

Optimization Strategies for Short Videos Promoting Ancient Books in University Libraries from a Narrative Perspective*

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Abstract

Taking the 58 university libraries selected as “National Key Protection Units for Ancient Books” as the research objects, this study analyzes their short videos for ancient book promotion from four aspects—narrative theme, narrative structure, narrative perspective, and narrative discourse—based on the research framework of classical narratology. On this basis, it summarizes existing deficiencies and proposes corresponding improvement strategies: strengthening narrative awareness and broadening the pathways and channels for ancient book promotion; identifying appropriate narrative themes and advancing the process of ancient book promotion in an orderly manner; adopting diversified narrative structures and perspectives to present ancient book stories in a three-dimensional way; and enriching narrative discourse to enhance the appeal of short videos for ancient book promotion.

Full Text

[Users · Services]

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[**Abstract**] Taking 58 university libraries selected as “National Key Protection Units for Ancient Books” as the research objects, and based on the research framework of classical narratology, this paper analyzes their short videos for promoting ancient books from four aspects: narrative theme, narrative structure, narrative perspective, and narrative discourse. On this basis, it summarizes existing deficiencies and proposes corresponding improvement strategies: strengthening narrative awareness and broadening the paths and channels for ancient-book promotion; identifying appropriate narrative themes and promoting the ancient-book promotion process in an orderly manner; adopting diverse narrative structures and perspectives to present ancient-book stories in a three-dimensional way; and enriching narrative discourse to enhance the appeal of short videos for ancient-book promotion.

[**Keywords**] ancient-book promotion; short video; narrative strategy; university library

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Introduction

Ancient books are an important carrier of China's fine traditional culture. In recent years, the state has encouraged all institutions to intensify publicity and promotion of ancient books, and university libraries with rich ancient-book resources have ushered in new opportunities for the development of ancient-book publicity and promotion. Against this background, university libraries have begun to use short videos to enrich the ecology of ancient-book promotion, giving ancient books that were once "kept on high shelves" more opportunities for "exposure" and truly bringing them into the public eye. Classical narratology was founded on the theoretical research of French structuralism and Russian formalists, and initially centered on textual analysis of literary works. With the development of the times, the theoretical system of classical narratology has continued to expand; while focusing on the story text itself, it also emphasizes the way stories are told, and has gradually been applied in multiple fields such as education, journalism and communication, and entertainment^[1]. Applying classical narratological theory to the analysis of short videos for promoting ancient books in university libraries can effectively uncover the narrative logic of short videos and reveal the internal mechanisms by which they attract public attention. Based on the research framework of classical narratological theory, this paper takes 58 university libraries selected as "National Key Protection Units for Ancient Books" as its research objects, and deeply analyzes the narrative characteristics of their short videos promoting ancient books from the aspects of narrative theme, narrative structure, narrative perspective, and narrative discourse. On this basis, it proposes optimization strategies, aiming to provide a new perspective for the production and dissemination of short videos promoting ancient books in university libraries in the era of integrated media.

1 Current Research on Short Videos for Ancient-Book Promotion

At present, related research on short videos for ancient-book promotion mainly focuses on four aspects. First is investigation of the current state of short videos for ancient-book promotion. Relevant studies have analyzed ancient-book short videos in terms of communication effects^[2], traffic-drawing power^[3], modes of presentation^[4], influence^[5], and other aspects; they have also sorted out prominent problems in practice, finding that current short videos for ancient-book promotion suffer from problems such as superficial content^[6], insufficient user interaction^[7], lack of professionalism in account operation^[8], and poor operational effectiveness of promotion channels^[9]. Second is exploration of paths for promoting ancient-book short videos. Scholars, proceeding from different perspectives such as marketing and communication studies, have pro-

posed systematic promotion paths, including: changing the fragmented model of video release and shifting toward brand-oriented operation^[10]; increasing user participation and building an interactive ecology linking online and offline activities^[11]; expanding promotion boundaries and building a communication matrix^[12]; promoting deep integration of ancient-book content with contemporary life to achieve entertaining communication^[13]; and empowering content through digital technology to realize personalized content push^[14]. Third is case research on short videos for ancient-book promotion. *China in the Classics*^[15] and the micro-short drama *Returning to the Yongle Encyclopedia*^[16] innovated in forms of expression, presenting content through dramatized live-action interpretation, which not only endowed ancient books with emotional warmth but also significantly enhanced the vividness and appeal of short videos; Nanjing Library's *Spring Wild Vegetables*^[17] and Xingtai Municipal Library's *Life Wisdom in Chinese Classics*^[18] focused on content innovation, combining records in ancient books with modern food culture and everyday life experience, closely fitting real-life scenarios and arousing broad public resonance. Fourth is evaluation of the communication efficacy of ancient-book short videos. Existing research, from the dual perspectives of product providers and audience groups, has constructed a three-level communication-efficacy evaluation system combining quantitative and qualitative methods, providing theoretical and methodological support for improving the communication quality of ancient-book short videos^[19].

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2 Narrative Feature Analysis of Short Videos Promoting Ancient Books in University Libraries

2.1 Survey Objects and Methods

To thoroughly implement the relevant national guidelines on strengthening the preservation of ancient books, China has successively carried out six rounds of selection for "National Key Ancient-Book Preservation Institutions." The selected institutions possess relatively high standards in the preservation and utilization

of ancient books. Among the libraries selected as “National Key Ancient-Book Preservation Institutions,” 58 are university libraries. Taking these 58 university libraries as the research objects, this study collected short videos promoting ancient books released by them on their official websites and on platforms such as Douyin, Bilibili, WeChat, Kuaishou, and Weibo between June 16 and 30, 2025, supplemented by relevant news reports and literature. At present, academia has not yet formed a unified standard for defining the duration of a short video. To comprehensively understand the overall situation of short videos promoting ancient books in university libraries, this paper adopts a relatively broad definition: videos with a duration of less than 10 minutes are regarded as short videos[20]. This survey collected a total of 139 short videos promoting ancient books from 35 university libraries (see Table 1).

Table 1 Number of short videos promoting ancient books released by university libraries selected as “National Key Ancient-Book Preservation Institutions”

Number of short videos	Library names and number of short videos released
10 and above	Zhejiang University Library (30), Nanjing University Library (11), Tsinghua University Library (10)
5–9	Anhui University Library (9), Xiamen University Library (9), Guangxi Normal University Library (7), Northwest University Library (7), Beijing Normal University Library (6), Shandong University Library (5)

Number of short videos	Library names and number of short videos released
1-4	Shaanxi Normal University Library (4), Jilin University Library (3), Sichuan Normal University Library (3), Capital Normal University Library (3), Northwest Minzu University Library (3), Peking University Library (2), Northeast Normal University Library (2), Soochow University Library (2), Yangzhou University Library (2), South China Normal University Library (2), Guizhou Normal University Library (2), Central China Normal University Library (2), Renmin University of China Library (2), Fudan University Library (1), Nanjing Normal University Library (1), Shanghai Normal University Library (1), Fujian Normal University Library (1), Shandong Normal University Library (1), Jinan University Library (1), Sichuan University Library (1), Lanzhou University Library (1), Anhui University of Chinese Medicine Library (1), Tianjin Normal University Library (1), Hebei Normal University Library (1), West Anhui University Library (1), Northwest Normal University Library (1)

2.2 Analysis of Survey Results

2.2.1 Narrative Themes A narrative theme refers to the principal content and central idea that a narrative work seeks to express[21]. The analysis found that the narrative themes of the samples mainly fall into six categories: introductions to rare ancient books in the collection; ancient-book-related techniques and cultural experiences; displays of ancient-book restoration work; displays of the work of ancient-book departments and collection spaces; ancient-book exhibitions; and historical accounts of ancient-book collections.

- (1) **Introductions to rare ancient books in the collection.** This is the most common theme among short videos promoting ancient books in uni-

versity libraries. A total of 45 samples focus on this theme, accounting for approximately 32.4%. Such short videos generally interpret ancient books in terms of their editions, main contents, and value, enabling viewers to develop a deep understanding of rare ancient books held in the collection. Examples include librarians from Peking University Library explaining the Gengchen edition of *Dream of the Red Chamber*, and Shaanxi Normal University Library introducing Guanxue literature in its collection.

- (2) **Ancient-book-related techniques and cultural experiences.** Influenced by the extensive publicity of audiovisual media, the public has developed a strong interest in techniques and culture related to ancient books. Therefore, university libraries organize teachers and students to participate in activities involving papermaking, printing, rubbing-making, overprinting, binding, and other ancient-book-related techniques and cultural experiences. While satisfying public curiosity, these activities also fulfill the educational function of ancient books[22]. In the sample, 38 videos are related to this theme, accounting for approximately 27.3%. Such short videos mainly record the actual activities and display their outcomes, effectively expanding the visibility and influence of the library. For example, Xiamen University Library used short videos to record experiential activities in which teachers and students participated in making thread-bound books, copying characters from ancient books, and carving stone seals.
- (3) **Displays of ancient-book restoration work.** Ancient-book restoration is often likened to the art of being a “book doctor.” Doing this work well is not only a form of protection for cultural heritage, but also a continuation of the wisdom and civilization of the Chinese nation. In the sample, 37 videos are related to this theme, accounting for approximately 26.6%. Such short videos mainly use on-site filming to introduce the procedures, methods, and techniques of ancient-book restoration, giving viewers an intuitive and vivid understanding of this work. For example, the short video *A Record of the Restoration of Zhou Huating’s Collected Letters* by Sichuan University Library records in detail the restoration process of *Zhou Huating’s Collected Letters*.
- (4) **Displays of the work of ancient-book departments and collection spaces.** To deepen teachers’ and students’ understanding of library departments responsible for ancient books, university libraries have attempted to present their working conditions through short videos. In the sample, 9 videos are related to this theme, accounting for approximately 6.5%. Such short videos mostly use live-action footage to show staff members of ancient-book departments carrying out daily work in spaces housing ancient-book collections. While demonstrating the cultural nature and importance of ancient-book work, they also highlight the cultural depth of ancient-book collection spaces. For example, both Tsinghua University Library and Northwest University Library have released this type of short video during the freshman orientation season, leading students on tours

through scholarly spaces.

- (5) **Ancient-book exhibitions.** Ancient-book exhibitions often display physical ancient books, facsimile editions, high-definition images, and other materials, serving to present the appearance of ancient books and convey ancient-book

knowledge and promoting cultural inheritance. To further optimize the effect of offline exhibitions of ancient books, university libraries produce accompanying online exhibition short videos for online promotion. Among the samples, 7 items are related to this, accounting for approximately 5.0%. Such short videos generally present the exhibition site or focus on details of selected precious exhibits, providing viewers with an online viewing experience. For example, Nanjing University Library used a short video to display selected exhibits from a special exhibition of ancient Chinese color woodblock prints.

- (6) Historical stories of ancient-book collecting. Some ancient books have unique stories from the process by which they entered library collections. After university libraries conduct in-depth excavation and construct appropriate narratives, these stories are presented to audiences in short-video form. This can not only enhance viewers' interest in and attention to the library's ancient-book holdings, but also convey positive spiritual values to them. Three sample videos focus on this theme, accounting for approximately 2.2%. For example, the libraries of Northeast Normal University and Shaanxi Normal University both used short videos to present past events in which librarians collected rare ancient books for their universities, highlighting librarians' important contributions to building special collections for their institutions; Central China Normal University Library, through a short video, presented the broad-minded spirit of a bibliophile who donated ancient books and turned private holdings into public property.

2.2.2 Narrative Structure

Narrative structure is the logical framework through which the narrative subject expresses a story. In essence, it follows specific logical rules to systematically arrange elements such as events, time, and characters in the story, so as to convey coherent information. According to the logical relationships and structural characteristics among these elements, narrative structures include progressive structure, modular structure, and parallel structure [23]. The analysis found that the narrative structure of university-library short videos promoting ancient books is mainly progressive, supplemented by modular and parallel structures.

A progressive structure usually unfolds the story according to temporal or causal logic. The parts of the short video are linked in a step-by-step, advancing relationship, enabling the audience's emotions to intensify gradually as the story progresses and thereby encouraging them to actively accept and identify with the information and values conveyed by the video [24]. For example, short videos

displaying ancient-book restoration work mostly present the steps of restoration in chronological sequence; short videos on ancient-book-related techniques and cultural experiences are often organized according to the logic of “librarian demonstration—student practice.” A modular structure presents multiple pieces of content under the same theme. There is no necessary causal or temporal order among the components, but each highlights the narrative theme from a different angle and strengthens the audience’s emotional experience. For example, short videos displaying ancient-book departments and collection spaces usually splice together selected scenes of ancient-book work and collection spaces; short videos on ancient-book exhibitions use editing to concentrate important exhibits and scenes from the exhibition site, allowing viewers to maintain sensory freshness through scene changes and quickly obtain a large amount of theme-related content. A parallel structure means that the video contains multiple central events that revolve around the narrative theme and are similar in importance; each event has its own complete plot and is presented in a logical sequence [25]. For example, the short-video work *My Library, My Books at Shaanxi Normal University Library—Listening to the Former Director Talk about Ancient Books* connects, through oral narration, several independent events, such as librarians’ extensive visits to search for and purchase ancient books and donations of ancient books by several professors of the university. This helps viewers more clearly perceive, through parallel narration, the hardship and wisdom that librarians have devoted to the collection and protection of ancient books.

2.2.3 Narrative Perspective

Narrative perspective is the angle from which the narrative subject expresses narrative meaning. The analysis found that the narrative perspectives adopted in university-library short videos promoting ancient books include external focalization, internal focalization, zero focalization, and multiple perspectives.

External focalization, also called the observer’s perspective, describes the story objectively in the third person. It presents only the speech, actions, and forms of the story’s characters, without involving psychological description. This perspective is common in short videos displaying ancient-book departments and collection spaces, ancient-book exhibitions, ancient-book-related techniques and cultural experiences, and ancient-book restoration work. For example, Shanghai Normal University Library used on-site filming combined with voice-over explanation to show viewers the condition of its ancient-book holdings and collection spaces. Internal focalization, also called the participant’s perspective, refers to the narrator telling the story, expressing emotions, and conveying viewpoints in the identity of a “character in the story,” creating a “face-to-face” communication scene and effectively narrowing the distance between the video and the audience. Some videos displaying ancient-book restoration work, as well as ancient-book-related techniques and cultural experiences, adopt this perspective. For example, Capital Normal University Library used a short video to record students’ profound reflections after participating in the restoration of rubbings of

the Wu Family Shrines' pictorial stones, allowing viewers, through the students' sharing, gradually to experience the charm of ancient-book restoration. Zero focalization, also called the omniscient perspective, means that the narrator has no specific role in the video but understands the whole story and the characters' inner activities, and can comprehensively present events or figures [26]. Short videos introducing precious ancient books in library collections mostly use this perspective. For example, in Northwest University Library's short video introducing *The Dhāraṇī Sūtra of the Casket Seal of the Secret Whole-Body Relics of All Tathāgatas*, voice-over explanation, historical materials, live footage of the ancient book, and other elements are organically combined to present comprehensively the book's appearance, provenance, edition, cultural value, and other aspects, thereby building for viewers a complete cognitive framework regarding the ancient book. Multiple perspectives refer to breaking the limitations of a single narrative perspective and comprehensively using several narrative perspectives to enhance the story's layering and three-dimensionality [27]. For example, in Shaanxi Normal University Library's short-video work *My Library, My Books at Shaanxi Normal University Library—Listening to the Former Director Talk about Ancient Books*, the beginning and ending of the video adopt zero focalization to praise, from a macro perspective, the fearless spirit of ancient-book acquisitions staff in the face of difficulties; the main body shifts to internal focalization, presenting in the first person, through the oral accounts of a former library director and a former ancient-book acquisitions librarian, their personal micro-level experiences in collecting and protecting ancient books, thus forming a three-dimensional narrative interwoven with multiple perspectives.

2.2.4 Narrative Discourse

Narrative discourse refers to the language or modes of expression used in the narrative process, involving vocabulary use, narrative rhythm, vocal expression, and other aspects. The use of vocabulary in short videos is mainly reflected in titles and subtitles. Through

Analysis of the sample shows that the titles of short videos promoting ancient books are both summarizing and culturally inflected. Some titles also attract audiences by imitating online trends, such as "I Repair Documents at Xiamen University" and "I Repair Ancient Books at Jinan University." Subtitles are mostly used in short videos with a relatively high density of information transmission, such as videos introducing precious ancient books in collections and videos about the history of ancient-book collecting, helping audiences fully understand the video content and improving the viewing experience. Narrative rhythm generally refers to variations in the pace of the narrative process. A reasonable narrative rhythm not only allows the video narrative to develop naturally and smoothly, but also conveys deeper information to audiences—such as emotional tendencies and character traits—through rhythmic changes [17]. The sampled short videos mostly display narrative-rhythm characteristics of compact content and soothing emotion: in terms of content, core images are

carefully selected and closely arranged so that audiences can receive sufficient visual stimulation and information through rich imagery; in terms of emotional progression, a calm and soothing rhythmic atmosphere is created through narration delivered at a gentle pace, melodious background music, and low-saturation color palettes. This both accords with the gravitas of ancient-book culture and guides audiences to gradually develop a sense of immersion. Sound expression includes verbal description and background music that supports the narrative theme. Overall, the verbal descriptions in the sampled short videos are plain, simple, sincere, and emotionally genuine. Plain and simple language can convey knowledge about ancient books to audiences in the most accessible way, while the expression of sincere emotion can narrow the distance with audiences and enhance their sense of closeness to ancient-book culture. Most of the sampled short videos use melodious and soothing instrumental music as background music, creating a tranquil and elegant emotional atmosphere; because instrumental music contains no lyrics to interfere, it enables audiences to focus more closely on the core theme conveyed by the video [28].

3 Shortcomings in the Narratives of Short Videos Promoting Ancient Books in University Libraries

3.1 Narrative awareness still needs improvement

The survey shows that among 58 university libraries, only 35 had cumulatively released 139 short videos promoting ancient books. University libraries that had released such short videos accounted for approximately 60.3% of the survey subjects, with an average of fewer than 4 videos released per library. This indicates that most university libraries have not yet fully recognized the potential of short videos in the narrative promotion of ancient books, and that their awareness of actively using short videos for the narrative communication of ancient-book promotion remains insufficient. At present, short videos have not become a regular method for promoting ancient books in university libraries. Most libraries lack long-term planning and systematic arrangements for the promotion of ancient books through short videos; the production and dissemination of such videos are mostly undertaken temporarily or concurrently by librarians, and librarians themselves lack the internal drive to carry out ancient-book promotion through short videos.

3.2 Narrative themes tend toward homogenization

In terms of theme selection, the surveyed subjects show a concentrated pattern: themes related to introducing ancient books in collections, techniques and cultural experiences related to ancient books, and displays of ancient-book restoration work account for 86.3% of the sample. This indicates that when producing short videos promoting ancient books, university libraries lack research and analysis of audience interests and rely too heavily on common themes that have low production thresholds and are easy to generate. They lack both innovative

awareness and systematic theme planning, and they have also failed to fully explore the cultural connotations and narrative value contained in ancient books, as well as their relevance to modern life and social hot topics. This homogenized choice of themes not only limits the audience coverage of short videos, but also easily causes aesthetic fatigue among audiences, thereby weakening their willingness to continue paying attention to university libraries' ancient-book promotion work.

3.3 Narrative structures and perspectives are singular

At present, short videos promoting ancient books in university libraries mostly adopt a progressive structure to organize content and narrate from an external-focalization perspective. The producers of such short videos are mostly librarians. Because they lack professional narrative competence, they often tend to present content through linear narratives and externally objective modes of exposition that are easy to operate and widely used. However, ancient books possess multiple values as documents, artworks, and cultural relics, and the related practical work is also multidimensional and complex. If presentation relies too heavily on a single narrative structure and perspective, it is not conducive to revealing and interpreting the rich connotations of ancient books and related work; it also weakens the appeal and emotional warmth of short-video content, making it difficult to establish deep emotional resonance with audiences.

3.4 Narrative discourse is monotonous

The survey found that some short videos are merely simple records of offline activities and have not undergone post-production work such as editing, explanation, subtitle configuration, or music matching. Their narrative discourse is monotonous and lacks effective guidance and in-depth interpretation. The monotony of narrative discourse reflects the inadequacy of university libraries' short-video editing capabilities. Short videos tend more toward objective presentation than creative processing, and university libraries have not yet achieved a role transformation from recorders of ancient-book culture to translators of ancient-book culture. Such short videos find it difficult to attract audience attention; audiences also find it difficult to obtain effective information or generate emotional resonance from them, and are even less able to gain an in-depth understanding of the core value that the videos seek to convey.

4 Optimization Strategies for the Narratives of Short Videos Promoting Ancient Books in University Libraries

4.1 Strengthen narrative awareness and broaden the channels and pathways for ancient-book promotion

University libraries possess rich ancient-book resources, diversified talent teams, and sound working mechanisms, all of which can provide abundant materials and professional support for developing narratives in short videos promoting

ancient books. At the library level, university libraries should follow the trend and strengthen narrative awareness within the library regarding short videos promoting ancient books through the building of endogenous capacity. University libraries can provide resource support for work related to short videos promoting ancient books, and can form stable creative teams for such videos through internal selection, volunteer recruitment, and cooperation with relevant schools or departments of the university. These teams can then receive targeted training to improve their narrative awareness and creative ability. The teams can coordinate the selection of narrative themes, content planning, and video production and dissemination. Libraries may incorporate the teams' work status into performance assessment systems, thereby encouraging them to engage deeply in short-video creation and realizing the broad dissemination of ancient-book culture and value. At the level of the library profession, specialized library organizations as well as national and regional library associations can actively plan and organize short-video activities for ancient-book promotion, create a short-video narrative atmosphere within the profession, stimulate the enthusiasm of libraries to participate, and cultivate the library sector's overall ancient-book-promotion short-vid...

awareness of video narrative.

4.2 Identifying Narrative Themes and Advancing the Promotion of Ancient Books in an Orderly Manner

Narrative themes determine the action logic and value orientation of university libraries in the narrative process of short videos promoting ancient books. Given the diverse cultural connotations of ancient books, university libraries should, on the basis of audience research and exploration of audience interests, combine their own strengths with the characteristics of different types of ancient books, expand the scope of narrative content, and build a multilevel thematic framework for short-video narratives. In this way, they can achieve an organic integration of highlighting the cultural value of ancient books, excavating the culture of distinctive ancient books, and offering individualized cultural experiences of ancient books; break the impasse of thematic homogenization; and promote the orderly advancement of ancient-book promotion work^[29].

At the macro level, as guardians and inheritors of the nation's documentary civilization, university libraries may organize their narratives around the core theme that "ancient books carry Chinese civilization," focusing on demonstrating the core value of ancient books within Chinese civilization and emphasizing their own mission of cultural preservation and transmission. When producing short videos, university libraries may select nationally significant rare and fine editions as narrative objects, connect them with national strategies such as the "Chinese Ancient Books Preservation Plan," and present the video content in a solemn and magnificent style. For example, *China in the Classics* uses a "drama + film and television" approach to interpret stories from ancient books, guiding audiences to appreciate the wisdom of earlier sages and deepening their memory

of cultural classics.

At the meso level, university libraries may develop narratives around ancient-book stories related to regional culture, specific disciplines, or particular groups, deeply excavating their regional genes, disciplinary value, and collective memory, and displaying the regional cultural characteristics, academic research value, and humanistic connotations embedded in ancient books. For example, Nanjing Library recreated delicacies recorded in its collection copy of *Suiyuan Shidan* (*Recipes from Sui Garden*), successfully integrating its ancient-book collection with food culture that is widely enjoyed by the public, thereby bringing ancient books into public view^[30].

At the micro level, narrative themes may be positioned around personalized cultural experiences of ancient books, focusing on scenes of interaction between individuals and ancient books. University libraries may select as narrative themes the daily work of personnel engaged in ancient-book acquisition, management, and restoration, or the ancient-book cultural study and traditional craft practice of teachers and students, and carry out lifelike and personalized narratives from an internally focalized perspective. For example, the Library of the University of Indonesia used a short video to show how librarians use cloves to protect manuscripts in the collection. This both enabled audiences to understand the importance of ancient-book preservation and increased their awareness of the uses of cloves^[31].

4.3 Employing Diverse Narrative Structures and Perspectives to Present Ancient-Book Stories in Three Dimensions

When narrating short videos for the promotion of ancient books, university libraries should actively innovate and transform narrative structures and perspectives, injecting dramatic tension and emotional warmth into short videos, and promoting their elevation from one-way information transmission to emotional identification and resonance, thereby strengthening communication effectiveness. In designing narrative structures, university libraries may flexibly experiment with multiple narrative structures, or integrate different narrative structures to form a composite narrative framework, so as to systematically organize narrative content related to ancient books. For example, in a short video produced by Beijing Normal University Library to introduce its collection copy of *Zixu Ji*, the story is divided into six sections, each of which presents a specific event in full, allowing audiences to gain an in-depth understanding of the author, creation, circulation, value, content, and editions of *Zixu Ji*. At the same time, the sections are closely linked around the core theme of *Zixu Ji*, revealing the value and significance of this ancient book from different angles.

In the choice of narrative perspective, internal focalization, zero focalization, and multiple perspectives may be used flexibly. Internal focalization helps enhance the authenticity and intimacy of the narrative; zero focalization can break through the limitations of time, space, and characters' cognition, presenting the

full picture of events and characters' psychology in a comprehensive and detailed way, so that audiences can grasp complete information while deeply understanding the essence of the story; multiple perspectives can present a story comprehensively from different standpoints, enrich narrative layers, and stimulate audiences' multidimensional thinking and emotional resonance. For example, the "Codex4D: four-dimensional journey to the centre of the manuscript" project, initiated by the Institute of Heritage Science of the Italian National Research Council and the Department of Industrial Engineering of the University of Rome Tor Vergata, introduced multi-angle narration into the revitalized dissemination of ancient manuscripts. Through role-playing explanations, guided public interaction, and the presentation of manuscript close-ups, it formed a composite perspective that not only highlighted professionalism but also created an approachable emotional atmosphere, enriching the dimensions in which narrative content is presented^[32].

4.4 Enriching Narrative Discourse to Enhance the Appeal of Short Videos Promoting Ancient Books

As a multisensory integrated medium, short video can, through rich narrative discourse, effectively stimulate audiences' empathy and resonance with short videos promoting ancient books. Ancient-book short-video teams should improve their postproduction capabilities and make rational use of diversified narrative discourse to optimize the presentation effects of short videos. Textual descriptions such as titles and subtitles should be both concise and popular in style; at the same time, appeal can be increased by creating suspense, posing questions, or using vivid and interesting expressions.

For example, Shaanxi Provincial Library released the short video *Who Built a Bicycle in the Ming Dynasty?*. Based on the library's collection copy of the early Chongzhen-era Ming edition of *Illustrated Explanations of Newly Made Devices*, the video first arouses audience curiosity by posing a question, and then, through analogy, introduces the book's author—the Ming-dynasty scientist Wang Zheng—by way of Elon Musk, who is familiar to audiences. With light and humorous voice-over in the Guanzhong dialect, the video incorporates popular online memes such as "Wang Zheng wasn't idle either," "if you took a screenshot, that counts as having learned it," and "Du Fu rides a bicycle," while also interspersing content such as zodiac signs and LEGO that younger audiences enjoy. In a continuously eye-catching manner that stays close to everyday public life, it introduces Wang Zheng and the mechanical bicycle he designed, successfully promoting the cross-circle dissemination of *Illustrated Explanations of Newly Made Devices*.

In addition, an appropriate narrative rhythm is an important means of mobilizing audience emotions and enhancing the infectious power of a video. University libraries can control narrative rhythm through different editing techniques, achieving coordinated resonance between short videos and audience emotions. For instance, short videos displaying ancient-book restoration work may use con-

trastive editing, combining images of ancient books before and after restoration to form a strong visual contrast; videos displaying the work of ancient-book departments and collection spaces may use psychological editing, combining staff members' psychological activities and reflections on work, conveyed through voice-over, with shots of work scenes. This not only accelerates the narrative rhythm but also vividly presents the inner world of staff members, helps audiences gain an in-depth understanding of their working conditions, and thereby better communicates the core value of ancient-book preservation[³³].

5 Conclusion

Taking as research samples the short videos on ancient-book promotion released by university libraries selected as "National Key Units for the Protection of Ancient Books," this paper conducts systematic content analysis to examine their narrative characteristics. It aims to reveal the problems currently existing in the practice of ancient-book promotion through short videos by university libraries, and to propose targeted optimization strategies, thereby providing scientific and reasonable approaches for university libraries to use short videos in promoting ancient books. This study also has certain limitations: the research sample mainly focuses on ancient-book promotion short videos released by university libraries among the "National Key Units for the Protection of Ancient Books," so the sample scope is limited; the analysis is mainly conducted at the textual level, and no empirical evaluation of communication effects has been carried out. Future research will further expand the sample scope and adopt empirical research methods to verify the effectiveness of narrative strategies from the perspective of audience perception, so as to enhance the universality and persuasiveness of the research conclusions.

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Research on Optimization Strategies for Short Videos Promoting Ancient Books in University Libraries from a Narrative Perspective

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Abstract Taking as research subjects 58 university libraries designated as “National Key Protection Units for Ancient Books,” this paper, based on the framework of classical narratology, analyzes their short videos for promoting ancient books from four dimensions: narrative theme, narrative structure, narrative perspective, and narrative discourse. On this basis, it summarizes existing shortcomings and proposes corresponding improvement strategies: strengthen narrative awareness to broaden the channels for ancient books promotion; identify appropriate narrative themes to advance the promotion process in an orderly manner; adopt diverse narrative structures and perspectives to present the stories of ancient books in a multi-dimensional way; and enrich narrative discourse to enhance the appeal of the promotional short videos.

Keywords Ancient books promotion; Short videos; Narrative strategy; University libraries

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Research on the Construction of Demand Index System and Innovation Path for Smart Services in University Libraries under the Metaverse Environment

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Abstract Driven by metaverse technology, smart services in university libraries are facing the challenge of supply-demand mismatch. This study constructs a multidimensional demand index system covering 6 primary indicators and 21 secondary indicators. It innovatively integrates a ternary evaluation mechanism consisting of expert judgment, reader perception, and objective data, utilizing the Analytic Hierarchy Process (AHP), Exploratory Factor Analysis (EFA), and the CRITIC method for combined weighting. Empirical findings reveal a structural restructuring of reader needs in the metaverse environment; specifically, the demand for privacy protection and research data management has surpassed traditional resource acquisition functions to become core concerns. This reflects readers' deep-seated concerns about data security and knowledge management. Based on these findings, a progressive service innovation path is proposed, encompassing basic guarantee, core efficiency enhancement, and forward-looking exploration. This study provides a theoretical basis and practical reference for resource allocation and service transformation in university library metaverse scenarios.

Keywords Metaverse; University libraries; Smart services; User needs

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

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