Editorial Team

International Journal of Applied and Creative Arts

Content

THE ENGAGEMENT OF PUBLIC PARTICIPATION IN PARTICIPATORY ART PRACTICES

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Abstract: Participatory art practices promote public involvement or participation as part of the entity that will assist the artist to create the artwork. The participative type approach seems challenging the usual practices of the artist, even the artistic outcomes or artform or artwork will be in different contexts. The study was to identify a gap remains in understanding the influence and purpose from the participant that can lead to their participation. It was focusing on the participants' perception as a co-creator in participatory art practices. Data was gathered from questionnaires posed to respondents who participated in the conducted participatory art project. The thematic analysis was used to identify the participant purpose of involvement in participatory art. Result found that the participation from the public was based on self-inclination and their engagement in the activity contribute significantly to the socially engaged context. Public engagement in participatory art has encouraged the happening of a constructive relationship between the artist and the proposed concept.

Keywords: participatory art, co-creator, socially engaged, public engagement

1. INTRODUCTION

In recent decades, the approach through audience interaction or participative is one of the new tendencies in contemporary visual and performance art. This participatory approach has drawn increasing attention and often be subject for debate. Brown (2016) mentioned that audience participation in participatory art has polarized recent debates about contemporary art, which involved the validity of artform, changing art gallery practices, and authorship. The practice of participatory art continues to promote the understanding that artwork is not just or no longer an object that public passively enjoys while quietly looking at it. It is an approach require in which the public actively participates in the creation. Therefore, participatory art approach or practice has created a dynamic collaboration between the artist, the audience and their environment through the creative process.

The notion that the artist is the sole creator of the artwork is still intact as a dominant understanding among the public. For some artist, participatory art approach is just an exploration for the creative activity or art project and hard to understand the context of participatory art could be a form of art (Johnson, 2018). This shallow perception has limited the understanding of the concept of participatory art practices. I believe that the awareness of participatory art practices in the Malaysia art scene itself is still less as artist tend to continue with the usual practice and understanding in art making. However, this is not a matter to look to.

Participatory art can be considered an interesting contemporary visual art practice. The approach is more challenging due to the nature of its practices; interactive and inclusive nature, engaging participants directly in the creative process (Smith & Jones, 2019). No doubt, there are several interesting matters about participatory art practices able to be studied. However, participatory art practices are often less articulated and at the same time, formal evaluation processes that provide a full assessment of outcomes are infrequently undertaken. In this paper, the main focus is to look at public participation in participatory art practices by understanding their engagement. Besides that, to evaluate the roles of the participant in the practice and identify the significance of participatory art in the context of the contemporary visual art development. It is therefore important to do an in-depth study to understand the whole concept in participatory art practices.

2. BACKGROUND

2.1 Participatory Art in Art Contexts

Submission of papers should relate to the topics or issues on; Improved knowledge of creativity, skills, and talent. Issues, challenges, opportunities, and new ideas in the field of Applied Arts and the creative industries. Maintenance, revitalizing, and sustaining of traditional arts, crafts and culture. Innovation, activities, and strategies in the arts and cultural enhancement. Development projects and knowledge transfer which improve the lives of communities. Research and development for community awareness. Intellectual property and copyrights. Creative efforts through branding, marketing, and management. Cultural, arts and heritage management and event management.

According to Sanouillet and Peterson (1975), Duchamp has mentioned in his statement in 1957 that the artist and the viewer are necessary for the completion of the artwork. "All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act."

It is therefore not surprising that this can be seen when Allan Kaprow highlights this participatory approach in the performance of his happening art in the late 1950s. By allowing the audience into participating in his performance, it has become a manifestation of the audience's direct experience in constructing artistic outcomes. Followed by others such as Augusto Boal, Yoko Ono, Adrian Piper and few more, who have enlightened the approach through happening art along with twentieth-century performance and theatre innovations (Jackson, 2019).

This participative or interaction approaches slowly beginning to expand in the variety of art disciplinary over the past several decades. Indeed, the boost of new media technology powered by computer also has contributed a lot to the approach of participative or interaction. New media artists such as Jeffrey Shaw, Myron Krueger, Cammille Utterberg and few more have come out with very interesting experimental artwork, which anticipates the audience or viewer to participate and interact with their artwork (Shanken, 2020).

The implementation of participatory art has sparked some new perceptions of the art context. Participatory art practices mostly relate to the artistic and aesthetic approach that can encourage socially engaged activity. Participatory arts initiatives can be utilised as tools for social change in local development contexts. Kelly (2017)

identified that the implementation of participatory art can be implemented in 3 modes; relative, activist and antagonistic, which gave different perceptions on the appearance of participatory art.

2.2 Public Engagement in Participatory Art

In this context, the term 'participatory art' itself reflects the nature of its business, which engages the public to participate in the creative process. It is incomplete without the public's physical interaction. Therefore, the engagement from the public as a participant is very important. The approach in participatory art requires the artist to allow the public to come and respond to their idea, feels invited and voluntary interested to participate. Participatory art aiming the public audience by drawing them in and establish a relationship with them (Bianchini and Verhagen, 2016), and sometimes facilitated by the artist (Birchall, 2017).

It develops a relationship between artist and audience participant. The creative energy of the participants combined with the artist' concept to produce an event or an experience related to the local situation. This puts the practices into account the overall human relationship and social engagement in the contexts of wide and open space, which relevant to the concept of relational art (Bourriaud, 1998).

However, the activities of participants in participatory art occur in various approaches that depend on art discipline and approach. Kelly (2017) stressed that the activities of the participants differ based on concepts and ideas on artistic discipline. Participant approach can be described in three primary models of participatory art practices: collaborations between artist and participant to work closely in the development of art project; participants directly engage in creating the art project; and public participation as to realise the interaction art.

3. METHODOLOGY

To describe the situation of publics' engagement and evaluate the essential of public interaction in participatory art practices. A field research design; a research approach dealing with the natural occurring environment was conducted through the participatory art project. Interaction and response from the participant are the main procedure in acquiring data. Thematic analysis was applied as it suitable for identifying, analysing and interpreting patterns of meaning (Braun and Clarke, 2006).

3.1 Conducting Participatory Art Project

The online approach through social media was used due to the spreading of Covid-19 pandemic globally since the early 2020 and the enforcement of movement control order (MCO) in the country. The initial planning of this project has outlined physically onsite face-to-face public participation. The physically onsite face-to-face public participation seems impossible to be implemented at that moment. Thus, changes made from physically face-to-face to online and it does not affect the focus of the study. In fact, it is interesting because indirectly the approach of electronic technology in social media can now be seen as a driver to the implementation the participatory art practices. The project took place from 8-14 June 2020, during the Conditional Movement Control Order (CMCO) phase in Malaysia.

The study was based on a participatory art project called 'Face Mask and Me'. It was conceptualized from the Covid-19 situation as its theme, where participants have to respond to their artistic and aesthetic consideration related to the given concept. The idea was about to get the participants' perception of being part of the contributor in achieving the concept. The participant was guided with the concept and free to express their creative respond aligned with the theme. In this context, freedom was given to the participant to develop and implement their creative intuition. Furthermore, the concept was proposed with the intention to stimulate social engagement activity through an art project.

The art project was conducted and delivered through the electronic social media platform by inviting participant, which is a social media partner to take part in that participatory art project. Social media communication such as WhatsApp, Facebook and Instagram were deployed as a platform for inviting the public to participate. Participants who engaged in this participatory art project as well have become the respondents (Figure 1).

Figure 1: Participant Engagement

Participants were invited to be creative with the subject of 'face mask' and respond to the questionnaire. No restriction on how and what to do with the main subject. They are free to deliver their mind and then capture as a photo (Figure 2).

(a)   (b)

Figure 2: Examples of the outcomes from the participant's approach toward the concept and idea (a) social awareness, and (b) creative expression

3.2 Managing Data

A total of 24 participants of the public involved and participated in the project and 12 participants respond to the questionnaire. Data regarding interaction and response from the participant was collected through open-ended questionnaires. O'Leary (2018) emphasized that questionnaires have many uses in most area of research to discover what people think. Here, it used to gather the qualitative data that could allow to describe and identify participants' perception toward their involvement in the participatory art project. The question posed was to get feedback from participants on their purpose for participating in this art project. Table 1 indicates the data extracted for the thematic codes based on the participant perception on (1) inclination and (2) intention.

Table 1: Thematic analysis of participants' response on participation

Profile	Extract from response	Codes
Participant inclination	like the themes/ want to share the idea/ seems interesting to participate/ into art activity/ feel enthusiastic in art / interested with art/ excitement with the concept	Interesting art concept
	build confident/ self-challenge/ feel challenge/ release creativity/ testing creative capability	Challenging mood
Participant intention	deliver messages regarding current issue/ fear of what happened to mankind/ encourage for safeness	Awareness
	provoke for awareness/ express sympathy	Criticism
	distribute information through art/ giving advice	Educational
	distribute happiness/ platform to express creativity/ feeling fun/ create enjoyment	Expression
	sharing creativity and innovation	Aesthetic

4. FINDING AND OUTCOMES

Finding from the qualitative analysis of participants' responses have been able to understand the perception of the participant upon engaging with the participatory art project. An interesting finding encountered from the participants' responses, which is related to their tendency and significance values.

4.1. Tendency to Participate

As we see that the involvement from the public will not occur if there is no specific self-inclination from the participants themselves. In this context, participation occurs of one's own free will, no compulsions or demands on participants to participate. Response from the participants found that the inclination for participation was seen influenced by their tendency to participate.

Most participants tend to participate due to the interesting concept and idea of the art project. They feel that the concept and idea have a personal attraction that can be related to the current situation and environment, even their personal experience. With the interesting concept and idea make it easy for them to put forward their interest and desire to share ideas and creativity as well. They were able to develop their own artistic and aesthetic capabilities through their experience working in the participatory

art project. Therefore, the concept and idea proposed by the artist are very important as an attraction.

Some participants acknowledged the desire to challenge and build self-confidence as one of the reasons they were involved. By participating they believed it can provide them with knowledge and idea to improve their creative confidence. Participant reflected that freedom in the process and procedure allow them to evolve slowly without coercion as well explore the time and moment that finally would be enjoyed by the public. Johanson and Glow (2019) described this as a liberating for artistic development where participant tends for the pleasure of participating alongside the artist.

Here, it is interesting to point out that the tendency to participate is due to certain aspects. Two main reasons become a participant's tendency to participate: (1) interesting art concept, and (2) challenging mood. Both justified that the participation was on their inclination and enthusiasm. Therefore, without the tendency from the participant, the artistic concept will not take off and participatory art will not happen. They saw this as an opportunity to be part of the contributor to the art activity. The practice has allocated them with a platform for sharing their creative and aesthetic intuition. Participants were given the opportunity to share experiences, expressions and creativity facilitated by the artist (Birchall, 2017).

4.2. The Significance in Participation

The relationship of the participants in realizing the concept of the artist indirectly has developed its own interests. By finding common ground and forming a connection with the average person, participatory art able to communicate something real about human experiences, the environment, our own lives and social interactions. According to Bianchini and Verhagen (2016), each participant brings something unique to the participatory art as a result of his or her widely varied experiences.

Feedback from participants found that their involvement has improved the socially engaged experiences in many contexts. They make their participation as a platform to deliver or express their social experiences on awareness, criticism, educational, expression and aesthetic. Participants considered the practice was the appropriate platform for them to share some common values and convey creative expression. In this context, participants were seen displaying their artistic and aesthetic intuition. This has provided with an opportunity for the expansion of individual creativity value.

Indeed, the approach from the participants has its benefits. Participant connects to share their idea by developing a significant positive relationship. This has strengthened and improved the value of socializing and self-confident. Sayers and Stickley (2018) stressed that the participatory arts activities can break down barriers between service users, professionals and family members, which provided with an ideal opportunity for positive change to be experienced.

Participants in participatory art practices able to fostering and enhancing the approach of social engagement in community or public. The main role of the participants as a co-creator is to succeed in creative ideas, catalysts to community relations or socially engaged activities and also to develop social awareness. Participant in participatory art is those who can understand and enhance creativity and the conditions of creativity, as well as those who can organize the creativity of the many and channel the creativity of the many into a cooperative and productive user (Almenberg 2015).

5. CONCLUSION

The participatory art practices have developed a very interesting way of experiencing art. And no doubt the success of the practice relies on public engagement through their creative, artistic and aesthetic contribution. From the finding, the public is an important co-creator in participatory art practices. They engage in the artist's concept and idea through social bonding activity and communal meaning. As a co-creator, their roles can be described as an artistic contributor to the creative process of participatory art. They complement and proliferation the creative idea.

In this context, the participants have an important role in the implementation of participatory art practices itself. Participation from the public plays a vital role to ensure the art concept outlined by the artist able to be realised. By engaging the participants, it seems effectively connected with their emotion as to make the artist's concept more relatable. The artist needs to clearly outline the concept and idea to guide the participant. As each participant capable to address their own expression of their experiences.

In this study, it described that self-inclination is a major factor that attracts the public's interest to participate in. This proves that the practice of participatory art does not force any individual to get involved. It based on the participant's tendency to deal with the artist's concept and idea. In fact, it promotes freedom of creativity to the participant to conduct the concept with artistically and aesthetically.

In participatory art practices, the involvement of the public as a participant is dependent on the requirements of the proposed artistic concept and art discipline as well. Public engagement or participant is very important in achieving the outcomes. In this context, the participants will be the driving force to complete the artist's concept. Participant offers a means of assisting artists to achieve their artistic form (Payne, Storbacka, and Frow 2012). Although this participatory art context requires public participation, the public can also be an observer of the work.

Clearly, from this practice, it manifests itself in the development of social involvement, which associated with the community or public. The whole contexts of public participation were dealing with the socially engaged approach. This detail is centrally important in asserting participation as a form in itself, and effectively broaden participation from interactive, community-based art and socially engaged art (Bishop 2016).

Regardless of that, the participation from participant or audience seems interesting when the approach itself has opened up a diversify possibility in appreciating and interpreting art. All the possibility can create a new perspective and perception in understanding the practice of participatory art.

ACKNOWLEDGEMENT

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Research on Brand Image Building Strategies Based on the Xiaohongshu Platform -- Taking the Beauty Industry as an Example

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Abstract : The purpose of this study is to explore the brand image building strategy of the Xiaohongshu platform in the beauty industry. Based on the introduction of the development status of the Xiaohongshu platform and the beauty industry, this study analyzes the image distribution and attention of beauty brands on the Xiaohongshu platform, and evaluates the influence and user ratings of beauty brands on the Xiaohongshu platform. Then, this paper develops a beauty brand image building strategy based on the Xiaohongshu platform, including determining the positioning and differentiated competition strategy of beauty brands, developing a social media marketing strategy, designing a user experience and word-of-mouth management strategy, and exploring the feasibility and effectiveness of celebrity endorsement and cross-border cooperation strategies. Finally, this study draws conclusions through empirical research and analysis, and proposes future research directions and recommendations. The findings of this paper have important reference value for the brand image building of Xiaohongshu platform and the beauty industry.

Keywords: Xiaohongshu, Brand image building , beauty industry, brand marketing

1. INTRODUCTION

With the rapid development of social media, the establishment of brand image has become an important means for enterprises to gain advantages in the market competition. As an emerging social media app, Xiaohongshu is of great significance to the establishment of the brand image of beauty brands. However, at present, there is still a lack of research on the brand image establishment strategy of beauty brands on Xiaohongshu app, so it is necessary to conduct in-depth research on the brand image establishment strategy of beauty brands on Xiaohongshu platform, so as to improve the competitiveness and influence of beauty brands on Xiaohongshu platform.This study is mainly to provide some suggestions and references for the establishment of beauty brands on the Xiaohongshu app.

2. BACKGROUND

In recent years, Little Mangrove has developed rapidly and become one of the most popular social e-commerce platforms in China.The platform's content includes skin care, makeup, hair, nails and clothing, as well as a number of shopping tips and suggestions shared by users.This "life manual" type of content mode makes Xiaohongshu very much like a tool book, and the collection under a note is often very much higher than the comments, which shows that users come to Xiaohongshu actually to get This shows that users come to Little Red Book actually to get some dry tips to make their own harvest growth.

The current development of Xiaohongshu in the beauty industry is very active, and the future has a broad development prospect. The beauty industry is one of the most important areas of Xiaohongshu, and according to the data released by Xiaohongshu, beauty is one of the most popular categories among Xiaohongshu users, and one of the most popular categories on the platform. The beauty content on Xiaohongshu covers cosmetics, skincare, hair and nail care, etc. Users can learn about the offline activities of beauty brands from Xiaohongshu, and users can learn about the latest beauty products, share tips and tricks, and find the right beauty brands and products for themselves on the platform.

At present, the number of beauty brands on the platform is increasing, and users can find many well-known beauty brands at home and abroad and emerging local brands on the platform. The beauty content on Xiaohongshu is getting richer and richer, and users can learn about beauty products and learn beauty skills through short videos, graphics, live streaming and other forms. The beauty community on Xiaohongshu is becoming more and more active, such as makeup looks great, using good products, skincare tips, will be shared in Xiaohongshu to interact with other users. The layout of Xiaohongshu in beauty e-commerce is also strengthening, and more and more

beauty products are sold on the platform, so users can buy their favorite beauty products directly on the platform.

The status and influence of the Xiaohongshu platform in the beauty industry

The status and influence of the Xiaohongshu platform in the beauty industry cannot be ignored. With the market discourse gradually shifting from the brand side to the consumer side, what brands need is not a field to get traffic, but an environment where they can befriend and cultivate relationships with users, a community that can slow down. The biggest feature of Xiaohongshu is that it is actually a "word-of-mouth" community. The positioning of Xiaohongshu is very clear, that is, to mark the good life, in a variety of life profiles, people are reduced to the most genuine: someone is experiencing the same dilemma as you, someone is providing solutions, someone is sharing your vision of life, which is easy to trigger empathy. The content that can run out on Xiaohongshu is often "altruistic", that is, sincerely sharing some useful beauty content for others. With more and more content accumulation, the platform labeling system is also richer, all kinds of user portraits are more and more sound, the potential of small red book content is also raised. Through traffic leveling supplemented by human judgment, Xiaohongshu can capture and amplify these good trends and enter the positive cycle of a word-of-mouth type platform.

The number of beauty experts and weblebrities on the Xiaohongshu platform is large, and their recommendations and evaluations have a great influence on users' purchase decisions. There are also more and more beauty brands on the Xiaohongshu platform, and these brands can better interact and communicate with users through the Xiaohongshu platform to improve brand awareness and reputation. Users can get various beauty knowledge and shopping advice from the Xiaohongshu platform, which also lays the foundation for the platform's status and influence in the beauty industry.

3. LITERATURE REVIEW

3.1 Review the concept and theory of brand image establishment

The brand concept is the starting point of value creation and represents the essence of a product. (Kato&Takumi, 2022)The power and the impact of a strong brand image have extended to several areas other than the marketplace and consumer choice.(Kr Saxena, Nitin & Dhar, Upinder, 2021)Brand image is the basis for making better strategic marketing decisions in the context of targeting specific market segments and positioning services or products. Brand image is a multidimensional structure composed of consumer perceptions, emotions, messages, symbols, values and attitudes.Brand image establishment refers to the enterprise transmitting the core values, cultural concepts and product characteristics to consumers through the external image of the brand, so as to improve the awareness and recognition of the

brand in the market, so as to enhance the competitiveness and influence of the brand. The theory of brand image establishment mainly includes brand cognition, brand association, brand personality, brand reputation and so on. Among them, brand recognition refers to the awareness and understanding of the brand; brand association refers to the emotion and cognitive impression of consumers on the brand; brand personality refers to the uniqueness and personalized characteristics of the brand; brand reputation refers to the reputation and reputation of the brand in the market.

3.2 Review the role of social media in building a brand image

Building a brand image on social media is a very important part of modern corporate marketing. Identify the target audience, understand the target audience for your brand, and build your brand image on their needs and interests. Maintain consistency and brand image consistency across all social media platforms, including brand name, logo, slogans, and colors. Providing valuable content, and engaging audiences by publishing valuable content, such as new product releases, industry news, educational articles, etc. Interact with audiences, respond to their questions and comments, and actively interact with them on social media to build trust and affinity for the brand image. Using influencers and working with influencers in the industry, they can help build their brand image. Analyze the data, analyze the data on social media, understand the interest and behavior of the audience, and adjust the brand image and marketing strategy. Building a brand image requires patience and time, and requires constant adjustment and improvement. Building a brand image on social media is a long-term process, requiring details to constantly optimize the brand image and content.

3.3 Case analysis of the brand image establishment of the beauty makeup industry

Mediheal Is a beauty brand from South Korea that builds an active community in the Little Red Book and enhances the brand awareness and influence by providing users with valuable beauty knowledge and skills. The brand also works with beauty bloggers on Xiaohongshu to jointly promote their products and interact with their users in the community. They focus on explosive products, facial masks, and a large number of users post their use of Mediheal facial masks and other products, causing a trend. Mediheal Regularly launch trial activities on XiaoRed Book, let users try new products or popular products for free, and share their experience after the trial. Mediheal We will launch a topic activity on the Little Red Book, inviting users to share topics related to skin care, such as "What is my skin care secret", to attract users to participate in the interaction. Mediheal We will cooperate with some beauty experts in Xiaohongshu to let them try out the brand products and share their use experience, so as to attract more users to pay attention to the brand. Mediheal Brand activities will be held on Xiaohongshu, such as brand anniversary, new product launch, etc., to

attract users to participate in the interaction and improve brand awareness. Mediheal Regularly launch time-limited discount activities on the Little Red Book to attract users to buy brand products.

Sulwhasoo Is another beauty brand from South Korea. Through the exquisite pictures and short videos of the Little Red Book, it shows the high quality and uniqueness of its products, and also provides users with knowledge of South Korean beauty culture and tradition. The brand also works with beauty bloggers on Xiaohongshu to jointly promote their products and interact with their users in the community.

Estee Lauder Is a world-famous beauty brand. Through its cooperation with beauty bloggers and fashionistas, it provides users with the latest information and trends about beauty and fashion. The brand also launched a series of limited edition products on Little Red Book to attract users' attention.

Perfect Diary is a beauty brand from China. Perfect Diary regularly launches a limited-time discount activity on the Little Red Book to attract users to buy brand products. Perfect Diary will launch a trial activity on the Little Red Book, allowing users to try out new products or popular products for free, and share their use experience after the trial. Perfect Diary will launch a topic activity on the Little Red Book, inviting users to share topics related to beauty makeup, such as "What is essential in my makeup bag", to attract users to participate in the interaction. Perfect Diary will cooperate with some beauty experts in Xiaohong Book, and let them try out the brand products and share their use experience to attract more users to pay attention to the brand. Perfect Diary will hold brand activities on the Little Red Book, such as brand anniversary, new product launch, etc., to attract users to participate in the interaction and improve brand awareness.

Perfect Diary has successfully attracted the attention and participation of a large number of users, improved the exposure rate and influence of the brand in the Little Red Book, and strengthened the interaction and communication between the brand and users.

4. DEVELOPMENT OF HYPOTHESIS

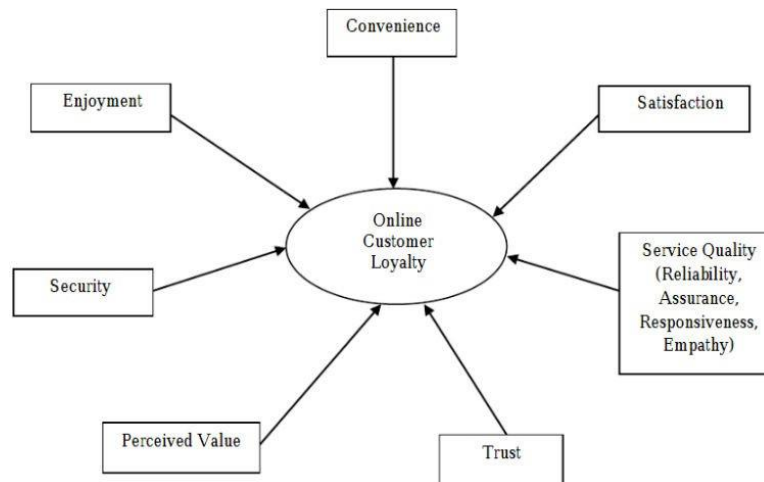### 4.1 Conceptual Model and Hypothesis Development

Figure 1. Syed, Azamussan & Kumaran, L.. (2017). The Antecedents of Online Customer Loyalty: A Conceptual Framework.

The purpose of this study is to explore the status and influence of Xiaohongshu platform in the beauty industry, analyze the image and influence of beauty brands on the Xiaohongshu platform, and put forward a strategy of establishing the image of beauty brands based on the Xiaohongshu platform, aiming to improve the competitiveness and influence of the brand in the beauty industry. Among them, online customer loyalty is the key element of beauty brand establishment, and the literature search reveals the lack of research on these relationships. Several dimensions have been identified as factors for studying online customer loyalty, and the description includes seven dimensions: Convenience, Enjoyment, Security, and Perceived Value,Trust,Satisfaction,Service Quality(Reliability,Assurance Responsiveness,Empathy).

4.2 Strategy for establishing beauty brand image based on Xiaohongshu platform

Determine the positioning and differentiation competition strategy of beauty brands
The strategy to establish the beauty brand image can be started from the following aspects: to clarify the brand positioning. First, it is necessary to clarify the target users, brand positioning and brand image, and determine the core value and differentiated competition points of the brand, so as to attract the target users and build the brand image. Optimize the product line. On the Xiaohongshu platform, it is very important for users to evaluate the product reputation. Therefore, the brand needs to constantly optimize the product line, improve the product quality and user experience, so as to improve the user loyalty and reputation. To build a community, Xiaohongshu is a social platform. Brands can build their own communities to attract users, interact with users, and improve their participation and loyalty. Creative advertising. The advertising forms on Xiaohongshu platform are very diversified. The brand can improve the brand awareness and influence of the brand and attract more users

through creative advertising. Cooperative marketing. There are many big Vs and KOLs on the Xiaohongshu platform. Brands can cooperate with these people to carry out cooperative marketing to improve their brand awareness and influence.

When determining brand positioning and differentiated competition strategy, the following aspects should be considered: target users, the brand needs to make clear who their target users are, understand their needs and preferences, so as to determine the differentiated competition strategy of the brand. Product differentiation, the brand needs to achieve differentiated competition through different product design, packaging, quality and other aspects. Brand culture, brand culture is the core values and concepts of a brand. A brand needs to attract users and build a brand image by conveying its own brand culture. Marketing strategy, the brand needs to improve the brand awareness and influence through creative marketing strategy, so as to attract more users.

Design user experience and word of mouth management strategies, including user interaction and feedback mechanisms.Clear brand positioning and differentiated competitive strategy: On the Xiaohongshu platform, beauty brands need to clarify their brand positioning and differentiated competitive strategy, so as to better attract target users and improve their brand influence. Brand positioning needs to consider the target users, product differentiation, brand culture and marketing strategy, and the differentiated competition strategy needs to consider the unique product characteristics and market positioning of the brand.

Optimize product line and creative advertising: Xiaohongshu users pay a lot of attention to beauty products, so beauty brands need to optimize their product lines and launch beauty products that are more in line with users' needs and preferences. At the same time, creative advertising is also an important means for brands to build their image and improve their exposure. It is necessary to design interesting, useful and emotionally resonant advertising content from the perspective of users.

Establish community and user interaction mechanism: Xiaohongshu is a social e-commerce platform. Brands need to establish their own community to interact and communicate with users. We can attract users 'attention and participation, and promote users' interaction and participation, by publishing beauty tutorials, sharing beauty tips, and holding online activities.

Strengthen user feedback mechanism and word of mouth management: Xiaohongshu users' feedback for beauty products and services is very important. Brands need to establish a more perfect user feedback mechanism, timely respond to user feedback and complaints, actively improve products and services, and improve user satisfaction and loyalty. At the same time, the brand needs to strengthen the word of mouth management, timely respond to user comments and comments, and actively maintain the brand image and word of mouth effect.

Constantly optimize the user experience and word of mouth effect: little red book platform user experience and word of mouth effect is crucial for brand image and influence, brand need to constantly optimize the user experience and word of mouth effect, adopt more innovative and excellent strategies and methods, improve user satisfaction and loyalty, enhance brand influence and market competitiveness.

Explore the feasibility and effect of celebrity endorsement and cross-border cooperation strategies.Star endorsement is a common brand promotion strategy, which can improve brand popularity and influence through star influence. On the Xiaohongshu platform, some well-known beauty bloggers and Big V also have a high influence, and brands can cooperate with these people to endorse and promote them. The feasibility of celebrity endorsement depends on the budget of the brand and the popularity and influence of the stars. If the brand has a sufficient budget and can choose stars with high influence, then celebrity endorsement is a very feasible promotion strategy. Celebrity endorsement can improve the awareness and influence of the brand and attract more users to pay attention to the brand. However, it should be noted that the effect of celebrity endorsement is not certain, and it may also have a negative impact due to the image and reputation of the stars themselves.

Cross-border cooperation refers to the cooperation of brands with brands, artists and designers in other fields to create new products or promote brands. On the Xiaohongshu platform, brands can cooperate with bloggers or big Vs in other fields to promote the brand. The feasibility of cross-border cooperation depends on the relationship between the brand and the partner and the purpose of the cooperation. If the brand and the partner have a common goal and can

The first set of hypotheses is as follows:

Hypothesis 1: Determine the positioning and differentiated competition strategy of beauty brands has a positive role on the establishment of beauty brand image of Xiaohongshu platform.

Hypothesis 2: Developing social media marketing strategies, including content strategies and communication strategies, has a positive effect on the establishment of the beauty brand image on Xiaohongshu platform.

Hypothesis 3: Design of user experience and word-of-mouth management strategies, including user interaction and feedback mechanism, will have a positive effect on the establishment of the beauty brand image on the Xiaohongshu platform.

Hypothesis 4: Exploring the feasibility and effect of celebrity endorsement and cross-border cooperation strategies will play a positive role in the establishment of the beauty brand image of Xiaohongshu platform.

5. METHODOLOGY, VARIABLES AND DATA

Personal information of the participants: basic information including gender, age, education level and occupation.

Usage of Little Red Book: including weekly use frequency, length of use time, purpose of use, etc.

Beauty brand image: including views on beauty brand image, cognition of brand positioning, satisfaction with product line, etc.

-Purchase decision factors: including the decision factors of buying beauty products, the impact on brand reputation, etc.

Sample selection: This study uses a random sampling method to select a certain number of participants from Xiaohongshu users. Sample number of 50 persons.

Data collection: This study used an online questionnaire for data collection. The questionnaire link can be spread through Xiaohongshu private messages, community posts, official brand account and other channels.

Data analysis: This study mainly used descriptive statistical analysis and factor analysis to analyze the data. Descriptive statistical analysis can be used to understand the basic information of participants and views on the beauty brand image; factor analysis can be used to determine which factors influence the purchase decision.

6. EMPIRICAL RESULTS AND ANALYSIS

5.1. Data analysis results

Figure 2. Questionnaire

Table 1 The 10 questions about the questionnaire, and their option ratio.

Table 1: Questionnaire survey data

Question	Select the proportion of A	Select the proportion of B	Select the proportion of C	Select the proportion of D	Select the proportion of E
1. Which beauty brands do you follow or buy on Little Red Book?	34.3	20.7	23.2	5.7	16.1
2. What do you think of Xiaohongshu's status and influence in the beauty industry?	50.2	21.8	11.0	3.6	13.4
3. What do you think is the most important factor in building a beauty brand image on Xiaohongshu?	37.4	30.6	15.7	14.6	1.7
4. What do you think is the most effective strategy for building a beauty brand image on Xiaohongshu?	34.6	24.2	23.5	6.4	11.3
5. What do you think you need to pay attention to when building a beauty brand image on Xiaohongshu?	21.2	23.1	29.1	24.2	2.3
6. How do you think the brand's activities on Xiaohongshu are useful for the brand's marketing and influence?	32.4	25.6	24.5	3.4	14.1
7. Have you participated in Perfect Diary or Mediheal's activities on Little Red Book? If yes, what effect do you think these activities have had on the marketing and influence of the brand?	14.4	13.1	34.1	33.1	5.3
8. What do you think is the future trend of Xiaohongshu in the beauty industry?	60.2	20.4	6.1	13.3	0
9. what do you suggest for the future development of Xiaohongshu in the beauty industry?	36.2	23.4	24.2	14.5	1.7
10. Are you willing to share your experience and stories about building a beauty brand image on Xiaohongshu? If yes, please describe it briefly.	80.1%	19.9%	0	0	0

7. DISCUSSION AND CONCLUSION

The beauty brand image of Xiaohongshu platform can better attract the target audience and improve the brand awareness and loyalty by establishing the clear target audience, core value and differentiation advantages. On the Xiaohongshu platform, product quality and reputation are crucial. Brands need to continuously

optimize the product line, improve the product quality and user experience, in order to get more user praise and recommendation.

Brands need to build their own communities to interact and communicate with their users. By building a community, brands can better understand user needs and provide better products and services. Brands need creative advertising to attract users' attention. Brands can display their products and brand image through creative advertising, and improve users' awareness and loyalty. There are many influential bloggers and KOL on Xiaohongshu, and brands can expand their influence and popularity by cooperating with these bloggers and KOL.

Determine the beauty makeup brand positioning and differentiation competition strategy, develop social media marketing strategy, including content strategy and communication strategy for the little red book platform beauty makeup brand image establish a positive role, explore the feasibility and effect of star endorsement and cross-border cooperation strategy, design the user experience and word of mouth management strategy, including user interaction and feedback mechanism for the little red book platform beauty makeup brand image establish a positive role.

Finally, we also discussed the future development trend and suggestions of Xiaohongshu in the beauty industry. We believe that Xiaohongshu will continue to be an important social platform for beauty products, and the brand needs to constantly innovate and optimize to adapt to the changing market needs and user needs. At the same time, the brand needs to pay attention to the user experience and reputation, to establish a good brand image and reputation.

Redesigning museum display models in the context of digitalization

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Abstract: After decades of digital tide washing the world, even one of the most sacred existences in human life, art, has to go through evolution and make some adaptions. The materials used in artists' creations, the artworks' presence in time and space as objects, and the economic properties of art have all been changed drastically as a response to the rapidly growing cybernetic world. An increasing number of digital artworks show up on the internet every day, whether they are the documentation of physical artworks in the real world or completely digital pieces that only live in the cybernetic world. Accordingly, the relationship between the online audience and digital works has completely changed their interactions. Museum professionals, public audiences, educators, and so many other roles in the art-viewing activity are having mixed opinions about dealing with art in virtual spaces. They need a more accurate understanding of the meaning and value of the artworks they are viewing. Therefore, how to apply digital media technology to facilitate a better creative experience between viewers and digital physical artworks will be a very important and challenging issue. This paper firstly explains the definition and development history of digital museum exhibition; secondly analyzes the current research status of digital museum exhibition technology and its application areas at home and abroad; then discusses the factors affecting the audience's viewing behavior from the user's perspective, namely: human psychological factors (including cognitive factors, emotional factors, motivation), environmental factors (including social and cultural factors, natural environmental factors); finally The construction method of the virtual

exhibition system based on the concept of interaction design is discussed in combination with the above two aspects, and the model can effectively improve the audience's visiting experience through examples.

1. INTRODUCTION

For centuries, the experience of appreciating an artwork has usually been associated with certain physical limitations. The viewer and the artwork have to be in the same physical space, whether in a museum or at the private owner's house, where people can closely see or touch the work. Each artwork is corresponded to only one physical location at one time, with limited numbers of the audience having access at the same time. However, in recent years, despite the ever-long lines outside those well-known facilities that hold billions worth of artworks, more and more started visiting museums online. With the development of documenting technologies and channels of information dissemination, an increasing number of artworks have had their digital counterparts online. We can view more artworks online without paying a visit to the facilities holding the original pieces, which might be half a globe away. Therefore, if artworks are to be fully displayed on the Internet and have a better viewing experience, then consideration needs to be given to how the collection can be effectively delivered from the Web to the user.

2. LITERATURE REVIEW

Understanding Museum Visiting Experience

Before constructing/updating a new relationship between the digitized works and the audience, we must understand how traditionally the audience interacts and builds bonds with physical artworks. Most importantly, we need to understand the essence and meanings of art-audience interaction. Tranevskaya believes that it is anchored in sociocultural perspectives of learning as meaning-making, focusing on mediating artifacts in the development of understanding (2018). Some researchers believe that learning or making meaning is a social practice, and the goal or essence of interaction itself is meaning-making in the museum context (Charitonos, Blake, Scanlon,

& Jones, 2012). For a visitor, engaging with an artifact can transform the already established meanings and generate new meanings and knowledge. The studies mentioned above indicate that working on a museum-visiting experience is working on the "meaning-making" process and increasing the artifacts-to-knowledge-or-information in our head rate.

Latham's research uses Michael Buckland's information typology to help us understand museums and physical objects in museums from a different perspective (2012). According to Latham's study on Buckland, the museum can be seen as an information system and the museum object as a "document." The concept of "document" is then expanded assign/semiotic and helps us see user experience from a whole new perspective that has not been explored before. Latham believes that these concepts will help museum researchers and practitioners "work backward" from the audience's user experience to understanding museums' role in the process of public informing and sense-making. The entire process includes the selection, description, and creation of a set of signs, which might inform visitors in many ways.

Technologies in the Museum Context

Many researchers have noticed that museum experts are increasingly prone to use technologies to provide more sensorial experiences for visitors, even considering these technologies as a guarantee of enhanced visitor experience (Pallud & Monod, 2010). Pallud & Monod's study shows that a large number of studies promote technologies as a practical method for museums to "re-energize their relationships with their visitors."

The technological tools have their drawbacks as well. Tranevskaya studied the activities of young audiences in art museums and pointed out several existing issues (2018). First, art is a complex phenomenon, and sometimes it is hard to

understand or appreciate even by adults. Merely display and one-way watching are not enough. People need texts, audio, videos, and any helpful form of facilitation to help them understand what the art is about. Second, audiences, especially young ones, tend to explore the environment using all their senses. But in art museums, there is hardly anything they can touch. The limited interactions in physical museums have strongly discouraged young audiences and their families from visiting art museums. If tangible objects and age-appropriate activities are provided in the museum, a visit can positively impact children and boost their interest in art and art museums. Tranevskaya claims that making art more understandable to a wide range of visitors is the museum's ultimate goal. As young audiences tend to explore the environment with all of their senses, including various forms of activities during the museum experience is essential. It is crucial for the museum to introduce information and communication technologies to support meaning-making activities in encounters with artifacts.

Tranevskaya's study led to the conclusion that digitization can help build meaningful interactions during museum visits for audiences. This solution still has a long way to go. As mentioned above in the background introduction, some information or elements might be missing during the digitization process. Apart from the missing tangible features, some abstract features are also omitted in the digitization process, such as the "aura." Walter Benjamin first brought up this concept in his visionary, influential essay The Work of Art in the Age of Mechanical Reproduction, published early as 1936. According to Benjamin, "aura" refers to the unique existence of artwork in time and space, an integral quality that cannot be passed on through even the most advanced mechanical reproduction techniques (1998). Besides the "aura," the traditional and ceremonial value is also filtered out through mass production. To some extent, the digitization of artwork can be seen as a similar process to the

context Benjamin described. The digitization process can quickly turn the sacred ritual of appreciating artworks into a mass-produced spectacle (Trice, 2020).

In conclusion, current technologies can enhance the museum-visiting experience, especially in the online context. Yet, there are still drawbacks to current technologies and studies; consequently, further research should focus on two things. 1) Enhancing the passing through of the information that technologies are already capable of; 2) Through user research, find the essences that should be conveyed while technologies barely can pass through or are omitting right now.

3. *RESEARCH METHODOLOGY*

This project will use phenomenology as the primary guidance. Phenomenology believes in the significance of human beings' experience in all meaning and value (Armstrong, 2005). It studies conscious experience as experienced from the subjective or first-person point of view (Smith, 2013). It examines human beings' experience by putting it into a structure of various types of experience, ranging from perception, thought, memory, imagination, emotion, desire, etc. The central structure of an experience is its intentionality that an experience has to be directed toward something or about some objects (Smith, 2013).

The reason to choose this methodology is that the art appreciation process can be seen as both a meaning-making process and an emotional and personal journey. We visit the museums (both online and offline), expecting not only to gain information and knowledge but also to trace back histories or memories, to find ourselves in the artworks, to echo with the artist, to immerse ourselves in the artistic and historical atmosphere, and to feel the weight of the artworks. The emotional aspects are hard to measure and are more likely to be neglected

when we build an online website, as the web owners have no access to learn how the audiences think and react. Yet, emotional factors are essential in offline museums, so they should be for online museums.

This methodology has been frequently employed in previous research studying museum-related experiences. Tam studied museum visitors' experiences who have no specialist training in art by interviewing the participants and generating descriptions and analyses of the experience (2006). Under the guidance of phenomenology, various aspects examined in the research include the context, the object, the viewer, the value, and the non-articulated aspects of experiencing paintings in a museum. It concluded that three factors are mostly overlooked: the embodied nature of the experience, the way time is experienced, and the viewer's feelings about paintings.

Quigley noticed the problematic absence of substantive analysis of immediate visitor responses to objects in museum studies literature and decided to use a particular phenomenological approach to address the gap (2019). The study's goal was to explore and develop the consideration of engaging object encounters and examine whether or not 'engagement' can be characterized. He mainly used a semi-structured interview instrument inspired by phenomenology to explore visitor engagement, revealing engagement characteristics in object encounters. The characteristics proven to be related to an engaging object encounter include the way objects are displayed, which can evoke reflections; touching, feeling the objects' texture, and understanding the usage and human-object interactions from the touching. The research encourages these engagement characteristics to be considered and applied in museum practices to enhance real-life visitor engagement.

Unlike the above two pieces of research, which studied the museum

experience from a human perspective, Pallud and Monod studied the museum-visiting experience from a technological perspective (2010). Within the context that museums increasingly rely on technology to guarantee enhanced visitor experience, the researchers noticed that little attention had been paid to evaluating user experience with technologies both in Information Systems and Museology research. Their research used a multi-methodological approach, combining qualitative and quantitative methods, to study technologies available in museums and how they facilitate visitors' understanding and experience of the displayed works.

Previous research has proven the power of the methodology. The research will follow the guidance of phenomenology and emphasize the audience's experience in dealing with digitized artworks. To better understand and analyze the user experience, this research will use phenomenology's method and construct a structure of the user experience, studying it from multiple perspectives, including perception, thought, emotion, and desire. It will help both the researched people and me evaluate the experience more organized.

4. FINDINGS

With only two decades of development, artwork digitization has made remarkable achievements. Still, it faces many issues and challenges replacing offline museums or being a powerful assistive tool in artwork appreciation and meaning-making.

First, digitizing the artworks and presenting them online just as they are in real life is much more challenging than we expect. Being a "museum" means displaying the most delicate artworks for appreciation. However, one of the biggest challenges facing online museums is the potential loss of information during the documenting, storing, and publishing due to technical limitations

(Ogundipe, 2018). Although technologies are ever-evolving and can capture more and more information without damaging the original pieces, they still cannot capture everything. The wearing in time, the rough texture, and the weight of history are only a few things people find hard to see in a digitized artwork. Seeing and appreciating these elements is as crucial as appreciating the visual, and external aspects of the artworks, as artworks are about what they represent and look like.

Second, the intangible information behind the artworks can be missed during the digitization process. For many audiences, visiting museums is not only about appreciating the artworks but also immersing themselves in the artistic atmosphere, appreciating the architecture, perceiving the space and everything surrounding the artworks, feeling the historical and cultural weight of the artworks and exhibitions, and so on. Even the curation and placement of different works tell a lot about the artworks themselves. The tangible and superficial information and the experiential elements together form a complete experience of a trip to the museum. Whereas in an online museum, most of these intangible elements are missing.

Third, the digitization process can be very lengthy and resource-consuming. Controversy on introducing digital technologies in museum contexts primarily focuses on the risks and investment in terms of time and human and financial resources required (Damala, Ruthven, Hornecker, 2019). Digitization artworks need professional equipment and technicians to conduct the procedure. It can take a long time and can be very expensive, especially for those museums which collect an enormous amount of artwork or lack the resources. Finishing digitizing is not the end; the museums also need to continue to devote resources to storing and maintaining the websites. Research shows that repositories face complex challenges in providing metadata to support online

access (Botticelli, 2016). For example, by the end of 2017, the Met's online collection has had more than 450,000 digitized records—and is growing in number with each passing week (The Met, 2017). According to Loic Tallon, more than 31 million users visit the Met website each year, and over 100 million users on third-party platforms in total are served by the website (2018). A large amount of work and visitors have raised a very high demand for museum servers. Even if museums can put a lot of digitized artworks online, it's not necessarily a good thing for the audience. It can be very overwhelming for them to notice the dozens of sections and thousands of artworks within each section. They can quickly lose focus and don't know where to start.

Last, the ownership of the artworks can be complicated and even pose a threat to the digitization process sometimes (Hylland, 2017). For example, in the Google Arts & Culture project mentioned above, a facility joining the project means it has granted Google the right to use the imagery resources on both existing and future platforms. This practice might lead to internal discussions between the two parties that viewing the digital properties as the facilities' private belongings has long been why some facilities hold back on the process (Carlson, 2002). Heated debates also focus on what should be allowed for visitors to do to digital resources. Some people suggested that the Google Arts & Culture project should be a "fenced garden", where users can only view and interact with the resources on Google's platforms but not download the images and use them freely (Hylland, 2017).

Scope and Limitation of the Study

This research will study the digitization practices of museums. It is meant for museums with physical addresses within mainland China and is working on or has finished the digitization process. Digitization refers to using all kinds of technologies to capture images/videos/3d models of the museums' physical

collections and put them in certain spaces online, such as the museums' official websites or apps. The research time scope will be from the past five years (starting in 2016) into the first year of the research. Any new inventions or practices that happened after the first year of study will not be added to the research scope.

There are three kinds of people involved in the research: museum practitioners, such as archivists and curators; audiences visiting the museums, both online and offline; the third party, mainly the technicians help museums with the digitization processes, such as people from relevant agencies or research teams. They will be observed when they are working or viewing the artworks and interviewed with different topics of questions regarding the technical details, financial details, user experience of virtual artwork viewing and interaction, and any opinions or feedback.

Four aspects of variables will be collected and discussed in the research: Technical-wise, I will collect information and compare the differences between the technologies used in different museums. Variables include the efficiency of capturing the essence of the original works, their costs, and so on. Financial-wise, I will try to find out the budget and the detailed spending in every aspect of the whole process of artwork digitization, as I believe that money is one of the main issues in this process. Third, I will analyze the user experience of curating an online museum and seeing these artworks virtually. Last, I will also consider policies and relevant investments as in many regions of the world, the digitization process of museums is strongly supported by the government or big organizations.

The research might encounter the following issues and have limitations in these aspects:

First, the sample size of researched audiences and museums is limited. While not many secondary resources have investigated and analyzed the user experience of visiting virtual museums, this part of the information collected will strongly rely on first-hand research. Yet, the sample size and the people I investigate can be a limitation of the study. Second, there might be confidentiality issues regarding the finances of museums. In this case, I can only use quotes from agencies or numbers from other similar projects to estimate the cost of certain museums' digitization processes. Last, the user experience and experience changes can be very objective and hard to quantify, even hard for some audiences to describe with words. Therefore, I plan to make a comprehensive form to evaluate the user experience from different aspects, such as convenience, the efficiency of learning knowledge from two channels, etc.

5. CONCLUSION

To sum up, the digitization of artworks is an auspicious practice in the art and museum industry. Not only does it break the physical limitations of art-viewing for the public, but it also can build an infinite number of digital contexts or cybernetic spaces for the audience to perceive the artworks from different angles. On a higher level, the digitization process has invited the new generation to revisit and critically examine the deep-rooted social hierarchy and authoritarian industrial complex (Trice, 2020). Suffice to say, digitization will only be more prevalent in the future.

However, the digitization process still faces many challenges and issues. The digital ownership and technical requirements are only the problems on the surface. The loss of "aura," materiality, divinity, and individuality is the actual reason for holding digitization back. Audiences call for more in-depth individual

experiences (Ogundipe, 2018), including more meaningful and engaging interactive formats. This research will continue to improve the engagement experience by studying practices worldwide, the technologies, audiences ' experience, etcetera to create the "digital aura" in digitized artworks.

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