

# *The Era Value and Inheritance Innovation of Museum Culture—Taking the Grand Canal Museum of China as an Example*

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**Abstract:** In the context of global cultural heritage protection and the integration of culture and tourism, museums, as important carriers of cultural inheritance, need to achieve innovative transformation in the context of the times. As a landmark project of the Grand Canal National Cultural Park, the Yangzhou China Grand Canal Museum has become a typical case for exploring the cultural value and inheritance innovation of museums in the era, thanks to its exhibition positioning and digital innovation practice of "full basin, full period, and all-round". This article takes the Yangzhou China Grand Canal Museum as the core research object, focusing on its "era value and inheritance innovation", analyzing its practices in cultural heritage protection, exhibition design innovation, technology empowerment experience, and educational dissemination mode. The study adopts case analysis and field research methods, combined with the exhibition design, technological application, and social response of museums, to explore how museums can activate cultural heritage through technological means and interactive forms.

## 1. Introduction

Museums are not uncommon, from a small city or celebrity to a large country or period of history, each with its own unique characteristics. They express their importance for commemoration, promote public knowledge, declare cultural existence, or display exquisite exhibits. In recent years, China's "cultural and museum fever" has continued to heat up, accompanied by the rise of "cultural tourism integration", more and more people tend to regard museums in various places as their must visit "check-in points" for travel. In Yangzhou, Jiangsu, a museum has sprung up, with a high demand for reservation numbers. The number of weekend and holiday reservations almost exceeds 10000 every day. Even four years after its opening, its popularity remains high, and its popularity continues to increase, becoming a "phenomenal" explosive museum. It is the China Grand Canal Museum. In the new era, various museums have demonstrated their unique status and innovative taste through various means. However, the Grand Canal Museum of China has broken through among the strong, combining virtual technology, evoking collective memory, developing cultural and creative products,

inheriting intangible cultural heritage craftsmanship, or cross-border integration, allowing museum culture to be used for the present in the new era, innovating, forming strong alliances, and achieving a coordinated balance between "creative transformation" and "innovative development".

## **2. The typicality and research significance of the China Grand Canal Museum**

### **2.1 Site selection and positioning**

The China Grand Canal Museum is located in the north of Sanwan Wetland Park in the south of Yangzhou City, adjacent to the ancient canal to the west, covering an area of approximately 79000 square meters. The engineering design is based on the architectural style of the Tang Dynasty, with the main building adopting the shape of a "giant ship" and incorporating elements of sails, resembling a giant ship about to set sail by the canal, reflecting the characteristic of a "museum on the canal". The Dayun Tower, Wenfeng Tower, Tianzhong Tower and Sanwan Wetland complement each other, forming a visual landscape of "Three Towers Reflecting Three Bays"; The museum complex integrates spatial layout with site landscape, achieving a diverse unity of "museum, tower, garden, river, and bridge".

### **2.2 Featured Resources**

The China Grand Canal Museum has a total of 13 exhibition halls, including 2 permanent exhibitions, 6 thematic exhibitions, 3 immersive exhibitions, and 2 temporary exhibitions, covering multiple dimensions such as historical relics, engineering technology, and intangible cultural heritage features along the canal, showcasing the past, present, and future of the canal. As an encyclopedia style museum reflecting the culture of the Grand Canal, the China Grand Canal Museum includes both humanistic collections reflecting the historical and cultural aspects of the canal, as well as natural specimens reflecting the natural resources of the canal, thus establishing a unique collection system. [1] The largest cultural relic exhibit in the museum is the section of the Laobian River, which is 25.7 meters long and 8 meters high; The tallest exhibit is a replica sand spacecraft with a length of 21 meters; The smallest cultural relic exhibit is carbonized corn; The longest exhibit is the "Epic Scroll of the Grand Canal of China", which is 135 meters long and 3 meters high. From the "Four Greats", it can be seen that museum collections are highly typical and representative.

In addition, the Grand Canal Museum of China empowers its collection of cultural relics with technology. Restoring the street scenes of the Sui Tang Grand Canal through digital technologies such as 3D modeling and AI restoration, showcasing dynamic historical environments; Using immersive digital exhibition halls and panoramic technology to construct exhibition halls such as "Love of the River", "The Grand Canal - China's World Cultural Heritage", and "Born for Transport - Impression Exhibition of the Grand Canal Street". In addition, the "Study on the Grand Canal" platform created by the China Grand Canal Museum is the first OMO museum study platform in China. [2] The forward-looking sense of change and inclusive and open vision of the responsible person have created a unique impression and identity for the museum.

### **2.3 Research value**

As the inland hub of the "Maritime Silk Road" in the the Belt and Road, the Grand Canal of China serves as a link between the economy, transportation and culture of the South and the North, and its value is self-evident. The Yangzhou China Grand Canal Museum was completed and opened in June 2021. It is a specialized museum that integrates the collection, exhibition, research, and education of canal cultural relics, while also considering tourism, leisure, and external exchanges. The research on

the China Grand Canal Museum is not only focused on historical relics, but also on the practical role of the canal in contemporary water conservancy, navigation, ecology, education, economy, culture, and more. We should analyze the inheritance and innovation of culture from the historical value of the China Grand Canal Museum, excavate the cultural symbols of the canal, promote the dynamic protection of canal cultural heritage, carry out dialogue on canal civilization, enhance cooperation between China and other countries in the field of cultural heritage, and make the China Grand Canal Museum a window to connect with the world.

### **3. The contemporary value of museum culture**

Museums are not only gathering places for cultural relics, but also a flowing and dynamic civilization. Museums are a unity of diachronicity and synchronicity, where you can see the collision of eras, the clash of modernity and primitiveness. Most museums have a majestic and solemn appearance, as if they are sacred and inviolable, giving people a sense of "rejection of thousands of miles". But when you walk into every museum, you will be touched, moved, and moved by its profound and warm connotations. Museums are also a dialectical relationship between the existence of physical properties and the interpretation of symbols. Here, each cultural relic can be abstractly summarized as a symbol forward, and a history can be explored backward. Nowadays, museums have achieved a leap from simply preserving and exhibiting cultural relics to shaping the future of society. While preserving, protecting, and displaying cultural heritage, museums also have multiple functions such as meeting people's entertainment needs, optimizing the public education system, and promoting regional economic development, demonstrating their new value in the new era. The expansion of their functions cannot be separated from three core values - cultural identity value, public education value, and social synergy value. Here, we will continue to take the Grand Canal Museum of China as an example.

#### **3.1 Activation of cultural identity values**

Firstly, cultural identity values. Through historical narrative, symbolic representation, and participation in practice, individual memories in different time and space are transformed into collective identities, and national common memories are transformed into unique national cultural symbols. The so-called collective memory refers to the things or objects shared, inherited, and constructed together by people in a group or modern society. It can be a material reality, such as objects, buildings, landscapes, etc; It can also be a symbol of cultural relic identification and appreciation, or something with spiritual meaning, something attached to the material reality and shared by the group. [3] Museums should pay attention to the present and focus on life. They cannot stand on the ivory tower and become unattainable "flowers of the high mountains". Instead, they should pay special attention to emphasizing the connection between museums and society. In this era where culture is prone to "amnesia", they should embrace an aesthetic sense of "emotional community" and awaken people's inner spiritual consensus.

The Grand Canal is an important waterway connecting the north and south of China. As the "encyclopedia" of the Grand Canal, the China Grand Canal Museum attaches great importance to the cultural diversity along the route, gathering the societies and cultures of different regions along the route, presenting great inclusiveness, and absorbing different types of cultural forms and schools from the north and south, including but not limited to Suzhou Pingtan, Shandong Qinshu, Beijing Drama, Tianjin New Year's Painting, etc. You can even hear dialects from various regions. The China Grand Canal Museum also inspires visitors' historical memories through unearthed cultural relics from various regions along the canal, and brings visitors closer to reality through objects related to people's memories and daily life, shaping a common discourse system among people in various provinces and

cities along the canal. In addition, the China Grand Canal Museum, under the name of "Grand Canal Culture", closely connects the provinces and cities along the route, building a bridge between culture and life in the areas along the route. From shipping and waterway transportation to household water intake and irrigation through ditches and canals, the China Grand Canal Museum brings personal and collective memories of all sizes into the museum, which is rich in real life atmosphere, provides visitors with opportunities and places to resonate, and strengthens spiritual interaction.

As is well known, museums are important carriers of civilization inheritance and hubs for cultural dissemination and exchange. By building a global museum network system and establishing a platform for multi-party interaction and communication, we aim to enhance the international influence of museum culture, constructing a community with a shared future for mankind. Just as Hall 4 of the China Grand Canal Museum displays the historical overview of the world's canals, which focuses on both local canal cultural heritage and the process and significance of world canals in nurturing civilization. The establishment of the China Grand Canal Museum declares that the various regions along the Grand Canal are no longer scattered or fragmented, but a whole with a common cultural gene - "Canal Culture", which runs through cultural consistency and identity consistency, building a "Noah's Ark" to combat cultural amnesia.

### **3.2 Value of Public Education**

Next is the value of public education. The new museum science advocates the use of interdisciplinary integration methods to fully leverage the role of museums in educating the public and fulfilling social responsibilities, emphasizing the use of modern advanced technology to build a network for national learning and promote the sustainable development of museums. With the help of digital technology, the Grand Canal Museum of China has broken through the limitations of time and space, successfully building a mobile "cultural gene bank". On the one hand, it has lowered the threshold for acquiring knowledge, providing a new model for those towns lacking museum cultural resources to deeply understand knowledge. On the other hand, it has also to some extent compensated for the uneven distribution and insufficient development of educational resources.

At the same time, the China Grand Canal Museum strives to diversify the display of various styles of the Grand Canal to meet the needs of different age groups and levels of visitors, further promoting and propagating museum culture, and helping the public enjoy learning. The "Wetland Fun" section of Hall 6 of the China Grand Canal Museum presents the diverse ecological environment and biological species of the Grand Canal through sections on natural environment, animal and plant species, and wetland reproduction, stimulating children's curiosity and allowing young people to understand the historical development trajectory of the Grand Canal from the perspectives of ecology and botany, broadening their horizons and knowledge.

At the same time, the China Grand Canal Museum has constructed a cultural space for dialogue between history and modernity through three permanent exhibitions, six thematic exhibitions, and immersive digital exhibition halls. With over ten thousand canal related cultural relics and intangible cultural heritage works, it showcases the multidimensional value of canal culture. The online "cloud exhibition" launched by it covers over a million users, such as the "Canal Intangible Cultural Heritage Handmade" live course, which not only embodies the original mission of the China Grand Canal Museum, but also allows more people to discover, understand, participate in, and love the beauty of the canal, intangible cultural heritage, and China, receiving unanimous praise from tourists and audiences.

### **3.3 Social synergy value**

Finally, there is the value of social synergy. The China Grand Canal Museum collaborates with

multiple stakeholders, integrates and optimizes resources, stimulates public participation awareness, and promotes coordinated development in multiple fields. The cooperation between museums and schools relies on the collection of cultural relics, and is linked by the folk customs and emotional expressions along the canal, creatively demonstrating the vitality of museums and the potential to assist educational development.

The China Grand Canal Museum, in collaboration with the school, has launched the "Twin Cities Record" research and study series courses based on the two theme exhibitions of "China, China - Splendid Tang Dynasty Luoyang City" and "Dadu: Yuan Dynasty Beijing City", and equipped them with published popular science books, forming a new model of "exhibition+research+popular science books". This not only allows students to experience the unique charm of traditional culture and ancient cultural relics, but also enables culture to be passed down in a more easily accepted and easily transmitted way, flowing through every bloodline.

In addition, the integration of culture and tourism has also effectively promoted the IP transformation of museums, entered the network of new media, and linked with multiple fields such as catering, transportation, and entertainment, giving birth to the cultural and creative industry chain, activating the culture and tourism economy, and achieving the organic unity of museum cultural and economic benefits and social benefits. This is beneficial for museums to shift from national "blood transfusion" to their own "blood making", enabling museum culture to legally move from regions to the whole country and face the world. The new model of "museums+canal cultural heritage+tourism routes" injects new vitality into the integration of culture and tourism, achieving two-way interconnection between cities. [2] It not only strengthens the communication and interaction between cities along the Grand Canal, but also provides new practical examples for cultural and tourism development in other regions.

#### **4. The Inheritance and Innovation Path of Museum Culture**

The inheritance and innovation path of Yangzhou China Grand Canal Museum is unique and effective, with strong operability. In summary, it achieves cultural inheritance and innovation through three major paths: firstly, it connects intangible cultural heritage with modern life through "dynamic" exhibitions, strengthening the widespread use of virtual tourism products without overshadowing the main focus; Secondly, it reconstructs historical narratives through "digitalization+scenarization", such as creating immersive experiences through technologies such as LED skylights and holographic interaction, to enhance cultural perception; Thirdly, it expands cultural radiation through the "cultural and creative+youthfulness" model, integrates heritage protection awareness into public daily life, promotes contemporary interpretation of traditional crafts, and integrates with young people.

##### **4.1 Digital technology empowers "dynamic display"**

The rapid rise of the China Grand Canal Museum to the top of the "China Museum Hot Search List" is inseparable from the widespread use of virtual tourism products. Virtual tourism products are tourism products derived from virtual reality technology, mainly relying on VR、 AR、 Various advanced interactive technologies, such as holographic technology, have achieved the lifting of spatial limitations, expanding the range of areas, and bringing multiple experiences. One worth mentioning is the exhibition "Boats on the Canal", which uses a laser projector to create a 360 ° circular screen projection, presenting real-time changes in river water flow. Holographic technology assists AR in enhancing the authenticity of water flow sound, wind sound, and light and shadow changes in virtual environments. Tourists can not only observe and analyze the structure and distribution of Kangxi's southern sand patrol spacecraft up close, but also experience the lifestyle and

urban atmosphere on both sides of the Grand Canal thousands of years ago, as if they were in the local context.

Moreover, Hall 8's "River Love" is one of the most popular exhibition halls among tourists at the Grand Canal Museum in China. It not only provides a sense of immersion, but also has a very "photo taking" effect, giving people a dreamlike feeling. It creates dynamic scenes through metaverse technology, creating flowing effects such as sound, light, electricity, form, and color, creating a fully immersive time travel experience for the audience. The combination of top giant screen projection, ground interactive projection, and 720 ° circular theater creates a world within the painting. Tourists touch the interactive screen to trigger dynamic scene changes, such as boating in the rain or sailing at night under the starry sky, experiencing the unique beauty of the canal's flow. There are scenes of pouring rain and water waves rising step by step, and everything they see is the beautiful scenery of Guangling County at different times. This innovation did not weaken the value of cultural heritage itself, but instead stimulated public interest in traditional art, highlighting the prosperity, liveliness, and development of Guangling City, which is known as "promoting one and benefiting two". Not only here, the China Grand Canal Museum also utilizes various new technologies in other exhibition halls, allowing both professional scholars who come to visit and tourists who come here to experience the infinite charm of this place.

In addition, the popular holographic screen reconstruction of the "Luhe Navigation Map" in the Grand Canal Museum of China is not simply a digital application stack. Behind it is the deep learning of ancient river hydrological data by the 3D GIS system, the professional strength and unchanged original intention of the relevant team of the Grand Canal Museum of China. What is even more shocking to tourists is the immersive experience cabin. Through the motion sensing interactive device, the audience can real-time affect the water level changes of the virtual canal, immerse themselves in it, and feel the situation. This "participatory heritage interpretation" completely breaks the boundaries of subject and object, and truly empowers "dynamic display" with digital technology. But we also need to be wary of technology dominating. In the face of this, the China Grand Canal Museum has cleverly set up an emergency mode of "technology power outage", which allows visitors to immerse themselves in the experience while maintaining their respect for the heritage through virtual and real switching.

#### **4.2 Narrative Innovation: From Linear to Multidimensional**

In the Grand Canal Museum of China, various new technologies are also applied appropriately, fully leveraging the cultural communication paradigm change brought by new media, changing the previous museum's display mode based on "objects" and turning its attention to the ruler; Incorporating the dimensions of object human field atmosphere into the analytical framework, emphasizing the participation and experience of the ruler, and unifying the material, spatial, human, and memory related to the Grand Canal, has stimulated people's recognition of the Grand Canal culture that has been accumulated for thousands of years.

Unlike other exhibition halls that use virtual reality technology to bring static cultural relics to life and move, "Canal Maze" tends to promote two-way interaction between tourists and historical culture. The "Grand Canal Maze of Daming Water Supervision" is the first large-scale interactive decryption experience project in China, "Museum+Escape Room", launched by the Grand Canal Museum, which combines exhibition and educational experience. [5] It constructs a theoretical model of "embodied experience, positive emotions, and tourist heritage identification of China's Grand Canal virtual tourism products". [4] The "Canal Maze" reconstructs the narrative logic of museums through non-linear tasks, the combination of virtual and real spaces, multimedia fusion, and identity substitution, shifting from one-way knowledge transmission to multi-dimensional immersive cultural experiences,

providing reference for the diversified development of museums. The selection of materials for "The Lost Track of the Canal", which is popular among young people at present, is a secret room escape and role play, integrating elements such as ancient style and anime. These are new models that young people are interested in at present, which can encourage participants to actively explore the past and present of cultural relics and unlock the historical code of the canal. Canal Maze utilizes 5G+VR technology to authentically recreate the scenes of ancient canal boats passing by and bustling streets and alleys, leading the audience to experience the beautiful and prosperous scenery of Yangzhou. Immersed in an immersive experience space where virtual and real intersect, visitors transform into the Ming Dynasty Grand Canal Governor. Visitors in the museum can freely choose the theme modules of "The Origin of the Canal", "Ship Secrets", and "Warehouse Puzzles" to explore their own paths. In the game, the audience operates a three-dimensional sand table to simulate the flow of the canal, breaking through the difficulties faced by ancient governance and deciphering the techniques of canal excavation; Entering the cabin to operate the sail mechanical device to achieve reverse sailing, and learning the transportation technology in practice; When solving the case of official grain being transferred, learn about ancient warehouse management. Small mechanisms are hidden in scenes such as ships, tile houses, and granaries, providing viewers with unexpected experiences when solving puzzles.

At the same time, the "decentralized" narrative network is also the most disruptive innovation point of the Grand Canal Museum in China, which means that each exhibition hall is an independent IP and interwoven into an open system through the data chain of the canal civilization. The inspiration for the cultural and museum industry from this architecture is profound - when the audience leaves the museum, the mobile phone automatically generates personalized visit reports and pushes augmented reality guided tours of relevant sites, truly realizing the ecological loop of "museums never close".

### **4.3 Innovation in operating mode**

With the rise of "National Tide Fever", in order to seize the opportunity, attract the public's attention, and obtain the long-term development of the venue, museums around the country have relied on digital technology to optimize the offline pavilion experience, develop and promote a series of cultural and creative products, with the aim of enriching the multi-level service experience of tourists and leaving a cohesive group. We know that the creativity and fun of museum culture and creativity are the key to attracting young people. Compared with traditional souvenirs, these cultural and creative products place more emphasis on design and fun, creatively transforming cultural elements through humor, exaggeration, abstraction, and other techniques, forming a series of products that are both culturally distinctive and highly entertaining.

The reason why museum cultural and creative industries can "go global" is first due to their profound historical and cultural heritage. These cultural and creative products often take precious museum collections as design inspiration, and transform them into practical items that have cultural connotations and meet the aesthetic preferences of modern people through modern design techniques. In 2024, the Grand Canal Museum of China will launch over 1000 cultural and creative products, including but not limited to stationery, educational toys, clothing and accessories, creative lifestyle, and temporary exhibition cultural and creative products. Online celebrity products represented by the Grain Harvest Granary Dolls and Dian Chai Gift Crown Refrigerator Stickers have been well received by the general public. The Dian Chai gift crown refrigerator undergoes four rounds of sampling before being put on the finished product. The craftsmen overturned the 5th version 3D modeling, continuously tested 10 alloy ratios, repeatedly adjusted the electroplating resin dripping glue, and used manual enamel bead technology. All of these efforts were just to lead the audience to higher quality and exquisite cultural and creative products. Based on the design sources and production

processes of cultural and creative products, it can be seen that the explosive popularity is due to the dual combination of historical support and market fit. Derivative cultural and creative products are not simply replicas of cultural relics, but rather the introduction of cultural heritage from museums into the daily lives of the public, stimulating emotional resonance among the masses, enhancing cultural identity, and activating the vitality and innovation of cultural heritage. The flourishing development of the cultural and creative industry in the Grand Canal Museum of China will promote the cultural and creative industry in Yangzhou to a higher level, while also indicating the feasibility of extending the industrial chain of modern museums.

Moreover, the Grand Canal Museum of China has the courage to "break through", "break through", and "cross boundaries", making itself one of the "top performers" in the museum industry. How is it done? Firstly, the Grand Canal Museum of China has a "special exhibition hall", usually Hall 11-12, where the exhibition themes and exhibits are mobile, flexible, and frequently refreshed. For example, from September 21 to November 3, 2024, the special exhibition hall launched the "Boundless Boundaries - Yao Jianping Su Embroidery Art Exhibition". From March 14 to May 18, 2025, 314 selected cultural relics from the Grand Canal Museum of China will be exhibited, spanning from Shang Dynasty bronze ware to Qing Dynasty palace treasures, from the ultimate craftsmanship of cloisonné enamel to the exotic smiles of Persian merchants, each piece contains a thousand year story. And these cultural relics are making their debut for the first time, with 80% of them never being made public, making them an encyclopedia of canal civilization. Secondly, due to the fact that the official media of the Grand Canal Museum of China often updates posts, releases events, and provides ticket services on social media, the cultural relics and architectural image of the Grand Canal Museum of China is not only a majestic and spectacular image that makes people feel respected, but also integrates with the times and blends with young people. It not only has cute plush images, but also various popular cultural relics "emoticons" that have become popular on the internet, giving cultural relics a more vivid and interesting second life. Cross border integration not only brings cultural relics to life, but also brings traditional culture into the lives of young people in a more vivid and interesting way. Finally, it cannot be ignored that the social attributes of museum cultural and creative industries are also an important factor in their "emergence". In the current era of social media, young people like to showcase their personality and taste by sharing their lifestyle and cultural literacy. Museum cultural and creative products precisely meet this demand. They not only have practicality, but also become a carrier for young people to showcase their cultural literacy and cultural identity. When they share these cultural and creative products on social media, they not only gain appreciation and recognition from others, but also spread cultural knowledge in their circle of friends, forming a positive interaction. This social effect not only enhances the popularity of cultural and creative products, but also further promotes the dissemination and popularization of museum culture.

## 5. Conclusion

The Grand Canal Museum of China has demonstrated its new era value in terms of "cultural identity value", "public education value", and "social synergy value" in the context of the new era. Through digital technology empowering "dynamic display", innovative historical narrative mode, and development of innovative operation mode, it showcases the vitality, vividness, and innovation of classical civilization, playing a model role for other museums in inheriting and innovating on this path. Its successful experience shows that the contemporary value of museum culture lies in achieving the "perceptible, knowable, and participatory" cultural heritage through innovative technological means and diversified narratives, providing a model for the sustainable development of global canal museums. The China Grand Canal Museum truly achieves specific analysis of specific problems, through in-depth exploration and investigation of local characteristics, taking advantage of the



integration of culture and tourism, attaching importance to the cultural needs of visitors, not only improving its own "hard power", but also learning to provide visitors with certain "emotional value", conforming to the trend of the times and historical development, combining ancient and modern, and using the past for the present, which is the correct solution.

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