Journal of Education and Learning Reviews, 3 (6): November-December 2026. ISSN: 3057-0387
Website: https://so19.tci-thaijo.org/index.php/JELS/about
Article ID: e3232

Bridging Cultures through Brushstrokes: A Framework for Chinese Calligraphy Transmission in Thai Educational Contexts

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Received 20/04/2026	Revised 29/06/2026	Accepted 30/09/2026

Abstract

Background and Aim: Chinese calligraphy embodies philosophy, aesthetics, and historical memory. Thailand's longstanding ties with China, Chinese community, and expanding digital infrastructure offer opportunities for its transmission, yet pathways into formal education remain underexplored. This study develops a localized framework for teaching calligraphy to Thai Generation Z learners.

Materials and Methods: A qualitative thematic synthesis examined nine curated references published from 2022 to 2025 and retrieved through CNKI, Thai-Journal Online, and Google Scholar. Following Braun and Clarke's thematic analysis, the study triangulated Chinese scholarship on international calligraphy communication, Thai research on youth media use and primary-level teaching, and international research on digital-native engagement with traditional culture. This targeted corpus does not constitute a systematic review.

Results: Four interconnected pillars emerged: reciprocal cross-cultural communication; a three-tier curriculum adapted to Thai learners; promotion through classroom instruction, digital media, and cultural activities; and institutional support. Five barriers were identified, with inadequate standardized curricula and qualified teachers posing the greatest challenges. The proposed Cultural Resonance Zone identifies shared Buddhist values, indirect communication styles, and aesthetic affinities as resources for culturally responsive teaching.

Conclusion: Sustainable calligraphy education in Thailand requires dialogue and local adaptation rather than one-way cultural export. The framework integrates Generation Z digital-media theory with Hofstede's cultural dimensions to inform pedagogy and defines the Cultural Resonance Zone as a practical principle for designing Sino-Thai cultural learning. Its recommendations provide a basis for curriculum development, teacher preparation, and coordinated digital outreach across diverse schools and learning contexts, while requiring empirical evaluation in Thai educational settings.

Keywords: Chinese Calligraphy; Cross-cultural Transmission; Thai Education; Generation Z; Cultural Resonance Zone; Digital Pedagogy

Introduction

Calligraphy (书法) emerged alongside the formation of traditional Chinese civilisation, and its value extends well beyond simple brush writing techniques. The art form revolves around written Chinese characters, combining diverse forms of aesthetic charm with timeless philosophical thoughts handed down from earlier generations. Distinguishing this complex cultural art from basic brush drawing is not an overly pedantic distinction. This conceptual clarification carries real practical value for cross-cultural exchange, as it makes clear just how much background cultural knowledge learners need to properly understand and inherit calligraphy overseas.

This conceptual divide further gives rise to a unique contradiction within Thai Chinese language education, namely the divide between utilitarian learning and aesthetic cultivation. Most Thai schools offering Chinese courses position the language as a practical tool for business, tourism, and career development. Even where brush writing activities are arranged, they only serve to help students memorize stroke sequences instead of functioning as independent artistic learning. In research on Thailand's basic education system, Kormongkolkul and Keawsuwan (2022) point out that local calligraphy teaching merely facilitates character memorization and error correction, with its spiritual and cultural connotations largely ignored. Resolving the mismatch between the current utilitarian teaching mode and the artistic developmental potential of calligraphy constitutes a core problem that the proposed research framework intends to resolve.

Chinese calligraphy has gained ever-wider global reach over recent decades, with multiple driving forces jointly lifting its international visibility. Ongoing operations of Confucius Institutes, growing global public fascination with Chinese traditional culture, and growing acknowledgment of calligraphy's unique educational benefits all work together to broaden cross-border access to this art form. Existing research on regional cultural communication in Southeast Asia often chooses Thailand

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as a key research object, largely due to the long history of cultural communication between China and Thailand. Contacts between Thai locals and ethnic Chinese groups have lasted more than two thousand years, with relevant historical records documenting this continuous cultural interaction. This prolonged history of mutual contact has laid down consistent historical grounding that continues to enable meaningful bilateral cultural collaboration in contemporary academic and educational spheres. Official local statistics record approximately 200,000 residents throughout Thailand capable of conversational Chinese language use. To formalise and expand cultural outreach, the nation oversees 16 independent Confucius Institutes, each reinforced by a large collection of local affiliated Confucius Classrooms that deliver structured Chinese language and cultural education to learners of all age groups. This scale places Thailand among the leading ASEAN members in the development of official Chinese cultural education institutions. Beyond institutional advantages, core concepts embedded within Thailand's local education philosophy, including reverence for ritual, respect for structured hierarchies, and emphasis on communal harmony, share inherent similarities with the behavioral and ideological standards that guide traditional calligraphy instruction.

Despite such advantageous foundational conditions, the development of formal calligraphy education in Thai schools remains inadequate. No unified national curriculum standard for calligraphy has been formulated nationwide. Calligraphy-related activities only appear intermittently, including temporary cultural events hosted by Confucius Institutes, optional modules within university Chinese majors, and auxiliary writing training for character correction. No complete and progressive teaching system with clear learning objectives and staged training paths has been established. This issue does not stem from insufficient funding or resource support for existing curricula. Instead, it originates from the complete absence of standardized teaching systems, which represents an institutional shortcoming targeted by this study's analytical framework.

The expanding availability of overseas calligraphy learning resources has not translated into in-depth cultural understanding among international learners. Recent empirical studies have confirmed that despite the continuous growth in the number of overseas calligraphy learners, most only grasp superficial knowledge, with limited cognition of the philosophical and aesthetic essence of Chinese calligraphy (Kou & Li, 2024; Yang, 2023). Yang (2023) further categorizes the cognitive barriers faced by Western learners into four dimensions: difficulties in Chinese character recognition, insufficient understanding of textual connotations, weak perception of calligraphic verve, and a lack of standardized aesthetic evaluation capabilities. Meanwhile, Kou and Li (2024) argue that sustainable international cultural communication cannot rely on simple cultural export; instead, localized integration with local cultural contexts is essential to realize long-term cultural dissemination and inheritance. Against the backdrop of global digital transformation and generational shifts in learning groups, these research findings further highlight the necessity and timeliness of this study. On one hand, cultural communication has undergone comprehensive digital upgrading. As Xie (2025) demonstrates, emerging digital tools including short video platforms, live-streaming courses, and AI-assisted learning systems have completely reconstructed the traditional modes and channels of cross-cultural dissemination. On the other hand, Generation Z has become the core audience of contemporary cross-cultural education. Raised in a fully digitalized environment, this generation exhibits distinctive learning characteristics, relying heavily on fragmented, visual, and interactive online content for knowledge acquisition. Corresponding to such traits, Zhang (2026) notes that traditional static cultural display models are no longer adaptable to modern cross-cultural communication. Priority should be given to immersive and participatory communication approaches to boost audience engagement and facilitate learners' construction of personal cultural identity. Against this digital and generational communication context, significant differences in calligraphy learning foundations distinguish Chinese and Thai adolescent groups. In China, compulsory basic education incorporates standardized calligraphy courses into regular school curricula. This long-term, systematic institutional learning builds a solid cultural foundation for domestic teenagers, enabling them to form stable cognition and recognition of Chinese cultural lineage and identity from an early age. In stark contrast, calligraphy is merely an optional foreign cultural activity for Thai youth. It has to compete with diverse global cultural products on digital platforms to capture young users' limited attention. This inherent discrepancy in

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educational endowment and cultural roots fundamentally shapes the two groups' differences in learning motivation, pre-existing knowledge reserves, cultural cognitive basis, and learning expectations, laying a core comparative premise for this research. Specifically, Thai Generation Z shares the typical digital learning characteristics of its cohort worldwide: heavy dependence on social media and strong spontaneous willingness for cultural learning. In a questionnaire survey of 400 Thai respondents aged 18 to 23 conducted by Sampattavanija et al. (2022), internal learning motivation scored an average of 3.96, higher than the average external motivation score of 3.64, indicating that local young people's social media information acquisition is primarily driven by active learning demands. Meanwhile, Thai youth maintain extremely high social media usage frequency, with average usage scores of 4.53 for Facebook, 4.14 for LINE, 4.05 for YouTube and other video platforms, 4.04 for Instagram, and 4.22 for TikTok. These data verify that social media and digital platforms serve as effective carriers for reaching and influencing Thai Generation Z, who hold positive and spontaneous online learning intentions. However, different from Chinese teenagers with systematic calligraphy learning experience and inherent cultural bonds, Thai young people lack accumulated calligraphy-related cultural cognition, complete knowledge frameworks, and endogenous cultural identity connections. For this reason, calligraphy communication strategies targeting Thai Generation Z cannot rely on passive cultural acceptance; instead, they must leverage digital social platform characteristics to actively attract and engage young learners, forming a targeted and effective cross-cultural communication framework.

This research addresses an obvious research gap. While Thailand possesses favorable demographic, institutional, and infrastructure conditions for calligraphy communication, it still lacks a localized and systematic teaching framework suitable for its national context. Rather than framing calligraphy as an independent cultural commodity exported from China to Thailand, this research defines cross-cultural communication as an interactive two-way process. The constructed framework integrates cross-cultural communication theories, educational innovation, digital media operation strategies, and institutional construction mechanisms to support sustainable calligraphy inheritance.

Objectives

This study establishes five core research objectives to guide its investigation:

1. To identify key barriers restricting Chinese calligraphy transmission in Thailand, focusing on local cultural, educational, and institutional factors and Generation Z learners' unique characteristics.
2. To establish a localized framework for calligraphy education based on cross-cultural theories and digital communication practices.
3. To design localized teaching methods that fit Thai students' learning traits while preserving calligraphy's core cultural and aesthetic value.
4. To explore hybrid dissemination channels combining traditional instruction and digital tools, improving Thai Generation Z students' access to calligraphy learning.
5. To offer evidence-based institutional and policy suggestions covering teacher training, curriculum standardisation, cross-institutional cooperation and digital infrastructure for sustainable local calligraphy education.

Literature review

Cross-Cultural Communication and Cultural Transmission Theory

Cross-cultural communication theory lays a solid theoretical foundation for exploring how traditional and sophisticated cultural practices such as Chinese calligraphy convey profound ideological and aesthetic connotations across different cultural and national boundaries. To unpack the inherent cultural logic behind cross-cultural learning differences, Hofstede's cultural dimensions model provides a classic analytical framework, which summarizes multiple core indicators that shape intercultural interaction behaviors, including power distance, individualism-collectivism, uncertainty avoidance, and long-term orientation (Hofstede, 2011). In accordance with Hofstede's cultural statistical indicators, Thailand registers a relatively high power distance score (PDI: 64) and a typical collectivist cultural attribute (IDV: 20). These cultural traits mean that Thai learners are more receptive to standardized, structured teaching systems that emphasize hierarchical norms, interpersonal harmony, and respect for

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traditional authority and professional mentors. Such cultural inclinations are highly compatible with the inheritance logic of traditional Chinese calligraphy pedagogy, which advocates progressive, stage-based skill learning and systematic cultivation under the guidance of professional teachers and inheritors (Hofstede et al., 2010). This inherent cultural fit creates a favorable prerequisite for the localized dissemination of calligraphy culture in Thailand.

Complementing Hofstede's cultural dimension theory, Hall's (1976) high- and low-context cultural classification further enriches the analytical perspective of cross-cultural calligraphy communication. Hall's theory argues that high-context cultures rely heavily on implicit situational information, shared cultural cognition, and tacit understanding to complete meaning transmission, rather than explicit verbal expression. Both Chinese and Thai cultures belong to typical high-context cultural systems, forming consistent implicit communication logic and aesthetic cognition habits. This cross-cultural similarity enables Thai learners to intuitively perceive the implicit aesthetic value of calligraphy art. The artistic conception of calligraphy is not only reflected in the final written Chinese characters, but also embedded in the whole dynamic writing process, including the rhythm of brush movement, the changes of ink pressure and the coherent artistic vitality running through the work. The high-context cultural background shared by the two nations greatly reduces the cognitive barrier for Thai learners to understand the embodied and processual aesthetic connotation of calligraphy.

On the basis of cross-cultural communication theories, the concept of cultural adaptation has become a key guiding principle for the sustainable dissemination of traditional Chinese culture overseas, which is fully elaborated in the latest research of Kou and Li (2024). Different from rigid unilateral cultural output, cultural adaptation refers to the positive adjustment and localized innovation of cultural communication modes on the premise of retaining the core ideological and aesthetic characteristics of the original culture, so as to realize the organic integration of foreign culture and local cultural ecology. In the cross-cultural transmission of Chinese calligraphy, cultural adaptation requires inheriting the core philosophical thoughts and aesthetic standards of calligraphy, while flexibly adjusting teaching methods, expression forms, and communication paths according to local cultural preferences and public aesthetic habits. This localized adjustment is not a simplification or compromise of traditional culture, but a targeted strategic optimization, which can effectively avoid cultural exclusion caused by cultural differences and realize in-depth and sustainable cultural interaction and recognition.

Barriers to Cross-Cultural Calligraphy Transmission

In terms of the practical obstacles restricting the cross-cultural dissemination of calligraphy, Yang (2023) has conducted the most systematic and comprehensive sorting and empirical analysis in the current academic circle. His research systematically summarizes four interrelated and mutually restrictive core barriers in the process of cross-cultural calligraphy learning and inheritance. First, the cognitive barrier of Chinese characters. As a typical logographic writing system, Chinese characters are completely different from alphabetic writing systems adopted by most Western and Southeast Asian countries. The unique structural composition, stroke rules, and glyph evolution logic of Chinese characters bring fundamental cognitive difficulties for learners who have long been accustomed to alphabetic language thinking. Second, there is a barrier to understanding cultural spirit. The core aesthetic concepts of calligraphy, such as 气 (vital energy), 韵 (artistic resonance), and the unity of humanity and nature, are deeply rooted in traditional Chinese philosophy, including Confucianism, Taoism, and Zen Buddhism. These abstract cultural connotations lack direct corresponding conceptual expressions in other cultural systems, making it difficult for foreign learners to form accurate and in-depth cognition. Third, the barrier of aesthetic identification. The aesthetic evaluation system of Chinese calligraphy, covering brushwork refinement, glyph structure balance, overall layout rhythm, and ink color changes, is formed through thousands of years of cultural accumulation. It cannot be grasped through superficial observation, and requires long-term professional training and cultural accumulation to form standardized aesthetic cognition. Fourth, the practical operation barrier. The unique brush-holding skills, ink application methods, and writing rhythms of calligraphy are highly professional. Learners need to invest a lot of time and energy in repeated practice, which puts forward high requirements for learners' learning persistence and professional guidance. Although Yang's research

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mainly takes Western learners as the research object, its core barrier framework is also applicable to the cross-cultural communication of calligraphy in Thailand, with certain localized differences. Benefiting from the long-term historical and cultural exchanges and geographical proximity between China and Thailand, Thai culture has formed a certain cultural fit with Chinese traditional culture. In particular, the emphasis of Thai Buddhist culture on spiritual cultivation, present-moment perception, and the connection between all things shares consistent ideological connotations with the Taoist and Zen philosophical thoughts contained in calligraphy aesthetics, which effectively weakens the spiritual and aesthetic cognitive barriers for Thai learners. However, the linguistic barrier still exists significantly. Thai is a tonal alphabetic language, which has no structural, etymological, or logical connection with Chinese logographic characters, resulting in persistent difficulties in character recognition and basic learning for Thai calligraphy learners.

Research on calligraphy education for Thai learners shows that teaching brushwork can also develop students' understanding of Chinese characters and culture (Kormongkolkul & Keawsuwan, 2022). Writing from his own experience as an international student of calligraphy, Pietro De Laurentis (2020) likewise describes calligraphy as a cultural experience that people can engage with beyond academic study. Together, these perspectives suggest an approach to cross-cultural teaching that combines guided writing practice with explanations of the art's cultural context and opportunities for learners to discuss its meaning. This is a teaching implication drawn from the sources; the specific claims about an exchange mechanism and a complete philosophical knowledge system could not be verified in the Zhu citation.

New Media, Digital Technology, and Calligraphy Dissemination

With the comprehensive digital transformation of global cultural communication, new media and digital technology have profoundly changed the traditional inheritance and dissemination mode of calligraphy, becoming a hot research direction in recent domestic academic research. Xie (2025) systematically analyzed the disruptive impact of digital technology on calligraphy cross-cultural communication. Different from traditional dissemination channels such as offline exhibitions, printed textbooks, and face-to-face tutoring with limited coverage, emerging new media platforms represented by short videos and live streaming have greatly expanded the dissemination boundary of calligraphy culture. Mass calligraphy content is disseminated through global short video platforms such as TikTok, enabling young overseas groups who have no access to traditional calligraphy education to contact and understand this traditional art. At the same time, live-streaming teaching enables real-time interaction between teachers and scattered overseas learners, breaking the limitations of time and space in traditional teaching. AI-assisted teaching tools can intelligently analyze learners' stroke errors and provide personalized guidance, making up for the shortage of professional calligraphy teachers in cross-cultural education. Nevertheless, digital dissemination also brings prominent practical risks and challenges. The fragmented content characteristics of short videos tend to simplify the systematic and profound calligraphy art into superficial visual effects, ignoring the long-term accumulation, concentrated thinking, and spiritual perception required for calligraphy learning. Driven by commercialization, many online creators pursue visual impact and traffic effect, ignoring the artistic connotation and cultural essence of calligraphy, which can easily cause shallow and one-sided cognition among young audiences. The contradiction between the wide accessibility of digital media and the in-depth inheritance of calligraphy culture has become the core dilemma of current digital calligraphy communication.

Focusing on the practical application effects of digital platforms, Mian (2023) further verified the advantages and deficiencies of new media in calligraphy education through empirical data analysis of WeChat official accounts and short video platforms. His research shows that digital media has indeed broken the geographical and resource restrictions of traditional calligraphy education, effectively expanding the audience scale of calligraphy culture and attracting a large number of young people to participate in learning. However, the practical problems in digital teaching are also prominent. The uneven professional quality of online teachers leads to uneven teaching quality; the screen-based digital communication mode cannot restore the tactile perception, ink rhythm, and immersive experience of offline brush writing, resulting in the loss of core practical teaching links; the fragmented and scattered

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online learning resources also make it difficult for learners to form a systematic knowledge system, hindering the in-depth cultivation of professional skills and cultural cognition.

From the perspective of cross-media integration and theoretical innovation, Zhang (2026) constructed a new theoretical framework for contemporary calligraphy communication. He pointed out that with the integration of digital technology and diverse art forms, calligraphy dissemination has completed a fundamental paradigm shift from the traditional work-centered display mode to the modern audience-experience-centered communication mode. By integrating calligraphy with television programs, dance, traditional martial arts, and digital immersive interactive installations, traditional calligraphy art has broken through the single inheritance form and adapted to the contemporary public's aesthetic needs. The successful dissemination of excellent cultural products such as the television program *The Wondrous Ink of Chinese Hearts* and TeamLab's immersive digital calligraphy installations fully proves that cross-media artistic fusion can effectively bridge the aesthetic gap between traditional art and modern young audiences. On this basis, Zhang summarized three core effective codes for modern calligraphy cross-cultural communication: emotional resonance driven by narrative storytelling, artistic innovation empowered by modern fashion aesthetics and digital technology, and interactive participation that eliminates the boundary between audience and artwork. This theoretical conclusion provides important theoretical support for the digital localized communication of calligraphy among young Thai groups.

Calligraphy in International Chinese Language Education

In the field of international Chinese education, the integration and teaching practice of calligraphy culture is also an important research direction closely related to this study. Ke and Shao (2022) conducted a targeted investigation on the presentation and arrangement of calligraphy cultural content in international Chinese textbooks. Their research findings show that although most international Chinese teaching materials involve basic calligraphy knowledge, the content setting is scattered, superficial and lack of systematicness, failing to form a progressive teaching system matching learners' language proficiency. To solve this problem, they proposed a staged hierarchical teaching framework suitable for international calligraphy cultural teaching. At the beginner level, teaching content focuses on basic cognition, including stroke characteristics, stroke order, radical structure, and basic writing tools for Chinese characters. At the intermediate level, the teaching expands to the historical evolution of Chinese characters and the internal connection between calligraphy development and Chinese traditional culture. At the advanced level, learners are guided to deeply understand calligraphy aesthetic principles, philosophical connotations, and professional theoretical knowledge. This progressive hierarchical teaching idea is highly consistent with the staged teaching framework constructed in this study, and provides direct practical reference for the design of a calligraphy curriculum suitable for Thai youth's learning characteristics.

Generation Z and Cultural Engagement in Thailand

Generation Z in Thailand, born between 1997 and 2012, is the first generation of native digital users in Thai society, whose growth and learning modes are completely shaped by the digital internet environment. Different from the offline and traditional learning habits of previous generations, Thai Generation Z relies heavily on social media platforms such as TikTok, Instagram, YouTube, and LINE for daily information acquisition and cultural learning. They prefer visual, interactive, and experiential content forms, and are no longer sensitive to single, rigid, and static knowledge indoctrination. Although their attention cycle for single traditional content is relatively short, they are willing to carry out long-term in-depth interaction and learning for cultural content that can trigger emotional resonance and aesthetic recognition, showing strong spontaneous cultural exploration willingness.

These generational characteristics of Thai Generation Z lay a unique user foundation for digital calligraphy communication. Different from the passive acceptance learning mode of traditional groups, Thai young people of Generation Z pay more attention to autonomous experience and personalized perception in cultural learning. They are keen on cultural content that can match their self-identity and social sharing needs, and prefer fashionable, visual, and interactive cultural experiences that can be displayed and disseminated on social platforms. Meanwhile, foreign cultural learning for Thai Generation Z mainly relies on open digital platforms rather than formal school curriculum teaching.

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Therefore, the construction of a calligraphy cross-cultural communication framework for Thai youth must fully adapt to their digital learning characteristics and spontaneous learning demands. It is necessary to use digital interactive and experiential communication modes to attract young audiences, while avoiding excessive superficial entertainment transformation, so as to ensure the in-depth transmission of calligraphy's cultural and artistic essence.

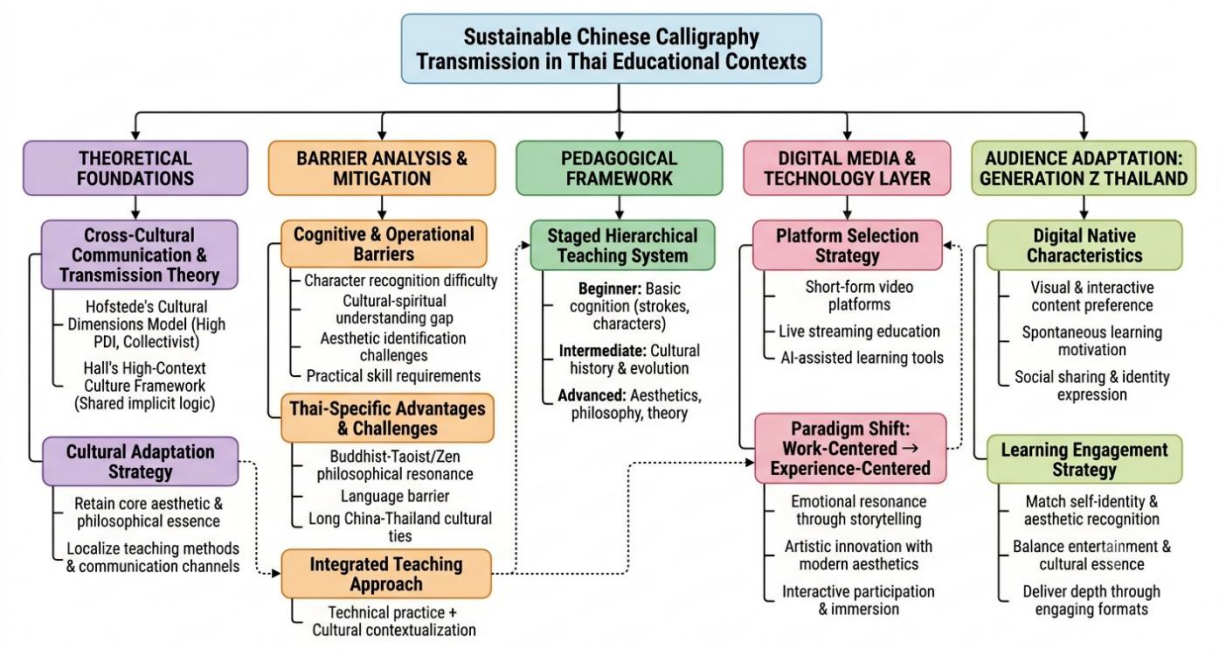


Figure 1 Conceptual Framework

Methodology

Research Design and Rationale

This paper adopts qualitative thematic synthesis as its core analytical approach, instead of adopting the standardised workflow of a formal systematic literature review. Clarifying this design difference helps readers grasp the core logic guiding this study's material organisation and analysis. Traditional systematic literature reviews prioritize full-range retrieval and comprehensive coverage of a complete research field. Such reviews typically adopt standardized search protocols, rigid inclusion criteria, and meta-analytic methods to incorporate all published studies within a defined research boundary. This study centres on a specialised, under-researched topic: the localized dissemination of Chinese calligraphy within Thailand's cross-cultural educational environment. Rather than attempting an exhaustive review of all existing literature in the broader field, this research selects nine academic studies published between 2022 and 2025. The analysis prioritises contextually applicable empirical results and practical teaching experience that closely aligns with the Thai local teaching scenario. The selection prioritises texts that deliver nuanced theoretical interpretations and actionable instructional experience tied to this specific regional research context. Labelling the analytical process as thematic synthesis aligns more accurately with the study's actual operational logic and avoids overstating the comprehensiveness of the literature pool.

Search Strategy and Source Selection

To gather research materials covering Chinese, Thai, and international academic perspectives, three separate retrieval channels with complementary coverage were deployed during the literature collection phase.

1) CNKI: used to retrieve peer-reviewed research written in Chinese, primarily focusing on domestic discussions of calligraphy teaching and cross-cultural communication practice.

2) TCI: the primary access point for Thai-language empirical studies documenting local youth media habits and Chinese cultural teaching within Thailand's domestic education system.

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3) Google Scholar: drawn on to collect English-language cross-border research and interdisciplinary studies linking digital media, youth culture, and traditional art dissemination.

Retrieval keywords were translated and adjusted to fit the linguistic habits of each database, with search terms set in Chinese, Thai, and English respectively.

1) Chinese search terms: “书法”，“传播”，“国际中文教育”，“跨文化”

2) Thai search terms: “อักษรพู่กันจีน”, “การสอนภาษาจีน”, “เจน Z” “สื่อสังคม”

3) English search phrases: “Chinese calligraphy”, “cross-cultural transmission”, “new media”, “Generation Z”

All retrieval activities imposed a four-year publication window spanning 2022 to 2025. This time constraint serves two practical purposes: it guarantees that collected studies reflect the current operating state of mainstream short-video and social media platforms, while concentrating analysis on modern instructional strategies tailored to today’s digital learning environment.

Inclusion and Exclusion Criteria

Each candidate text underwent manual screening against a unified set of five parallel standards; only materials satisfying every benchmark were retained for subsequent thematic analysis.

1) The core research content must center on the overseas cross-cultural spread of Chinese calligraphy, or explore behavioral and cognitive traits of Thai young learners that carry direct relevance to calligraphy classroom instruction.

2) The text needs to explore revised teaching practices or structured instructional frameworks designed for learners without prior exposure to Chinese cultural heritage.

3) Analysis within the paper must build established theoretical foundations, such as cross-cultural communication frameworks, intercultural education theory, or digital media research, consistent with the theoretical review laid out in the previous chapter.

4) Publications must appear in peer-reviewed academic journals or formally recorded academic seminar exchanges with verifiable academic credentials.

5) Release date falls within the defined 2022–2025 publication range.

Materials were ruled out from the corpus under two circumstances. First, papers that only discuss calligraphy from a pure art appreciation or art history angle, with no discussion of teaching delivery or cross-cultural outreach mechanisms. Second, duplicate works that reiterate identical analytical arguments already captured by other retained sources without offering new regional data, empirical cases, or interpretive depth.

Justification of Sample Size and Representativeness

A pool of nine academic sources cannot deliver statistically representative coverage of all global calligraphy communication research, so representativeness in this study is framed along conceptual rather than quantitative lines. The literature set was curated intentionally to integrate three independent research viewpoints for cross-verification of research conclusions. Seven texts originate from Chinese academic circles, examining calligraphy dissemination logic and classroom design from the perspective of native cultural inheritors. Two empirical papers are authored by Thai local scholars, presenting first-hand questionnaire data on domestic Chinese cultural education and media usage habits among Thailand’s Generation Z. One additional international work offers cross-border insight into how folk cultural heritage connects with digital-native young audiences. This multi-origin triangulation prevents the final analytical framework from being limited to a single country’s academic standpoint, and mitigates the one-sided cultural export bias highlighted in prior cross-cultural communication literature.

Through iterative reading and thematic labelling of the nine selected sources, the research identified four stable recurring analytical dimensions: cross-cultural theoretical foundations, classroom teaching design, digital cultural dissemination channels, and institutional Chinese language education practice. No fresh analytical angles emerged after processing this batch of materials; any further supplementary literature only restated or echoed the four core thematic categories already extracted, confirming thematic saturation for this study’s analytical scope.

Data Extraction and Thematic Analysis

This study drew on Braun and Clarke’s classic six-phase thematic analysis approach to sort and analyze theoretical viewpoints and empirical evidence from the collected literature. Prior to formal

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coding, all selected papers were read repeatedly to fully grasp their core arguments, theoretical bases, and key research findings, laying a solid foundation for subsequent content extraction. Following this preparatory stage, manual line-by-line open coding was carried out, targeting key content surrounding cross-cultural learning obstacles, calligraphy teaching design, new media communication strategies, and educational institutional settings. Dispersed initial codes were then summarized and classified through axial coding, with similar and conceptually connected content integrated to form preliminary thematic categories. All newly generated themes were further validated against the entire literature dataset to confirm stable internal logic and adequate thematic saturation. Based on repeated verification, this study finalized the definition and connotation of core themes, forming four major analytical dimensions including cultural foundation, pedagogical practice, digital dissemination, and institutional implementation, as well as five types of cross-cultural learning barriers. Finally, all thematic findings were integrated into a complete analytical framework. Rather than forcibly unifying diverse academic views, this synthesis retains varied theoretical perspectives and existing academic controversies to ensure objective and comprehensive analysis. The entire coding process was completed manually, with detailed iterative records of code classification and theme revision retained throughout the research process, so as to guarantee the transparency and replicability of the analytical procedure.

Translation and Interpretive Bias

Given the multilingual nature of the literature corpus, which includes seven Chinese-language and one Thai-language source, this study adopted rigorous language processing strategies to minimize interpretive deviation. Culturally specific and philosophically nuanced terminology, such as *spirit-resonance* (神韵), *conceived aesthetic realm* (意境), and *vital resonance* (气韵), were preserved in their original language with annotated English explanations. This approach avoids semantic simplification caused by forced equivalent translation and retains the inherent aesthetic and cultural connotations of traditional calligraphy concepts. Thai-language sources were interpreted based on their original text, with official English abstracts and auxiliary translations only serving for cross-reference rather than primary analytical evidence. Proficient in Mandarin, Thai, and English, the author contextualized all translation decisions throughout the analysis. Untranslatable cultural and philosophical nuances were explicitly noted during thematic synthesis, effectively reducing semantic loss and interpretive bias when adapting existing findings to the Thai cross-cultural context.

Theoretical Framework

The overall synthesis and analytical structuring of this research is built upon four mutually supportive theoretical systems. Hofstede's cultural dimensions model provides foundational cultural analysis variables, including power distance, individualism-collectivism, and uncertainty avoidance, to explain cross-cultural differences in learning cognition and instructional adaptability. Hall's high- and low-context communication theory illuminates the implicit cultural logic behind Sino-Thai aesthetic understanding and non-verbal artistic perception. Banks' multicultural education framework guides the integration of cultural competence and contextualized curriculum design for non-native cultural teaching. Complementing these classic cross-cultural theories, contemporary digital media research informs the analysis of platform characteristics, audience interactive behaviors, and optimized content design strategies for modern calligraphy dissemination among digital-native Generation Z audiences.

Results

Integrated Transmission Framework: Four Core Dimensions

A comprehensive analysis of all collected data sources indicates that the sustainable and effective inheritance and dissemination of Chinese calligraphy in Thailand relies on a holistic transmission framework. This framework is constructed around four mutually supportive and interactive core dimensions, which jointly determine the effectiveness of cross-cultural calligraphy education and popularization in the local Thai context.

Dimension 1: Cross-Cultural Communication Foundation

The cross-cultural dissemination of Chinese calligraphy is not limited to the inheritance of superficial writing techniques; essentially, it involves the comprehensive transmission of a complete

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cultural system encompassing traditional Chinese philosophy, aesthetic ideology, and embodied artistic practice. This foundational dimension can be further divided into three interrelated core components.

Intercultural sensitivity awareness. Cross-cultural calligraphy teaching must fully respect the inherent differences between Chinese and Thai writing systems. Chinese is a logographic and tonal language, while Thai adopts an alphabetic writing system with tonal characteristics. These structural differences between the two languages are objective cultural characteristics rather than developmental defects of either language system. In practical teaching, educators should take cultural differences as valuable learning resources for cross-cultural cognition, instead of requiring learners to eliminate local cognitive habits through blind assimilation, so as to realize inclusive cross-cultural learning.

Balance of cultural output and local adaptation. Kou and Li (2024) pointed out that effective cross-cultural cultural transmission requires a dynamic balance between the output of the core connotation of the source culture and the localized adaptation of the recipient culture. This theoretical principle is highly applicable to Thai calligraphy teaching. In specific practice, it is necessary to retain the core artistic characteristics and cultural essence of Chinese calligraphy, while implementing reasonable and targeted adjustments in teaching methods, content selection, and presentation forms. For example, screening calligraphy characters and classic texts containing Buddhist cultural elements or natural aesthetic themes can build intuitive cultural connection points for Thai learners, effectively reducing the threshold of initial learning while ensuring the authenticity and integrity of calligraphy culture.

Dimension 2 Progressive Tri-Level Pedagogical Model

Based on the staged textbook design theory proposed by Ke and Shao (2022), this study optimizes and adjusts the staged teaching system in combination with the actual situation and cultural characteristics of Thai local education, and constructs a three-level progressive calligraphy teaching model suitable for Thai learners.

Foundation level: Sensory experience and basic skill training. The core of basic-stage teaching lies in building a relaxed and interesting learning atmosphere to stimulate learners' initial interest in calligraphy and cultivate basic learning confidence. The teaching content mainly covers the cognition and use of calligraphy tools and materials, standard writing of basic strokes, and simple structural combination of Chinese characters. In order to reduce learners' sense of strangeness, teaching design will fully connect with traditional Thai art, especially the decorative aesthetic characteristics of traditional Thai script, so as to provide familiar entry points for beginners.

At this basic stage, it is crucial to break through the cognitive barriers brought by the differences between logographic Chinese and alphabetic Thai writing systems. This study finds that Thai learners' inherent script cognition can be transformed into a learning advantage rather than a cognitive obstacle. In teaching practice, complex Chinese characters can be disassembled into fixed radical and stroke order units, enabling learners to master character writing through repeated practice of basic components, instead of mechanical memorization of individual characters. Combined with the mobile stroke-order learning software widely used in local Chinese blended teaching in Thailand, teachers can visualize stroke sequence and direction standards, helping learners form preliminary motor memory before formal brush writing training. In addition, teachers can establish an aesthetic correlation between Chinese strokes and Thai decorative calligraphy, guiding learners to understand the control rules of brush pressure, starting and ending strokes with the help of their existing cognition of Thai script aesthetics, so as to realize the transfer of learning experience.

Development level: Historical inheritance and cultural contextualization. On the basis of proficient basic skills, the teaching content is further expanded to guide learners to understand the historical evolution of Chinese character forms, appreciate classic calligraphy works of different dynasties, and systematically master the core aesthetic criteria for evaluating calligraphy quality. In this stage, cross-cultural comparative teaching is adopted to correlate the aesthetic concepts of Chinese calligraphy with the artistic characteristics and aesthetic values of Thai Buddhist art. Through multi-dimensional cultural comparison and analysis, learners can break through the superficial visual cognition of calligraphy and deeply understand the historical accumulation and philosophical connotation behind individual strokes and characters.

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Journal of Education and Learning Reviews, 3 (6): November-December 2026. ISSN: 3057-0387
Website: https://so19.tci-thaijo.org/index.php/JELS/about
Article ID: e3232

Advanced level: Philosophical interpretation and personalized artistic expression. Advanced teaching focuses on the in-depth integration of calligraphy art and traditional Chinese philosophy, including the ideological connotation of Confucianism, Taoism, and Chan Buddhism embodied in calligraphy. Meanwhile, it systematically interprets core aesthetic evaluation concepts in calligraphy creation, such as verve, artistic conception, and spiritual charm. The ultimate teaching goal of this stage is to help learners form personalized artistic expression on the premise of abiding by traditional calligraphy norms. Learners who complete advanced training can act as cross-cultural cultural mediators, capable of interpreting and popularizing the cultural and artistic value of Chinese calligraphy for local Thai audiences.

Dimension 3 Multi-Modal Dissemination Strategy

To adapt to the diversified learning preferences and fragmented learning characteristics of Generation Z learners in Thailand, the framework proposes a multi-modal integrated dissemination strategy. This strategy integrates diversified communication channels to meet the learning needs of different scenarios and realize the sustainable popularization of calligraphy culture.

Traditional offline dissemination channels are dominated by formal academic and educational platforms, including professional degree courses in universities, systematic training courses of Confucius Institutes, and offline community public welfare workshops. These standardized offline teaching modes provide continuous and standardized practice conditions for learners, which are the core guarantee for the systematic improvement of calligraphy professional skills.

Digital online channels serve as the main entry for attracting young learners, covering short-video platforms such as TikTok and YouTube, social media communities on Facebook and Instagram, online live teaching, interactive stroke-order learning tools, and virtual calligraphy exhibitions. With the advantages of a low access threshold and strong communication, digital channels can effectively capture the attention of Generation Z groups and lay a foundation for subsequent in-depth learning.

Cross-media experiential integration, as proposed by Zhang (2026), is an innovative dissemination mode combining art experience and cultural communication. It includes diversified forms such as calligraphy-dance and calligraphy-music collaborative performances, immersive calligraphy art installations, special exhibitions themed on Thai traditional festivals, and Sino-Thai joint art creation activities. This mode transforms abstract calligraphy culture into tangible, impressive, and shareable artistic experiences, enhancing the sense of substitution and identity of Thai audiences.

This study clarifies a core principle for multi-modal dissemination: digital and experiential channels only serve as auxiliary and supplementary means of traditional brush writing practice, and cannot replace offline physical training and in-person guidance. As Xie (2025) warned, the fragmented content of short-video platforms tends to simplify calligraphy art into a single visual spectacle, ignoring its profound cultural connotation. Similarly, excessive pursuit of formal aesthetic presentation will lead to the loss of the cultural essence of calligraphy (Sheng, 2026). Therefore, digital tools are only the entry point for learners to engage with calligraphy, rather than the core carrier of in-depth learning.

To quantify the auxiliary relationship between digital learning and offline practice, this framework puts forward an operable 30/70 learning ratio standard. Specifically, 30% of learners' learning time is allocated to digital auxiliary learning, including short-video knowledge learning, stroke-order software training, virtual exhibition appreciation, and online community communication; the remaining 70% is used for offline brush writing practice and one-on-one professional guidance. This ratio is dynamically adjustable in different learning stages. In the initial attraction stage of learning, the proportion of digital learning can be appropriately increased to expand the scope of communication; in the in-depth cultivation stage of learning, offline practical learning will occupy an absolute dominant position to ensure the depth of embodied learning. It is worth noting that this ratio is only a practical reference standard for field teaching tests, not a fixed unified norm. Optimizing the most suitable learning ratio through empirical research will be an important direction for subsequent research.

Dimension 4 Institutional and Policy Support

The long-term sustainable development of Thai calligraphy dissemination cannot be separated from sound institutional guarantee and policy support, which mainly involves four core aspects.

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Teacher team construction and training. Excellent teachers are the core carriers of cross-cultural calligraphy teaching. Qualified calligraphy teachers in Thailand need to not only master professional calligraphy writing skills, but also possess professional cross-cultural teaching literacy. Calligraphy teachers can serve as cultural bridges by helping Thai students understand both brushwork and the Chinese language and culture expressed through calligraphy (Kormongkolkul & Keawsuwan, 2022). Research in Thai schools also highlights the value of cultural activities, teacher training, professional networks, and study visits to China (Duangmanee & Waluyo, 2024). Building on this evidence, schools could establish Sino-Thai student exchanges, support Thai students who wish to study calligraphy in China and later teach locally, and create a continuing professional development community for calligraphy teachers. These three measures are **proposals**, rather than findings attributed to the cited studies.

Curriculum system integration. Calligraphy education should be incorporated into the formal curriculum system of Thai educational institutions. It is necessary to change the current situation of sporadic and optional temporary courses and build a standardized sequential curriculum system with clear learning objectives, progressive teaching content, and scientific evaluation criteria, so as to realize the standardized development of local calligraphy education.

Teaching quality assurance mechanism. It is essential to establish a complete quality monitoring system covering online digital teaching and offline physical teaching scenarios. By formulating unified teaching evaluation standards, the consistency between actual teaching practice and the core concepts of the calligraphy transmission framework is guaranteed, and the overall teaching quality is stabilized.

Sino-Thai international educational collaboration. Relying on formal institutional cooperation agreements between Chinese and Thai educational institutions, we can carry out long-term teacher exchange, teaching resource co-development, and curriculum joint design, providing sustainable external support for local calligraphy education.

Five Primary Obstacles to Transmission and Targeted Intervention Strategies

Based on the above framework analysis, this study summarizes five key bottlenecks restricting the effective transmission of Chinese calligraphy in Thailand, and proposes targeted intervention solutions for each obstacle.

Transmission-mechanism deficiency. The most prominent restrictive factor in the local Thai context is the lack of a standardized calligraphy curriculum system and professional teaching team. This is not a problem of insufficient educational resources under the existing institutional system, but the absence of basic institutional guarantee for calligraphy education. *Intervention strategies*: Chinese and Thai educators should jointly develop localized calligraphy curriculum guidelines adapted to Thai educational characteristics; launch special Sino-Thai teacher training programs focusing on both professional skills and cross-cultural teaching ability; and build a long-term professional growth platform for front-line calligraphy teachers.

Shallow cultural cognition among learners. Most learners only have superficial visual contact with calligraphy art, and it is difficult to form an in-depth understanding of its philosophical connotation and aesthetic value. Simple artistic exposure cannot be transformed into effective cultural learning. *Intervention strategies*: integrate philosophical and aesthetic knowledge into the whole process of the three-level progressive teaching model; take the shared cultural values of China and Thailand as the starting point of teaching, and gradually guide learners to understand unique Chinese cultural concepts on the basis of establishing cultural resonance.

Low conversion efficiency of digital learning. Digital media can effectively expand the communication scope of calligraphy culture and attract the attention of young groups, but it is difficult to transform short-term casual browsing and superficial interaction into continuous in-depth learning behavior. *Intervention strategies*: implement the four-stage whole-process engagement model for Generation Z learners (Attraction → Exploration → Commitment → Advocacy), and design targeted teaching links to realize the transformation from digital content resonance to systematic practical learning participation.

Insufficient funding support and institutional docking. The traditional educational funding guarantee system in Thailand cannot fully cover the development needs of calligraphy popularization

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and teaching, resulting in insufficient impetus for the sustainable development of calligraphy education. *Intervention strategies*: make full use of existing national policy and funding channels instead of blind universal advocacy, including the teacher training and resource support projects of the Chinese International Education Foundation (CIEF) and the Centre for Language Education and Cooperation (CLEC); rely on the Belt and Road Initiative people-to-people exchange projects and existing Sino-Thai cultural cooperation agreements to carry out educational cooperation; seek curriculum recognition and policy support from Thailand's Office of the Basic Education Commission (OBEC) and Ministry of Higher Education; and absorb community-level funds and resources from Thai-Chinese chambers of commerce, clan associations and Buddhist temples.

Insufficient teacher development system. The shortage of professional teachers with cross-cultural teaching ability has become the core bottleneck restricting the overall development of calligraphy education in Thailand. *Intervention strategies*: improve the overseas study and training mechanism for Thai calligraphy majors, and establish a talent return service guarantee system; build a normalized teacher professional development community; develop systematic online teaching resources and build a teacher practice exchange platform.

Generation Z Targeted Engagement Model

Combined with the digital dissemination characteristics, cross-media integration theory, and the learning behavioral characteristics of Thai Generation Z young groups, this study constructs a four-stage progressive learner engagement model, which is suitable for the popularization and in-depth teaching of local calligraphy culture.

Stage 1 Attraction. Relying on short-video content creation, social media topic promotion, and cross-media cultural and artistic activities, we stimulate the initial curiosity of young Thai groups about calligraphy culture. The content design of this stage focuses on visual impact and emotional resonance, with strong communication and sharing attributes. In line with the group characteristics of digital collectivism among young Thai people, the designed content is suitable for group sharing and interactive discussion. As Li (2025) proposed, high-quality resonant micro-content is not superficial cultural output, but an effective entry for young people to carry out in-depth cultural learning.

Stage 2: Exploration. Provide a low-threshold and pressure-free entry-level learning experience for potential learners, including introductory public welfare workshops, interactive digital learning applications, and immersive calligraphy exhibition activities. This stage aims to transform the initial curiosity of audiences into active exploratory learning behavior, laying a foundation for subsequent systematic learning.

Stage 3: Commitment. Guide interested learners to participate in formal and standardized calligraphy training programs, and carry out systematic learning integrating brush writing practice, cultural knowledge learning, and community interactive communication. In this stage, digital tools play an auxiliary supplementary role, and offline in-person teaching and practical training become the main learning mode, realizing the practical application of the 30/70 learning ratio.

Stage 4: Advocacy. Excellent senior learners grow into cross-cultural ambassadors. They can independently create calligraphy works and cultural popularization content, provide peer teaching and guidance for new learners, and continuously promote the spread and popularization of Chinese calligraphy culture in Thai local society.

This four-stage engagement model fully reflects the core viewpoint of Zhang (2026) on contemporary cultural transmission. Modern calligraphy cross-cultural dissemination needs to maintain a dynamic balance between tradition and modernity, professional depth and public popularity, as well as artistic inheritance and technological innovation, so as to realize the sustainable development of calligraphy cross-cultural education.

Discussion

Reframing Transmission as Dialogical Cultural Exchange

The empirical findings of this study collectively yield a core perspective that differentiates the proposed framework from traditional mainstream models for cross-border calligraphy communication. Traditional international calligraphy dissemination research generally adopts a unidirectional export

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perspective, viewing cultural transmission as a one-way output of Chinese artistic and cultural resources to overseas regions. However, evidence drawn from the Thai educational and cultural context demonstrates that such a single-mode logic cannot support sustainable local inheritance of calligraphy. Instead, effective cross-cultural transmission in Thailand operates as a bidirectional, equal dialogical exchange process. In this localized interactive mechanism, Chinese calligraphy culture and indigenous Thai culture function as equal interactive subjects, rather than positioning Thai learners and local cultural systems as passive recipients of imported cultural products.

This core argument is corroborated by multiple strands of existing scholarly research. Kou and Li (2024) put forward the dual logic of "cultural going out and cultural integrating in", emphasizing that authentic cross-cultural communication must balance cultural output with in-depth localized adaptation, rather than relying on rigid cultural transplantation. Similarly, Yang (2023)'s empirical analysis of cross-cultural art education failure cases confirmed that most ineffective transmission outcomes stem from a neglect of local recipients' inherent cultural cognition frameworks, which fundamentally distorts the interactive logic of cross-cultural learning. In terms of practical teaching implementation, Pietro De Laurentis (Bi Luo) describes Chinese calligraphy as a cultural experience that can engage people beyond academic settings (De Laurentis, 2020). Building on this perspective, calligraphy teaching could connect learners' initial interest with sustained study by pairing writing practice with accessible explanations of its cultural and artistic meanings. The claim that respectful, culturally inclusive teaching is a prerequisite for long-term engagement is a pedagogical proposal here; I could not verify it as a finding stated by De Laurentis.

The Cultural Resonance Zone: Core Theoretical Innovation of the Study

Against the above dialogical transmission perspective, this study proposes the theoretical concept of the Cultural Resonance Zone (CRZ), which constitutes the primary theoretical contribution of the present research. The CRZ refers to the overlapping cultural space formed by shared values, inherent communication logic, and aesthetic commonalities between Chinese and Thai traditional cultures. Within this interactive space, calligraphy cultural dissemination can avoid cultural friction and cognitive resistance caused by cultural differences, realizing low-threshold and high-efficiency cross-cultural inheritance.

Combined with contextual characteristics of Sino-Thai cultural communication, this study further summarizes three tangible and empirically verifiable overlapping dimensions that constitute the CRZ:

First, sustained cultural communication and analogous religious development over time have built profound spiritual and philosophical connections between China and Thailand. Buddhist teachings have continuously formed common ethical standards within the two societies, guiding people to maintain self-restraint, engage in internal introspection, cherish every instant of real-life experience, and keep harmonious relations with all natural surroundings. The above moral concepts show considerable consistency with Taoist and Chan Buddhist theories, two ideological systems that constitute the foundational philosophy behind the timeless aesthetic connotations of traditional Chinese calligraphy. Such inherent cultural affinity creates favourable spiritual conditions for Thai learners to comprehend calligraphy's connotations across cultural boundaries.

Second, the consistency of implicit communication logic. Drawing on Hall's (1976) high- and low-context cultural theory, both China and Thailand belong to typical high-context cultural societies. Communication in these cultural settings depends far less on literal linguistic symbols and explicit expressions, and instead prioritizes contextual cues, implicit mutual understanding, and non-verbal cues. This common cultural attribute allows Thai learners to intuitively grasp calligraphy's embodied and experiential aesthetic essence, greatly easing the cognitive burden of learning an unfamiliar art form.

Third, the inherent commonality of aesthetic concepts. The traditional artistic systems of both nations attach great importance to the aesthetic value of ink lines, structured moderation, natural imagery, and blank space layout. Thai traditional painting art and local decorative calligraphy also adhere to consistent creation principles of visual balance and harmonious ornamentation, which creates intuitive aesthetic empathy for Thai learners to appreciate and learn Chinese calligraphy.

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Notably, the CRZ constructed in this study is not merely a descriptive theoretical concept, but possesses strong practical guiding value for pedagogical practice. In specific curriculum design and classroom teaching, educators can take the shared cultural resonance space as the entry point for teaching. By selecting calligraphy characters and classic works with Buddhist themes, connotations of natural harmony, and group interactive learning modes, teachers can help learners build initial cultural identity. On this basis, teachers can gradually introduce unique Chinese philosophical ideas and professional calligraphy theories with foreign cultural attributes. This teaching logic reverses the traditional cognition of "cultural barriers". Cultural differences are no longer regarded as insurmountable obstacles to transmission, but as clear pedagogical guidelines that define the scope of cultural resonance and the key areas requiring targeted teaching support.

Institutional Tension: Power Dynamics in the Confucius Institute Transmission Model

To ensure the practical operability of the dialogical transmission framework, it is necessary to objectively examine the core institutional carrier for local Chinese cultural dissemination in Thailand—Confucius Institutes. As the main institutional platform for overseas Chinese education and cultural popularization, Confucius Institutes provide indispensable basic support for calligraphy transmission, including professional teacher teams, systematic teaching resources, and institutional recognition within the local educational system. Nevertheless, the top-down, state-led cultural output attribute inherent in the traditional operating mode of Confucius Institutes is inherently inconsistent with the equal dialogical transmission logic proposed in this study.

This institutional contradiction is verified by localized empirical research. In a study of Chinese language and cultural teaching in local Thai schools, Duangmanee and Waluyo (2024) found that excessive reliance on external expert resources and imported teaching systems will weaken the independent initiative of local educational institutions. This operational mode solidifies the unidirectional cultural transmission pattern, positioning Thai local institutions and learners as passive cultural recipients rather than equal cooperative participants. Therefore, the practical implementation of the dialogical calligraphy transmission framework must fully respond to this institutional tension. While relying on the resource advantages of Confucius Institutes, it is essential to actively balance the inherent unidirectional transmission tendency of the institution. Specifically, local Thai participation should be fully emphasized in curriculum co-development, localized teaching material compilation, local teacher training, and Sino-Thai artistic cooperation, to practice the equal interactive logic of dialogical cultural exchange at the institutional level. Ignoring this inherent tension will fundamentally weaken the theoretical rationality and practical effectiveness of the proposed framework.

Research Limitations and Future Research Prospects

This study adopts a thematic synthesis research method, which systematically sorts out and summarizes existing research results to construct a localized calligraphy transmission framework for Thailand. It is worth noting that the core data of this research are derived from the integration and interpretation of existing literature, rather than first-hand empirical data obtained through independent field investigation and experimental research, and the constructed framework has not yet been verified and optimized through practical teaching implementation. In addition, the research data sources are dominated by Chinese-language studies. Although this study has supplemented Thai local literature and international interdisciplinary research results to avoid the bias of a single cultural perspective and a pure cultural export orientation, the overall proportion of Thai localized empirical research is still insufficient. Future research can further enrich localized research data, focusing on exploring the actual learning effects of Thai learners, the practical effectiveness of staged pedagogical models, and the sustainable mechanism of long-term learning engagement, so as to provide more localized empirical support for framework optimization.

Furthermore, the four-stage Generation Z engagement model proposed in this study has certain speculative attributes in practical application, especially the core link of transforming exploration interest into continuous in-depth learning commitment. The specific transformation mechanism and optimal digital-offline learning matching ratio remain unclear. This study only puts forward theoretical hypotheses based on literature synthesis, but cannot verify the causal relationship and practical effect through empirical data. Accordingly, field investigation and practical verification of this core conversion link will be the top priority of subsequent follow-up research, which is crucial to improving the practical operability and scientificity of the entire transmission framework.

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Conclusion

Successful local inheritance of Chinese calligraphy in Thailand cannot be achieved through fragmented teaching or single-channel cultural popularization alone. Instead, it requires comprehensive, multi-faceted construction covering cross-cultural adaptation, localized teaching design, diversified communication modes, and institutional guarantee. Departing from previous studies that regard calligraphy merely as a foreign artistic symbol for external display, this research treats calligraphy dissemination as a reciprocal cross-cultural interactive practice. Through systematic learning of calligraphy's artistic rules and inherent philosophical connotations, local learners can achieve in-depth cultural understanding rather than superficial cultural contact.

This study establishes a complete transmission framework composed of four interrelated core components. It first builds a cross-cultural communication foundation to help learners maintain cultural confidence while developing inclusive intercultural awareness. On this basis, it constructs a three-level progressive teaching system adapted to Thailand's educational environment and young learners' learning characteristics. The framework also adopts a hybrid dissemination mode that organically integrates offline classroom teaching, digital media platforms, and cross-border artistic activities. Finally, it improves supporting mechanisms including teacher training, curriculum optimization, and Sino-Thai educational cooperation to ensure the long-term stability and sustainable development of local calligraphy education.

Thailand enjoys distinctive endogenous advantages for the localized development of Chinese calligraphy. Long-term friendly cultural exchanges between China and Thailand have laid a solid foundation for cross-cultural integration. The overlapping Buddhist cultural and spiritual values of the two countries create a natural cultural affinity for calligraphy learning. Supported by local educational institutions and a booming digital media ecology, Thailand provides a favorable overall environment for the continuous promotion of calligraphy art. To maximize these practical advantages, educational practice must fully adapt to the learning habits and aesthetic preferences of Thai Generation Z. As the main group receiving online cultural content, young people are less receptive to rigid and stereotyped traditional cultural teaching, making targeted localized design particularly critical.

The study's core theoretical innovation lies in breaking through the traditional one-way cultural export model and constructing a dialogical transmission logic, with the Cultural Resonance Zone serving as its core theoretical embodiment. From this perspective, the calligraphy brush is no longer a simple writing tool, but acts as a practical cultural bridge. Relying on shared values and consistent cross-cultural communication modes, it promotes equal cultural interaction and mutual recognition between Chinese and Thai societies.

Looking Forward: Emerging Technologies

The proposed framework is designed with sufficient expansibility to accommodate technological innovation in future education. Generative artificial intelligence can provide individualized real-time guidance for learners on stroke specification and brush control, making high-level remote tutoring accessible for local learners. VR and immersive interactive technologies can also restore traditional calligraphy scenes and artistic contexts, effectively broadening the boundary of cultural resonance in learning practice. Even so, emerging technologies should still be positioned as auxiliary tools for learning attraction and scenario expansion. Consistent with the core concept of this study, digital assistance cannot replace the embodied experience and practical accumulation of offline brush practice. Future research can further explore effective paths for converting online technological participation into continuous offline learning input, so as to optimize the overall effect of blended calligraphy teaching.

Knowledge Contribution

This study contributes a Thailand-specific conceptual framework for the transmission of Chinese calligraphy to Generation Z learners. By synthesizing research on cross-cultural communication, calligraphy education, and digital engagement, it connects four elements often considered separately: reciprocal cultural dialogue, progressive instruction, coordinated online and offline learning, and institutional support. The framework positions Thai learners and educators as participants in shaping calligraphy education, rather than solely as recipients of a cultural practice.

The study also proposes the *Cultural Resonance Zone* as a principle for curriculum design. It identifies potential points of connection between Chinese calligraphy and Thai cultural contexts, including Buddhist traditions and aesthetic practices, while retaining the distinctive techniques and meanings of calligraphy. The three-level teaching model translates this principle into a sequence from basic brush skills to historical understanding and artistic interpretation. A four-stage engagement model

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further describes how initial interest generated through digital media might develop into sustained practice and cultural participation.

These contributions offer concepts and teaching approaches for future curriculum development and research. Because the framework is based on a targeted synthesis of existing literature, its effectiveness, including the proposed transition from online interest to continued offline learning, remains to be tested in Thai educational settings.

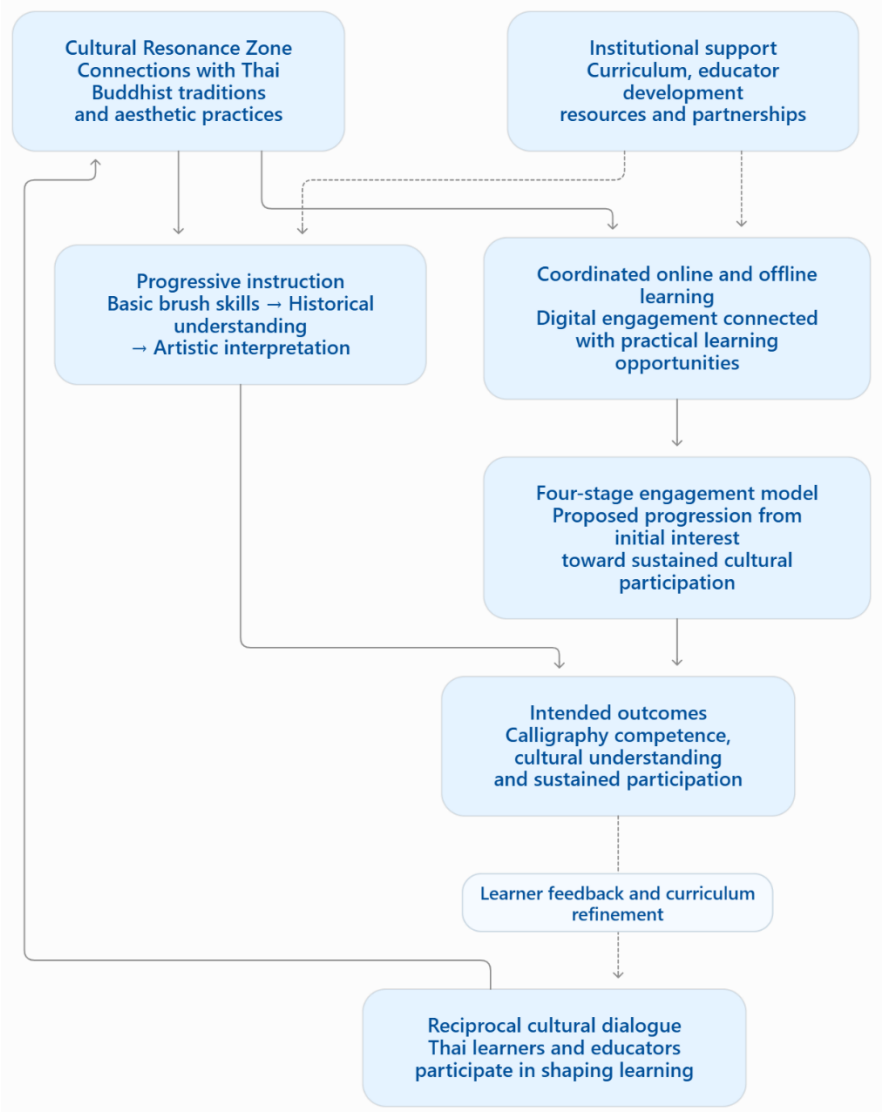


Figure 2. Thailand-Specific Conceptual Framework for Transmitting Chinese Calligraphy to Generation Z

Note. The Cultural Resonance Zone connects Chinese calligraphy with meaningful Thai cultural references while preserving its distinctive techniques and meanings. Arrows indicate proposed relationships requiring empirical testing; the four engagement stages are represented collectively because their individual definitions are not specified in the synthesis.

Figure 2 illustrates how reciprocal cultural dialogue informs a Cultural Resonance Zone that guides both progressive instruction and coordinated online and offline learning. Instruction develops from brush skills through historical understanding to artistic interpretation, while digital engagement provides a potential entry into continued practice and cultural participation. Institutional support enables these learning pathways, and learner feedback informs curriculum refinement. The framework's intended outcomes and the proposed transition from online interest to sustained offline learning remain to be tested in Thai educational settings.

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Recommendations

For teacher training institutions

Launch collaborative Sino-Thai training tracks to cultivate calligraphy instructors equipped with solid professional skills and cross-cultural teaching capabilities. Training content should systematically cover Thai local education customs, learning traits of Generation Z Thai students, and digitally assisted teaching methods.

For policymakers

Integrate calligraphy education into official cultural cooperation frameworks between China and Thailand, and allocate special funds to support teacher exchange programs, curriculum design, and digital teaching facility construction. Link calligraphy teaching to Thailand's core educational missions including cultural inheritance, multilingual literacy and global citizen cultivation, so as to gain institutional recognition and long-term operational backing.

For researchers

Carry out empirical research to verify the practicability of the proposed framework. Relevant work may include questionnaire surveys on Thai Gen Z's perceptions of calligraphy, controlled experiments comparing diverse teaching modes and hybrid teaching proportions, and long-term follow-up observations on learners' cross-cultural cognition. Cross-border comparative research covering other Southeast Asian nations can further examine if the Thailand-oriented research findings possess general regional applicability.

Acknowledgments/Funding

This research was supported by the following grants: the 2023 Scientific Research Fund of Yunnan University of Finance and Economics (No. 2023D60), titled "Research on the Construction of International Event Language Service System for South and Southeast Asia"; and the 2025 Scientific Research Project of the Yunnan Provincial Department of Education (No. 2025J0617), titled "Innovative Research on the 'Bilingual and Dual-Ecology' Teaching Model for Thai Language Based on Ecological Civilization Theory."

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