

The Aesthetic Elements of Chinese Calligraphy

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Abstract: In recent years, with the development of film and television in China, the development of TV series and film and other cultural industries has been widely concerned by people from all walks of life, and its development speed is very rapid. For example, China's Forbidden City Museum, Shanghai Museum and Suzhou Museum and many other national key museums, with rich collections and perfect equipment, have reached the level of international flow museums, but the design of cultural and creative museum lags behind, the market demand is seriously out of balance, and the current situation of cultural goods is very serious. This paper focuses on the development of traditional dyed fabrics and the cultural connotation of the Miao nationality, studies and combs the museum resources and local culture development, and examines the future development and trend of the museum from the perspective of exploring the museum cultural resources.

1. Introduction

It can create spiritual and material value change, have certain cultural connotation, can carry out cultural education as the element of museum function, can be used as the cultural resource of museum, and become the foundation of cultural product development. Museum collections of cultural festival relics, samples, historical materials, documents, museum buildings, brands, human resources and even museum visitors can be used as resources for the development of museum cultural products. and the most important resource utilization is the collection of resources, followed by the cultural resources of museums and the research results of local brand resources[1]. Of course, the location, transportation, information platform and channel of the museum are also valuable museum resources for the development of cultural products and the design chain of the whole museum.

2. Basic Functions of Museums

According to the definition of museum and the current analysis, we can see that the development of museum industry pays more attention to the industrialization and economic marketing of museums, and is eager to find ways to deal with the new economic impact. At present, in the field of museum research in China, we focus on economic aspects such as market analysis, brand marketing strategy and so on. Therefore, debates and research from academic to museum should focus on its emerging economic activities. And this highlights the economic function of museums, so that the nature of museums as public, non-profit organizations to the cultural and educational responsibilities can not be ignored [2]. In the current development of museums, museums have long been a single boring cultural task, which is placed in a cultural and economic two-way task.

3. Current Problems and Present Situation of Commodity Property Rights Protection in China

3.1. Massive Loss of Advanced Technology

Since ancient times, technical protection is an important measure to protect industrial and

agricultural production. However, due to the lack of comprehensive protection of property, in terms of knowledge, a large number of proprietary technologies in China have been lost, such as traditional Chinese medicine, China is the birthplace of traditional medicine. However, due to the lack of comprehensive protection of commodity property rights, some prescription and formula pharmaceutical products known as traditional Chinese pills are easily available to foreign companies. Then using their advanced technology imitation, such as Liu Shen pills, Japanese companies have been selling heavily in the past. In the international market, annual sales can reach \$600 million to \$700 million, equivalent to the total amount of Chinese traditional medicine exports in one year. In addition, the Anhui Xuan paper technology in China at that time was "divided" because we neither applied for a patent for this technology nor gave favorable protection as a trade secret. Our industrial culture has also been hit hard by the negligence of foreign parties in mastering key technologies and in mastering a whole set of technical information.



Figure 1 Chinese films

3.2. Fraudulent Commodity Property Rights

As we all know, commodity property rights have the characteristics of regionality and time, and the effective commodity property rights of one country are not necessarily protected in another country. and in addition to trade secrets, commodity property rights are a right over time, not a permanent right. After the period of legal protection, everyone is free to use it without the permission of the creditor. However, due to our lack of knowledge in this regard, we have repeatedly been the victims of commodity property rights fraud. For example, a car factory in China had joint venture negotiations with foreign investors, and foreign parties proposed technology shares, of which 97 patented technology, equivalent to \$16 million. Later, when the company did not understand patent law, it learned that 23 of the 97 patents were patents. The actual number of patents can not be converted to 32, or 2/3. This also caused the company to lose a lot, causing serious losses.

4. The National Strategic Significance and Development Countermeasures of Improving the Protection of China's Commodity Property Rights

As a developing country, our country is still in the stage of technology introduction and development, so we must adhere to the international principle and incorporate it into the national technology development strategy according to the characteristics of our development stage. system and rules by boarding standards but in specific protection standards to reflect national conditions, not catch up, not replicate. To establish the property protection system that belongs to our country itself, the commodity property right should follow the following principles: the principle of protecting the interests of the right holder and protecting the public interest; the principle of protecting and encouraging innovation; and the principle of simultaneous protection and rational use of proliferation.



Figure 2 Chinese movies

5. Utilization and Development of Museum Resources

The collection is the collection of different cultural relics and individual collections collected by the museum through various ways, which is the direct expression of the concentration, richness and diversity of the museum's cultural resources. Collection resources are the most important source of museum cultural product design and development, and their richness and characteristics directly affect the museum's cultural display. Collection resources are the most direct and important goal of museum cultural product development. Cultural relics collection is a non-renewable and non-renewable cultural resource. Because of the cultural connotation of museum collections, cultural products are used as communication carriers between museum exhibitions and visitors to expand the cultural communication and educational ability of museums. Museums are places where history and culture are concentrated, museums in different fields have their own unique cultural connotations, carefully analyze and explore their uniqueness, compare local culture and other regional cultures with sparks and connections, and scientifically select the prototype of R & D design to design unique product [3]. The collection of comprehensive museums in China is mainly cultural objects. Cultural relics refer to those who lag behind the historical and historical development of valuable culture, such as tools, daily needs, buildings, markings, weapons and various works of art.



Figure 3 Chinese films

6. The Use of Local Cultural Resources

Museums built in cultural sites are also common, and the remains of these civilizations and their buildings are symbols of the cultural image and the place itself. These museums are not removable resources, the remains or buildings are no longer just the display space of the collection, which is fundamentally different from the general museum. These cultural sites are cultural symbols and represent the cultural images of regions and cities. For example, the Palace Museum in Beijing, which is an architectural museum, collects and contains history and culture, but there are also few world famous museums in the world with artistic, architectural, historical and cultural characteristics [4]. The ruins and buildings themselves are important and valuable cultural resources, have very valuable cultural value, are the high quality resources for the development of museum cultural products, and are an important part of museum cultural resources. Local culture is a valuable cultural resource, accumulated in a long history, with unique, historical and natural, the

most direct and clear expression of different regional differences in the characteristic culture, is the cultural background of a specific geographical environment and the integration of environment and people. The cultural forms in various regions of our country are very rich and have their own characteristics. museums and local cultures are closely linked, and museums even become places to display and display the local culture of the region, which may protect and display the local cultural of the region[5]. In the formation and development of local culture, precious cultural relics and carriers belong to the scope of museum collection and are the basic and natural cultural resources of museums, especially some small and medium-sized museums, which are restricted in development because of the lack of cultural relics resources, and have strengthened the protection, collection and use of cultural relics with specific characteristics, thus transforming them into museum collections and studies and becoming museum collections. Digging deeply into local culture is another way of thinking about the innovation of museum cultural products. Select cultural resources with local cultural characteristics, develop cultural products of museums, and enrich the cultural background of products with commercial potential and market prospects.

7. Utilization of 7. Brand Culture Resources

Museum has gradually become an important part of people's cultural life, is a collection of culture, education, leisure in a kind of public space. Museums give the public the impression of public well-being, culture, art, science, specialty, classics, etc. Therefore, the positive impact of museum brands on the development of museum cultural products provides a good basis. It is natural for people to pay attention to the authority of a museum like a museum, or to purchase or use museum examples of exhibits. It is also a common way to develop cultural products through museum brands. Museum brand has good popularity and influence in the public mind. Museum is one of the important choices of people's cultural freedom. Its brand effect increasingly attracts more and more social resources, which provides a broad space for the development of museum cultural industry and the development of museum cultural products. The museum's brand is different from the cultural brand. Cultural products are consumed by culture, and museums provide cultural products for citizens to meet their cultural products such as learning, leisure and entertainment. Therefore, the museum brand is different from the museum's cultural product brand, which has its connection and difference in positioning, brand characteristics, image recognition and so on.

8. Conclusion

To sum up, the development of museum cultural products must make a more comprehensive understanding, combing and screening of museum cultural resources. Select a variety of cultural relics to choose the correct elements, applied to product design, in order to improve the cultural added value of the product itself, to achieve the dual impact of the practical function of product and cultural communication. In addition to the rich collection resources, the museum also has its own research team, which has carried out in-depth research on the value of cultural collections, which is a valuable resource for museum cultural products to ensure that treasure-free cultural products can develop better.

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