 and then continue, otherwise please answer I.3.2 and continue from there.

I.3.1.1 In what ways might AUT be at risk in this research?

Please identify how and detail the processes that will be put in place to minimise any harm.

I.3.2. Are AUT staff and/or students likely to encounter physical hazards during this project? Yes No

If yes, please provide a hazard management protocol identifying how harm from these hazards will be eliminated or minimised.

J. Truthfulness and limitation of deception

J.1. How will feedback on or a summary of the research findings be disseminated to participants (individuals or groups)?

Please ensure that this information is included in the Information Sheet.

Findings and Feedback will be posted in the same place as the focus group took place.

J.2. Does your research include any deception of the participants, such as non-disclosure of aims or use of control groups, concealment, or covert observations?

Deception of participants in research may involve deception, concealment or covert observation. Deception of participants conflicts with the principle of informed consent, but in some areas of research it may sometimes be justified to withhold information about the purposes and procedures of the research. Researchers must make clear the precise nature and extent of any deception and why it is thought necessary. Emphasis on the need for consent does not mean that covert research can never be approved. Any departure from the standard of properly informed consent must be acceptable when measured against possible benefit to the participants and the importance of the knowledge to be gained as a result of the project or teaching session. This must be addressed in all applications. Please refer to Section 2.4 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures when considering this question.

If the answer is 'Yes' please answer J.2.1 and the following sections, otherwise please answer J.3 and continue from there.

J.2.1. Is deception involved?

J.2.2. Why is this deception necessary?

J.2.3. How will disclosure and informed consent be managed?

J.3. Will this research involve use of a control group? Yes No

If the answer is 'Yes' please answer J.3.1 and the following sections, otherwise please answer K.1 and continue from there.

J.3.1. How will the Control Group be managed?

J.3.2. What percentage of participants will be involved in the control group?

J.3.3. What information about the use of a control group will be given to the participants and when?

K. Avoidance of Conflict of Interest

Researchers have a responsibility to ensure that any conflict between their responsibilities as a researcher and other duties or responsibilities they have towards participants or others is adequately managed. For example, academic staff members who propose to involve their students as participants in research need to ensure that no conflict arises between their roles as teacher and researcher, particularly in view of the dependent relationship between student and teacher, and of the need to preserve integrity in assessment processes. Likewise researchers have a responsibility to ensure that any conflict of interest between participants is adequately managed for example, managers participating in the same research as their staff.

K.1. What conflicts of interest are likely to arise as a consequence of the researchers' professional, social, financial, or cultural relationships?

None

K.2. What possibly coercive influences or power imbalances are there in the professional, social, financial, or cultural relationships between the researchers and the participants or between participants (e.g. dependent relationships such as teacher/student; parent/child; employer/employee; pastor/congregation etc.)?

None

K.3. How will these conflicts of interest, coercive influences or power imbalances be managed through the research's design and practice and how will any adverse effects that may arise from them be mitigated?

N/A

K.4. Does your project involve payments or other financial inducements (including koha, reasonable contribution towards travel expenses or time, or entry into a modest prize draw) to participants? Yes No

If the answer is 'Yes' please answer K.4.1 and the following sections, otherwise please answer K.5 and continue from there.

K.4.1. What form will the payment, inducement, or koha take?

K.4.2. Of what value will any payment, gift or koha be?

K.4.3. Will potential participants be informed about any payment, gift or koha as part of the recruitment process, and if so, why and how?

K.5. Have any applications for financial support for this project been (or will be) made to a source external to Yes No

If the answer is 'Yes' please answer K.5.1 and the following sections, otherwise please answer K.6 and continue from there.

K.5.1. What financial support for this project is being provided (or will be provided) by a source external to AUT?

K.5.2. Who is the external funder?

K.5.3. What is the amount of financial support involved?

K.5.4. How is/are the funder/s involved in the design and management of the research?

K.6. Have any applications been (or will be) submitted to an AUT Faculty Research Grants Committee or other AUT funding entity? Yes No

If the answer is 'Yes' please answer K.6.1 and the following sections, otherwise please answer K.7 and continue from there.

K.6.1. What financial support for this project is being provided (or will be provided) by an AUT Faculty Research Grants Committee or other AUT funding entity?

\$500 Postgraduate Research grant for materials and consumables, honours programme

K.6.2. What is the amount of financial support involved?

\$500

K.6.3. How is/are the funder/s involved in the design and management of the research?

K.7. Is funding already available, or is it awaiting decision?

Awaiting decision

K.8. Do the applicant or the researchers, investigators or research organisations mentioned in Part B of this application have any financial interests in the outcome of this project?

Yes No

If the response is 'Yes', please provide full details about the financial interests and how any conflicts of interest are being managed, otherwise, please respond to section K.9 and continue from there.

K.9. Are the participants expected to pay in any way for any services associated with this research? Yes No

If the response is 'Yes', please provide full details about the charges and describe how any benefits will balance the burdens involved as well as how any conflicts of interest are being managed. Otherwise please respond to section L.1 and continue from there.

L. Respect for Property

Researchers must ensure that processes do not violate or infringe legal or culturally determined property rights. These may include factors such as land and goods, works of art and craft, spiritual treasures and information.

L.1. Will this research impact upon property owned by someone other than the researcher?

If the answer is 'Yes' please answer L.1.1 and the following sections, otherwise please answer L.2 and continue from there.

L.1.1. How will this be managed?**L.2. How do contexts to which copyright or Intellectual Property apply (e.g. social media, virtual worlds etc.) affect this research and how will this be managed?**

Particular attention should be paid to the legal and ethical dimensions of intellectual property. Care must be taken to acknowledge and reference the ideas of all contributors and others and to obtain any necessary permissions to use the intellectual property of others. Teachers and researchers are referred to AUT's Intellectual Property Policy for further guidance.

M. References

Please include any references relating to your responses in this application in the standard format used in your discipline.

N. Checklist

Please ensure all applicable sections of this form have been completed and all appropriate documentation is attached as incomplete applications will not be considered by AUTECH.

Have you discussed this application with your AUTECH Faculty Representative, the Executive Secretary, or the Ethics Coordinator? Yes No

Is this application related to an earlier ethics application? If yes, please provide the application number of the earlier application. Yes No

Are you seeking ethics approval from another ethics committee for this research? If yes, please identify the other committee. Yes No

Section A	Project information provided	<input checked="" type="checkbox"/>
Section B	Research Adequacy information provided	<input checked="" type="checkbox"/>
Section C	Project details provided	<input checked="" type="checkbox"/>
Section D	Three Principles information provided	<input checked="" type="checkbox"/>
Section E	Social and Cultural Sensitivity information provided	<input checked="" type="checkbox"/>
Section F	Vulnerability information provided	<input checked="" type="checkbox"/>
Section G	Consent information provided	<input checked="" type="checkbox"/>
Section H	Privacy information provided	<input checked="" type="checkbox"/>
Section I	Risk information provided	<input checked="" type="checkbox"/>
Section J	Truthfulness information provided	<input checked="" type="checkbox"/>
Section K	Conflict of Interest information provided	<input checked="" type="checkbox"/>
Section L	Respect for Property information provided	<input checked="" type="checkbox"/>
Section M	References provided	<input checked="" type="checkbox"/>
Section N	Checklists completed	<input checked="" type="checkbox"/>
Section O.1 and 2	Applicant and student declarations signed and dated	<input checked="" type="checkbox"/>
Section O.3	Authorising signature provided	<input checked="" type="checkbox"/>

Spelling and Grammar Check (please note that a high standard of spelling and grammar is required in documents that are issued with AUTECH approval)

Attached Documents (where applicable)

Participant Information Sheet(s)	<input type="checkbox"/>
Consent Form(s)	<input type="checkbox"/>
Questionnaire(s)	<input checked="" type="checkbox"/>
Indicative Questions for Interviews or Focus Groups	<input type="checkbox"/>
Observation Protocols	<input type="checkbox"/>
Recording Protocols for Tests	<input type="checkbox"/>
Advertisement(s)	<input type="checkbox"/>
Researcher Safety Protocol	<input type="checkbox"/>
Hazardous Substance Management Plan	<input type="checkbox"/>
Any Confidentiality Agreement(s)	<input type="checkbox"/>
Any translations that are needed	<input type="checkbox"/>
Other Documentation	<input type="checkbox"/>

O. Declarations

O.1. Declaration by Applicant

Please tick the boxes below.

- The information in this application is complete and accurate to the best of my knowledge and belief. I take full responsibility for it.
- In conducting this study, I agree to abide by established ethical standards, contained in AUTEC's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.
- I will continue to comply with AUTEC's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.
- I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.



6/04/2016

Signature

Date

O.2. Declaration by Student Researcher

Please tick the boxes below.

- The information in this application is complete and accurate to the best of my knowledge and belief.
- In conducting this study, I agree to abide by established ethical standards, contained in AUTEC's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.
- I will continue to comply with AUTEC's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.
- I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.



6/04/2016

Signature

Date

O.3. Authorisation by Head of Faculty/School/Programme/Centre

Please tick the boxes below.

- The information in this application is complete and accurate to the best of my knowledge and belief.
- In authorising this study, I declare that the applicant is adequately qualified to undertake or supervise this research and that to the best of my knowledge and belief adequate resources are available for this research.
- I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.



6/04/2016

Signature

Date

Notes for submitting the completed application for review by AUTEC

- ❖ Please ensure that you are using the current version of this form before submitting your application.
- ❖ Please ensure that all questions on the form have been answered and that no part of the form has been deleted.
- ❖ Please provide **one** printed, single sided, A4, and signed copy of the application and all related documents.
- ❖ Please deliver or post to the AUTEC Secretariat, room WU406, fourth floor, WU Building, City Campus. The internal mail code is D-88. The courier address is 46 Wakefield Street, Auckland 1010. Alternatively, please hand the application to the Research Ethics Advisor in person at one of the Drop In sessions at any of the four campuses (<http://www.aut.ac.nz/researchethics/resources/workshops-and-drop-inns>).
- ❖ Applications should be submitted once they have been finalised. For a particular meeting it needs to have been received in the AUTEC Secretariat by 4 pm on the relevant agenda closing day [AUTEC's meeting dates are listed in the website at <http://www.aut.ac.nz/researchethics>]
- ❖ If sending applications by internal mail, please post them at least two days earlier to allow for any delay that may occur.
- ❖ Late applications will be placed on the agenda for the following meeting.

MINIMAL RISK CHECKLIST

Your application may be appropriate for an expedited review if it poses no more than minimal risk of harm to participants. To assist AUTEK's Secretariat to screen the application for assignment to the correct review pathway, please complete the following checklist:

Does the research involve any of the following?

ANONYMOUS SURVEY ASSESSMENT

		Yes	No
1	The collection of anonymous and non-sensitive survey/questionnaire data only. <i>(If YES is checked, the application may receive an expedited review if the data is from adults and poses no foreseeable risks to participants OR where any foreseeable risk is no more than inconvenience – no further questions on this checklist need be answered.)</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

MINIMAL RISK ASSESSMENT¹

		Yes	No
2	Participants who are unable to give informed consent (including children under 16 years old), or who are particularly vulnerable or in a dependent situation, (e.g. people with learning difficulties, over-researched groups, people in care facilities, or patients highly dependent on medical care)?	<input type="checkbox"/>	<input type="checkbox"/>
3	A reasonable expectation of causing participants physical pain beyond mild discomfort, or that experienced by the participants on an every-day basis, or any emotional discomfort, embarrassment, or psychological or spiritual harm, (e.g. asking participants to recall upsetting events)?	<input type="checkbox"/>	<input type="checkbox"/>
4	Research processes which may elicit information about any participant's involvement in illegal activities, or activities that represent a risk to themselves or others, (e.g. drug use or professional misconduct)?	<input type="checkbox"/>	<input type="checkbox"/>
5	Collection of any human tissue, blood or other samples, or invasive or intrusive physical examination or testing?	<input type="checkbox"/>	<input type="checkbox"/>
6	The administration of any drugs, medicines, supplements, placebo or non-food substances?	<input type="checkbox"/>	<input type="checkbox"/>
7	An intervention of any form of exercise, or other physical regime that is different to the participants' normal activities (e.g. dietary, sleep)?	<input type="checkbox"/>	<input type="checkbox"/>
8	Participants who are being asked to give information of a personal nature about their colleagues, employers, teachers, or coaches (or any other person who is in a power relationship with them), and where the identity of participants or their organisation may be inferred?	<input type="checkbox"/>	<input type="checkbox"/>
9	Any situation which may put the researcher at risk of harm? (E.g. gathering data in private homes)?	<input type="checkbox"/>	<input type="checkbox"/>
10	The use of previously collected biological samples or identifiable personal information for which there was no explicit consent for this research?	<input type="checkbox"/>	<input type="checkbox"/>
11	Any matters of commercially sensitive information?	<input type="checkbox"/>	<input type="checkbox"/>
12	Any financial interest in the outcome of the research by any member(s) of the research team?	<input type="checkbox"/>	<input type="checkbox"/>
13	People who are not giving consent to be part of the study, or the use of any deception, concealment or covert observations in non-public places, including social media?	<input type="checkbox"/>	<input type="checkbox"/>
14	Participants who are in a dependent or unequal relationship with any member(s) of the research team (e.g. where the researcher is a lecturer/ teacher/ health care provider/ coach/ employer/ manager/ or relative etc.) of any of the participants?	<input type="checkbox"/>	<input type="checkbox"/>

¹ If "No" is checked to all items 2-14, the application's status as Minimal Risk will be checked by the Secretariat, and may be forwarded to expedited review. Applications with more than Minimal Risk (any one "yes" to questions 2-14 above), and applications where the checklist is not completed will appear on AUTEK's next agenda.

Appendix 2

Online Survey 1



The Alchemy of Acting Animation (Survey 1)

19/04/2016

Hi all, my name is David and I am a graphic design postgraduate student at Auckland University of Technology (AUT). As part of my postgraduate degree I would like to invite you all to take part in this survey to help forward my research, with the objective to assist in your enjoyment of future live-action anime films.

Live-action films created from Anime are notorious for being unsuccessful especially in the west, and especially in relation to their American comic-book counterparts. There shouldn't be such a vast gap between the two in terms of success considering statistically anime and manga are actually more popular than the American comics. Yet the gap is so great that when a new Superhero movie comes out, non-comic book readers also flock to see it. Yet when a live-action anime movie comes out, even a lot of the existing fans don't turn up. It is my aim to discover why these movies continue to disappoint fans, and more importantly how to come up with a system of improving them. My focus this year will be on the visual aspects of the characters. But i need your help to find this system.

The first stage of my research is through surveys and is trying to get a good grasp of what anime fans want (and don't want) to see in a live-action film. In the second stage using the feedback you provide, I will attempt to design a set of costumes (in 2D format) that would portray a few anime characters successfully in a live-action film. I will then present these options back to the anime community (you), and if you choose you can offer feedback on the costumes and if you would be happy seeing them in a live action film nor not. Then in the third stage, I will attempt to create these costumes (with any amendments that may arise from your feedback) and photograph them in a live-action film poster context. These final photos will of course be shown to you so you can see the fruits of your feedback.

I aim for this research to be of benefit to all of us anime fans by acting as a resource that is available for film studios to read when in the creation of a live action film. If they benefit from the system I hope to show, then we as a community may be able to draw a little more enjoyment out of live-action anime films.

This survey is completely anonymous, so no private or identifiable information will be asked of you, nor should you feel obliged to fill out the survey, you can choose to fill it out or not, and may stop at any point you want. There is no formal process for participating in the survey, if you do want to fill it out then please do and just hit submit afterwards.

All images and characters featured in this survey are not mine, nor the property of AUT University, they are images taken from the internet and are property of the various artists and creators, including but not limited to, DC Entertainment, Marvel Comics and TV Tokyo. All images have been referenced with the URL from where they were sourced. They are used here for research and scholarly purposes and so fall under the fair use doctrine.

By completing and submitting this survey, you give your consent for me to use the data from the survey in my research.

Any concerns regarding the conduct of this research should be notified to the Executive Secretary of AUTEK, Kate O'Connor, ethics@aut.ac.nz, 921 9999 ext 6038

* Required



1. On a scale of 1 to 10, how often would you watch anime? *

	1	2	3	4	5	6	7	8	9	10
Whats anime?	<input type="radio"/>									

Uhhh.... Dont you mean when do I NOT watch anime?

2. If you had to choose one, what would you consider your favourite anime? *

Your answer

3. Who is your favourite anime character? *

Your answer

4. Considering the current state of anime to live-action films, on a scale of 1 to 10, how would you feel about having your favourite anime character turned into a live-action film? *

	1	2	3	4	5	6	7	8	9	10	
PLEASE NO! They'll ruin my favourite character!	<input type="radio"/>	OMG YES! This needs to happen!									

5. Have you watched any of the existing movies that were adapted from anime? (e.g. Dragonball Evolution, The Last Airbender, Rurouni Kenshin, Death Note, Attack on Titan, Speed Racer.) *

- Yes
- No

6. On a scale of 1 to 10, how would you rate the live-action movie adaptations in general? *

	1	2	3	4	5	6	7	8	9	10	
Please... Just.. never make another one!	<input type="radio"/>	Fantastic! why even bother watching the original anime!									

7. Of the live-action movies you have seen, what one do you think most accurately portrayed the original anime, whilst still retaining the feeling of a live action film? *

Your answer _____

8. On a scale of 1 to 10, how would you rate this compared with all films in general? *

	1	2	3	4	5	6	7	8	9	10	
What a waste of time!	<input type="radio"/>	Amazing! Why were there no Oscars?									

9. Why do you rate this film above the others? What do you think worked better in it? (e.g. It looked more/less 'animeish' than the others, The Characters were more/less like the originals, The story was more/less like the original. etc.) *

Your answer _____

10. Of the live-action movies you have seen, what one do you think LEAST accurately portrays the original anime? *

Your answer _____

11. On a scale of 1 to 10, how would you rate compared with all films in general? *

	1	2	3	4	5	6	7	8	9	10	
What a waste of time!	<input type="radio"/>	Amazing! Why were there no Oscars?									

12. Why do you rate this film below the others? What do you think didn't work most in it? *

Your answer

13. What are you looking for in an good 'anime to live-action' adaptation? *

- An almost exact replica of the original (story, characters, script etc.), but with real actors. (an example would be The Lord of the Rings.)
- A good movie with the 'feel' of the original (doesn't necessarily have to follow the same story or keep 100% true to the characters.) (an example would be Transformers)
- I just want to see my favourite characters, they can make a new story for them if they want. (an example would be The Dark Knight)
- As long as the story is the same, I don't really mind what they do to anything else. (e.g. a medieval story like Dracula, taking place in the modern day with new characters.) (an example would be The War of the Worlds.)
- A spin-off story that takes place in the same universe as the original and features the same logic/magic/landscape etc. but with a completely new story and mostly new characters. (an example would be the Torchwood series as a spin-off from Dr Who.)

14. What degree of change to a character's visual appearance, would you find acceptable for a studio to apply to a character when translating them from anime into live-action? (Images shown below are examples) *

- a. (Superman example) No change, An exact replica of the original costume, to most accurately represent the original character, similar to cosplay. (Every detail is attempted to be copied, right down to the perfect curl of hair on his head.)
- b. (Batman example) A significant change, to ease the transition to live action, but still recognisable as the original character. (The major details (colour, cowl, belt) are kept similar to the original, but much of the minor details (tights, texture, armour, cape, bat logo/colour) can be changed.)
- c. (Hawkeye example) Massive change, A complete overhaul of appearance, to make a character more at home (visually speaking), in a live-action world. (Almost everything aside from the theme of an archer, is changed, including even colour and defining features)

a. (Superman) Comic and live action comparison.

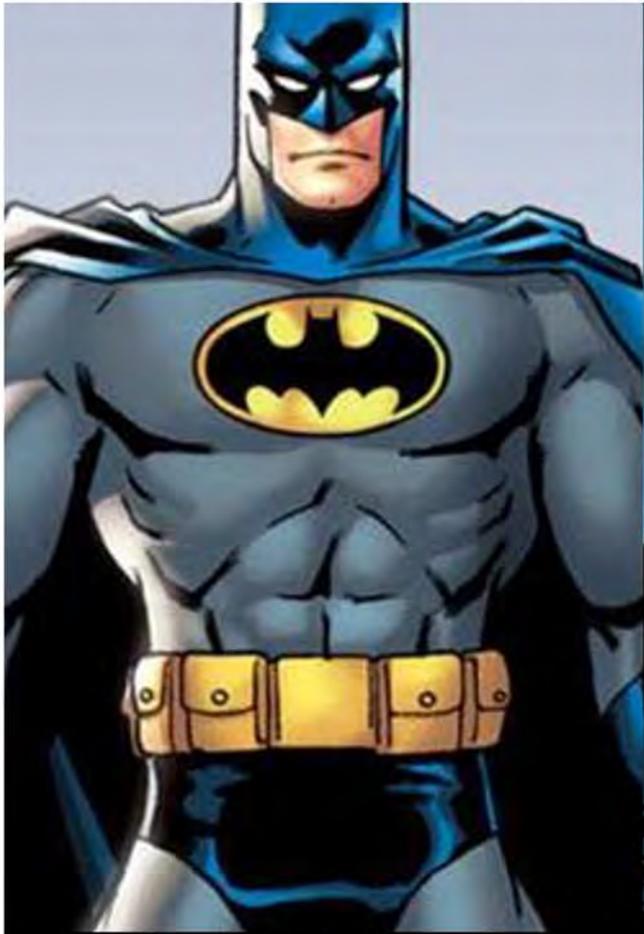


<https://s-media-cache-ak0.pinimg.com/736x/59/96/b2/5996b2708e678ffbc1a0a7701654db8e.jpg>



http://3.bp.blogspot.com/-c7UAvmUggM/U65Y-BamwgI/AAAAAAAAJbs/1cidZ6lgQao/s1600/dc_comics_superman_christopher_reeve_desktop_1024x768_wallpaper-1073650.png

b. (Batman) Comic and live action comparison.



http://cdn-static.denofgeek.com/sites/denofgeek/files/styles/article_main_wide_image/public/2015/10/main.jpg?itok=Ni4Clc_f



<http://vignette3.wikia.nocookie.net/batman/images/b/b0/The-dark-knight-got-milk.jpg/revision/latest?cb=20110114203214>

c. (Hawkeye) Comic and live action comparison.



http://vignette4.wikia.nocookie.net/marveldatabase/images/a/ab/Hawkeye_Vol_3_5_Textless.jpg/revision/latest?cb=20061127115233



http://vignette2.wikia.nocookie.net/p_/images/e/ec/Hawkeye-Avengers.png/revision/latest?cb=20140305180529&path-prefix=protagonist

15. When translating a character from an anime into a live action film, some things are likely to be changed out of necessity (e.g. finding an actor that looks exactly like the animated character may be hard/impossible, the laws of physics may prevent some elaborate anime hairstyles from being used in live action, some brightly coloured costumes may not look appropriate in certain real world settings, some accessories such as large swords may be too large/inappropriate for an actor to wield convincingly) Considering this, please order the following features from 'most important to keep the same as the original' to 'least important' for anime characters in general. *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

16. The previous question discussed anime characters in general, this question is more specific, please rate the same features as previously for each of the following characters, please tick the box next to the character's name as well if you are already familiar with this character.

- a. Kakashi Hatake
- b. Itachi Uchiha
- c. Goku
- d. L
- e. Ichigo Kurosaki
- f. The Flame Alchemist: Colonel Roy Mustang
- g. Captain Levi

a. Kakashi Hatake (Naruto) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Kakashi Hatake



http://vignette1.wikia.nocookie.net/voiceacting/images/f/f3/Kakashi_Hatake_Part_I_Naruto_Character.jpg/revision/latest?cb=20130227140233

b. Itachi Uchiha (Naruto) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Itachi Uchiha



http://vignette2.wikia.nocookie.net/deathbattlefanon/images/a/a1/Itachi_Uchiha.png/revision/latest?cb=20150127055251

c. Goku (Dragon Ball Z) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Goku



http://images4.wikia.nocookie.net/__cb20120211122732/dragonball/es/images/3/32/Goku_saga_saiyajin_v2_by_dbkaifan2009-d2z3tda_copy.png

d. L (Death Note) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

L



http://vignette2.wikia.nocookie.net/smashbrosawlorigins/images/d/de/Death_note_l_by_nitro7e-d4s4eti.jpg/revision/latest?cb=20140629103157

e. Ichigo Kurosaki (Bleach) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Ichigo Kurosaki



http://vignette3.wikia.nocookie.net/transcendencefanon/images/e/ed/Ichigo_Kurosaki.jpg/revision/latest?cb=20130723133722

f. Colonel Roy Mustang (Fullmetal Alchemist) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Colonel Roy Mustang



http://vignette3.wikia.nocookie.net/thegamingfamily/images/f/fc/Roy_Mustang_Render.png/revision/latest?cb=20140210074514

g. Captain Levi (Attack on Titan) *

Features: Hair colour. Hair shape. Costume colour. Costume shape. Facial Features. Accessories (weapons etc.). Voice. Body Size.

Your answer

Captian Levi



http://pre04.deviantart.net/650b/th/pre/f/2014/068/8/2/lance_corporal_levi_render_by_kurotenshisasuke-d79im6p.png

17. Many anime characters are represented by symbols or logos (e.g. Attack on Titan's Survey corps wings, Fullmetal Alchemist's Transmutation Circles, Naruto's Village headbands, The Akatsuki's red cloud.) On a scale of 1 to 10 please rate the importance of keeping these designs the same as the original. *

1 2 3 4 5 6 7 8 9 10

Well they changed the Batman logo and it worked, so these should definitely be changed too!

Of course it has to be the same! why even think of changing something like that?!

18. Which style would you prefer to see in an live action movie of your favourite anime?
(example comparison shown below) *

- Style 1: A 'Cosplay' effect. Emphasis on making the character as much like the original as possible (as if the character was picked up from the anime and placed down into live action.) This often features excessive hair styling and makeup that often looks 'unnatural' and 'forced' but is very accurate to the original character.
- Style 2: A 'Realistic' effect. Emphasis on making the character fit better into a live-action world, this often disregards the original hair style in favour of a more 'everyday' look and 'roughens' up the costume and makeup of the character, this style looks far more 'natural' but isn't often as technically accurate to the original character.

Gaara (Naruto)



19. Anime characters are often very full of colour, as is the world they live in. (e.g Goku and Naruto both wear vivid orange and live in worlds with bright green grass and shining blue sky) Because the world of anime is brightly coloured, the characters in it can also get away with also being bright. However in real life, the world isn't so vivid in its colour, so wearing a bright orange jumpsuit feels more like an eyesore to the camera than a costume. So there are 2 cinematic options that can be explored to try and fix this. Which one would you prefer to see in a live-action anime film? (example comparison shown below) *

- Option 1: Brighten up the world, enhance the colours in post-editing, make the world seem 'less real' this way when a clearly unreal character comes into the scene they don't look out of place. This is used often in Kung-Fu movies to make the 'jumping 10 meters up in the air in slow motion' look less abnormal. A recent example of this effect in action is Mad Max Fury Road. If we were to enter Max's desert wasteland in real life, it would look nothing like the movie, everything would be grey and brown and significantly less interesting, and 4 story vehicles, flamethrowing guitars and all the other strange and wacky things would look drastically out of place, but due to the visually enhanced world of the film, it looks like it should be there. We only barely notice that Furiosa has a massive robotic hand, and nothing seems strange about it.
- Option 2: Instead of brightening up the world, decrease the brightness of the character, make Naruto and Goku wear faded and muddied suits instead. This effect is used a lot in DC comic movies, an example would be Man of Steel. Superman is perhaps one of the brightest coloured superheroes to exist, his bright red cape, yellow/red S, and bright blue tights would stand out anywhere, so in the movie they dulled him down a lot to fit with his surroundings, His bright blue tights are replaced with an almost grey textured material, his red cape looks like it's seen better days, and the typical superhero 'undies on the outside' are nowhere to be seen, but the effect all this gives, is that when Henry Cavill runs around the grey streets of New York in a superhero costume, it looks completely normal and real.

Mad Max Fury Road, and Man of Steel



20. These are some official live-action adaptations of anime characters, on a scale of 1 to 10 please rate them from 'most successfully represents the original character' to 'least successfully represents the original.' (Forget about which films/actors were good or bad and just focus on the visual appearance of the characters) Please tick the checkboxes if you are familiar with BOTH the live action and anime versions of these characters.

- a. Mikasa Ackerman
- b. Prince Zuko
- c. Kenshin Himura
- d. L
- e. Sebastian Michaelis
- f. Ciel Phantomhive
- g. Goku

a. Mikasa Ackerman (Attack on Titan) *

	1	2	3	4	5	6	7	8	9	10	
Ummm.. how was this even allowed?	<input type="radio"/>	Wow! the spitting image!									

Mikasa Ackerman



b. Prince Zuko (The last Airbender) *

1 2 3 4 5 6 7 8 9 10

Ummm.. how was this even allowed?

Wow! the spitting image!

Prince Zuko



<http://www.themarysue.com/wp-content/uploads/2014/06/waterbending-scroll-580x436.png>



[http://vignette3.wikia.nocookie.net/villains/images/3/34/Zuko_\(Live_Action\).jpg/revision/latest?cb=20120429195436](http://vignette3.wikia.nocookie.net/villains/images/3/34/Zuko_(Live_Action).jpg/revision/latest?cb=20120429195436)

c. Kenshin Himura (Rurouni Kenshin) *

1 2 3 4 5 6 7 8 9 10

Ummm.. how was this even allowed?

Wow! the spitting image!



http://vignette2.wikia.nocookie.net/smashbroslawlorigins/images/d/de/Death_note_l_by_nitro7e-d4s4eti.jpg/revision/latest?cb=20140629103157



<http://www.pics4world.com/vb/nicecache/2/32754showing.jpg>

e. Sebastian Michaelis (Black Butler) *

	1	2	3	4	5	6	7	8	9	10	
Ummm.. how was this even allowed?	<input type="radio"/>										

Wow! the spitting image!

Sebastian Michaelis



<http://static.zerochan.net/Sebastian.Michaelis.full.640627.jpg>



<http://www.pics4world.com/vb/nicecache/2/32754showing.jpg>

f. Ciel Phantomhive (Black Butler) *

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Ummm.. how was this even allowed?

Wow! the spitting image!



<https://s-media-cache-ak0.pinimg.com/736x/48/f9/46/48f94684df8f9e4b3b6ccf19a00d162e.jpg>



http://vignette2.wikia.nocookie.net/kuroshitsuji/images/7/74/Shiori_Genpou.jpg/revision/latest?cb=20130606142730

g. Goku (Dragonball Evolution) *

1 2 3 4 5 6 7 8 9 10

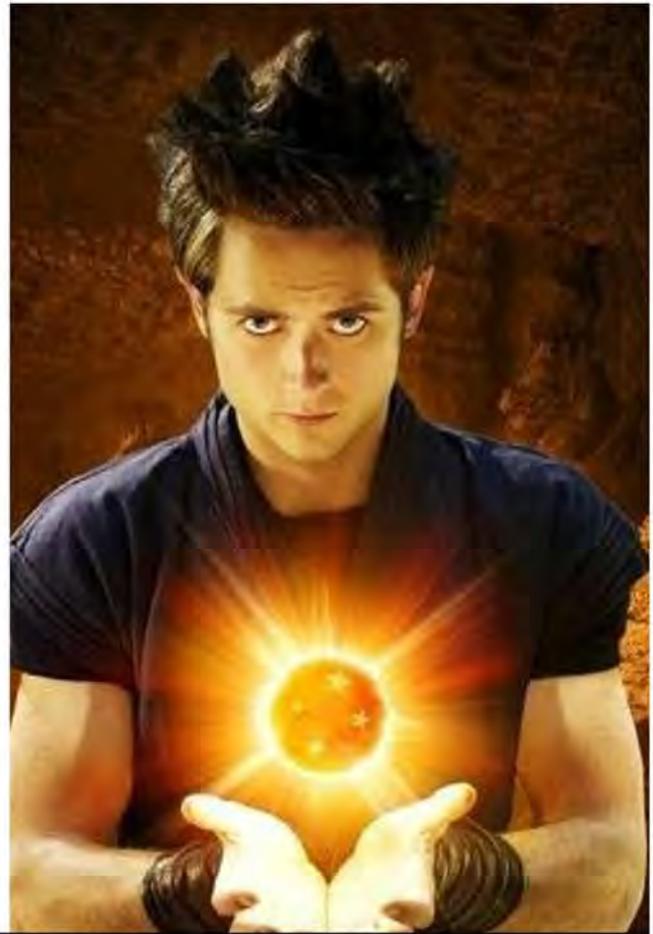
Ummm.. how was this even allowed?

Wow! the spitting image!

Goku



http://orig06.deviantart.net/fba3/ff/2012/103/7/5/dragon_ball_kid_goku_6_by_superjmanplay2-d47h2iv.png



<https://lh3.googleusercontent.com/-MbsLqKznM/AAAAAAAAAI/AAAAAAAAAA/if2BASAYK68/photo.jpg>

X. (Optional) Anything extra? Is there anything you wish to add or disagree with, anything you think might help this project along, any ideas? Are there any characters you think will work really well in live action, any you think cant be done?

Your answer

Page 1 of 1

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Appendix 3

Survey 1 Analysis

The following is a summary of the analysis of the survey results:

1. Most participants labelled themselves as frequent users of anime, with most people rating themselves between 7 and 10 on a scale of 1-10 with no results lower than 4; this shows that all participants watch anime regularly, and as such it can be assumed that most of them have a good understanding of the genre.
2. *Fullmetal Alchemist* proved to be the crowd favourite anime among the participants; this reflects results of existing polls as well, indicating that the information I am gathering is less likely to be anomalous.
3. Edward Elric, the main protagonist of *Fullmetal Alchemist*, was the most popular character among the participants.
4. When asked how comfortable people would feel about having their favourite character turned into a live-action film character, there was a variation of results, but the graph shows a clear bias towards the end of the scale that reflected a hesitation to have the character turned into live action.
5. 88.8% of participants have seen live-action movies based on anime before.
6. When asked to rate live-action movies in general, most people rated them low on the scale, with the majority rating them between 1 and 5, with no one giving them 9 or 10 out of 10.
7. The results showed that the live-action film that the participants thought most accurately portrayed the original anime, whilst still retaining the feel of a live-action film, was *Death Note*, a Japanese live-action adaptation.
8. When asked to rate their favourite live-action anime film on a scale of 1-10, the graph shows a slight bias towards the lower end of the scale, but with the majority rating the film between 5 and 7.
9. When asked why they preferred this film over the rest, many participants used phrases such as "Wasn't too anime-ish" or "The costumes were adapted well", "Lacked crazy hairdos" and in general showed that having good costumes as well as bringing the anime down to earth made for a better live-action movie.
10. The live-action movie that the participants thought least effectively portrayed the original anime was *DragonBall Evolution*, and almost half of the participants felt this way. *The last*

Airbender was also highly nominated as worst film.

11. When asked to rate their least favourite movie out of 10, almost all participants rated it very low on the scale, with 50% of 36 participants choosing 1 as the rating. Only 1 participant rated the movie above 5.
12. When asked what they thought didn't work about the movie, many responses were along the lines of, "The characters were not similar enough to the original" and "very untrue to the source material". Visual appearances seemed to be the main issue of concern.
13. When asked what the participants wanted from a live-action film, 36.1% of people wanted "An almost exact replica of the original anime", 47.2% of people wanted "A movie with the feel of the original", 11.1% of participants agreed with "As long as my favourite characters are on screen, I don't mind what happens to the story"; 0% of participants agreed with "As long as the story is the same, I don't mind what they do to anything else", and 5.6% of people wanted "A spin-off story that takes place in the same universe, but not necessarily with the same characters or story". This means that the majority wanted the live-action to be true to the original, but adapted enough for live-action not to feel strange.
14. When asked about the visual appearance of the characters in a live-action movie, 22.2% of people wanted the live-action characters to look as similar as possible to the animated ones, 66.7% wanted the characters to be changed enough to feel like they fitted into a live-action setting, but still resembled the original character, and 11.1% wanted a complete change to the character to make them fit into live-action, to a point where they may not even resemble the original.
15. The participants were asked to put a list of attributes in order of what they thought was most important for anime characters in general to least important. The list was "costume shape, costume colour, accessories, hair shape, facial features, body size and voice". Costume shape, hair colour and accessories seemed to be the most valued by the participants. So when making live-action characters, these are the aspects they believe should be kept similar as possible.
16. The participants were then asked to rate the same attributes, but this time for specific characters. For the character Kakashi Hatake, hair colour and hair shape seemed to be the major factors that people felt should be kept similar to the original. For the character

Itachi Uchiha, costume shape, facial features and voice seemed to be the major factors that the participants wanted to stay the same in a live-action movie. For Goku, hair shape, hair colour and body size were the most important attributes. For the character L facial features, body size and hair colour seemed to be valued. Ichigo Kurosaki leaned towards accessories, hair colour and body shape. For Colonel Roy Mustang, participants valued voice, costume colour, costume shape and body size. For the final character, Captain Levi, people preferred voice, accessories and body size.

17. Participants were asked how important it was to keep logos, insignias and other identifiable symbols the same in live-action and anime. 50% of participants rated this 10 out of 10 as important to stay the same, and the rest of the votes were on the higher end of the scale as well. So if possible, logos should be kept the same as in the anime.
18. Participants were asked what they valued more in terms of visual appearance - a "cosplay" effect, where the costume looks less real, but is very true to the anime (e.g. perfect unblemished makeup), or a "realistic" effect where the costume is less true, but would look less out of place in a real-life setting. (e.g. lots of dirt and imperfect makeup). 33.3% valued the cosplay effect, and 66.7% valued the realistic effect. This means that most people are happy with certain changes in the visual style of the characters in order to make them more receivable.
19. The question was asked: Did participants prefer a wild setting with bright colours and vivid sunsets like in the anime, or did they want a more realistic setting. Unlike the previous question, the majority valued the unrealistic effect, with 63.9% of people wanting wild settings, and 36.1% wanting a realistic setting.
20. Participants were given a list of live-action anime characters accompanied by images, and asked to give each a rating based on how well they thought the character was visually adapted from the anime. Mikasa Ackerman received medium-high ratings, with most people giving her scores between 3 and 8, with 8 being her most popular rating. Prince Zuko was rated very low, with 1 being his primary rating. Kenshin Himura received very high feedback, with most of the participants rating him between 6 and 10, with 6 being his most popular rating. L received almost exclusively high ratings, with only 1 rating below 5, and most rating him either 6 or 9. Sebastian Mechaelis received medium/low ratings, with most participants giving him scores between 1 and 7, and his most popular

ratings were 4 and 6. Ciel Phantomhive received medium ratings, with most ratings being 4 and 5 out of 10. Goku received the worst ratings, with over 50% of participants giving his adaptation a score of 1. The majority of live-action character adaptations, therefore, were below 50% approval ratings, with a select few characters being successful.

Appendix 4

Online Survey 2



The Alchemy of Acting Animation (Results)

Thank you to everyone

Earlier on in the year, I sent out this survey:

https://docs.google.com/forms/d/e/1FAIpQLSeUn13ZXejuZI1753o68KQktReejhB_eX9XD-e7zBrSX7FO-g/viewform

In that survey, I said that I would be using the feedback from the survey to create a series of live action characters based on anime. Now thanks to your feedback, I have finished those characters, and now I ask for your feedback again to help me determine whether these characters have been successfully translated into live-action, or whether they haven't.

All 4 characters have been translated from the anime Naruto Shippuden, into movie posters for a pretend Live-action film.

Please be honest when judging these pictures. It is helpful for me to know if they are successful, but it is equally as helpful to my project to know if they aren't (if that is the case).

In the previous survey, the majority of participants said that they were happy with a fair degree of change from the original character, to allow for more a believable translation to live action.

Most people also said that they wanted the character to appear more realistic and grungy, but wanted the scenery to be brightened up a little to still keep some of the 'animeness'.

So I have used a little creative licence in re-designing the costumes and appearance of the characters, to make them more suitable for live-live action, but tried to keep them recognisable and easily relatable to the original characters we all know and love.

So let me know if I have succeeded or not:

Have you seen Naruto or Naruto Shippuden?

- Nope, none of them.
- I've seen Naruto, but not Shippuden
- I've seen Naruto Shippuden, but not original Naruto.
- I've seen both Naruto and Naruto Shippuden.

Character 1 Reference (Lord Pain)



<http://images2.fanpop.com/images/photos/8300000/Pain-pein-master-8311979-500-261.jpg>



<http://images4.fanpop.com/image/photos/17100000/Pain-pein-17144076-500-313.jpg>



<https://s-media-cache-ak0.pinning.com/originals/59/60/03/596003aed49d1ab1d230fad33bdd2d2f.jpg>



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 UNDER 17 REQUIRES ACCOMPANYING
 PARENT OR ADULT GUARDIAN

Tendo Pain live-action poster

www.thealchemyofactinganimation.com

(Reading this is optional of course, but could be helpful)

Lord Pain is the foreboding and emotionless centrepiece of the Akatsuki. The costume that must look suitable on all other members, has even more meaning on him. The normal red Akatsuki cloud logo, was in my opinion too cartoony for real-life application on such a deadly character. Re-designing it was a necessary step further away from the anime. I kept the overall shape and outline the same, so there was some familiarity and wasn't just some new random picture, but took inspiration from Japanese and Chinese, traditionally painted clouds. Introducing swirling formations within the design, to make it less blank. It also resembles waves, water also being suitable for Pain and The Village Hidden in the Rain.

The shape of the original costume itself was also fairly unsuitable for translation to live action, cloth falls differently in real life than it does when drawn, and what might look flowing and menacing in the anime, looks like a limp sack in real life.

Again inspiration came from Japan and China, Chinese Kung-Fu masters that we are used to seeing on TV wear flowing robes that are not inappropriate for battle, while the Japanese Samurai don kimonos with open sleeves and tight waistlines.

So it was from the Samurai and the Kung-Fu master that the new Akatsuki cloak was born. Unlike the original, my version has a tight waistline, to give the character the appearance of the anime, but look less like a sack in real life. Rather than be button up from top to bottom, the live-action version has crossing lapels like the robes of a Chinese master, while the collar is closer fitting to the head, giving the character a sleeker look, (a wide collar also doesn't stand up as well).

Pain himself is identified by his otherworldly eyes, orange hair, and facial piercings.

The piercings were little problem, a lot of people these days have widely pierced faces, and Pain's stereotypical triple pierced nose, didn't look so out of place as it might have done, in previous years.

His orange hair, also wasn't much of a problem, plenty of people have orange hair as well.

But the eyes were a problem, the Rinnegan looks abstract even in the anime, and in real life, its purple hue and dark rings make the eyes look too dark, and having them glowing looks too fake. In the end I opted to have no texture on the eyes at all.

Blank eyes still look menacing and powerful (when spell casters and demonic figures summon power on TV, their eyes often roll back in their head, giving the appearance of blank eyes, which is why we associate it with power and magic.)

Blank eyes also means that the actor for Pain won't display unnecessary emotion (seeming a lot of acting is done through the eyes) and Pain has very little emotion.

How successfully has Lord Pain been translated into live-action?

	1	2	3	4	5	6	7	8	9	10	
Umm.. Where is the resemblance??	<input type="radio"/>	If Pain and his village were real... thats exactly how they would look!									

If you saw this character and scene in a live-action movie of Naruto, would you be disappointed?

- Yes, I would be disappointed.
- No, I think this would work well.

What do you think is successful in this image? (if anything)

Your answer

What do you think is unsuccessful in this image? (if anything)

Your answer

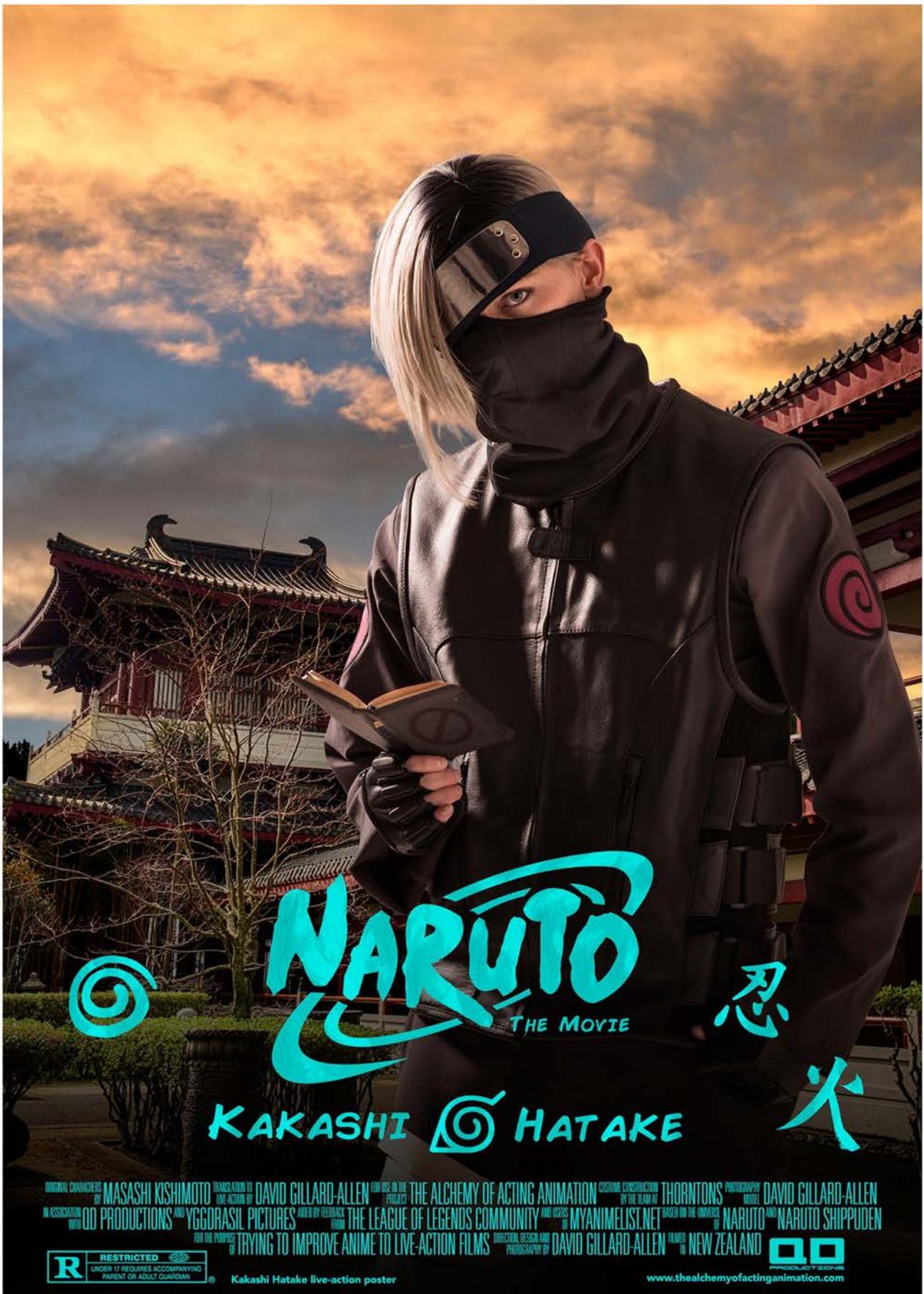
Does Pain still work without the purple ripple pattern of the Rinnegan (Eyes)

- Yes, blank eyes aren't like the original, but they could work for a live action movie, as they still look powerful.
- No, the Rinnegan's appearance is too key to Pain's character, he doesn't work without the distinct pattern.

Character 2 Reference (Kakashi Hatake)



My Kakashi Live-action Translation



NARUTO

THE MOVIE

忍火

KAKASHI HATAKE

ORIGINAL CHARACTERS BY MASASHI KISHIMOTO TRANSLATION TO LIVE ACTION BY DAVID GILLARD-ALLEN FOR USE IN THE PROJECT THE ALCHEMY OF ACTING ANIMATION COSTUME CONSTRUCTION BY THE TEAM AT THORNTONS PHOTOGRAPHY MODEL DAVID GILLARD-ALLEN
IN ASSOCIATION WITH OO PRODUCTIONS AND YGGDRASIL PICTURES MADE BY FEEDBACK FROM THE LEAGUE OF LEGENDS COMMUNITY AND USERS OF MYANIMELIST.NET BASED ON THE UNIVERSE OF NARUTO AND NARUTO SHIPPUDEN
FOR THE PURPOSE OF TRYING TO IMPROVE ANIME TO LIVE-ACTION FILMS DIRECTOR, DESIGN AND PHOTOGRAPHY BY DAVID GILLARD-ALLEN FILMED IN NEW ZEALAND OO PRODUCTIONS

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Kakashi Hatake live-action poster

www.thealchemyofactinganimation.com

Kakashi is many things, but at his core, he is a Ninja. The show is about Ninjas, and Kakashi is one of the major ones. And while orange tracksuits and Blue/Green commando vests can be Ninja-esq in anime, we have so strongly associated Ninjas with black, that seeing a guy in a blue tracksuit with a green bullet-proof vest, calling himself a Ninja in live-action would be a little contrary in our subconscious (especially to those who haven't already seen Naruto).

So after several unsuccessful experiments with green and blue fabrics, I concluded that Kakashi had to be in black. One grey undergarment and Black outer vest later, he did look a lot more like a Ninja. The red Uzumaki symbols stitched onto his arms helped the newly coloured costume resemble the old one.

The universe of Naruto takes place in a world that resembles old Japan, but has some materials and technology from the current age. So instead of making Kakashi's costume (and the Akatsuki cloak for the other characters) out of materials that are faithful to Edo era Japan, I mixed in modern materials with the old. Creating a hybrid that I felt fitted in with the past-future world of Naruto.

Hair. Kakashi's hair, along side the mask/headband, is the most key part of recognising him. His original hair is obviously impossible (or at least very very very difficult) to pull off in a live action film, and even if you could make it look like the anime, it would look strange on a real person. So a new solution had to be found.

I took a risk, that I think works (but you will be the judge of that) and gave Kakashi a long combover. This still gives him that 'lopsided' look, but with hair that is far closer to something you would see in real life. I also gave his hair dark roots, to make having silver hair look more explainable and natural to our subconscious.

(unfortunately, due to where the natural part in the hair was, i had to put kakashi's hair on the wrong side, which of course affected which side his Sharingan was on, (sorry any die-hard Kakashi fans))

How successfully has Kakashi Hatake been translated into live-action?

	1	2	3	4	5	6	7	8	9	10	
Thats supposed to be Kakashi??	<input type="radio"/>	Exactly how Kakashi and his village should look!									

If you saw this character and scene in a live-action movie of Naruto, would you be disappointed?

- Yes, I would be disappointed.
- No, I think this would work well.

What do you think is successful in this image? (if anything)

Your answer

What do you think is unsuccessful in this image (if anything)

Your answer

Does Kakashi's costume work in black?

- Yes, Kakashi is still recognisable in black, and it could work well in a live-action film.
- No, changing the colour is unnecessary, and detracts from a character that already has a lot of changes.

Kakashi's hair and mask is on the opposite side, due to the materials used. In a real film, it would be on the correct side... But does it actually matter?

- Yes of course it matters! This is Kakashi we are talking about!
- Now that you mention it... probably not. He does still look the same.

Character 3 Reference (Itachi Uchiha)





ORIGINAL CHARACTERS BY MASASHI KISHIMOTO TRANSLATION TO LIVE ACTION BY DAVID GILLARD-ALLEN FOR USE IN THE PROJECT THE ALCHEMY OF ACTING ANIMATION COSTUME CONSTRUCTION BY THE TEAM AT THORNTONS PHOTOGRAPHY BY VINCENT CRIGLINGTON
IN ASSOCIATION WITH QD PRODUCTIONS AND YGGDRASIL PICTURES MADE BY FEELBACK FROM THE LEAGUE OF LEGENDS COMMUNITY AND HOSTED BY MYANIMELIST.NET BASED ON THE CHARACTERS OF NARUTO AND NARUTO SHIPPUDEN
FOR THE PURPOSES OF TRYING TO IMPROVE ANIME TO LIVE-ACTION FILMS DIRECTOR, DESIGN AND PHOTOGRAPHY BY DAVID GILLARD-ALLEN FILMED IN NEW ZEALAND

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Itachi Uchiha live-action poster

www.thealchemyofactinganimation.com

Rationale

Despite being in a sense the 'main' member of the Akatsuki (or at least the one we have the most contact with) Itachi is actually the plainest of all of them, visually speaking. So to give him something that made him stand apart from the other members of the Akatsuki (at least in my work) I made the 'Akatsuki Hat' exclusive to him, this seemed logical to me seeming he is one of the only members we associate with it anyway.

The only other way to distinguish Itachi (costume wise) from the others, is the way he wears it (with his hand poking out the collar) but due to the new costume design, that wasn't possible.

How successfully has Itachi Uchiha been translated into live-action?

	1	2	3	4	5	6	7	8	9	10	
LoL that looks nothing like Him..	<input type="radio"/>	Wow! Itachi in real life!!									

If you saw this character and scene in a live-action movie of Naruto, would you be disappointed?

- Yes, I would be disappointed.
- No, I think this would work well.

What do you think is successful in this image? (If anything)

Your answer

What do you think is unsuccessful in this image? (If anything)

Your answer

Character 4 Reference (Konan)





© NARUTO

THE MOVIE

雨 LADY ANGEL 忍

ORIGINAL CHARACTERS BY MASASHI KISHIMOTO TRANSLATION TO LIVE ACTION BY DAVID GILLARD-ALLEN FOR USE ON THE PROJECT THE ALCHEMY OF ACTING ANIMATION COSTUME CONSTRUCTION THORNTONS PHOTOGRAPHY OLIVIA SKELTON
IN ASSOCIATION WITH OO PRODUCTIONS AND YGGDRASIL PICTURES ADDED BY FEEDBACK FROM THE LEAGUE OF LEGENDS COMMUNITY AND USERS BY MYANIMELIST.NET BASED ON THE UNIVERSE OF NARUTO AND NARUTO SHIPPUDEN
FOR THE PURPOSE OF TRYING TO IMPROVE ANIME TO LIVE-ACTION FILMS DIRECTION, DESIGN AND PHOTOGRAPHY BY DAVID GILLARD-ALLEN FILMED IN NEW ZEALAND OO PRODUCTIONS
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN Konan live-action poster www.thealchemyofactinganimation.com

Rationale

Konan was interesting to translate from anime to live-action, being the only female member of the Akatsuki. In the anime She wears the costume no differently to anyone else, (with the exception of high heels instead of sandals).

But to give her her own unique presence in live-action, i adjusted the costume to feel more 'ladylike'. With the collar open and the inner lining of the sleeves showing, making the Samurai Kimono, look a little more female-Kimono/dresslike. Which in my opinion gives her a stronger presence as the 'only female member' instead of 'just another member, but happens to be female', in a live action adaptation.

How successfully has Konan been translated into live-action?

	1	2	3	4	5	6	7	8	9	10	
No. Just No.	<input type="radio"/>	I cant believe it... It really is Konan!									

If you saw this character and scene in a live-action movie of Naruto, would you be disappointed?

- Yes, I would be disappointed.
- No, I think this would work.

What do you think is successful in this image? (If anything)

Your answer

What do you think is unsuccessful in this image (If anything)

Your answer

With regards to all 4 images as a whole, please check the aspects that you think worked well overall.

- The costumes.
- The appearance of the actors.
- The backgrounds.
- The re-design of the red Akatsuki Cloud.
- Nothing worked.

How similar to the original characters do you feel the live-action versions are?

- The same as the original characters, but live action.
- Different to the characters, but they still 'feel' like themselves.
- They are completely different, I can barely tell its them.

Are you happy with this level of change/similarity?

- Yes, I think its okay.
- No, I don't like it.

The full costumes with minimal editing



Anything you would like to add? Feedback? criticisms?

Your answer

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The Alchemy of Acting Animation

David Gillard-Allen