



УДК 766

## CROSS-MEDIA TRANSFORMATION IN FILM POSTER DESIGN

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*With the advent of the media convergence era, there is an increasing trend of mutual borrowing and transformation among various media. In the design of movie posters, there is also a clear trend of borrowing and transforming artistic forms from various media such as television, magazine covers, etc. This provides fresh inspiration for traditional single-media poster design, reflecting the vitality of media interaction.*

**Key words:** *cross-media, transformation, film poster design, design method, media convergence.*

### INTRODUCTION

Regarding the theory of cross-media, there are relatively few related papers in the field of art design, with more prevalent discussions in the fields of communication and literary studies. For instance, the application of cross-media narrative theory is often seen in analyzing the narrative of a literary work. "Media art refers to artistic forms that utilize media as a carrier, achieving artistic creativity through various expressive techniques" [1]. Henry Jenkins proposed the theory of cross-media at the beginning of the 21st century, stating that "cross-media is a conversion from one medium to another or multiple media. Its initial expression came from the field of film and television communication, emphasizing the utilization of the characteristics of different media to facilitate the cross-domain presentation of a story" [2]. In his theory, he elucidates that the methods of cross-media are "multimodal," effectively utilizing the synesthesia effect between media. Moreover, cross-media methods are also intertextual, as each platform in a cross-media environment offers unique content, contributing to a holistic experience [3]. In recent years, creative movie poster designs have notably reflected this trend: the transformation and re-creation across different media forms.

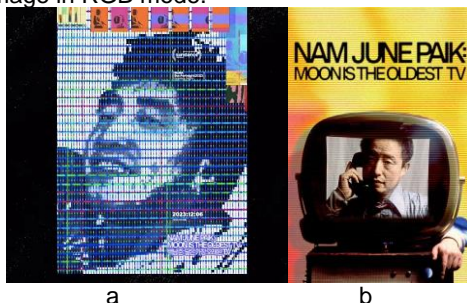
### PURPOSE

Analyze of the characteristics and methods of cross-media transformation in movie poster design from visual, textual, and other perspectives entails identifying which media forms contribute to this transformation, how they are borrowed and transformed, and the impact of cross-media transformation on movie poster design. The aim is to propose strategies that should be upheld in movie poster design from a cross-media perspective, providing new ideas and methods to foster the integration and development of cross-media communication and artistic design.



## RESULTS AND DISCUSSION

The transformation and re-creation of movie poster design across different media forms involve the adaptation of typical forms from other media to suit the expressive means of movie posters. One of the most typical examples is the borrowing of presentation styles from television media. In the documentary film poster "Nam June Paik: Moon is the Oldest TV (2023)", Nam June Paik, regarded as the radical pioneer of video art and the first to use television sets to present contemporary art, is depicted. In Figure 1.a. of the poster, the designer captures snapshots of the artist's life. By enlarging certain areas of the image and using microscopic diode lines from television screens to frame the picture, the designer simulates the screen image in RGB mode.



**Fig.1.** Examples of film "Nam June Paik: Moon is the Oldest TV (2023)" series poster: a - Concept edition; b - Official poster international edition

Additionally, the artist's works are presented in a pixelated manner above the poster, cleverly combining the artist's portrait with the most representative contemporary medium, the television set. In of the poster, the artist is directly placed within the television set, emphasizing the viewpoint that "contemporary people see the world through the medium of television" (Fig. 1.b). This also reflects the artist's practice of elevating video recordings and dynamic images to the status of artistic media.



**Fig. 2.** Examples of official movie posters: a – "Journey to the West", Mainland China, 2021; b – "Chimera", Italy, 2023; c – "Holy Spider", international edition. 2022.



Other media such as print magazines, textiles, and other mass media have become objects of reference and transformation in recent years for movie poster design. In the poster designer of "Journey to the West" draws inspiration from a science fiction magazine founded by the protagonist in the film (Fig. 2. a). By borrowing the style of hand-drawn covers from popular Chinese science fiction magazines of the 1990s, the designer engages in secondary creation, revealing the characters' experiences while infusing the poster with a strong retro vibe. Features the movie poster for "Chimera," where the designer, who is an illustrator, draws inspiration from tarot cards (Fig. 2. b). Using the "Hanged Man" card, which symbolizes sacrifice in tarot, as a source, the designer conducts secondary creation, resulting in a poster that embodies the complex characteristics spanning tarot, illustration, and movie poster media. incorporates Iran's distinctive embroidery, placing the portrait of a female journalist investigating the truth at the center and surrounding it with Iran's most classic embroidery patterns (Fig. 2. c). This design not only echoes the film's theme of femininity and highlights the heroic image of the female journalist but also promotes Iranian intangible cultural heritage—embroidery—as a cultural symbol on a global scale.



a

b

c

**Fig.3.** Examples of official movie posters: a – "The House That Jack Built", Japan, 2018; b – "The Pupils", America, 2022; c – "The Wonders", Italy, 2014

In addition, paintings are also frequently borrowed in poster design, with the most classic being the use of oil paintings. In the movie "The House That Jack Built," the most widely circulated poster inspired by Delacroix's 1822 painting Dante's Boat (Fig. 3, a), which depicting the victims in the film as drowning figures in the painting, imbued with evident religious symbolism. Illustrations in children's picture books have also become a significant source of inspiration for poster design



in recent years. Italian movie poster designer Fabian Negrin is herself a renowned children's book illustrator. In her posters for the films "The Pupils" (Fig. 3.b) and "The Wonders" (Fig. 3.c), she maintains her illustrated style from children's books, displaying a distinct blend of fable-like retro children's drawings, perfectly aligned with the films' focus on children's life stories. Through these posters, viewers can glimpse the innocent themes and styles of the films, showcasing a strong personal touch.

### CONCLUSIONS

Through observing the innovative trends in movie poster design in recent years, we find that different media can engage in fluid creation and dissemination by borrowing common creative elements and techniques from each other's mediums. Additionally, the empowerment from various media technologies can offer audiences unique sensory experiences. This cross-media transformation undoubtedly plays a significant role in the artistic development of movie poster design, unleashing the creative potential of posters within a single medium and igniting immense artistic innovation in the era of media interaction. It also provides examples for the integration and transformation of other artistic media. In the context of media convergence, we anticipate witnessing the birth of more creative works of cross-media transformation in film posters and even graphic design pieces, truly breaking down the barriers between different media.

### REFERENCES

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### КРОС-МЕДІЙНА ТРАНСФОРМАЦІЯ В ДИЗАЙНІ КІНОПЛАКАТУ

*З настанням ери медіа конвергенції спостерігається зростаюча тенденція взаємного запозичення та трансформації між різними медіа. У дизайні кіноплакатів також спостерігається чітка тенденція запозичення та трансформації художніх форм із різних медіа, таких як телебачення, обкладинки журналів. Це дає свіже натхнення для традиційного дизайну плакатів, відображаючи потужну силу взаємодії медіа.*

**Ключові слова:** *крос-медіа, трансформація, дизайн кіноплакату, метод дизайну, медіа конвергенція.*