

**IBN HALDUN UNIVERSITY  
SCHOOL OF GRADUATE STUDIES  
DEPARTMENT OF RADIO, TELEVISION, AND CINEMA**

**MASTER THESIS**

**THE EMERGENCE OF THE DIGITAL EXHIBITION AS  
NEW MEDIA IN THE COVID-19 PANDEMIC ERA**

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**THESIS SUPERVISOR  
ASSOC. PROF. BERRİN KALSIN**

**ISTANBUL, 2022**

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NEW MEDIA IN THE COVID-19 PANDEMIC ERA**

**by**

**NUKE USWATUN HASANAH**

**A thesis submitted to the School of Graduate Studies in partial  
fulfillment of the requirements for the degree of Master of Arts in  
Radio, Television, and Cinema**

**THESIS SUPERVISOR  
ASSOC. PROF. BERRİN KALSIN**

**ISTANBUL, 2022**

## APPROVAL PAGE

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Radio, Television, and Cinema.

### Thesis Jury Members

Title – Name Surname

Opinion

Signature

_____	_____	_____
_____	_____	_____
_____	_____	_____

This is to confirm that this thesis complies with all the standards set by the School of Graduate Studies of Ibn Haldun University.

Date of Submission

Seal/Signature

## ACADEMIC HONESTY ATTESTATION

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Surname:

Signature:



ÖZ

DİJİTAL SERGİNİN COVID-19 PANDEMİ ÇAĞINDA YENİ MEDYA OLARAK  
ORTAYA ÇIKMASI

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COVID-19 pandemisinden sonra bir dizi sanat sergisinin kapanması sanat işçisini ve sanat endüstrisini etkiledi. Günümüzde teknolojinin ve yeni medyanın gelişmesiyle birlikte sanat eserlerinin dijitalleşmesi ve dijital sergilerin uygulanması şeklinde en son yenilikler ortaya çıkıyor. Bu çalışma, dijital sergilerin COVID-19 pandemisinin ortasında alternatif bir çözüm olarak ne kadar etkili olduğunu anlamaya çalışıyor. Veri toplama, nitel bir metodoloji kullanılarak 100 katılımcıya anket dağıtılarak gerçekleştirilmiştir. Ayrıca 3 sanatçı ve dijital sergi organizatörleri ile röportajlar yapıldı. Bu çalışmanın sonuçları, dijital serginin bir pandemi sırasında sanat dünyasının değerini ve varlığını sürdürmede olumlu etkisi olan alternatif bir çözüm olduğunu göstermektedir.

**Anahtar Kelimeler:** COVID-19, Dijital sergi, Yeni medya, Sanat, Tasarım

## ABSTRACT

### THE EMERGENCE OF THE DIGITAL EXHIBITION AS NEW MEDIA IN THE COVID-19 PANDEMIC ERA

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The closure of several art exhibitions after the COVID-19 pandemic impacted the art worker and the art industry. Along with the development of technology and new media today, the latest innovations in transforming artworks into digital and implementing digital exhibitions are emerging. This study seeks to understand digital displays' effectiveness as an alternative solution amid the COVID-19 pandemic. Using a qualitative methodology, data collection was carried out by distributing questionnaires to 100 respondents. Interviews with three artists as well as digital exhibition organizers were also conducted. The results of this study indicate that a digital exhibition is an alternative solution that positively impacts maintaining the value and existence of the art world during a pandemic.

**Keywords:** COVID-19, Digital exhibition, New media, Art, Design

## ACKNOWLEDGMENTS

I dedicate this thesis paper to the Almighty God for his strength, guidance, and protection.

This thesis paper is also wholeheartedly dedicated to my beloved family and my partner. Without their constant support, this thesis paper was not have been possible. Lastly, I would like to express my sincere gratitude to my advisor, lecturer, and friends at Ibn Haldun University for enlightening me with academic knowledge and motivating me to finish this study.



Nuke Uswatun Hasanah

ISTANBUL, 2022

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# CHAPTER I

## INTRODUCTION

The industry is undergoing a tremendous transformation due to advances in social, mobile, analytics, cloud, and internet technologies. The digital transformation of the sector presents many new opportunities and makes it possible to reduce barriers to many existing sectors significantly (Tim, Pan & Ouyang, 2018).

The rapid development of technology and the internet is considered capable of meeting information needs. This can be seen from the number of users who stare at the virtual screen to connect and exchange information. Until now, the internet has become a medium whose function continues to grow according to the needs of its users (Pinandita et al., 2021).

The term 'new media' refers to interactive communication applications. The use of personal wireless devices and interactive digital content is a hallmark of the new media. Internet-based web 2.0 applications, such as social networking sites, weblogs, or blogs, allow consumers to interact with other people. New communication media, such as participatory media and personal wireless devices, also allow consumers to have broad control over sharing content with others. New media undeniably can also connect consumers regardless of barriers such as distance, especially in an international context (Hastings et al., 2011). Pinandita et al. (2021) explained that in the art industry, through media, artists conduct art exhibitions to convey ideas to the public.

In the world of art, an exhibition has the meaning of an activity that involves art and visitors in a gallery. Exhibitions always offer new concepts and forms and are open to everyone (Widjono, 2020).

However, many exhibition activities involving many people had to be canceled or postponed due to the limited space for people to move during the pandemic (Pinandita et al., 2021).

The whole world is experiencing a difficult situation that was never imagined before. The COVID-19 pandemic that occurred greatly affected many aspects of life and caused a lot of uncertainty in people's lives (Amrutha, Sadh & Murthy, 2021).

Starting from Wuhan, the capital of Hubei province in China, at the end of 2019, this infectious disease caused by a pathogen called SARS-COV-2 has caused an increase in severe health cases. At first, this disease was only considered the common cold because the viral infection only showed mild cold symptoms such as fever and cough. However, with the emergence of the worst cases that caused death, this pandemic has turned into a global crisis (Yamamoto, 2020).

The COVID-19 pandemic that hit in early 2020 forced all public services, including cultural institutions such as museums, to close their services to limit the spread of the virus through social distancing measures (Holcombe-James, 2021).

During the lockdown period, especially in May, the uncertainty of when the museum will reopen has caused a spike in the postponement of exhibitions. Many museums have decided to postpone their program and await further decisions (King, Smith, Wilson & Williams, 2021).

The imposition of social restrictions and the obligation to work from home also impacted staff layoffs due to the closure of several museums and galleries (Giannini & Bowen, 2022).

The closure of several museums and cinemas and the cancellation of concerts are examples of the magnitude of the impact of the COVID-19 pandemic on the arts and culture. The big challenge of this pandemic can be felt more in contemporary art, such as painting and sculpture, where digital transformation must take place immediately (Amorim & Teixeira, 2021).

Nearly 90 percent of cultural institutions or museums have been forced to close their doors to visitors, and even 13 percent are under serious threat of shutting down their services forever due to the ongoing global COVID-19 pandemic (UN News, 2020).

Cultural and heritage institutions have lost up to 80% of their regular income. This creates fear of long-term disruption to the economy of museums and galleries (King, Smith, Wilson & Williams, 2021).

Similar to what happened in Indonesia, the pandemic has cost at least 38,000 art workers a loss of income. Moreover, from January to early April, it was recorded that at least 135 artistic activities had to be canceled, including 14 film productions, 69 concerts, 14 art exhibitions, eight dance performances, and 29 theater performances (Pandanwangi, 2020).

According to Widjono (2020), The Ministry of Tourism and Creative Economy in Indonesia stated that there were at least 226,586 cases of artists affected by this pandemic.

The implementation of the Lockdown to maintain the health and safety of all people makes all humans in every part of the world face demanding situations that have never been imagined before and require a change to deal with the uncertainties that arise during the pandemic (Ou, 2020).

Looking at the magnitude of the impact on all countries, the COVID-19 pandemic event can be classified as a mega-event. The new law to limit daily activities led to a sharp increase in digital activity in public. The emergence of new tools, frameworks, and environments also makes the COVID-19 pandemic an ideal time to test existing technologies and entire systems (Amorim & Teixeira, 2021).

The fear of losing visitors and the desire to stay in touch with the audience and save the art world economy, which depends on the number of visitors, encourage many art institutions to invest more in their online activities (Amorim & Teixeira, 2021).

To continue to work, people who are engaged in creative industries, such as artists and designers, have begun to choose to hold exhibitions or activities virtually. Apart from being a form of adaptive movement in the creative industry sector, digital transformation is also considered a strategic effort so art exhibitions can still be held amid a pandemic (Pinandita et al., 2021).

Organizations such as UNESCO, the International Council of Museums (ICOM), and the Network of European Museum Organizations (NEMO) have documented the rampant activity of museums and galleries moving services online. Art institutions also use this digital transformation to increase digital collections and add services (King, Smith, Wilson & Williams, 2021).

The ongoing COVID-19 pandemic shows various digital initiatives that arts and heritage communities and institutions produce. Apart from moving their programs digitally, they have also started online activities such as distributing their digital collections to the public through many platforms such as social media (Burke, Jørgensen & Jørgensen, 2020).

During the lockdown period, there was an 80% increase in the online activity carried out by museums. This activity is in the form of increasing interaction on social media, organizing virtual tours, and organizing digital exhibitions (Vayanou, Katifori, Chrysanthi & Antoniou, 2020).

The transformation of digital exhibitions is expected to become a tool for art institutions to reach a wider audience group (Amorim & Teixeira, 2021).

With the emergence of digital exhibitions during the pandemic, this study aims to provide an overview of the effectiveness of digital exhibitions as a new medium to maintain the value and existence of the art world during the Covid-19 outbreak. This study is expected to help other researchers know the effectiveness of digital exhibitions and as a learning medium for art industries to carry out digital transformation to survive the pandemic outbreak.

## CHAPTER II

### RESEARCH PROBLEM

The COVID-19 pandemic that has hit the world has forced regulations such as social distancing, reduced mobility, and restrictions on interaction and activities at various activities, including exhibitions, to be enforced. This certainly changes the way of life, interaction patterns, policies, and strategies in cultural institutions such as museums. The impact can be seen in the exhibition activities that previously exhibited physical works of art. The sharp increase in the spread of COVID-19 has forced all art museums and exhibitions to close public access for an undetermined time (Krishbie & Dewi, 2021).

Art activities such as exhibitions involving people on a large scale had to be postponed. Artists, crafters, artisans working in art studios, galleries, art spaces, and organizers are looking for various ways to find creative solutions so they can continue to work from home. Doing activities using virtual space is a response from artists to take action. Through virtual spaces in the form of social media and websites, artists, academics, communities, and art galleries hold digital exhibitions to reduce the negative impact of uncertainty from this pandemic (Pandanwangi, 2020).

Many activities have shifted to virtual spaces, including art exhibitions that have been transformed into digital. Questions arise about how the use of digital technology can be used as a form of cultural appreciation and to remain a means of interaction service to visitors and the community (Sorrentino & Magliacani, 2021)

However, not much research explains the effectiveness of digital exhibition as a new media to maintain the value of art during the pandemic. For this reason, this study aims to provide an overview of the effectiveness of digital exhibitions as a new media during the Covid-19 outbreak. This study is expected to help other researchers know the significance of digital exhibitions as a learning medium for art institutions or artists to carry out digital transformation to survive the pandemic.

## CHAPTER III

### THEORETICAL FRAMEWORK

#### 3.1. Research Question

Based on the background that has been described, the primary research question will be:

1. How is the effectiveness of digital exhibitions in maintaining the value and existence of the art world during a pandemic?

Based on the background and problem formulation, this study aims to determine the effectiveness of digital exhibitions as a new media in maintaining the value and existence of the art world during the Covid-19 outbreak. As a reference, this research is based on the digital exhibition events in Indonesia, including the International Academic Contemporary Art & Design Exhibition (INACADE) 2021 initiated by the School of Design - BINUS University Jakarta.

Exhibitions allow artists to convey their works and ideas to the public. In addition to functioning as an archive service, an exhibition is a form of communication between artists and the public. However, the COVID-19 virus worldwide affects all sectors of people's lives. The negative impact of this virus also attacks the art industry. Art exhibitions that are usually held have to be postponed due to an appeal from the government to limit crowds to prevent the transmission of COVID-19.

The magnitude of the impact of COVID-19 has led to the implementation of social distancing regulations that require people to work from home. This makes people turn to online activities. They do the work that was previously done in the office to be done at home. By looking at the pattern that occurs, it is assumed that the online activity of

the community has increased, and the community is more active in carrying out online activities compared to before the implementation of social distancing regulations.

This is what artists and the art industry use to maintain the existence of works of art during a pandemic. Many artists are aware of the importance of the function of the internet and virtual platforms as a place of expression. Digital exhibitions facilitate artists' focus and work so that artworks can still exist even though the public must follow the health protocol and distance restrictions.

That is what is expected from transforming conventional exhibitions into digital exhibitions. With the high level of people actively using the internet, creating a digital art exhibition has the opportunity to attract enthusiasts, visitors, and artists to maintain the existence of works of art.

Currently, the effectiveness of digital exhibitions has not been widely researched. Because in the pre-pandemic period, digital exhibitions were only a complement to an exhibition, but they were not the essence of the exhibition. This is also a new thing in the life of art exhibitions, where exhibition managers must make efforts to maintain the exhibition's continuity amid a pandemic.

This research is an effort to contribute to the management of art exhibitions and artists related to the impact of the pandemic. It is hoped that the study of digital exhibitions can contribute to the art world and provide an understanding of the credibility of digital exhibitions as new media during the pandemic.

### **3.2. Hypothesis**

The hypothesis to be tested in this research is:

H1 hypothesis:

Digital exhibition is an alternative solution that has a positive impact on the COVID-19 pandemic.

## CHAPTER IV

### LITERATURE REVIEW

Lester (2006) defines the function of an exhibition as a form of communication to convey its objectives to the public. The museums hold exhibitions to encourage aesthetic or emotive responses, inform, instruct, educate, and entertain. Apart from being an archive institution, the exhibition also functions as a means for people to conduct research.

However, after the World Health Organization (WHO) announced the global epidemic of the COVID-19 virus in March 2020, regulations on social distancing began to be implemented. The pandemic has resulted in the cancellation of sporting events as well as the cancellation of both international and domestic travel. Not only that, but COVID-19 also impacts closures in various public places, starting from closing school activities to closing entertainment spaces, including cafes, museums, and restaurants (Erkmen, Kılıç & Kutsal, 2020).

According to UNESCO, the COVID-19 pandemic has resulted in the closure of 90% of institutions worldwide. Extreme pressure on the cultural and community sectors and economic difficulties can be felt in implementing social distancing (Noehrer et al., 2021).

Social distancing or restrictions on physical activity in all fields also impacts the galleries, libraries, archives institutions, and museum sectors without exception. Many organizations have been forced to close, postpone or even cancel their projects, shows, exhibitions, and educational programs (Samaroudi, Echavarria & Perry, 2020).

O'Hagan (2021) explained that museums worldwide had been forced to close their doors as a precautionary measure to reduce the spread of the virus. This pandemic is forcing exhibition officials and curators to think about how exhibitions are developed

to be digital and change the form of programs to be online. This also allows the opening of new potentials of the exhibition space, such as aesthetic experiences and more significant interaction with the audience.

The uncertainty of this closure has obligated institutions to move their activities online to adapt to the pandemic situation. As a result of this shift, changes in the consumption behavior of digital media in society can be felt. Time spent on online activities increased by about 20% from usual because many people from the social to education field changed their activities from land-based to digital-based (Samaroudi, Echavarria & Perry, 2020)

According to Hootsuite Digital 2020 data, almost 60% of the world's total population is already using the internet, an increase of around 7% compared to January 2019. Looking at the latest trends, it can be estimated that by mid-year, more than half of the world's population will use social media. In total, there are around 3.80 billion people as social media users and 4.54 billion people using the internet as of January 2020. It is noted that the total internet usage time in each country varies, but this ranges from 4 hours to 9 hours per day. (Simon, 2021).

The increase in internet use began to be seen after the COVID-19 pandemic. In October 2020, it was recorded that around 4.66 billion people used the internet, with the average amount of time people using it 6 hours and 55 minutes per day. The data also states that there has been an increase in digital activity during the lockdown period, ranging from increased use of social media in the entertainment sector, such as listening to podcasts and watching shows on the internet, to creating and uploading videos. During the COVID-19 pandemic, the Internet is said to have its function. 83% of people said the internet helped them deal with problems in general during the lockdown. 76% said the internet helps in the field of education; others, the internet helps in communication, shopping for necessities, earning income, and entertainment (Simon, 2021).

#### **4.1. New Media and Digital Transformation**

The presence of the internet, the web, and developments in modern technology that can improve service access certainly affect the outcome of global communication. This

allows the ability to reach a broader range of access without being limited by distance and time (Lester, 2006).

New media greatly influences material exploration, media, and art creation techniques. The presence of new media is also a form of technological progress in communication (Krisbie & Dewi, 2021).

New media that are highly interactive and allow users to access content quickly are the advantages of new media. Moreover, the internet naturally can be used anywhere, anytime, and by anyone who needs information. New media also provide a sense of security to information seekers. New media is an amalgamation of most forms of media that exist today in the world (Rajendran & Thesinghraja 2014).

Vera (2016) stated that new media provide easy and fast access to information. Blogs, mash-ups, websites, online collaboration tools, podcasts, social networking sites, mobile, photo, and video sharing, QR codes, RSS feeds, webcasts, and webinars are new media forms.

Krisbie & Dewi (2021) also explained that the technique of presenting artworks in the new media era has also developed. The use of new media allows visitors to interact and enrich their sensibility. Various exhibitions held by the art community are also essential to developing new media in the arts.

In today's era, the existence of digital technology is felt and embedded in daily activities. One way to continue to grow and survive in the current situation is to carry out a mature and fast digital transformation strategy (Honeysett, 2021).

By involving the internet, organizing online activities has become a digital initiative during the pandemic. Activities such as collecting digital collections, increasing activity on social media, and creating new digital content such as virtual gallery tours, virtual talk shows, and digital exhibitions are becoming increasingly popular (Noehrer et al., 2021).

After 25 years after the first digital exhibition was held, the development of technical capabilities to disseminate cultural collections digitally has increased. The ability to display artwork images that are pretty sharp, reflecting the same experience as an in-person visit. Today's online personas are even at the point that the online experience can outperform the experience of visiting a live exhibition (Hoffman, 2020).

#### **4.2. Exhibition During COVID-19 Crisis**

Lester (2006) said that exhibitions have always been their primary program in archival institutions. However, digital exhibitions open a new way to showcase something to the public online. Digital exhibitions can also promote excellent communication and interaction with the audience via chat rooms or email.

With computers, mobile phones, and the internet that can be used anywhere and anytime, digital exhibitions can be a solution to social distancing regulations. Digital exhibitions can be used to disseminate information practically and cost-effectively (Budyanto et al., 2020).

Supported by the development of technology and information, virtual exhibitions have developed quite rapidly, even from the early 1990s. A work of art will be digitized through a rendering process, and combining it with a virtual platform accessible to the audience is a form of the virtual exhibition (Widjono, 2020).

The large number of people who spend time in their homes and are focused on online activities make many Institutions and organizations turn their services virtual. This is shown by changing how they communicate using social media channels, updating their company website, and changing their exhibition to digital (Erkmen, Kiliç, & Kutsal, 2020).

UNESCO noted the rapid transformation of exhibitions and conferences turning their activities into digital formats. In addition, the widespread use of the internet and digital technology has made most museums transformed into virtual museums. This reflects technological developments in communication and information in the arts and culture sector (O'Hagan, 2021).

UNESCO has identified that more than 800 individuals and museums have turned their services online to escape the trauma of the pandemic. Some online activities carried out by galleries and museums during the pandemic include the following; changing activities to digital during the lockdown period, increasing activities on social media, making special activities, and holding professional and scientific activities during the lockdown period (King, Smith, Wilson & Williams, 2021).

The form of digital exhibitions can include several conditions, such as online catalogs, providing narration and audio-visuals on works, and the creation of content visual representations of the original physical museum. This allows visitors to observe the artworks on display so that the audience can feel the same experience as making a physical visit to an exhibition or museum (Vayanou, Katifori, Chrysanthi & Antoniou, 2020).

Budiyanto et al. (2020) explained that in contrast to the widespread digital exhibitions today, digital exhibitions in the era before the COVID-19 pandemic were considered only a complement to physical exhibitions. However, currently, digital exhibitions are considered capable of offering a better experience so that they can reach global visitors and can overcome the problem of space and time constraints.

According to the Network of European Museum Organisations (NEMO), nearly half of existing museums now offer at least one new online service. This shows that digital exhibitions or online museums are an essential complement to physical museums (Resta et al., 2021).

## CHAPTER V

### RESEARCH METHODOLOGY

Media research helps analyze analyzing influence of consumers and understand audience behavior. Therefore, everyone who works in the media will be involved in the research. Research can be interpreted as a way to find something new and to get good research results, and researchers need to follow the correct method (Dominick & Wimmer, 2011).

Dominick & Wimmer (2011) demonstrate that in researching phenomena that have never been found before, qualitative methods can be used in this regard. This method allows researchers to experiment, survey, and understand the phenomena that occur more deeply. Qualitative methods can be data collection, such as focus groups, field observations, in-depth interviews, and case studies.

The research method used in this study is a qualitative descriptive research method by conducting intensive interviews to take opinions from the point of view of the artist and implementer of the digital exhibition and also using the questionnaire method to take the point of view of visitors to the digital exhibition.

#### **5.1. Intensive Interview**

Gray et al. (2007) explained that intensive interviews are very flexible and can be conducted in mutually agreed settings. The interview technique allows the researcher to probe sensitive information without making the interviewee uncomfortable.

The intensive interview is a face-to-face interview between the interviewer and the interviewee. The most important advantage of this technique is the richness of detail and accurate responses, even on sensitive and taboo issues (Dominick & Wimmer, 2011).

## **5.2. Intensive Interviewing Online**

The growth of the internet and changes in technology have developed interview techniques in qualitative research. Online interviews can reduce barriers associated with face-to-face interviews, such as time, money, and geographic and physical mobility constraints (Janghorban, Roudsari & Taghipour, 2014).

Intensive interviews can still be done despite obstacles, such as geographic barriers. Interviews can take place using video calls in real time. Another advantage is that interviews can be conducted anywhere and whenever the respondent feels comfortable. (Dominick & Wimmer, 2011).

Resource persons who will be the subject of the research:

1. Diah resita (contact person International Academic Contemporary Art & Design Exhibition 2021).
2. Ratih Ardianti (artist).
3. Henry Lumba (artist).

## **5.3. Questionnaire**

Dominick & Wimmer (2011) explained that questionnaires and intense interviews were used as research methods in various case studies. A questionnaire with open-ended questions gives freedom to respondents to provide in-depth responses. A survey or questionnaire is the most widely used data collection method in media research due to its flexibility. The researcher should consider the question's wording, length, and style to avoid bias in the answers.

With the emergence of web-based surveys and experimental laboratories, questionnaires using the internet have become an interesting new method for researchers. (Dilman & Bowker, 2001).

#### **5.4. Questionnaire Validity**

Researchers can use questionnaires to obtain valid and relevant information in research. An essential aspect of a questionnaire is validity, which means measuring and explaining how well the data is collected (Taherdoost, 2016).

The questions in the questionnaire are closed-ended questions and are designed in the form of multiple-choice, Likert type with a five-point scale ranging from 1 to 5, limited to one or two answers, and questions that allow choosing more than one choice. The questionnaire is included in the appendix.

The questionnaire was conducted in the period (10/03/2022 - 25/03/2022) through an online survey using a google form. Links to the survey were distributed using smartphones, WhatsApp, and Instagram, and 100 questionnaires were collected.

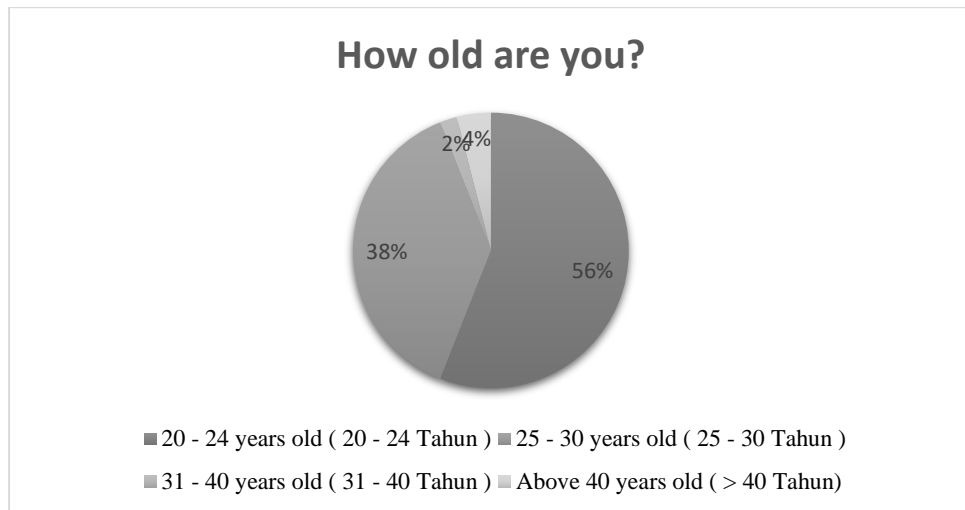
## **CHAPTER VI**

### **RESULTS**

The purpose of this study is to determine the effectiveness of digital exhibitions to maintain the value and existence of the art world during a pandemic. To carry out this research, I had the opportunity to interview Diah Resita, the organizer of the digital exhibition at the International Academic Contemporary Art & Design Exhibition, and interview artists who have also been the executor of digital exhibitions Ratih Ardianti and Henry Lumba. I also made a questionnaire to collect data from the point of view of digital exhibition participants, which I then wrote into a report as a graph.

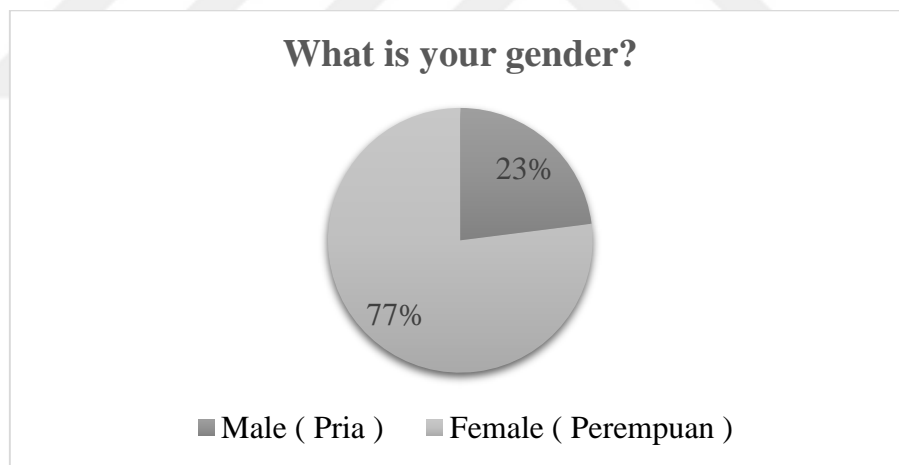
Zoom meetings are used to conduct focus interviews with resource persons. In contrast, for making questionnaires, I use the Google form platform, which contains 13 questions using two languages: English as the primary language and Indonesian as the second language. Google forms were distributed from March 10, 2022, to March 25, 2022, and received 100 responses.

The first question asked was to determine respondents' characteristics and demographics.



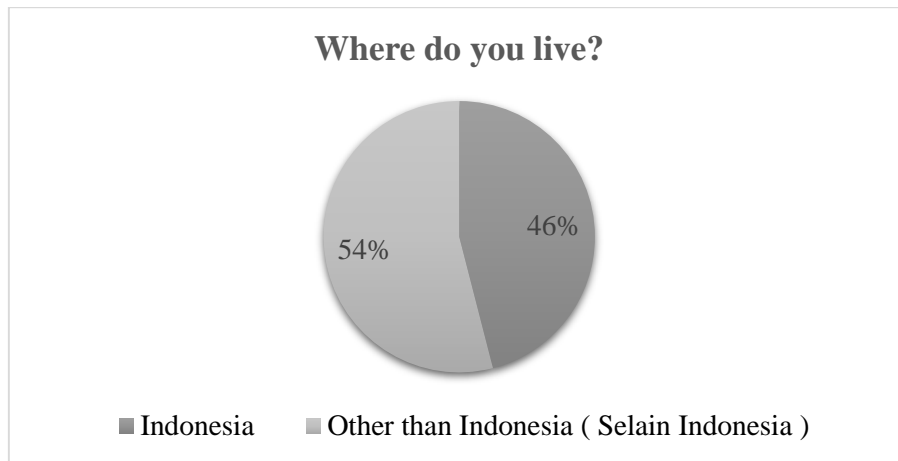
**Figure 6.1. Age**

This pie chart shows the results of the first question that asks respondents what group they are in. 56% of respondents were 20-24 years old, and 38% of respondents were 25-30 years old.



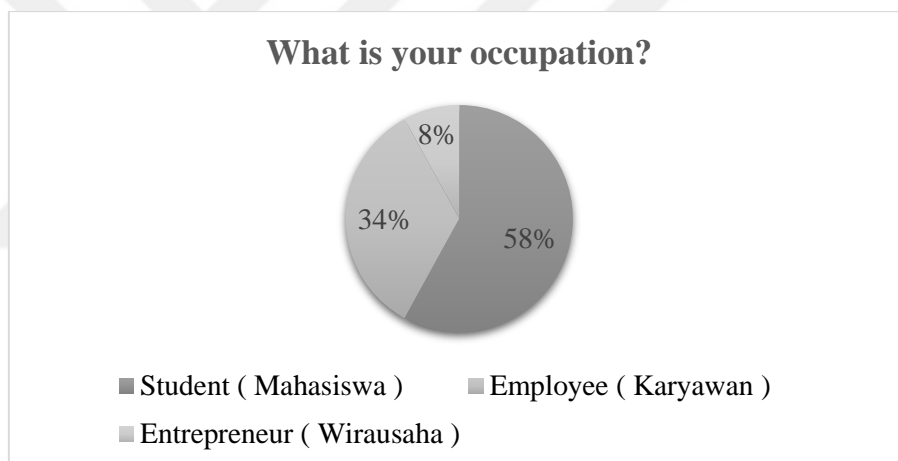
**Figure 6.2. Gender**

The question then asked whether they were male or female to work out who the target audiences were. The result was that 77% of the people who completed my survey were female.



**Figure 6.3. Residency**

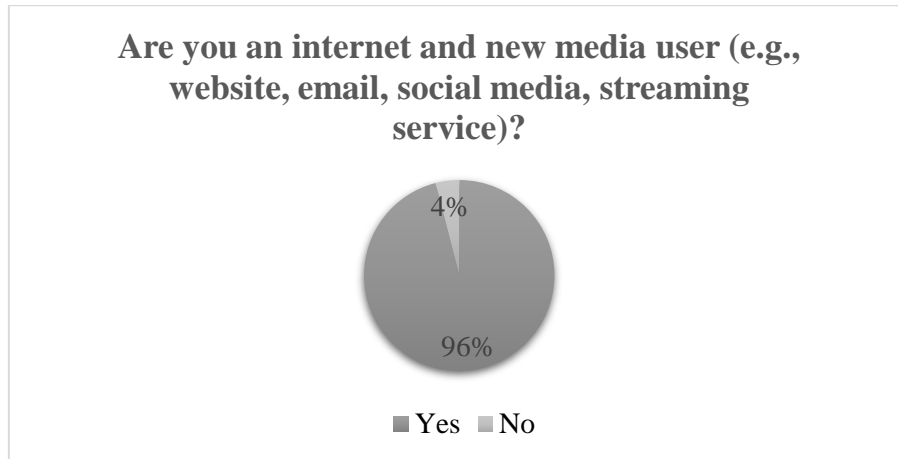
This pie chart shows that around 54% of the respondents I asked were live in Indonesia.



**Figure 6.4. Occupation**

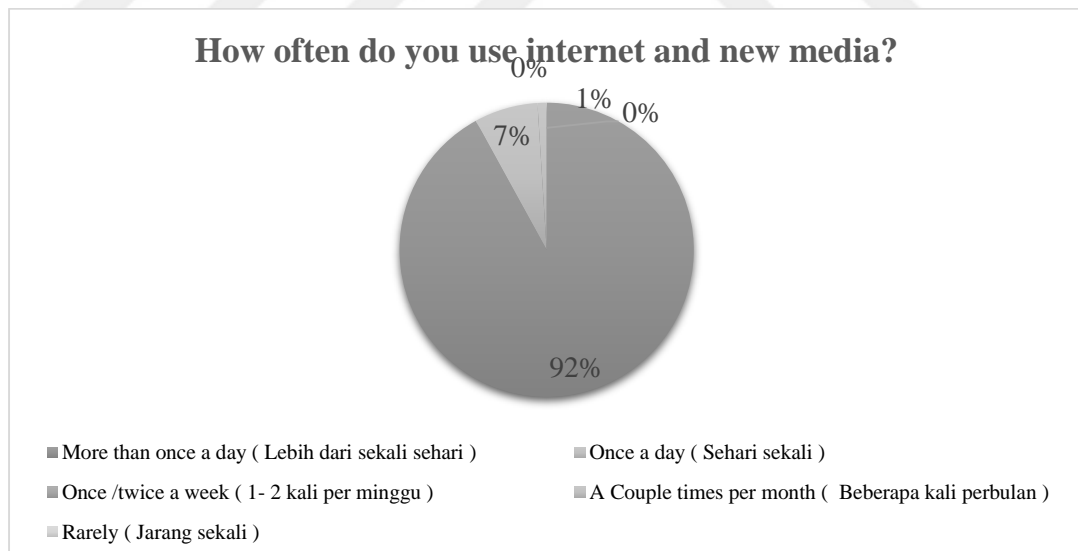
58% of survey respondents are students, followed by employees as the second-largest occupation. These questions show that most of the respondents are people who are in the age range and region who are aware of technological developments and their ability to know about digital exhibitions.

After reviewing the characteristics and demographics of the respondents, the following questions asked were about the Internet, new media, and respondents' opinions and experiences about digital exhibitions.



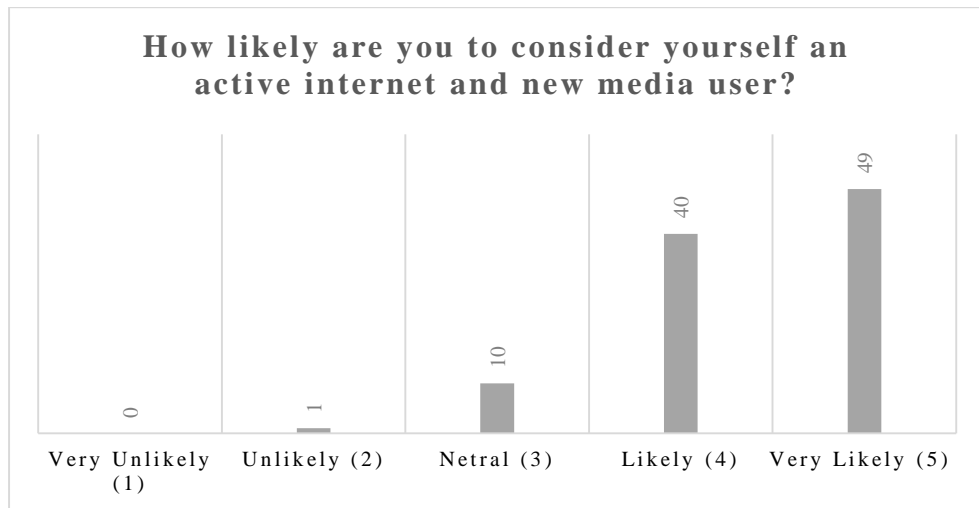
**Figure 6.5. Internet and New Media**

This pie chart shows that 96% or 96 of 100 respondents are internet and new media users. However, after reviewing the results of the individual answers of these respondents, it is known that these four respondents answered that they used the internet and new media more than once a day in the next question. This shows that all respondents in this survey are internet and new media users.



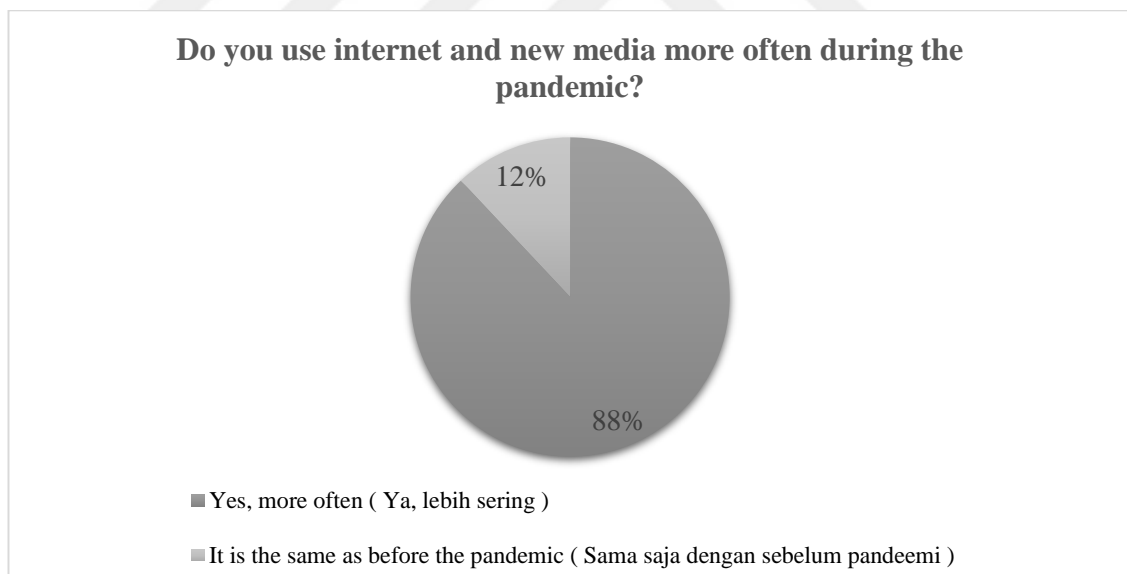
**Figure 6.6. Activity 1**

The pie chart shows that 92% of the respondents use the internet and new media more than once daily.



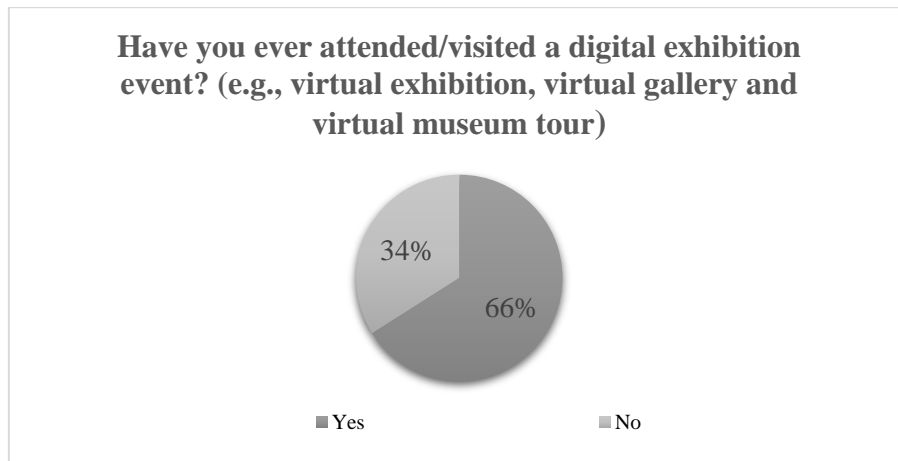
**Figure 6.7. Activity 2**

The respondents were asked how much they considered themselves active internet and new media users. Most respondents answered as likely and very likely to use the internet.

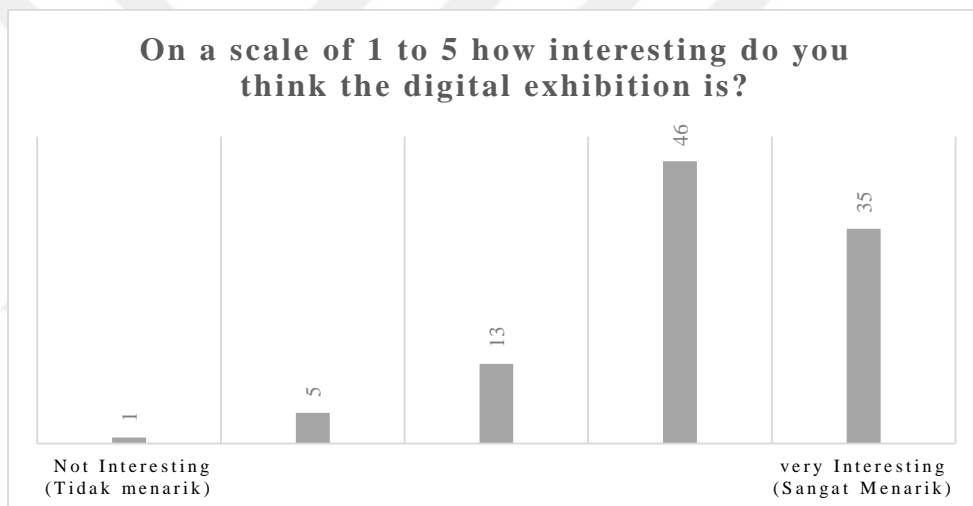


**Figure 6.8. Internet and New Media During Pandemic**

The pie chart above shows that 88% of respondents use the internet and new media more often than before the COVID-19 pandemic.



**Figure 6.9. Digital Exhibition 1**



**Figure 6.10. Digital Exhibition 2**

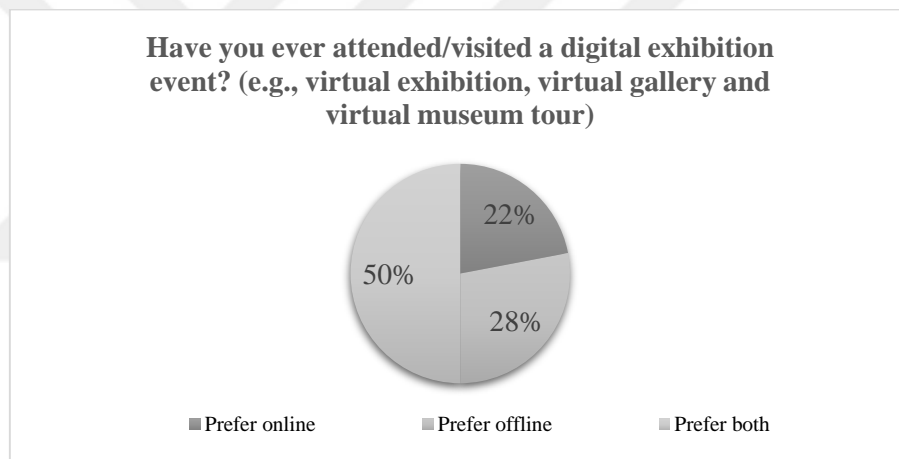
The pie chart in figure 9 shows that 66% of respondents have attended/visited digital exhibitions. Meanwhile, 34% of respondents have never participated in/visited a digital exhibition. After reviewing individual answers from respondents who said they had never participated in a digital exhibition, most of them still showed interest in digital exhibitions in the next question by saying that digital exhibitions were interesting events. This is in line with the majority of other respondents' opinions which showed in figure 10 that 46% of respondents said digital exhibitions were interesting events, and 35% of respondents thought digital exhibitions were very interesting.

Art has been born and has always existed in humans; it is one of the oldest expressions in the world. So basically, humans need entertainment by seeing or creating a work of art. Art classes that we can take online and art exhibitions held only through social media, such as Instagram, can become interesting entertainment. Therefore, the world of art will always be an interesting and enjoyable thing for every individual (Resita, 2022).

Along with the facts that occur in the field, many people are interested in joining digital exhibitions.

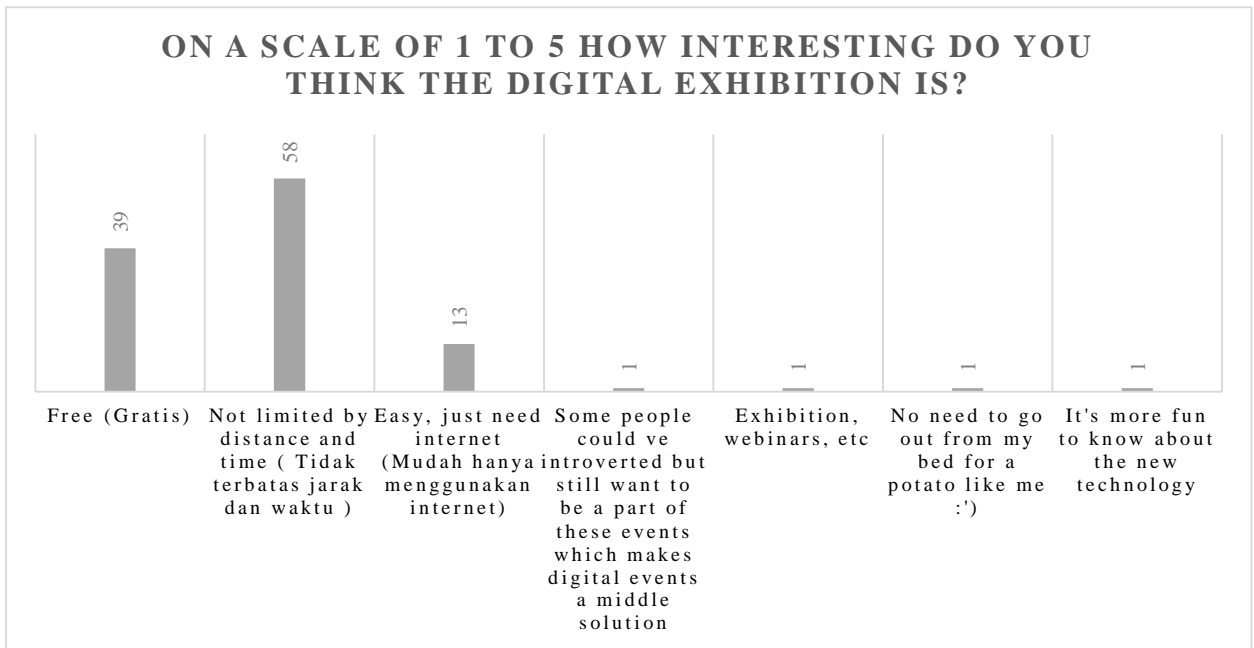
*"The response to the digital exhibition so far has been very positive because even friends who are far away can participate in this event"* (Ardianti, 2022).

The digital exhibition is very fun and interesting, not only from the visitor's point of view but also from the organizer's side. We can experiment with new technology, and in this event, we can involve people not only from one place or region but also from all over the world. (Resita, 2022).



**Figure 6.11. Preference**

After the respondents were asked which program they preferred, 50% said they liked both online and offline events, while 28% answered that they only wanted online events.



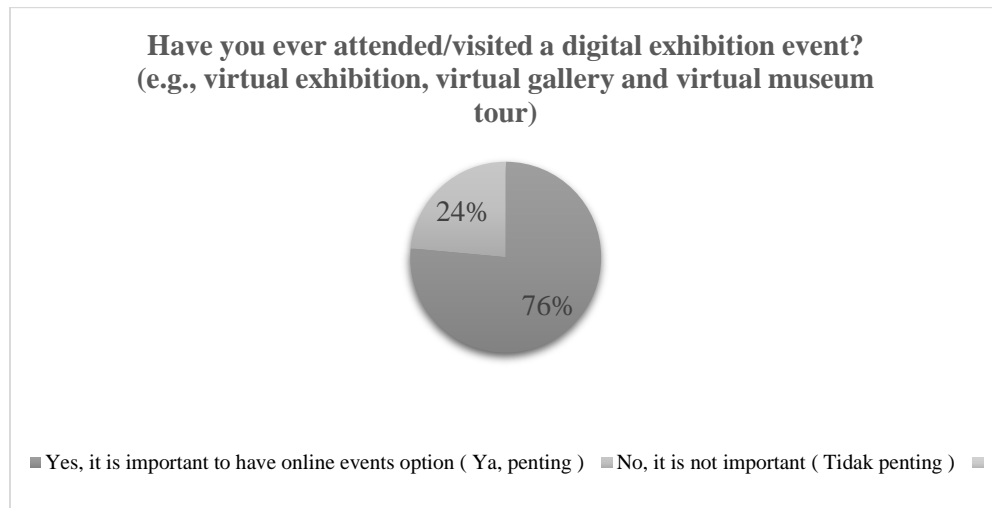
**Figure 6.12. Reason**

Based on the bar graph, respondents like online events because they are not limited by distance and time, and it is easy because they only use the internet. Respondents also said that online events were held free at no cost. Moreover, this is an advantage for some people because some participants want to join the event but are reluctant to gather in crowds. One respondent also said that his interest in online events was due to the development of technology that makes online events more enjoyable.

The advantage of the digital exhibition itself is that it is easy because we only need the internet to submit works to the website and promote them on social media. In addition, with the internet, participants who attend and participate in the event are now not only from one place, such as Jakarta, Indonesia, but can be from all over the world. (Resita, 2022).

Along with the agreement from Ratih Ardianti, who said:

Distance is no longer an obstacle in holding art exhibitions. During the offline exhibition, people, who are far away, do not have the opportunity to take part in the event. However, with digital exhibitions, our friends who are constrained by distance can still participate in art exhibitions. (Ardianti, 2022).



**Figure 6.13. Online Events Option**

The pie chart above shows that 91% of respondents agree that it is important for every event to provide online event options.

One respondent (male) said, *“Some people could’ve been introverted but still want to be a part of these events, which makes digital events a middle solution.”*

This is in line with Henry Lumba's statement during an interview. *“We can make digital exhibitions an option in organizing exhibitions with the consideration that not all works of art can be converted to digital.”* (Lumba, 2022).

## CHAPTER VII

### ANALYSIS

The COVID-19 pandemic that has occurred worldwide impacts all aspects of people's lives, including the arts. The closure of most art institutions and the delay of art exhibition events since early 2020 created uncertainty for art workers.

When the COVID-19 pandemic first appeared, all art institutions, galleries, museums, and art collectives, both large and small, experienced a point of confusion. Panic, shock, and not knowing what to do were reactions that occurred during the first few months of the pandemic because the impact greatly affected the work and income of artists. (Ardianti, 2022).

The impact of the uncertain conditions experienced by artists at the beginning of the pandemic was felt and can be easily seen in the reduced income of artists.

Obviously, the COVID-19 pandemic has greatly affected my work as an artist. In producing artwork, the production fee is a very influential factor. Sometimes an artist requires large funds to process a work of art. When we conduct exhibitions in museums or offline exhibitions, the production funds needed and obtained are substantial. However, if the artwork is made for an offline event, the work fee will certainly be reduced and smaller. It all affects the financial condition of an artist (Lumba, 2022).

When doing an offline exhibition, what we look forward to the most as artists is that we can meet, discuss and exchange ideas with many parties, such as organizers, artists, and visitors. At these events, we usually get gifts from event organizers and visitors. Unfortunately, we can no longer enjoy such beautiful moments after the Covid-19 pandemic. (Ardianti, 2022).

Exhibitions are still the highest output in the world of art and design, such as in the general sector and in education (Resita, 2022). Considering this, all artists and art industries are trying to find a way out of this condition. The desire to rise from adversity during the pandemic, as well as to maintain the existence of art, makes them seek new innovations in organizing exhibitions.

Using technology and the internet, the COVID-19 pandemic seems to be a catalyst in the development of art. Maximizing the use of digital platforms is an attempt to revive the art ecosystem.

Technology developments are very influential in the art world. As artists, we are always required to innovate. This applies especially to me as a new media artist. Since the COVID-19 pandemic has taken place, new innovations such as digital exhibitions have started to emerge. (Lumba, 2022).

Digital exhibitions can really be an alternative in the midst of a pandemic so that programs organized by the event industry, especially programs related to the public, can continue to run. Relations with the community have become ongoing, even though the form has changed from face-to-face to digital. This is all done to keep the art ecosystem moving and maintained as it was at the beginning of the pandemic. (Ardianti, 2022).

This is in line with the findings that can be seen in Figures 6.5, 6.6, 6.7, and 6.8, which show the number of internets and new media users today.

"New media itself must fulfill three aspects, namely: Interactive, understandable by the public, and run with technology." (Lumba, 2022).

Basically, a work of art is a feeling and a message that the artist wants to convey to us. In order for information and messages in a work of art to still be conveyed to the public in the current pandemic situation, the digitization of a work of art must be carried out. The current high-resolution technology is considered capable of helping artists to keep their works interactive and make digital exhibitions similar to offline exhibitions. (Resita, 2022).

"Regarding this, digital exhibitions are considered capable of fulfilling these three aspects. Moreover, we are always in contact with new technology every day." (Lumba, 2022).

The rapid development of technology, which can be combined with art and design, makes the implementation of digital exhibitions a positive solution for designers and artists in expressing their work in this pandemic era (Resita, 2022).

The positive response to digital exhibitions can be seen from the responses of visitors contained in Figures 6.9 and 6.10 and also felt by the organizers of the digital exhibition event itself.

The response from organizing the digital exhibition so far has been very positive. We can involve a number of artists and visitors from all over the place. We as artists have finally realized that we can take advantage of technological developments and that they have a huge role in the art world (Ardianti, 2022).

In a digital exhibition, everyone has the opportunity to submit their work, and I think that is a very good response. There is no longer a barrier for every individual in exhibiting his work, even for people who have never exhibited his work, like in the

case of my friend, who is a street artist. Usually, he just makes works on the walls, like graffiti. However, after the digital exhibition, he can make the work digital and exhibit the work in digital exhibitions. This is a big change and very positive (Lumba, 2022).

Although organizing digital exhibitions has several shortcomings, such as the need for internet speed so that the event remains stable and must consider that not all works can be converted into digital, digital exhibitions are still considered capable of continuing to exist both now and after the pandemic ends.

Digital exhibitions can still exist in the future, and it is possible that they will be more advanced. Plus, we are currently in the web 3.0 era where decentralization is happening. Everything is no longer fully regulated by the center, but everyone can now create their own universe, and also exhibitions can be done in virtual reality (Lumba, 2022).

We can also see in figures 6.11, 6.12, and 6.13, with various reasons according to their needs, the majority of visitors also thought that exhibition organizer should have two options for the form of events, both offline and in the form of digital exhibitions. This shows an opportunity for digital exhibitions to continue to exist in the future, even though the existence of digital exhibitions must go hand in hand with offline exhibitions.

We need to remember that the earth is vast, so it is not easy for people to visit museums, galleries, or art exhibitions abroad even though the desire is very strong. To meet the needs of the community, it is felt that the implementation of digital exhibitions must still be carried out and will continue to exist in the future. (Ardianti, 2022).

According to respondents, digital exhibitions have functions, and people tend to look for media that suit their specific needs. This is in line with the uses and gratification theory.

We must live in line with covid-19 because sooner or later, we must also be able to hold offline exhibitions again. If all exhibitions were converted to 100% digital, it would be feared that some branches of art would be shut down. Therefore, we can make digital exhibitions an option in the form of exhibition events. (Lumba, 2022).

To maintain the existence of art, we must maximize it by digitizing our works. From there, we can conclude that digital exhibitions can still continue and develop in the future. If this continues, it could be possible to create a digital art market so that digital art transactions can occur. (Resita, 2022).

## **CHAPTER VIII**

### **CONCLUSION**

This research aimed to identify the effectiveness of digital exhibitions to maintain the value and existence of the art world during the pandemic. From the results and analysis, it can be said that the digital exhibition received a positive response from both visitors and event organizers. Art workers and art institutions that previously had suffered from the COVID-19 pandemic can return to their activities with digital exhibitions. Besides, the digital exhibition allows everyone to participate in the event without being hindered by the limitations and obstacles that are common in organizing offline exhibitions. The ease of using the internet without being limited by space and time is a positive side of a digital exhibition that makes people interested in participating in the event. Moreover, people hope that the exhibitions to be held in the future will still provide online event options. This illustrates that digital exhibitions will still exist even though the COVID-19 pandemic is over.

The study demonstrates a correlation between the fact and the hypothesis. Digital exhibition is an alternative solution that has a positive impact on the COVID-19 pandemic.

## **CHAPTER IX**

### **RECOMMENDATION**

This research's primary focus is to determine the effectiveness of digital exhibitions as an alternative solution to the COVID-19 pandemic. Thus, further research on exhibitions and other alternative solutions can be carried out, such as using my data on digital exhibitions as a comparison with onsite exhibitions. Research from other aspects can also be done, for example, a study on the transformation of the art business after the digital exhibition.

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# APPENDIXES

## APPENDIX A

Questions to know the demographic of the target.

1. How old are you?
2. What is your gender?
3. Where do you live?
4. What is your occupation?

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Questions about the affordability of the internet and new media access to the target.

5. Are you internet and new media user (website, email, social media, streaming service, etc.)?
6. How often do you use the internet and new media?
7. How likely will you consider yourself an active internet and new media user?
8. Do you use the Internet and new media more often during the pandemic?

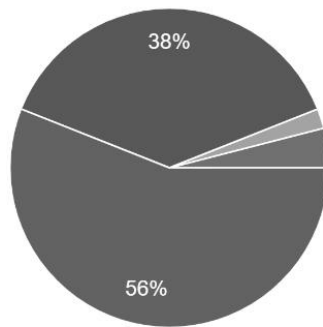
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Questions about the digital exhibition.

9. Have you ever attended/visited a digital exhibition event? (such as virtual exhibitions, virtual galleries, and virtual museum tours)
10. What is your experience with digital exhibitions/virtual events?
11. After participating in the digital exhibition/virtual gallery/virtual museum, which program do you prefer? Events online, offline, or both?
12. If you choose the option of preferring online events, what is the reason?
13. Do you think it is essential for an exhibition/gallery/museum to have an online event service instead of just creating an offline event?

### How old are you?

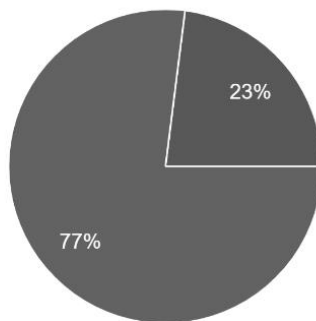
100 responses



- 20 - 24 years old ( 20 - 24 Tahun )
- 25 - 30 years old ( 25 - 30 Tahun )
- 31 - 40 years old ( 31 - 40 Tahun )
- Above 40 years old ( > 40 Tahun )

### What is your gender?

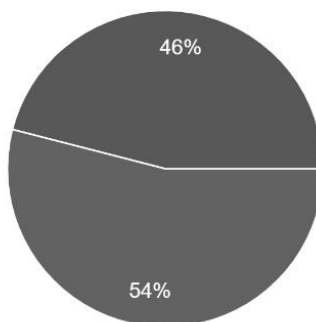
100 responses



- Female ( Perempuan )
- Male ( Pria )

### Where do you live?

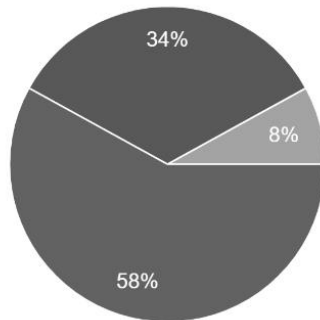
100 responses



- Indonesia
- Other than Indonesia ( Selain Indonesia )

### What is your occupation?

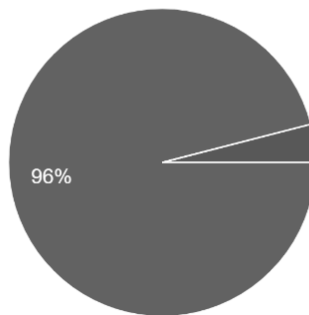
100 responses



- Student ( Mahasiswa )
- Employee ( Karyawan )
- Entrepreneur ( Wirasaha )

### Are you an internet and new media user (e.g., website, email, social media, streaming service)?

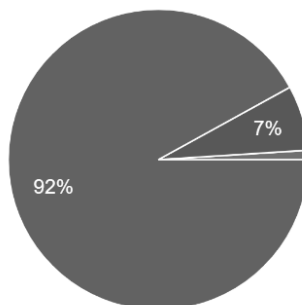
100 responses



- Yes ( Ya )
- No ( Tidak )

### How often do you use internet and new media?

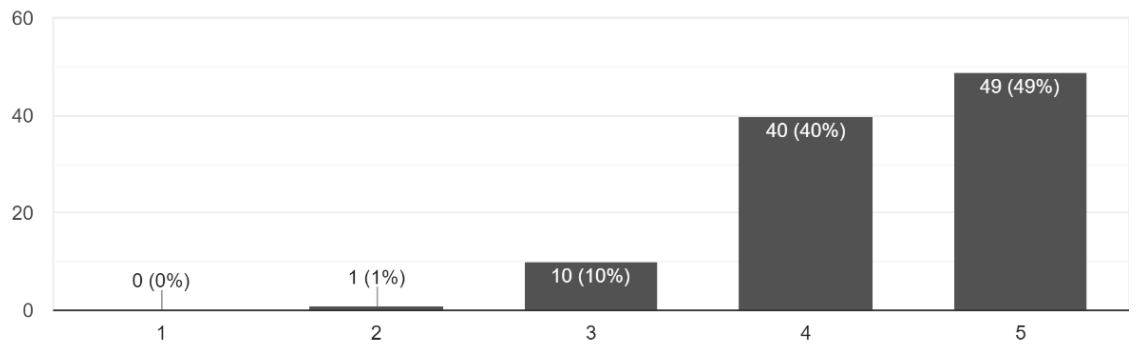
100 responses



- More than once a day ( Lebih dari sekali sehari )
- Once a day ( Sehari sekali )
- Once/twice a week ( 1- 2 kali per minggu )
- A couple times per month ( Beberapa kali perbulan )
- Rarely ( Jarang sekali )

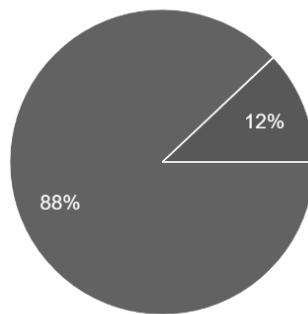
How likely are you to consider yourself an active internet and new media user?

100 responses



Do you use Internet and new media more often during the pandemic?

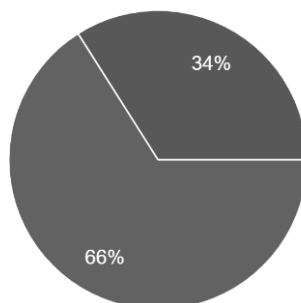
100 responses



- Yes, more often ( Ya, lebih sering )
- It is the same as before the pandemic ( Sama saja dengan sebelum pandemi )

Have you ever attended/visited a digital exhibition event? (e.g., virtual exhibition, virtual gallery and virtual museum tour)

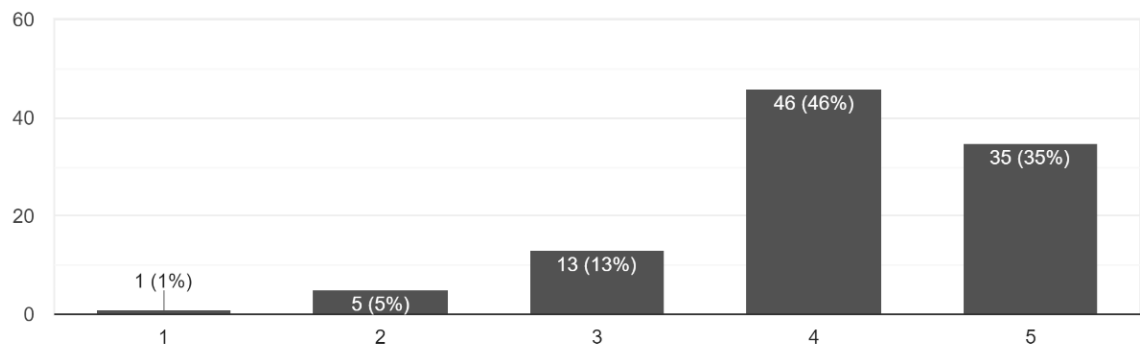
100 responses



- Yes ( Ya )
- No ( Tidak )

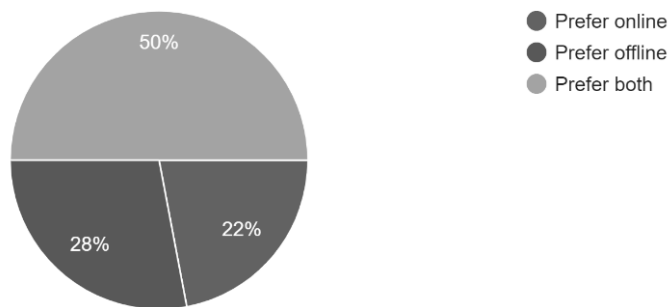
On a scale of 1 to 5 how interesting do you think the digital exhibition is?

100 responses



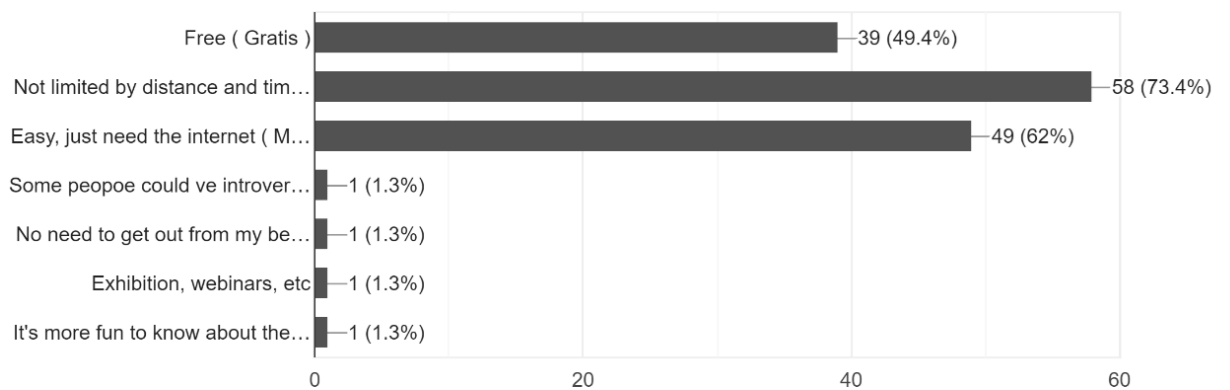
With the rise of digital exhibitions/virtual galleries/virtual museums, which program do you prefer, online, offline or both?

100 responses



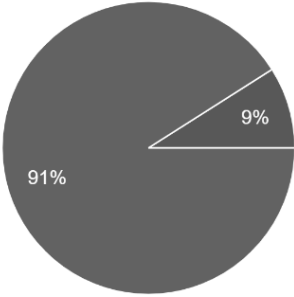
If you choose the option of prefer online events, what is the reason?

79 responses



Do you think it is important for an exhibition/gallery/museum to have an online event service instead of just creating an offline event?

100 responses



- Yes, it is important to have online events option ( Ya, penting )
- No, it is not important ( Tidak penting )



## APPENDIX B

1. What are your views on the world of art, galleries, and museums during the COVID-19 pandemic?

Diah Resita (DR): First of all, this is a significant change in the world of art, design, and even education. Those who plan to hold an art exhibition have to postpone the event.

Ratih Ardianti (RA): When the COVID-19 pandemic first appeared, all art institutions, galleries, museums, and art collectives, both large and small, experienced a point of confusion. Panic, shock, and not knowing what to do were reactions that occurred during the first few months of the pandemic because the impact greatly affected the work and income of artists.

Henry Lumba (HL): My view on art during this pandemic is a bit unique because, in my opinion, since covid has appeared, innovations such as digital galleries have, and I, as an artist involved in it, I think it is one of the innovations and people have come to understand that galleries are not always just become a space to work and a place to put art.

2. Has the COVID-19 pandemic affected your work as an artist?

RA: The pandemic has undoubtedly affected the work of artists.

HL: Obviously, the COVID-19 pandemic has dramatically affected my work as an artist. In producing artwork, the production fee is a very influential factor. Sometimes an artist requires significant funds to process a work of art. When we conduct exhibitions in museums or offline exhibitions, the production funds needed and obtained are substantial. However, the workshop fee will undoubtedly be smaller if

the artwork is made for an offline event. It all affects the financial condition of an artist.

3. Does the development of technology and new media significantly affect the exhibition?

DR: In the world of art and design, such as in the general sector and education, exhibitions are still the highest output. A work of art is a feeling and a message that the artist wants to convey to us. For information and statements in a work of art to still be given to the public in the current pandemic, a work of art must be digitized. The current high-resolution technology is considered capable of helping artists to keep their jobs interactive and make digital exhibitions similar to offline exhibitions. The rapid development of technology, combined with art and design, implements digital exhibitions as a positive solution for designers and artists to express their work in this pandemic era.

RA: Technological developments are very influential in the art world, especially for people like me who prefer traditional art; we must adapt everything to digital technology and new media. We realize that the era of technology is instrumental because we depend on technology and digitization. This digital transformation is constructive.

HL: Technology developments are very influential in the art world. As artists, we are always required to innovate. This applies especially to me as a new media artist. Since the COVID-19 pandemic, innovations, such as digital exhibitions, have emerged.

4. Can digital exhibitions be an alternative solution amid the COVID-19 pandemic?

DR: Digital exhibitions can be a solution for designers or artists to express their work in this current pandemic. For now, we can do digital or virtual exhibitions. Maybe apart from this, we can also research the exhibition situation in the museum.

RA: Digital exhibitions can be an alternative amid a pandemic so that events organized by the event industry, especially programs related to the public, can continue running. Relations with the community have become ongoing, even though the form has changed from face-to-face to digital. This is all done to keep the art ecosystem moving and maintained as it was at the beginning of the pandemic.

HL: New media itself must fulfill three aspects, namely: Interactive, understandable by the public, and run with technology. Regarding this, digital exhibitions are considered capable of fulfilling these three aspects. Moreover, we are always in contact with new technology every day.

5. Have you ever participated in and or held a digital exhibition event?

DR: Yes

RA: Yes

HL: Yes

6. Did the results of the digital exhibition get a positive response?

DR: Yes, the digital exhibition is fun and exciting from the visitor's point of view and the organizer's side. We can experiment with new technology, and in this event, we can involve people from one place or region worldwide.

RA: The response to organizing the digital exhibition has been very positive. We can involve several artists and visitors from all over the place. We, as artists, have finally realized that we can take advantage of technological developments and that they have a massive role in the art world. Also, The response to the digital exhibition has been very positive because even friends who are far away can participate in this event.

HL: Yes

7. What are the advantages and disadvantages of changing this offline to an online event? Which one is better?

DR: The advantage of the digital exhibition itself is that it is easy because we only need the internet to submit works to the website and promote them on social media. In addition, with the internet, participants who attend and participate in the event are now not only from one place, such as Jakarta, Indonesia, but can be from all over the world. The disadvantage of digital exhibitions is that we cannot feel the artwork's texture. Sometimes it takes us a little longer to understand the message of the painting. In my opinion, for now, both digital exhibitions and offline exhibitions still complement each other. Both are good and enrich our senses.

RA: Distance is no longer an obstacle in holding art exhibitions. During the offline presentation, people far away do not have the opportunity to participate in the event. However, with digital displays, our friends who are constrained by distance can still participate in art exhibitions.

But, when doing an offline exhibition, what we look forward to the most as artists is that we can meet, discuss and exchange ideas with many parties, such as organizers, artists, and visitors. We usually get gifts from event organizers and visitors at these events. Unfortunately,

we can no longer enjoy such beautiful moments after the Covid-19 pandemic.

HL: In a digital exhibition, everyone has the opportunity to submit their work, and I think that is an excellent response. There is no longer a barrier for every individual in exhibiting his work, even for people who have never shown his work, like in the case of my friend, who is a street artist. Usually, he makes works on the walls, like graffiti. However, after the digital exhibition, he can make the work digital and exhibit the work in digital collections. This is a significant change and very positive.

8. To maintain the value and existence of the art world during the pandemic, exhibition activities must be optimized by making changes and turning the events online. Do you agree with this statement? What is your opinion?

DR: Yes, I agree; art has been born and has always existed in humans; it is one of the oldest expressions in the world. So, humans need entertainment by seeing or creating a work of art. Art classes we can take online and exhibitions held only through social media such as Instagram can become enjoyable entertainment. Therefore, the world of art will always be an exciting and satisfying thing for every individual.

RA: Yes, if we say we must adapt and be flexible, we agree with digitization because if we don't do it, we will be left behind by the organizers themselves, and many aspects cannot be obtained if we cannot adapt.

HL: I disagree; in my opinion, we have to live in line with covid-19 because sooner or later, we must also be able to hold offline exhibitions again. If all exhibitions were converted to 100% digital, it would be feared that some branches of art would be shut down.

Therefore, we can make digital exhibitions an option in the form of exhibition events.

9. Can you predict the change in exhibition events after the COVID-19 pandemic? Can digital exhibitions still exist in the future?

DR: To maintain the existence of art, we must maximize it by digitizing our works. From there, we can conclude that digital exhibitions can continue and develop in the future. If this continues, it could be possible to create a digital art market so that digital art transactions can occur.

RA: Digital exhibitions can still exist in the future; we need to remember that the earth is vast, so it is not easy for people to visit museums, galleries, or art exhibitions abroad even though the desire is powerful. To meet the community's needs, it is felt that the implementation of digital exhibitions must still be carried out and will continue to exist in the future.

HL: Digital exhibitions can still exist in the future and will be more advanced. Plus, we are currently in the web 3.0 era where decentralization is happening. Everything is no longer fully regulated by the center, but everyone can now create their universe, and exhibitions can be done in virtual reality. We can make digital displays an option in organizing exhibitions with the consideration that not all works of art can be converted to digital.

## CURRICULUM VITAE

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### Education:

2014 – 2018	BA in Visual Communication Design, Binus University, Indonesia
2019 – 2022	MA in Radio, Television, and Cinema, Ibn Haldun University, Turkey

### Work Experience:

2017	PT. Asta Tri Kautsar
2019	Indonesian Heirloom Museum
2022	Sekolah.mu
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