

Unveiling the Transformational Role of Digital Technologies in Attracting Audience Attention in Art Exhibition Space

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Abstract: Rapid technological evolution and revolution have contributed dynamic transformation of art exhibition spaces globally. The dominant explanation of the adoption and implementation of digital technologies in art exhibition space is underdeveloped, particularly in identifying how specific digital technologies have enhanced the attraction of audience attention. Previous research primarily explores types of technologies used in art exhibition spaces and has been unable to explain how digital technologies have been used to attract audience attention at the art exhibition space. The present study has used qualitative research methodology to bring an in-depth understanding concerning the transformative role of digital technologies in enhancing audience attention and attraction. The findings of the study show that digital technology such as immersive technology significantly plays a vital role in attracting an audience by allowing visitors to participate and interact actively with the art displays.

Keywords: Art exhibition space, Digital technologies (DT), audience attention, immerse technology, virtual reality.

1. Introduction

1.1. Brief Background

The rapid development of digital technologies has sparked a significant effect on art exhibitions, specifically in museums and spaces. An investigative study conducted by Cheng et al. [1] in Korea to find factors that influence visitor experience in exhibition space found that the development of digital technologies has influenced how museum exhibitions and spaces reach the audience. Digital technology development infusion to the museum exhibition has transformed the entire industry. The audience uses digital tools such as smart devices, the Internet of Things, three-dimensional modelling and animation tools, and virtual reality technology. Shi's [2] research findings show that the development of technology and the massive application of ICT in art exhibition spaces transformed the audience's behaviour towards art exhibitions based on the technology deployed.

Art exhibitions are traced back to the 18th and 19th centuries when exhibitions were used to pass community-based education, religious artefacts, and traditions from one generation to the other [3]. Most popular art exhibition centres entail museums, formal establishments that display artworks, curiosities, discoveries, and scientific elements [3]. Additionally, traditional art exhibitions were

physical, and the audience had to visit the exhibition sites to view the displays [1]. Over the years, art exhibition spaces have transformed due to digital technology development, generational and audience change, and industrial changes. Due to technological influence, art exhibition is no longer confined to traditional artefacts and sculpture materials, and technologies have opened new possibilities that defy social, cultural, and geographical boundaries. However, technology is a double-edged sword that brings a wide range of benefits and, at the same time, exposes the art industry to a myriad of challenges. This study aims to bridge the research gap by investigating the role played by digital technologies in attracting audience attention using case studies, qualitative research methods, and a literature review.

1.2. Research Questions

- What were the key developments in adopting digital technology in art exhibition spaces?
 - How do curators achieve a balanced integration of curatorial ideas and technology in art exhibitions?
 - What is the impact of digital technology on audience experience?

1.3. Study Significance

The significance of the study is to conduct an in-depth analysis aimed at unveiling new insights concerning the role of new technologies in improving audience experience in the realm of art exhibition space. Therefore, the present study aims to bring an understanding of the role played by technology to create more meaningful curation presentations to the audience and to promote research in various fields.

2. Study Content

2.1. The Evolution of Exhibition in DT

Ghidini [4] describes exhibition evolutions from curators, sociologists, theorists, and artists' perspectives. A research analysis conducted by Yang and Guo [5] through the Department of Fine Arts, International College, Kirk University, Bangkok, Thailand reveals that the transformation of art exhibition spaces has been influenced by digital technology (DT), which has shifted from traditional smart physical exhibition spaces to digital exhibition spaces. Using Portuguese context Roque et al. [6] describe the evolution of exhibitions shifted from traditional exhibition spaces such as static displays, physical artefacts, and limited information displays where the visitors could walk through the spaces observing objects enclosed in glasses to digitalised species accessible through the Internet and virtual reality. Today, exhibitions have evolved into social and educative platforms where technology is deployed to provide detailed information about objects on displays (6). R  rat [7], an Oxford publication, terms traditional museums as old museology where the curation was designed for elites within the society.

2.2. The Art of Balancing Curatorial Ideas in DT

M  ntmann [8] defines curation as the art of taking care of the objects and managing the collections in the exhibition. The art of balancing curatorial ideas in digital technologies is paramount in the current era due to the digitalisation of museum curations. Tammaro [9] argues that digital curation entails technology tools and systems used in exhibition spaces to handle and store data collection, including the accessibility of vital information.

2.3. Impact of DT on Audience Experience

Unlike before, technologies have significantly transformed the museum by creating an accessible and inclusive exhibition experience [3]. Digital technologies have also sparked the evolution of art exhibitions by enabling museums to reach a broad audience by breaking traditional barriers of time, culture, space, and generation. A survey by Yang and Guo [5] shows that exhibitions in the digital era have allowed the global audience to access the spaces through virtual tours and interactive smart apps without physically visiting physical exhibitions. However, Zhang [10] argues that digital technology adoption in exhibition space has diluted the original meaning of museums and the preservation of the cultural heritage of the artefacts using videos, animations, and virtual reality technologies. A digitalised curatorial museum has a significant impact in creating memorable experiences among the audience, encouraging social interaction, and enabling the exhibition space to reach a broader range of audience [5].

2.4. Literature Review

Previous studies emphasise the role played by digital technologies in art exhibitions [7], the infusion of digital technologies in exhibition space [5], and the role played by digital technologies in promoting art space exhibitions [11], and as a communication tool of reaching out the mass market to expand customer base [12]. Research findings by Cheng et al. [1] conducted in China show that digital technology in art exhibition spaces attracts the audience based on the technology's ability to promote creativity, diversity, artistic value, and aesthetic value. The futurity of the art exhibition is influenced by the visitor's preferences and knowledge about the art, and the technology applied allows the audience to understand the art [1].

Theoretically, Lomas [13] uses four theories to describe how the audience pays attention and judges the art in an exhibition space: imitational, formalism, instrumentalism, and emotionalism. The imitational theory implies that the audience pays attention to the art exhibition that imitates the reality and the world around the audience [13]. Infusing digital technologies in the art exhibition spaces imitates the world's reality where technology is unavoidable. Formalism theory implies that the audience pays attention to the art exhibition, which has unique features that make the art stand out among other exhibitions [14]. A study by Cheng et al. [1] also reveals that digital technologies promote interaction exhibitions at the digital museum by stimulating visitor's curiosity about cultural relics and art specimens. Technology allows the visitor to gain more understanding of art through two-way interaction. Instrumentalism theory emphasises that the audience pays attention to art that has great value [13].

In Connection, Polyudova [11] argues that a digital museum is a place where the viewer meets with the art, and technology deployed at the exhibition space should increase the value of the art without diluting or replacing it [11]. The future of digital art and its relevancy is determined by the ability of the space to preserve the original art and, at the same time, bring new experiences using digital technology. However, digital technology used in the exhibition space is portrayed as more important than art, risking the future of art. In support, research conducted by Roque et al. [7] in a Portuguese museum shows that most of the exhibitions have failed to take full advantage of the opportunities offered by technologies to attract and retain audiences.

The study's findings indicate that digital technology shapes the future of the art exhibition space. Art exhibition spaces stand out for using digital technologies; however, technologies should only be used as value-adding tools that attract the audience. Integrating and adopting digital technologies in art exhibition spaces also promotes sustainable museum development [7]. In connection, digital technologies are appropriate tools used in exhibition spaces to create an interactive experience for the visitor to have an opportunity to co-create art in the context of digital museology [12].

However, audience participation should not alter the art. Digital media breaks the conventional ways of reaching out to the audience by using digital platforms and tools to collect, disseminate, share, and store information [9]. Barranha and Henriques [15] challenge the idea of using digital technologies in museum curation by asserting that many conservative societies believe that technology cannot replace the value of the conventional exhibition, its value, and its significance to the audience and the larger society. The art of balancing curatorial ideas in DT is a challenge. Consequently, DT has significantly and rapidly changed the exhibition spaces, and technology is a value-adding element used in exhibitions to stimulate and attract diverse audiences [15].

Nikolaou's [16] research findings unveil limitations associated with the usage of DT in the museum. Installation of digital technologies in Museums is expensive. 80% of the UK Museums require support to build digital infrastructure, the digital infrastructure used in the exhibitions in the museum requires frequent upgrades as the DT continue to evolve, and the lack of DT literacy staff also limits utilisation of the DT [16]. Despite the digital turn during the COVID-19 pandemic, King et al. [17] argue that digitalising museums complicates exhibition spaces by forcing the audience to attract new situations, and some visitors are technology illiterate.

3. Research Methodology

This study uses qualitative research methodology to explore the transformational role of digital technologies in the art exhibition space.

3.1. Qualitative Research

Qualitative research involves collecting non-numerical information to investigate how individual visitors of the art exhibition spaces perceive the role played by technology in transforming art spaces in Frameless Art Museum London, United Kingdom [18]. Frameless Art Museum utilises technology that gives visitors an immersive art experience with interpretation and interactive features to display artefacts, paintings, pottery, and visual arts [19]. The art exhibition space has four art galleries with famous artworks reimaged to portray animated objects projected on the walls, ceiling, and floor and with a smooth music background [19].

3.2. Data Collection and Discussion

3.2.1. Focus Group

Primary data was collected using open-ended questionnaires issued digitally to the exhibition visitors at Frameless Art Museum London (see Appendix A). The researcher obtained consent from the management, which was guaranteed. 20 participants were asked to answer open-ended questions regarding why they chose the exhibition space, their experience, preferences, areas to improve, and the difference between conventional and digital exhibitions. The participants were selected randomly within the facilities. The participants were selected based on the number of times they visited the exhibition space and the reasons for frequent visits. This factor allows the researcher to measure the relevancy and reliability of the data. Data analysis was triangulated thematically to describe the background and adaptation of digital strategies of art exhibition space.



Figure 1: Frameless Art Museum [20].

With respondents choosing the Frameless Art Museum exhibition, 9 participants choose the art exhibition space due to the maximum integration of DT with the art exhibition. One participant decided to view a digital exhibition because it was popular in the city for entertainment. 7 respondents indicated that the exhibition allows the visitor to have an immersed experience with art, and technology has supported them to understand the art. 3 respondents explained that immersed technology is illusional and might be meaningless to technology-illiterate visitors. In response to the third question, 3 participants agreed they prefer traditional art exhibition spaces over digital exhibitions. 6 participants believe digitalised exhibitions are better than conventional exhibitions. All participants agreed that digital exhibitions need to improve by adding more features that allow people living with disability, different cultures, nationalities, and ethnic groups to understand and attract exhibitions. The current immersed technology is only suitable for local visitors. All respondents agreed that there are huge differences between traditional and digital exhibitions in context image presentations, audience experience, information access, and social interaction.

These findings show that digital technologies play a transformational role in attracting audience attention in the art exhibition space. The responses from the participants were the reasons for choosing the digital exhibition.

Visitor 1: *I do not have a specific reason but I think it is because it allows me to discover new experiences using immersive technology system. Technology allows me to participate in the creative work.*

Visitor 2: *Well, it allows me to explore my artistic capabilities through digitally powered interaction.*

Figure 2: Respondents 1 and 2 Feedback on Reasons for Choosing the Art Space

From the responses as shown in figure 2, it is evident that converging reasons stimulate the audience to visit the art exhibition. Participants shared their encounters in response to how the visitor gains experience by deploying digital technology.

Visitor 3: *Frameless is a modern-day digitalised art exhibition space fully equipped with high-end technology that has given me real picture and idea of the meaning of the art through immersive. Understanding the art subjectively.*

Visitor 4: *with digitalised space, Frameless is all I need to discover and understand art.*

Figure 3: Respondents 3 and 4 on Visitor's Experience

Frameless Art Museum exhibition employs cutting-edge technology, including virtual and augmented reality, which gives the audience as shown in figure 3 and 4, an experience of art exhibition space, technology, and sensory levels.

Visitor 6: *Digital exhibition gives me the real substance of the art. I can access detailed information, feedback, and contribute.*

Visitor 9: *Digital exhibition is a replica of a traditional exhibition, I prefer both, technology used to improve the value of the traditional exhibition to protect the dilution of the art originality by the technology.*

Visitor 10: *technology at Frameless need to be improved to align with the technology evolution pace, and to accommodate more audience with diverging personal, academic, and social needs.*

Figure 4: Respondents 6, 9, and 10 on Technology Sensory Level

Art exhibition spaces like Fameless need to install more features to attract audiences from diverse cultural backgrounds, generations, nationalities, and ethnic groups. Furthermore, digital technologies significantly create subject-object engagement, making the art exhibition more attractive and interactive.

Participant 12: *Frameless need to update current technology to attract a diverse audience including people living with disabilities and language translation features.*

Participant 14: *Frameless should improve technology features to make it more entertaining than the current one. I like gaming, integrating art with digital games will attract a youthful audience.*

Participant 17: *I propose Frameless to invest in user-friendly technology.*

Figure 5: Respondents 12, 14 and 17 on Art Interaction

Traditional art exhibition spaces and digital art exhibition spaces differ in terms of object presentation, accessibility, and audience experience. However, digitalised art exhibitions should not replace or alter the originality of the art. Bello and Mohamed [20] a faculty from Malaysian Computer Science University in defence of cultural preservation using technologies, contends that traditional museums are heritage repositories of artefacts that should be well managed, sustained, preserved, and conserved DT should not take the position of the museum objects. However, born-digital artwork

applied in the digital museum serves the purpose of digital revolution and evolution and, thus, does not suffer the same fate of replacement, unlike the traditional museum with cultural artefacts [20].

3.2.2. Case Studies

Lune and Berg [21] describe a case study as a qualitative research methodology deployed to explore and examine identifiable research problems confirmed by previous studies by investigating a group of people, organisations, situations, and events. The present study uses the Van Gogh Alive Exhibition as a case study to explore the transformational role of digital technologies in attracting audience attention to the art exhibition Space. Established in 2019, Van Gogh House is a non-profit art exhibition space in London based inside the house where Gogh lived in the late 19th century [22]. The art exhibition space focuses on preserving art while supporting the next generation of curators, artists, exhibitions, and events using technology. The project manager at Gogh's Lighthouse Immersive implies that the art exhibition is an art exhibition space infused with technology.



Figure 6: Immersed Technology at Van Gogh House [23]

Additionally, an immersed augmented reality technology used at the exhibition turns the audience into active participants in Van Gogh's creative work where the visitor interacts with three-dimensional paint animations to engage with the artist [24]. For example, the immersed experience is also a 360-degree digital art system that gives visitors an inspiring journey into the art world of Van Gogh through a combination of digital technologies and digital art. The immersive technology allows visitors to rely on technology to analyse over 200 art masterpieces reflected on the animated floor and walls around the visitors [25]. However, visitors focus on immersed technology rather than the artistic work. The audience of all ages visit the art exhibition to gain unforgettable experience using virtual reality technology. From the case study, it is evident that digital technologies create an interaction space for the visitors and the object, integrate DT with art objects, and allow the visitors to emotionally and psychologically connect with the art through immersion technology.



Figure 7: Van Gogh's 360-degree digital art [18]

A case study presented by Chiwara and Chipangura [26] provides detailed information concerning the role played by DT in improving the audience experience at Mutare Museum, Western Zimbabwe. The findings of the study show that DT increases audience experience by promoting interaction between the subject and object, giving the audience the freedom to access information by allowing visitors to use DT devices [26]. For example, the museum has Digital technologies such as internet-connected tablets and computer devices that enable visitors to generate information about the object without physically touching it.



Figure 8: Mutare Museum [27]

The Palace Museum is another case study providing technology in the art exhibition space. The Palace Museum, also known as Forbidden City, has massively invested in digital technologies to attract local and international visitors [27]. The art exhibition space has over 700,000 cultural artefacts that the space has digitalised [28]. The significance of the adoption of digital technologies at Forbidden City is that it integrates the preservation of Chinese traditions and the pioneering futurity

of the exhibition by DT. The museum has a digital cultural relics library that provides high-resolution digital images to visitors, containing over 50,000 cultural elements [28]. The virtuality of relics has enabled the exhibition to attract and retain visitors.



Figure 9: Technology Used at Palace Museum [29]

From the curator's perspective, technology is applied in art exhibitions to attract worldwide audiences. The exhibition space offers two types of services to the audience using digital technology. The exhibition hub uses 360-degree technology that has diluted the traditional boundaries, including culture, geographic location, and generation, by offering modern-day experiences to the audience, reaching more than six million people worldwide [27]. technology is vital in supporting exhibition space to reach a wide audience range.

4. Conclusion

The findings of this study reveal that digital technology has played a transformative role in attracting audience attention in the art exhibition state as indicated as illustrated by respondents in Figures 2 and 3. Respondents show the positive impact of digital technology on art space. Based on the qualitative research findings, digital technology attracts an audience by allowing visitors to participate and interact actively with the art displays as described by respondents in Figures, 2, 3, and 4 above. The immersed experience allows the audience to understand the art in-depth. For instance, visitors to the Frameless Art Museum exhibition confirm that they frequently visit the exhibition to enjoy the immersed technology that gives them experience with the art. Additionally, technology allows the audience to participate in artistic creativity through two-way feedback as addressed by respondents in figure 4 and 5. Digital technology deployed at Frameless promotes subject-object creativity, and the case study findings indicate that the immersed technology adopted at the exhibition allows visitors to communicate with Gogh's art using artificial intelligence technology.

The study also shows that digital technology is a value-adding tool to the art exhibition space. Most visitors to Van Gogh's exhibition space are attracted by the technology that adds value to the art using augmented reality technology. The space attracts visitors to the Frameless exhibition due to

their immersion experience; the visitor gains an in-depth understanding of the art using digital technology. The three-dimensional art is powered by virtual reality technology. The study's findings also show that the futurity of the digital exhibition space is shaped by technological evolution. Digital technologies are the future of the art exhibition spaces. However, technology should not replace the original meaning and significance of the art.

Considering the role played by digital technologies, devices are designed from non-renewable components, and DT can only function when supplied with enough energy. These are two ethical aspects that should be investigated in the future. The sustainability of DT in the art exhibition spaces and the value of digitalisation of the exhibition spaces to future generations. The digitalisation of art exhibition space should not focus only on content delivery, attracting the audience, and value creation but also address digitalisation's sustainability and ethical value. Therefore, exploring and investigating the sustainability and ethical aspects of digitalising art exhibition spaces for social, economic, and ecological development is recommended.

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Appendix

Open Ended-Questionnaire

PART A: Personal Information
Name:
Gender Male: Female:
Age: 18-24: 25-34: 35-44: 44-54: Above 55
Education level: High school: Undergraduate: Master: Doctorate:
Occupation: Formal Informal
Number of visits First Visit: Weekly: Monthly: Quarterly: Annually:

PART B: Questions	
Questions	Responses
1. Why did you choose to visit the Frameless Digital Art exhibition?	
2. What is your experience with immersive technology at frameless?	
3. How would you describe the experience in a Frameless digital Art exhibition?	
4. Which do you prefer to traditional exhibitions and why?	
5. What do you think Frameless digital exhibition still needs to improve?	
6. How do you see the difference between traditional and digital? 7.	
PART C: Comments	