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New Technologies on Museums as the Beginning of Future Exposition

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Abstract		Review Article

Galleries and museums are known as the institutions responsible for transferring the knowledge and cultural heritage. For the last decades, they become the subject of the largest interest for the people studying the theory of culture, and - what follows - those institutions serve as a polygon for numerous transformations. The consumer of the museum's space has evolved, together with the surrounding space. The institutions themselves were forced to evolve, tuning into the establishment of the relation with the spectator, becoming more open to the connections with the contemporary world. The phenomenon was observed by Nina Simon, american curator and museologist. She has described it in 2010 and tagged it with the term: "the concept of a participational museum". Assuming that the visitor is an active recipient of the content presented in an exhibition, she rejects the notion that the visitor's role is to be an "empty vessel" into which the Knowledge can be poured. The approach of the full participation finds its place. Simon goes even further with her theory, saying that the recipient can freely comment and process the elements of the exhibition. Ipso facto, that recipient can influence those alteration processes. The group of the recipients has been vastly expanded - the museum's space potentially targets every human being.
Keywords: Museum XXI, 3rd museal revolution, Nina Simon, the media within the museums.

INTRODUCTION

"The cultural heritage belongs to us all. It has been created by everyone, for everyone. (...) When the cultural heritage becomes digitized, open and easy to share, it evolves into a common property. Always at hand, available on a daily basis. That heritage becomes the part of us" [1].

According to Nina Simon's idea, the museum is understood as a place, where people gather around an idea or a contents [2]. Out of their own, the people participate in the dialogue that takes place between an artifact and its recipient. As the result, the visitor takes on a new role: the co-author of the exhibition. Through an integration with the other recipients and authors, the commentators orbit continuously around the same contents. As the result, the formula of the exhibition remains unchanged [3, 4]. However, the observed dependency is much more complex than just the interaction with the exhibits. The participational museum implies the absorption and co-creation of the contents presented in the exhibitions. Thus, it turns into a space open for engagement, commentaries and criticism given by the recipients of the institution. The museal enterprises aim for the creation of bounds and relation, a permanent dialogue with the recipient. This form provides new, previously unknown chances for the creation of educational activities that enable co-working and knowledge sharing [5]. Robert Aldrich mentions another effect: a new curatorial policy and transformations of the methods of exhibiting artifacts [6]. New social activities come to the foreground, the ones for which new forms of learning are produced [7].

The Internet And The Social Media

The access to the Internet and digital content has caused that an important part of the society spends significant amounts of time in front of their computers' or smartphones' screens. One can say, that the activities in the social media are an inseparable part of many people's lives. Transferring a part of the museal activity into the zones of the virtual reality, an institution renowned for being contained strictly within a building, enters the world of digital displays. According to Merete Sanderhoff, sharing the museal resources on the Internet becomes essential and necessary. The knowledge becomes accessible for a wider group of recipients.

The social media open up not only to the recipients (understood as singular people) - they open up for every human being [8]. Even the institutions

themselves set up accounts and run portals by an active participation in the "life" of Facebook, Pinterest users or Twitter. Thanks to particular internet-marketing strategies being applied, the museums efficiently focus on themselves the attention of characters living the virtual life (including other institutions, societies and informal groups). The usage of the "folksnomy" technique enables easy content searching through the usage of keywords [8] and their combinations into related associative groups. The searches are logged and registered to particular internet accounts, owned by specific users. This enables companies to access those databases and send personalised content to the subscribers [9], depending on their activity or friends [10]. Those marketing techniques empower better propagation of information about every product. From the museum's perspective, it can be an information about an event, workshop or exhibition. With the aid of specific tools, it is possible to gather data about the recipient and target him directly with the information.

New Technologies

The museums continuously develop new communication channels, frequently with the aid of the technology [9]. They are in constant search for new trends and through the usage of those new trends, the museums change their own form. The buildings occupied by the museums ceased to be the only place for educational and museal practices. Contemporary museums, through the usage of continuously emerging new technological solutions, liberate the functionality from the actual architecture that provides it. It is important to notice the digitalizational activities which transfer resources from archives to the virtual zone. Scrutinously catalogued artifacts are placed within online databases, which are easily searchable on the Internet. Multiple units of the GLAM sector have used this easy fact for occasional creation of new mechanisms, responsible for bringing the recipient closer to the artifact. An application developed by the Los Angeles Country Museum of Art serves as a proper example. With the aid of Snapchat the institution utilizes collections of paintings/pictures to create descriptions on the presentations of graphical artworks, in an unconventional way. The visitors use the application to create so-called Memes which they publish in the social media. This form, while being attractive for a young recipient, presents the actual artwork and draws attention to the museal unit itself.

Worth noting is the fact, that solely the ownership of the museal objects does not contribute to the process of education. Only the associated activities and artifacts decide upon the value of the process. It is a wide variety of practices that constitute the rank of the object and set its proper importance [10]. Such activities can evolve in time, transforming exhibits into series of concepts and signs [11]. Those series resonate and arouse associations, which can be adopted in further school and museal education [12], These

activities become more individualized [13], resulting in a learning process that takes place on its own, while keeping the knowledge easily assimilable.

The digital world began to seep into the contemporary reality creating a new, fourth dimension.

Sharing the data and resources creates one of the standards in educational and cultural activities [14].

Movement Tracking And Monitoring Systems

Apart from the internet marketing techniques, other methods are utilized to attract attention directly towards the cultural facilities. Navigation systems have entered the outdoor exhibitions. An application based on a blucasting system explains, what can be seen in the surrounding areas. It has been implemented in the Alhambra museum, Granada. An information about the facility entrance is transmitted directly to the passerby's smartphone.

Multiple schools are located far away from the museum facilities, or they do not possess enough financial resources to be able to familiarize the students with particular museums. Digital access becomes the chance for those schools to become acquainted with the content of the museums. From the museums' perspective, it creates a new channel to reach recipients in the schools where the museal offer was unavailable.

Summary

The possibilities created by the new technologies and digitalization, in association with the notion that the people have natural tendency towards sharing their experiences, feelings and visited places are enormous in the digital perspective [15]. They shift the museums and galleries into the new, virtual zone, where they reach their previous and new recipients in their personal realms, in compliance with the constructivist theory of teaching.

The spread of the digital techniques solves a problem of an important social challenge. Therefore, the sharing and digitalization of the collections has been declared one of the most important directions in the cultural policy of Europe [16]. Being aware of the necessity to digitize those collections is not enough. This process should be conducted according to specific schemes - only defining the schemes and their popularization enables the possibility of flawless participation for the recipient.

CONCLUSION

The institutions frequently emphasise the financial aspects. In multiple countries, budget cuts in the cultural sectors are the main reason of fundraising from sources not associated with the state subsidies. One can speculate, that in a few years we could experience the museums as the places where one can *buy* culture. The commercial approach comes in a form

that stimulates development and influences the relations between the institutions, society and visitors [17]. While using the benefits of the technology to their advantage, the museums attempt to remain available for every visitor, regardless of the visitor's financial situation, in order not to disappear from the map of culture. Should the museums fight for their survival? Shouldn't we focus on supplying them with the highest amount of visitors possible? After all, "understanding of the art makes the world a better place, and sharing our digital resources is the realization of this notion" [18].

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