

Visual Representation of Calligraphy in Chinese Movie Poster Titles

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Abstract: Movie poster, as the main media of movie publicity, can provide the most important information for audiences. As the most important element in the whole picture, movie titles need to establish effective information exchange for audiences and the movie story in the first time, to leave a deep impression on audiences. Therefore, movie posters should use emotional and attentive elements at the level of visual representation while ensuring readability. Calligraphy typeface is created for accurate expression and decoration. In addition, it is more artistic and perceptual. With the progress of science and technology, calligraphy has been effectively integrated with various media in the field of design, and played a role in enhancing artistic and sensuous effects. In this research, movie posters of the Top 10 movies at the box office in China from 2017 to 2022 were screened based on the China Maoyan Movie Platform, and 22 posters with calligraphy titles in the five years were selected according to writing characteristics. Taking previous research and literature as references, visual elements of titles were extracted from the posters, and case analysis experiments were carried out (frequency of use of each visual element) to understand the design characteristics of the calligraphy titles in Chinese movie posters. The visual representation of calligraphy titles in this research was mainly divided into three aspects, namely Typography (Calligraphy font, Arrangement), Layout (Location, Layout area) and Color. The visual expression and rules of each poster were analyzed one by one. The results showed that: First, in the aspect of Typography, Cursive script was the most frequently used Chinese characters calligraphy in titles of Chinese movie posters, mostly with Horizontal arrangement. Second, in terms of Layout, titles appeared most frequently at the bottom of the posters, mostly using the layout area of 1/5 or less. Finally, from the perspective of color use, colorless titles were used most frequently. This research provides a preliminary understanding of the design characteristics of calligraphy titles in movie posters of China's Top 10 box office movies in the past five years. On this basis, this paper provides reference and academic materials for the use of Chinese characters calligraphy in movie posters in the international market, offering reasonable design strategies for the application of Chinese characters calligraphy in movie poster titles. It is hoped that this study can help the visual understanding of Chinese characters calligraphy in movie posters, and further display the cultural characteristics and unique charm of Chinese characters calligraphy elements in the field of design.

Keywords: Chinese Movie, Movie Poster, Title, Chinese Characters Calligraphy, Visual Elements

1. Introduction

With the development of social economy, people's quality of life has been improved and their demand for spiritual life has prompted the development of the movie industry. While the movie industry is booming, movie posters play an important role as a visual communication medium for movies[1]. When

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designing the title of a movie poster, it is necessary to fully consider the content, theme and viewers' needs of the movie in terms of visual performance, optimize the arrangement of each information, and customize the style to match it[2]. In the early 80s of the 20th century, the titles of movie posters have not had a unique style in terms of visual expression. In the late 80s of the 20th century, people elevated design thinking from a material to a spiritual perspective and began to focus on the emotional aspect[3]. Therefore, in the era of proliferation of digital images, art characters with a human and sensual touch are highly favored in the design industry[4]. Oriental calligraphy can be said to be a characteristic expression of fine art characters. To this day, oriental calligraphic elements written with brushes are still widely used in various visual communication media, such as common advertisements, books, packaging and posters, in Korea, China and Japan[5].

The purpose and necessity of this study are as follows:

Firstly, there is increasingly cooperation between movie companies around the world to adapt to the development trend of the international movie industry. In this case, when a movie is released overseas, the movie company will also design the overseas poster to promote it better. Chinese characters calligraphy is often used to express visual effects or add oriental cultural characteristics in the process of movie poster design. Secondly, as the most effective transmission medium of the movie, posters play a role in quickly attracting attention. The most distinctive element is the expression form of fonts in poster design. Therefore, this study hopes to understand the use of Chinese characters calligraphy in movie poster titles through case analysis. Overall, this study explores the visual representation of Chinese characters calligraphy in Chinese movie poster titles. It is hoped that through case analysis, the usage trend of movie titles in such aspects as calligraphy fonts, visual effects, and colors in the past five years would be summarized, and their performance characteristics could be analyzed, with the aim of providing reasonable assistance for the design of international and domestic posters.

2. Theoretical Background

2.1 Definition of Movie Poster and Title

A movie poster is a promotional or advertising medium in which the content to be conveyed is expressed in a certain picture. A movie poster is only as good as its ability to successfully engage its audience base. Therefore, to attract the attention and interest of the viewers, it is necessary to focus on the design of the visual communication message. How to use visual elements wisely to convey information well visually has become a question to consider.

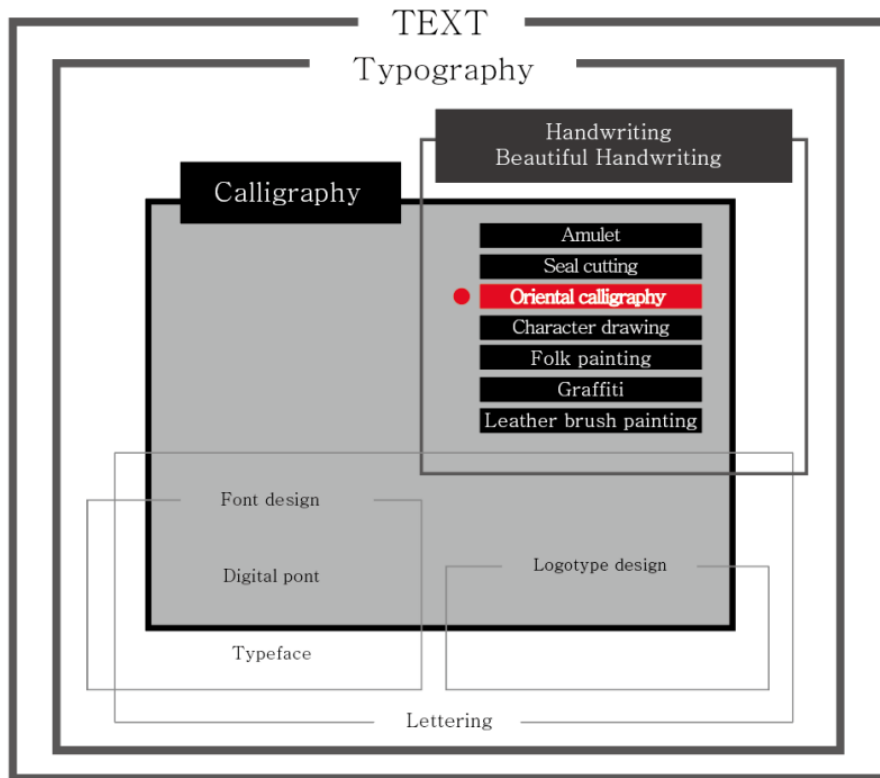
In a movie poster, the title is the most effective element to express the overall image of the movie. The title is the most representative element in a movie poster, and its function is mainly to promote the theme of the movie in the movie poster[6]. Therefore, nowadays, in the design of movie poster titles, designers no longer only consider readability, but also try to use original fonts[7]. The use of sensual artistic fonts in the design of movie poster titles can leave a deep impression and differentiated cognition on the viewers.

2.2 The Concept of Calligraphy and Oriental Calligraphy

Calligraphy is derived from the Greek word *kalls*, which means "beautiful", and *graphy*, which is Greek for "handwriting", means beautiful handwriting[8]. Therefore, Calligraphy in the narrow sense refers to handwritten art words, and Calligraphy in the broad sense refers to the writing style other than movable type[9]. Compared to movable type, fine art characters eliminate the definition of serif and non-serif. As a unique and perceptual visual expression, it can effectively convey information and emotions, to meet the aesthetic needs of modern people.

Oriental calligraphy has evolved from hieroglyphs (Chinese characters). Oriental calligraphy tools are mainly rice paper, ink stick, and brushes made of animal hair. Moreover when writing Chinese characters calligraphy needs to be completed in one stroke. The strength of the power and the sense of speed make the lines of the article change infinitely, with a strong emotional expressiveness.

Refer to Ahn Sang-soo's "Hangeul Design"[10], as shown in [Fig. 1]. The distinction between Calligraphy and Oriental calligraphy today can be seen. Calligraphy includes handwriting, Calligraphy includes handwriting, which can be divided into Amulet, Seal cutting, Oriental calligraphy, Character drawing, Folk painting, Graffiti and Leather brush painting.



[Fig. 1] Classification of Calligraphy and Oriental Calligraphy

2.3 Visual Elements of the Movie Poster Title

2.3.1 Types of Chinese Character Calligraphy in Oriental Calligraphy

The oriental calligraphy is a field of art. It can be regarded as the artistic form of characters that are presented with the text as the material and the brush. The type of font is distinguished by the form. According to documents, Chinese character calligraphy mainly occurs in three places, including Korea, China, and Japan, which is known as the "cultural circle of Chinese characters"[11]. The origins of calligraphy can be traced back to Chinese characters that developed in hieroglyphics. After thousands of years of creation and development, calligraphy has also produced different calligraphy styles[12].

Through [Fig. 2], it can be observed that Chinese characters have gone through Oracle Bone Script, Chinese Bronze Inscriptions, Seal Character, Clerical Script, Regular Script, Cursive Script, and Running Script during their evolution[13], among which Oracle Bone Script and Chinese Bronze Inscriptions are usually not used after the Chinese characters have been simplified. Therefore, this paper does not analyze Oracle Bone Script and Chinese Bronze Inscriptions in studying movie poster titles.

WORD MEAN	PRINT	ORACLE BONE SCRIPT	CHINESE BRONZE INSCRIPTIONS	SEAL CHARACTER	CLERICAL SCRIPT	REGULAR SCRIPT	CURSIVE SCRIPT	RUNNING SCRIPT
METAL	金	𠄎	𠄎	𠄎	金	金	金	金
WOOD	木	𣎵	𣎵	𣎵	木	木	木	木
WATER	水	𠄎	𠄎	𠄎	水	水	水	水
FIRE	火	𠄎	𠄎	𠄎	火	火	火	火
EARTH	土	𠄎	𠄎	𠄎	土	土	土	土

[Fig. 2] The Evolution of Fonts for Chinese Character Calligraphy

Based on the documentation of Chinese character calligraphy, it is concluded that the Seal Character is the general term for both the Big Seal Script and the Small Seal Script. Because they are mostly carved on bamboo slips, their strokes are slender and mostly straight. The main feature of the Clerical Script is that it is completely free from the characteristics of hieroglyphic symbols and forms the basic strokes. The overall structure is balanced, and the character is wide and flat, featuring long horizontal strokes and short vertical strokes. The Regular Script is exemplary, and it is more simplified than the Clerical Script. On the whole, the Regular Script has a square font with straight strokes and is characterized by dignity and composure[14]. Cursive Script is a typeface that has emerged for the rapid writing of clerical script. It is free and unrestrained, bold and unrestrained[15]. Running Script is a quick and abbreviated writing style based on Regular Script and Cursive Script. In terms of the form of writing, it mainly consists of 2 types: "Running Script" and "Running Cursive". The "Running Script" is more similar to the Regular Script, but it is freer than the Regular Script in terms of stroke movement. "Running Cursive" adopts the brushwork of cursive script, but it is more regular than cursive script[16].

With the development of technology, Chinese character calligraphy and design are integrated, and people recreate calligraphic elements with digital technology to get better visual effects and make design works more personalized. Therefore, regardless of the genre, the calligraphy of Chinese characters can be used in all the Chinese character-related designs.

2.3.2 Typography of Calligraphy Title

Typography refers to the way of making words optimized, functional and easy to read and laying emphasis on visual effects by adjusting their size, thickness or arrangement[17]. The setting of the calligraphy title layout should be focused in movie posters. The calligraphy font is free and unique, but it can also confuse with other information. Therefore, more efforts should be made in the layout of the calligraphy title. In addition to the choice of fonts, it is necessary to pay attention to the arrangement of the calligraphy titles.

2.3.3 Layout of Calligraphy Title

Layout refers to the arrangement of elements such as text, symbols, pictures, photographs and

illustrations within a limited space[18]. The size and location of the elements will affect the sense of space and rhythm of the whole picture. The integrity, attention, readability, modeling, and creativity should be considered in the layout[19]. Therefore, coordinated and reasonable title layout design is important in the movie poster. Good layout can also improve the visual effect of the picture and enhance the attention while accurately and quickly conveying information.

2.3.4 Color of Calligraphy Title

Color is one of the first visually-recognized design elements. To effectively convey messages, designers first use the readability and attention of colors in the actual work of movie poster title[20]. Brush is the main tool of Oriental calligraphy. Therefore, the ink stick color of Oriental calligraphy is generally non-colorless and colored one. With the development of technology, however, Oriental calligraphy is also reprocessed through digital technology. While retaining the traditional calligraphy strokes, rich color effects are added to form mixed colors.

3. Research Methodology

The objects of this study are the calligraphy titles in Chinese movie posters and take the case analysis method as the main research method. with specific implementation methods as follows: First, the concepts of movie posters and titles, the concepts and differences of calligraphy and oriental calligraphy, and the characteristics of calligraphy types and visual elements of titles in posters were theoretically investigated according to relevant literature in China and overseas. Second, posters of China's Top 10 movies at the box office for five years from 2017 to 2022 were classified chronologically. According to the characteristics of Chinese calligraphy (seal script, official script, regular script, running script, and cursive script) among the 50 movie posters used for screening and promotion within five years, 22 posters with calligraphy titles were selected. For analysis, the visual representation of calligraphy titles in movie posters was divided into three aspects (Typography, Layout, and Color). Third, analyze the use of calligraphy titles in 22 Chinese movie posters, and record the frequency of use of each visual element of each poster. Organize the data through tables, make a frequency trend chart, analyze the results of the use frequency of each visual element in five years, and try to explain the reasons for the results based on the previous literature collection and practical experience. Finally, based on the results of the case analysis, the characteristics of calligraphy font types, visual effects, and color of calligraphy titles in posters were summarized, and the reasons, functions, and advantages of the use of visual elements of calligraphy titles in the past five years are analyzed.

3.1 Research Objects

This study focuses on Chinese characters calligraphy of titles in movie posters, selecting the Chinese movie posters in which Chinese characters were mostly used as the research scope. According to the statistics of China's box office ranking from 2017 to 2021 by the China Maoyan Movie Platform [21] and Dengta live movie information tracing platform [22], the Top 10 movies in China's box office in each year in the past five years were sorted out as research objects, as shown in Table 1. Then the 50 movie posters used for promotion in the five years were searched and downloaded from the Chinese Douban platform [23], among which a total of 22 posters used Chinese calligraphy titles, screened according to the brushwork characteristics of the fonts. The research content is shown in the marked shadow sections of [Table 1].

[Table 1] Top 10 Movies at the Chinese Box Office in the Past Five Years

No.	Box Office (Unit: 100)	Movie Title	No.	Box Office (Unit: 100)	Movie Title
2017 (5)					
1	56.95	Wolf Warriors 2	6	10.49	Duckweed
2	22.13	Never Say Die	7	7.59	Buddies in India
3	19.42	The Ex-file: The Return Of The Exes	8	6.98	Wukong
4	16.57	Journey to the West 2	9	5.35	Eternal Love
5	14.23	Youth	10	5.30	Legend Of The Demon Cat
2018 (4)					
1	36.52	Operation Red Sea	6	13.61	Us and Them
2	33.98	Detective Chinatown 2	7	12.75	The Island
3	31.00	Dying to Survive	8	12.74	Project Gutenberg
4	25.48	Hello Mr. Billionaire	9	9.03	How Long Will I Love U
5	22.37	Monster Hunt 2	10	7.94	A Cool Fish
2019 (6)					
1	50.36	Nezha: Birth of the Demon Child	6	17.28	Pegasus
2	46.88	The Wandering Earth	7	17.07	The Bravest
3	31.70	My People My Country	8	15.58	Better Days
4	29.13	The Captain	9	13.33	Sheep Without A Shepherd
5	22.14	Crazy Alien	10	13.13	The White Storm 2: Drug Lords
2020 (3)					
1	31.11	The Eight Hundred	6	8.64	Warm Hug
2	28.29	My People My Homeland	7	8.37	Leap
3	16.03	Legend of Deification	8	5.38	Caught in Time
4	14.33	A Little Red Flower	9	5.05	Love You Forever
5	11.27	The Sacrifice	10	4.85	The Rescue
2021 (4)					
1	57.75	The Battle at Lake Changjin	6	11.91	Impasse
2	54.14	Hi, Mom	7	11.21	Fireflies In The SUN
3	45.24	Detective Chinatown 3	8	10.35	Assassin in Red
4	14.77	My Country My Parents	9	9.37	Embrace Again
5	13.29	Chinese Doctors	10	9.27	Be Somebody

3.2 Setting of analysis items

Through the theoretical background and research investigation, the calligraphic visual elements and types of the 22 Chinese movie posters. The visual representation type analysis project was divided into 4 categories, calligraphy fonts, typography, layout, and color. Firstly, according to the characteristics and forms of the characters, the calligraphy style was divided into six types (seal script, official script, regular script, running script, cursive script, and mixed font); According to the elements of poster typography, the arrangement of characters was divided into three types (horizontal, longitudinal and irregular arrangement). According to the layout elements of the poster, the location of the calligraphy characters in the title was divided into upper, middle, lower, and disperse type. The layout area was divided into five types (less than 1/5, 1/5, 2/5, 3/5, and 4/5). Finally, according to the color of the calligraphy in the poster title, it was divided into three kinds (colored, colorless and mixed color). Furthermore, each poster was analyzed one by one. The elements of visual representation type in the contents to be analyzed were rearranged, with details shown in [Table 2].

[Table 2] Chinese Movie Poster Calligraphy Title Analysis Details

Item	Analysis content	Subdivided content					
Typography	Calligraphy font	Seal Script	Clerical Script	Regular Script	Cursive Script	Running Script	Mix
	Arrangement	Horizontal		Longitudinal		Mix	
Layout	Location	Top		Middle	Bottom	Disperse	
	Layout area	1/5 or less		1/5	2/5	3/5	4/5
Color	Color use	Color		Colorless		Mix	

4. Analysis Results of Visual Representation Types of Poster Titles

4.1 Analysis Results of Calligraphy Fonts

According to the analysis results of the calligraphy characters in the title of Chinese movie posters in the past five years, running script had the highest proportion (45.5%), followed by official script (27.3%), mixed font (13.6%), cursive script (9.1%) and regular script(4.5%). The characters of seal script were never used in movie posters in the past five years. From the perspective of the annual change trend and analysis results, running script have been quite frequently used in Chinese movie poster titles since 2017. The detailed analysis of the calligraphy font is shown in [Table 3]. Some movie posters of running script are shown in [Table 4].

[Table 3] Usage Ratio of Calligraphy Fonts

Graph of Frequency	Calligraphy fonts	2017	2018	2019	2020	2021	Total
		%	%	%	%	%	
	Seal Script	0%	0%	0%	0%	0%	0%
	Clerical Script	0%	9.1%	4.5%	9.1%	4.5%	27.3%
	Regular Script	0%	0%	0%	4.5%	0%	4.5%
	Cursive Script	9.1%	0%	0%	0%	0%	9.1%
	Running Script	13.6%	4.5%	13.6%	0%	13.6%	45.5%
	Mix	0%	4.5%	9.1%	0%	0%	13.6%

[Table 4] Usage Examples of Running Script

Usage examples						
Poster						
Title	悟传	乘风破浪	流浪地球	飞驰人生	攀登	扬名立万

4.2 Analysis Results of Calligraphy Arrangement

According to the analysis results of the arrangement of calligraphy characters in movie poster titles in the past five years, the horizontal arrangement accounted for the largest proportion (59.1%), followed by the longitudinal arrangement (31.8%) and mixed arrangement (9.1%). Horizontal and longitudinal arrangement were frequently used, but the mixed arrangement was rarely used in the past five years since 2017. The arrangement analysis of calligraphy in the title of the movie poster was summarized as shown in [Table 5]. Some movie posters of horizontal arrangement are shown in [Table 6].

[Table 5] Usage Rates of Arrangement

Graph of frequency	Arrangement	2017	2018	2019	2020	2021	Total
		%	%	%	%	%	
	Horizontal	13.6%	13.6%	18.2%	0%	13.6%	59.1%
	Longitudinal	9.1%	0%	9.1%	9.1%	4.5%	31.8%
	Mix	0%	4.5%	0%	4.5%	0%	9.1%

[Table 6] Use Examples of Horizontal Arrangement

Usage examples						
Poster						
Title	妖猫传	大闹天竺	乘风破浪	八百	我和我的父辈	刺杀小说家

4.3 Analysis Results of Location

According to the analysis results of the location of the calligraphy characters in the title of Chinese movie posters in the past five years, the bottom type accounted for the largest proportion (40.9%), followed by the upper type (36.3%), and the middle type (22.7%) and disperse type (0%). As seen from the annual change trend, the bottom type was mainly used. The analysis content and distribution diagram of the location are summarized as show in [Table 7]. The use example of the bottom type is shown in [Table 8].

[Table 7] Usage Rate of Location

Graph of frequency	Location	2017	2018	2019	2020	2021	Total
		%	%	%	%	%	
	Top	13.6%	9.1%	9.1%	4.5%	0%	36.3%
	Middle	0%	0%	9.1%	9.1%	4.5%	22.7%
	Bottom	9.1%	9.1%	9.1%	0%	13.6%	40.9%
	Disperse	0%	0%	0%	0%	0%	0%

[Table 8] Use Example of Bottom Location

Usage examples						
Poster						
Title	大闹天竺	战神	无名之辈	哪吒 之魔童降世	扫毒2	扬名立万

4.4 Analysis Results of Layout Area

According to the analysis results of the layout area of calligraphy characters in the title of Chinese movie posters in the past five years, less than 1/5 area occupied the highest proportion (72.7%), followed by 1/5 (22.7%) and 2/5 (4.5%). The Layout area of 3/5 and 4/5 were never used in movie posters in the past five years. According to the annual change trend, since 2017, the area of calligraphy characters in the title of Chinese movie posters was mainly small plane printing with less than 1/5 of the area. The analysis of the usage area of calligraphy is summarized as shown in [Table 9], and the usage examples less than 1/5 area are shown in [Table 10].

[Table 9] Use Ratio of Area

Graph of frequency	Layout area	2017	2018	2019	2020	2021	Total
		%	%	%	%	%	
	1/5 or less	18.2%	13.6%	18.2%	13.6%	9.1%	72.7%
	1/5	4.5%	4.5%	4.5%	0%	9.1%	22.7%
	2/5	0%	0%	4.5%	0%	0%	4.5%
	3/5	0%	0%	0%	0%	0%	0%
	4/5	0%	0%	0%	0%	0%	0%

[Table 10] Use Examples of Less than 1/5 Area

Usage examples						
Poster						
Title	妖猫传	长城	哪吒之魔童降世	扫毒2	烈火英雄	我和我的家乡

4.5 Analysis Results of Color

Based on the analysis results of the calligraphy characters color used in the poster title, colorless calligraphy characters accounted for the highest proportion (50%), followed by colored ones (40.9%) and mixed color (9.1%). As seen from the annual change trend, the use frequency of colorless ones had an absolute advantage. The analysis contents are shown in [Table 11]. Moreover, the use examples with colorless calligraphy characters are shown in [Table 12].

[Table 11] Color Usage Ratio

Graph of frequency	Color use	2017	2018	2019	2020	2021	Total
		%	%	%	%	%	
	Color	9.1%	4.5%	13.6%	0%	13.6%	40.9%
	Colorless	13.6%	13.6%	9.1%	13.6%	0%	50%
	Mix	0%	0%	4.5%	0%	4.5%	9.1%

[Table 12] Use Examples with Colorless Calligraphy Characters

Usage examples						
Poster						
Title	长城	流浪地球	战神	天国之拳	余川	我和我的家乡

4.6 Comprehensive Analysis Results

By focusing on the 22 movie posters with calligraphy titles selected in recent five years using calligraphy titles, the visual representation elements and usage frequency of Chinese characters calligraphy in the titles are analyzed in this paper. The comprehensive analysis results can be summarized into three aspects:

Firstly, with 22 movie posters selected as the analysis objects, the calligraphy fonts used in poster titles are analyzed. The analysis results show that running script is the most frequently used. As seen from the previous theoretical research, the running script is a font between regular and cursive scripts.

In other words, the running script has both the good interpretive features of the regular script and the free-spirited features of the cursive script. Therefore, the reason for the highest frequency of use of a running script is that the design of the poster title needs to achieve the purpose of information exchange in an instant while taking into account the characteristics of modeling and attention. Besides, the arrangement of calligraphy in the poster title is analyzed. The results show that horizontal arrangement is used more than half of the time which is in line with most people's habit of moving their eyes from left to right so that they can capture effective information more quickly.

Secondly, the position and area of the calligraphy in the poster title are analyzed. The comparison results of the position of calligraphy in the poster title show that the top type of calligraphy is used relatively frequently. The frequency of the bottom type accounts for the largest proportion. Compared with other types, the position setting of the bottom type is more stable. In terms of the frequency of the used area, less than 1/5 of the used area is most frequently used because using calligraphy titles in a small area will not damage the overall effect of the picture. Therefore, when setting the layout area in the poster design, designers should consider leaving space for other visual elements to ensure the coordination of the whole picture.

Thirdly, according to the analysis results of the color of the calligraphy characters in the title of the movie posters, the colored type is more frequently used, but the colorless type occupies the largest proportion. The reason is that the colorless calligraphy characters can better reflect the ink stick characteristics of traditional Chinese character calligraphy than colored and mixed-color calligraphy characters. In addition, simple colors are more visually outstanding. The use of colorless calligraphy characters avoids visual confusion with other information in the poster.

5. Conclusions

In modern movie poster design, although the elements of Chinese characters calligraphy with cultural and national characteristics are not subdivided into a specific design style, the use of Chinese characters calligraphy in the posters implicitly conveys the unique spirit and connotation of the relevant country or nation. Therefore, in order to achieve the localization, cultural characteristics and perceptual aspects of the movie poster design, the use of calligraphy elements is of great efficiency, which serves as a design element worth using in the titles of many types of movie posters. Having sifted 50 Chinese movie posters in the top 10 box office over the past five years, this study analyzed the characteristics of each visual element of calligraphy titles in the posters and the frequency of use in the past five years, taking 22 movie posters with Chinese characters calligraphy titles as the research object. According to the results, the use of Chinese characters calligraphy elements in the design of the title of movie posters can be mainly divided into three parts, including poster title typography, poster title layout, and poster title color.

First, in terms of font design in the typography of poster titles, nearly half of the calligraphy fonts of poster titles have chosen to use the running script in the past five years, since the shape in the wake of its writing bears both artistic characteristics and an eye-catching effect. At the same time, the running

script is teeming with descriptive features, which can make the instant information exchange at once. Moreover, the reader's habits should also be taken into account when it comes to the arrangement of characters calligraphy, and the horizontal arrangement is more in line with the needs of legibility.

Second, the coordination of the overall layout of the posters should be considered when it comes to the font design of the layout. Therefore, the title should be placed at the bottom of the screen when setting the title layout, so that it can be stabler. Besides, using a calligraphy title with an area of merely 1/5 of the overall design will not ruin the overall effect of the poster.

In terms of font design in the color of poster titles, colorless fonts are mostly used, which is due to that the color of traditional calligraphy is mainly composed of two colors: ink black and rice paper white. The combination of these two colors can better reflect the characteristics of traditional Chinese characters calligraphy in poster design. In addition, simple colors stand out more visually and tend to bring about visual effects.

This study analyzes the use of visual elements based on calligraphy titles in movie posters, focusing on the calligraphy titles in movie posters of 50 movies in China's Top 10 box office in the past five years. This study has certain limitations in terms of analysis and cases considering that only movie posters using calligraphy titles were selected as objects. The reason for this limitation is that the current use of Chinese characters does not cover the entire international market, and oriental calligraphy is limited to the "Chinese character cultural circle" or areas where the use rate of Chinese characters is high. However, with the rapid globalization of the movie industry, Chinese characters and calligraphy culture are also expected to gradually spread to the world. In countries other than Korea, China and Japan, calligraphy is used in movie posters to express the cultural characteristics of East Asia. In this study, movie posters with calligraphy titles were selected as the research objects from posters made for Chinese movies. The visual representation of calligraphy titles was analyzed from perspectives of Typography, Layout and Color, providing references and basic academic materials for the use of Chinese characters calligraphy in the design of movie titles in posters. This study has research value because it can provide reasonable design strategies for the use of Chinese characters calligraphy on movie titles in posters by analyzing these works. Through this research, The researchers hope that this research will help the visual understanding of Chinese characters calligraphy in movie posters, and further demonstrate the cultural characteristics and unique charm of Chinese characters calligraphy elements in the design field.

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