

Cultural Industry and Museum Digitization

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Abstract: Since the Industrial Revolution, people's daily work habits and the cultural industry have been influenced by capitalism. The essence of the cultural sector is that people temporarily forget the pain and boredom of life through entertainment and constantly inject a lot of information and new products into their lives, inducing the public to continually consume and establish a fictional personal image to satisfy the immediate sense of achievement that cannot be obtained from labor. The advent of the Internet era has accelerated the development of the cultural industry, changed how people get information and products, and made the enjoyment of art more related to enriching the perception of others and their understanding of their images. The digitalization of social media and museums has further enhanced the cultural industry, but people are also afraid of escaping reality. Therefore, this paper shows that the digital intelligence of the cultural sector and museums in public education is a new solution that can promote learning, improve cultural inheritance, and encourage creativity.

Keywords: Cultural industry, digital intelligence, museum digitization

1. Introduction

Since the Industrial Revolution, the masses have worked from nine to five. This day-to-day routine soon became tedious. Under the influence of this environment, capitalism gave rise to the culture industry. The essence of the culture industry is to make people forget the pain and boredom of life for a short period, to make use of the fragmented time to influx a large amount of information and new products into their lives, and to use entertainment to induce people to consume continuously and to build up a particular imaginary persona, to satisfy the sense of instant achievement that cannot be obtained from labor.

The arrival of the Internet era has dramatically advanced the development of the cultural industry. The way people access information and products has become more diverse and efficient. Gradually, the enjoyment of art has become less about spiritual enrichment and more about enriching others' perceptions and understanding of one's appearance.

Social media pushed the cultural industry further. The online world is the perfect place to become who one wants to be. Museum digitization made access to knowledge faster and easier.

Instead of traveling a thousand miles, everyone with a phone can now sit at home and view art worldwide. Different ways of viewing, such as VR, AR, and NFT, have made art and culture more fun than ever and attract many people. Ironically, people forget to embrace the moment of

experiencing life but use this efficiency to escape reality. Purely criticizing the cultural industry and museum digitization has no use, but wisely incorporating them into the education of the general public is the new solution.

2. Research on the Cultural Industry and Museum Digitization

The culture industries were essential in allowing capitalism to thoroughly saturate people's experiences and consciousness, leaving no room for them to develop a noncapitalist identity or consciousness or to establish non-capitalist relations. They ensured that capitalism could colonize people's free time as thoroughly as their working hours[1]. According to the idea of mass culture, capitalism and industrialization have changed society. People used to be strongly connected via meaningful connections. Still, they have dispersed individuals without a feeling of collective action, depriving them of the social force from only collective action.

Adorno and Horkheimer postulated that mass culture had political implications, namely that the many manifestations of popular culture are components of a single culture industry that aims to maintain the general populace's subservience to commercial interests. They argue that mass-produced culture steals people's imagination and dominates their thought processes. Theodor W. Adorno, a critical theorist and philosopher, wrote an article titled "The Culture Industry Reconsidered," in which he revisits and develops his past concepts on the culture business. In this article, Adorno explores the connections between culture, capitalism, and the media. He argues that mass culture, as produced and disseminated by the culture industry, is an integral part of capitalist society[2]. It is a form of commodified culture created for profit.

Adorno strongly emphasizes the industry's standardization and homogeneity of cultural goods.

He contends that a lack of true diversity and innovation results from cultural products being produced like other commodities. He laments the fact that mass-produced cultural items need more authenticity. True artistic expression was lost by creating formulaic and predictable content that appeals to the lowest common denominator: Adorno contends that the cultural industry is involved in the manipulation and rule of the people. It encourages consumer passivity and compliance while inhibiting independent judgment and critical thought. The entertainment sector frequently promotes escapist fare, offering momentary diversion from the harsh truths of existence. He contends that this escapism keeps people from participating in current social and political concerns. Adorno revisits his prior criticism of the cultural business and acknowledges that it is a complex entity devoid of complexity and ambiguities. He continues to hold that it is crucial to interact critically with culture.

A similar topic was discussed in Guy Debord's "The Society of the Spectacle"[3]. It thoroughly examines contemporary society, highlighting the presence of the spectacle," a collection of mediated images and representations that have replaced traditional social structures.

Debord criticizes capitalism's unrelenting drive for profit, commercialization facets of existence, and prioritizing images and commodities rather than fundamental human interactions and experiences. He investigates to show that spectacle creates apathy and alienation, turning people into passive consumers cut off from real-life experiences. Debord also foreshadows the idea of hyperreality, which blurs the distinction between actuality and medial representations. He also emphasizes how the spectacle serves as a weapon for social control, molding people's wants and behaviors to suit the needs of those in positions of authority. Debord urges people to recognize the repressive character of the spectacle and aggressively regain their genuine life despite the pessimistic perspective[4]. "The Society of the Spectacle" is a biting attack on consumerism, advertising, and image consumption that calls for active opposition to the spectacle's hegemony and a return to fundamental human interactions.

Theodor W. Adorno's "The Culture Industry Reconsidered" and Guy Debord's "The Society of the Spectacle" critically analyze contemporary culture. Adorno examines how the culture sector contributes to the mass consumption of standardized, homogenized cultural products, promotes

apathy, and undermines authenticity. Debord explores how spectacles are driven by media images and commodities, leading to alienation from real experiences, which is connected with the previous cultural industry discussions. Although the perspectives are different, these two views emphasize the monetization, standardization, and social control mechanisms of culture, which have had a profound impact on modern society. At the same time, the importance of museum digitization is its ability to digitize tangible artifacts, artwork, and history to make it easier to share, access, and preserve. The development of this technology, such as 3D scanning and virtual reality, has helped to protect and spread cultural materials, becoming increasingly crucial to the immersive digital experience. Museum digitization not only contributes to improve accessibility, but also supports academic research and learning, improves documentation and cataloging, and enables the protection of cultural heritage. It can be seen that both cultural commercialization and museum digitization are indispensable components of modern social culture, and they reflect the social attitude and handling of culture. These perspectives provide understanding of the interaction between culture and society and how to combine cultural protection and dissemination with social education.[5].

3. The Landscape of Museums

First, it has opened up access to museum collections by making them accessible to a larger audience through online platforms, enabling individuals to investigate objects not currently on show. It has also eased collection management, allowing museums to effectively catalog and communicate data about their holdings with other organizations and academics [6].

Second, using social media and other digital technologies to gather visitor information and develop fresh methods to connect with exhibitions has created new opportunities for visitor interaction. To stay current and responsive to changing visitor demands, museums also develop increasingly digital initiatives. digitization has also allowed museums to create immersive experiences that improve the physical exploration of exhibitions and enable fresh methods to display artwork and other things[7].

Third, the COVID-19 epidemic has sped up the museum's realization of the significance of adjusting to the expectations and needs of a digitally informed audience today [8].

Although museum digitization has many benefits, it also comes with challenges. First, for small museums with limited resources, digitization might be expensive, as it usually requires a lot of resources and money. In addition, the digital process might pose a risk to precious cultural relics, so preservation has become a significant concern. On the other hand, it is also tricky to deal with a large amount of digital data and solve complex copyright issues. Continuous resources and attention are required to ensure the long-term presence of digital collections so as not to be compromised by online risks and to solve the problem of fair access. In addition, the digitalization of museums has also raised moral issues, such as cultural appropriation return and preservation of cultural relics in digital form. These issues ask careful planning, adequate financial support, collaborative collaboration, and a sustained commitment to digital and collection management to address.

4. General Contemporary Implications

A dynamic interaction exists between the cultural industry and museum digitalization. Partnerships for collaboration can lead to immersive digital displays that are enhanced by multimedia components and storytelling strategies. These links improve participation, increase audience size, and present instructional possibilities. Additionally, it promotes economic sustainability, aids in cultural heritage preservation, and spurs innovation in both industries. This partnership assures the continuous relevance and vitality of museums and the cultural sector in addition to captivating viewers.

Cultural industries and museum digitalization might also be integrated into education to improve learning possibilities in various ways. Digital displays on multiple topics might be produced through

collaboration with museums and cultural organizations, enhancing the resources available in the classroom. With interactive lesson plans, tests, and multimedia material, these exhibits might be smoothly incorporated into online learning systems, engaging students with digitized museum artifacts. Students might experience museums and other cultural institutions virtually, which helps them better grasp history, art, and other subjects. A greater appreciation for history and the arts might be fostered in students by using digitized cultural artifacts as primary source materials and helping them to develop critical investigation and analytical abilities. Immersive experiences that engage pupils and open them to new vistas for comprehension and interpretation are made possible by cutting-edge tools like 3D modeling and virtual reality. Students can investigate multimedia presentations, documentary filmmaking, or creative projects that use museum artifacts through cross-disciplinary projects that integrate components of the cultural industry with digitized collections. Students gain essential knowledge of the cultural sector and the digitization process through collaborative workshops with museums and cultural authorities. These chances to interact face-to-face with curators, artists, and industry experts promote a more profound comprehension of cultural heritage and its importance. Students can find trends and patterns in art, history, or culture by integrating digitized collections into their data analysis and visualization projects. This improves data literacy skills. It fosters creativity, critical thinking, and an understanding of the cultural industry's role in exhibition design to encourage students to curate their digital exhibits or create virtual museum settings. Students might also use digitized artifacts as the foundation for narratives, creating stories in various formats, from written reports to multimedia presentations, reflecting the profound value of these cultural treasures. The educational experience is further enhanced through joint study initiatives between students and museums that involve in-depth analysis of particular artifacts, historical occurrences, or cultural phenomena.

Lastly, giving educators access to professional development opportunities ensures that they can successfully incorporate digitalized resources from the cultural industry into their teaching methods, ultimately improving the learning experience for students and cultivating a lifetime appreciation for culture, history, and the arts.

Artists have used the cultural industry and museum digitalization in various ways. Some artists have been experimenting with materials, pushing the limits of technology, and creating new methods and materials utilizing digital tools and forms. Others have been producing digital artworks shared online, such as those displayed at teamLab Borderless, the world's first digital art museum[9]. Using NFTs in the arts and culture sector has given practical use cases to businesses like the New Museum and the Legion of Honour | Fine Arts Museums of San Francisco [10].

Additionally, there has been an increase in new media art, which poses unique issues for museums and galleries regarding collection, curation, and interpretation. An example of an artist would be Andy Warhol, a leading proponent of the pop art movement. He used aspects of the culture business in his artistic endeavors. His works of art embraced mass manufacturing and consumer society by using screen printing to reproduce commonplace items and well-known symbols like Campbell's soup cans and Marilyn Monroe.

Warhol's obsession with celebrities and media culture pervaded all of his works, showing the significant effect of the cultural sector on public perception and our shared adoration of celebrities[11]. Additionally, he conflated the definitions of art and commercial items by infamously declaring that "making money is art." Because of the widespread online sharing of Warhol's works in the digital era, his art is now available to a broader audience than just those who can visit actual museums and galleries[12].

5. Conclusion

In conclusion, the intersection of the cultural industry and museum digitization presents a complex landscape with profound implications. While the cultural sector has shaped contemporary society through mass production and commodification, digitization has revolutionized access to art, knowledge, and culture. Figures like Adorno and Debord have critiqued the cultural industry's homogenization and role in shaping consumer behavior.

On the other hand, museum digitization has transformed how we engage with cultural heritage, making it more accessible, manageable, and interactive. It has opened up new possibilities for education, research, and exhibition design while presenting challenges related to preservation, data management, and equity. In this evolving landscape, the cultural industry, museum digitization, and innovative curatorial approaches are shaping the future of art, culture, and education, emphasizing the importance of engaging with the moment and preserving it for future generations.

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