



The Influence and Thinking of Online Exhibition on Audience Expansion of Art Institutions

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Abstract. With the constant development of Internet information technology, more advanced online exhibition technical and artistic dissemination systems have gradually emerged. Additionally, as the Internet's digital transmission technology has developed, it has had a more significant impact on the process of growing audiences for online exhibitions of art. As a result, some art institutions can collaborate on offline exhibition activities during the development of online exhibition activities. The staff of art institutions need to think carefully about the specific impact of online exhibitions on the audience expansion of art institutions. At the same time, the staff also need to broaden the channels of online exhibitions.

Keywords: Online exhibition · Art institutions · Audience expansion · impact

1 Introduction

Whether the method of presentation - graphic, live, panoramic, or virtual - or the platform - computer, cell phone, or one of the many other wearable devices—the modern online exhibitions all have their own distinct advantages, but they also frequently create new issues. The unlimited spread of communication mediums and the limited capabilities of mobile terminals provide technical challenges for online exhibition display. The instant transmission of pictures and texts makes the relationship between all the characters closer. Individuals can take part in online activities in real time via live video. Our cognitive limitations of the online experience are constantly broken by virtual scenes, human-computer interaction, and sensory extension. There are still insurmountable barriers between people and media and between people and information despite the popularity and advancement of mobile terminals, which have removed the space-time barrier for audiences to access information [1]. First of all, the pace of hardware popularization is too fast for the promotion of technological concepts to keep up. This presents a good opportunity for art institutions to carry out online exhibition activities, laying a data basis and technical basis for art institutions' online exhibition activities, even though interactive technologies that can mobilise various senses for in-depth experience have been used maturely. In recent years, in the management of our government under the strong support and promote, many arts institutions have a golden opportunity to the development and reform, especially the Internet information technology as well as the big data analysis technology, cloud computing technology continuously into the order of arts institutions

in daily business activities, in the process of art institutions to carry out the exhibition site. It can fully exploit the crucial function of contemporary digital analysis technology. Some art institutions have formally conducted a variety of online exhibition activities given the contemporary situation. A new art operation mode has progressively emerged during the process of the live exhibition mode's continuous development. Some art institutions can choose to integrate the relevant elements of offline exhibitions into online exhibitions. It can fully exploit the crucial function of contemporary digital analysis technology. Some art institutions have formally conducted a variety of online exhibition activities given the contemporary situation. A new art operation mode has progressively emerged during the process of the live exhibition mode's continuous development. Many arts institutions are aware of the importance of us now, and the vast majority of young people prefer to use electronic devices and Internet devices to learn about the main content online. The majority of young people are adept at using mobile devices. Mobile collection devices have the ability to quickly obtain pertinent information from mobile devices and comprehend the general workflow of online exhibition activities. Online exhibitions have a broader audience and more audiences than offline exhibitions do. In the process of promoting exhibitions, art institutions can fully choose online exhibitions.

2 Influence of Online Exhibition on Audience Expansion of Art Institutions

2.1 Online Exhibition Can Adjust the Audience Structure of Art Institutions

While the process of the audience to the information of za a pair through online exhibition break through the scope of information dissemination, dimension, highlights the convenience of online exhibition activities, a comprehensive, multiple source characteristics, but also caused some problems in the process of the audience to the information of za a pair, The audience may not be able to obtain pertinent information, the audience's needs may not be met, and online exhibition activities may not be able to complete online exhibits if, for example, a portion of art institutions cannot operate Internet information technology, Internet data analysis technology, or cloud computing technology completely [2]. Especially digital interactive technology and multimedia large screen display technology, there may be technical operation difficulties and misunderstandings. When visiting an online exhibition, viewers hope to experience its visual aesthetic, but they also need to obtain the necessary exhibition information. By watching the scene exhibition items, viewers can learn the humanistic story behind them and can further enliven the main content of the online exhibitions. However, online exhibitions make ongoing efforts to promote its process. The audience may not fully comprehend the key principles and associated creative concepts communicated by the two groups on site if they are unable to study the true connotation of the online exhibition from a customized perspective, or they may not fully embrace the online exhibition mode. This may lead to a fundamental improvement in the quality and level of online exhibitions carried out by art institutions. Due to the rapid advancement of information technology, many young people prefer to use electronic devices to access the Internet or log on to an online platform to understand the specific content of an exhibition. As a result, many young

people can gradually join online exhibitions, which can also help to further adjust the audience composition of art institutions. A few years ago, the majority of art institutions' audience participants were middle-aged or old, with a small minority of children and teenagers [3]. Through the use of online exhibitions, young people and teenagers can view art exhibitions in real time on their phones. And though taking part in live exhibition activities that combine the theme and exhibition design of art institutions, they can gain the understanding of how arts institutions have developed. It will encourage the transformation and creativity of art institutions and also enable them swiftly to adapt the specific mode of on-site display if a large number of young people can participate in offline or online exhibition activities of art institutions. Therefore, the pertinent online exhibition activities may better reflect young people's or teens' aesthetic preferences. At present, most young adults tend to the new art publicity mode, in the traditional art exhibition mode, young people are more interested in colorful art exhibition forms. In the process of expanding the audience, art institutions can also properly make interesting promotional videos or animated short videos to highlight the important value of online art exhibitions.

2.2 Expand the Audience Expansion Channels of Art Institutions

A variety of art exhibitions have been better promoted and developed through online exhibitions, while part of the audience can also obtain historical information through this form. Online displays are more visible when compared to the conventional offline presentation formats [5]. Online exhibitions may stimulate the public's excitement and initiative while actively encouraging audience engagement. The active participation of the audience, influenced through online advertising, could also enable a higher profitability in art institutions' point of view. U In this case, digital platforms and Internet information technology can help art exhibition organizations develop more effectively. In this process, the energizing potential of Internet information technology will be clearly illustrated. Since most art institutions are for-profit businesses, they must benefit financially from any online or offline shows. In order to increase the participation of art exhibitions and offline exhibitions, it is advisable for art institutions to broaden their audiences. However, in fact, due to the stress of daily work and fast pace of life, some audiences may not have enough time to participate in art exhibitions regularly, or they may not be able to obtain relevant information about offline exhibitions in time. The primary exhibition content can be widely publicized through online exhibitions in the form of art institutions. At the same time, different types of exhibition publicity figures or promotional videos can be created. By using video advertising, young audiences can learn more about the specifics of how online exhibitions work and are actively encouraged to take part in as many exhibition-related activities as possible. Some of the audience might not be able to directly access the exhibition activities within art institutions if art institutions continue to conduct offline exhibition activities. As a result, some of the audience might not be able to use traditional advertising channels to understand the primary situation of art exhibitions. However, if art institutions can engage in internet advertising-based exhibition activities, a large number of spectators can also attend through online forms. Young viewers can watch videos on mobile devices and take the initiative to participate in exhibition activities. They can also purchase tickets online in

the form of online tickets or online watch, and they can then take part in the structure of the exhibition activities. The audience has the option to leave the exhibition at the conclusion based on the circumstances. They can timely obtain follow-up exhibition information, avoid missing crucial online exhibition information, and prevent the audience from missing the follow-up online exhibition activities by posting their specific views and opinions on online art exhibitions on the official platform of art institutions [4].

2.3 Strengthen Audience Identity

In terms of exhibition materials, online exhibitions need to be aware of the tension between the increased attractiveness of exhibitions and the lack of academic value and research spirit brought about by network traffic. There has been ongoing discussion over the advantages of museum marketing initiatives and the drawbacks of overly marketizing museums since the concept and technique of marketing were introduced to the area of museology. Even if business operations and a dedication to the heart of culture are not mutually exclusive, many arts institutions still encounter strong criticism. Online exhibitions today have enormous possibilities for growing audiences, establishing brands, and raising money. Additionally, we should be mindful of art institutions sacrificing their essential principles and veering from the initial plan of selecting online shows while vying for the initiative. Online and offline exhibition after thorough docking and fusion, may be gradually explored as a more comprehensive form of art presentation. This was done in many arts institutions under the guidance of current marketing concept. Not only can it further perfect art exhibition in the form of the whole system, but cN also promote the reform and innovation of art exhibition mode in art institutions. It is possible to advance the thorough development of online exhibition activities from various perspectives through the integration of contemporary Internet information technology and marketing concepts. A part of the audience, though being able to physically engage in offline art exhibition activities, are not able to fully understand, nor appreciate, the works of art and their creation process. Undoubtedly, certain artworks embedded rich intangible meanings, and cannot be evident in the naked eye. As a result, art institutions can intensify their attention on identity in a new mode of online exhibition promotion and process optimisation. They can do this by using reasonable VR virtual reality technology or three-dimensional modelling technology to create a new model of art shows. The audience can adjust their perspectives in the THREE-DIMENSIONAL model to better understand the finer points of art exhibitions and develop their sense of aesthetics. Viewers can learn about a visitor's identity, appreciate various art forms on display, or learn about the artist's intentions. Through online exhibition activities, viewers can interact and communicate emotionally with artists directly and can also learn about some of the artists' inspirations. In order to inspire new artistic creations, artists might establish emotional resonance with their audiences and further advance new aesthetic experiences through their works or exhibitions. The specific content that different artistic producers produce differs greatly, as do their origins in production. Different viewers will interpret works differently because to their different viewing choices, personal experiences, and aesthetic viewpoints [6]. The audience can share software or engage in face-to-face interaction during an offline show, but in reality, this method cannot adequately emphasise the

creative value of artistic works. Online exhibitions can encourage audience participation and dialogue as well. Such contact and communication will demonstrate a tendency of varied development, not only reflected in various dimensions like creative communication and emotional communication but also not only restricted to written communication or language communication.

3 Conclusion

The increase of an art institution's audience is significantly impacted by online display. We can only further investigate the unique ways and techniques of audience expansion of art institutions and further optimise the overall system and structure of audience by combining the real situation of online exhibition activities of art institutions with thorough analysis and research. While encouraging young people to participate in online exhibition activities, it may also improve the process of art exhibition activities overall and progressively create a distinctive online art exhibition system [7].

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