

THE WAYS IN WHICH NEW TECHNOLOGIES ARE CHANGING MUSEUMS AND SPACES OF CULTURAL CONSUMPTION

Modurile în care noile tehnologii schimbă muzeele și spațiile de consum cultural

Mihaela ION

ABSTRACT

New technologies have started to be used in museums and other cultural consumption venues, and the online marketing notion of “phygital” is becoming more and more integrated into the art world transforming an exhibition or a museum. The main factors that have led to the digitalization of art exhibitions and a mandatory presence in the online environment, especially on social media, were the pandemic and the recurring lockdowns that turned our daily life into an online daily life. New technologies are transforming the way we interact with a work of art or an exhibition and how we deliver contemporary value judgments. The new curatorial practices and the organizational practices of an exhibition adapt to the requirements of a public eager for technological and artistic novelty. Through the examples used in the article, I highlight how new technologies transform and re-transform the notions of art/non-art.

Keywords: museum, art gallery, immersive experience, viewing room, new technologies, phygital, cultural marketing.

Introduction

This article lists examples of best practices that museums and cultural consumption spaces are implementing both nationally and internationally to consistently remain relevant to new and already loyal audiences. The article is written both from the perspective of an internationally experienced curator that takes advantage of new technologies in curated exhibitions and notices that some museums have a constant opposition to properly showcase and organize exhibitions, and from the perspective of an emancipated visitor, unimpressed by the state of affairs in many cultural consumption spaces in Romania.



<https://doi.org/10.61789/rm.2022.04>

The goal of this article is to present the current status enabled by new technologies and the ways in which they transform an exhibition, a space for cultural consumption and the taste of new audiences.

An often-used research method is descriptive content analysis for showcasing how certain spaces of cultural consumption adapt to new technologies and briefly detailing these new technologies and exhibitions. A different method is comparative analysis, suitable for the presentation of examples and counterexamples, thus highlighting good cultural practice.

Many of the terms used in this article are in English and they are accepted as such by art history specialists. A work of contemporary art is transformed and (re)transformed with the help new technologies, used both as new production, presentation and identification media. *Video mapping* offers the possibility to showcase works of art using projection equipment and spaces of cultural consumption customized for these types of works of art. *Projection mapping* (video projection which maps onto the space the video is displayed on) consists

of rendering an image at the appropriate dimensions and, thus, works are designed to be projected onto a specific building, on a two-dimensional, specially rendered for 3D and for the purpose of this type of art. To put it simply, *projection mapping* can refer to the presentation of images on a surface that is not particularly straight and white. *Online viewing rooms* are online environments where audiences interact with an artist's cultural activity with the click of a button. More than just an artist's CV, *online viewing rooms* have become online guides, sometimes interactive, to the artist's creative work, and often to the spaces of cultural consumption that represent it.

Throughout this article you'll notice the constant repetition of the term spaces of cultural consumption, referring to accredited and nationally and/or internationally recognized spaces used for showcasing, promoting, preserving, restoring and presenting tangible and intangible heritage. Obvious details and examples of these definitions can be found throughout the article, to which I have added some other new technology terms.

Internal and external technology

In a work of art we can distinguish between internal and external technology. Internal technology is the technology used to create the work of art using specific materials and techniques, while external technology is the technology that communicates to the public - using new technologies - the curatorial concept of the work of art¹. A work of art can use significant internal technology and a minimal external one and vice versa. Examples where internal technology is used extensively include video mapping and video art works. Video art works require the use of minimal external technology or some that does not involve

new contemporary technologies, and, as such, monitors, televisions, projectors are used, but when those works shift to crypto art they use innovative external technology.

In the case of crypto art, a work of art can be almost anything as long as cultural stakeholders and influencers give it the status of work of art. Crypto art works are often a digital image or video file. Internal technology does not change the conceptual paradigm of this work of art, but it is the external technology used to decrypt the message that gives it authenticity and originality. According to the definition of NFTs (non-fungible tokens), they are items that cannot be replaced by similar ones or separated into subunits, they exist as such

1 Scudero (2002), 263- 265.

and can only be accessed by the person who creates them and subsequently by the collector holding the unique key². It is the international art market that has turned these NFTs into works of art. This transformation is also perceived when it comes to value judgements already defined by established art history terminology. If we were to analyze them using already defined artistic movements, NFTs and new technologies completely transform the definitions used for their analysis. They are counter-cultures to already existing artistic cultures, which makes them novelties in the field of art criticism and art commentary. The speed with which they have invaded auction houses, art galleries, museums, has not yet led to new definitions for beauty/non-beauty, art - non-art/ can these new works really be considered art? Thus, the sale of NFTs defines new styles of presentation and the rapid transformation of new artists into superstar artists. At Christies auction

house, an NFT consisting of a collage of 5000 original works by digital artist Beeple, under his real name Mike Winkelmann, *Everydays: The First 5000 days* sold for over \$69 million.³ In June 2022, NFTs by Beeple, Mad Dog Jones and other artists were sold at the same auction house for a total of \$1.6 million.⁴

There is also a new NFT trend to permanently destroy digital works (*burning*) and replace them with original physical works. According to cryptonews.com, over 2000 NFTs were destroyed in June 2022 and these digital works were replaced with original works⁵.

As with similar art history examples of artists using their notoriety to try to change the rules, Damien Hirst offers prospective buyers an unique version of either the NFT or the physical work, and once purchased, the unpurchased version will be permanently destroyed (*burning the NFT*).

Museums and NFTs

Museums are keeping pace with the creation of NFTs, thus small museums are trying to attract marketable cash flow by selling small and limited runs of copies of famous art works to which they add NFTs. Several museums in Italy have taken on an ambitious project to sell digital, high-resolution copies of works of art as NFTs. Six replicas of works of art by Italian artists such as Leonardo Da Vinci, Raphael, Michelangelo, Merisi da Caravaggio, Amedeo Modigliani and Francesco Hayez

are on display at the Unit Gallery in London as part of the «Eternalising Art History» exhibition, on show from February 19 to March 19 2022⁶.

These NFT digital replicas were sold for €100,000 to €250,000 each⁷. Both cultural institutions talk about the accessibility of works of art and, at the same time, the possibility of bringing the public into an art gallery through an original work of art as an authorized digital copy. Thus, not only do superstar museums bring works of art that attract an impressive number of visitors due to the reputation of the artist and/or the works on display, but, thanks to NFTs, also those with limited financial possibilities

2 Roose, K. 2022, 18 martie. *What are NFTs?* <https://www.nytimes.com/> (13 June 2022).

3 Christies Auction House website. <https://www.christies.com> (June 13, 2022).

4 Defoe, T. 2022, 29 June. *An NFT Sale at Christie's Brought in \$1.6 Million, Giving Digital Art Collectors Some Hope in the Wake of the Crypto Crash.* <https://news.artnet.com> (June 10, 2022).

5 Haqshanas, R. 2022, 14 Iunie. *NFTs Winning Damien Hirst's Art Experiment So Far as Over 2,000 Tokens Burned.* <https://cryptonews.com> (June 10, 2022).

6 Unit Gallery, London website. <https://unitlondon.com/>(June 1st, 2022).

7 Rea, N. 2022, 17 February. *As Four Major Italian Museums Sell NFT Reproductions of Masterpieces, Some Say Digital Editions Could Be Better Than the Real Thing.* <https://news.artnet.com/> (March 15, 2022).

have access to famous works of art for a limited time.

The Uffizi Gallery and other galleries in Italy that have produced digital copies of the six exhibits are not the only cultural consumer spaces that have turned to digitalization and designing NFTs of the works of art in their collections. The Belvedere Museum in Vienna created and sold 10,000 NFTs of Gustave Klimt's „The Kiss”⁸ for over €3.2 million. According to the press release that the Belvedere Museum sent out on the occasion of the sale of these NFTs, a

sale specially created for Valentine's Day, the museum's director Stella Rolling and economic director Wolfgang Bergmann declared that the first step in the Metaverse was a good omen for the museum. The museum is thus positioning itself as a stakeholder through a thoughtful online presence and new technologies used to create revenue sources, but also to attract audiences. Gustave Klimt's „The Kiss” is an iconic work of art and, along with all the products the work of art is printed on, the next step was to enter the crypto-art area.

The emancipated public

Deyan Sudjic mentions in his book *The Language of Things* that works of art can be important, even if they do not possess the aura defined by Walter Benjamin, but convey the feeling of being created by machines, through technical methods and technology, while at the same time suggesting the illusion of perfection⁹. If we were to refer to Beeple's NFT made of 5000 physically existent works of art, it is a work of art created with the help of technique and also conveys a sense of value to the art collector that has acquired an impressive number of creations by the same author. And it is up to the collector to decide whether he will show them to the general public in the future or keep them for himself.

Exhibitions created with the help of technology render in a new way the different identity of existing works of art or physical works of art, but which, with the help of technology, reveal themselves to the viewer in a digital environment.

According to Jacques Rancière, the audience of an exhibition must be an emancipated public, able to understand that the boundaries of a cultural space

transform works of art into important exhibits. The emancipated spectator is one who observes, comments, compares and interprets a contemporary work of art and thus affirms the existence of said work. Being a spectator is not similar to having a status that we have to change into an active one. Our normal status is passive¹⁰, a status that gives us the opportunity to make taste judgements of works of art. But to this definition of the emancipated spectator we add the observation that a new audience eager for new technologies is emerging, an audience that actively experiences performance art, becomes part of the exhibition by using apps, VR devices, *viewing rooms*. Also, alongside this culturally and technologically emancipated audience, there is also a group that has to be used to IT apps, to understand that they can effectively experience the exhibition presented in digital form through devices or mobile applications (apps). Using augmented reality (AR) and mobile apps, a one- or two-dimensional work of art is transformed into a three-dimensional one using the smartphone camera. Using VR (virtual reality) and the right equipment, the viewer can access exhibits that are often in possession by other museums at home and

8 Belvedere Museum, Vienna website <https://www.belvedere.at/> (20 February 2022).

9 Sudjic, D. (2009), 180.

10 Rancière J. (2009) 17.

abroad, and bringing them together in one space would require a long and difficult collaboration.

Furthermore, every museum art exhibition that also uses new technologies, is effectively and constantly informing on the change in relating to and showcasing works of art.

„Phygital“, a concept borrowed from digital marketing, is being integrated in the world of art. Phygital comes from merging two words: physical and digital. These phygital exhibitions require the physical presence of the viewer in a particular room, but accessing the works requires virtual reality (VR) apps

Immersive cultural experiences

Immersive exhibitions are events in which the viewer has visual, acoustic and tactile contact with the works of an artist. Immersive events offer a complete experience in which an artist's work is deconstructed and then reconstructed. Thus, there are large scale projections of the exhibits, musical inserts, hands-on activities and the exhibition also has a lounge area.

The Guardian wonders whether these immersive events are not just attractive theme parks or if they are the future of art and the way an artist's work should be exhibited?¹⁴ These immersive experiences often transform a work of art, and a re-enactment using new technologies touches all the senses that a person without disabilities possesses. People with hearing and/or visual impairments can visit specially designed exhibitions that offer a suitable artistic experience.

11 Christies Auction House website, <https://www.christies.com/>, (June11, 2022)

12 Sotheby's Auction House website, <https://www.sothebys.com/>, (June 11, 2022).

13 Artmark Auction House website, <https://www.artmark.ro/>, (June 11, 2022).

14 The Guardian website, <https://www.theguardian.com/> (June 1st, 2022).

and devices. During the lockdown years and COVID-19 outbreaks, new technologies embraced by museums, art galleries, art fairs, auction houses have kept the art market at a high standard through the use of phygital experiences, AR, VR, viewing rooms, online auctions, private sales. According to an official Christies report, in 2021 sales exceeded \$7.1 billion, of which \$150 million were from selling NFTs¹¹. Sotheby's sales for 2021 amounted to \$7.3 billion and more than 44% of the buyers that bought works of art were newcomers to their platform¹². During the first half of 2021 Artmark auctioned works of art totaling 6.58 million euros.¹³

They also employ specialists who have the same deficiencies and are thus better able to comprehend the issues they may encounter.

As the name implies it, an immersive exhibition offers the emancipated or non-emancipated public the opportunity to immerse itself in the work and life of the artist. An immersive exhibition is not just about a particular work of art, but features fragments of the author's self-portraits and portraits, appropriately framed musical references, video-mapping inserts and interactive learning-by-doing games. Semi-immersive experiences take advantage of some of the activities for interacting directly with the audience, and thus they use new technologies in a limited way, often experiences using AR and VR headsets.

The immersive „Van Gogh“ experience, according to the official website¹⁵, has been ongoing since 2017 on three continents: the Americas, Europe, Asia, and is currently available for viewing in the the US, Mexico, France and the UK.

15 Van Gogh immersive exhibition website, <https://vangoghexpo.com/> (June 1st, 2022).

With a starting price of £16 for 60 minutes, the visitors are fully immersed through as many senses as possible in the works of art of Vincent Van Gogh. Immersive experiences rely on projection mapping, digital panels, light effects, sound effects and VR, thus transforming an exhibition which, in most situations, does not include any original work of art. Analyzing the audience attending the immersive „Van Gogh” exhibition, over 30,000 people left comments/reviews for the London exhibition¹⁶, and more than 2500 people for the Cincinnati, USA event¹⁷. Immersive

Van Gogh exhibitions are not primarily held in museums, but in auditoriums, shopping malls, spaces that were not originally designed to be museums or art galleries, hence the above question whether these are amusement parks or possible future avenues for exhibitions. Most immersive cultural experiences are reprising iconic works, namely immersive exhibitions dedicated to works by Gustave Klimt, Claude Monet, René Magritte. On its website, the immersive exhibition „Monet” lists an audience of more than 250,000 people¹⁸, same as other immersive events.

Defining a museum through new technologies

The activity of a museum can be divided into two main categories, namely heritage preservation and scientific valorisation, which is constantly enriched by acquisitions and donations, and the clear and coherent transmission of cultural values to the public. This information transmission is achieved both through direct contact between the viewer and the objects on display and through indirect means: publications, conferences, films. To Vasile Drăguț’ museums definition we must add the methodical and rigorous conservation of heritage to be preserved, researched and effectively used by the public¹⁹. The above definitions are currently undergoing transformations.

In May 2022, with the help of professionals, member of this international forum, ICOM proposed the following broad and complex definition: a museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves,

interprets and exhibits tangible and intangible heritage. The museum is open to the public, accessible and inclusive, it foster diversity and sustainability²⁰. The ICOM definition goes on stating that a museum operates and communicates ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

According to Nina Simon, a museum must be able to remain relevant to its audience. The relevance that Nina Simon was referring to was also discussed by ICOM in May 2022. Thus, relevance is an ever-changing goal for a cultural institution, as it must constantly adapt to new curatorial requirements, new taste judgements imposed/proposed by national and international cultural stakeholders²¹. Museums and cultural institutions that fail to remain relevant to their audiences are no longer visited and remain out of sight. Such is the example of the National Technical Museum “Prof. Ing. Dimitrie Leonida” in Bucharest, which was about to closed for good, both for lack of relevance and for financial reasons, as it was considered unprofitable by Electrica

16 feverup website <https://feverup.com/> (June 1st, 2022).

17 *Ibidem*.

18 Monet immersive exhibition website, <https://monetexpo.com>, (June 11, 2022).

19 V. Drăguț, „The museum– A cultural heritage research, promotion and conservation institution”, *Romanian Journal of Museums* 5, (1969), 390.

20 ICOM website <https://icom.museum/> (August 14, 2022).

21 Simon (2016), 121.

Serv, a subsidiary of Electrica SA²². the new institution overseeing the museum. Visiting the museum's website²³, we are greeted with an unfriendly user interface, outdated graphics, very low-resolution pictures and a layout not suited for a technology museum. Also, in terms of social media presence, the museum has only a Facebook page²⁴, with over 3000 fans, 14 reviews with an average rating of 4.4 and posts that are often not suited for the new Facebook algorithm, causing them not to appear in fan feeds. Currently, the National Network of Romanian Museums, in partnership with the Zeppelin Association and Modulab, have submitted to the Ministry of Energy a plan to transform the National Technical Museum "Prof. Ing. Dimitrie Leonida" into *„an institution that will put Romania on the map of countries that have a technological tradition (both historically and by aligning it to current museum trends), a sustainable and active institution, with a strong educational dimension, showcasing in the most interactive way possible Romanian technological achievements”*²⁵.

Among the best practices a museum needs to implement to stay relevant to both loyal and new generations of audiences is a wider and constant outreach on social media: Facebook, Instagram, TikTok, Pinterest, Twitter, Youtube, Spotify, own website(user-friendly) that can be used efficiently and quickly the first time you visit it, the possibility to buy tickets online and schedule a visit in advance, investment in cultural marketing strategies and appropriate staff, efficient and constant communication with the public, the ability to send personalized newsletters and, of course, the use of new technologies in pop-

up and temporary exhibitions. A cultural consumption space that attracts a young audience or wants to keep its audience already has staff capable of adapting cultural marketing and PR knowledge in such a way as to make adapting to changes easy. Staff specialized in cultural PR and marketing collaborate with specialists such as museographers, curators, restorers and conservators to present to the general public details about works of art, exhibitions, the history of the cultural consumption space and much more in an accessible way. Curatorial texts do not attract first-time visitors to a museum or an art gallery, but transparent communication facilitates the first-time experience of uninitiated visitors. During Night of the Museums, cultural consumption spaces are brimming with new audiences, but immediately after that night many museums or art galleries will not attract back visitors. They also lack loyalty or communication strategies which could enable them to communicate to new audiences. They even fail to attract visitors on free admission days, as their targeting methods are not properly adjusted, and information is often delivered late or poorly by staff lacking PR or cultural marketing skills.

Among the museums that are constantly attracting new audiences are MNȚR and MARE, both of which have active, up-to-date online presences that constantly communicate with the public, using clear and properly tailored language. On the other hand, the Romanian cultural environment has countless counter-examples of outdated websites, lack of communication with the audience on social media, not being able to buy tickets online (often not even accepting online payments).

In order to create such best practice exhibitions, a museum often collaborates with private institutions that propose the exhibitions and implement the curatorial concept. During lockdown, the Louvre

22 Playtech website, <https://playtech.ro>, (July 10, 2022).

23 http://mnt-leonida.ro/_start0.html

24 "Dimitrie Leonida" Technical Museum's Facebook page, <https://www.facebook.com/MuzeulTehnic/> (June 10, 2022)

25 National Network of Romanian Museums Facebook page <https://www.facebook.com/Reteaua.Muzeelor> (August 14, 2022).

Museum relied on online interaction with the public and has been constantly posting online objects and works of art in its heritage and also in the heritage of Musée National Eugène-Delacroix. Currently, this collection holds over 480,000 works of art with curatorial documents, which can be accessed directly by visiting the specially created website²⁶.

„Anton Pann” Memorial House in Bucharest is one example of best practice in Romania regarding the way state-funded museums integrate new technologies, both in existing exhibitions and in regard to online interactions, interaction through personalized emails, specially designed applications, virtual tours accessible online.

Private institutions, state institutions

State institutions are starting to compete directly with private institutions, which are not influenced by the budgets received from state bodies: ministries, county councils, town halls, and rely on private sponsorships, the number of tickets sold, gift shops that considerably supplement their budgets, and the leisure time spaces in bistros or restaurants that are open in their premises. In her book published in 2006, Catherine Millet said that a museum is not an inert receptacle, since not only its content but also its significance can be transformed²⁹. Claire Bishop argues that the museum has shifted from a patrician institution of elite culture to its current incarnation as a populist temple of leisure and entertainment³⁰. Thus, the way of organizing and seeing a museum has changed.

26 Louvre Collection website, <https://collections.louvre.fr/en/> (March 12, 2021 and June 10, 2022).

27 National Museum of Romanian Literature website, <https://mnlr.ro/> (May 15, 2022).

28 European Museum Academy website. <https://europeanmuseumacademy.edu> (June 10, 2022).

29 Millet (2017), 71.

30 Bishop (2013), 7.

This museum under the guidance of the National Museum of Literature has received several awards. In 2019 it received the prize in the category „Interior Space Architecture / exhibition design, stands and scenography” at the Architecture Annual, the Interior Architecture award at Romanian Design Week - both for the way the project was implemented and presented - the permanent exhibition created by the Zeppelin team²⁷. Moreover, for its effective use of low-tech installations such as holograms, tablets, sound inserts and interactive installations, for the impeccable and interactive paneling, the Memorial House „Anton Pann” was awarded the DASA award in 2021 by the European Museum Academy²⁸.

Most of the time, museums that start far reaching curatorial projects manage to stay relevant to the public and maintain their stakeholder status. In 1995, London’s Tate Gallery set up the *Art Now* curatorial project - a platform for artistic expression for emerging artists³¹. In 2003, in addition to the traditional mediums of visual expression, the program added sections dedicated to film and video art. *Art Now* continues to this day, with the exhibitions „The Darks: Ruth Ewan and Astrid Jonston” and „Art Now Shawanda Corbett” on display³². The National Museum of the Romanian Peasant has created such a platform dedicated to promoting and showcasing contemporary art. Thus, in April 2021 the MNTRplusC program was launched by transforming a room inside the museum into an artist-run of contemporary visual arts at the The National Museum of the Romanian Peasant³³. It’s a space capable of gathering a different community

31 Nesbitt (2007), 9.

32 Tate Gallery website. <https://www.tate.org.uk/>, (June 10, 2022).

33 MNTRplusC official Facebook page, <https://www.facebook.com/mntrplusc>, (June 10, 2022).

of artists and visitors to the museum while, at the same time, opening the doors for artists who often have a hard time finding a suitable exhibition space.

For Boris Groys, the museum with permanent and temporary exhibitions is defined as a place where we are constantly reminded of the equality of past projects, and thus a place where viewers can learn to resist the dictates of contemporary taste³⁴. But as an addition to Groys definition, viewers have the choice of no longer accepting those past projects and wanting to change the way the exhibits are presented. Claire Bishop adds that funding a museum from state resources is no longer a viable option, so she argues in favor of private funding capable of supporting the activity of such cultural spaces. As funds dedicated to culture are dwindling in many countries, cultural institutions are adapting to new ways

of raising additional revenue. Superstar museums³⁵, i.e. those with financial and organizational capabilities, bring grand exhibitions, rely on technology and new media to showcase new events, gift shops, memorabilia and cultural digital marketing strategies. Bruno Frey uses the term «superstar museum» to refer to museums that, with the help of digital marketing and promotional strategies, offer artistic and cultural value to a cultural consumption space regarded as exceptional. Whether you're part of the emancipated audience or not, such a superstar museum must be included on a «must see» list. The superstar museum has its own profitable commercial activity and has a major impact on the local economy. These are the museums where people frequently stand in line and tickets are booked well in advance, for example Albertina in Vienna, Louvre in Paris and MoMA in New York.

The online viewing room transforms the way we „see” art

Museums, auction houses and especially art galleries have been adopting the online viewing room concept. Thus, in addition to a virtual online tour, these viewing rooms feature short films showing the exhibits, but also provide insightful comments from the curator, commentator and art critic. This makes it much easier and more personal for the viewer to see a work of art. In 2021, the Art Basel art fair had over six online viewing rooms³⁶. In 2020, Frieze London and Frieze Masters activated several such online viewing rooms to digitally showcase participating exhibitions³⁷. The advantages of online viewing rooms are obvious when factoring

in the globalization of the art market, thus an exhibition garners international influence and visibility, it can run indefinitely, at any time, and doesn't require a physical space - reducing renting costs. Also, in online viewing rooms, attention can be pinpointed exclusively on a particular artist, focusing on his work, previous experience, interviews. GAEP Gallery in Bucharest creates viewing rooms for its artists, the most recent exhibition available as a viewing room, being Time Lines: Răzvan Anton, on display until 20 August 2022³⁸. Online viewing rooms (online room specifically created for subjective experiences involving the artist and his work) transform the simple viewer into a possible art collector that specializes in the activity and work of a certain artist.

34 Groys (2008), 22.

35 B. Frey, "Superstar Museums: An Economic Analysis", Journal of Cultural Economics 2-3, (1998) 113- 125.

36 Art Basel website, <https://www.artbasel.com/> (June 10, 2022).

37 Frieze website, <https://www.frieze.com> (June 10, 2022).

38 GAEP Gallery website, <https://www.gaepgallery.com/> (June 10, 2022).

Conclusions

New technologies have actively penetrated the art market and are transforming the way we interact with works of art, exhibitions and curatorial concepts. To stay relevant to existing audiences, museums, art galleries, auction houses and cultural consumption spaces often adapt to new technologies such as AR, VR, phygital, online viewing room, transforming through technology and even from behind a monitor, a mere onlooker into a potential art collector. We are facing three major transformations in the art world: the creation of art, art institutions, which must constantly define their relevance to their community, and to the art public, which is now entitled to an opinion³⁹ not only on the exhibits, but also on how new technologies are integrated into exhibitions.

To keep up with the novel ways of curating with the help of new technologies, a cultural consumption place must also consider digital instruments for marketing purposes so that visitors are presented a complete experience. Even though this article discusses new technologies and how they have a major impact on the organization, curation, placement, and panning of artworks, a cultural consumption space that caters to an audience eager for new technologies must have an updated and interactive webpage with links to social media: Facebook, Instagram, Twitter, Pinterest, TikTok. Not to mention the possibility of buying and scheduling visits online, active methods of engaging the audience through newsletters, personalised emails, discounts for special days, personalized messages, sms sent to a GDPR compliant database. New technologies and social media are constantly changing the way a cultural consumption space adapts to new contemporary trends. Failure to adapt to these contemporary trends leads to a decrease in visitors, failure to attract new audiences (Generation Z, Generation Y),

and is one of the factors preventing some museums from getting through to new audiences. By not having e-ticketing (buying tickets online), easy-to-use interactive websites, attractive prices for taking photos of the works on display, cultural consumption spaces miss the chance of taking advantage of the constant, free promotion offered by visitors posting on social media.

Just as online bibliography references are now accepted as an important resource for writing an article, so too must cultural consumption spaces accept and embrace new technologies for displaying their exhibits to the public.

The adoption of new technologies is not enough to transform a cultural consumption space into one tailored for the new contemporary requirements for exhibitions and artists, and the obvious and desired openness towards the public is a must for museums and art galleries. A space that is visited, a space that allows taking photos for social media is one that becomes profitable both in terms of visitor numbers and ticket sales and self-promotional materials.

As a final conclusion, good practices of cultural adaptation to new technologies, online and social media are an ongoing process, built upon well formulated and pursued strategies.

³⁹ Danto (1996), 27.

Bibliography

Books:

- Bishop, C. 2013. *Muzeologia radicală sau ce anume e "contemporan" în muzeele de artă contemporană*. Cluj Napoca: Editura Idea.
- Danto, A. 1996. *Après la fin de l'art*. Paris: Édition Du Seuil.
- Groys, B. 2008. *Art Power*. Cambridge: The MIT PRESS.
- Millet, C. 2017. *Arta Contemporană. Istorie și geografie*. București: Ed. Vaillant.
- Nesbitt, J. 2007. *Keep on Onnin'*. Londra: Tate Publishing.
- Rancièrè, J. 2009. *The Emancipated Spectator*. London-New York: Ed. Elliott, Verso.
- Scudero, D., 2002. *Manuale del curator. Teoria e pratica della cura critica*. editia a II-a, Roma:Gangemi Editore spa.
- Simon, N. 2016. *The Art of Relevance*. California: Museum 2.0 Santa Cruz.
- Sudjic, D. 2009. *The language of things*. New York și Londra: Penguin Books.

Articles in periodicals:

- F. Bruno, "Superstar Museums: An Economic Analysis", *Journal of Cultural Economics* 2-3 (1998)
- V. Drăguț, „The museum– A cultural heritage research, promotion and conservation institution”, *Romanian Journal of Museums* 5, (1969)

Digital references:

- Defoe, T. 2022, 29 June. *An NFT Sale at Christie's Brought in \$1.6 Million, Giving Digital Art Collectors Some Hope in the Wake of the Crypto Crash*. <https://news.artnet.com/market/christies-nft-sale-1-6-million-2138850> (10 Iunie 2022)
- Haqshanas, R. 2022, 14 June. *NFTs Winning Damien Hirst's Art Experiment So Far as Over 2,000 Tokens Burned*. <https://cryptonews.com/news/nfts-winning-damien-hirsts-art-experiment-so-far-as-over-2000-tokens-burned.htm> (June 10, 2022).
- "Dimitrie Leonida" Technical Museum's Facebook page, <https://www.facebook.com/MuzeulTehnic/> (June 10, 2022)
- National Network of Romanian Museums Facebook page <https://www.facebook.com/Reteaua.Muzeelor> (August 14, 2022).
- MNTRplusC official Facebook page, <https://www.facebook.com/mntrplusc>, (June 10, 2022)
- Rea, N. 2022, 17 February. *As Four Major Italian Museums Sell NFT Reproductions of Masterpieces, Some Say Digital Editions Could Be Better Than the Real Thing*. <https://news.artnet.com/art-world/unit-london-digital-artwork-2074552> (15 March 2022)
- Roose, K., 2022. 18 March. *What are NFTs?* <https://www.nytimes.com/interactive/2022/03/18/technology/nft-guide.html> (June 13, 2022).
- Art Basel website, <https://www.artbasel.com/> (June 10, 2022)
- ArtNet website, <https://news.artnet.com/art-world/unit-london-digital-artwork-2074552> (March 15, 2022)
- Christies Auction House website <https://www.christies.com/features/monumental-collage-by-beeples-first-purely-digital-artwork-nft-to-come-to-auction-11510-7.aspx> (13 June 2022)
- Sotherby's Auction House website, [https://www.sothebys.com/en/press/2021-historic-year-in-review,\(11](https://www.sothebys.com/en/press/2021-historic-year-in-review,(11) June 2022)
- Artmark Auction House website, [https://www.artmark.ro/en/about-us/art-market-reports,\(11](https://www.artmark.ro/en/about-us/art-market-reports,(11) June 2022)
- Louvre Collection website, <https://collections.louvre.fr/en/> (March 12, 2021 and June 10, 2022)
- European Museum Academy website. <https://europeanmuseumacademy.eu/a-special-visit-to-the-national-museum-of-romanian-literature-in-bucharest/> (June 10, 2022)
- Van Gogh immersive exhibition website, <https://vangoghexpo.com/> (June 1st, 2022)
- Monet immersive exhibition website, https://monetexpo.com, (June 11, 2022).
- Feverup website, <https://feverup.com> (June 1st, 2022)
- Frieze website, <https://www.frieze.com> (June 10, 2022)
- GAEP Gallery website, https://www.gaepgallery.com/viewing_room/time-lines-razvan-anton/ (June 10, 2022).

Unit Gallery, London website, <https://unitlondon.com/whats-on/98/> (June 1st, 2022)
ICOM website, <https://icom.museum/en/news/the-icom-advisory-council-selects-the-museum-definition-proposal-to-be-voted-in-prague/> (August 14, 2022)
Belvedere Museum, Vienna. <https://www.belvedere.at/en/digital-declaration-love> (20 February 2022)
National Museum of Romanian Literature website, <https://mnlr.ro/casa-memoriala-anton-pann-premiata-din-nou/> (15 May 2022)
Playtech.ro website <https://playtech.ro/2022/templul-stiintei-muzeul-national-tehnic-dimitrie-leonida-salvat-de-la-desfiintare-pe-ultima-suta-de-metri/> (July 10, 2022)
Tate Gallery website. <https://www.tate.org.uk/whats-on/tate-britain/art-now-shawanda-corbett> (June 10, 2022)
The Guardian website, <https://www.theguardian.com/artanddesign/2022/apr/20/immersive-exhibitions-the-future-of-art-or-overpriced-theme-parks> (June 1st, 2022)

Dr. Mihaela ION

*Cultural manager at Asociația Atelierul de Creație
Founder of Creative Night Talks online conferences,
independent curator,
<https://mihaelaion.com>,
contact@mihaelaion.com*