

An Analysis of the Promotional Video *Beyond Words: Chinese Calligraphy* from the Perspective of Visual Grammar

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Abstract: This study adopts Kress and van Leeuwen's Visual Grammar Theory as the framework, using the promotional video *Beyond Words: Chinese Calligraphy* as the corpus. With ELAN 6.9 software, the visual modalities are systematically annotated. Combining qualitative and quantitative methods, the study examines how the video constructs the cultural significance and dissemination strategy of Chinese calligraphy through Representational, Interactive, and Compositional Meanings. Findings show that in Representational Meaning, the video highlights the dynamic aesthetics of calligraphy through Action Processes, conveys the literati spirit via the arrangement of works, and reflects historical depth through Conceptual Representation. For Interactive Meaning, the use of images without eye contact maintains objectivity, while Extreme close-ups emphasize the subject. Alternating Low and High angles enhance spatial expression, and High Modality reinforces calligraphy's vitality. In Compositional Meaning, the structured arrangement of calligraphic elements distinguishes information salience, combining the integration of visual design with cultural presentation.

Keywords: Visual Grammar; Promotional Video; Chinese Calligraphy.

1. Introduction

Chinese calligraphy, based on Chinese characters, is an art form that conveys thoughts and emotions through artistic brush and ink imagery. It is not only a cultural treasure of China but also an important cultural medium through which the international community understands China. In the era of new media, it is urgent to explore how to utilize video media to achieve an organic integration of Chinese calligraphy cultural elements with the global contemporary cultural environment, thereby enhancing the effectiveness of the external communication of Chinese calligraphy. As the most common form of modern content, promotional videos serve as a crucial medium for the dissemination of Chinese culture abroad. They integrate multiple semiotic systems such as visuals, language, sound, and color, with the visual modality playing a dominant role. Therefore, conducting a systematic visual grammar analysis on promotional videos holds significant value. This study, grounded in the theoretical framework of visual grammar, takes the promotional video *Beyond Words: Chinese Calligraphy* as corpus, and employs ELAN 6.9 software to annotate and analyze its visual modalities. The aim is to reveal how the video constructs the cultural meaning of calligraphy through visual signs, thereby providing both theoretical and practical references for the dissemination strategies of Chinese calligraphy culture.

2. Theoretical Framework

Halliday proposed that language has three metafunctions: the ideational metafunction, the interpersonal metafunction, and the textual metafunction [1]. He pointed out that all linguistic and non-linguistic signs are resources used to construct meaning within a specific context. Images, as non-linguistic signs, construct visual meaning. Based on this premise, Kress and van Leeuwen extended the three metafunctions of language to the visual modality and developed the theoretical framework of Visual Grammar in

their book *Reading Images: The Grammar of Visual Design* (2006). According to Kress and van Leeuwen, the visual grammar framework analyzes images from three aspects: Representational Meaning, Interactive Meaning, and Compositional Meaning [2]. Representational Meaning can be divided into Narrative Representation and Conceptual Representation, distinguished by whether there is a Vector between the image and the viewer; Interactive Meaning focuses on the relationship among the image producer, the represented world, and the viewer, as well as expressing the attitude the viewer is expected to adopt toward the represented objects [3]. Interactive Meaning is analyzed through four elements: Contact, Social Distance, Attitude, and Modality. Compositional Meaning integrates Representational and Interactive Meanings to achieve an overall expression of meaning, encompassing three resources: Information Value, Framing, and Salience. Many scholars have widely applied this theory in visual analyses of film posters, magazines, advertisements, comics, and WeChat public accounts; however, studies on the visual modalities of calligraphy promotional videos remain scarce and require further exploration.

3. Corpus Selection and Research Methods

The research corpus is the calligraphy promotional video *Beyond Words: Chinese Calligraphy*, released by the National Cultural Heritage Administration on the Bilibili platform. The video has a total duration of 6 minutes and 14 seconds and includes Chinese monolingual subtitles. Beginning with the inscription on the He Zun bronze vessel in large seal script, the video visually presents the historical evolution and stylistic diversity of Chinese calligraphy through rapid alternations of calligraphic variants of the same word across dynasties. The video then details the technical aspects, such as the meticulous selection of ink and brushes, before moving into the emotional dimension of the calligrapher as the

creative subject. The narrative rises to the level of nation and homeland, highlighting that calligraphy is not only a display of skill but also a unique carrier of the Chinese aesthetic spirit and emotional sustenance. In its conclusion, the video exemplifies the innovative practice of modern artists reconstructing English letters into calligraphic forms, demonstrating the fusion of Eastern aesthetic conception with Western form, reflecting the cross-boundary communication potential of calligraphy culture in a globalized context.

This study adopts a mixed method combining quantitative and qualitative analyses. Quantitative analysis utilizes ELAN 6.9 video analysis software to conduct multi-layered annotation of the visual modalities, quantifying their functional weight by statistically analyzing their frequency, duration proportion, and co-occurrence relationships within the video. Qualitative analysis, grounded in Kress and van Leeuwen’s visual grammar theory, interprets the cultural connotations and thematic meanings of calligraphy constructed through visual modalities from the three dimensions of Representational Meaning, Interactive Meaning, and Compositional Meaning.

4. Analysis of *Beyond Words: Chinese Calligraphy* from the Perspective of Visual Grammar

The transformation of media forms has influenced the ways art is disseminated and perceived by audiences. As an emerging medium, short videos demonstrate significant advantages in cultural communication and knowledge dissemination. The promotional video *Beyond Words: Chinese Calligraphy* fully exploits the formal features of short videos by condensing calligraphic content, delivering captivating visual presentations, and expressing emotions that

engage the audience. This deepens their understanding of traditional Chinese calligraphy culture and further promotes its dissemination. The following analysis employs systematic annotation through ELAN 6.9 software to examine how the video utilizes visual modality signs for effective communication of calligraphy culture, based on the three dimensions of visual grammar: Representational Meaning, Interactive Meaning, and Compositional Meaning.

4.1. Representational Meaning

Representational Meaning is divided into two major categories: Narrative Representation and Conceptual Representation. The distinction between them lies in the presence or absence of a clear Vector within the image. In visual grammar, a Vector is an element that connects the participant initiating an action with the participant receiving the action, thereby establishing a relational link [4].

4.1.1. Narrative Representation

Narrative Representation includes three types of processes: Action Process, Reaction Process, and Speech-and-mental Process. The Action Process (also called the process of action) takes an action as the starting point. The participant that emits the Vector is called the “Actor”, while the participant toward whom the Vector points is the “Goal”. When the Vector is not generated by an action but by eye gaze or line of sight, it is referred to as a Reaction Process. Vectors in Speech-and-mental Processes are primarily realized through speech bubbles or dialogue between characters. Analysis shows that this video contains no character dialogue; therefore, only the action and reaction processes are examined here. Using ELAN 6.9 for annotation, the proportions of each Narrative Process within the promotional video are presented in Table 1:

Table 1. Duration and Proportion of Narrative Representation Processes

Narrative Representation	Mode of Expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Action Process	Vector emitted by action	19	5.50	104.54	27.96
Reaction Process	Vector emitted by gaze	2	3.50	6.99	1.87

As shown in Table 1, the Action Process accounts for approximately 28% of the video duration, significantly exceeding the 1.87% of the Reaction Process. The Action Process was annotated 19 times, indicating that the video frequently cut back to shots of the writing action. These data clearly indicate that the video’s visual presentation strategy emphasizes the dynamic characteristics of calligraphy creation. Through three coherent shots depicting the grinding of ink sticks, dipping the brush in ink, and wielding the brush to write, the video visually expresses the aesthetics of calligraphic motion. It seeks to captivate and shock the audience with the smooth and powerful writing process itself. Although the Reaction Process constitutes a small proportion (1.9%, with only two annotations), its presence carries special semantic significance. Close-up shots focus on the calligrapher’s concentrated gaze on the brush tip; this carefully designed gaze vector strengthens the interactive relationship between the creator and the writing tool. Such a gaze vector gives the viewer a documentary and immersive experience, as if the viewer is watching the creation of a calligraphy master at a desk.



Fig 1. Video frame at 00:01:03

As shown in Fig. 1, this shot depicts a brush dipping ink and later writing on Xuan paper, generating a downward vector with clear directionality. This visual construction forms an Action Process within the narrative. Here, the brush serves as the Actor, while the inkstone and Xuan paper function as the Goal, collectively realizing a coherent action process. The brush, ink, and Xuan paper are three of the Four Treasures of the Study, all symbolize traditional Chinese

calligraphic culture. The video strategically places these frames in its first half to convey to the audience that Chinese calligraphy embodies both steadfastness and dynamic vitality in its creative practice.



Fig 2. Video frame at 00:04:02

(Source:https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 2, Huo Chao, a member of the China Calligraphers Association, directs her gaze toward the Xuan paper, establishing a salient vector. Here, the Xuan paper functions as the Goal, while Huo Chao, as the Actor, observes the paper placed on the table and begins writing attentively. This

configuration creates a strong visual interactive relationship, constituting a Reaction Process. Her line of sight, oriented toward the calligraphic strokes on the paper, spatially aligns with her brush-holding gesture, generating a compositional synergy. This focused gaze materially embodies the meticulousness essential to calligraphic creation, projecting an aura of composed concentration and disciplined precision. Simultaneously, the interaction between the brush and Xuan paper transcends mere technique: it evokes the rustic elegance and historical gravitas inherent to the art form, while also activating the audience’s mnemonic engagement with calligraphic cultural heritage.

4.1.2. Conceptual Representation

Conceptual Representation depicts participants in terms of categories, structures, or meanings that are not constrained by time, possessing universality and fixity [5]. It can be divided into three processes: Classificational Process, Analytical Process, and Symbolic Process. The Classificational Process emphasizes hierarchical and subordinate relationships; the analytical process focuses on the relationship between parts and the whole; and the symbolic process involves explaining various elements. Based on annotation with ELAN 6.9, the proportions of each Conceptual Representation process in the promotional video are as follows:

Table 2. Duration and Proportion of Conceptual Representation Processes

Conceptual Representation	Mode of Expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Classificational Process	Hierarchy and subordination	6	7.54	45.22	12.10
Analytical Process	Part–whole relationship	2	21.89	43.73	11.71
Symbolic Process	Element explanation	2	17.98	35.96	9.62

As shown in Table 2, the Classificational process accounts for approximately 12.1% of the video duration, the analytical process 11.7%, and the symbolic process about 9.6%. The relatively balanced proportions indicate that the calligraphy video emphasizes presenting the meaning of Conceptual Representation from multiple levels. For instance, in the Classificational process, individual calligraphic characters are selected from calligraphic copybooks, inscriptions, and rubbings of various dynasties, and then rearranged and recombined to form new calligraphic verses. In the analytical process, a single calligraphic work is highlighted, using the “seeing the whole from a part” approach to offer a glimpse into the entirety of a calligraphic masterpiece. The symbolic process, by contrast, primarily features grand architectural structures to convey symbolic meaning.

As shown in Fig. 3, calligraphic copybooks from different dynasties are intertwined and fused, collectively forming Chinese calligraphy—an example of the Classificational Process. The calligraphic works spanning different historical periods are deconstructed and recomposed, with their textual elements arranged artistically to form visually poetic collages such as “A mind enriched with poetry and books naturally exudes elegance” and “Red beans grow in the southern land”. These characters may originate from private letters of calligraphers, inscriptions on courtyard plaques, or renowned masterpieces written at the calligrapher’s whim. Detached from their original textual contexts, these calligraphic fragments are cropped and collaged together, acquiring independent vitality in a new context and collectively reinterpreting the enduring charm of Chinese calligraphy.



Fig 3. Video frame at 00:00:36



Fig 4. Video frame at 00:04:47

In Fig. 4, the image takes the cityscape of the Forbidden City as its background, representing the symbolic process in Conceptual Representation. Images of historical landmarks are static depictions typically used to convey a long and continuous history. At this moment, the narration states “In the long river of history”, echoing the idea that across the ever-changing flow of time, Chinese calligraphy has maintained an unbroken lineage for countless years. Here, image and narration jointly construct the symbolic meaning of the profound historical and cultural heritage embodied in Chinese calligraphy.

4.2. Interactive Meaning

Interactive Meaning refers to the relationship between the image producer, the represented participants, and the viewers. Through the reaction between the image and the viewer, the

latter may develop certain attitudinal tendencies, which involve not only the interpretation of the image content but also the participation of emotion and imagination [6]. Interactive Meaning encompasses contact, distance, attitude, and modality.

4.2.1. Contact

Contact refers to the establishment of eye contact between the represented participants and the viewer. The meaning conveyed by the participants’ gaze can be divided into “offer” and “demand” types. In an offer image, there is no eye contact between the represented participant and the viewer, whereas in a demand image, the participant’s gaze is directed toward the viewer. Using ELAN 6.9 for annotation, the proportions of contact types in the promotional video are as follows:

Table 3. Duration and Proportion of Contact

Interactive Meaning	Mode of Expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Contact	No eye contact	11	2.854545	31.4	8.399
	With eye contact	1	1.21	1.25	0.344

As shown in Table 3, offer images account for approximately 8.4% of the video, while demand images account for only 0.344%. These figures indicate that the video predominantly employs an objective, observational shooting perspective to narrate events in an impartial manner. It focuses on the relationship and interaction between people and Chinese calligraphy, thereby better illustrating its influence on daily life in China. Only one instance of eye contact with the viewer occurs, at the very end of the video.



Fig 5. Video frame at 00:04:58

(Source:https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 5, a family of three share a unified gaze directed toward a Spring Festival couplet, without making eye contact with the viewer, thus it is an offer image. The synchronized action of pasting the couplet creates a warm, harmonious family scene. The calligraphy of the couplet, as an art form, evokes emotional resonance in the viewer through its distinctive aesthetic appeal. This scene reveals how

calligraphy has long been woven into the fabric of Chinese daily life.



Fig 6. Video frame at 00:05:59

(Source:https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 6, at the center of the frame is a foreign woman learning Chinese calligraphy, holding up a piece of red paper on which she has just written. Her smiling face and direct gaze into the camera establish eye contact with the viewer, making this a demand image. The written character conveys her desire to share the joy of having just learned to write Chinese calligraphy, and reflects the appreciation of Chinese calligraphy among foreign friends.

4.2.2. Distance

Social distance reflects the perceived interpersonal relationship between represented participants and viewers, differentiated through the choice of close-up, medium close-up, medium shot, and long shot. Using ELAN 6.9 for annotation, the distribution of shot distances in the video is as follows:

Table 4. Duration and Proportion of Distance

Interactive Meaning	Mode of Expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Distance	Extreme Close-up	24	6.408333	153.8	41.14
	Close-up	6	1.941667	11.65	3.116
	Medium shot	9	3.05556	27.5	7.356
	Long shot	7	3.175714	22.3	5.965

As shown in Table 4, Extreme close-ups constitute a significant proportion of the video, reaching 41.14%. Close-ups account for 3.116%, medium shots for 7.356%, and long shots for 5.965%. The data reveal that the promotional video strategically employs extreme close-up shots to focus on the dynamics of the brushstroke and the subtle gradations of ink, as well as on traditional couplets and ink artworks, thereby fostering a comprehensive viewer appreciation of calligraphic art—one that spans from its technical execution to its cultural significance.



Fig 7. Video frame at 00:05:04

In Fig. 7, the camera focuses on a framed calligraphy work hanging on the wall, which is shown in an extreme close-up shot. The inscription “Harmony in the family brings prosperity to all endeavors” is a classic family maxim encapsulating Confucian ideals of harmony and household governance. Rendered through the traditional art of calligraphy, it reinforces the role of calligraphy as a medium for transmitting values, reflecting the traditional concept of cultivating people through calligraphy. Displayed on the wall, it narrates the domestic space and suggests the integration of calligraphy into everyday life. The static long take fosters a contemplative viewing experience, guiding the audience through a reading, understanding and internalizing process that aligns with the promotional goal of influencing viewers.



Fig 8. Video frame at 00:05:15

(Source:https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 8, the shot is framed through a pane of glass with a slightly overhead angle, capturing the subject in the shop in a medium shot. Bending over the desk, he picks up a brush to practice calligraphy, conveying a sense of focus and meticulousness to the viewer. The green plant on the left side of the frame adds a tranquil and serene atmosphere, while the traditional Chinese characters on the right echo the figure behind the glass. By employing a medium shot, the composition places the audience in a unique position—both participating and observing. This immerses viewers, making them feel as though they are standing outside the shop, peering through the window to closely observe him practicing Chinese calligraphy, thereby bridging the distance between the subject and the audience.



Fig 9. Video frame at 00:05:07

(Source:https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 9, a long shot frames the participants’ full bodies as well as the surrounding environment, together constructing a complete festive calligraphy scene. On the right, one person writes a Spring Festival couplet; in the center and on the left, others admire the calligraphy. The background wall, entirely covered with red couplets, creates a festive atmosphere, underscoring the significance of calligraphy in traditional Chinese celebrations.

4.2.3. Attitude

Attitude is expressed through camera angle and can be categorized into horizontal angle, high angle, and low angle. Different angles convey different viewer stances toward the represented participants. The horizontal angle corresponds to everyday human perspective, producing a peaceful, natural, and egalitarian psychological effect, giving viewers a sense of being present. Compared to oblique angles, frontal shots offer a stronger sense of involvement. Using ELAN 6.9 for annotation, the proportions of camera angles in the video are as follows:

Table 5. Duration and Proportion of Attitude

Interactive Meaning	Mode of expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Attitude	Horizontal angle	11	2.756818	30.325	8.112
	Low angle	12	3.877083	46.525	12.445
	High angle	11	1.988636	21.875	5.815

As shown in Table 5, horizontal shots account for 8.112% of the video, low-angle shots for 12.445%, and high-angle shots for 5.815%. The slight variation among these figures suggests that the video flexibly combines the three angles

according to the subject being filmed. However, the low-angle shot constitutes the primary attitudinal strategy employed throughout the video. When depicting calligraphers at work, horizontal shots quickly close the distance with the

viewer and make the audience feel like a spectator on the scene. When focusing on calligraphy works, high-angle shots allow the audience to appreciate them from the optimal viewpoint. When capturing architecture or natural scenery, low-angle shots convey grandeur and magnificence.



Fig 10. Video frame at 00:05:58

(Source: https://www.bilibili.com/video/BV1x94y1P7fu?vd_source=45a852c49ca9a5fb428807fee749cf8f)

In Fig. 10, a frontal horizontal angle places the viewer among the calligraphy practitioners in the frame, as if they, too, were holding a brush to practice calligraphy. This conveys a calm, peaceful, and natural atmosphere. Accompanied by the narration, “In this world constructed of lines, we can always find a space of our own”, it communicates the unique power of Chinese calligraphy to bring inner peace and fulfillment.

4.2.4. Modality

Modality refers to the degree to which images represent reality, as reflected in factors such as color saturation, color differentiation, and brightness [7]. It can be classified into low

modality, medium modality, and high modality.

The film *Beyond Words: Chinese Calligraphy* employs highly saturated colors (100%) throughout, constructing a fully high-modality visual representation. The vivid, vibrant images highlight the unique cultural charm of Chinese calligraphy, reinforcing its image as a cultural form rich in stories and humanistic spirit. This further stimulates viewers’ curiosity and interest, ultimately achieving the intended promotional effect for calligraphy culture.

4.3. Compositional Meaning

Compositional Meaning refers to the overall meaning conveyed by the image, primarily realized through the spatial placement of elements and the arrangement of the visual layout. It consists of information value, salience, and framing. Information value refers to the specific informational significance carried by elements according to their position in the composition. For example, the center signifies core or important information, while the margins represent subordinate or secondary information; the upper part conveys idealized or generalized information, and the lower part conveys practical or specific information; the left side typically presents given information, whereas the right side presents new information. Salience is determined by factors such as an element’s position, size, color contrast, and compositional arrangement. Framing concerns the use of visual framing devices, such as lines, borders, or divisions within the image to connect or separate elements. Using ELAN 6.9 for annotation, the proportions of the three components of compositional meaning in the promotional video are as follows:

Table 6. Duration and Proportion of Compositional Meaning

Compositional Meaning	Mode of expression	Annotation Count	Average Duration (s)	Total Duration (s)	Percentage of Video (%)
Information Value	Arrangement and layout	9	12.838	115.542	30.907
Salience	Visual effects	5	14.875	74.375	19.895
Framing	Framing and composition	6	5.95	35.7	9.549

As shown in Table 6, shots emphasizing information value account for approximately 31% of the video, those emphasizing salience for about 20%, and those emphasizing framing for 9.549%. This indicates that the video, when presenting Chinese calligraphy, focuses on various arrangements and layouts of calligraphic works to achieve aesthetic appeal and attract the viewer’s attention. In portraying the uniqueness of calligraphy, salience is also strategically applied. Presenting different calligraphic elements in a sequence determined by their informational importance, thereby highlighting and emphasizing key content.

As shown in Fig. 11, three running-script works by Wang Xizhi—*He Ru Tie*, *Feng Ju Tie* and *Ping An Tie* are displayed from left to right. The composition indicates that the right-hand side carries secondary information, while *Ping An Tie* on the left is the most important element in terms of information value. Occupying roughly 60% of the frame’s left-hand side, it sits at the visual center. Its prominence is due to its content: Wang Xizhi’s letter to a friend reporting on his recent situation and expressing his longing. At this moment, the narration states, “At times pursuing simplicity and grace, within a free and unrestrained brushwork lies a yearning for artistic conception.” The narration and visuals complement

each other, revealing the calligrapher’s tranquil and carefree state of mind while writing this piece.



Fig 11. Video frame at 00:03:26

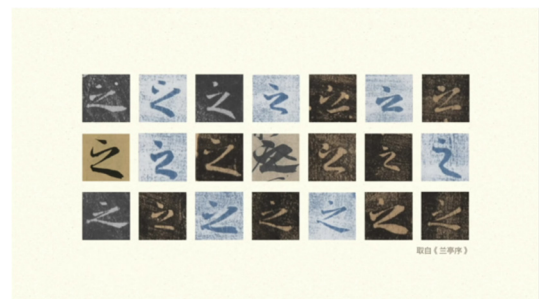


Fig 12. Video frame at 00:03:02

In Fig. 12, the center of the frame displays 21 variant forms of the character from Wang Xizhi's *Preface to the Orchid Pavilion*, exemplifying salience. The size and position of each character block are uniform. Each character differs in form, yet the overall arrangement is neat and harmonious, imbued with aesthetic appeal, distinctive rhythm, and vitality. These variations reflect Wang Xizhi's spontaneous creative impulse, his natural adaptation to the brush's movement and the composition's flow, free from contrivance [8]. The integration of emotion and rhythm elevates *Preface to the Orchid Pavilion* to both a literary masterpiece and a gem of calligraphic art.



Fig 13. Video frame at 00:04:56

As shown in Fig. 13, the composition can be divided into three parts based on the visual elements: the green plant on the left, the blank space in the middle, and the calligraphy couplet on the wall along with the door frame on the right. This framing constructs the threefold artistic realm of a scholar's space. The greenery embodies a serene and tranquil atmosphere, while the negative space in the center and the linear structure of the door frame guide the viewer's focus toward the inscribed couplet. The couplet reads: *Delight lies in nature's wanderings; stillness communes with the ancients. One finds ease in bamboo's grace; wind harmonizes with orchids' fragrance.* This is an eight-character couplet in Lin Zexu's running script. The verses convey that the joy of transcendent freedom found in nature and the spiritual connection with ancient sages through quiet contemplation. The open-hearted integrity of bamboo elevates the mind, while the interplay of orchid fragrance and gentle breeze symbolizes harmony. Through natural imagery, the calligraphic couplet expresses the refined and detached spiritual pursuit of literati—elegance beyond worldly concerns.

5. Conclusion

Grounded in Kress and van Leeuwen's visual grammar framework, this study employs ELAN 6.9 software to annotate and statistically analyze the promotional video *Beyond Words: Chinese Calligraphy*. The analysis interprets

the video across the three metafunctional dimensions of Representational Meaning, Interactive Meaning, and Compositional Meaning. It reveals how Chinese calligraphy constructs visual meanings through promotional video discourse to facilitate cultural communication. The findings show that in Narrative Representation, frequent action processes enhance the dynamic aesthetics of calligraphy creation. As a traditional craft with strong processual characteristics, Chinese calligraphy is better communicated through dynamic demonstration than static presentation. The video strategically sequences the display of works to narrate the literati spirit, and through Conceptual Representation, it conveys the historical depth of Chinese calligraphy. At the Interactive Meaning level, the video predominantly employs offer images without eye contact to maintain an objective cultural narration. Extensive use of Extreme close-up shots foregrounds the main subjects, while low-and high-angle shots, combined with high modality color saturation, enhance visual expressiveness. In terms of compositional meaning, the video focuses on highlighting the hierarchy of information through varied arrangements of visual elements. The coordination of these three visual dimensions successfully shapes a multidimensional visual representation of Chinese calligraphy. This research also demonstrates that visual grammar theory offers a feasible analytical framework and practical reference for examining the visual communication effects of traditional culture.

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