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Research on the Theoretical Model of “Library + Cultural Creativity” Postprint

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Abstract

[Purpose/Significance] This study aims to enrich the theoretical framework of library cultural creativity and provide directional guidance for its practical implementation.

[Method/Process] From the perspectives of space, resources, and services, this paper systematically reviews and synthesizes the practices of library cultural creativity initiatives, thereby extracting a comprehensive implementation model.

[Results/Conclusion] The study defines and elaborates on the key elements within the model, proposes implementation pathways from one-dimensional, two-dimensional, and three-dimensional perspectives of resources, services, and space, and offers recommendations for the execution of library cultural creativity endeavors.

Full Text

Preamble

“Library + Cultural Creativity” Theoretical Model Research

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Abstract

[Purpose/Significance] This study aims to enrich the theoretical framework of library cultural creativity and provide direction for practical implementation.

[Method/Process] From the perspectives of space, resources, and services, this paper systematically reviews and summarizes current practices in library cultural creativity work, extracting an implementation model for library cultural creativity. [Result/Conclusion] The paper defines and explains the elements within this model, proposes implementation pathways from one-dimensional,

two-dimensional, and three-dimensional perspectives for resources, services, and space, and offers recommendations for implementing library cultural creativity initiatives.

Keywords: Cultural Creativity; Model; Space; Resources; Services

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Introduction

Cultural creativity (hereinafter referred to as “cultural and creative”) emerged as a new concept in developed countries during the 1990s. This concept posits that the true wealth of the contemporary economy consists of ideas, knowledge, culture, skills, and creativity—all products of the human mind that can generate infinite new products, services, markets, employment opportunities, and social wealth, serving as a crucial driving force for economic and social development [?]. Cultural creativity is characterized by its innovative nature, horizontal transversality, high added value, dense concentration of knowledge and cultural elements, and strong interconnections, with human creativity being its foremost attribute. Its significance lies in breaking conventional thinking, establishing the new through discarding the old, and creating novel experiences. Rather than merely satisfying basic daily needs, cultural creativity pursues the cultural value behind objects, enabling users to obtain creative, spiritual-level experiences [?].

Domestic scholars have conducted theoretical research on library cultural and creative products, primarily falling into three categories: (1) Studies on development pathways for library cultural and creative products. Mo Xiaoxia systematically categorized library cultural and creative product types, including reproductions of collection items, publications, derivative souvenirs, experiential products, and cultural and creative apps [?]. Qin Zhihua summarized development routes and discussed material selection for library cultural and creative product design [?]. (2) Analyses of development models and marketing strategies. Guo Huiling constructed a user innovation-driven development model based on analysis of four existing models: independent development, collaborative development, open market procurement, and authorized development [?]. Yuan Hongjun elaborated on marketing strategies by integrating “Internet Plus” with library cultural and creative product marketing [?]. Tian Li identified problems in current library cultural and creative work and offered macro-level recommendations regarding policies, collaboration models, and incentive mechanisms [?]. Guo Jun proposed establishing joint-stock cultural and creative companies based on analysis of the National Library of China’s “Guotu Wangdian” Taobao model [?]. Wu Jihong discussed development directions and principles for library cultural and creative initiatives [?]. Duan Xiaohu et al. categorized library service innovation into “document-dependent,” “technology-supported,” and “cultural creativity-led” types, proposing directions for “cultural creativity-led” innovation [?]. (3) Investigations of library cultural and creative products outside mainland China. Liu Hao et al. analyzed Taiwan libraries’ product design, de-

velopment models, market sales, and revenue management characteristics [?]. Zhang Yaqi et al. examined development entities, methods, product types, and materials in American libraries, summarizing key considerations [?]. Wang Yi surveyed current conditions in American public libraries and selected ten representative online stores to investigate product categories, proposing three development mainlines: library collections and historical heritage, literary reading and characteristic culture, and reader needs and creative services [?].

These theoretical achievements systematically categorized product types and proposed effective promotion models, yet exhibit limitations: (1) Current theories focus on cultural and creative products rather than holistic planning of library cultural and creative work; (2) Researchers primarily discuss library cultural and creative work from macro perspectives of policy and institutions, lacking micro-level implementation pathways for reference.

As space, resources, and services constitute three core elements that fully reflect new forms of library development [?], this study attempts to move beyond the product-centered perspective. By examining library cultural and creative practices through this new lens, we propose a theoretical model for practical implementation, enriching theoretical research and enhancing libraries' cultural competitiveness in the new era.

2. Practice of Library Cultural Creativity Work

This study defines “cultural creativity” as the process of integrating resources through “creative” approaches to generate new “cultural” value. As an innovative instrument, its application to library space, resources, and services creates entirely new experiences of library form.

2.1 Library Space with Cultural Creativity

Space Reconstruction: Modern libraries no longer limit themselves to traditional spaces like study rooms and reading rooms. Diverse reader demands have led to increasingly pluralistic spaces, with most libraries now featuring multimedia rooms and multi-function halls. Through space reconstruction or new construction, libraries incorporate cultural and creative elements into architectural design and decoration. For example, South China Normal University Library provides knowledge-sharing spaces, individual study rooms, and group discussion rooms for personalized activities, while specially establishing the classically elegant “Zhishan Hall” for classic reading and Chinese cultural promotion. The “Xiaoshuguan” features large French windows and massive bookshelves, increasing interior lighting and creating a “most beautiful heavenly library” cultural environment. International examples include Georgetown University Library’s New Media Center, Toronto Public Library’s Digital Innovation Center, Carnegie Mellon University Library’s laser cutter and 3D printing center, and University of Michigan Library’s music and video studio.

Maker Spaces: In an era where creativity is invaluable, maker spaces that

activate minds and support innovation have emerged. These spaces enable people to transform materials and ideas into products through hands-on practice, materializing abstract creativity and culture. Many libraries have already established maker spaces, such as Chengdu Library’s “Yuechuang Space,” Shanghai Library’s “Innovation Space,” and Changsha Library’s “New Triangle Maker Space” [?]. Beyond providing hardware like multimedia equipment, 3D printers, and drones for hands-on experiences, these spaces regularly host cultural and creative services including reading sharing sessions, brainstorming workshops, literacy training, and artistic performances, enriching spatial forms of library cultural creativity.

Crossover Spaces: Employing 跨界 (cross-boundary) thinking, libraries have borrowed from bookstores, cafes, flower shops, and other venues to promote cultural creativity work and sell products through spatial 跨界. In China, Jiangsu Jiangyin’s “Sanwei Shuka” urban reading alliance pioneered collaboration between libraries and leisure cultural establishments like cafes and teahouses [?]. The private library “Qing Fanqie” creatively proposed the “INLIBRARY” reading space symbol, extending libraries into cafes, hotels, Grade-A office buildings, and automobile 4S shops. Internationally, Salt Lake City Public Library’s cultural and creative store integrates gallery, cafe, and flower shop spaces, forming a comprehensive activity center within the library [?]. Additionally, spatial 跨界 has enabled innovative forms, such as Los Angeles Public Library’s mobile cultural and creative store in a truck—a moving library cultural creativity space that expands service coverage and reduces transportation costs.

Virtual Spaces: Beyond tangible physical spaces, increasing numbers of libraries have moved cultural creativity promotion and sales to the virtual online world, creating dual online-offline platforms. Primary forms include: (1) promoting cultural and creative products and activities through apps; (2) selling products through online stores; and (3) displaying activities and announcements via WeChat public accounts and Weibo official platforms. In China, examples include the National Library of China’s “Guotu Wangdian” Taobao store and “National Classics Museum” WeChat service platform. Internationally, the Library of Congress, California State Library, Virginia State Library, American Library Association, and Oklahoma Library Association also offer online cultural and creative services. San Diego Library maintains social platforms including Facebook, Instagram, and Twitter to share highlights and insights from its cultural and creative store.

2.2 Library Resources with Cultural Creativity

Internal Resources: Internal resources include rare ancient books, collection materials, and academic resources. Rich collections provide design inspiration and creative sources for product development. Libraries have developed cultural and creative products blending traditional culture with modern aesthetics, such as the National Library’s oracle character soap, “Ming Dynasty West Chamber” notebooks, and “Qingshang Shengping” transit cards; Nanjing Library’s

Yuan Dynasty “Yuefu Xinbian Yangchun Baixue” Liu Rushi bamboo pen holder and Ming Dynasty “Jinling Tuyong” folders; and Taiwan’s “National” Central Library’s “Caifeng Tu Hejuan” notebooks, bookmarks, mugs, and book bags. International libraries often use bestselling and classic books as design materials, such as Philadelphia Library’s Cheshire Cat mug from “Alice in Wonderland.”

Academic resources include scholarly literature and cultural groups, with university libraries particularly possessing stable faculty and student populations for regular creative cultural exchange activities. Examples include Shanghai Jiao Tong University, Zhejiang University, Nanjing Normal University, and Suzhou University’s “Human Library” activities, which resonate deeply with readers through authentic storytelling.

Library Elements: Library elements primarily include: (1) architectural design; (2) library emblems and logos; (3) library items such as borrowing cards, book boards, and library carts; and (4) applied methods and technologies like classification systems. These elements symbolize libraries, evoking immediate associations. Libraries have designed products inspired by these elements, such as Guangdong Provincial Sun Yat-sen Library’s 100th anniversary umbrella with library emblem, Taiwan University Library’s bookmarks featuring library emblems and architecture, and Dalian University Library’s “Shuxiang Lianda” reading cards as graduation souvenirs. International examples include San Diego Public Library’s tie designed with Dewey Decimal Classification catalog indexes, New York Public Library’s bookends featuring iconic marble lions, and the British Library’s replica catalog card boxes from the retrieval era.

Local Cultural Customs: Behind local cultural customs often lie profound historical cultures and connotations. Some libraries combine local characteristics with collection features to design uniquely local cultural products, such as Sichuan Provincial Library’s “Du Fu and Panda” series and Guangdong Provincial Sun Yat-sen Library’s Cantonese-themed satchel and mobile phone bags featuring Cantonese colloquialisms. These exemplify successful integration of local features with collections. Internationally, New York Public Library’s marble lion bookends embody New Yorkers’ historical sentiments, symbolizing resilience during the 1920s Great Depression.

Latest Technology: Rapidly evolving technology has transformed lifestyles and enabled diversity in cultural creativity work. Many libraries have kept pace with the times, applying not only internet technology to move platforms online but also introducing cutting-edge technologies like 3D printing and VR. The National Library of China collaborated with Alibaba Group to develop “Hanmo Shuxiang,” a portable calligraphy stationery box that displays demonstration videos by famous calligraphers when scanning copybooks via software. Tsinghua University Library’s chatbot “Xiaotu” employs artificial intelligence technology to answer questions and entertain visitors.

2.3 Library Services with Cultural Creativity

Experiential Services: Experiential services refer to library cultural and creative activities conducted through specific themes like cooking, travel, and film viewing, extending cultural charm through personal participation. For example, Shanxi Provincial Library’s cultural experience activities in stone rubbing and thread bookbinding allow users to experience the cultural weight of ancient books. Nanjing Library’s practical production courses for primary and secondary students during holidays inject new vitality into public cultural education [?]. Fuzhou University Library’s calligraphy experience zone provides writing platforms for faculty and students to experience and appreciate calligraphic aesthetics. International libraries commonly offer experiential services, such as San Diego Public Library organizing succulent pot-making workshops and Queensland State Library guiding users in binding handmade notebooks and creating Japanese gift wrapping.

Customized Services: As living standards improve, simple material goods can no longer satisfy diverse user needs; users increasingly pursue spiritual fulfillment. Consequently, more libraries provide customized services to meet individual needs, such as Xiamen University Library’s “Li • Time” electronic account for graduates, which uses big data analysis to display personal library life imprints. Internationally, the American Library Association’s “READ Design Studio” products allow users to design their own products using pre-designed poster and bookmark templates, background files, and different thematic styles [?].

Library Activity Marketing: CCTV’s “The Reader” program combines personal growth, emotional experiences, and classic works, triggering a nationwide reading boom. Following this trend, many libraries have launched similar “Reader” activities. Additionally, libraries employ marketing methods like reader-driven acquisition, expert-recommended classics, and lecture-driven reading to upgrade services and attract readers. For example, Renmin University Library conducted the “Help You Discover Sleeping Books in the Library” activity to promote zero-borrowing-rate books. These creative, culture-driven marketing activities maximize library benefits, while commercial marketing concepts of “fun, benefit, interaction, and personality” also refresh traditional library service philosophies.

Cultural Science Popularization Services: “Cultural creativity” centers on culture with creativity as its means. When creating various creative activities, libraries must not forget their ultimate purpose of cultural inheritance. To help more people understand traditional culture and better protect folk arts, libraries have developed relevant cultural science popularization services. For instance, Taiwan’s “National” Central Library uses drama to showcase ancient poets’ creative journeys, integrating literature, dance, drama, music, and calligraphy on stage to attract audiences to traditional culture. Taiwan University Library regularly invites local “singing groups” to perform stage plays filled with local

cultural characteristics.

3. Characteristics of Library Cultural Creativity Work

The above review reveals that current library cultural creativity work exhibits trends of cross-boundary integration, incorporation of humanistic sentiments, and mutual penetration of space, resources, and services.

3.1 Trend of Cross-Boundary Collaboration

The advancement of “Internet Plus” technology has made cross-boundary integration between libraries and other industries possible. Current progress shows that library cultural creativity work across space, resources, and services is developing toward cross-boundary collaboration. Regarding cultural creativity resources, libraries no longer limit themselves to collection development but increasingly introduce internet, 3D printing, VR, and other high technologies into library spaces or maker spaces to conduct diverse cultural experiences, compensating for the “hundred libraries, one face” problem caused by similar collections. In cultural creativity services, libraries combine collection characteristics, capacity scope, and user needs, borrowing service concepts from business and psychology fields like “private customization” and “needs theory,” enabling users to satisfy both creative curiosity and experience library “cultural” care. In cultural creativity spaces, beyond library buildings and maker spaces, libraries extend cultural innovation to non-library venues like flower shops, cafes, and bookstores, leveraging spatial characteristics and crowd features from different fields to maximize the value of library cultural creativity resources and services.

3.2 Integration of Humanistic Sentiments

Current practice shows that many libraries’ cultural creativity work no longer stops at isolated product sales. Increasingly, libraries consider user needs, introducing service details that satisfy user preferences to extend stay duration and increase loyalty, such as providing 24-hour spaces, complimentary coffee, and emphasizing user experience. Although these details may seem unrelated to the traditional concept of “cultural creativity,” they essentially demonstrate libraries’ precise control over cultural creativity environment construction. Culture possesses strong permeability and manifests not through single forms. When users enter a library, the cultural atmosphere they encounter permeates every aspect—unique decoration styles, smiling librarians, or leisurely reading sofas by windows—each factor defining that library’s culture.

3.3 Mutual Penetration of Space, Services, and Resources

Culture has always accumulated through people’s activities in different spaces using available resources. Thus, resources, space, and activity content constitute the three most important elements of culture, and library cultural creativity work reflects the mutual penetration among these three elements. Cultural

creativity space serves as a container for resources and services; the supply of cultural creativity resources and provision of services must occur in specific spaces, while space construction depends on quality resources and good services. Cultural creativity resources provide inspiration for product development and guarantee service provision—for example, introducing high-tech resources enables experiential services like somatosensory interaction and 3D modeling. Meanwhile, elements applied in cultural creativity products and philosophies pursued in services should also be reflected in spatial layout, with overall visual planning and atmosphere creation ensuring consistency in library cultural creativity image. Cultural creativity services require both spatial accommodation and resource support. Compared with physical products, services provide users with the most direct experiences through visual, auditory, and gustatory sensations, making cultural creativity space construction and resource application even more important.

4. Three-Dimensional Implementation Model for Library Cultural Creativity

Based on current practices and characteristics, this paper attempts to extract an implementable cultural creativity work model from three dimensions: space, resources, and services. This model is not limited to product development research but also considers spatial design, resource matching, and service supply details, helping libraries select cultural creativity implementation directions from a more three-dimensional perspective.

As shown in Figure 1 [Figure 1: see original paper], this model divides library cultural creativity into three dimensional categories. The dividing points on the space, resources, and services axes distinguish library and non-library domains, with current library cultural creativity activities finding corresponding coordinates within this model. The three categories have no inherent superiority; libraries can select appropriate implementation categories based on their capabilities and conditions.

4.1 Element Analysis

Space: In this model, the “space” element contains two meanings. First, it serves as the activity venue for library cultural creativity work, including maker spaces, online platforms, and extended spaces in non-library domains like coffee houses, restaurants, and flower shops. Second, it can refer to tools for creating library cultural creativity environments, including space reconstruction and decoration design. Its primary characteristic lies in using spatial traits to create experiential contexts for cultural creativity, mobilizing readers’ sensory stimulation through architectural aesthetic design to increase cultural experience 趣味性 (interest). For example, Tianjin Binhai Library’s large spherical “Binhai Eye” and “Book Mountain has a path of diligence as its path” bookshelf design attract batches of tourists from various regions. Beidaihe’s “Lonely Library” built

in the desert allows readers to experience unparalleled solitude, while Hebei Sanlian Seaside Library along the coast utilizes unique geographical conditions and lighting effects to provide infinite cultural imagination. Additionally, South China Normal University Library and Shenzhen Library have renovated traditional spatial layouts to provide more humane reconstructed space experiences. Comparatively, this path emphasizes spatial uniqueness to attract public attention, requiring certain hardware conditions like geographical environment, building area, and decoration design, making it more suitable for new library construction.

Resources: In this model, “resources” has broad meaning, encompassing not only “hard resources” like technological means, ancient books, and scholarly literature but also “soft resources” like think tank talents, regional customs, and ethnic cultures. Compared with traditional resources, cultural creativity resources have broader sources and stronger concealment—ancient stories or beautiful legends can become the most valuable resources under cultural creativity’s powerful creative force. Therefore, how to excavate library cultural creativity resources poses higher requirements for librarians’ capabilities.

Services: Service capacity and level represent a library’s primary positioning [?]. In providing cultural creativity services, libraries should adhere to user-centered principles that emphasize experience over form, offering diversified services. Compared with traditional library services, cultural creativity services focus more on user experience and sense of gain. For example, libraries can teach students basic table etiquette through real dining scenarios or organize group trips to experience local customs. Through practical education, libraries transform static text into perceivable real experiences, enabling dynamic extension of cultural education into fields like cuisine, art, and music.

4.2 Implementation Pathways

4.2.1 One-Dimensional Angle: Independent Application of Space, Resources, and Services The one-dimensional angle lies on coordinate axes, implementing cultural creativity work through independent application of library space, resources, and services. It must be emphasized that “independent application” does not mean complete separation among the three, as they are inherently interdependent and mutually permeable in libraries. The one-dimensional angle is distinguished merely by weaker associations among the three elements compared with other angles.

- (1) **Independent Application of Resources:** This refers to libraries using their collection resources, library elements, cultural customs, talent teams, and other resources to develop and design cultural and creative products. Examples include the National Library’s “Ming Dynasty West Chamber” notebook developed from ancient collections, Sichuan Provincial Library’s “Du Fu and Panda” series integrating local culture, and Los Angeles Library’s socks designed with library card patterns. When con-

ditions permit, libraries can leverage high technology to develop products integrating culture and technical science, such as the National Library's "Hanmo Shuxiang" calligraphy stationery box. Using resources to develop cultural and creative products represents the starting point for most libraries' current cultural creativity work. Without spatial limitations and service requirements, the entire process has relatively good operability, making product research and design the most common implementation pathway.

- (2) **Independent Application of Space:** This refers to libraries using unique architectural design, decoration, spatial structure, or natural environments to create distinctive cultural atmospheres. For example, Tianjin Binhai Library's "Binhai Eye" and "Book Mountain has a path of diligence as its path" design, Beidaihe's "Lonely Library" built in the desert, and Hebei Sanlian Seaside Library along the coast all utilize unique geographical conditions and architectural aesthetics to attract public attention and create cultural imagination. This path is more suitable for new library construction, as renovating existing buildings may inconvenience current readers.
- (3) **Independent Application of Services:** This refers to libraries conducting creative and interesting cultural promotion, handicraft production, and life experience activities. To select appropriate cultural creativity services, libraries can: (1) Provide highly innovative services that attract participation through creative models, such as imitating CCTV's "The Reader" program for in-house reading marketing activities or inviting cultural performance groups; (2) Provide highly interactive services that enhance communication between libraries and readers and among readers themselves, such as reading exchange meetings, book discussion groups, and "good books to read together" activities; (3) Provide highly experiential services, such as Hangzhou Library's sports branch combining books with sports, introducing multiple sports experience projects including golf and shooting. Other examples include Shanxi Provincial Library's stone rubbing experience, Nanjing Library's practical production courses for primary and secondary students, and Fuzhou University Library's calligraphy experience month—all focusing on hands-on experiences to help readers acquire knowledge and deepen cultural memory.

4.2.2 Two-Dimensional Angle: Integrated Application of Space, Resources, and Services The two-dimensional angle lies on planes formed by two coordinate axes, representing integrated application of library space, resources, and services in pairs. Compared with the one-dimensional angle, associations among the three elements are tighter. Unlike pure combination, integration in this model is organic, with mutual promotion producing effects greater than the sum of parts.

- (1) **Integrated Application of Space and Resources:** This includes: (a)

Using technological resources to upgrade library cultural spaces. Libraries can employ emerging technologies to expand limited physical spaces into unlimited simulated spaces, thereby upgrading spatial capacity. For example, Tianjin Library launched a VR New Year activity using virtual reality technology with interactive experience design, integrating traditional cultural elements like ancient poetry into simulated scenes, enabling readers to see realistic Tulou snow night fireworks scenes while learning cultural knowledge. The virtual world constructed through technological means not only extends library space but also increases reader interest. Additionally, libraries can use technology to enhance spatial creativity, such as Fudan University's Zhida Bookstore—the nation's first unmanned bookstore—using cutting-edge technology for facial recognition entry and seamless checkout, allowing readers to sense “black technology” creativity from the moment they enter. (b) Using creative spaces to promote collection utilization. With equivalent book resources, more comfortable spaces can extend reader stay time and increase collection utilization. Therefore, libraries should not purely pursue collection quantity but comprehensively use spatial means to create comfortable reading atmospheres. For example, Suzhou Zhongshu Bookstore's children's castle reading area is built in a dreamy cabin form, where children can see starry skies overhead and rainbow surroundings. Designers captured children's playful nature, and flexible spatial design allows children to read and shuttle between castles, with accompanying parents also relaxing to read more pages.

- (2) **Integrated Application of Space and Services:** This includes: (a) Developing cultural creativity services by excavating library spatial characteristics. Library physical spaces feature large storage capacity, modularization, and flexibility. Libraries can excavate these characteristics to innovate cultural services. For example, Chongqing University utilizes libraries' “collection” characteristic to provide “sealing Chongqing University memories” services for graduates. Before leaving campus, students can seal meaningful items like manuscripts, student IDs, and exam papers in archive boxes to be stored with collections. This distinctive creative service transforms libraries from mere book storage spaces into customized spaces for storing inspiration and memories. (b) Activating library spaces through cultural services. Cultural services conducted in certain spaces also inspire cultural creativity space design. When constructing creative spaces, libraries can consider what spatial planning should coordinate from a service perspective. For example, Cat's Sky Concept Bookstore provides “letters to the future” creative services, where readers can select future dates for letter delivery, and the spectacular mailbox wall by date coordinates has become Cat's Sky's unique spatial 造型 (design).
- (3) **Integrated Application of Resources and Services:** This includes: (a) Upgrading library cultural creativity services using technological resources. Somatosensory and VR technologies mobilize users' five senses by simulating real scenes. Libraries can consider introducing these interac-

tive technologies to inject fresh blood into cultural creativity services. For example, Jingdezhen Library’s “Interactive English Learning” activity introduced multimedia somatosensory technology to integrate static English symbols from books into dynamic body movements, enabling readers to experience interactive learning fun, deepen cultural memory, and achieve kinesthetic teaching effects. (b) Enriching collection resources through cultural creativity services. For example, Inner Mongolia Library, Nanjing Library, and Anhui Tongling Library collaborated with bookstores to launch creative services where readers purchase books and libraries pay the bill. These bold “library + bookstore” attempts give users partial collection purchase rights, preliminarily realizing library book customization. (c) Improving collection utilization through cultural creativity services. For example, Nanjing Xianfeng Bookstore, Changzhou Daire Bookstore, and Zhongshu Bookstore have held “blind selection” activities where each book is packaged in identical bags differentiated only by cover reviews, allowing readers to select books based on introductions. This increases book-purchasing 趣味 (interest) and promotes circulation of exquisite but niche books.

4.2.3 Three-Dimensional Angle: Comprehensive Application of Space, Resources, and Services

The three-dimensional angle lies in the three-dimensional plane of coordinate axes, representing comprehensive application of library space, resources, and services—the highest level of library cultural creativity work. Integrating library spatial environmental characteristics, collection or technological resources, and experiential customized cultural services requires both appropriate combination opportunities and librarians’ rich imagination. For example, Eslite Bookstore, despite having multiple branches, integrates local humanistic colors into each store. Upon entering, readers can deeply sense Eslite’s expressed humanistic and creative aesthetic philosophy: decoration and romantic background music that meet popular aesthetics (space), rich books and cultural products (resources), and experiential activities like cooking and travel (services). Eslite demonstrates the desired lifestyle in a bookstore form, exemplifying seamless integration of space, resources, and services. Another example is Fuzhou Public Library’s “Min Tea Tasting Hall” experience area, where readers can freely taste tea, rest, and read while appreciating beautiful Minjiang Park and river views through eighth-floor windows [?]. In this scenario, the coordinated application of reading (resources), tea tasting (services), and river-view rooms (space) achieves perfect fusion of resources, services, and space.

5. Issues Requiring Attention in Library Cultural Creativity Implementation

This paper proposes a model for library cultural creativity work, but genuine implementation requires various software and hardware support. Librarians’

comprehensive qualities and understanding of cultural creativity work directly affect implementation effectiveness. Therefore, combining our understanding, we offer the following recommendations:

5.1 Emphasize the “Integration” Characteristic of Cross-Boundary Collaboration

Combination is a physical reaction, mostly spatial connection, whereas integration is a chemical reaction emphasizing mutual blending that generates new substances through series of interactions. In the library space, resources, and services model, cross-boundary integration between library and non-library domains should focus on cultural commonalities, learning from others’ strengths to enrich library cultural spirit. For example, when integrating library space with restaurant space, users should not only taste and read about cuisine but also experience the cultural connotations behind each dish and even have opportunities to personally experience food creation. If restaurants can combine rich library collection resources to regularly conduct food culture-themed activities during special holidays while promoting corresponding dishes, users can more deeply understand regional customs and taste culture’s complexities.

5.2 Cultivate Librarians’ “Three Creations” Capabilities

Cultural creativity poses higher requirements for librarians, who must not only understand collections and possess historical and cultural literacy but also master certain modern technical skills like video editing, webpage design, graphic design, programming, resource appreciation, and psychological needs analysis. Only “three creations” (creative, maker, and entrepreneurial) librarians familiar with both collection resources and cultural creativity can better provide diversified cultural creativity services for faculty and students. In talent team building, libraries should combine librarians’ disciplinary backgrounds and professional qualities to cultivate cultural creativity thinking while establishing supporting income distribution and incentive mechanisms to mobilize enthusiasm and passion. With limited talent, libraries can leverage other social cultural groups and information institutions to introduce outstanding cultural creativity talents and strengthen the “three creations” librarian team.

5.3 Remain True to Original Aspirations and Remember Library Missions

When conducting cultural creativity work, libraries cannot detach from their essence but should extend their space, resources, and services through innovative thinking. Cultural creativity work generates numerous creative ideas, especially in today’s “internet celebrity” era. Libraries must not lose their original meaning to gain more attention, as exemplified by the once-popular “most beautiful library” Liyuan Bookhouse, which faced criticism for being filled with pirated books. Libraries should always remember their mission as cultural inheritors and knowledge educators, insisting on starting from books’ content and value,

promoting reading, and leading the public to read classics. Reading should not merely be fragmented, utilitarian pastime but should touch souls, penetrate society, and make books carriers for shaping individual souls and national spirit.

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Author Contributions

Chen Naijia: Writing of initial draft and revision of final manuscript;
Zhan Qingdong: Outline formulation and review of main viewpoints.

Research on the Theoretical Model of “Library + Cultural Creativity”

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Abstract: [Purpose/significance] This paper aims to enrich the theory of library culture and creativity, and provide direction for the practice of library culture and creativity. [Method/process] This paper summarizes the practice of library culture creation, and refines the implementation mode of library culture and creativity, from the perspective of space, resources and services. [Result/conclusion] The elements in the model are defined and explained, and the implementation path of one-dimensional angle, two-dimensional angle and three-dimensional angle of resource, service and space is put forward, and some suggestions on the implementation of library cultural creativity are put forward.

Keywords: cultural and creative; mode; space; resource; service

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

Source: ChinaXiv — Machine translation. Verify with original.