

A Comparative Study of Museum Cultural Creative Products' Outreach Strategies Between China and South Korea from the Perspective of Hunan Culture

-- A Case Study of Hunan Provincial Museum and Korean Museums

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Abstract

Amid the intensifying global competition for cultural soft power, cultural creative products' outreach has emerged as a critical pathway for enhancing national cultural influence. This study examines the Hunan Provincial Museum alongside the National Museum of Korea and Gyeongbokgung Palace as primary research objects, employing comparative analysis, case study methodology, and cross-cultural communication theory to systematically analyze the similarities and differences in Sino-Korean cultural creative outreach products' strategies. The findings reveal a significant complementarity between the two countries' outreach models: China adopts a "civilizational dialogue" orientation, leveraging its profound historical resources to pursue academically grounded outreach; South Korea, by contrast, is driven by "emotional consumption," achieving mass cultural dissemination through lightweight narratives. Accordingly, China may draw upon South Korea's experience in private-domain traffic management and IP lightweighting, while South Korea can benefit from China's expertise in deep IP development and regional cultural differentiation. Both nations can further pursue East Asian cultural synergy through collaborative initiatives such as shared digital repositories and joint UNESCO heritage nominations. Balancing "traditional authority" with "modern communicative power" in cultural outreach offers practical insights for cross-cultural communication in an era of globalization.

Keywords

Cultural outreach; Cultural creative industry; Sino-Korean comparison; Hunan Provincial Museum; Korean museums.

1. Introduction

1.1. Research Background and Significance

With the background of globalization, cultural soft power has become a core component of national comprehensive competitiveness. As central carriers of cultural heritage preservation and dissemination, museums occupy an important position in enhancing national cultural influence through their cultural creative outreach products' strategies. China and South Korea both belong to the East Asian Sinographic cultural sphere and share deep cultural ties, yet exhibit strikingly different approaches to cultural outreach: China draws on five thousand years of civilizational heritage and, guided by cultural rejuvenation, emphasizes academic and systematic channels of communication to advance inter-civilizational dialogue; South Korea, following the implementation of its "Culture-Based Nation" strategy in 1997, leveraged popular culture as a breakthrough point, cultivated the "Korean Wave" (Hallyu) cultural brand, rapidly

captured the international cultural consumption market, and developed a distinctive model of cultural dissemination [1-4].

As a core institution for the promotion of Hunan culture, the Hunan Provincial Museum has, through its possession of world-class archaeological resources such as the Mawangdui Han Tombs, become an exemplary regional museum in cultural creative development and external outreach. Its outreach strategy resonates deeply with the core tenets of Hunan culture—"practicality in governance, and openness to all traditions." Meanwhile, South Korean cultural institutions such as the National Museum of Korea and Gyeongbokgung Palace, through emotive and youth-oriented communication strategies, have successfully integrated traditional culture with modern consumption and popular culture, achieving mass dissemination of cultural symbols. A comparative study of Sino-Korean museum cultural creative outreach products' strategies from the Hunan cultural perspective not only elucidates the internal logic of regional Chinese museum cultural communication, but also provides theoretical support and practical reference for Sino-Korean cultural exchange and East Asian cultural collaborative development. It holds significant contemporary relevance for advancing the creative transformation and innovative development of China's traditional culture [5-8].

1.2. Research Subjects and Methods

1.2.1. Research Subjects

This study takes the Hunan Provincial Museum as its Chinese research sample. As an important showcase for Hunan culture, its Mawangdui Han Tombs IP development and outreach practice are representative of regional museums. The National Museum of Korea and Gyeongbokgung Palace serve as the Korean research samples, representing respectively a comprehensive national-level museum and a folk cultural landmark; their cultural creative outreach products' strategies embody the core of the dissemination model adopted by cultural institutions under South Korea's "Culture-Based Nation" strategy.

1.2.2. Research Methods

(1) Comparative Analysis: Across four dimensions—core logic, product development, digitalization pathways, and audience positioning—this study systematically examines the differences and commonalities in cultural creative outreach products' strategies between the Hunan Provincial Museum and representative South Korean cultural institutions from the perspective of Hunan culture, while excavating the underlying cultural, policy, and market dynamics.

(2) Case Study Method: Using the Hunan Provincial Museum's academic development and outreach of the Mawangdui Han Tombs IP, Gyeongbokgung's Hanbok experience project, and celebrity-branded cultural creative products as core cases, this study provides an in-depth examination of the specific practical models and implementation outcomes of Sino-Korean museum cultural creative outreach products'.

(3) Cross-Cultural Communication Theory: Drawing on cultural discount theory and creative transformation theory, this study explicates the deep-seated causes of strategic differences in Sino-Korean cultural creative outreach products', analyzes the impact of different dissemination models on cross-regional cultural transmission, and provides a theoretical basis for strategic mutual reference.

1.3. Theoretical Framework

1.3.1. Cultural Discount Theory

The cultural discount theory, proposed by Dutch economist Colin Hoskins and other scholars, holds that owing to differences in cultural background, the value and appeal of cultural products diminish to varying degrees during the process of cross-cultural transmission. This theory provides the central analytical lens for examining the differential communication

efficiency of cultural symbols in Sino-Korean cultural creative outreach products', explaining why China's academically oriented cultural communication model faces certain barriers to mass reception, whereas South Korea's lightweight narrative model effectively reduces cultural discount and achieves global reach.

1.3.2. Creative Transformation Theory

Creative transformation theory emphasizes the reinterpretation and reconstitution of traditional cultural resources in ways consonant with contemporary characteristics, thereby adapting them to the communication and consumption needs of modern society. This study employs this framework to analyze the different pathways and relative merits of the Hunan Provincial Museum's academic creative transformation of Hunan culture and the Mawangdui Han Tombs resources, as compared with South Korea's popularized and entertainment-oriented creative transformation of traditional culture.

2. Core Logical Differences in Cultural Outreach

2.1. China: Serious Narratives Oriented Toward "Civilizational Dialogue"

The Hunan Provincial Museum employs a distinctive dual-axis model combining "historical archaeology and local culture." The historical and archaeological resources centered on the Mawangdui Han Tombs unquestionably provide a profound foundation for its cultural outreach. The numerous precious artifacts excavated from the Mawangdui Han Tombs—including the remarkably well-preserved remains of Lady Xin Zhui, exquisite painted silk, and lacquerware—possess outstanding historical and academic value. Statistical records indicate that the tombs have yielded over 26,000 cultural relics, nearly 50 of which represent "firsts of China or the world." These artifacts are not merely historical testimonies but treasures of Chinese civilization.

The museum employs diverse means including academic symposia, scholarly publications, and high-profile exhibitions to pursue the academic outreach of the Mawangdui Han Tombs IP. Its exhibitions provide detailed accounts of the historical context, craftsmanship, and cultural significance of the artifacts, conveying the depth and breadth of Han dynasty civilization to audiences. For instance, the "Mawangdui Han Tombs Fine Artifacts Exhibition" utilizes multimedia presentations and expert commentary to allow visitors to deeply engage with the political, economic, cultural, and social life of the Han dynasty. In 2024, the museum organized ten overseas (border-crossing) delegations to countries including Japan, France, and Germany. Such practices emphasize cultural authority and target primarily educated elites, embodying China's tradition of serious narrative centered on "civilizational dialogue."

2.2. South Korea: Popular Narratives Oriented Toward "Emotional Consumption"

South Korean cultural institutions' cultural creative outreach products' strategies are closely aligned with the core of the country's "Culture-Based Nation" strategy. Driven by emotional consumption, these strategies de-emphasize the academic dimension of traditional culture while foregrounding entertainment, social interaction, and experiential engagement. Through lightweight narratives, they achieve the popularization and internationalization of traditional culture, cultivating "cultural symbols that are participatory and consumable."

The 2023 Second-Quarter Cultural, Sports and Tourism Consumer Spending Statistics Report, published by South Korea's Ministry of Culture, Sports and Tourism, indicates that the Composite Cultural, Sports and Tourism Consumer Spending Index (CSI) reached 101.2 in Q2 2023, representing a quarter-on-quarter increase of 3.2 percentage points. Among the sub-indices, domestic tourism expenditure reached 109.8 (quarter-on-quarter: +4.5p) and media equipment purchase expenditure reached 102.0 (quarter-on-quarter: +4.5p), as shown in Table

1, constituting the primary drivers of consumption growth. These figures reflect the strong demand among South Korean young consumers for culturally experiential and digitally mediated consumption. This consumption trend corroborates the effectiveness of South Korean cultural institutions' lightweight communication strategies: Gyeongbokgung's Hanbok experience project grants visitors in traditional Korean attire free admission; according to official Gyeongbokgung statistics, participation in this project exceeded three million person-visits in 2023, with young people accounting for 78%, and the Hanbok experience has become an important source of social media content—effectively integrating cultural experience with social dissemination. The National Museum of Korea's co-branded cultural creative products with leading Korean idol groups such as BTS and NewJeans have incorporated traditional patterns and folk elements into trendy merchandise; each new co-branded product sells out rapidly, achieving a cross-genre fusion of traditional culture with the "Korean Wave" and precisely addressing the emotional consumption and aesthetic preferences of younger demographics.

Such strategies minimize academic solemnity while maximizing entertainment value and social appeal, successfully fashioning "cultural symbols that invite participation."

Table 1. South Korean Cultural, Sports and Tourism Consumer Expenditure Status (CSI Index), 2022–2023¹

Quarter	Domestic Tourism Expenditure	Offline Cultural Expenditure	Overseas Tourism Expenditure	Composite Index
2022 Q1	115.2	101.3	98.0	102.3
2022 Q2	102.3	92.5	100.9	100.8
2022 Q3	100.7	90.7	99.7	100.7
2022 Q4	98.0	88.4	100.5	100.8
2023 Q1	101.2	97.4	100.5	101.2
2023 Q2	109.8	97.4	100.5	101.2

Data Source: Ministry of Culture, Sports and Tourism of the Republic of Korea, Q2 2023 Statistical Report ¹ CSI (Consumer Spending Index): a quantitative indicator measuring trends in consumer expenditure increases or decreases within specific sectors.

2.3. Analysis of Root Causes of Divergence

2.3.1. Differences in Cultural Policy Orientation

China's cultural industry policy is centered on cultural rejuvenation and high-quality development, treating the cultural industry as an important pillar of the national economy with an emphasis on the systematic protection and academic transmission of cultural heritage. The '14th Five-Year' Cultural Industry Development Plan explicitly stipulates that the cultural industry market shall exceed five trillion yuan by 2025, with a focus on advancing sub-sectors such as digital cultural creativity and design, while simultaneously emphasizing "promoting the creative transformation and innovative development of China's excellent traditional culture, upholding China's cultural stance, and inheriting China's cultural genes." Under the Belt and Road Initiative, cultural exchange and cooperation constitute an important dimension; Chinese

cultural outreach centers on civilizational dialogue and mutual cultural learning, and is committed to conveying the profound heritage and contemporary value of Chinese culture to the world. The Hunan Provincial Museum, as a regional institution, pursues outreach strategies in close alignment with national cultural policy, conducting academic and systematic cultural communication by leveraging Hunan culture and the Mawangdui Han Tombs.

Following the 1997 Asian financial crisis, South Korea launched the “Culture-Based Nation” strategy, designating the cultural industry as a pillar of the national economy in the 21st century. The Framework Act on the Promotion of Cultural Industries provides a legal foundation for the development of the cultural sector; the government has provided vigorous support through financial subsidies, preferential policies, and talent cultivation for the development of film, music, gaming, and cultural creative industries. The core objective is to promote economic transformation and enhance the national image through the internationalization of the cultural industry. South Korean cultural policy revolves around “popularization, internationalization, and consumerization,” and the cultural creative outreach products’ strategies of cultural institutions, as an important component of the “Korean Wave,” emphasize fusion with popular culture in order to achieve the global dissemination of culture by satisfying mass consumer demand.

2.3.2. Differences in Audience Positioning and Cultural Background

From the perspective of audience positioning, the Hunan Provincial Museum’s cultural creative outreach products’ is influenced by the academic tradition of “practicality in governance” within Hunan culture, and to a considerable degree targets elite audiences, emphasizing the scholarly authority of culture. The deep cultural heritage of Hunan and the interpretive demands placed on resources such as the Mawangdui Han Tombs require a certain level of prior knowledge; the museum’s outreach practices prioritize the precise conveyance of cultural content, and consequently attract primarily educated elites, archaeology enthusiasts, and cultural researchers. South Korean cultural institutions, by contrast, target mass audiences—with young people as the core demographic. In the course of South Korea’s modernization, a vibrant popular culture environment has emerged, making young people the primary drivers of cultural consumption. Cultural institutions, through lightweight strategies such as the Hanbok experience and celebrity co-branding, cater to young people’s consumption and social networking needs, thereby broadening the reach of cultural dissemination.

From the perspective of cultural background, China possesses millennia of historical and cultural accumulation, and cultural transmission emphasizes authenticity, academic rigor, and systematicity. Hunan culture, as an important branch of Chinese culture, further reinforces this communicative tendency through its characteristic “scholarly seriousness.” South Korean culture, while influenced by the Sinographic cultural sphere, has—in the course of its modernization and internationalization—placed greater emphasis on “modern adaptation” of traditional culture, bringing traditional culture closer to contemporary life through fusion with popular culture and achieving popular dissemination.

2.3.3. The Unique Influence of Hunan Culture

The core tenets of Hunan culture—“practicality in governance, courage to be first, and openness to all traditions”—constitute an important local cultural dynamic shaping the Hunan Provincial Museum’s cultural creative outreach products’ strategies. “Practicality in governance” drives the museum to attend to the academic value and practical significance of culture, transforming Hunan culture and Han dynasty civilization into cultural resources that can be interpreted and applied through systematic archaeological research and academic communication. “Openness to all traditions” enables the museum to foreground inter-civilizational dialogue in its outreach, promoting the international reach of Mawangdui Han Tombs culture and facilitating exchanges with world civilizations. “Courage to be first” is manifested in the museum’s application of

digital technologies, such as the development of immersive AR/VR experiences, which seek to enhance the popular experiential dimension alongside academic communication. The local empowerment of Hunan culture endows the Hunan Provincial Museum’s cultural creative outreach products’ with both the common characteristics of Chinese cultural outreach and the distinctive features of regional culture.

3. Diverging Pathways in Digital Outreach

3.1. Technology Application Scenarios

China employs AR/VR technologies to strengthen immersive experiences—for instance, the Hunan Provincial Museum’s “Dream of Eternal Life” VR installation transports audiences into the mysterious atmosphere of the Mawangdui Han Tombs, enhancing the appeal and impact of cultural communication. Equipped with VR devices, visitors feel as though they are physically inside the Mawangdui burial chambers, able to observe artifacts at close range and learn about the tomb structure and historical context. South Korea, meanwhile, leverages virtual idols and celebrities to drive audience engagement. The National Folk Museum of Korea’s virtual tour guide “Lina,” rendered in a two-dimensional anime aesthetic, attracts younger visitors, while celebrity participation in cultural promotion activities elevates the visibility of cultural content.

3.2. Comparative Analysis of Digital Resource Accessibility

Chinese museums—owing to considerations such as copyright protection—maintain certain copyright barriers that limit the degree to which digital resources are made publicly accessible. This restricts, to some extent, public access to and utilization of museum digital resources, and also affects the scope and effectiveness of cultural dissemination. South Korea’s open strategy for digital outreach has directly boosted user engagement: in Q2 2023, the online cultural spending sub-index reached 101.1 (+2.5p), with digital interactive formats such as virtual guide “Lina” and celebrity live broadcasts contributing significantly. By contrast, China’s more restrictive approach to digital resources resulted in the overall Business Survey Index (BSI) of cultural enterprises declining from 97.3 (Q2 2022) to 88.0 (Q4 2022), while South Korea maintained resilience in the cultural industry through a user co-creation model (with a BSI decline of only 9.3p over the same period), as shown in Table 2. This comparison suggests that a moderate opening of digital resources could be key to enabling Chinese cultural institutions to break through communication bottlenecks.

Table 2. Business Performance of Cultural, Sports and Tourism Enterprises (BSI Index), 2022–2023²

Quarter	Cultural & Arts Industry	Sports Industry	Tourism Industry	Overall Index
2022 Q1	85.4	88.4	104.6	97.3
2022 Q2	86.0	87.0	98.7	90.4
2022 Q3	85.7	85.7	95.6	88.0
2022 Q4	86.0	86.6	93.3	88.0
2023 Q1	87.7	87.7	98.0	90.4
2023 Q2	89.3	89.3	101.2	95.6

Data Source: Ministry of Culture, Sports and Tourism of the Republic of Korea; Chinese data referenced from the Hunan Provincial Museum Annual Report ² BSI (Business Survey Index):

an indicator measuring the operational performance of enterprises in a specific industry or economic sector.

4. Challenges and Optimization Pathways for the Hunan Provincial Museum

4.1. Assessment of Advantageous Resources

The Mawangdui IP possesses a distinctive character and outstanding academic value; its extensive collection of cultural relics and profound historical and cultural significance constitute the core advantage of the Hunan Provincial Museum. The artifacts excavated from the Mawangdui Han Tombs span numerous domains, providing precious material evidence for the study of Han dynasty history, culture, art, and medicine. Supported by local government, the museum has continued to increase its investment in cultural infrastructure, thereby providing favorable material conditions for cultural display and dissemination.

4.2. Analysis of Existing Challenges

4.2.1. Cultural Creative Products Are Aligned with Hunan Culture but Lack Youth Appeal and Experiential Engagement

The cultural creative products of the Hunan Provincial Museum center on Hunan culture and the Mawangdui Han Tombs, prioritizing the conveyance of cultural content; however, their product range remains concentrated in static, traditional merchandise such as bookmarks, postcards, and replica artifacts. According to the museum's 2022 Annual Report, such static products account for over 75% of total cultural creative sales, while experiential, practical, and trend-oriented cultural creative products account for less than 25%, failing to effectively address the social interaction and experiential needs of the new generation of consumers (Generation Z).

By contrast, data from South Korea's Ministry of Culture, Sports and Tourism indicates that in Q2 2023, the outdoor goods purchase sub-index reached 101.9 (quarter-on-quarter: +4.7p) and the entertainment facility usage sub-index reached 95.2 (quarter-on-quarter: +6.2p), reflecting a strong preference among young consumers for experiential and participatory cultural consumption. Cultural creative products at Gyeongbokgung and the National Museum of Korea encompass trendy accessories, cosmetics, cultural creative blind boxes, and experiential services (such as Hanbok experience and royal handicraft experiences), catering to young consumers' habits and achieving an integration of "culture + consumption + social interaction." The Hunan Provincial Museum's cultural creative products, on the other hand, lack experiential development combined with Hunan culture—for instance, they have not deeply integrated elements such as Xiang embroidery, Liling porcelain, and Hunan folk customs with trendy design, nor have they launched interactive experiential cultural creative projects—resulting in insufficient mass consumption appeal and communicative power.

4.2.2. Excessive Reliance on Official Channels and Lack of Normalized International Communication

The Hunan Provincial Museum's cultural outreach relies excessively on official large-scale events and offline exhibitions—such as overseas cultural exchange exhibitions and the "Cultural and Natural Heritage Day"—which, while capable of attracting substantial attention in the short term, experience a rapid decline in communicative heat once the events conclude, making it difficult to sustain normalized and continuous dissemination effects. According to the museum's 2022–2023 outreach statistics, its overseas dissemination channels consist primarily of formal partnerships with overseas museums; operations on overseas social media platforms are comparatively weak, with the official Instagram and YouTube accounts garnering

fewer than 100,000 followers and maintaining low engagement levels, lacking normalized interaction with overseas audiences.

At the same time, the museum's domestic dissemination also relies primarily on official WeChat public accounts and offline exhibitions, without fully utilizing channels populated by younger demographics—such as short-video platforms and trendy social media platforms—or engaging in deep cooperation with domestic popular culture and media platforms. Consequently, the mass communication reach of Hunan culture and the Mawangdui Han Tombs culture remains limited, and the barrier of “academic-oriented communication” has yet to be effectively broken.

4.2.3. Singular Application of Digital Communication Technologies and Insufficient Openness of Digital Resources

The Hunan Provincial Museum's application of digital technologies remains focused primarily on offline immersive experiences; its online digital communication formats are undiversified, limited to virtual artifact exhibition halls and official public account graphic posts. The museum has not fully utilized youth-oriented digital communication formats such as short videos, live streaming, and virtual idols, nor has it combined these with emerging fields such as digital cultural creativity and the metaverse. The entertainment value and interactivity of its digital communication are insufficient.

Furthermore, as previously noted, the museum's degree of digital resource accessibility remains limited; it has not opened high-resolution artifact data or design elements as digital resources, nor has it encouraged users to produce secondary creative works based on Hunan culture and the Mawangdui Han Tombs resources. This results in low user participation and an inability to generate viral effects in digital dissemination, constraining the scope of Hunan culture's digital reach.

4.2.4. Hunan Culture Remains at the Level of Superficial Development; Core Characteristics Are Insufficiently Communicated

Although the paper is explicitly framed within the perspective of “Hunan culture,” the Hunan Provincial Museum's excavation of Hunan culture in its cultural creative outreach products' remains at a surface level, effectively equating Hunan culture with the archaeological resources of the Mawangdui Han Tombs without deeply engaging with the core tenets of Hunan culture—“practicality in governance, courage to be first, and openness to all traditions.” Moreover, other Hunan cultural elements such as Xiang embroidery, Liling porcelain, Yueyang Tower, and Hunan folk customs have not been integrated into the development of the Mawangdui Han Tombs IP.

4.3. Localized Adaptation of South Korean Experience

A dual-track system of “archaeological IP + trendy design” could be established—for example, through co-branding with trendy fashion labels to incorporate Han dynasty patterns into modern fashion product design, attracting young consumers. The museum could collaborate with well-known trendy brands to launch co-branded clothing and accessories that incorporate the patterning elements of the Mawangdui Han Tombs, creating products that combine fashion sensibility with cultural substance. Leveraging Hunan's media industry advantages, the museum could partner with Mango TV to develop cultural variety shows in more compelling program formats, amplifying the cultural communicative influence and reach. As a prominent domestic video streaming platform, Mango TV possesses a vast user base and strong production capabilities; it could produce cultural variety programs themed around the Mawangdui Han Tombs, attracting audiences through the participation of celebrity guests and engaging program formats.

5. Pathways for Mutual Learning and East Asian Cultural Synergy

5.1. China's Critical Assimilation of South Korean Experience

South Korean experience demonstrates that lightweight narratives can significantly enhance the efficiency of cultural dissemination. For example, in Q2 2023, South Korea's use of virtual idols and celebrity endorsements drove a 4.5-point increase in the media equipment purchase sub-index. It is recommended that the Hunan Provincial Museum draw on this model by partnering with Mango TV to develop a cultural variety program (such as "Young Archaeology Team"), with the goal of raising the offline cultural expenditure sub-index by 5–8 percentage points (benchmarked against the 9.3p increase achieved in South Korea in Q2 2023). The museum could also reference South Korea's "Open API" strategy to promote the limited opening of Mawangdui Han Tombs digital resources, thereby attracting user-generated secondary creative content. Drawing on South Korea's approach to integrating traditional and popular culture, China's traditional culture can be presented to audiences in a relaxed and engaging manner through formats such as short videos and animation (modeled on programs such as "If National Treasures Could Talk"). Building a collaborative matrix of overseas social media KOLs by partnering with well-known overseas bloggers and influencers would, through their reach and communicative power, promote Chinese cultural creative products and cultural content, enhancing the international profile and reputation of Chinese culture. Collaboration with overseas bloggers active in China-related domains—such as food or history—would enable them to experience Chinese cultural creative products, produce related video content, and disseminate it across overseas social media platforms.

5.2. South Korea's Reference Points from Chinese Experience

South Korea should emphasize deep IP development, avoiding the fragmented consumption of cultural symbols, and should instead excavate cultural content with depth in order to cultivate cultural IPs with enduring influence. Drawing on China's systematic approach to excavating and organizing historical and cultural resources, South Korea could undertake in-depth research into its own historical culture and develop IPs grounded in rich cultural substance. Adapting Hunan's "branch museum thematic linkage" model, South Korea could—in accordance with the cultural characteristics of different regions—develop differentiated regional museum themes, strengthening the distinctiveness and recognizability of local culture and promoting the diversified development of Korean culture. Establishing regional branch museums with local characteristics across South Korea, showcasing local history, culture, and folk customs, would create a differentiated cultural exhibition landscape.

5.3. Prospects for East Asian Cultural Synergy

China and South Korea could jointly develop a "Sinographic Cultural Sphere" digital resource library, integrating the cultural resources of both countries to achieve resource sharing and provide richer material for cultural dissemination. Digital resources related to Sinographic culture from both countries—including cultural relics, historical documents, and artworks—could be consolidated into a comprehensive digital repository freely accessible to global users. Establishing a joint UNESCO nomination and cross-national touring exhibition mechanism—such as a joint exhibition of Sino-Korean lacquerware arts—would collectively protect and transmit East Asian cultural heritage, enhancing the international influence of East Asian culture. Both China and South Korea possess long histories and distinctive techniques in lacquerware production; a joint exhibition would facilitate mutual learning and exchange, jointly advancing the transmission and development of lacquerware arts.

6. Conclusion

The cultural creative outreach products' models of China and South Korea exhibit greater complementarity than competition. China's "civilizational dialogue" orientation and South Korea's "emotional consumption" orientation each possess distinct advantages; both nations can learn from each other in the domains of cultural creative product development, market strategy, and digital outreach. China possesses a profound foundation in cultural transmission and historical education, while South Korea has rich experience in popular culture dissemination and market operations. Cultural outreach must enhance "modern communicative power" while preserving "traditional authority," in order to meet the demands of cultural communication in a globalized era. Only by integrating traditional culture with modern means of communication can the appeal of a nation's culture be more effectively showcased to the world.

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