

Opening a New Paradigm for Library Multimedia Resource Services: A Case Study of the Audio-Visual Appreciation Space at Shenyang Normal University Library (Postprint)

Authors: Wang Lei, Liu Caisi, Sun Peng, Wang Yu, Zhang Yao

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Abstract

[Objective/Significance] Using Shenyang Normal University Library as a case study, this research investigates the renovation practice and supporting services of multimedia spaces in academic libraries, aiming to facilitate exchange and exploration among library professionals, thereby advancing multimedia space services toward refinement and innovation. [Method/Process] Through analyzing the renovation practice, spatial effects, and service innovation of the audio-visual appreciation space at Shenyang Normal University Library, implications for innovative services in renovated spaces are proposed. [Results/Conclusion] Space renovation is an inevitable requirement for the transformation and development of university libraries, representing a feasible transformation and development path that promotes the flow of collection resources, enhances group reading interaction, deeply explores the connotation of audio-visual resources, and cultivates readers' comprehensive qualities.

Full Text

Preamble

Opening a New Form of Library Multimedia Resource Services: A Case Study of Shenyang Normal University Library's Audio-Visual Appreciation Space

Authors: Wang Lei¹, Liu Sisi¹, Sun Peng¹, Wang Yu¹, Zhang Yao²

Affiliations: ¹Shenyang Normal University Library, Shenyang 110034; ²School of Fine Arts and Design, Shenyang Normal University, Shenyang 110034

Abstract: [*Purpose/Significance*] This study examines the multimedia space reconstruction practices and supporting services in university libraries, using

Shenyang Normal University Library as a case study to exchange ideas with library professionals and promote the improvement and innovation of multimedia space services. *[Method/Process]* By analyzing the reconstruction practice, spatial effects, and service innovations of the library's audio-visual appreciation space, this paper proposes insights for innovative services in reconstructed spaces. *[Result/Conclusion]* Space transformation is an inevitable requirement for the transition and development of university libraries, representing a feasible path to promote collection resource circulation, enhance group reading interaction, deepen the connotation of audio-visual resources, and cultivate readers' comprehensive qualities.

Keywords: Audio-visual room; Audio-visual appreciation; Space transformation; Audio-visual reading; Cultural education

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Amid the vigorous wave of space reconstruction in university libraries, Shenyang Normal University (hereinafter referred to as SYNU) Library has upheld the development philosophy of advancing with the times and embracing transformation and innovation. Over a period of more than five years, the library has carried out a disruptive renovation of its original spatial structure and layout. Among the more than 20 newly created spaces, the “Audio-Visual Appreciation Space” has become one of the library's most important brands, distinguished by its multifunctionality—including openness, interactivity, artistry, viewability, and expressiveness—and has emerged as the most appealing and influential multidimensional space, favored by readers. This paper takes this space as an example to evaluate and reflect on the reconstruction design of library multimedia spaces and the innovative audio-visual services introduced, aiming to facilitate exchange with libraries undertaking similar transformations and provide references for improvement, thereby jointly ushering in a new era of library multimedia resource services.

1. Early-Stage Media Services in Libraries

The primary form of early media services in libraries was the audio-visual room—a specialized electronic reading room for playing and reproducing audio-visual materials for groups of readers to watch films, representing an indispensable open, multifunctional space beyond the library's mainstream functions. Audio-visual technology, as a means and method of educational technology (electrified education), emerged in the late 1960s and early 1970s. In October 1972, the Association for Educational Communications and Technology (AECT) published “The Field of Educational Technology: A Statement of Definition,” proposing the development of audio-visual teaching and promoting the application of various audio-visual equipment in instruction [1]. Subsequently, university libraries began establishing audio-visual rooms, employing library resources to address

auxiliary teaching needs. During the 1980s, university libraries across China constructed audio-visual rooms, and through years of development, audio-visual media materials and equipment continuously expanded and updated, playing an important role in higher education. However, some audio-visual rooms existed in name only, suffering from insufficient resources and serving merely as computer classrooms without daily public access, resulting in idle equipment and wasted resources.

With the development of multimedia technology, university library services urgently required transformation and innovation, creating opportunities for traditional space reconstruction. Many university libraries have renovated their audio-visual spaces, introducing modern equipment and improving service functions, such as the “Audio-Visual Space” at Nankai University Library [2], the “Multimedia Audio-Visual Room” at Beijing Union University, the “Audio-Visual Room” at Sichuan University Library, the “Audio-Visual Area” at Jilin University Library, the “Audio-Visual Appreciation Room” at Shanghai Ocean University Library, the “Multimedia Audio-Visual Room” at Quanzhou Normal University Library, and the “Multimedia Audio-Visual Room” at Henan Polytechnic University Library [3]. While these spaces vary in name, scale, and function across institutions, their service positioning, target audiences, and service content show no significant differences, with all renovated audio-visual spaces playing roles in helping students learn foreign languages, disseminating scientific and cultural knowledge, and conducting cultural activities to meet the needs of their readers.

SYNU Library’s audio-visual room was established in 1995, initially small in scale, offering only services such as listening, viewing, and tape duplication. After moving to a new building in 2000, the audio-visual room’s functions expanded to include collections of recordings, slides, films, television programs, videotapes, and disks, with service activities including film screenings, literary work appreciation, and accompanying CD borrowing. In 2012, against the backdrop of industry-wide transformation, the library launched a series of space reconstructions, eliminating the traditional audio-visual room and creating a new multimedia space—the Audio-Visual Appreciation Space. This space integrates listening, viewing, digital experience, research, and creation into a “barrier-free digital audio-visual reading” environment, entering a new era of multimedia resource services.

2. Construction of the Multimedia Audio-Visual Appreciation Space

As an important carrier of digital audio-visual reading, the audio-visual appreciation space represents a critical research topic in current library service transformation. Outdated facilities and closed, isolated reading services can no longer meet reader needs; the era demands improved audio-visual reading

conditions and skills. The audio-visual appreciation space is indispensable for enhancing students' comprehensive qualities, particularly for normal university students who will become teachers.

2.1 Reconstruction Goals

The reconstruction of SYNU Library's Audio-Visual Appreciation Space integrates multiple media formats, representing an attempt to transform the traditional audio-visual room through spatial volume reconstruction and interactive use of multiple reading spaces. While fully realizing equipment updates and internet-driven reading transformation, the reconstruction was based on reader surveys that assessed potential user traffic and utilization rates from the Music School, Drama School, and other faculties, resulting in a 300-square-meter space equipped with four electric pianos (including tutorial and practice scores), four digital phonographs (containing 1.3 million KUKE digital classical music tracks, 4,000 hours of music videos, 6,000 musical scores, and over 5,000 pieces in various styles), and embedded cloud CDs with more than 2,000 albums, providing unrestricted mobile digital audio-visual resources [4]. The space achieves complete integration of physical and virtual environments, supporting normal university students' comprehensive quality development and adaptation to the all-media era.

2.2 Resource Management

Accompanying the expanded spatial volume, the new space management utilizes internet digital technology to achieve open sharing and interactive reading among readers, overturning the highly privatized traditional audio-visual model. Film text appreciation features group viewing and public reading, requiring sufficient post-screening interaction where readers can exchange different perspectives and insights from various angles—representing both immersive and experiential reading. The audio-visual appreciation space provides comprehensive support ranging from text to various digital audio-visual resources, with full-process services emphasizing refinement and systematization. It has created a screening room equivalent in scale to a commercial cinema, fully realizing digital playback with both DVD players and PC terminals, while implementing stereo surround sound to achieve a new breakthrough in university audio-visual playback conditions [5].

2.3 Functional Innovations

2.3.1 Teaching Experience for Liberal Arts Majors

Readers from foreign language schools and liberal arts departments have special needs for audio-visual teaching resources, requiring all non-Chinese dubbed materials to be available with multilingual subtitle files. Students and faculty engaged in translation studies need multiple language subtitles for the same film to be displayed simultaneously for comparative analysis—needs that the audio-visual appreciation space fully satisfies. Service staff provide downloads

of relevant subtitle files from purchased network resources and equip professional digital playback devices for subtitle switching, offering precise services for readers' audio-visual research.

2.3.2 Music and Drama Teaching Services

The space provides advanced teaching methods for open courses, particularly essential for literature, music, drama, and fine arts majors. Teaching videos for music, electric piano, drama, micro-lectures, fine arts, and calligraphy, as well as video lectures by frontline teachers, are resources accumulated through audio-visual reading services. The multimedia equipment enables functions such as replaying specific segments, especially for teaching materials primarily carried by PowerPoint presentations containing text, images, and videos.

2.3.3 Natural Science Frontier Observation

The multimedia equipment supports cross-disciplinary utilization of audio-visual resources. Classic film appreciation activities provide opportunities for students from different academic backgrounds to observe films, activating natural science documentaries for natural science majors and ensuring access to disciplinary frontiers, particularly documentaries produced by BBC, CNN, Discovery, and other media organizations that reveal natural worlds otherwise inaccessible due to technical limitations in China.

2.3.4 Moral Education Platform

Beyond professional teaching, the space emphasizes systematic cultivation of readers' patriotism and moral literacy. Services coordinate with important national commemorations to screen outstanding videos and classic films, such as series for the 70th anniversary of the Chinese People's War of Resistance Against Japanese Aggression and the 80th anniversary of the founding of the People's Liberation Army [6], strengthening readers' consciousness of remaining true to the original aspiration, keeping the mission firmly in mind, and building cultural confidence.

2.3.5 Self-Directed Audio-Visual On-Demand Services

The on-demand service is a distinctive feature of the library's reading services. Rich digital collections make this service highly popular among faculty and students. Through the specially designed "Love · World" on-demand column, the library weekly presents classic films from different countries, themes, and genres, with selections both specially curated and freely requested by readers. This service not only meets viewing needs but also promotes timely downloading and sharing of resources to expand the library's audio-visual database, laying a solid foundation for future high-quality services.

3. Service Practice of the Multimedia Audio-Visual Appreciation Space

With its excellent environment, advanced equipment, and rich cultural atmosphere, the Audio-Visual Appreciation Space creates a high-end audio-visual field for professional and university-wide readers. Under the guidance of the library's student societies and readers' association, the space periodically organizes various experiential service activities.

3.1 Audio-Visual Resource Playback

Establishing an audio-visual resource database is the core element of spatial services. High-quality storage equipment combined with rich digital resources guarantees audio-visual playback activities. The "Love·World" column, created by the Readers' Activities Department, operates on a weekly cycle to provide targeted audio-visual resource sharing, including programs such as "Documentary Exhibition for the 80th Anniversary of the Long March Victory," "Youth and Mission: Special Program for the 200th Anniversary of Marx's Birth," "Film Exhibition Series for Welcoming the 19th Party Congress," and "Stories of Nobel Prize in Literature." The library also regularly coaches readers on basic skills for borrowing, downloading, and sharing audio-visual resources, providing an open platform for self-directed learning that accommodates both academic study and extracurricular cultural life [7].

3.2 Audio-Visual Open Courses

"Film Open Courses" represent an important brand of the audio-visual appreciation space. Leveraging the university's full teaching resources and coordinating with each semester's curriculum, the library invites teachers with film studies backgrounds and related interdisciplinary expertise to conduct courses, with "Reading Promoters" from the library providing fundamental support for in-depth development. Under this framework, the library actively promotes and contacts professional teachers to utilize this platform for both credit-bearing general education electives and flexible, high-quality open courses for specialized classes. This approach not only leverages the space's professional advantages but also promotes comprehensive integration of humanities and social science courses with the physical space, achieving high compatibility between teaching conditions and resources.

3.3 Film Culture Salons

Based on films screened in the "Love·World" column, the library holds twice-monthly discussion and sharing activities on film resources. With the motto "Heart Follows the Shadow, Enjoy the Fragrance of Books," the salon includes film recommendations, film classes, and film culture salons organized by readers themselves. The student society "Film Fan Club" is responsible for organizing these salons, determining sharing content, and selecting awards. Students serve

as organizers, sharers, and service targets, conducting independent thinking from their own perspectives and engaging in full exchanges with all participants, thereby improving their self-learning and communication abilities.

3.4 Audio-Visual Maker Practice

Audio-visual maker practice serves as an important platform for enhancing readers' innovation and entrepreneurship awareness and capabilities, providing equipment and venues for talented students to produce various videos, audio recordings, and microfilms. Student societies at the library each operate WeChat public accounts and Sina Weibo platforms, producing promotional materials and activity documentaries for every event. All content must cover four common media: text, images, audio, and video, with students independently completing the compilation and editing. This not only meets their practical requirements but also enhances their innovation and entrepreneurship skills.

3.5 Audio-Video Editing Techniques

In cooperation with the College of Educational Technology, the library regularly holds skills training sessions such as lectures on professional audio-video editing techniques. The training includes three categories: (1) Video editing, where readers learn to use editing software (Sony Vegas) to arrange and process various footage and audio materials, entering the world of video editing; (2) Audio editing for those without video editing experience unfamiliar with "timelines" and "non-linear editing," providing an ideal learning space; and (3) Music albums, where readers can learn to pair beautiful photos with music to create sentimental video clips. Training covers title design, 3D text, color filters, transitions, sound effect templates, video fade-in/fade-out, speed adjustment, rotation effects, and one-click uploading to platforms like Aipai and Youku.

3.6 Micro-Course and MOOC Production

The space is equipped with hardware and software for recording micro-courses, allowing readers to record and edit micro-courses. The library also conducts training on micro-course and MOOC production skills, taught and guided by professional teachers from the Educational Technology Center. As mobile learning, distance learning, online learning, and ubiquitous learning become increasingly popular, micro-courses and MOOCs have become important platforms for student self-directed and inquiry-based learning. In the audio-visual space, readers can independently complete recording, editing, and beautifying of micro-courses through simple operations without assistance, thereby improving normal university students' teaching skills and practical experience.

3.7 Service Effects

The Audio-Visual Appreciation Space attracts widespread utilization from faculty and students across the university with its all-media, modern, fashionable,

and vibrant characteristics, with daily reservations consistently exceeding capacity. The space accommodates diverse activities including film viewing, piano learning, audio-visual playback, open courses, film salons, audio-visual creation, microfilm production, audio-video editing, and micro-course recording. Each semester, the two high-definition screening areas serve over 15,000 viewers, with more than 600 class hours of professional training and over 500 various activities. Graduates have commented: “The library’s audio-visual space is an intelligent, fashionable hall where appreciation, experience, and practice enable us to acquire multiple skills, yielding immense benefits.” In fact, the space attracts not only normal university majors but all readers who become captivated. The university recognizes that through various art forms, the space enhances students’ comprehensive qualities, builds confidence for social adaptation, and serves as an important base for cultivating multi-skilled, high-quality primary and secondary school teachers. The library has been rated an outstanding service unit for three consecutive years, received the “National Reading Demonstration Base” title from the Chinese Library Association in 2017, and won the national “Reading Leader · Reading Space” award in 2018 [9].

4. Implications of Multimedia Audio-Visual Appreciation Space Services

4.1 Spatial Model Transformation and Extension for Group Reading

The development of network technology and new media has revolutionized reading methods, making the improvement of readers’ audio-visual reading abilities a contemporary requirement for library reading promotion. Audio-visual reading represents an extension and upgrade of traditional audio-visual services. While early tools, content, and services were limited, the reconstructed space has witnessed tremendous innovation in environment, equipment, literature resources, and service models, supporting multi-dimensional learning services across disciplines. Audio-visual reading in this space is no longer individually privatized and isolated but has evolved into a modern group audio-visual reading form that is public, interactive, collective, and generates deep interaction. This transformation enriches reading content, focusing on a series of digital cultural and artistic products including teaching films, documentaries, feature films, MOOCs, and e-books. As an important pathway to promote nationwide reading, group reading has gained widespread attention from libraries.

4.2 Promoting Collection Resource Flow and Creating a “Second Classroom”

Audio-visual space services are based on excellent classic audio-visual collections, with digital networks providing support for all reading, appreciation, and related activities. The core mission is collecting, preserving, and disseminating various resources, achieving resource mobility through diverse services and

maximizing cultural value. The space coordinates reading guidance activities with teaching needs, including lecture series, study salons, and reading promotion, with reading promoters analyzing and teaching from different perspectives to expand cognitive boundaries. This approach promotes professional learning and research while creating a flexible, efficient, relaxed, and interesting “second classroom” that is well-received by faculty and students.

4.3 Enhancing Group Reading Interaction and Deepening Audio-Visual Resource Connotation

The development of reading media and terminals requires people to enhance audio-visual reading abilities. As video resources become important media for information transmission, emotional expression, and meaning construction, the characteristics and cultural value of audio-visual reading become critical topics for service upgrading. The space’s collective film viewing represents group study of the same reading material at a specific time and place, imposing strict requirements equivalent to commercial cinema conditions [10]. Particularly for philosophy, art, literature, and history majors, professional feature film appreciation constitutes a component of specialized learning. Post-screening discussions and sharing deepen the connotation of audio-visual resources through multi-angle analysis and historical writing about the same events or figures. These interactive activities can be completed within the appreciation space or expanded to other venues through cultural salons, film appreciation, and classic scene reproduction, maximizing the utilization efficiency of audio-visual literature.

4.4 Enhancing Multi-Space Collaboration and Cultivating Creative Abilities

Space reconstruction must adhere to the concept that traditional text reading, digital resource reading, and audio-visual resource reading should coexist and function effectively, collectively constituting the three core media for recording and disseminating human civilization, historical experience, and data information. The coexistence of these three reading forms requires synergy—neither replacing traditional text reading with digital reading nor using audio-visual reading as the sole information acquisition pathway. The audio-visual appreciation space does not exist in isolation but must consider functional crossover, superposition, and collaboration across spaces to achieve breakthroughs in service depth and breadth. Post-appreciation discussions of audio-visual resources require flexible spaces for support, making other maker spaces and multimedia production spaces ideal venues for detailed reading of classics, while activities in other spaces also require cooperation from the audio-visual space. This spatial collaboration is precisely aligned with space reconstruction services.

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Author Contributions

Wang Lei: Drafted the initial manuscript;

Liu Sisi: Wrote and revised the paper;

Sun Peng: Conducted reader surveys and collected materials;

Wang Yu: Developed the outline and finalized the manuscript;

Zhang Yao: Collected materials, conducted research, and proofread the paper.

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