

Interpretive Analysis of Cultural Heritage Exhibition Hall

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Abstract: *An analysis of cultural heritage exhibition hall exhibits based on an interpretive perspective examines the relationship between interpretive content and interpretive form. Jinggangshan Revolution Museum, China's first museum to focus on revolutionary history was chosen as a case study. A two-dimensional framework combining interpretive content and form is established and followed to guide the analysis. In the exhibition halls of cultural heritage tourism, visitor Interpretation faced problems of information overload, lack of interactivity and thematic clarity, language barriers, and overcrowding. This study applies qualitative analysis and chooses fieldwork as the main analysis method. In terms of interpretive content, the tangible cultural heritage is rich in cultural relics, old sites, and buildings, while the intangible cultural heritage has fewer experiential activities and performing arts. In terms of Interpretative forms, the five exhibition halls mainly focus on static forms, interactive forms on online platforms, and fewer participatory displays. In the future, priority should be given to enhance interactivity, attractive narrative, educational programs and visitor feedback, which is expected to further optimize the function and quality of the exhibition hall.*

Keywords: Interpretive Analysis; Cultural Heritage; Exhibition Hall

1. Introduction

In the past decades, cultural heritage tourism has attracted extensive research attention. Fei et al (2023) studied the content of cultural heritage protection and tourism development, and the literature was categorised according to theoretical research (31.82%), technical methods (7.82%), monitoring and evaluation (22.91%), model construction (1.68%), and application demonstration (0.56%). Less attention has been paid to cultural heritage Interpretative (Lucifora et al., 2023). Therefore, systematically constructing a cultural heritage Interpretative system has become an important research topic to effectively improve the identification of heritage value and enrich the heritage tourism experience. For cultural heritage tourism, a complex range of cultural heritage knowledge needs to be explained to visitors with a wide range of backgrounds through different interpretive content and forms (Refae et al., 2022). The content of cultural heritage Interpretative is mainly categorised into tangible and intangible cultural heritage (Yuan et al., 2022). In particular, presenting rich non-heritage objects and disseminating cultural knowledge about these objects are pivotal aspects that should be interpreted (Lucifora et al., 2023).

To fill the research gap, this study investigates the exhibition hall exhibits of cultural heritage tourism through the perspective of Interpretation. First, the Interpretative content of the

Jingganshan Revolution Museum is statistically determined, and the forms of Interpretative are analysed. Then, based on the Interpretative framework of exhibition hall exhibits for cultural heritage tourism, the influence of exhibition halls on the forms of Interpretative is explored (Figure 1).

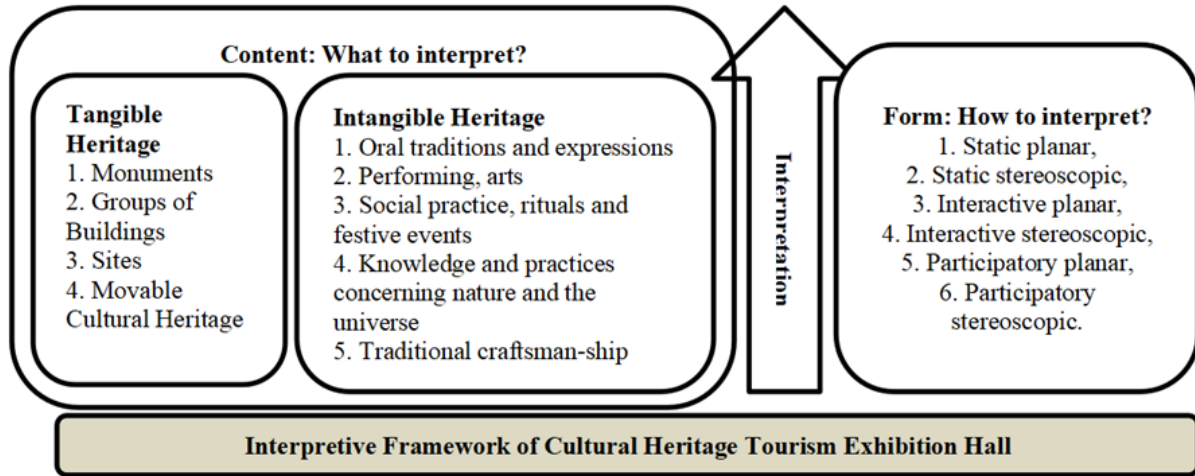


Figure 1: Interpretive Framework of Cultural Heritage Tourism Exhibition Hall

2. Literature Review

The term "interpretation" was coined by Mills (1920) in *The Adventures of a Nature Guide*. In 1957, Tilden provided a clear definition of "interpretation", emphasising that it is not merely the transmission of information but an educational activity aimed at revealing the intrinsic meaning and interconnections of things through original objects, personal experiences, and display media (Tilden, 1957). Abdulraoof (2022) argues that interpretation serves utilitarian purposes such as education and entertainment.

Interpretations play an important role in cultural heritage, contributing to the cultural sustainability of heritage destinations and enhancing the tourist experience (Moreno-Melgarejo et al., 2019). In addition, the development and popularisation of digital technologies have contributed to the diversity of forms of interpretation in tourist destinations (Mamrayeva et al., 2022). Research has shown that what is interpreted and how it is interpreted influence whether the message is effectively communicated and received (Zhao et al., 2023). Therefore, to improve the effectiveness of heritage interpretation, studying both the content and the form of interpretation are necessary.

2.1 Cultural Heritage

According to the United Nations Educational, Scientific and Cultural Organisation (UNESCO), cultural heritage is categorised into tangible and intangible heritage (Shakya et al., 2024). Tangible Cultural Heritage refers to the physical cultural heritage created by human beings in the course of historical development, which has historical, artistic and scientific values, including Monuments, Groups of Buildings, Sites, Movable Cultural Heritage, Cultural Landscape, Industrial Heritage, and so on (Prabowo et al., 2023). Intangible cultural heritage refers to all kinds of traditional cultural expressions that exist in intangible form, which are closely related to the life of the masses and have been inherited from generation to generation, including Oral traditions and expressions, Performing arts, Social practices rituals and festive events, Knowledge and practices concerning nature and the universe, Traditional craftsman-ship, and so on (Gong et al., 2023). The preservation and safeguarding of both tangible and

intangible cultural heritage are essential for maintaining cultural diversity, promoting intercultural dialogue, and fostering sustainable development within societies worldwide (Elyasi et al., 2023).

2.2 Interpretative of Cultural Heritage Tourism

Pochhacker (2022) proposed that the forms of Interpretative are usually static, interactive, and participatory according to the information transmitted about cultural heritage. Shen Wei (2024) pointed out that Interpretative forms are usually divided into flat and three-dimensional forms according to the spatial characteristics of cultural heritage. This study will combine the above two classifications to obtain Interpretative forms of cultural heritage (Table 1), which will help scenic spots provide more abundant, interactive, and personalised Interpretative forms so that visitors can more directly participate in the Interpretative and interaction of cultural heritage. This study constructs a two-dimensional cultural heritage Interpretative framework with interpretive content and interpretive form. Combining both the content and form of Interpretative affects the effectiveness of Interpretative. The Interpretative content is being enriched from tangible to intangible cultural heritage (Chan et al., 2023). The form of Interpretative is enriched from static planes to participation in three-dimensional times. Cultural heritage Interpretative increases visitors understanding of cultural heritage, increasing their recognition of the value of cultural heritage (Refae et al., 2022). This study aims to investigate the application of gallery exhibits to cultural heritage Interpretative and identify strategies to increase the effect of cultural heritage Interpretative. The Jinggangshan Revolution Museum is chosen as the cultural heritage case study.

Table 1: Interpretative Forms of Cultural Heritage Tourism Exhibition Hall

Interpretative Form	Interpretative Characteristic	Example
Static flat form	Low engagement, one-way messaging, fixed content, flat objects	Brochure; Photo; Art Paintings
Static three-dimensional form	Low engagement, one-way messaging, fixed content, three-dimensional objects	Old Site; Statues; Building
Interactive flat form	Medium engagement, two-way messaging, fixed content, flat objects	Electronic touch screen; Electronic guide system
Interactive three-dimensional form	Medium engagement, two-way messaging, fixed content, three-dimensional objects	Augmented Reality (AR); Virtual Reality (VR); Three-dimensional digital(3D)
Participatory flat form	High engagement, two-way messaging, active participation, transforming content, flat objects	Mobile application games; Media Platform
Participatory three-dimensional form	High engagement, two-way messaging, active participation, transforming content, three-dimensional objects	On-site activity games; On-site production of products

3. Research Methodology

This study mainly uses qualitative analysis, choosing fieldwork as the main analytical method. The field investigation is divided into two phases in Jinggangshan Revolutionary Museum: The first phase (from March 1 to March 20, 2024) involves the photography and video recording of cultural heritage content within the museum, resulting in the collection of 120 images and 20 videos. The second phase (from May 10 to May 17, 2024) involves field verification to ensure the authenticity and consistency of the materials, resulting in 180 valid images and 24 videos. Through the classification and analysis of images, videos, and keywords related to the content and form of Interpretative, this study delves deeply into the exhibition characteristics of Jinggangshan Revolutionary Museum.

3.1 Case Study

Jinggangshan Revolutionary Museum was built to commemorate Jinggangshan Revolutionary Base, the first rural revolutionary base established by the Communist Party of China. It is the first local museum of revolutionary history in China and is listed amongst the first batch of 83 national first-class museums (Jinggangshan revolution museum, 2023). It entered the top 50 list of popular revolutionary museum memorials in the third quarter of 2022.

The museum is located in Jiangxi Province, China, covering an area of 1.782 hectares (Figure 2). It sits by the mountain and faces the water. It's a four-story building: the ground floor is for parking and lecturing; the second floor is used for cultural relic warehouses and offices; the third and fourth floors are for exhibitions. The total construction area is 20,030 square meters, including 8,436 square meters of exhibition halls (Jinggangshan Revolution Museum, 2023).



Figure 2: Map of Jinggangshan Revolutionary Museum

4. Analysis

The Jinggangshan Revolution Museum is responsible for carrying forward the spirit of Jinggangshan, publicising the history of the revolutionary struggle in Jinggangshan, and protecting, managing, and repairing the old residences and ruins of the Jinggangshan Revolution Museum, which is a glorious duty and sacred mission (Hong et al., 2023). Jinggangshan Revolutionary Museum has a collection of over 30,000 cultural relics, over 7,000 documents, over 7,000 books and over 10,000 historical pictures. The collection of Party and state leaders, famous painters and calligraphers and well-known people from all walks of life of the ink treasure more than a thousand pieces. The Museum collection contains 90 first-class cultural relics, 143 second-class cultural relics and 262 third-class cultural relics. As shown in Figure 3, the exhibition hall layout is divided into two floors, five exhibition halls (Jinggangshan revolutionary museum, 2023).

The museum makes full use of high technology to comprehensively and systematically present the history of the revolutionary struggle in Jinggangshan. With a definite theme, informative contents, adequate historical materials, and straightforward context, the museum vividly and accurately presents to visitors the establishment of the first rural revolutionary base by the

Communist Party of China. Meanwhile, centring on the rich contents of the struggle in Jinggangshan, diversified forms of display are arranged, including the feature display, the display of the original condition of former residences, and the mobile display of Jinggangshan spirit, etc (Jinggangshan revolution museum, 2023).



Figure 3: Floor map of the exhibition hall in the Jinggang Mountain Revolutionary Museum

4.1 The official website of Jinggangshan Revolution Museum

The official website of the Jinggangshan Revolution Museum is equipped with a unique digital museum column, which includes an artistic masterpiece, an electronic navigation chart, a movie and television hall, a collection of treasures, a provincial digital exhibition hall, a 720-degree digital exhibition hall, and an intelligent voice Interpretative system. Artistic masterpiece showcases 12 pieces of content through static flat art paintings, such as the historical events of the Red Fourth and Fifth Army's rendezvous and the elimination of Yin Daoyi. The paintings are aesthetically pleasing and rich in content. The electronic navigation map has not yet presented specific content. The film and video hall provides seven video contents in the interactive three-dimensional mode, including "Dream - Jinggang" and "Jinggang Mountain Scenery", but it has not been updated for a long time. The collection of treasures section displays 50 items through static flat images and text, including online appreciation of precious cultural relics and modern neo-ism, etc. The content is rich and updated in a timely manner. The provincial digital exhibition hall utilizes Augmented Reality (AR) technology to showcase the real scenes of five major exhibition halls, offering clear images that can be rotated at any time. The 720-degree digital exhibition hall utilizes 3D technology to display a 720-degree panoramic view of the museum's architecture, providing an immersive experience of the real scene. The intelligent voice Interpretative system utilizes interactive flat AI technology, allowing visitors to access intelligent commentary by scanning a WeChat QR code. It covers several important scenic spots, including the former residence site of Dajing, Huangyangjie, and others (Jinggangshan revolution museum, 2023). These digital displays and interactive forms not only enrich the visitor experience, but also enhance the transmission effect of cultural heritage.

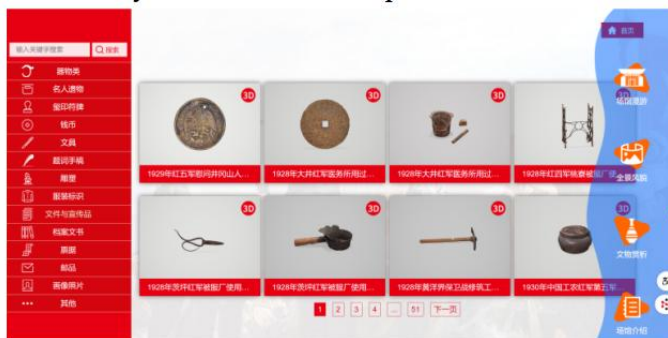


Figure 4:720-degree digital exhibition hall



Figure 5: Provincial digital exhibition hall

4.2 Exhibition Hall I

Exhibition Hall I is divided into two parts along the time axis. The first part is Hard Explorations for the Chinese Revolutionary Road. The full-scale Great Revolution kindled the hope of the Chinese revolution (China Daily, 2018). However, because of the betrayal of the big bourgeoisie and the miscarriages of the opportunism Chen Duxiu, China fell back into darkness after seeing the first blaze of hope. The Communists, holding the banner of armed resistance aloft, began to explore a new way for the Chinese revolution independently. When the time was ripe, Mao Tse-tung put forward the idea of “taking the rural areas as the centre, which was the starting point for the Chinese Revolution. The second part is The Establishment of the Jinggangshan Revolutionary Base. Through his complex search for a new way for the Chinese revolution, ManTse-tung began to realise that the problem of the peasants was the very central problem of the revolution and eventually introduced the plan to shift the Chinese revolutionary focus from the cities to the rural areas (Jinggangshan revolution museum, 2023). The Interpretative forms of Exhibition Hall I are mainly divided into five categories. The first category is static flat form, such as Photos (Military school old site, workers and peasants transport team, ect.), Maps (Schematic route of advance), Portrait (Wu Guanghao, Lai Jingbang, etc.), Illustrations (Sanwan adaptation), Painting (Mao Tse-tung Goes to Jinggangshan). The second category is static three-dimensional form, such as Object (textbooks, suitcases, warrants, newspapers), Buildings (Gatehouse of the Zhu Clan's Great Ancestral Hall), Sandboxes (the former site of the military school), Statues (Mao Tse-tung), and Carved Art Wall. The third category is the interactive flat form, such as the electronic touch screen (Sanwan adaptation). The fourth category is participatory flat form, including knowledge quiz activity, red ballad singing activities. The fifth category is participatory three-dimensional form, including VR experience area, family pottery experience activities. Among the featured forms are mainly Statue, Sandbox, Buildings, electronic touch screens, VR experience area, family pottery experience activities.



Figure 6: The Exhibition Hall I of the Jinggang Mountain Revolutionary Museum

4.3 Exhibition Hall II

The combination of forces in Jinggangshan increased the revolutionary strength and helped defeat the first and second plans to "encircle and suppress" the revolutionary base. The launching of the Land Revolution, the building up of the people's army, the CCP organisation, and the Red Political Regime, the breaking of the economic blockade, the establishment of an “armed independent regime of the workers and peasants”, and the excellent practices of the army and the people of the Jinggangshan all laid a solid foundation for the opening up of the road to the victory of the Chinese revolution (Xinhua News Agency, 2019).

The Interpretative forms of Exhibition Hall II are divided into three types. The first category is static flat form, such as photos (former headquarters site), maps (diagram of the second anti

encirclement campaign), portraits (Zhu De, Mao Zec Qin, Hu Shao Hai, Huang Kecheng, Cai Xiemin, Deng Zonghai), painting (take the lead, Wang Erzhuo), Combining Scene and Art Painting (Longyuankou victory, defense of the yellow river boundary), Motto (Swear to the death to kill the enemy), Song (Jinggang) and tables (the achievements of the first anti encirclement campaign). The second category is static three-dimensional form, such as objects (sickle, seal, sup, hat, sock, bowl, blankets, reports, red belts, receipts, war weapons, letters, red army uniforms), buildings (Longjiang academy gate tower), statue (member of the children's corps), and site (red army cave). The third category is interactive flat form, including electronic touch screen, intelligent voice Interpretative system. The featured forms are mainly sites, buildings and statues.



Figure 7: The Exhibition Hall II of the Jinggang Mountain Revolutionary Museum

4.4 Exhibition Hall III

After the Pingjiang Uprising, the main force of the Fifth Army of the Chinese Workers' and Peasants Red Army, led by Peng Dehuai and Teng Dalyuan, linked up with the Fourth Army in Jinggangshan. Then the main force of the Fourth Army went to attack South Jiangxi while the Fifth Army, together with the people of the Jinggangshan, carried on the struggles in the border areas. Mao Tse-tung and ZhuDe therefore founded the Revolutionary Bases of GanNan (South Jiangxi) and Min Xi (Western Fujian) and unfolded a new prospect for the "armed independent regime of the workers and peasants" on the border between Hunan and Jiangxi provinces. The theory and successful revolutionary method characterised as "encircling the cities from the rural areas and seizing political power with armed force" was put into practice on a larger scale (Jinggangshan revolution museum, 2023).

The Interpretative forms of Exhibition Hall III are mainly divided into three categories. The first category is static flat form, such as photos (octagonal building, lotus nine cities, golden lion face red army cave), map (schematic diagram of the third anti "suppression campaign"), portraits (Mao Kewen, Zhu Yiyue, Li Chiaofei, Teng Daiyuan, Peng Dehuai), Slogans (join the communist party, welcome the fifth red army), Wall word (Jinggang song) and table (changes of position). The second category is static three-dimensional form, such as objects (straw shoes, tied legs, coins, flat stretcher, basket, rice bag, iron pier, pot, textbook, low table, party emblem, article, graduation certificate, official documents, letters, knives, notices), combining scenes and art painting (eight side mountain fortress ice fortifications), and sites (commissary, the lighting of the octagonal building). The third category is interactive flat form, including intelligent voice Interpretative system. Among the featured forms are mainly sites, combining scenes, and art painting.



Figure 8: The Exhibition Hall III of the Jinggang Mountain Revolutionary Museum

4.5 Exhibition Hall IV

The struggles in the Jinggangshan “laid the foundation for the great victory of the Chinese people.” The link between the Jinggangshan Revolutionary Base and those in other parts of the country grew continuously stronger, which pushed forward the Chinese revolution forcefully and the establishment of the Central Revolutionary Base and the Soviet Republic of China directly (Jinggangshan revolution museum, 2023). From the cradle of the Chinese Revolution to the cradle of the People’s Republic of China, the struggles in Jinggangshan ignited the flames of revolution that spread over the country until the victory of the democratic revolution (Lusaka Times, 2023).

The Interpretative forms of Exhibition Hall IV are mainly divided into three categories. The first category is static flat form, such as photos (Site, the first party congress), maps (diagram of Jiulongshan battle and national revolutionary base area, combat diagram), painting (Liuzhen), and tables (schedule of activities, chronicles of the struggle in Jinggangshan). The second category is static three-dimensional form, such as objects (Iron box, report, recording paper, newspapers, articles, books, notices), sculpture wall, tricycle, or site (PRC Provisional Central Government). The third category is the interactive flat form, such as Combining Scene and Art Painting (departure scene from Yudu), intelligent voice Interpretative system. Among the featured forms are mainly sculpture walls, sites, combining scenes, and art painting.



Figure 9: The Exhibition Hall IV of the Jinggang Mountain Revolutionary Museum

4.6 Exhibition Hall V

The struggles in the Jinggangshan opened up the road towards the victory of the Chinese revolution, and fostered the national spirit in the original sense-the spirit of Jinggangshan. The spirit of Jinggangshan has inspired sons and daughters of the Chinese nation to struggle and fight for the liberation of the country, the national revival and the social progress, winning one victory after another. Jinggangshan spirit will always be our precious spiritual wealth, and will always be our powerful spiritual power (Dan, 2020).

The Interpretative forms of Exhibition Hall V are mainly divided into three types. The first category is static flat form, such as Photos (Huangyang boundary, The Belt and Road International Cooperation Summit Forum, Spirit of earthquake relief and disaster relief, The

spirit of fighting against floods in 1998, the Yan'an spirit, xibaipo spirit, Daqing Iron Man Spirit, Lei Feng Spirit), Portrait (Mao Zedong, Deng Xiaoping, Jiang Zemin, Hu Jintao, Xi Jinping), Motto (Jinggangshan spirit), Slogans (Mao Zedong, Deng Xiaoping, Jiang Zemin, Hu Jintao, Xi Jinping, The spirit of Jinggangshan will always shine brightly, the Silk Road, Spirit of earthquake relief and disaster relief, The spirit of fighting against floods in 1998), and Color Art Painting (The spirit of Jinggangshan will always shine brightly). The second category is static three-dimensional form, such as Object (Marching clothe, book, cup), Panoramic Sand table (500 Li Jinggang Sand Table Model). The third category is the interactive flat form, such as intelligent voice Interpretative system. Among the featured forms is mainly Panoramic Sand table.

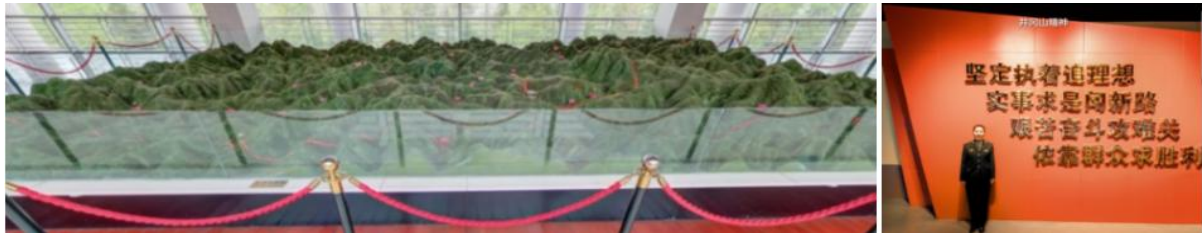


Figure 10: The Exhibition Hall V of the Jinggang Mountain Revolutionary Museum

5. Conclusion

The Interpretative and analysis of Jinggangshan Revolutionary Museum in China presents a magnificent picture of cultural heritage tourism through a rich variety of exhibition forms. The museum employs a variety of static and interactive forms to attract visitors, each customized for a specific hall in table 2.

In terms of Interpretative content, the overall planning of Jinggangshan Revolution Museum is reasonable, and each exhibition hall is opened in accordance with the historical context, so that visitors can systematically understand the development of Jinggangshan revolution (Jinggangshan revolution museum, 2023). However, the space in Hall 1 is not fully utilised, and the exhibits are slightly crowded, affecting visitors' viewing comfort and the smooth flow of visitors. Some visitors gave feedback that they were prone to congestion during their visit, mainly when they stayed in front of popular exhibits for a long time, which led to obstruction of the subsequent visit itinerary.

In terms of Interpretative form, the museum uses a variety of methods, Static flat form, Static three-dimensional form, Interactive flat form, Interactive three-dimensional form, etc. Create a relatively strong historical atmosphere. Among them, some large-scale scene restoration, such as the "Huangyangjie defense" scene, with realistic props, lighting and sound effects, has brought a strong visual impact and emotional resonance to visitors, and has become a highlight of the exhibition (Jinggangshan revolution museum, 2023). However, the content of the multimedia display is slow to be updated, and some of the materials are no longer able to reflect the latest research results and historical Interpretative perspectives, which reduces their timeliness and attractiveness.

Table 2: Interpretative Form of the Exhibition Hall

Exhibition Hall	Interpretative Content	Interpretative form				Participatory flat form	Participatory 3D form
		Static flat form	Static 3D form	Interactive flat form	Interactive 3D form		
Digital Museums	Tangible Cultural Heritage	Artistic masterpiece, Collection of treasures	/	Interactive electronic map	Provincial digital exhibition hall, 720-degree digital exhibition hall, 3D cultural relic model		
	Intangible Cultural Heritage	/	/	Movie and television hall, Intelligent voice explanation system	Provincial digital exhibition hall, 720-degree digital exhibition hall		
Exhibition Hall I	Tangible Cultural Heritage	Photos, Maps, Portrait, Illustrations, Painting	Object, Carved Art Wall, Statues, Buildings, Sandboxes	Electronic touch screen, Intelligent Voice Interpretative System			
	Intangible Cultural Heritage	Painting, Wall word (Slogan; Motto, Famous Quotes)	Explanatory board, Hologram technology, Movie and video	Interactive display APP, Intelligent Voice Interpretative System		Knowledge Quiz Activity, Red ballad singing activities	VR experience area, Family pottery experience activities
Exhibition Hall II	Tangible Cultural Heritage	Photos, Maps, Portrait, Table, Painting	Object, Buildings, Statues, Combination Scene and Art Painting, Site, Statue	Intelligent Voice Interpretative System			
	Intangible Cultural Heritage	Painting, Wall word (Motto, Slogans, Song)	Explanatory board	Intelligent Voice Interpretative System			
Exhibition Hall III	Tangible Cultural Heritage	Photos, Maps, Portrait, Table	Object, Combining Scene and Art Painting, Sites	Intelligent Voice Interpretative System			
	Intangible Cultural Heritage	Painting, Wall word (Slogans, Song, Motto)	Explanatory board	Intelligent Voice Interpretative System			
Exhibition Hall IV	Tangible Cultural Heritage	Photos, Maps, Painting, Table	Object, Sculpture wall, Site, Combining Scene and Art Painting,	Intelligent Voice Interpretative System			
	Intangible Cultural Heritage	Painting, Wall word (Slogan; Motto)	Explanatory board	Intelligent Voice Interpretative System			
Exhibition Hall V	Tangible Cultural Heritage	Photos, Portrait, Painting	Object, Panoramic Sand table	Intelligent Voice Interpretative System			
	Intangible Cultural Heritage	Wall word (Motto, Slogans)	Explanatory board, Movie and video	Intelligent Voice Interpretative System			

The static flat forms have been widely used in the various exhibition halls of Jinggangshan Revolutionary Museum. The museum has collected over 7,000 documentary materials and more than 7,000 books. These materials are displayed in static flat forms, providing the audience with a wealth of historical information. This type of exhibition includes displays of works of art (such as paintings, illustrations, photographs, and maps). They are usually hung on the gallery walls for viewers to enjoy. They are essential for conveying historical narratives and visual information (Räsänen, 2003). In the first half, these forms present a composite view of historical events and people. Similarly, Halls II and III rely on these static flat forms to provide visitors with a visual understanding of the cultural heritage. The consistent use of these forms in different halls emphasises their effectiveness in delivering clear and concise messages to visitors.

The static three-dimensional form is another important aspect of the museum's interpretive strategy and features prominently in all five halls. It includes objects, buildings, sandboxes, statues, and carved art walls. These provide tangible connections to historical events and figures, allowing visitors to experience the museum's cultural heritage in a more immersive way (Lee et al., 2024). Notably, Halls 1 and 2 emphasise the integration of carved art walls and statuary to enhance the historical narrative through structural and sculptural enhancements.

The interactive flat format introduces an element of participation by incorporating digital technologies such as electronic touchscreens. These allow visitors to access supplemental information, explore multimedia content, and interact with historical materials beyond static visual displays. The first hall utilises electronic touch screens to give visitors access to the digital archives and supplementary materials. The Digital Museum's Intelligent Voice Interpretative System is another example of how interactive flat formats can enhance the visitor experience by providing detailed and accessible information (Zhu et al., 2024).

The interactive three-dimensional form of the exhibition combines three-dimensional objects and interactive technology to provide visitors with a richer interactive experience (Ibrahim et al., 2021). While the use of interactive three-dimensional forms is not as common as other forms, they offer unique opportunities for visitors to interact. In 2021, the Jinggang Mountain Revolutionary Museum launched the red gene library museum indoor “starburst prairie” 720 ° VR panoramic online exhibition hall, the full elements of the museum's internal exhibition (Jinggangshan Revolution Museum, 2021). In January 2022, the AR interactive story exploration APP "Tribute to the Transmission of the Torch" was developed on the basis of important historical time nodes, events, and characters in Jinggangshan. After downloading and installing, the audience can visit the museum according to the story line, and enhance the sense of experience by completing the task interaction point, with voice narration and scene illustration (Jinggangshan Revolution Museum, 2022). In 2023, the Jinggang Mountain Revolutionary Museum in Jiangxi Province jointly with Jiangxi Scenic Communication Operations Co., Ltd. was the first to launch the AR smart glasses guide service, through this guide, visitors can not only see, hear, but also through voice commands for interaction, bringing “digital + technology + literature and science” immersive tour of new experiences (Lv huihui, 2023).

The participatory flat forms are including knowledge quiz activity and red ballad singing activities. The museum has special docents, who guide visitors to have a deeper understanding of the Jinggangshan revolutionary history through on-site explanations and interactive questions and answers. The museum organized the audience to participate in the red ballads singing activities, and professional music teachers taught the audience to sing the classic

Jinggangshan red ballads on the spot participatory flat forms enable visitors to actively participate and think actively during the visit (Zhu et al., 2024).

The participatory three-dimensional form allows the audience to personally participate in the inheritance and development of Jinggangshan revolutionary culture through VR experience area and family pottery experience activities. The audience can simulate the battle scenes during the Jinggangshan Revolution in the VR experience area, or make ceramic works with Jinggangshan characteristics in the family pottery experience activities (Lv huihui, 2023).

6. Conclusion and Suggestion

This study constructs a two-dimensional framework of cultural heritage Interpretative combining Interpretative content and form, and finds that digital technology has a significant impact on the richness of interpretation content and the diversity of interpretation forms on the interpretation effect.

In terms of interpretive content, although Jinggangshan Revolutionary Museum performs exceptionally well in displaying tangible cultural heritage, there remains significant potential for enhancement in the presentation and interactive formats of intangible cultural heritage. Additionally, some exhibition halls face issues such as underutilized space, overcrowded exhibits, and obstructed visitor flow.

In terms of interpretive form, the study emphasises the effectiveness of integrating multiple forms of Interpretative in cultural heritage tourism exhibitions. Jinggangshan Revolutionary Museum combines traditional and digital storytelling to ensure a comprehensive visitor experience (Jinggangshan Revolution Museum, 2021). Static flat and three-dimensional forms provide a basic historical narrative, while interactive and featured digital forms enhance engagement and accessibility. However, the uneven distribution of interactive and digital resources suggests that further innovation is needed in specific halls. While advances in digital technologies such as VR, AR and others have been realised, their use is still focused on specific areas.

Based on the above research conclusions, in order to further enhance the quality and influence of digital technology in promoting the cultural inheritance and tourism exhibition hall of Jinggangshan Revolutionary Museum, the following suggestions are put forward:

- a) The static flat form of the museum Interpretative is mainly presented in the form of text, pictures, maps, etc., and the information transmission is relatively simple and lacks interaction. On the basis of the existing graphic display board, more photocopies of revolutionary documents and archival materials will be added to enrich the depth of content. At the same time, using two-dimensional code technology, each display board is equipped with a special two-dimensional code, and visitors scan the code to obtain more detailed text introduction, expert Interpretative audio or related historical video clips (Vermeulen et al., 2024). In addition, the content of the exhibition board is updated regularly, combining new research results and historical stories to keep the exhibition fresh. The British Museum has QR codes next to its exhibits so visitors can access more background information on their mobile phones (Frost, S., 2021).
- b) The static three-dimensional forms include models, sculptures, etc., but lack of interaction and dynamic display. Improve the sophistication and reduction of revolutionary scene miniature models, sculptures and other displays. For key scenes, such as the Jinggangshan

army meeting scene, the surrounding environment details can be added, such as mountain landform, vegetation distribution, etc., to enhance the realism. The "Relics of the Tang Dynasty - Hejiacun Hoard Unearthed Cultural Relics Exhibition" of Shaanxi History Museum makes miniature models of the life scenes of the Tang Dynasty court very fine, from the architectural structure to the clothing of the characters, living utensils and so on (Shen, Z., 2022). At the same time, a small electronic display is set up next to the model or sculpture to play historical documentary clips or explanatory videos related to the scene, so that visitors can understand the display content from multiple angles. The Rijksmuseum has an interactive screen next to the sculpture, showing the making process and historical background of the sculpture (Amptmeijer, R. S., 2023). At specific times, such as evenings or weekends, use lighting and projection techniques to add dramatic light and shadow effects to sculptures or scenes and enhance visual impact. The Smithsonian's National Museum of Natural History uses dynamic lighting to display dinosaur skeletons for enhanced visual effects (Smith, S. L., 2024).

- c) The interactive flat forms have interactive display APP, intelligent voice Interpretative system, electronic touch screen and so on. However, the display content of the device is limited and the response speed is slow. Simplify the user interface and make it easier for the audience to learn. Add voice Interpretative function to facilitate the understanding of audiences with different language backgrounds. The interactive display screen of Shanghai Science and Technology Museum is simple and clear in design, easy to operate, and provides a variety of language choices, which is loved by the audience (Gao, Y., & Su, Y., 2023). Design interactive games or question and answer sessions to engage the audience. The Science Museum in London uses interactive games to keep visitors entertained and learning about science (Schiele, B., 2021). Update the content of the interactive screen regularly to keep it fresh. For example, the interactive screen at the Tokyo National Museum is updated weekly with the latest exhibition information (Pan, M., 2021). Add vibration or sound feedback on the touch screen, so that the audience can get a more intuitive response when clicking, enhancing the sense of experience. The interactive exhibition of Shanghai History Museum enables the audience to have a "dialogue" with history through touch screens, and provides personalized tour services (Shen, J., 2023).
- d) The interactive three-dimensional forms have 720-degree digital exhibition hall, 3D cultural relic model, but there are not enough devices and the experience is not smooth enough. Provide more VR/AR devices to reduce waiting time for viewers. For example, the Smithsonian has increased the number of devices in popular exhibitions to enhance the visitor experience (Smith, S. L., 2024). Show more details and backstory through VR/AR technology. For example, the British Museum uses AR technology to restore the original colors and forms of ancient artifacts (Hanussek, B., 2020). At the same time, the multi-person online interaction function is added, so that different visitors can communicate and discuss together in the virtual scene. The Louvre in France has launched a VR tour program that allows visitors to immerse themselves in the museum's various galleries through VR devices, interact with virtual guides, and communicate with other online visitors (Banfiet et al., 2023). Combine VR/AR technology with physical exhibits to enhance the audience's sense of immersion. For example, China's Palace Museum uses AR technology to allow visitors to "touch" cultural relics and understand their production processes (Zhao et al., 2023).

- e) The participatory flat forms use little, and the audience participation is insufficient and the interaction is not deep. Visitors are encouraged to share their own stories or creations and incorporate them into the exhibition. The National Museum of Australia uses social media to solicit audience stories and display them in its exhibitions (Barrowcliffe, R., 2021). Design areas where the audience can do hands-on work, such as simulating historical scenes, making handicrafts, etc. For example, the National Museum of American History has a "hands-on experiment area" where visitors can experience historical events firsthand (Smith, S. L., 2024). Themed painting, essay solicitation, poster design and other creative activities are held regularly to encourage visitors to create around the Jinggangshan revolutionary history and culture. Special exhibition areas will be set up in the museum to display outstanding works, and online display and voting will be conducted through official websites, social media and other platforms to enhance visitors' sense of participation and achievement. In addition, the establishment of an online interactive community, visitors can share their understanding of Jinggangshan revolutionary culture, perception and visit experience in the community, museum staff in a timely manner to respond to exchanges, forming a good cultural communication atmosphere. The Forbidden City Cup Youth Cultural Creativity Competition held by the Palace Museum of China attracted a large number of young people to create works around the Palace Museum culture, and excellent works were displayed and promoted on the official platform of the Palace Museum. At the same time, the online community of the Palace Museum, "Palace Museum Community", provides a platform for the majority of Palace Museum culture lovers to communicate and interact, and promotes cultural transmission and inheritance (Zhao et al., 2023).
- f) The participatory three-dimensional form has including VR experience area and family pottery experience activities. However, there are fewer events and the duration is shorter. Organise visitors to participate in role playing activities during the Jinggangshan Revolution, such as simulating the training or combat scenes of Red Army soldiers, to enhance the sense of reality of the experience. The use of high-tech means to simulate the key plots of historical events, such as the simulation of the Jinggangshan army meeting scene, so that the audience to play historical figures to interact. The "Journey through Time" exhibition at the History Museum of Lyon, France, allows the audience to experience historical events through time and space through role playing and scenario simulation (Banfiet et al., 2023). Handicraft workshops will be held, such as making handmade items such as Red Army badges and daily necessities during the revolutionary period, so that visitors could experience the revolutionary culture. In the workshop, professional instructors will explain the historical and cultural connotations behind the production process. The "Chengbo Workshop" handicraft experience held regularly by Chengdu Museum, China, allows visitors to make handicrafts related to museum exhibitions, which is very popular (Zhao et al., 2023).

The interpretive strategy of Jinggangshan Revolutionary Museum reflects a balanced combination of traditional and modern exhibition methods (Jiangxi publishing, 2022). By enhancing interactivity and digital innovation, museums can consolidate their role as major cultural heritage tourism destinations, ensuring that historical narratives remain engaging and educational for diverse visitors. In the future, priority should be given to enhance interactivity, attractive narrative, educational programs and visitor feedback, which is expected to further optimise the function and quality of the exhibition hall. It will become a more attractive and influential red culture inheritance base, and make more significant contributions to carrying forward the spirit of Jinggangshan and promoting the development of cultural tourism.

7. Contribution and Limitation

By constructing the Interpretative framework of cultural heritage tourism exhibition hall, this paper systematically analyzes the Interpretative content and form of Jinggangshan Revolutionary Museum, and reveals the influence of the combination of traditional and modern exhibition methods on visitors' experience. The study highlights the importance of interactivity and digital technologies in the Interpretative of cultural heritage and makes recommendations for optimizing exhibition functions. These findings provide theoretical support and practical guidance for the design and operation of cultural heritage tourism exhibition halls.

Through in-depth analysis of the exhibition content and form of Jinggangshan Revolutionary Museum, this study provides an important reference for the optimal design of cultural heritage tourism exhibition hall. However, only one case was analysed in this study, and future studies can be extended to more cases to verify and enrich the theoretical framework and suggestions proposed in this study. In addition, with the development of technology, new forms of Interpretative continue to emerge, and future research should continue to pay attention to and integrate the latest literature and technical progress.

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Conflict of Interest Statement

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