

Research on the Digital Presentation and Dissemination of Museum Cultural and Creative Products

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Abstract. This paper examines the digital presentation and dissemination of museum cultural and creative products. Against the backdrop of rapid advances in digital technology and the deepening implementation of national cultural digitization strategies, it explores the significance, manifestation forms, and practical pathways for museums to achieve the digital transformation of their cultural and creative offerings. The study first analyzes the current development status of digital cultural and creative products and their role in promoting museum cultural communication and operational innovation, noting that digitalization effectively resolves the traditional bottlenecks faced by cultural and creative products in funding, marketing, and dissemination. It then systematically reviews the forms and technical characteristics of digital exhibitions on three levels—two-dimensional (graphic), three-dimensional, and mixed virtual–real—and, through typical cases such as the Palace Museum, Henan Museum, and the British Museum, demonstrates how digital methods enhance audience experience and expand the dimensions of cultural transmission. Finally, the paper proposes concrete strategies for integrating innovative formats—such as digital collectibles, virtual digital humans, and AR/VR—with cultural and creative products, emphasizing a user-centered, technology-supported approach to build an immersive “online–offline” cultural experience system. This approach aims to achieve an organic unity of cultural transmission, public education, and commercial value, thereby supporting museums’ sustainable development in the digital era.

Keywords: Museum Cultural and Creative Products, Digital Display, Cultural Dissemination, AR/VR Technology

1. Introduction

China has now fully entered the stage of digital development. In this new era, museums should adapt to the digital technology age by transforming and upgrading the design methods of traditional cultural and creative products, aligning with new industrial forms and development directions, and promoting the digital transformation of cultural and creative design. As guardians and disseminators of human civilization, museums bear the important mission of recording history, transmitting culture, and inspiring the future. In 2022, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Promoting the Implementation of the National Cultural Digitization Strategy, which emphasized “accelerating the digital layout of the

cultural industry, encouraging various art forms to use digital means to innovate presentation forms, and enriching digital content” [1]. Similarly, the 14th Five-Year Plan and the 2035 Long-Range Goals Outline clearly state the need to “deepen the implementation of projects for the inheritance and development of excellent traditional Chinese culture, strengthen the systematic protection of key cultural and natural heritage as well as intangible cultural heritage, and promote the creative transformation and innovative development of traditional culture.” These policy directions demonstrate the state’s active efforts to strengthen the protection and transmission of intangible cultural heritage and to advance the development of museum cultural and creative industries. The digital presentation and dissemination of museum cultural and creative products holds multiple important implications. First, digital technologies break the constraints of time and space, enabling cultural relics to be displayed immersively through 3D modeling, AR/VR, and other technologies, thereby greatly expanding the scope of cultural communication and allowing global audiences to access traditional culture anytime and anywhere. Second, these innovative formats reconstruct the relationship between audiences and artifacts through interactive experiences, engaging younger generations via gamification and socialization, and thereby activating the contemporary vitality of cultural heritage. Third, digital dissemination builds a multi-dimensional marketing matrix for cultural and creative products. It enables precise promotion based on big data analysis of user preferences and creates viral dissemination through new media platforms, significantly enhancing the commercial value of cultural IP. More importantly, this model promotes the digital preservation and living transmission of traditional cultural resources, providing sustainable content support for the cultural and creative industries. Ultimately, it achieves a multi-dimensional win-win of cultural dissemination, public education, commercial value, and heritage protection.

2. Current development of museum cultural and creative products

2.1. Development status of digital cultural and creative products

With evolving social demands, audiences are no longer satisfied with simple reproductions of artifacts. The development of digital cultural and creative products in museums has shifted from the simple “copy–paste” model to one based on the process of artifacts (extraction of cultural symbols) – art (creative design transformation) – technology (digital terminal presentation) [2]. Digital cultural and creative products mainly transform traditional artistic resources into digital forms through visualization and digitalization. Their core characteristics include interactivity, immersion, and ease of dissemination, making them essentially audio-visual products with strong communicative power. In terms of product characteristics, digital cultural and creative products generally offer high economic efficiency and diverse presentation formats. Currently, they are in a stage of rapid development, supported by innovative applications such as blockchain, the metaverse, AI-generated technologies, and holographic projection. Forms such as NFT digital collectibles, virtual idols, and game-related IP derivatives continue to emerge, with traditional cultural relics presented in younger and more interactive ways. However, the industry still faces challenges such as copyright protection, technological costs, and the sustainability of commercialization. Some products also suffer from homogeneity or insufficient exploration of cultural connotations. Looking ahead, with continued policy support and technological iteration, digital cultural and creative products are expected to integrate more deeply into education, entertainment, and consumer scenarios, becoming an important direction for museums’ innovative operations.

2.2. The role of digital cultural and creative products in museum development and dissemination

For a long time, museums, as institutions that collect, preserve, research, communicate, and exhibit human heritage and its environment, have aimed to provide functions of education, research, learning, and entertainment [3]. Museum cultural and creative products traditionally existed in the form of physical commodities, with cultural and artistic expression at their core. However, since museums themselves are not profit-driven institutions, cultural and creative products as physical goods are not entirely aligned with museums' operational nature. As a result, these products often face obstacles such as insufficient funding reserves and weak marketing capacity in the production and circulation process [4]. With the empowerment of digital technologies, museum cultural and creative products are increasingly transcending the limitations of craftsmanship and materials, adopting more diverse forms of presentation and design methods. This injects new vitality into museum development and cultural dissemination, not only extending the cultural communication boundaries of museums but also reshaping the interaction between audiences and artifacts. By transforming artifact elements into innovative forms such as digital collectibles, virtual exhibitions, and AR interactive applications, digital cultural and creative products break temporal and spatial barriers, attract broader online audiences—particularly younger groups—and thereby enhance museums' social influence. Moreover, these products employ creative and entertaining forms of expression, presenting traditional culture in ways that align more closely with contemporary aesthetics. This not only strengthens the appeal of cultural dissemination but also opens sustainable commercial models for museums—for example, the Palace Museum's "Digital Palace Museum" mini program and the Louvre's virtual exhibitions. Such initiatives are driving museums to transform from traditional collection-based institutions into digital, social, and industrialized platforms for cultural innovation. Additionally, the replicability and network-based dissemination of digital cultural and creative products enable the cultural value of museums to be transmitted more efficiently and enduringly, further reinforcing their central role in cultural heritage protection and transmission.

3. Forms and advantages of digital presentation and dissemination

3.1. Multi-sensory experience through interactive and intelligent technologies

As digital presentation and dissemination have evolved, changes in technology and user demand have driven a shift from two-dimensional visual display, to audio-visual display, and now toward more interactive and intelligent multi-sensory experiences. The main modes include two-dimensional, three-dimensional, and mixed reality presentations.

3.1.1. Two-dimensional display

With the intervention of digital technologies, museum cultural and creative products can overcome the limitations of traditional manufacturing techniques in terms of pattern design and color expression. Digital two-dimensional presentation typically adopts techniques such as image acquisition, dynamic graphic design, and animation production, producing high-fidelity static images or dynamic visual works. For example, the Shaanxi History Museum launched the Tang Dynasty Red Packet, incorporating representative cultural symbols of the Tang Dynasty—such as Tang sancai pottery, gold and silver patterns, images of court ladies, poetry, and calligraphy—to

showcase the prosperity and openness of the Tang era. Using dynamic H5 design, users can customize greetings and share them. The advantage of such digital cultural and creative products lies in their high visual accuracy and efficiency in information transmission compared to physical products. They can achieve scientific restoration of artifacts, thereby optimizing the audience's viewing experience.

3.1.2. Three-dimensional display

Three-dimensional presentation of museum cultural and creative products typically employs digital modeling and virtual display technologies. 3D digital cultural and creative products are presented through methods such as virtual projection, VR experiences, VR games, and 3D printing [5]. Using 3D scanning or modeling software, artifacts are precisely restored in form and detail. Subsequent processes such as geometric reconstruction, model construction, and visual enhancement transform two-dimensional images into three-dimensional virtual models, which are then dynamically displayed via AR, VR, or interactive web platforms. Most applications rely on APPs, mini-programs, H5 pages, and games. Compared to traditional text-and-image or video formats, they are more vivid and offer stronger interactivity and engagement. Users can observe products from multiple angles through rotation and zooming, and some applications support virtual try-on or scene embedding, combined with lighting effects and animated narration. For instance, the Suzhou Museum's AR postcard *Wisteria Planted by Wen Zhengming* allows users to scan the wisteria image to view an animated blooming sequence and generate personalized electronic messages, with seasonal effects pushed at different times of the year. This approach preserves the authenticity of cultural symbols while infusing them with technological playfulness and communicative power, effectively expanding both the display dimensions and user experience of cultural and creative products.

3.1.3. Mixed reality display

Digital art products inherently carry a virtual quality, which can make audience acceptance a challenge. Mixed reality presentations of museum cultural and creative products enhance physical objects with digital technologies, creating immersive cultural experiences through 3D modeling, AR/VR, holographic projection, and related methods. For example, users can scan a QR code on a physical cultural product or use an AR application to unlock 3D artifact animations, historical scene reconstructions, or interactive games on their mobile devices. Some products embed NFC chips so that a simple tap with a phone grants access to digital collectibles or virtual tours, achieving an "object carrier + digital content" linkage. This model retains the tactile authenticity of traditional craftsmanship while extending narrative dimensions through virtual interactivity. Examples include Dunhuang's AR mural restoration experience or the Palace Museum's red-packet packaging that triggers animated palace scenes. These approaches transform static cultural symbols into dynamic, multi-sensory participatory experiences, effectively bridging offline collection with online dissemination and meeting Generation Z's demand for technologically enhanced, socially interactive cultural consumption.

3.2. Advantages of digital dissemination

For a long time, museum cultural and creative products have followed the principle of "culture as the soul, art as the rhythm, and physical objects as the carrier." However, their development faces a fundamental contradiction: while museums are nonprofit cultural institutions, cultural and creative

products must possess the commercial attributes of market-oriented commodities. This duality creates three common challenges in product development: insufficient initial R&D funding, inadequate marketing, and lagging sales channel construction [6].

At present, some museums emphasize breakthroughs in technology and visual effects in digital cultural and creative design, but remain limited to reproducing collections, resulting in low cultural dissemination efficiency. The design of museum digital cultural and creative products should move beyond the artifacts themselves, extending into users' psychological needs and behavioral patterns, and emphasizing their experiential perceptions in order to enhance the effectiveness of cultural communication [7]. Therefore, the digital transformation of museum cultural and creative products carries multiple advantages. Economically, digitalization greatly reduces production costs. In terms of display, digital products break the constraints of time and space, allowing users to experience them without being limited by museum opening hours or geographic location. From the perspective of communication, these innovative forms effectively attract more young audiences, enhance the interactivity and playfulness of cultural transmission, and improve museums' social influence by optimizing visitor experiences—helping museums shed their “old-fashioned” image and display renewed vitality. This transformation not only breaks through the physical and functional limitations of traditional cultural and creative products but also achieves innovative progress in artistic expression and cultural value. Ultimately, it opens up new pathways for the sustainable development of the museum cultural and creative industry.

4. Strategies and applications of digital presentation and dissemination of museum cultural and creative products

4.1. The Palace Museum's “lacquered wooden tiger” two-dimensional digital creative product

When two-dimensional digital technologies are applied to museum artifacts, the focus lies on visualizing information and enhancing interactivity. Clear layouts, dynamic graphics, and multimedia elements are used to strengthen the display effect. For example, in 2022, 17 museums jointly launched “Tiger-themed Artifacts” digital creative products to celebrate the Lunar New Year. Among them, the Lacquered Wooden Tiger from the Palace Museum stood out (Figure 1). After redeeming a fortune card, users could permanently collect, view, and share the digital creative product on their mobile devices, attracting more people to learn about traditional culture. The customized fortune card features a vividly painted tiger in a crouching posture, with wide-open eyes and slightly open mouth, exuding a dynamic aura as if ready to leap at any moment. Historically, it was displayed alongside armor and weapons, symbolizing prayers for military victory, border stability, and national security. By scanning the customized “Fu” with Alipay, users could also obtain a digital fortune card (Figure 2), unlocking additional cultural knowledge about the Lacquered Wooden Tiger. The design, which combines cultural collection value with digital creativity, reinterprets the essence of the museum's collection through contemporary digital art. It not only satisfies the aesthetic preferences of digital natives in their cultural consumption but also builds a modern communication path for artifact IP, while simultaneously serving to promote and disseminate the museum's collection.



Figure 1. Digital creative product of the “Lacquered Wooden Tiger”



Figure 2. Fortune card / surprise card of the “Lacquered Wooden Tiger”

4.2. Henan Museum’s “Oracle Bone Calendar” three-dimensional digital creative product

Compared with two-dimensional designs that emphasize color expression, three-dimensional digital cultural and creative products place greater emphasis on spatial depth and tactile authenticity, using multi-dimensional visual presentation to highlight the artistic qualities of artifacts. Such digital transformation requires balancing the aesthetic essence of the original artifact with innovative artistic interpretation through 3D technology. A representative example is Henan Museum’s Oracle Bone Calendar (Figure 3). By opening Alipay, users can enter a virtual “basement” to restore oracle bone artifacts, taking on the role of “artifact restorers” and experiencing a unique digital interaction. The Oracle Bone Calendar uses the form of interactive restoration to introduce the history and fascination of oracle bones. After completing the restoration process, users can generate “mood notes” (Figure 4) written in oracle bone script—appealing especially to younger audiences. Through the museum’s Alipay mini program, users can also purchase related oracle bone creative products and digital commemorative tickets. The integration of digital methods has become a trend in revitalizing traditional culture. By merging digital consumption scenarios with physical cultural and

creative products, this model extends the value of digital cultural rights while further advancing digital services and empowering the development of the real economy.



Figure 3. Henan Museum's "Oracle Bone Calendar"



Figure 4. "Mood Notes" generated in Oracle Bone Script

4.3. The British Museum's "Gift for Athena" mixed-reality digital creative product

Building upon two-dimensional and three-dimensional digital products, the integration of AR and other technologies into museum cultural and creative design preserves the tactile authenticity of traditional craftsmanship while introducing modern interactive experiences. At the Samsung Digital Discovery Centre in the British Museum, the adventure app Gift for Athena was created (Figure 5). Participants use augmented reality scanning to solve a series of puzzles, unlocking the next story in the adventure (Figure 6). Through this process, participants gradually acquire knowledge about the relevant exhibits while engaging in an entertaining learning journey. As cultural heritage receives increasing attention, shifting from one-way knowledge transmission to collective participatory

experiences has become a new direction for museums. AR and related technologies can heighten the sense of presence and effectively elicit emotional resonance during immersive learning. The enhanced exhibition experiences brought by technological innovation have already attracted close attention across the museum sector.



Figure 5. “Gift for Athena”



Figure 6. Story display of the parthenon

5. Exploration of innovative forms of digital cultural and creative products

5.1. Integration of digital collections with cultural and creative products: expanding communication channels

The digital innovation of museum cultural and creative products (CCPs) can be advanced by combining digital collections (such as NFTs) with physical CCPs. This integration not only broadens the boundaries of cultural communication but also revitalizes traditional IP. Through blockchain technology, digital collections ensure scarcity and ownership, thereby granting CCPs added collectible value and social significance. Meanwhile, hybrid experiences (such as AR interaction and digital-rights redemption) enhance user participation, forming a closed loop of “online collection + offline experience.”

For example, the Nanjing Jiangnan Examination Hall Historical Exhibition Hall, with its deep foundation in imperial examination culture, can develop a series of hybrid products integrating digital collections and physical CCPs. Iconic motifs such as the Kui Xing Pointing to the Dipper design (Figure 7), calligraphy by past zhuangyuan (first-place scholars), and original imperial examination papers (Figure 8) can be transformed into dynamic digital paintings or 3D relic models, issued as limited-edition digital collections via blockchain technology. Complementary physical products could include woodblock-print blind boxes or paper-and-ink fans that can unlock AR-based imperial exam scenes through QR codes. Users who collect specified digital items may redeem exclusive physical CCPs. Offline, AR scanning and blind-box unlocking provide immersive cultural experiences. For instance, using a CCP fan may allow users to scan a code and enter an AR-based imperial examination setting, where they can personally participate in answering questions. Woodblock blind boxes could enable users to engage in hands-on printing processes, ultimately producing customized cultural fans. Additionally, a virtual online examination hall can be built

where users decorate their own “study quarters” with digital collections, and share their digital examination experiences and crafted CCPs via social platforms—thereby forming a complete cycle from offline experience to online social dissemination. This model not only attracts younger audiences through interactive collection practices but also realizes multidimensional transmission of examination culture, extending from offline exhibitions to online collection and social communication. Ultimately, it constructs a new cultural heritage ecosystem that integrates online and offline, participation and collection.



Figure 7. “Kui Xing Pointing to the Dipper” motif



Figure 8. Examination paper of Zhang Xinnan, a student from Xingning County, Jiaying Prefecture, Qing dynasty

At the strategic level, the cultural core should remain central. Limited releases and cross-industry collaborations can enhance value perception, while community-based operations and metaverse scenarios can expand audience reach. Meanwhile, revenues from digital collections can support the development of physical CCPs, achieving a reciprocal cycle of cultural inheritance and commercial value.

5.2. Integration of virtual digital humans with cultural and creative products: creating distinct cultural symbols

Beyond expanding communication channels, museums should also establish emotional connections with audiences, breaking away from the traditional one-way communication model. A digital human is a computer-generated character designed to replicate human behavior and personality traits.

Serving as “cultural ambassadors,” virtual digital humans enliven relics through anthropomorphic interactions such as guided tours, Q&A, and performances. By incorporating AR/VR technology, these digital humans can guide users through reconstructed historical settings, making heritage “come alive” and appealing especially to Generation Z.

For instance, the Suzhou Museum could introduce a “Wu School Painting Virtual Digital Human” based on its unique collections. Historical painters such as Wen Zhengming (Figure 9) and Tang Yin could be reimagined as AI tour guides. In the form of Jiangnan literati, they would lead visitors through garden landscapes and courtyards, while simultaneously demonstrating the brushwork behind *The Thirty-One Views of the Humble Administrator’s Garden* (Figure 10). In AR interactions, the pavilions and flora from ancient paintings could be superimposed onto real-world scenes. Visitors would be able to communicate with the digital human, asking questions and receiving personalized responses. Furthermore, digital humans could support CCP customization: for example, when visitors practice calligraphy on an intelligent digital desk, the digital human could provide real-time brushstroke guidance, generating dynamic digital artworks that merge the user’s handwriting with the painter’s style. These works could then be reproduced on silk fans or Suzhou-embroidery lampshades, transforming Wu-style aesthetics into interactive, portable, and intelligent art products.



Figure 9. Wen Zhengming



Figure 10. Thirty-One Scenes of the Humble Administrator's Garden

AR exhibitions thus transform exhibition information into narrative content, blend virtual and physical display spaces into narrative settings, and cast participants as narrative characters. In doing so, they empower audiences to actively drive the storytelling of exhibitions, enabling them to internalize external display content as time-space-infused narrative experiences, thereby enhancing cognitive engagement with the exhibits [8]. This integration not only addresses the pain point of traditional museums' "one-way output," but also constructs a closed-loop ecosystem of "culture–technology–consumption." It fosters unique IP symbols and offers a new paradigm for the sustainable development of cultural heritage.

5.3. Integration of AR/VR with cultural and creative products: enhancing immersive multi-sensory experiences

In addressing emotional needs, technologies such as Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR) create immersive cultural experiences that engage multiple senses—for example, historical scene reconstruction or digital virtual stage performances. The "transcendence of time and space" in digital cultural and creative products is primarily embodied in the "diversification of content carriers." By harnessing AR and other digital resources, product innovation can overcome the limitations of two-dimensional static designs and unidirectional user experiences. Digital empowerment through AI, VR, AR, and 3D printing enables the creation of "digital cultural products," fostering a new digital cultural experience that integrates online and offline engagement. This strengthens the connection between users and digitalization, activating the intelligent momentum of museum cultural and creative products [9].

For instance, the Xi'an Beilin Museum, China's earliest and largest repository of stone inscription art, houses thousands of stone relics dating from the Han dynasty to modern times. These inscriptions preserve the historical trajectory of Chinese civilization and, with their unique calligraphy and carving artistry, form an integral part of world cultural heritage. Currently, however, the museum's exhibitions are mostly limited to flat displays. Fully exploring the artistic value of these relics and transforming them into contemporary cultural and creative products is not only an important pathway for the creative transformation and innovative development of traditional culture, but also a vital approach to "letting cultural relics speak" [10]. By integrating AR/VR technology

with its collections, the Beilin Museum could allow visitors to scan steles using AR glasses or mobile apps. In doing so, static inscriptions would be “activated” into dynamic calligraphic processes: virtual scenes could reproduce the chiseling traces of ancient artisans and the flowing strokes of ink, accompanied by subtle sound effects of ink grinding and olfactory devices (e.g., AR-based scent diffusers) that simulate the fragrance of pine soot ink. Cultural and creative products might include tracing kits simulating brushwork or incense products themed on Beilin steles’ ink aroma, enabling visitors to “bring home” a dynamic Beilin experience that transcends a thousand years. Such multi-sensory immersion would break the physical barrier of glass display cases, transforming the calligraphic charm of masterpieces such as the Stele of the Sacred Edict of the Daguan Era (Figure 11) and Wang Wei’s Painting of Bamboo (Figure 12) into a three-dimensional artistic experience that can be heard, touched, and smelled. This not only reinforces cultural cognition of the Beilin as the “Hall of Chinese Writing,” but also, through technology, addresses the challenge of preserving fragile relics while promoting their communication—achieving a dual goal of protection and dissemination.



Figure 11. Stele of the Sacred Work of the Daguan Era



Figure 12. Wang Wei’s Painting of Bamboo

Through AR/VR technologies, museum cultural and creative products evolve from “one-way output” to “two-way dialogue,” bringing cultural heritage truly “to life.” By reshaping modes of cultural experience, immersive interaction breaks through temporal and spatial constraints, endowing traditional culture with new vitality. This integration not only enhances audience

engagement but also provides new pathways for cultural communication, educational innovation, and the unlocking of commercial value.

6. Conclusion

In summary, the rapid development of digital technology is profoundly reshaping network culture and its industrial chain. Emerging media and innovative technologies have not only transformed traditional cultural production models but also opened entirely new avenues for the cultural and creative industries. Amid this digital wave, the communication ecosystem has undergone a comprehensive reconstruction: from the environment of communication to expressive forms, from distribution channels to audience cognition, all aspects have experienced fundamental change. Such transformation brings unprecedented creative opportunities to the dissemination and marketing of museum cultural and creative products. Confronted with this era of change, museums must proactively embrace digital transformation. By leveraging technological innovation as a driving force and grounding themselves in cultural value, museums can achieve a comprehensive renewal of communication strategies. Only in this way can they seize developmental opportunities and secure a competitive edge in the increasingly dynamic cultural marketplace.

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