

Research on the Development Status and Transformation Path of Shaanxi Provincial Museum Under the Background of Cultural and Tourism Integration

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ABSTRACT

With the in-depth development of the integration of culture and tourism in China, museums, as an important carrier of cultural heritage and tourism experience, are undergoing profound changes in their functions and roles. Based on the actual situation of Shaanxi Provincial Museum, this paper comprehensively analyzes the development status of Shaanxi Provincial Museum from multiple dimensions such as regional layout, type distribution, functional transformation, collection protection, infrastructure construction and audience experience. The study found that the number of museums in Shaanxi Province has grown steadily, but the distribution is uneven. Historical museums dominate, and characteristic museums are relatively insufficient. At the same time, the function of the museum is changing from a single cultural education to a multi-functional complex. Technology empowerment and digital transformation have become the key to enhancing the competitiveness of museums. However, the imbalance between supply and demand of popular venues, the survival dilemma of private museums, the shortage of talents and the imbalance of regional development are still prominent. In view of these problems, this paper puts forward some transformation and upgrading paths, such as integrating cultural resources, reconstructing spatial form, strengthening scientific and technological empowerment and deepening the integration of culture and tourism, in order to provide reference for the sustainable development of Shaanxi Provincial Museum.

KEYWORDS

Cultural and tourism integration; Museum; Spatial distribution

1. INTRODUCTION

With the inclination of China's consumption structure from material consumption to spiritual and cultural consumption, the tourism industry is transforming from sightseeing to 'deep experience', and museum tourism has become a new growth point of cultural consumption [1]. According to the '2023 China Museum Industry Development Report', the market size of China's museum research travel has exceeded 50 billion yuan, and the phenomenon of 'cultural and museum fever' highlights the public's urgent need for cultural authenticity experience. In 2021, the 14 th Five-Year Cultural and Tourism Development Plan further integrates museum tourism into the cultural industry layout, providing institutional guarantee for the transformation. In the same year, the "Guiding Opinions on Promoting the Reform and Development of Museums" clearly stated that by 2025, a museum development pattern of "reasonable layout, structural optimization, and distinctive features" should be formed, which provides policy guidance for the transformation of museums under the background of cultural and tourism integration.

In recent years, the research in the field of museums has made remarkable progress in many dimensions, such as cultural inheritance, tourism development, digital transformation and audience

experience [2]. As an important carrier of cultural memory, the evolution, presentation and expansion of memory representation in museums have become a research hotspot. Scholars have explored the complex relationship between objects, people and memory through the language system of museums. At the same time, with the development of digital technology, museum digital curation has become a new research trend, emphasizing the professional practice of data screening, theme coordination and display presentation, which promotes the activation and utilization of cultural relics resources [3].

Under the background of the integration of culture and tourism, the tourism function of museums has become increasingly prominent. How to enhance tourism attraction through space reconstruction, scene construction and product innovation has become the focus of research [4]. Cases such as Nanjing Museum show the successful practice of cultural and creative immersive space creation. Through the combination of cultural creativity and technology, the interaction and participation of the audience are enhanced [5]. In addition, the research on the accessibility of museums has gradually deepened, emphasizing the convenience of public access to museums from the physical, rights, psychological and other dimensions. In terms of audience participation, existing research has pointed out that museum exhibitions should pay more attention to the quality and depth of audience experience, and enhance the cognitive benefits and participation of the audience by mobilizing the audience to explore emotions and create interactive situations [6, 7]. On the path of high-quality development, scholars have proposed that the relationship between education, entertainment, content and technology should be balanced to promote the cultural inheritance and innovation of museums under the night-time opening mode. From an international perspective, the research progress of the integration of culture and tourism at home and abroad has provided valuable enlightenment for the development of museums, emphasizing the key role of the interactive integration of culture and tourism in enhancing the attractiveness and influence of museums [8]. To sum up, museum research is developing in the direction of diversification, digitization and integration, which provides rich theoretical and practical guidance for the transformation and upgrading of museums [9].

In the wave of cultural and tourism integration, the transformation and development of museums is no longer limited to the innovation of a single dimension, but presents an all-round, deep and comprehensive change trend. From the deep excavation of cultural heritage to the elaborate design of tourism experience, from the innovative application of digital technology to the extensive expansion of audience participation, museums are integrating into social and cultural life in a more open, inclusive and pluralistic manner [10]. This transformation not only meets the growing spiritual and cultural needs of the public, but also promotes the expansion of the museum's own functions and the improvement of its value. In the future, with the continuous deepening of the integration of culture and tourism, museums will further break the traditional boundaries, achieve closer integration with tourism, education, science and technology, and build a richer, three-dimensional and interactive cultural ecological system, which will become an important force to promote cultural inheritance and innovation, promote the upgrading of tourism industry and enhance the soft power of urban culture [11].

2. CONCEPT DEFINITION AND THEORETICAL BASIS

2.1. Museums

The 'Museum Regulations' promulgated and implemented in 2015 clearly stipulate that museums are non-profit organizations that collect, protect and display human activities and natural environment witnesses to the public for the purpose of education, research and appreciation, and are registered by the registration authority according to law. In the revised 'Museum Grading Assessment Method' in 2019, the definition of museum is consistent with the former, emphasizing its non-profit attribute with educational function as the core. It is worth noting that in 2022, the International Council of Museums (ICOM) added 'accessibility' and 'inclusiveness' elements to its definition, aiming to

promote the diversified development and sustainable practice of museums through this adjustment, and provide a new direction for the conceptual innovation of the global museum cause [12].

According to the nature of the affiliated institutions, museums can be divided into two types: state-owned museums and non-state-owned museums; based on the internationally accepted classification standards, it covers a variety of categories such as comprehensive, natural history and natural science, culture and history, art, science and technology and industry, children and special types of museums. According to China's "Museum Regulations," the museum is divided into cultural relics, nature, science and technology, and culture and art according to the content of the collection. These differentiated classification methods not only help to accurately define the functional positioning of museums, optimize the allocation of resources and clarify the service direction, but also promote the continuous innovation of museum types with the progress of society, so as to better meet the diversified cultural and educational needs.

2.2. The Relationship Between Museum and Tourism

As an important guardian and inheritor of human civilization and cultural heritage, the museum not only carries the memory of history and the crystallization of wisdom, but also shoulders multiple social functions such as education popularization, academic research and art appreciation. It is like a bridge connecting the past and the present, allowing the public to feel the charm and power of culture in the process of close contact with cultural relics [13]. Tourism, as a highly comprehensive industrial form, with its unique industrial linkage effect and a wide audience base, has become one of the most vigorous and dynamic industries in the 21st century. It is an important way to promote the widespread dissemination of culture and promote steady economic growth [14]. In 2018, with the formal establishment of the Ministry of Culture and Tourism, this initiative effectively broke the traditional barriers between the cultural and tourism sectors from the institutional mechanism level, and built a top-level design framework for policy coordination and resource integration for the deep integration and synergy of the cultural and tourism industries [15]. This historic change marks the official opening of a new chapter in the deep integration and development of culture and tourism, and has injected new vitality into the innovative development of the cultural tourism industry.

In recent years, with the rapid development of social economy and the continuous upgrading of consumer demand, the tourism market has spawned a large number of emerging tourism formats, such as experience tourism, ice and snow tourism, leisure tourism, customized tourism, etc., to meet people's increasingly diverse tourism needs [16, 17]. As the core link of cultural tourism, with its profound cultural heritage and rich exhibition content, the museum plays an important role in cultivating new cultural and tourism forms, enriching the supply of characteristic cultural tourism products, promoting the balanced development of global tourism and constructing the deep integration pattern of cultural tourism industry [18].

Museum tourism, which is based on the physical space and rich exhibition content of the museum, takes cultural elements as the core attraction. Through the organic combination of carefully designed cultural experience activities and sightseeing projects, it promotes the transformation and upgrading of traditional tourism to the in-depth experience form rich in profound cultural connotation, so that tourists can enjoy the beauty of cultural relics and feel the charm of history. At the same time, they can also obtain spiritual nourishment and cultural edification [19, 20].

2.3. Theoretical Support: Space Production Theory

The theory of space production was put forward by French Marxist philosopher and sociologist Henri Lefebvre in 1974. The theory of space production, put forward by French Marxist philosopher and sociologist Henri Lefebvre, emphasizes that space is not only a place of material existence, but also a platform for the evolution of social relations and an important part of social order. The theory points out that space production covers three dimensions: space practice, space representation and

representation space. Through the interaction and construction of material, spiritual and social levels, it shapes a spatial form with specific cultural significance and social functions [21]. In the field of museums, the theory of space production provides an important perspective for understanding how museums can realize cultural inheritance, tourism attraction and social service function through space reconstruction. Especially in innovative practices such as night tour development, this theory guides museums how to balance the relationship between education and entertainment, content technology and cultural economy, so as to realize the cultural value-added and social benefit maximization of space [22, 23].

In terms of space practice, Shaanxi Provincial Museum can scientifically plan and rationally arrange the existing space based on the theory of space production [24]. For example, the exhibition hall is redesigned, and the area is divided according to different historical periods and cultural themes, so that tourists can more clearly appreciate the context of Shaanxi's history and culture [25]. At the same time, optimize the visiting route to avoid congestion or getting lost during the visit, and improve the fluency and comfort of the visit. In addition, increase public leisure space, such as setting up rest areas, cafes, etc., to provide tourists with a place to relax and extend the stay of tourists in the museum.

At the level of spatial representation, Shaanxi Provincial Museum should pay attention to the use of modern scientific and technological means to symbolically express space [26]. Use virtual reality, augmented reality and other technologies to create an immersive visit experience for tourists. For example, when displaying ancient buildings, visitors can feel the grandeur of ancient buildings through VR technology. When displaying cultural relics, AR technology is used to add dynamic information to cultural relics, so that cultural relics can be 'alive' and tourists' understanding and memory of cultural relics can be enhanced [27]. In addition, the museum space can be endowed with more cultural connotation and symbolic significance by holding theme exhibitions and cultural activities, so as to enhance the cultural attraction of the museum [28].

The representation space emphasizes the interaction and construction of social relations. Shaanxi Provincial Museum should actively expand cooperation and exchanges with all sectors of society to create an open and shared cultural space. In cooperation with the school to carry out research activities, the museum as a second classroom for students, so that students learn historical and cultural knowledge in practice; cooperate with enterprises to organize cultural and creative product development activities, integrate the cultural elements of museums into product design, and achieve a win-win situation between culture and economy; cooperate with the community to carry out cultural lectures, exhibitions and other activities, enrich the cultural life of community residents, and enhance the interaction and connection between the museum and the community. Through these ways, the museum becomes an important platform for social and cultural exchanges and promotes the harmonious development of social relations.

3. DISTRIBUTION CHARACTERISTICS OF GRADED MUSEUMS IN SHAANXI PROVINCE

3.1. Quantitative Dimension: Historical Resources Are Abundant, and the Number of Museums is Steadily Rising

Shaanxi is one of the important birthplaces of the Chinese nation and Chinese culture. The capital sites and imperial mausoleums of Zhou, Qin, Han and Tang dynasties in the heyday of ancient Chinese civilization are mostly distributed here. There are many historical sites such as Banpo Site, Qin Shihuang Mausoleum, Han Jingdi Yang Mausoleum, etc., and a large number of cultural relics such as bronzes, gold and silver wares, and Tang tri-colored objects. It has provided rich physical resources and cultural materials for the construction of museums, and promoted the birth of many museums relying on historical sites and the theme of cultural relics collection and display [29].

Table 1. Graded Museums in Shaanxi Province (2023)

Level	Name	Location	
First-class	Emperor Qinshihuang's Mausoleum Site Museum	Xi'an City	
	Han Jingdi Yangling Museum	Xianyang City	
	Shaanxi History Museum	Xi'an City	
	Xi'an Beilin Museum	Xi'an City	
	Xi'an Banpo Museum	Xi'an City	
	Xi'an Museum	Xi'an City	
Second-class	Baoji Bronze Ware Museum	Baoji City	
	Yan'an Revolutionary Memorial Hall	Yan'an City	
	Qianling Museum	Xianyang City	
	Maoling Museum	Xianyang City	
	Hanzhong City Museum	Hanzhong City	
	Baoji Zhouyuan Museum	Baoji City	
	Weinan City Museum	Weinan City	
	Yaowang Mountain Museum	Tongchuan City	
	Yaozhou Kiln Museum	Tongchuan City	
	Zhaoling Museum	Xianyang City	
	Xianyang Museum	Xianyang City	
	Famen Temple Museum	Baoji City	
	Xi'an Qujiang Art Museum	Xi'an City	
	Museum of Agriculture and Forestry, Northwest A&F University	Xianyang City	
	Shaanxi Nature Museum	Xi'an City	
	Memorial Hall of the Eighth Route Army Xi'an Office	Xi'an City	
	Xi'an Incident Memorial Hall	Xi'an City	
	Ankang Museum	Ankang City	
	Third-class	Fengxiang District Museum of Baoji City	Baoji City
		Luonan County Museum	Shangluo City
		Fufeng County Museum	Baoji City
		Shaanxi Han-Tang Stone Carving Museum	Xi'an City
Yan'an News Memorial Hall		Yan'an City	
Xuanzang Memorial Hall of Tongchuan City		Tongchuan City	
Hancheng City Museum		Weinan City	
Suide County Museum		Yulin City	
Hanzhong Folk Custom Museum		Hanzhong City	
Mizhi County Museum		Yulin City	
Xi'an Shuimo Chang'an Art Museum		Xi'an City	
Luochuan Conference Memorial Hall		Yan'an City	
Xi'an Gaojia Courtyard Classical Costume Museum		Xi'an City	
Lintong District Museum of Xi'an City		Xi'an City	
Shangluo City Museum		Shangluo City	
Sanyuan County Museum		Xianyang City	
Xunyang City Museum		Ankang City	
Mian County Wuhou Temple Museum		Hanzhong City	
Xi'an Tang Imperial City Hanguangmen Site Museum		Xi'an City	
Luochuan County Museum		Yan'an City	
Xi'an Bell and Drum Tower Museum	Xi'an City		
Pucheng County Museum	Weinan City		

According to the data of the National Museum Annual Report Information System, the number of recorded museums in Shaanxi Province increased from 297 in 2018 to 337 in 2023. By 2023, there

will be 173 state-owned museums, 57 state-owned museums in other industries and 107 non-state-owned museums in Shaanxi's cultural relics system, including 8 first-class museums, 13 second-class museums and 17 third-class museums. (Table 1), different levels of museums together constitute a rich and diverse museum system in Shaanxi.

3.2. Spatial Dimension: Core Advantages Are Prominent, and Balanced Development Still Needs To Be Developed

By comparing the spatial distribution maps of graded museums in Shaanxi Province in 2018 and 2023 (Fig.1), it can be seen that the overall number of graded museums in 2023 has increased, and some original blank or low-density areas have added museums. For example, Weinan Museum and Yaowangshan Museum have been rated as second-class museums by virtue of their own characteristics and strength, becoming a new window for local cultural display and inheritance. However, on the whole, there is still a phenomenon of uneven distribution of graded museums. As an ancient capital of the thirteen dynasties, Xi'an is extremely rich in cultural resources. The profound historical heritage has bred a large number of graded museums with high grades. From the first level to the third level, the level is rich and influential in the industry, and it is the core highland for the development of museums in the province [30]. In contrast, in northern and southern Shaanxi, restricted by factors such as the distribution of historical and cultural relics and the level of economic development, there is a clear gap between graded museums and Xi'an in terms of quantity, scale and grade quality. The distribution density is relatively low, and the radiation force of cultural communication and cultural relics display is weak. However, compared with 2018, the construction of museums in non-core areas will be supplemented in 2023, and the distribution balance is gradually improving, which highlights the efforts and achievements of the optimization of the development and layout of museums in the province. However, it cannot be ignored that the gap between regions is still significant. How to further tap the potential of cultural resources in northern and southern Shaanxi, narrow the development gap with core regions by means of policy guidance, financial support and talent exchange, and build a more balanced and dynamic museum development pattern is still an important issue to be overcome in the development of Shaanxi cultural and museum undertakings.

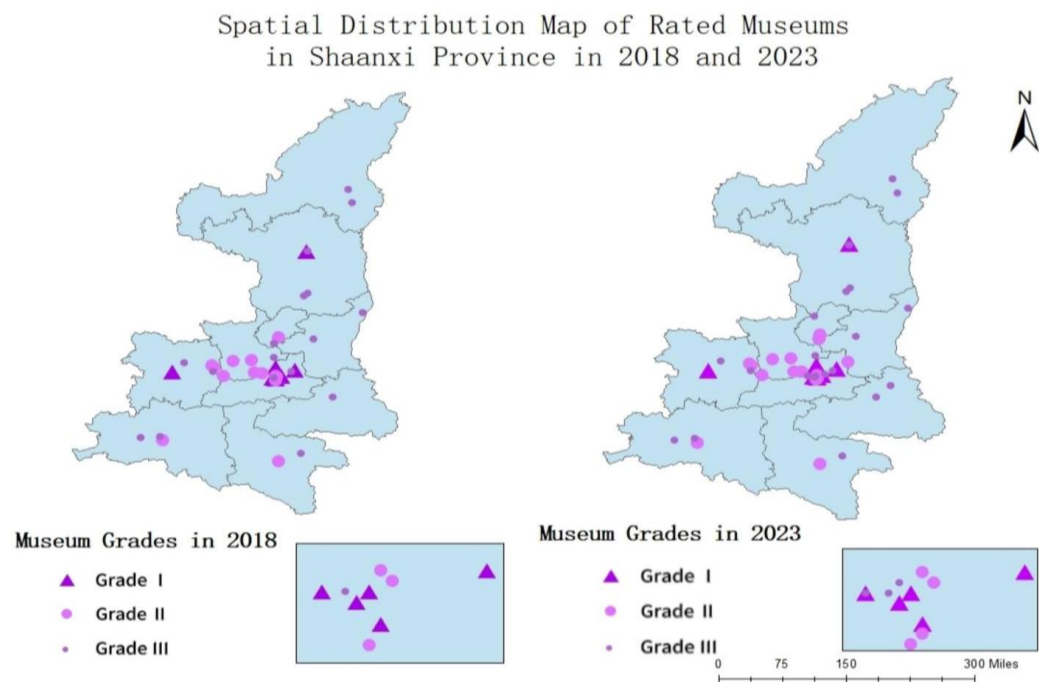


Figure 1. Spatial Distribution Map of Rated Museums in Shaanxi Province in 2018 and 2023

4. ANALYSIS OF THE DEVELOPMENT STATUS OF SHAANXI PROVINCIAL MUSEUM

4.1. Regional Layout and Spatial Characteristics

4.1.1. Spatial distribution: Guanzhong agglomeration, north and south sparse

In Shaanxi Province, the distribution of museums is uneven. From the perspective of the whole province, the distribution of museums in Shaanxi Province is in line with the distribution characteristics of the national graded museums 'dense in the east, transitional in the middle and sparse in the west'. However, due to the profound historical and cultural heritage of Shaanxi, its museum resources in the western region are relatively rich, especially in the Guanzhong area, which has become a dense area of museum distribution. However, the number and scale of museums in northern and southern Shaanxi are relatively small, and there is still much room for improvement in the excavation and utilization of cultural resources.

4.1.2. Inside the city: the core-periphery structure is obvious

Taking Xi'an as an example, as the provincial capital city and historical and cultural city, its museums are numerous and mainly concentrated in the main urban area. The distribution of museums shows a pattern of 'the most in the south of the city, the second in the north of the city, and the least in the east and west of the city'. Due to the rich historical and cultural resources and the concentration of universities and scientific research institutions, the southern part of the city has many well-known museums such as the Shaanxi History Museum and the Xi'an Museum; in the north of the city, there are important cultural sites such as the Hanyangling Museum; the number of museums in the east and west of the city is relatively small.

4.1.3. Association with historical and cultural city

Historical and cultural city refers to a city with rich cultural relics, great historical and cultural value and revolutionary significance. These cities carry a profound historical and cultural heritage, and are an important carrier of the excellent traditional culture and revolutionary culture of the Chinese nation. Their historical relics, urban patterns, and traditional features have irreplaceable value. By the end of 2023, there are 142 national historical and cultural cities in China, and there are six national historical and cultural cities in Shaanxi Province, namely Xi'an, Yan'an, Xianyang, Hanzhong, Yulin and Hancheng. These historical and cultural cities are distributed with graded museums. Among them, Xi'an ranks first with 27 graded museums, including 8 national-level museums, forming a typical model of coordinated development of 'famous city-museum'. This coupling stems from the natural carrying capacity of historical and cultural cities to cultural relics resources and the role of museums in shaping urban cultural brands.

4.2. Type Distribution and Lack of Characteristics

The types of museums in Shaanxi Province are dominated by historical and cultural and archaeological sites. Among them, the density of archaeological site museums ranks first in the country, such as the Mausoleum Museum of Emperor Qin Shihuang and the Mausoleum Museum of Emperor Han Jingdi, which highlights the resource advantages of Shaanxi as an 'archaeological holy land'. In contrast, the number of museums of natural science and technology, industrial heritage and intangible cultural heritage is relatively small, accounting for only 12 % of the total number of museums in the province, and the problem of single type structure is significant. From the perspective of graded museums, among the 27 graded museums in Xi'an, the historical category accounts for 80 %, while the natural category and the science and technology category are only 1 each, reflecting the lack of adaptability between the museum type and the public's diversified cultural needs. It is urgent to supplement the characteristic venues to improve the system.

Shaanxi Province has basically built a museum system with state-owned museums as the main body, non-state-owned museums as the support, and community museums as the supplement. The construction of this system is in line with the overall trend of the development of China's museum industry. With its rich resources and professional team, state-owned museums play a leading role in cultural inheritance and display. Non-state-owned museums have enriched the types and contents of museums with their unique collection characteristics and flexible operation modes; community museums go deep into the grass-roots level and extend cultural services to the basic units of society, realizing the universality and depth of cultural communication.

4.3. Functional Transformation and Diversified Development

Shaanxi, as one of the important birthplaces of the Chinese nation and Chinese culture, has a long history and splendid culture, leaving countless precious historical relics and cultural relics. As the guardian and inheritor of cultural heritage, the museum occupies a pivotal position in Shaanxi's cultural undertakings. In recent years, with the development of society and the prosperity of tourism, museums in Shaanxi are also developing and changing.

4.3.1. Transformation from cultural and educational institutions to a multi-functional complex

In the traditional cognition, the museum mainly plays an important role in the cultural and educational institutions [31]. Its core work focuses on heritage collection, conservation, research, as well as cultural education and knowledge dissemination activities for the public. Through carefully planned exhibitions, professional and vivid explanations and other forms, the audience is led to understand the knowledge of history, culture, art and other fields. However, with the development of the times and the rise of tourism, the function of the museum has been greatly expanded. Taking the Shaanxi History Museum as an example, it was originally an important place for cultural education. It collected a large number of precious cultural relics, such as bronzes in the Shang and Zhou Dynasties, gold and silver wares in the Han and Tang Dynasties, and disseminated historical and cultural knowledge to the public through exhibitions. Today, it has become a tourist hot spot in Xi'an. In addition to the regular exhibition, it also adds functions such as tourism leisure and entertainment experience. For example, a cultural and creative product store is set up in the museum, and tourists can buy creative goods based on cultural relics; it also held various thematic activities, such as the Tang Dynasty makeup experience, cultural relic restoration demonstration, etc., so that tourists can enjoy leisure time while visiting, obtain a more diversified experience, and become a multi-functional complex integrating culture, education, tourism and entertainment [32].

4.3.2. Change from a relatively niche cultural place to a mass tourism destination

In the past, the museum's audience was relatively small, mainly professionals or specific groups with a strong interest in culture and history. These people tend to have high cultural literacy and professional knowledge, and they visit the museum more for the purpose of academic research or in-depth cultural exploration. However, with the museum gradually becoming a hot spot of tourism, its audience has undergone tremendous changes. Nowadays, museums attract a large number of tourists from different ages, occupations and cultural backgrounds. Parent-child families regard the museum as a good place for education and fun. Young 'punch card' enthusiasts are keen to leave their footprints in the museum, and tourists who travel with the group also include the museum in their itinerary. The museum has successfully transformed from a relatively small cultural site to a mass tourism destination, and the audience has been greatly expanded.

4.3.3. The transformation from the public welfare attribute to the combination of public welfare and industry

The public welfare nature of the museum has always been its core feature. For a long time, the museum has been committed to providing cultural services to the public and protecting the cultural

rights and interests of the public by means of free opening, public welfare lectures and educational activities. However, with the increasing popularity of tourism, the combination of museums and cultural industries has become increasingly close. A variety of new cultural formats such as museum cultural and creative product development, IP licensing, and commercial special exhibitions have emerged [33]. These new formats not only bring new development opportunities and economic benefits to the museum, but also further promote the dissemination and exchange of culture. While adhering to the public welfare attribute, the museum actively explores the integration and development with the industry, and realizes the organic combination of public welfare and industry.

4.3.4. Transition from static display space to dynamic experience space

Traditional museums are mostly based on static display of cultural relics. Tourists mainly watch exhibits and read illustration cards. This display method is relatively simple, and tourists' participation and experience are limited. In order to meet the growing experience needs of tourists, the museum actively introduces modern scientific and technological means, such as virtual reality (VR), augmented reality (AR), 3D interactive screen and so on [34]. Through these technologies, the museum has created immersive exhibitions and experience projects, allowing visitors to feel the charm of history and culture more immersively. Visitors can no longer passively watch the exhibits, but can actively participate in the exhibition and interact with history. The museum has successfully transformed from a static display space to a dynamic experience space. Xi'an Museum has created immersive exhibitions and experience projects by means of modern science and technology. Visitors can experience the bustling scene of the ancient Chang'an city through VR equipment.

4.4. Collection Protection and Research Ability

Shaanxi Museum has established a full-chain cultural relics protection system, covering archaeological excavation, scientific restoration, digital archiving and risk monitoring. Baoji Bronze Ware Museum introduced new materials such as epoxy resin glue, combined with intelligent security system, to carry out accurate repair and preventive protection of bronze ware. Shaanxi Libo completed the restoration of 38 bronzes with second-level and below diseases, and cooperated with Shaanxi Provincial Institute of Cultural Relics Protection to restore 91 bronzes. In addition, the mural protection project was selected into the 'Top Ten Projects of 2024 National Cultural Relics Restoration Case Publicity and Display Activities', highlighting Shaanxi's leading position in the field of cultural relics protection.

Relying on the three-level scientific research platform of 'museum, province and country', Shaanxi Libo undertakes three national-level projects and publishes more than 50 monographs. Among them, the 'Research Report on the Protection and Restoration of Tang Tomb Murals in Shaanxi History Museum' won the top ten book awards of national cultural heritage. The museum also invited scholars such as Chang Huaiying to interpret the new discoveries of Xia and Shang archaeology through academic brands such as 'Libo Forum', and promoted the socialized dissemination of academic achievements.

4.5. Infrastructure Construction and Exhibition Upgrade

The Shaanxi History Museum (Shaanxi History Museum) is the first large-scale modern national museum in New China. The main building of the museum integrates the Tang style elements of 'Central Hall and Four Corners Chonglou', which is magnificent. In order to cope with the increasing demand of tourists, the Shaanxi Museum and the Qin and Han Museum have improved their service capabilities by extending the opening hours (closing from 19:00 every day), canceling the closing days, and increasing the number of daily visitors (increasing to 14,000 people / day). At the same time, the venue equipment renewal project is steadily advancing, solving the aging problem of air conditioning system and constant temperature and humidity equipment, and providing guarantee for the display and preservation of cultural relics.

In order to empower cultural heritage education with digital technology, Shaanxi Libo has launched a series of 'virtual simulation education courses', such as the theme experience activities of 'Tang Sancai: Glaze Color Millennium Ingenuity Inheritance'. Through VR technology, the production process of cultural relics is restored and the interaction of the audience is enhanced. Baoji Bronze Museum uses three-dimensional modeling, holographic images and other technologies to dynamically display the treasures of towns and museums such as He Zun, reducing the threshold of historical understanding and attracting the attention of young groups.

5. PROBLEMS IN THE DEVELOPMENT OF SHAANXI MUSEUM

5.1. The Imbalance Between Supply and Demand of Popular Venues: The Difficulty of Booking and the Decline of Experience Coexist

As the most representative head cultural venues in Shaanxi Province, Shaanxi History Museum and Qinshihuang Emperor Mausoleum Museum have long been trapped in the dilemma of "one vote is difficult to find." Taking Shaanxi History Museum as an example, according to the requirements of venue space and cultural relics protection, the museum has approved a maximum daily carrying capacity of 12,000 people. However, in the summer tourism season, the peak number of clicks on the single-day reservation system is as high as 24.17 million, and the proportion of supply and demand is seriously unbalanced, forming a sharp contradiction. Although the cultural and tourism department of Shaanxi Province has promoted more than half of the museums in the province to cancel the reservation system, such top-level popular venues still need to implement the reservation visit system because the passenger flow far exceeds the carrying limit. In addition, the high density of tourists in the venue directly leads to the decline of the quality of the visiting experience. There are often congestions in the exhibition hall where the audience can't vent in front of the key cultural relics. Professional lecturers are in short supply, and even an embarrassing situation in which tourists need to queue for two hours to get the explanation service.

5.2. The Survival Dilemma of Private Museums: Fragile Capital Chain and Insufficient Marketization Ability

Shaanxi private museums are facing multiple challenges in the operation process. Their average annual operating expenses are generally more than 1 million yuan, and the source of funds mainly depends on corporate funding or ticket income. Taking Xi'an Datang West City Museum as an example, this museum, which carries profound historical and cultural heritage, has an average annual loss of more than 4 million yuan in the past three years, and the operating pressure is huge. Similarly, although the Guanzhong Folk Art Museum maintains its operation through the charging mode, it is still in a state of loss due to the limited number of tourists and operating costs. In terms of publicity and promotion, most private museums still rely on traditional propaganda methods such as flyers and posters, and lack of new media operation ability and innovative thinking, which makes it difficult to increase traffic. Taking Puyang Museum as an example, due to multiple factors such as increased competition among similar venues, remote location and inconvenient transportation, its passenger flow has plummeted to the embarrassing situation of 'only receiving sporadic scattered tourists in a week'.

Although the Shaanxi provincial government has been aware of the plight of private museums and has set up a special fund to provide subsidies for private museums of 10-50 million yuan per year, this fund is limited and unevenly distributed, and it is difficult to meet the needs of long-term operation of private museums.

5.3. Shortage of Talents and Lack of Professional Ability: Restricting The Sustainable Development of Museums

The lack of compound talents has become increasingly prominent. As an important window for cultural inheritance and display, museums not only need professionals to have solid cultural relics protection skills, but also need to master multi-field knowledge such as digital technology application and educational communication strategies to meet the needs of diversified development of modern museums. However, at present, the professional structure of museum practitioners is generally single, and most of them are only proficient in a specific field, so it is difficult to form an interdisciplinary comprehensive ability, which directly restricts the museum's in-depth expansion in cultural relics protection innovation, digital exhibition design and public education services, and cannot fully meet the diversified expectations of the society for museum functions.

The imperfect training system has become a bottleneck in the development of private museums: compared with public museums, private museums face many challenges in financing and operation, which makes their investment in staff training difficult to build a systematic and comprehensive training system. This situation directly leads to the imbalance of the service level of the staff. Due to the lack of necessary professional training and effective supervision, some interpreters hired by non-museums have appeared in the process of interpretation, such as 'vulgarization of the content of the interpretation, like marketplace shouting', 'to attract attention and occupy the display cabinet, interfere with other audiences' and other improper behaviors, which seriously affect the visit experience of the audience and also have a negative impact on the professional image of the museum.

5.4. Regional Development Imbalance: Resource Concentration Leads to the Marginalization of Grassroots Venues

Shaanxi's museum resources show a high degree of centralization, mainly distributed in core cities such as Xi'an, forming an agglomeration effect with provincial-level museums as the leader. In contrast, there are obvious faults in the collection scale, exhibition level and service ability of grass-roots museums. Taking Xi'an Beilin Museum as an example, after the completion of its renovation and expansion project, the exhibition area will be expanded to three times the existing scale. It will not only add a number of special exhibition halls, but also introduce digital interactive technology to enhance the viewing experience. However, in remote areas such as the Qinba Mountains in southern Shaanxi and the Loess Plateau in northern Shaanxi, some county-level museums are still trapped in the dilemma of "cultural islands." Limited by factors such as shortage of funds and lack of professionals, the contents of the exhibition have not been updated for ten years, and the supporting service facilities are obsolete, resulting in an average annual passenger flow of less than one percent of the provincial museums, making it difficult to play the basic functions of public cultural services.

6. THE PATH OF TRANSFORMATION AND UPGRADING OF SHAANXI MUSEUM

6.1. Integrate Cultural Resources and Enhance The Value of Cultural Capital

Museums should deeply explore their own cultural resources, and transform static cultural heritage into cultural products with market attraction and economic value through systematic collection research, in-depth cultural interpretation and creative cultural product development. This process not only involves the excavation of the historical background and artistic value of cultural relics, but also includes the combination of traditional cultural elements and modern design concepts to create cultural commodities with both cultural heritage and modern aesthetics. At the same time, museums should actively seek cooperation with universities, research institutions and cultural enterprises, and jointly develop cultural IP through cross-border cooperation to realize the creative transformation and

value enhancement of cultural resources. This cooperation mode can not only enrich the supply of cultural products of museums, but also enhance the cultural capital accumulation and operation ability of museums with the help of external forces.

6.2. Reconstruct the Spatial Form and Create An Immersive Experience Scene

The museum should use the theory of space production to reconstruct the existing exhibition space and create the scene, so as to create an immersive experience space with distinct local characteristics and profound cultural atmosphere. Through carefully designed lighting effects, sound configuration and interactive devices, the museum can create a unique cultural atmosphere, so that the audience can get a full range of sensory experience during the visit. In particular, the development of the museum night tour project, through the peak delay opening and the careful construction of the night culture atmosphere, not only prolongs the visit time of the audience, but also brings a unique cultural experience to the audience through light shows, night theme exhibitions and other forms. In addition, the museum can also combine regional cultural characteristics to develop a series of thematic exhibitions and characteristic cultural activities to further enrich the cultural experience of the audience and enhance the cultural attraction of the museum.

6.3. Strengthen Science and Technology Empowerment and Promote Digital Transformation

Museums should make full use of modern information technologies such as AR, VR, and big data to digitally upgrade traditional display methods and improve display effects and communication efficiency. Through the development of digital navigation systems, interactive experience projects, etc., museums can break the time and space constraints of traditional exhibitions and provide visitors with a more convenient and vivid visit experience. For example, with AR technology, viewers can obtain detailed information, historical background and three-dimensional restored images of cultural relics through smart devices such as mobile phones, enhancing the fun and interactivity of the visit. At the same time, museums should also actively expand online communication channels, through social media, online platforms and other channels, to spread cultural content to a wider audience in digital form, especially to attract the attention and participation of young audiences. This digital transformation can not only enhance the communication power and influence of museums, but also inject new impetus into the sustainable development of museums.

6.4. Deepen the Integration of Culture and Tourism and Innovate Museum Tourism Products

The museum should actively respond to the development trend of the integration of culture and tourism, and constantly enrich the supply of tourism products of the museum through innovative exhibition forms, development of cultural and creative products, and holding special activities. In the form of exhibition, the museum can introduce new display methods such as immersive exhibitions and interactive experiences, so that the audience can gain a deeper cultural experience during the visit. In the development of cultural and creative products, museums should dig deep into their own cultural resources, combine market demand and consumer preferences, and develop cultural and creative products with unique cultural connotation and practical value. In addition, the museum can also enhance the interaction and connection with the audience and enhance the cultural attraction and tourism competitiveness of the museum by holding special cultural activities and thematic lectures. At the same time, the museum should actively cooperate with tourism enterprises to jointly develop tourism routes and research projects, so as to promote the deep integration and coordinated development of culture and tourism.

7. CONCLUSIONS AND PROSPECTS

This paper deeply analyzes the development status of museums in Shaanxi Province, and draws the following conclusions: the distribution of museum resources in Shaanxi Province is not balanced, mainly concentrated in the Guanzhong area, especially Xi'an, while the northern and southern Shaanxi are relatively scarce, which results in the imbalance of regional cultural development. In terms of type structure, Shaanxi Provincial Museum is mainly based on history, and the number of museums such as natural science and technology, industrial heritage and intangible cultural heritage is small, which is difficult to meet the diversified cultural needs of the public. In recent years, Shaanxi Provincial Museum has achieved a significant transformation in function, from a single cultural and educational place to a multi-functional complex integrating culture, education, tourism and entertainment. However, Shaanxi Provincial Museum also faces multiple challenges in its development, including the imbalance between supply and demand of popular venues, the survival dilemma of private museums, the shortage of talents and insufficient professional ability, and the imbalance of regional development, which restrict the sustainable development of museums.

In the future, the development of Shaanxi Provincial Museum should focus on three directions: first, deepen the creative transformation of cultural resources, build a series of cultural IPs based on the advantages of 'archaeological holy sites', promote the integration of cultural relics elements with modern design and digital technology, develop immersive exhibitions, cross-border cultural and creative products, and enhance the value of cultural capital; secondly, build a balanced development pattern, improve the infrastructure of grass-roots venues through policy tilt and resource sinking, establish a linkage mechanism of 'core venues-regional center venues-community venues', and realize high-quality resource sharing with the help of digital technology to narrow the regional gap; thirdly, we should innovate the integration mode of culture and tourism, expand new business forms such as 'museum + education', 'museum + science and technology', 'museum + night tourism economy', establish a cross-departmental collaborative governance system, and optimize the support policy and talent training mechanism of private museums.

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