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## Reader Participation in Creating University Library Reading Brands: A Postprint

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### Abstract

[Purpose/Significance] This study investigates how to realize the value of university libraries in the mobile internet environment through the branded operation of reading promotion and the education and guidance of reading brand communities, attempting to provide reference and guidance for the establishment of reading brands in Chinese university libraries.

[Method/Process] Using the rehearsal of the drama “Bei Yuan” at Xiangtan University Library as a case study, this paper analyzes brand operation elements including the process, characteristics, and experiences of reader participation in reading brand creation.

[Results/Conclusion] For the creation of university library reading brands, it is first necessary to leverage the role of reading brand communities, further strengthen the branded operation of reading promotion, and enable reader communities to become creators of library brands. Second, it is essential to enhance librarians’ management consciousness and provide education and guidance in aspects such as brand design management, brand positioning, brand communication, and systematic maintenance, thereby achieving an elevation in the hierarchy and level of reading promotion in Chinese university libraries. The creation of university library reading brands represents an innovative service that applies business management concepts to public cultural services under a marketing mindset. During the process of reader participation in reading brand creation, reasonable scrutiny is required, with collaboration between professional librarians and network technicians to harness the role of digital communities and utilize the word-of-mouth communication function of reading communities to realize brand creation.

## Full Text

### Preamble

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Research on Reader Participation in the Creation of University Library Reading Brands\*

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### Abstract

**[Purpose/Significance]** This study explores how university libraries can realize their value through branded reading promotion operations and the education and guidance of reading brand communities in the mobile Internet environment, aiming to provide reference for the creation of reading brands in Chinese university libraries. **[Method/Process]** Using the rehearsal of the drama *The Kite* at Xiangtan University Library as a case study, this paper analyzes the brand operation elements of reader participation in reading brand creation, including the process, characteristics, and experiences. **[Result/Conclusion]** The creation of university library reading brands requires, first, leveraging the role of reading brand communities to further strengthen the branding operation of reading promotion, transforming reader communities into creators of library brands. Second, it necessitates enhancing librarians' management consciousness through education and guidance in brand design management, brand positioning, brand communication, and systematic maintenance, thereby elevating the level and quality of reading promotion in Chinese university libraries. The creation of university library reading brands represents an innovative service that applies business management concepts to public cultural services based on marketing thinking. In the process of reader participation in reading brand creation, careful consideration must be given to collaboration between professional librarians and network technicians, harnessing the role of digital communities, and utilizing the word-of-mouth dissemination function of reading communities to achieve brand creation.

**Classification:** G255

**Keywords:** university reading brand; brand creation; brand community; operation

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In the mobile Internet era, reading promotion has become one of the primary functions of university libraries. Numerous new technologies are being applied, new paradigms developed, and new service models implemented. Among these various models, drawing on marketing concepts to create reading brands for enhancing the long-term effectiveness and sustainable development of reading promotion has attracted increasing attention and exploration from administra-

tors and researchers. A brand is a name, term, sign, symbol, or design, or a combination of these, used to identify the products or services of a brand owner and distinguish them from homogeneous products or services [1]. Cultural resources always require usage by readers to realize their value, and the historical nature of reading is gradually “shedding its ornate veneer” [2]. To realize their own value and retain readers’ loyalty, university libraries employ marketing concepts to mark certain reading promotion services with memorable and shareable symbols, transforming them into library reading promotion activity brands that attract more readers to participate in librarian-guided activities, thus giving rise to university library reading brands. Drama constitutes a composite form of reading that integrates visual, auditory, and physical elements, and drama reading also represents a form of group reading. Xiangtan University Library fully leverages readers’ enthusiasm for shared reading, and through the guidance of reading promotion librarians and active reader participation, has successfully established drama as a reading brand for the library. Drama reading creates pleasant memories for participants, who comprehend the essence of knowledge and experience the charm of activities through drama reading, while librarians innovate different service models to transform readers from service recipients into co-creators of reading brands. This approach facilitates timely communication between librarians and users as well as among users themselves, helps stimulate and utilize readers’ innovative potential, and leaves beautiful memories in the process of turning ideas into reality. Moreover, because these are “works” created through reader participation, readers are also willing to spontaneously promote them, thereby generating word-of-mouth effects that accelerate the formation of reading brands. This paper uses Xiangtan University Library as an example to analyze the process of reader participation in reading brand creation, exploring what factors influence reading brand creation, how librarians guide readers in building library reading brands, how to distinguish different reader needs, leverage different types of readers’ strengths, guide digital communities to create an enhanced learning space, foster greater trust and attachment to the library among readers, and ultimately form reading brands through word-of-mouth dissemination.

## 1 Research Status on Reader Participation in Reading Brand Creation

With the utilization of network technologies in learning, brand-building concepts such as “reader identification,” “reader participation,” “reader achievement,” and “reader sharing” have become important philosophies for co-creating reading brand spaces. The academic community has conducted long-term research on reading brand creation, producing invaluable results for library development. Analysis of existing literature reveals that theoretical and practical research primarily focuses on several aspects: First, research on library performance from the perspective of reader experience. For instance, G. D’Elia and S. Walsh studied library performance through reader satisfaction [3], considering reader satisfaction an important indicator for measuring library input-output ra-

tios; J. R. Matthews examined organizational effectiveness, operational status, and economic investment indicators [4]; S. Stone studied library performance through librarians guiding reader participation in concert experiences [5]; and C. Carpenter transformed university libraries into social spaces, focusing on social responses to librarian services to evaluate library performance [6]. Second, research on the construction forms of brand communities. For example, J. H. McAlexander et al., from the perspective of community participant experience, argued that brand communities are essentially participant-centered relationship networks composed primarily of ordinary consumers, core consumers, marketers, and networks, with a focus on satisfying core user interests [7]; L. Upshaw et al., from a marketing objectives perspective, studied information elements of concern in brand community models with a brand creation focus [8]; Xu Wei et al., while acknowledging that brand communities feature shared consciousness, rituals and traditions, and moral responsibility, proposed that core experiencers are also an important characteristic of brand communities [9]; and Wu Tianyi studied the “Migratory Bookshelf” at Shanghai Hongkou Library [10]. Third, research on the characteristics and functions of reading brand communities. For instance, Chen Siyu analyzed the digital characteristics of brand communities in the Internet environment from the perspectives of technology acceptance, community interaction, and activity relationships [11]; Yan Haifan et al. conducted research based on the drama club work of Wenzhou Library [12]; M. E. Zaglia analyzed the network advantages of brand communities, combining marketing strategies with communities and identifying brand communities as key to expanding brand influence [13]; Fan Bingsi studied the construction of library theoretical systems [14]; and Zhu Jin argued that brand communities are effective communication platforms among consumers, serving as the bond between users and brand operators, with the state and strength of relationships between digital community users and brands becoming important bases for brand performance evaluation [15]. Fourth, research on reading brand marketing. For example, Zhu Liangjie et al. considered value co-creation and brand communities in the digital world as cutting-edge and hot topics in marketing [16]; Jiang Yongfeng et al. proposed that university libraries should integrate brand thinking with digital communities [17]; Tan Dandan, through research on library brand marketing, concluded that traditional and new media are equally important for reading brand dissemination [18]; and Si Xinli studied the branded operation of the “Scholarly China · Beijing Reading Season” [19]. Many scholars have also proposed integrating reader communities into online and offline cross-boundary library brand experience spaces that closely connect stakeholders such as readers, librarians, and online communities. The service experience model characterized by librarian guidance, departmental collaboration, and reader participation attracts more readers to engage in experiences, fosters user stickiness to services, and subsequently generates active dissemination, ultimately achieving co-creation of library reading brand performance.

Although existing research provides rich theoretical foundations, numerous deficiencies remain. For example, theoretical research inadequately guides practical

work, and practical work is not timely elevated to theory; systematic analysis of theoretical frameworks for reading motivations and case studies deeply examining librarians and readers co-creating reading brands with reader need satisfaction as the goal remain scarce. Therefore, this paper proposes research from three aspects: First, how to create incentive mechanisms for reading brand marketing. As public welfare service units, how can libraries utilize marketing thinking to transform service concepts in top-level design, motivate librarians to play important roles in reading brand creation, strengthen moral education guidance in reading, and stimulate readers' sense of social responsibility? Second, whether freely developing communities require unified guidance. Digital communities formed using social software such as WeChat and QQ groups for reading brand co-creation spaces originally belong to "viral" free-development dissemination methods, making library brand service public opinion in communities uncontrollable. In reading brand community creation, librarians need to proactively assume leadership responsibilities, leverage the influence of librarians or temporarily hired expert readers, inspire readers' social responsibility consciousness [20], guide reader communities to participate in brand co-creation, develop love for reading, and cultivate reading habits, enabling community readers to benefit from reading brand co-construction [21]. Third, how to create reading brand communities. In co-creating reading brands, librarians and readers should leverage the roles of librarians and star readers in digital communities, guide attention hotspots in digital communities, maintain records of digital communities, incentivize digital community development, and achieve library reading brand dissemination through digital communities.

## 2 Interpretation of Reader Participation in Reading Brand Creation at Xiangtan University

### 2.1 Building Reading Brands Through Reader Participation in Drama Rehearsal

To break down barriers of distance and time between readers and authors, enable readers to engage in visual, auditory, and physical reading, promote the development of reading interest and habits, and form a two-way interactive reading environment of "reading and writing together, living together" [22], Xiangtan University Library initiated the drama reading program. Drama reading helps create a pleasant environment where readers gather popularity and disseminate culture while experiencing library services, thereby promoting library reading brand creation.

In the 2017 Hunan Provincial Department of Education "One School, One Book" activity, Xiangtan University Library, targeting young students' strong sensory pursuit characteristics, combined reading promotion with situated learning to enliven 枯燥 knowledge and stimulate readers' emotions, interests, and curiosity. The library first launched the "One School, One Book—Your Favorite Book" selection activity, in which readers selected Hong Kong author Ge Liang's novel

*The Kite* as the annual intensive reading book. The novel uses the growth experiences of early 20th-century merchant family descendants Lu Wensheng and Feng Renzhen as clues, with the rise and fall of their two major families as background, and incorporates characters such as “politicians,” “warlords,” “expatriates,” “intellectuals,” “merchants,” and “actors” to weave a 曲折 and magnificent narrative network that reflects the turbulent history of early 20th-century China and portrays the ideological changes and ideal pursuits of young people during China’s modern historical period.

Xiangtan University Library reading promotion librarians collaborated with the university youth league committee, departmental leaders, and multiple technical service companies. Zhu Jianqiang and Guo Yan from Xiangtan University Art College directed the production, while the Xiangtan University Quyi Performance Volunteer Association completed script adaptation, actor recruitment, directing, crew division, and other tasks. The reader community independently designed and created stage props, background music, and costumes, raised funds, and rented venues to complete the rehearsal. Thirty-one teachers, 134 students, and over 200 community family members participated as actors and audiences, experiencing self-awareness and environmental recognition through the drama rehearsal. Through deep reading, they contemplated fundamental questions: Who am I? Where do I come from? Where am I going? The library’s drama reading plan was proposed on February 15, 2017. Under the careful planning of library leadership, with recognition from university administration, and through the efforts of faculty and student volunteers, a deeply moving and aesthetically pleasing drama successfully premiered on December 8. The production allowed readers’ passion to be expressed and shared through experience, fostering attachment to the library from the bottom of their hearts. Drama reading became a trusted activity among numerous readers, bringing the joy of “visual, auditory, and physical reading.” Drama reading has become the label for our library’s reading promotion services, taking deep root in the hearts of experiencers. Numerous readers joined WeChat and QQ groups based on their interests, including groups established by scriptwriting teachers, groups created by librarians, and groups formed by performers and community audiences. Participants discussed and exchanged ideas on topics of interest, reaping the happiness of composite reading. A notable feature is that although group owners were not necessarily librarians, digital community administrators always included librarians’ presence, and each group rule jointly followed by members incorporated the wisdom of both librarians and volunteer administrators. The entire activity proceeded smoothly under the full guidance and supervision of Xiangtan University Library, as shown in Figure 1 [Figure 1: see original paper].

Xiangtan University Library organized according to the different stage goals of drama reading, achieving reading brand creation through librarians and readers [23], as shown in Figure 2 [Figure 2: see original paper]. The drama reading brand creation process can be decomposed into the following stages: (1) Motivation stage: Motivation reflects readers’ natural tendency to control, dominate, and utilize their environment to achieve desired goals. During the reader

motivation stage, librarians should identify various reader motivations and connect them with service goals, conducting service goal adjustments and guiding positive reader needs. When motivation is absent, librarians should establish it by guiding readers' internal expectations through promotion. (2) Comprehension stage: Readers' comprehension stage includes attention to and perception of stimuli. During this stage, librarians or group leaders should focus on reading selection and arrange stimuli provided to readers to emphasize characteristic features of stimulus presentation, such as distinguishing characteristics of visual, auditory, and physical readers, with drama reading role assignment beginning to take shape at this stage. (3) Acquisition stage: Based on individuals' left- or right-brain thinking advantages, readers harvest experience and co-creation space. The reader experience process is a value co-creation process where readers, drama, and space organically combine to form a library performance co-creation space. Librarian value and library brand value are both realized through reader participation and experience. (4) Retention stage: Brand co-creators continuously reflect and internalize. Readers think during experiences, and librarians reflect during service. Reflection involves critical thinking and contemplation; without reflection, reading loses its meaning. The greatest advantage of drama reading is promoting shared thinking, forming comprehensive experience acquisition, and creating value through sharing [24]. (5) Recall stage: Under the concept of co-reading and co-living, readers need to share their individual gains, transforming personal harvests into collective wealth. Exchanging reading experiences, guiding reading, and maximizing reading effects become the main features of this stage, enhancing readers' sense of acquisition through experience and value co-creation. (6) Generalization stage: At this stage, experiencers form interactions in the community online and offline, promoting reading brand extension. Through members' reposting and sharing behaviors, reading communities empathize with other communities, achieving spiral migration of reading experiences that enriches reading space with new horizontal and vertical contexts [25]. (7) Brand formation stage: Without fan trust, there is no brand itself. Brands are born from fans, and the key to developing fans is recognizing the differences among users from different cultural backgrounds and providing extended reading services that align with brand services. In library reading brand co-creation, rather than forcing non-believers to trust the service, the focus should be on making believers obsessed with it, respecting the free choices of specific groups, and demonstrating reading effects through performances to attract more readers to participate in experiences [26]. (8) Feedback stage: In the new media environment, feedback is the stage for strengthening reading effects and forming brand performance [27]. Readers sharing their thoughts and experiences online is crucial for forming good word-of-mouth dissemination. Librarians reinforce the brand by sorting through and repeatedly presenting key events and important scenarios to mobilize communities. In this activity, 1,135 readers participated in online and offline exchanges, performance attendance exceeded 2,000 person-times, and nine online communication communities were established. The actors' efforts were ultimately recognized and emulated by faculty and students.

On May 11, 2018, Xiangtan University Library organized a new drama performance, where the lead actors from the 2017 drama *The Kite* became the scriptwriters and directors for this performance. Meanwhile, drama reading attracted more librarians to participate in drama reading services, with 2019 drama reading based on other literary works also under planning. Because drama reading brought enormous harvests to readers, community members enthusiastically participated in other library-organized activities. In the Classic Recitation Competition for National University Students hosted by the Chinese Library Society, three actors from *The Kite* won second and third prizes. Drama has become Xiangtan University Library's reading brand, recognized by students and faculty. Whenever librarians call for reader participation in experiential activities in the community, numerous readers can be organized in a short time, share their experiential gains in the community, actively participate in rehearsals, and truly become brand co-creators.

## 2.2 Stimulating Participatory Reading Through Reading Brands

With the widespread use of mobile Internet devices among university library readers, replaceable electronic resources for traditional library collections emerge endlessly, making all knowledge seemingly readily available through networks but losing the joy of reading and opportunities for independent thinking and deep reading. To address the low effectiveness of mobile reading forms, Xiangtan University Library made attempts from two aspects: First, by integrating reading digital communities to form online and offline interactive reading spaces guided by user experience needs. To achieve the goal of "self-expression," readers engage in deep appreciation of the author's intentions in literary works like *The Kite*, conducting extended related reading due to goal changes, such as in artistic expression, physical performance, physics, mechanics, and optics. In addition to reading the literary works themselves, integrating other professional works was fully demonstrated in this activity. Second, by exploring and guiding reader needs to create pleasant reading environments that achieve reading brand dissemination. The drama *The Kite* was top-level designed by Xiangtan University Party Committee Propaganda Department, Library, and University Student Art Troupe Quyi Performance Department, with librarians and departmental faculty completing script adaptation, actor recruitment, directing, crew division, and rehearsals. The adapted script followed the original creative mainline, with volunteer actors raising funds and making props themselves to complete the performance. The prop-making stage is an important hands-on learning phase, where each prop's production integrates actors' understanding of different professional learning, and every stage movement, vocalization, and posture represents learning new knowledge. Readers' wholehearted investment inspires and demonstrates to other readers, with each exchange profoundly influencing the creation of a pleasant reading environment.

### 3 Experiences and Insights from Reader Participation in Reading Brand Creation

#### 3.1 Reading Brand Community Quality Determines Brand Construction Success or Failure

Brand communities, also known as brand communities, originated from a concept proposed by D. J. Boorstin in 1968, referring to customer-centered communities established by integrating product brands, primarily focusing on group relationships among users in consumption activities [28]. Reading brand communities are O2O groups established for realizing library brand performance. Librarians utilize readers' interactive reading visions to integrate online and offline reader community behaviors with reading promotion activity goals, guiding readers to participate in community activities to disseminate brand services [29]. A widely circulated concept in reader communities is that "actors are also readers" [30], as shown in Figure 3 [Figure 3: see original paper]. During actor interviews, the Myers-Briggs Type Indicator (MBTI) method was used to assess applicants' learning styles. Characters were designed according to different styles, allowing readers dominated by left-brain thinking who enjoy modeling and analysis to assume organizer or instructor roles, fully utilizing and 挖掘潜力 of this type of experienter's advantages. More readers dominated by right-brain thinking with understanding, gentleness, cooperation, and empathy became supporters or experienters in drama arrangement. This approach allows readers to reproduce scenarios depicted by authors while experiencing literary works, deepening communication between readers and authors' contexts, and replicating authors' artistic conceptions through reader performances, enabling more readers with common interests to participate in reading community construction, ultimately forming attachment to this reading form and maximizing reading community value [31].

##### 3.1.1 Developing Whole-Brain Reading to Maximize Reading Effects

Psychologist William James believed that readers only use less than 5% of their brain potential in daily reading. Understanding one's personality type is helpful for maximizing reading effects. Xiangtan University Library reading promotion librarians organize reader participation in reading brand co-creation by associating learning styles with reader personality types. Librarians collaborate with departmental faculty to play the role of "knowledge guides" in reading brand creation, becoming planners and brand motivators who lead community development trends through organizing services, creating communities, and guiding reading behaviors.

##### 3.1.2 Drama Realizes User Experience Transformation from Shallow to Deep Reading

With the development of online game-based inquiry learning, university libraries utilize all favorable conditions to develop innovative reading brand models, among which using reader participation in reading brand community exchange experiences to co-create reading spaces with librarians has

become a new normal [32]. Xiangtan University Library constructed a “deep reading” experience environment through the rehearsal of *The Kite*, building a reader reading brand experience model that provides opportunities for participatory and experiential learning [33], as shown in Figure 4 [Figure 4: see original paper].

In Figure 4, the first level is utility. Any work has its own unique significance in bringing benefits to readers, which is the value for sustainable reading brand development. Reading brand spaces consider functional aspects from a practical problem-solving perspective at the initial construction stage. The second level is reliability. From this level onward, reliability must be considered, including high-quality normal operation and achievement of expected effects, both built upon sound systems. Reading promotion work cannot be separated from reliable processes. The third and fourth levels are usability and ease of use. Every innovative service in reading promotion begins at the functional level to achieve library goals. In experiences, everyone has opportunities to participate with simple operations that easily integrate into the atmosphere without thresholds or barriers, which are important conditions for readers to integrate into reading brand co-creation. The fifth level is delightfulness. Interesting activities are the vitality for brand dissemination. Readers sharing happiness through word-of-mouth and disseminating reading brand acquisition is the practical action of co-creation. The sixth level is profound significance. Under librarian guidance, readers harvest knowledge and experiences, librarians gain service experience, university libraries acquire brand value, and library brand services positively influence local public cultural construction and artistic atmosphere creation through community and alumni network sharing, with far-reaching impacts on social values such as universities driving local economic development.

### **3.2 Reading Brand Communities Are the Key to Improving Librarian-Reader Relationship Quality**

Currently, libraries have entered an era where reader knowledge acquisition presents fragmentation, fast-food consumption, and interactivity. To attract readers and realize their own value, professional librarians can no longer simply be judged by their “collections.” Reading promotion services should not be isolated activities but should become library labels that continuously disseminate participant experiences and effects through extensive and repeated exposure, making reading promotion services a “brand” recognized, trusted, and relied upon by readers, and gathering various “circles” with similar values, concepts, and styles who sincerely believe in the same label and extend to other library services or reading promotion projects derived from that label. Under the careful organization of Xiangtan University Library, reading promotion librarians utilize reader communities to advance reading experience space construction, overcoming the drawbacks of traditional librarians’ “street-level bureaucrat” thinking [34], and using reader feedback information to adjust strategies in a timely manner, achieving gratifying results in reading brand creation and har-

vesting enthusiastic “fans” from communities.

### 3.3 Reading Brand Community Participants Are the Driving Force for Brand Development

Modes of thinking are tools for perceiving and interpreting the world. If thinking does not change, behavior is difficult to change. The development of mobile Internet has brought unprecedented opportunities and challenges for brand reshaping. This is a “great era” where “small eras” prevail. The only way for libraries to avoid “marginalization” is to involve readers in construction, with professional librarians guiding readers to use “game-based” learning for reading brand creation, enabling readers to achieve predetermined goals in reading experiences and combining reader learning strategies with overall literacy. In brand co-creation activities, librarians utilize reader community “fans” to grasp the essence of reading brand marketing, guide the mainstream values of reader groups [35], build library education brands, label reader co-created services, and gain reader recognition.

In reading brand creation, the dissemination of local language, literature, and classic documents can be strengthened, 挖掘出不同民族读者社群的积极性 in enhancing national cultural soft power. In the rehearsal of *The Kite*, talented minority students created more visual reading interaction opportunities. Librarians must be adept at integrating and respecting readers’ principal positions, making readers the protagonists of the reading promotion system, and mobilizing positive factors in all reading modes to make university library reading promotion systems more dynamic and efficient. Therefore, comprehensive literacy training for librarians must be strengthened, emphasizing knowledge accumulation in digital humanities, actively guiding the evolution of reader volunteer roles toward librarian functions, leveraging university students’ learning advantages and experiential enthusiasm, and providing guarantees for addressing human resource shortages and insufficient service capacity in university library reading brand creation.

### 3.4 Librarian Attitudes Toward Reading Brand Communities Influence Reading Brand Development

Librarian practice is not an individual independent activity but a social activity. In reading brand community operation management, librarians guiding readers to engage in free and conscious innovation represents librarians’ progress with social development [38]. A good reading brand community requires large numbers of reader participants and experiences, rich community exchanges and interactions, and the construction of healthy and positive community culture. Technologically, it requires simplicity and safety; managerially, it requires great wisdom. Although activities have fully recognized the importance of reading brand communities for brand co-creation, we must also acknowledge that the quality of reading brand community operation is even more critical to brand influence.

Reading brand influence can be evaluated in three different ways: First, media effect evaluation. This is the most commonly used indicator for integrating resources for dissemination evaluation. Second, psychological effect evaluation. This is the main indicator for individual “deep reading” experience, focusing on changes in readers’ psychology during reading promotion, such as comparing pre- and post-activity library service brand mention rates, library reading promotion cognition, attitudes toward the service, and willingness to participate in experiences. Sampling surveys can be used for general evaluation through sampling and comprehensive assessment of integrated promotion dissemination effects. Third, reading effect self-evaluation [36], as shown in Figure 5 [Figure 5: see original paper]. Self-scoring forms are used to evaluate basic skills, team organization, technology, systems, thinking skills, personal comprehensive literacy, resource management, and information utilization.

## 4 Limitations and Prospects of Reading Brand Creation Research

### 4.1 Limitations

In response to the challenges of library reading brand creation in the integrated media era, universities have cultivated and guided reader participation enthusiasm, transforming drama reading into a branded service that constructs a “gamified” and pleasant reading space for readers. This represents a manifestation of library value co-creation that enhances reader identification with the library and realizes university library reading brand creation. However, limitations exist: First, drama reading performance costs are high, making daily implementation difficult. Library services should adopt more daily and regular reading forms to benefit more readers. The difficulty for all readers to participate in drama reading becomes the biggest constraint on publicity and development, affecting the speed of reading brand creation. Second, although both performers and audiences benefit from drama reading, audiences obviously benefit less than performers. Due to the particularity of drama reading, audience participation is more limited, creating a typical “80-20” phenomenon in reader benefits from this form of shared reading that affects the heat of reading brand creation. Third, digital community management is difficult, requiring long-term maintenance and guidance by full-time librarians. The unstable development of reading brand communities severely impacts reading brand development. University library readers show a pattern of “few freshmen trying to participate, sophomores actively participating en masse, fewer juniors participating, and almost no seniors participating.” Community instability causes fluctuations in reading brand development, 不利于 reading brand value appreciation, thus requiring skilled and enthusiastic librarians for long-term education, guidance, and maintenance.

## 4.2 Research Prospects

To guide reader interests, attract reader participation in services, publicize library services through reader digital communities, share harvests, and create brands differentiated from other homogeneous services, university libraries need improvements in several aspects: First, rigorous management and service quality improvement. University libraries should fully utilize relatively stable reader groups (such as faculty, community members, and librarians) to participate in community management, introduce digital community management incentive mechanisms, scientifically guide and actively manage to form stable reading brand digital communities. Through big data mining technology, reader group needs should be timely understood to construct service models that meet reader needs, enabling readers to jointly create brand value [39]. Second, flexible services for multi-party benefits. Librarians can attempt flexible service methods such as drama reading of non-literary works or collective recitation reading of literary works, enabling more university library reading promotion service participants and benefits, enhancing readers' "capabilities," creating library education spaces [40], and achieving reading brand creation. Third, increased publicity and value enhancement. University libraries should collaborate with network technicians to redevelop functions of interactive platforms such as QQ, WeChat, and Weibo for application in reading promotion services, leveraging digital communities to enhance reader experience gain sharing and achieve brand value enhancement.

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## Author Contributions

Jiang Yongfeng: Wrote the main parts of the paper;  
Xiao Keyi: Wrote secondary parts and proofread the text;  
Xing Wenming: Wrote secondary parts and modified figures.

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*Note: Figure translations are in progress. See original paper for figures.*

*Source: ChinaXiv — Machine translation. Verify with original.*