



International Journal of Education and Teaching

Publisher's Home Page: <https://www.hsspress.com/>



Research Paper

Open Access

Singing for the Times: Poetry Publishing in the Age of Intelligent Communication

Hao Zhang¹, Dengke Jiang² and Hongwei Yao^{3*}

¹Institute of Modern Chinese Poetry, Southwest University, Chongqing, 400715, China. E-mail: zhangwu254@gmail.com

²Institute of Modern Chinese Poetry, Southwest University, Chongqing, 400715, China. E-mail: jiangdk@swu.edu.cn

³School of Humanities and Management, Southwest Medical University, Luzhou, 646000, China. E-mail: yaohw@swmu.edu.cn

Article Info

Volume 6, Issue 1, June 2026

Received : 11 February 2026

Accepted : 29 May 2026

Published : 25 June 2026

doi: [10.67192/IJEDT.6.1.2026.95-99](https://doi.org/10.67192/IJEDT.6.1.2026.95-99)

Abstract

With the emergence of new-generation artificial intelligence tools such as ChatGPT, the publishing industry confronts yet another wave of challenges and disruptions. However, this also signals that intelligent communication is rapidly becoming the norm. The advent of AIGC technologies such as big data and artificial intelligence has not only boosted the speed and precision with which publishing enterprises understand and address reader needs, but is also reshaping the very ecology of publishing and communication. In this context, the traditional channels and methods through which readers are reached are undergoing constant disintegration and restructuring. Poetry publishing, which has historically held a unique place in the literary system, faces equally profound challenges. This article, taking poetry publishing as an entry point, examines the transformations occurring in the publishing landscape from the perspective of intelligent communication and the community era. It argues that accurately recognizing reader needs is a prerequisite for poetry publishing in the community era; it posits that branding and personalization constitute the inevitable choice for poetry publishing in the community era; and it asserts that customization and premium quality represent the essential path forward for poetry publishing in the community era. Only by shifting away from the previously entrenched, top-down institutional 'poetry' mind set can publishers attract readers through genuine interaction and dialogue, keep pace with the times, and realize the high-quality development of poetry publishing.

Keywords: Reader needs, Community era, Poetry publishing, High-quality development

© 2026 Hao Zhang et al. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if changes were made.

1. Introduction

In early 2023, a new generation of Artificial Intelligence-Generated Content (AIGC) technology, epitomized by ChatGPT, made its debut. Its most significant breakthrough lies in its capacity for linguistic comprehension, generation, and learning—that is, the ability to conduct logical reasoning and make autonomous decisions—along with its remarkable

* Corresponding author: Hongwei Yao, School of Humanities and Management, Southwest Medical University, Luzhou, 646000, China. E-mail: yaohw@swmu.edu.cn

text-processing capabilities and user-friendly interactive interface, which have attracted global attention. As a result, the publishing industry has been profoundly shaken and finds itself confronting yet another formidable challenge. As stated by Yuan and Xie (2023), “The wave of digital intelligence transformation is sweeping the globe at an unprecedented pace. The rapid proliferation of a new generation of artificial intelligence technologies, represented by ChatGPT, is triggering a profound transformation in the field of publishing, raising solemn and significant questions such as ‘Whither publishing?’ and ‘Whither editors?’”.

The advent of new-generation AI tools means that data collection and analysis have become increasingly scientific and precise. Through the growing maturity of the internet—and mobile terminals in particular—as well as the explosive development of self-media platforms, the channels and methods by which people exchange information have undergone profound changes. The traditional model in which publishing entities unilaterally conveyed content to readers has been replaced by diversified, bidirectional—even multidirectional—communication networks. At the same time, the number and variety of books published in China have been increasing year by year, and the market for book sales has continued to expand. Against this backdrop, accurately identifying reader communities and precisely understanding their needs are now crucial tests for publishing enterprises.

Poetry publishing, a distinctive sector within the broader publishing industry, is also inevitably affected by this wave of technological change. Although the golden era of fervent poetry creation and mass-market publishing has passed, China’s deep-rooted poetic cultural traditions continue to sustain a substantial readership for poetry. However, precisely because poetry readers represent relatively niche and segmented groups, traditional mass-marketing approaches are no longer sufficient. Publishing enterprises must find new ways to identify, engage with, and serve these communities. This article, taking poetry publishing as an entry point, examines the transformation of the publishing landscape from the perspective of intelligent communication and the community era, and proposes strategic approaches for the high-quality development of poetry publishing.

2. Recognizing Reader Needs: A Prerequisite for Poetry Publishing in the Community Era

“At present, the rapid rise and widespread application of the internet, big data, 3D technology, artificial intelligence, facial recognition, AR, and VR are shaping new development landscapes for enterprises and industries. In the internet era, consumption scenarios, consumer behavior, and value-added services for products are all undergoing profound changes. In the past, the value transmission of publishing enterprises relied primarily on editors’ experience and intuition. Today, it is imperative to rely on data, uncover underlying patterns and connections between data, and feed the conclusions back into publishing decision-making (Hu, 2022).”

Contrary to conventional thinking, the more deeply people immerse themselves in increasingly vast online social ecosystems, the more they seek their own exclusive habitats. As the renowned American scholar James Harkin notes, “The reason is simple—gathering together according to common interests makes us feel safe. In the age of information overload, entering a niche tribal environment creates an invisible protective shield that filters out distracting background noise” (Harkin, 2015). In fact, regardless of changes in communication technology, the human instinct to connect with like-minded others remains unchanged. Consequently, niche communities have proliferated in cyberspace, and the so-called “community era” has emerged against this backdrop. The result is that the relatively large and abstract concept of the “public” or “mass audience” is continuously broken down into more condensed, more specific, and clearer niche communities.

Faced with increasingly condensed, personalized, and tribalized communities, publishing enterprises wishing to engage in dialogue must necessarily abandon the imposing authority and aloofness of large institutions. They must shed their aloof manner and adopt a completely different posture. They should actively immerse themselves in various communities, truly participate in readers’ lives and even their leisure time, listen to readers’ genuine thoughts, form effective interactions, and only then can they genuinely understand readers’ real needs and thus more effectively target their products and services.

Poetry publishing exemplifies this dynamic. Contemporary poetry, especially that written and appreciated by modern poets and enthusiasts, represents relatively segmented and niche groups whose contributions are often less visible. It is precisely these niche communities that constitute the core readership of poetry publishing. In relation to the more mainstream “mass” readership of the broader book market, the potential consumers of poetry publishing are more specific and more intimate—they form what are essentially “small circles.” The readers within these communities share similar reading interests and aesthetic sensibilities (Wu, 2016). Due to shared tastes and the strengthening of emotional bonds among members, their purchasing decisions tend to be highly consistent and their brand loyalty is often strong.

Confronted with an increasingly vast and diverse book publishing market, publishers cannot possibly cater to all readers comprehensively. Case after case demonstrates that attempting to satisfy everyone through exhaustive coverage of all fields is both economically unsustainable and strategically counterproductive. Instead, the more prudent approach is to identify and focus on specific niche communities, deeply understand their needs, and provide specialized, high-quality content that resonates with these targeted audiences.

In reality, the “mass” audience is ultimately composed of and develops from individual “niche” communities. As long as their operational models are correct, niche, personalized, and refined groups are not only the most effective in terms of conversion but also yield higher customer loyalty. Indeed, niche communities are the most fertile ground for the creation of distinctive publishing brands and for the cultivation of deep reader loyalty. Therefore, recognizing the needs of niche poetry readers is a prerequisite for poetry publishing in the community era.

3. Branding and Personalization: The Inevitable Choice for Poetry Publishing in the Community Era

“Under the trend of publishing industry transformation towards high-quality development, competition among publishing enterprises has shifted from singular product competition to comprehensive competition encompassing brands, content, channels, and services” (Zhou, 2023). In this context, building a strong brand and cultivating a personalized identity have become essential strategies. Community-based marketing represents the convergence of brand strategy and personalized service, offering a direct and effective way for publishing enterprises to connect with readers.

In practice, within community-based book marketing, the brands of publications, publishing houses, and even editors are all critical factors determining marketing success or failure. Unlike the traditional one-way dissemination model where publishers push content to readers, community-based marketing operates on principles of mutual engagement and shared identity. Readers join communities not merely as passive consumers but as active participants who identify with the community’s values, aesthetics, and cultural orientation.

A brand represents readers’ evaluation and perception of a publishing house’s publications, quality, and services; it is the distillation and significant manifestation of the publishing house’s cultural ideals and spiritual essence. Its fundamental value lies in its ability to distinguish one publishing house from its competitors. In the community era, the significance of a publishing brand is further magnified. A credible and distinctive brand can serve as a powerful magnet that attracts like-minded readers, fosters a sense of belonging, and drives long-term loyalty. For poetry publishing, where the reader base is inherently niche, the role of brand becomes even more critical—a trusted poetry brand essentially becomes a seal of quality and a marker of cultural taste.

In the presence of communities characterized by emotionality and self-organization, product dissemination and monetization rely primarily on “word-of-mouth” reputation and credibility. If publishing enterprises wish to stand out, they must establish a good brand image that readers can spontaneously identify with and spread. The power of word-of-mouth recommendation within communities far exceeds that of traditional advertising and marketing. Therefore, publishing houses must focus on building and maintaining their brand integrity, ensuring that every publication and every interaction reinforces the brand’s core values.

Taking Douban as an example, within communities centred on sharing reading experiences, book reviews, discussions, and book ratings have become important channels through which community members learn about publications and make purchasing decisions. A poetry collection that receives high ratings and enthusiastic reviews on Douban is far more likely to attract readers than one promoted through conventional channels alone. This illustrates how community-driven evaluation mechanisms can significantly amplify a brand’s reach and influence.

Publishing house community marketing can broadly be divided into two models: self-established proprietary communities and third-party communities. Regardless of the model, when facing tight-knit community readers, publishing enterprises should adopt sincere, equal, and personalized communication styles. Rather than broadcasting promotional messages, they should engage in meaningful dialogue, share authentic insights about the publishing process, and invite readers to participate in content creation and curation.

In the operational process of publishing brand communities, it is even more important to emphasize equal dialogue and communication between readers and the brand. This encompasses not only the brand image but also the service concept and communication style. It is important to establish in readers’ minds a community image that is not only professional and reliable but also warm, friendly, and rich in personality. Evidently, branding and personalization represent the inevitable choice for poetry publishing in the community era.

4. Customization and Premium Quality: The Essential Path for Poetry Publishing in the Community Era

In the age of large-scale mechanical reproduction, as aura gradually fades, aura and uniqueness become scarce commodities. Consequently, “everyone desires to be different,” craving exclusive and rare experiences. This shift from mass consumption to personalized experience has profound implications for publishing. Readers, especially those in niche communities, are increasingly seeking customized, premium, and unique products that reflect their individual tastes and cultural identities.

The advent of the big data and AI era has made it possible to collect and analyse reader data in a timely manner. Publishers can leverage big data to further enhance product quality, provide more precise and personalized services, and create innovative products tailored to specific community preferences. For poetry publishing, this means that the traditional model of printing large print runs of standard editions is giving way to more flexible, reader-centric approaches that emphasize quality over quantity.

For poetry publishing, the personalized demand for “small yet beautiful” and “refined yet unique” offerings has grown increasingly strong. The contracted planner for the “Shi Xiang Zhe” (Poetry Walker) brand, Liu Chun, has noted that poetry readers today are not simply looking for collections of poems; they are seeking a holistic cultural experience—one that encompasses not only the poetry itself but also the design, the material quality, the editorial curation, and the narrative behind the publication. This has led to the emergence of limited editions, handcrafted bindings, author-signed copies, and other premium offerings that cater to the desires of dedicated poetry communities (Sun, 2023).

Another characteristic of the “experience economy” is consumers’ demand for active participation. Contemporary consumers are no longer satisfied with passive reception but pursue the social needs of participation in the consumption process. For publishing enterprises, this suggests that success in community marketing depends not merely on delivering content but on creating rich, participatory experiences. This could involve activities such as poetry reading events, online discussions with authors, collaborative translation projects, and community-curated anthologies—all of which deepen readers’ emotional investment and sense of ownership.

In recent years, software platforms centred on sharing and experience, such as Xiaohongshu, have risen successively, generating substantial traffic effects. The renowned poet and winner of the Lu Xun Literature Prize, Li Yuansheng, has gained considerable online visibility through such platforms, demonstrating how social media can amplify the reach of poetry in ways that traditional channels cannot. This convergence of social media and literary culture opens up new possibilities for poetry publishers to engage with readers, build communities, and create customized experiences.

Thus, innovation, customization, and premium quality have become the essential path for poetry publishing in the community era. For example, the personal poetry collection *A Fish Pauses in the Eye of a Needle* has achieved both critical acclaim and commercial success through its distinctive design, careful editorial curation, and targeted marketing to poetry communities. This case illustrates how a well-executed premium poetry publication can thrive even in a challenging market environment.

Therefore, fully respecting the opinions and suggestions of community members, enhancing their sense of participation and experience, and enriching the value consumption dimensions of communities—thereby allowing community readers to obtain not only material products but also emotional resonance and value identification—represents the fundamental direction for poetry publishing in the community era to achieve genuine prosperity.

5. Conclusion

At present, assisted by successive waves of technological innovation in big data, AI, and related fields, self-media platforms built upon personal mobile terminals have become increasingly sophisticated and pervasive. The traditional publishing landscape is being fundamentally reshaped, and the community era is now a lived reality for both publishers and readers. In this new environment, the rules of engagement have changed: passive consumption has been replaced by active participation, mass broadcasting by niche dialogue, and institutional authority by community trust.

In the community era, publishers cannot possibly satisfy the needs of the entire mass audience, nor can they please all readers through the breadth of their publishing categories. The consequence of attempting to do everything is often that nothing is done well. Instead, the path to success lies in focus—in identifying specific communities, understanding their unique needs and aspirations, and delivering content and experiences that genuinely resonate with them.

Therefore, facing readers in the community era, publishers should recognize their needs, transform their own identity and posture, diligently excavate their own strengths and distinctive features, and ultimately find the most suitable path for their own development. They must move from being distant content providers to becoming engaged community participants, from authoritative voices to collaborative partners. This transformation is not merely a strategic choice; it is an existential necessity for publishing enterprises seeking to thrive in the era of intelligent communication.

Although the golden era of fervent poetry creation and publishing in the 1980s has passed and will not return, in China—a nation with an ancient culture where poetry has long held hegemonic status in the literary canon—poetry still possesses a relatively stable readership. The key question is not whether readers exist, but whether publishers can find them, connect with them, and serve them effectively. The community era, with all its technological affordances, provides precisely the tools needed to answer this question.

Many publishers have already recognized this trend. In recent years, a cohort of institutions and brands focusing on poetry publishing has mushroomed, achieving notable scale and results. Through the convergence of high-quality content, distinctive brand identity, personalized service, and community engagement, these pioneers have demonstrated that poetry publishing can not only survive but flourish in the digital age. Their success offers a promising model for the broader publishing industry.

Confronted with the demands of high-quality publishing development, publishing enterprises and publishers should face community readers squarely, thoroughly understand their needs, make earnest efforts to craft distinctive and refined poetry publications, attract readers through genuine interaction and dialogue, keep pace with the times, and thereby realize the high-quality development of poetry publishing in the era of intelligent communication.

Author Contributions

Hao Zhang (Conceptualization, Investigation, Writing—original draft, Writing—review and editing), Dengke Jiang (Conceptualization, Writing—original draft, Writing—review and editing), Hongwei Yao (Project administration, Supervision, Writing—review and editing).

Funding

This research was supported by the 2025 Sichuan Provincial Educational Science Planning Special Project “Research on the Practical Pathways and Effectiveness of the ‘Classics Illuminating China’ Themed Reading Initiative in Classical Reading Education and Teaching”.

References

- Harkin, J. (2015). *Niche: Why the Mainstream No Longer Matters* (Trans. J.W. Zhang). Beijing Times Chinese Press, Beijing.
- Hu, J.W. (2022). *Learning Business Models from 0 to 1*. China Federation of Industry and Commerce Press, Beijing.
- Sun, H.Y. (2023). *Three Questions on Poetry Publishing: Where is the Road Ahead?*. *China Press, Publication, Radio and Television News*, 21 March.
- Wu, D. and Yan, S.J. (2016). *Exploring the Interaction Ritual Chain Model of Online Subcultural Groups*. *Modern Communication (Journal of Communication University of China)*, 3, 17-20.
- Yuan, Y. and Xie, W.L. (2023). *Ethical Dilemmas of ChatGPT in Academic Publishing Application Scenarios and their Resolution: Reflections Based on Stakeholder Theory*. *Science-Technology & Publication*, 42(4), 68-75.
- Zhou, Y.Q. (2023). *Brand Community and Precise Interaction: Optimization Paths for Publishing Brands from the Perspective of Community Economy*. *China Publishing Journal*, 2, 48-52.

Cite this article as: Hao Zhang, Dengke Jiang and Hongwei Yao (2026). *Singing for the Times: Poetry Publishing in the Age of Intelligent Communication*. *International Journal of Education and Teaching*. 6(1), 95-99. doi: 10.67192/IJEDT.6.1.2026.95-99.