



Digital Cultural Heritage Platforms and Offline Cultural Participation Intention: An Integrative Review of User Experience, Technology Acceptance, and Cultural Identity

Teng Wang¹, Zijin Li², Shaowen Wang³

^{1,2,3} International Chinese College, Panyapiwat Institute of Management, Thailand
✉: * 1194665622@qq.com
(*Corresponding Author Email)

Received: 27 May 2026; Revised: 17 June 2026; Accepted: 03 July 2026
© The Author(s) 2026

Abstract

Digital cultural heritage platforms have expanded public access to heritage resources and experiences, yet the translation of online engagement into offline visits, participation in cultural activities, and heritage-related consumption remains theoretically fragmented. Using an integrative review process, this study searched Web of Science Core Collection, Scopus, Google Scholar, and CNKI, applied staged screening and thematic synthesis, and retained 38 publications in the final corpus. This integrative review synthesizes interdisciplinary evidence on how digital cultural heritage platforms shape users' offline cultural participation intention. Conceptually, the review treats heritage platforms as platformized public-service environments that organize heritage resources through curation, interpretation, and interactive experience, and it positions offline cultural participation intention as a proximal outcome connecting online experience to offline behavior. Theoretically, the review adopts a stimulus–organism–response scaffold to align platform features, user psychological processing, and intention outcomes, while specifying two complementary organism-level mechanisms: cognitive evaluation grounded in technology acceptance, and meaning-making grounded in cultural identity. The synthesis indicates that platform-level stimuli converge on three actionable experience dimensions: interaction quality, aesthetic quality, and digital narrative. User responses are organized into two parallel pathways, one centered on perceived usefulness and perceived ease of use, and the other centered on cultural identity as a translation mechanism that connects digital experience to offline action tendencies. Offline cultural participation intention is commonly structured into intentions for on-site visits, offline cultural activities, and cultural consumption. The review also highlights benefit–risk trade-offs as a boundary condition that shapes conversion strength in hybrid and AI-mediated heritage contexts. Based on these findings, an integrated analytical framework is proposed—platform experience features - user psychological responses - offline cultural participation intention—to support cumulative research, cross-platform comparison, and design strategies that embed actionability into digital heritage experiences.

Keywords: Digital cultural heritage platforms; Offline cultural participation intention; User experience; Technology acceptance; Cultural identity

1. Introduction

Digital technologies are reshaping how cultural heritage is preserved, represented, and understood. Earlier research largely treated digital cultural heritage as a technical system for preservation and management, while more recent work highlights platform-based experience and communication, emphasizing that digital heritage is not merely representation but also the organization, interpretation, and reuse of cultural knowledge (Portalés et al., 2018). Within this shift, digital cultural heritage platforms have become key interfaces linking institutions and publics, and linking online experience with offline practice. Their openness, interactivity, and sharing logic are increasingly framed as the mechanism that turns fragmented resources into an evolving public cultural service environment (Luo et al., 2021; Ou & Liu, 2025; Liew et al., 2022).

A pressing question follows: whether online experience can convert into offline cultural participation. Many platforms attract large-scale online traffic, yet users often stop at browsing, information acquisition, or momentary entertainment, and online visibility does not necessarily translate into on-site visits, offline activities, or cultural consumption. Although research repeatedly reports positive associations between digital experience and offline intention, it also shows that conversion is typically mediated and conditional rather than automatic (Deng et al., 2023; Meng & Dolah, 2025; Lai et al., 2025). With generative AI, intelligent guiding, and hybrid services increasingly embedded, issues of explanation, trust, and risk trade-offs become more consequential for whether “seen” becomes “visited” (He & Qin, 2024; Kiourexidou & Stamou, 2025).

This review synthesizes interdisciplinary findings on how digital cultural heritage platforms shape offline cultural participation intention. It focuses on platform-side experiential cues, user-side cognitive and cultural-psychological mechanisms, and the conversion process under benefit–risk trade-offs. Building on these strands, an integrated framework is proposed to provide a shared analytical language for cumulative research and actionable implications for platform design.

2. Review Method

2.1 Search Sources and Databases

An integrative literature review design was adopted. Searches covered international and Chinese scholarly ecosystems. Web of Science Core Collection and Scopus were used for peer-reviewed journal articles; Google Scholar supplemented interdisciplinary and newly published work; CNKI captured Chinese-language studies and locally grounded discussions. Records were exported to a reference manager for deduplication and cleaning.

2.2 Query Design and Keyword Logic

Search queries were built around three clusters: object terms, outcome terms, and mechanism/theory terms. Object terms targeted digital cultural heritage and platform forms; outcome terms targeted offline cultural participation, offline/on-site visit intention, and online-to-offline transformation; mechanism/theory terms targeted interaction, aesthetics, narrative, immersion, perceived usefulness, perceived ease of use, cultural identity, and SOR/TAM. Keywords were cross-combined and adapted to database-specific syntax. The main focus was on studies from the past decade, with selected foundational theoretical works included for conceptual clarity.

2.3 Eligibility Criteria

Included studies were situated in cultural heritage contexts, examined digital heritage platforms or closely related forms, addressed offline participation intentions or behaviors, and provided interpretable constructs or pathways linking platform experience to user responses and offline outcomes. Exclusions removed studies without heritage context, purely technical reports without behavioral mechanisms, and studies too weakly connected to online–offline

linkage.

2.4 Screening and Corpus Construction

Screening proceeded in four steps. First, duplicate records were removed. Second, titles and abstracts were screened for relevance to cultural heritage, digital platform experience, and online–offline participation linkage. Third, full texts were assessed according to the eligibility criteria, with studies excluded when they lacked a heritage context, behavioral mechanism, or interpretable online–offline pathway. Fourth, snowballing through reference tracing and citation chasing was used to capture additional directly relevant publications.

The final corpus comprised 38 publications. These included empirical studies on digital museums, participatory heritage platforms, VR/AR and metaverse experiences, AI-supported heritage systems, and offline participation intention, together with foundational theoretical works on SOR, TAM, cultural identity, and behavioral intention. Because the purpose of the review was conceptual integration rather than exhaustive meta-analysis, selection emphasized theoretical relevance, construct clarity, and evidence of platform experience–user response–offline intention linkage.

2.5 Extraction and Thematic Synthesis

A structured extraction template captured context, platform type, constructs and measures, pathways, findings, and boundary conditions. Coding combined deductive organization under a “stimuli–organism–response” scaffold with inductive refinement via open and axial coding. The synthesis consolidated platform factors into actionable experience dimensions, user responses into cognitive evaluation and meaning-making mechanisms, and outcomes into offline cultural participation intention. Table 1 summarizes the core reviewed evidence and its contribution to the synthesis.

Table 1 Summary Matrix of Core Reviewed Studies

Synthesis strand	Representative studies	Contribution to the integrative synthesis
Digitization and virtual representation	Dragoni et al. (2017); Styliani et al. (2009); Carrozzino & Bergamasco (2010); Jung et al. (2016)	Clarifies the shift from preservation infrastructure and virtual display toward immersive, experience-oriented digital heritage environments.
Participatory and platformized heritage	Portalés et al. (2018); Koukopoulos & Koukopoulos (2019); Liew et al. (2022); Silva et al. (2022); Luo et al. (2021); Liu & Li (2024)	Supports the definition of digital heritage platforms as public-service and participatory spaces organized around interaction, sharing, interpretation, and value co-creation.
Technology acceptance and cognitive evaluation	Davis (1989); Davis et al. (1989); Venkatesh & Davis (2000); Venkatesh & Bala (2008); Liu et al. (2023); Qiu et al. (2024)	Provides the TAM-based pathway through perceived usefulness, perceived ease of use, adoption intention, continuance intention, and platform evaluation.
Cultural identity and offline participation	Deng et al. (2023); Meng & Dolah (2025); Prayag et al. (2017); Richards (2020); Li et al. (2020)	Explains how digital experience is translated into offline visit, activity, and cultural consumption intention through identity, perceived value, and meaning connection.
AI, hybrid	He & Qin (2024); Lai et al.	Positions benefit–risk trade-off,

experience, and governance risks	(2025); Kiourexidou & Stamou (2025); Colace et al. (2025); Sánchez-Martín et al. (2025)	credibility, transparency, and authenticity as boundary conditions in AI-mediated and hybrid heritage contexts.
----------------------------------	---	---

3. Conceptual and Theoretical Background

3.1 Conceptual Definitions and Construct Boundaries

Digital cultural heritage includes not only digitized preservation but also knowledge organization, interpretation, and reuse through digital media (Portalés et al., 2018). In Chinese scholarship, the concept is often aligned with public cultural service and institutionalized transmission under national digital culture strategies (Liu & Li, 2024; Xu, 2024).

A digital cultural heritage platform represents a platformized form that enables sharing, interactive access, and knowledge re-production, transforming fragmented resources into an evolving service environment (Luo et al., 2021; Liu et al., 2023). International work frames platforms as shared spaces for participatory cultural production and collaborative interpretation, and highlights hybrid online–offline innovations that embed heritage into everyday life (Liew et al., 2022; Pesce & Franzè, 2025). More generally, platforms are understood as integrated information environments grounded in digital technologies, centered on heritage content, oriented toward public service and knowledge dissemination, and enabling participation and value co-creation (Koukopoulos & Koukopoulos, 2019; Silva et al., 2022).

Offline cultural participation foregrounds embodied, multi-sensory engagement in real-world settings, including on-site visits, offline activities, and cultural consumption (Richards, 2020). It is strongly experiential and context-dependent, shaped by atmospheres and affective states (De Rojas & Camarero, 2008). In heritage contexts, on-site experience can reinforce meaning connection and identification, while social interaction in public cultural spaces generates shared meanings (Li et al., 2020; Jancovich & Stevenson, 2023).

Offline cultural participation intention is commonly used as a proximal outcome because offline behavior is lagged and situationally constrained. Behavioral intention is treated as a near-term predictor of future action (Conner, 2020) and is operationalized through visit, revisit, and recommendation intentions in heritage and tourism research (Prayag et al., 2017). In digital heritage contexts, online experience shapes offline intention through cognitive evaluation and cultural-psychological mechanisms (Deng et al., 2023; Meng & Dolah, 2025).

3.2 Theoretical Lenses and Integrative Logic

SOR provides the overarching causal scaffold linking platform stimuli, user psychological states, and intention outcomes. TAM specifies the cognitive-evaluation mechanism in the organism stage through perceived usefulness and perceived ease of use (Davis, 1989; Davis et al., 1989), with later refinements and extensions clarifying the formation and role of these core constructs (Davis & Venkatesh, 1996; Venkatesh & Davis, 2000; Venkatesh & Bala, 2008). Cultural identity theory complements this by capturing meaning-making and belonging mechanisms that are particularly salient in heritage contexts, where cultural engagement depends on whether heritage meaning resonates with the self (Hou, 2022; Verkuyten, 2013). Together, these lenses support an integrated explanation of how platform experience becomes offline participation intention.

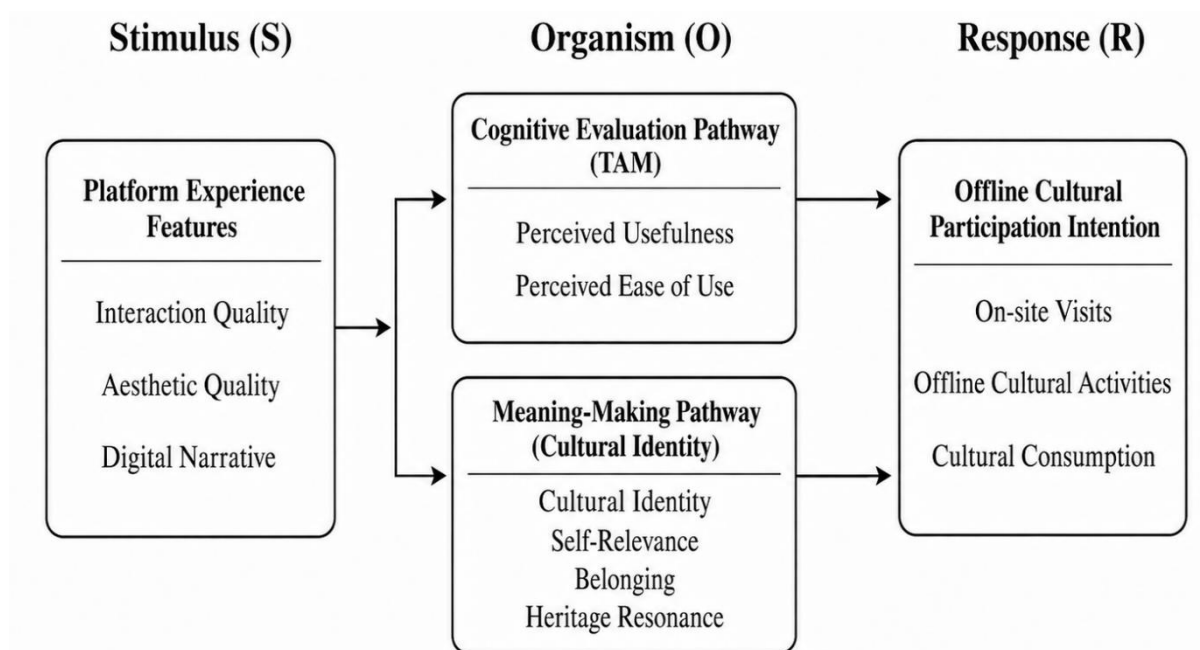


Figure 1. Integrative Theoretical Logic of SOR, TAM, and Cultural Identity

4. Key Themes in Existing Research

4.1 From High-Fidelity Representation to Experience Organization

Earlier work emphasized digitization infrastructures and knowledge management in digital cultural heritage research (Dragoni et al., 2017). Later research focused on virtual museums and panoramic rendering, examining how digital environments shape spatial cognition and viewing practices (Carrozzino & Bergamasco, 2010; Styliani et al., 2009). With VR/AR maturation, immersion and affective engagement became central to explaining intentions (Jung et al., 2016). Recent studies highlight AI-enabled “intelligent activation,” framing AI as an interactive intermediary through dialogue, explanation, and recommendation (Kiourexidou & Stamou, 2025; Kamel et al., 2023).

4.2 Converging Experience Dimensions: Interaction, Aesthetics, and Narrative

Platform features converge toward interaction quality, aesthetic quality, and digital narrative. Interaction quality reflects users’ ability to access, explore, respond to, and participate in digital heritage environments, which is central to the usability and social acceptance of participatory heritage platforms (Koukopoulos & Koukopoulos, 2019; Liew et al., 2022). Aesthetic quality shapes affect and satisfaction (De Rojas & Camarero, 2008). Narrative structures organize attention and continuity in mobile museum experiences and multi-platform storytelling (Roussou & Katifori, 2018; Vert et al., 2021). This convergence supports a more stable stimulus-side conceptualization.

4.3 Beyond Adoption: Value–Affect–Cultural Identity Mechanisms

While TAM-related cognitive mechanisms remain robust (Davis, 1989), heritage contexts require meaning conversion. Evidence suggests that cultural identity plays a key mediating role between digital experience and offline intention (Deng et al., 2023; Meng & Dolah, 2025).

4.4 Accumulating Evidence Across Digital Contexts

Research has accumulated across virtual tourism, immersive heritage experiences, and metaverse-related heritage contexts. SOR-based modeling is widely used to explain how experiential cues translate into intentions, including continuance-related outcomes (Qiu et al., 2024).

4.5 AI Era Issues: Credible Explanation, Risk Trade-Offs, and Governance

AI-mediated platforms introduce new concerns about credibility, bias, and governance, reshaping trust and conversion strength (Colace et al., 2025; Sánchez-Martín et al., 2025). Benefit–risk trade-offs increasingly appear as key boundary conditions, especially in metaverse and AI-driven platform studies (He & Qin, 2024; Lai et al., 2025).

5. Integrated Analytical Framework

The integrated framework follows SOR as a macro scaffold, specifies cognitive evaluation through TAM, and captures meaning-making through cultural identity. At the stimulus level, platform experience is represented by interaction quality, aesthetic quality, and digital narrative (Koukopoulos & Koukopoulos, 2019; Roussou & Katifori, 2018; Vert et al., 2021). At the organism level, perceived usefulness, perceived ease of use, and cultural identity explain how users evaluate and internalize digital heritage experience (Davis, 1989; Davis et al., 1989; Deng et al., 2023; Meng & Dolah, 2025). At the response level, offline cultural participation intention is reflected in on-site visits, offline cultural activities, and cultural consumption. Benefit–risk trade-off is positioned as a boundary condition that may strengthen or weaken this conversion process (He & Qin, 2024; Lai et al., 2025).

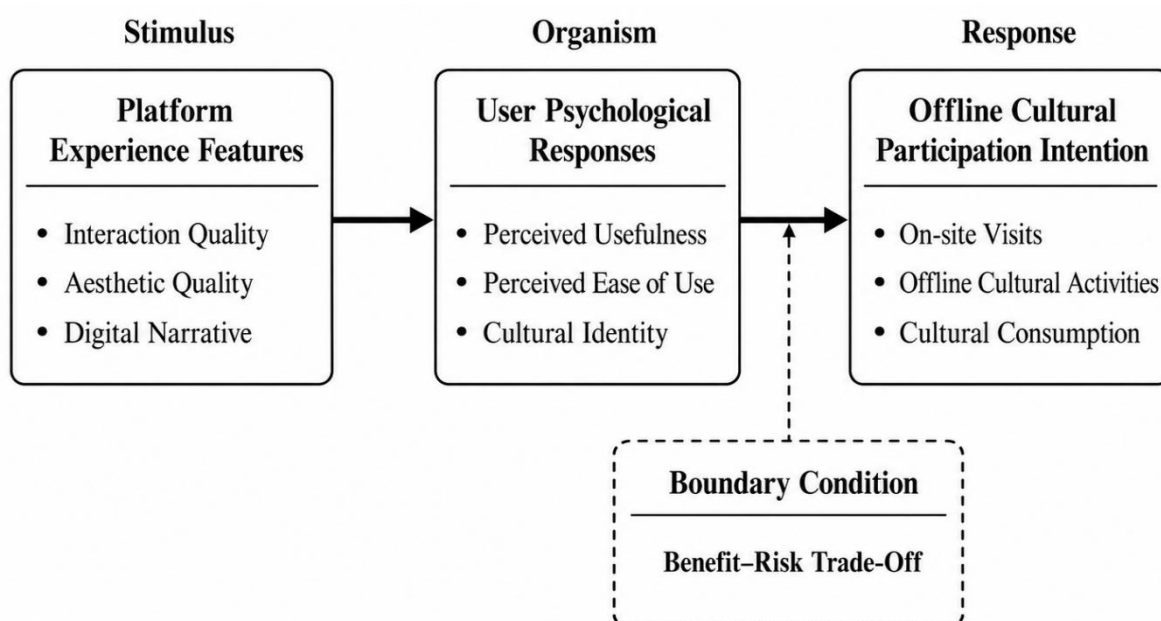


Figure 2. Integrated Analytical Framework of Digital Heritage Platform Experience and Offline Cultural Participation Intention

6. Discussion and Future Research

The findings suggest that the conversion from online heritage experience to offline cultural participation is not automatic. Digital cultural heritage platforms may attract users through immersive display, interactive functions, and visual design, but online attention alone does not necessarily lead to on-site visits, offline activities, or cultural consumption. This is consistent with previous studies showing that digital heritage experience influences offline visit intention through mediating mechanisms such as perceived value and cultural identity (Deng et al., 2023; Meng & Dolah, 2025). Therefore, the key issue is not only whether a platform is attractive, but whether it provides actionable cues that help users understand cultural value, reduce uncertainty, and form practical intentions for offline participation.

The proposed framework also shows that cognitive evaluation and cultural identity

should be treated as two complementary pathways. The TAM-based pathway explains how users judge the usefulness and ease of use of a platform, which remains important for intention formation (Davis, 1989; Davis et al., 1989). However, in heritage contexts, technology acceptance alone is insufficient. Users may also need to feel cultural resonance, belonging, and symbolic connection before they are willing to move from online browsing to offline participation. This supports the role of cultural identity as a meaning-making mechanism in digital heritage experience (Deng et al., 2023; Meng & Dolah, 2025).

In addition, interaction quality, aesthetic quality, and digital narrative should not be understood merely as technical or visual features. Their value lies in whether they can activate user judgment, emotional engagement, and cultural interpretation. Previous research has shown that aesthetic atmosphere may influence visitors' mood and satisfaction (De Rojas & Camarero, 2008), while narrative design can organize attention and meaning in digital museum experiences (Roussou & Katifori, 2018; Vert et al., 2021). Thus, effective digital heritage platforms need to combine usability, interpretation, and cultural meaning rather than focusing only on technological display.

The review further indicates that benefit–risk trade-offs are especially important in AI-mediated and hybrid heritage contexts. AI-generated interpretation, intelligent recommendation, and virtual guiding may improve accessibility and personalization, but they also raise concerns about credibility, authenticity, bias, and cultural accuracy (Colace et al., 2025; Sánchez-Martín et al., 2025). For this reason, platforms should make cultural sources traceable, explanations transparent, and offline participation pathways clear. Online-to-offline conversion should be treated as a platform capability rather than a simple promotional outcome.

Future research can be developed in four directions. First, future studies should move beyond intention-based models and include behavioral evidence such as platform logs, reservations, visitation records, activity participation, and cultural consumption data. Second, future research should compare different platform types, including museum platforms, intangible cultural heritage platforms, tourism-oriented platforms, social media-based heritage communication, and AI-supported hybrid platforms. Third, cultural identity should be further divided into cognitive recognition, emotional attachment, value identification, and community belonging. Fourth, future studies should pay closer attention to platform governance, especially authenticity, transparency, cultural sensitivity, data ethics, and user trust in AI-mediated heritage interpretation.

7. Conclusion

Digital cultural heritage platforms are evolving into integrated interfaces that organize cultural experience and shape action tendencies. The literature suggests that conversion from online experience to offline cultural participation intention is mediated and conditional rather than automatic. Interaction quality, aesthetic quality, and digital narrative provide core stimulus cues; perceived usefulness, perceived ease of use, and cultural identity constitute key psychological mechanisms; offline cultural participation intention is reflected in on-site visits, offline cultural activities, and cultural consumption; and benefit–risk trade-offs condition conversion strength, especially under AI-mediated explanation and recommendation. The integrated framework provides a shared analytical language and clearer construct boundaries for cumulative research, cross-platform comparison, and actionable platform design.

References

- Carrozzino, M., & Bergamasco, M. (2010). Beyond virtual museums: Experiencing immersive virtual reality in real museums. *Journal of Cultural Heritage*, 11(4), 452–

- 458.
- Colace, F., Gaeta, R., Lorusso, A., Pellegrino, M., & Santaniello, D. (2025). New AI challenges for cultural heritage protection: A general overview. *Journal of Cultural Heritage*, 75, 168–193.
- Conner, M. (2020). Theory of planned behavior. *Handbook of Sport Psychology*, 1–18.
- Davis, F. D. (1989). Perceived usefulness, perceived ease of use, and user acceptance of information technology. *MIS Quarterly*, 13(3), 319–340.
- Davis, F. D., Bagozzi, R. P., & Warshaw, P. R. (1989). User acceptance of computer technology: A comparison of two theoretical models. *Management Science*, 35(8), 982–1003.
- Davis, F. D., & Venkatesh, V. (1996). A critical assessment of potential measurement biases in the technology acceptance model: Three experiments. *International Journal of Human-Computer Studies*, 45(1), 19–45.
- De Rojas, C., & Camarero, C. (2008). Visitors' experience, mood and satisfaction in a heritage context: Evidence from an interpretation center. *Tourism Management*, 29(3), 525–537.
- Deng, Y., Zhang, X., Zhang, B., Zhang, B., & Qin, J. (2023). From digital museuming to on-site visiting: The mediation of cultural identity and perceived value. *Frontiers in Psychology*, 14, 1111917.
- Dragoni, M., Tonelli, S., & Moretti, G. (2017). A knowledge management architecture for digital cultural heritage. *Journal on Computing and Cultural Heritage*, 10(3), Article 15.
- He, T. L., & Qin, F. (2024). Exploring how the metaverse of cultural heritage (MCH) influences users' intentions to experience offline: A two-stage SEM-ANN analysis. *Heritage Science*, 12(1), Article 193.
- Hou, X. (2022). The belief core and logical structure of identity issues [in Chinese]. *Ningxia Social Sciences*, (04), 44–54.
- Jancovich, L., & Stevenson, D. (2023). *Failures in cultural participation*. Springer.
- Jung, T., tom Dieck, M. C., Lee, H., & Chung, N. (2016). Effects of virtual reality and augmented reality on visitor experiences in museum. In *Information and Communication Technologies in Tourism 2016*.
- Kamel, M. M., Gil-Solla, A., Guerrero-Vásquez, L. F., Blanco-Fernández, Y., Pazos-Arias, J. J., & López-Nores, M. (2023). A crowdsourcing recommendation model for image annotations in cultural heritage platforms. *Applied Sciences*, 13(19), 10623.
- Kiouxridou, M., & Stamou, S. (2025). Interactive heritage: The role of artificial intelligence in digital museums. *Electronics*, 14(9), 1884.
- Koukopoulos, Z., & Koukopoulos, D. (2019). Evaluating the usability and the personal and social acceptance of a participatory digital platform for cultural heritage. *Heritage*, 2(1), 1–26.
- Lai, S. W., Tian, Y. H., & Zhang, Q. F. (2025). The impact of AI-generated technologies-driven digital cultural heritage platforms on users' offline cultural participation intentions. *npj Heritage Science*, 13(1), Article 574.
- Li, J., Krishnamurthy, S., Roders, A. P., & Van Wesemael, P. (2020). Community participation in cultural heritage management: A systematic literature review comparing Chinese and international practices. *Cities*, 96, 102476.
- Liew, C. L., Goulding, A., & Nichol, M. (2022). From shoeboxes to shared spaces: Participatory cultural heritage via digital platforms. *Information, Communication & Society*, 25(9), 1293–1310.
- Liu, L.-W., Wang, C.-C., Pahrudin, P., Royanow, A. F., Lu, C., & Rahadi, I. (2023). Does virtual tourism influence tourist visit intention on actual attraction? A study from

- tourist behavior in Indonesia. *Cogent Social Sciences*, 9(1), 2240052.
- Liu, M., & Li, Y. (2024). Digital transmission of cultural heritage under the national digital culture strategy: Mechanisms, challenges, and pathways [in Chinese]. *Dang'anxue Yanjiu [Archives Studies]*, (05), 107–116.
- Luo, F., Dai, X., & Huang, Y. (2021). Characteristics and communication of digital cultural heritage under the “Internet+” mindset [in Chinese]. *Jiaju yu Shinei Zhuangshi [Furniture & Interior Design]*, (08), 20–23.
- Meng, W., & Dolah, J. (2025). From virtual museum experience quality to offline visit intention: A cultural identity mediation model for sustainable heritage engagement. *Sustainability*, 17(23), 10664.
- Ou, Y., & Liu, J. (2025). Practices and reflections on integrating digital archival resources of intangible cultural heritage: Evidence from the “Chinese Traditional Music Recording Archives” digital platform [in Chinese]. *Zhejiang Dangan [Zhejiang Archives]*, (04), 37–41.
- Pesce, D., & Franzè, C. (2025). When digital platforms meet tradition: Phygital innovation in the cultural heritage. *Journal of Engineering and Technology Management*, 77, 101896.
- Portalés, C., Rodrigues, J. M. F., Rodrigues Gonçalves, A., Alba, E., & Sebastián, J. (2018). Digital cultural heritage. *Multimodal Technologies and Interaction*, 2(3), 58.
- Prayag, G., Hosany, S., Muskat, B., & Del Chiappa, G. (2017). Understanding the relationships between tourists’ emotional experiences, perceived overall image, satisfaction, and intention to recommend. *Journal of Travel Research*, 56(1), 41–54.
- Qiu, T., Li, H., Chen, Y., Zeng, H., & Qian, S. (2024). Continuance intention toward VR games of intangible cultural heritage: A stimulus–organism–response perspective. *Virtual Reality*, 28(3), 149.
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922.
- Roussou, M., & Katifori, A. (2018). Flow, staging, wayfinding, personalization: Evaluating user experience with mobile museum narratives. *Multimodal Technologies and Interaction*, 2(2), 32.
- Sánchez-Martín, J.-M., Guillén-Peñafiel, R., & Hernández-Carretero, A.-M. (2025). Artificial intelligence in heritage tourism: Innovation, accessibility, and sustainability in the digital age. *Heritage*, 8(10), 428.
- Silva, G. M. d., Glória, A. C., Salgueiro, Â. S., Almeida, B., Monteiro, D., Freitas, M. R. d., & Freire, N. (2022). ROSSIO infrastructure: A digital humanities platform to explore the Portuguese cultural heritage. *Information*, 13(2), 50.
- Styliani, S., Fotis, L., Kostas, K., & Petros, P. (2009). Virtual museums, a survey and some issues for consideration. *Journal of Cultural Heritage*, 10(4), 520–528.
- Venkatesh, V., & Bala, H. (2008). Technology acceptance model 3 and a research agenda on interventions. *Decision Sciences*, 39(2), 273–315.
- Venkatesh, V., & Davis, F. D. (2000). A theoretical extension of the technology acceptance model: Four longitudinal field studies. *Management Science*, 46(2), 186–204.
- Verkuyten, M. (2013). *Identity and cultural diversity: What social psychology can teach us*. Routledge.
- Vert, S., Andone, D., Ternauciuc, A., Mihaescu, V., Rotaru, O., Mocofan, M., Orhei, C., & Vasiu, R. (2021). User evaluation of a multi-platform digital storytelling concept for cultural heritage. *Mathematics*, 9(21), 2678.
- Xu, D. (2024). Research evolution and prospects of cultural heritage digital preservation in China: A CiteSpace-based bibliometric analysis [in Chinese]. *Quanqiu Chuanmei Xuekan [Global Media Journal]*, 11(05), 153–167.