

Study on Protection Measures and Risk Management Strategies for Cultural Relics and Artworks

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Abstract: Works of art and cultural relics are an important part of the Chinese cultural heritage, and every piece of art and cultural relic contains a rich historical story behind it. Moreover, works of art and cultural relics also represent the image of the country and indicate the long history of Chinese civilization; At the same time, art and artifacts are valuable resources and achievements for historical research and education. However, with the rise of the art market and the excavation of cultural relics, more and more works of art and cultural relics are subject to the risk of damage. Hence, the protection of works of art and cultural relics is urgent. The article analyzes and describes the current situation and ways of artwork and cultural relics protection through the risk factors of artwork and cultural relics, relevant laws, and the protection aspects of artwork and cultural relics. This study will use case analysis and comparative analysis research methods to explore the protection methods and protection degrees of different aspects of cultural relics and artwork protection, such as physical, digital, and legal. It also reflects the importance of cultural relics and works of art in the country and the role of cultural heritage through the importance of protecting cultural relics and artworks.

Keywords: conservation of cultural objects, cultural heritage protection act, restoration of cultural heritage, digital exhibition of artworks

1. Introduction

With the gradual expansion and prosperity of the art market and the increasing number of artifacts is discovering, the protection and risk management of cultural heritage and works of art have also become a matter of concern to the community. Auction houses, exhibition halls, and collectors from all over the world collect works of art for collection, investment, and auction; Museums worldwide also moved cultural relics from all over for display, and archaeologists also accelerated the excavation of cultural relics. Furthermore, the risks to which artifacts and works of art are exposed cannot be ignored. Cultural relics and works of art are exposed to different risk levels during different circulation stages, such as transportation, exhibition, and storage. In this regard, the country has also carried out relevant research and program implementation to show the importance of the country's protection of cultural relics and works of art.

The regulations of China's law on protecting cultural relics concerning immovable cultural relics, archaeological excavations, collections of cultural relics, private collections, and the entry and exit of cultural relics are carried out and enforced. By cracking down on cultural relics crimes,

continuously improving the comprehensive law enforcement capacity, and strengthening the responsibility of cultural relics protection [1]. It can be seen that the relevant laws on the protection of cultural relics and works of art in China are already being strengthened and improved to a certain extent. Secondly, in the area of restoration of cultural relics and artifacts, a series of research is likewise carried out by the people concerned. Nevertheless, certain risks remain in conserving cultural objects and works of art; there is significant room for improvement, whether regarding human factors, natural disasters, or the trade in cultural artifacts and works of art. This study begins with discussing the natural, anthropogenic, and other risks to which artifacts and works of art are exposed, revisiting the legal protection of cultural objects and works of art; finally, it analyzes specific measures in the physical, personnel management, environmental, and digital conservation of artifacts and works of art.

2. Study of Uncontrollable Risks in the Display and Storage Process of Artworks

2.1. Risk 1: Fire at the site

More than \$100 million worth of artwork stocked in London's art warehouses was destroyed by fire in 2004; these include works by young British artists "YBA." In addition, similar incidents have occurred in other art museums [2]. On April 15, 2019, a fire broke out at the famous Notre Dame Cathedral in France. Due to strong winds, the fire quickly spread throughout the building, destroying the roof and spire and many important works of art and cultural heritage [3]. Fire is one of the culprits that cause damage to works of art, whether they are contemporary works of art or cultural artifacts. When it occurs, it causes the loss of the artifacts and works of art themselves, making them unable to resist the force of the fire and ultimately commit to the flames.

2.2. Risk 2: Transit transportation

Cultural objects and works of art are exposed to risk factors that threaten their security during transportation, collection, and other processes. Behind the vast appreciation for the value of precious artifacts and works of art, especially large-scale exhibitions, many cultural relics and works of art are stored in centralized, and the hidden risks behind them are self-evident [4]. In contrast, the risks to which cultural objects and works of art are exposed encompass a wide range of factors. One is the impact of natural disasters during transportation or storage, such as storms, heavy rain, earthquakes, and tsunamis, and the risk of natural disasters is difficult to withstand; once cultural artifacts and works of art are suffering from the effects of natural disasters, they are at high risk of destruction. Second, cultural artifacts and works of art are subject to human factor risks during transportation, collection, or display—this includes negligence or failure of employees to protect artifacts and works of art adequately. Cultural relics and works of art in the process of collection or exhibition did not follow the prescribed environmental conditions of collection, resulting in cultural relics and works of art collision, damage, aging or corrosion, and other phenomena. Thirdly, there are accidents while transporting cultural relics and works of art. Destruction of artifacts and works of art due to collisions, such as transportation or traffic accidents; burning of artifacts and works of art due to accidental fires during transportation, all of which create a risk of loss of artifacts and works of art.

2.3. Risk 3: Theft and robbery

The exquisite and precious nature of cultural artifacts and works of art can lead criminals to position them as targets for looting and theft. Criminals may loot artifacts and works of art from cultural institutions such as pavilions and galleries or attempt to steal cultural objects and works of art

during transportation, exhibitions, or events when management is unaware of them, which would result in the loss of valuable cultural artifacts and works of art by various cultural institutions—the destruction of artifacts and works of art through violent looting and pillaging by criminals and unprofessional conservation.

2.4. Risk 4: Natural wastage

Cultural artifacts and works of art are equally susceptible to the risk of natural wastage. While storing artifacts and works of art, they come into contact with air, where oxygen is present. Thus artifacts and works of art that are revealed to the air are subjected to oxygen erosion, thus leading to oxidation of the artifacts and works of art. In addition, cultural relics and works of art are also susceptible to damage if they are not correctly preserved. For example, artifacts and works of art in an environment where the temperature changes dramatically during the day and night or at different times of the day can lead to swelling and cracking or shrinking of the artifacts and works of art; In addition, cultural relics and works of art are also susceptible to damage if they are not correctly preserved. For example, artifacts and works of art in an environment where the temperature changes dramatically during the day and night or at different times of the day can lead to swelling and cracking or shrinking of the artifacts and works of art; Artifacts and works of art that are not put under a proprietary protective cover can be caught in direct contact with noxious gases in the air, or even by mosquitoes and insects, which can cause cracks and damage to the artifacts and works of art. In addition to temperature, noxious gases, and insect bites, several factors, such as the effects of undue light, can lead to the deterioration of materials used in artifacts and works of art. Most cultural relics, especially ancient paintings, and calligraphy, are highly light-sensitive. Intense light exposure can cause the temperature of cultural relics and works of art to rise extremely high, leading to the deterioration of their materials. Therefore, natural wastage is one of the culprits in destroying cultural objects and works of art.

The loss of artifacts and works of art can lead to the loss of a country's cultural heritage; behind the artifacts and works of art represent essential information that records the history and culture of the country. If it is damaged, restoring the history and culture will be difficult without supporting evidence. The destruction of high-priced artwork can impact the art market and the economy. So a fire, collision damage could be hundreds of millions of dollars worth of art. Second, art damage can also cause the supply of the art market to decrease while demand remains the same. Artifacts and works of art also play a vital role in education, and much of the learning about art, history, and culture needs to be exemplified by works of art and artifacts. Moreover, destroying artifacts can deprive education of visual and research resources, affecting scholars' understanding of a piece of knowledge.

Protecting cultural relics and works of art is now a top priority in the art market and the minds of various scholars or researchers of history and culture. Conservation of cultural objects and works of art requires using different technical means to preserve and reduce the risks to which they are subject through different aspects. It is also possible to raise public awareness of the protection of cultural objects and works of art through legislation, organization, and management.

3. Overview of the Law on the Protection of Works of Art and Cultural Relics

3.1. Fundamental Law for the Protection of Cultural Relics in China

The specific scope of cultural relics is comprehensively summarized in the second provision of China's Law on the Protection of Cultural Relics (established in 1982). Cultural relics under state protection include (i) sites of historical, artistic, and scientific value; (ii) Monuments related to major events and of historical value; (iii) Historically valuable works of art, arts, and crafts; (iv)

Materials of historical, artistic and scientific value; (v) Representative objects from various historical eras [1]. The generalization of the scope of protection in the Law on the Protection of Cultural Relics also demonstrates the State's commitment to protecting individual cultural relics and works of art. Various relevant laws and regulations also specify that different organizations need to take up corresponding protection responsibilities and measures for different cultural relics and works of art and strengthen and carry out relevant research work to safeguard the country's historical, cultural, and artistic heritage.

In addition, the Protection of Cultural Relics Law also stipulates the criminal responsibility that needs to be pursued for the loss and damage of relevant cultural relics [1]. The penalty provisions of the Law on the Protection of Cultural Relics re-emphasize the importance that the State attaches to the protection of cultural relics, preventing violations of the Law through strict regulations and penalties, enhancing social awareness, and reminding the public of the importance and preciousness of cultural relics and works of art; The penal provisions also remind the leaders and staff of the relevant departments and units to strengthen the attention paid to protecting cultural relics and works of art, to establish a good image of responsibility in front of the general public as a way to reduce the risk to cultural relics and artifacts, and to reduce the threat to cultural relics caused by theft, robbery, illegal trade in cultural relics, or negligence on the part of the relevant staff, and so on.

3.2. Protection Requirements for Special Types of Cultural Objects and Works of Art

Different countries set up corresponding laws and regulations on protecting cultural relics, and the theft and smuggling of cultural relics can disrupt cultural relics and art markets. Regarding the paid transfer of cultural objects in collections, countries are divided into two types of situations: a complete ban on all trade in cultural objects and the other is to take different decisions depending on the ownership of cultural objects. Egypt's law on the protection of cultural objects, enacted in 1983, stipulates that individuals may collect cultural objects but may not buy or sell them and that restorations of cultural objects in collections may be exchanged with museums in other countries, but only with the approval of the President of the Republic. On the other hand, some European countries clearly state that transferring state-owned cultural objects is strictly prohibited and that other social organizations and institutions containing cultural objects must also transfer them to the State and the public sector [5]. Various countries make explicit provisions for the transfer and trade of cultural relics in return for payment, and their commonality lies in the prohibition of the transfer of cultural relics owned by the State. Furthermore, paid transfers may pose a risk of human factors to artifacts and works of art. Some paid transfers may involve criminal smuggling and theft of cultural objects, which can exacerbate the endangerment of cultural objects. States also fully consider the crisis faced by cultural objects in the context of paid transfers and protect them by adopting comprehensive laws and regulations based on the nature of the artifacts.

3.3. Trade restrictions and protection of animal crafts

In contrast to the paid transfer of cultural relics and works of art, some cross-border transactions also exist in the art market, and some illegal transactions, such as ivory, are involved, the consequences of which can also lead to the loss of works of art. Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) restrictions make the market for international ivory trade unique to African countries; In contrast, most African countries have not banned international trade in ivory, there is still a legal market for ivory trade [6]. However, the ivory trade is indeed strictly prohibited in China. At the end of 2016, the General Office of the State Council of China issued a notice on activities to stop the commercial processing of ivory and

products. Stop ivory products and processing activities in ivory sentinel processing units and sentinel sales places by March 31, 2017; a complete cessation was implemented by December 31, 2017 [7]. With this, the artwork will be different in different countries. China imposed a total ban on the production and trade of ivory products. However, due to the ban on ivory products, some ivory-processing markets have faced significant losses in commercial trade. As a result, the illegal ivory trade is gradually emerging internationally, involving some illegal channels and black-market transactions. Asia, including China and Japan, is the leading destination of illegal trade. According to Gao and Clark, from 2002 to 2011, there was a significant positive relationship between the ivory trade in China and African ivory poaching [7]. Moreover, by cracking down on the illegal ivory trade, China is protecting ivory products. The ban on ivory and the efforts made by China also yielded effective results for more than a decade, and the Kenya Wildlife Service expressed its appreciation for the closure of the domestic ivory market in China. The 2018 survey also showed 14 per cent fewer respondents purchasing ivory in 2018 than in 2017. In ancient China, ivory carving was also traditional folk art; many with artistic value and exquisite ivory products belong to China's cultural heritage, and the illegal trade is highly likely to contain these valuable ivory products. Illegally traded channels are also highly likely to expose ivory products to imperfect protection, leading to deterioration. The country's firm signal to guard its cultural heritage and works of art by stopping the ivory trade is also a sign of the importance of works of art in China's market and cultural heritage.

4. Measures for the protection of cultural relics and artworks

4.1. Physical Protections

4.1.1. Avoid the Light Aging

The rational consideration and setting of lighting are an essential part of protecting cultural relics and artworks, especially for displaying exhibits in various museums; lighting must be considered. Some cultural relics or works of art are sensitive to light, so to protect cultural relics and works of art, careful consideration should be given when selecting lighting equipment and lighting intensity. Generally speaking, it is necessary to do strict requirements by the lighting specifications to minimize the ultraviolet and infrared portion of the optical radiation. Ultraviolet rays can cause chemical changes in cultural relics and artworks, while thermal radiation in infrared rays is also destructive. Infrared and ultraviolet rays can cause fading and cracking of cultural relics and artworks, and most changes are irreversible [8]. The "Pursuing Eternity: Conservation of Museum Collections in China" of the Capital Museum highlights the atmosphere of the entire exhibition through the reasonable use of light while effectively protecting the cultural relics in the exhibition hall. Through light, the Pursuing Eternity exhibition triggers different manifestations of space elements. By matching the theme and content of the exhibition, different intensities of light are used to emphasize and balance. Considering the spectrum's composition, the amount of light and the amount of exposure are carefully thought out to minimize light damage to the collection. In addition, the Pursuing Eternity Exhibition also maintains a constant and allowable level of illuminance according to the exhibition period. It ensures that the cumulative exposure during the standard development time is within a limited range so that the illuminance during the exhibition period is at a constant allowable level [9]. Therefore, reasonable artistic lighting can protect cultural relics and artworks. While improving the audience's appreciation experience of exhibitions and exhibits through light source art, it can also avoid damage to cultural relics and artworks due to excessive radiation and irregular lighting.

4.1.2. Remove Long-term Stains

The cleaning and restoration of the surface of cultural relics is also the direction of concern and research of various restoration workers. Most physical methods for removing stains on the surface of cultural relics include mechanical, sandblasting, ultrasonic, laser, and high-temperature steam, but these physical methods have certain limitations [10]. Therefore, various restoration workers have obtained through research and innovation that gel has a good effect on cleaning the surface of cultural relics. The analysis, classification, and application characteristics of gel materials show that gel materials can effectively control the cleaning effect while slowing down the dissolution rate and can minimize the penetration of solvents in cultural relics in a controllable manner [10]. For example, the famous gilt bronzes in China can be rust removal by gel. In 2016, Chongqing Cultural Heritage Research Institute and Shaanxi Normal University designed and prepared a gel rust remover suitable for gilt bronzes. Gel rust removal agent effectively removes rust stains on the surface of gilt bronzes through fine honeycomb distribution, good water absorption and expansion structure conditions, and the self-cleaning function of the gel, which effectively improves the protection of cultural relics. These methods can reduce the impact of stains on cultural relics. If stains stay on the surface of cultural relics for a long time, they will be threatened, and their visual beauty and value will be reduced. The standard cleaning of the surface of cultural relics by prominent restorers also protects cultural relics to a certain extent.

4.1.3. Demonstrate the Stability of the Environment

In addition to the protection mentioned above, the environment in which cultural relics and artworks are located is also crucial. The space where cultural relics and artworks are located usually needs to consider the influence of temperature and humidity. According to the influence of different seasons, it is necessary to reasonably control the surrounding temperature and humidity in the environment where cultural relics and artworks are located to keep them constant to reduce the deformation of cultural relics and artworks in extreme environments. Secondly, cultural relics and artworks also need to take specific protection measures in transportation. Most cultural relics and works of art are highly fragile. If they are accidentally bumped, it will likely cause cracks in cultural relics and works of art, resulting in incomplete consequences. For example, the "Yellow Glaze Ming Style Dragon Bowl," "Yellow Glazed Dark Crafted Dragon Pattern Carved Porcelain Bowl, Qing Dynasty Kangxi Period," and "Qing Qianlong blue and white flower plate" is due to the negligence of the staff during maintenance and handling, these three cultural relics were shattered. Therefore, during the moving process, the staff will use professional methods and equipment, such as using professional packaging materials, to pack cultural relics and artworks before moving; fix the cultural relics and artworks after they are transported on the truck to avoid collisions caused by shaking of cultural relics and artworks during transportation. Cultural relics and works of art are also subject to reasonably strict protection during restoration and exhibition. In order to avoid damage to the surface of cultural relics and artworks caused by the sweat and grease remaining on the surface of cultural relics and artworks caused by the touch of staff or tourists, restoration workers will wear professional gloves before repairing. The cultural relics and artworks in the exhibition hall will be placed in special display cabinets to protect cultural relics and artworks by limiting touching.

4.1.4. Organizational and managerial training

Training various cultural institutions and related managers is also an indispensable part of protecting cultural relics and artworks. Judging from some situations, the protection system for cultural relics formulated by individual museums could be better, and secondly, the relevant

management personnel have not assumed the corresponding protection responsibilities. Adding a safety management responsibility system to the museum can ensure that the cultural relics are more comprehensively implemented, and the staff also need to follow the rules and regulations to perform their work strictly. Carrying out targeted training for cultural relics protection personnel, such as professional knowledge training and protection ability training, can contribute to the protection of cultural relics [11]. Improving the awareness of relevant personnel on protecting cultural relics and artworks can also demonstrate the importance of cultural relics and artworks and stimulate the sense of responsibility and mission of relevant personnel. In addition, relevant organizations and managers can also formulate pre-protection plans for cultural relics and artworks, such as formulating corresponding disaster response plans, and train relevant personnel how to respond effectively in the face of fire, flood, earthquake, and other disasters, to minimize the risks faced by cultural relics and artworks.

4.1.5. Digital protection of cultural relics and works of art

With social development and the impact of the epidemic, more and more exhibitions have switched to online viewing. Digital exhibitions also play a vital role in the protection of cultural relics and artworks. Nowadays, China is good development prospects in terms of cultural relics and artwork protection awareness and restoration of cultural relics. However, uncontrollable factors will still damage cultural relics and artworks to varying degrees. Through the digital technology of collecting cultural relics parameters and digital storage, the stored cultural relics will not be affected by time factors, thus realizing the protection of cultural relics [12]. In addition, digital exhibitions can also reduce the handling of cultural relics and artworks, thereby reducing the risk of damage to cultural relics and artworks due to vibration and collision during transportation. Secondly, digital exhibitions will also establish corresponding archives of cultural relics and artworks containing important information, such as author, background, creation time, and extremely sharp images. Digitally record and preserve cultural relics and provide people with a more convenient way to appreciate cultural relics through digital exhibitions and education. This will enable the audience to clearly observe cultural relics and artworks, intuitively understand their information, and use the corresponding digital technology to mark unique anti-counterfeiting marks on cultural relics and artworks.

5. Measures for the Protection of Cultural Relics and Artworks

5.1. Success Cases - Theft of Missing Cultural Relics were Recovered

In 2016, the Yunnan police successfully captured a group of "cultural relics thieves" and seized two cultural relics from "Yulongxuan" and "Sanyangmen." In 2019, the investigation team of the Shanxi Provincial Public Security Department successfully cracked one or more major cultural relics theft cases and seized a large number of stolen cultural relics [13]. The recovery of stolen cultural relics is the key to protecting cultural relics. Cultural relics being stolen will be excavated irregularly, and cultural relics may even be split up by theft gangs and circulated illegally. Therefore, cracking down on the crime of theft shows that China attaches great importance to cultural relics and implies the protection law that cultural relics are subject to, reflecting that China's recovery of cultural relics is a strict implementation of the law. Secondly, the recovery of cultural relics can enable the cultural relics to be restored on time. Professionals can conduct detailed inspections of cultural relics through professional knowledge and adopt formal methods to restore the original appearance of cultural relics as much as possible. The recovery of cultural relics can also restore the information of cultural relics in time so that the historical background of cultural relics can be improved.

5.2. Failure Case-Hebei Cangzhou Iron Lion Maintenance

An iron lion weighs 32 catties in Cangzhou, Hebei Province, which has a history of 1067 years. However, the iron lion's body was damaged due to strong winds and floods during the Jiaqing period of the Qing Dynasty and 1950, respectively. Since then, the Cangzhou Iron Lion has undergone 50 years of restoration operations and underwent four repairs. However, these four repairs failed miserably, resulting in more and more damage to the iron lion. For the first time, the staff built an octagonal pavilion to protect the iron lion. However, the octagonal pavilion covered the iron lion tightly and accelerated the surface rust of the iron lion. The second time was to build a cadmium water pedestal for the Iron Lion. Due to improper operation, 42 permanent damages occurred to the Iron Lion. The third time the iron lion was fixed with an iron pipe, the legs of the iron lion were cracked due to the improper material used. The fourth is to clean up the iron lion comprehensively, but it is seriously damaged due to the previous three maintenance experiences, so it cannot be remedied. Therefore, irregular cultural relic restoration methods, improper materials, or excessive restoration will severely damage cultural relics.

6. Conclusion

The protection and risk management of cultural relics and artworks has become a concern in China and an essential task of relevant institutions and departments. Relevant laws also demonstrate the country's emphasis on and firm protection of cultural relics and artworks. Through professional physical protection, digital protection, and training for relevant institutions and managers to effectively maintain the characteristics of cultural relics and artworks and reduce the risks they face. However, protecting cultural relics and artworks still has challenges and limitations, such as limited resources and transnational cooperation. There is a massive room for exploration of the technologies, talents, and corresponding resources required to protect cultural relics and artworks and the cultural and legal differences in transnational cooperation. This study has some limitations, such as the lack of case collection and difficulty obtaining specific data. Due to the loss of relevant cultural relics and artworks or the lack of relevant literature on successful restoration, the relevant articles and cases found are limited. Secondly, because some specific data are subject to access restrictions, the relevant data that can be retrieved is also restricted. However, this study can also provide available and corresponding data in limited cases and data resources. In the future, a few visual charts can be combined to show the case information and data in the paper more clearly and intuitively.

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