

Influences on the Success of Malaysian Commercial Art Gallery: A Case Study of Segaris Art Center

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ABSTRACT

During the global lockdown caused by the COVID-19 pandemic, many art galleries worldwide on average have lost more than 70% of their total annual revenue. Art galleries suffered a 77% financial activity downfall in Asia, the second-highest drop recorded worldwide. This impact obliquely caused many commercial art galleries including in Malaysia to despair and cease their operation on promoting art to society. Therefore, the research seeks to identify the factors influencing Malaysian commercial art gallery success using Segaris Art Center as a case study. An in-depth interview with two employees from Segaris Art Centre was conducted to explore their standpoints on the studied topic. As a result, some factors that led to success were identified, namely, cultivating the new artists, staff management, financial management, marketing, and active art activities. It was also found that the art gallery should maximise the utilisation of digital technologies for wide-range engagement and a better interactive gallery experience.

Keywords: *Commercial art gallery, Digital technologies, Influence, Segaris Art Center, Success*

INTRODUCTION

An art gallery nowadays is indubitably an essential element of cultural life in today's society and is easily found in every big city in the world. Art galleries are the best platform for showcasing visual art, such as canvas paintings and sculptures. They also act as an intermediate space that draws the public's movement to reconcile with art and links artists with art enthusiasts, such as art collectors and students. In Malaysia, Faizal (2020) mentioned that there are more than 300 art galleries in major cities such as Kuala Lumpur, Malacca, and Penang. In fact, in Kuala Lumpur, Noor A'yunni et al. (2016) stated that the number of art galleries that actively participate in art activities at local and international levels has reached more than 50. Subsequently, in the future, it is believed that the development of art galleries will increase due to the public's profound interest in acquainting themselves with contemporary art (Faizal, 2020).

However, after the global lockdown raised by COVID-19, the development of art galleries was jeopardised. According to Michalska and Brady (2020), a 70% income crash was confronted by most art galleries worldwide due to this catastrophic event while in Asia, their financial activities recorded in art galleries were 77% drastically drop. Besides, it was also found that almost 34% of art galleries globally had not expected they could sustain in this crisis. Compared to dealer size, art galleries with five to nine employees are more vulnerable to collapse with a 62% chance of survival recorded. This is because they are anticipated to experience poor sustainability of commercial activity (Michalska & Brady, 2020).

In Edinburg, the impact of the COVID-19 pandemic has forced the Scottish National Gallery of Modern Art's Modern Two to shut down (Hunter, 2022). The inability of the gallery to manage its finances through artwork sales and public engagement became the catalyst for this annihilation. In Malaysia, famous commercial art galleries like Galeri Petronas have also experienced this roller coaster atmosphere. Ean (2021) said that many Malaysian artists have revealed their sadness after hearing this shocking news. In addition, the closing of this prime gallery in Kuala Lumpur became a nightmare for the future of the art scene in Malaysia.

Despite many art galleries failing to continue their service, some still survive after facing turbulent situations. This brought curiosity to the researcher to explore how an art gallery can achieve success. Hence, this paper plays a significant role in identifying the factors that influence Malaysian commercial art gallery success by using a case study of Segaris Art Center.

LITERATURE REVIEW

An Overview of Segaris Art Center

Sarena (2012) has divided art galleries in Malaysia into four types of operation which are institutional, corporate, commercial, and independent. In Kuala Lumpur, most art galleries fall under the commercial category and are usually renovated into shop lots, private houses, and offices. Australian Centre for Contemporary Art (2019) mentioned that commercial galleries are privately owned, business oriented and it was established to display, promote, and sell artists' work. This gallery generates profit through selling the artworks by taking the commission or percentages distributed according to the sale.

Segaris Art Center is one of the commercial art galleries that exists in Malaysia, it is located at level G4, in Publika Shopping Gallery, Solaris Dutamas, Kuala Lumpur, and is owned by UiTM Holdings. This Malaysian art gallery began its role to promote the masterpieces of the students and alumni from the Fine Arts department at MARA Institute of Technology (UiTM). In the initial stage, Nizam Rahmat and Azrin Mohd are both UiTM alumni who led the launching of this gallery in 2011, they contributed to gallery management and helped fellow artists navigate the Malaysian art market. After years, Segaris is more advanced in introducing artists from any educational milieu and initiates its partnership with some parties. At present, there are six employees in Segaris, many contemporary art exhibitions are held, and day by day the participation from the local public and internationally is getting intense.

Segaris embraced modesty in its architectural design. The white sacred walls are the partitions that break the minimal space into several units but are unified through the monolithic grey floor. These partitions promote a sense of ambiguity at the original through the tediously designed circulation but later the visitors will be enchanted by many gregarious artworks that are impassively awaiting them at different corners. Furthermore, an image of brutalism can be seen through the view of bare construction materials overarching the human eye level while the less interior furniture to intervene with the entire art space, the Segaris' fondness towards minimalism is defined.



Figure 1. The interior view of Segaris Art Center
Source: Author's personal collection (2023)

Factors that influence an art gallery's success

According to Bu (2017), one of the strategies applied to reckon the art galleries' success in New York is through an adaptive approach, also known as a set of adaptive responses, employed by the gallery's managers to improve their galleries' performance. Bu's research referred to the study "Building Sustainable Success in Art Galleries: An Exploratory Study of Adaptive Strategies" by Discenza, Smith, and Baker in Colorado State, 2006. Both researches were conducted to identify the factors that affect the gallery's success through the responses received from the selected art galleries. Bu (2017) mentioned that these galleries' performance and success were influenced by several driving forces such as the state of the economy, state promotion, marketing galleries via ads, tourism, proximity with other galleries, competition with other galleries, supply of art, community involvement, artist reliability, and discretionary spending. Earlier, the adaptive responses developed in both researches were marketing via specific events and artists, artist relationships, gallery marketing, cultivating new artists, customer service, financial management, e-commerce, and staff management.

Marketing-specific events are the activities developed by the company or organisation for branding purposes (Karpinska-Krakowiak, 2015) and they include public relations, online communication, research, and personal selling (Saget, 2006). Marketing for artists essentially consists of strategically informing people about their art, keeping the audience up to date on the artists' practice, and inviting them to exhibitions or events the artists participate in (Lesser, 2018). Next, Brotto and Sitzia (2013) said that the artist relationship is the unity between the gallery and the artist derived through contract signing and mutual trust that vouchsafe the future economic return and both brands' establishment. Customer service involves the management of customer relationships (Colbert & St-James, 2014) and the exploration of galleries to learn about their targeted users such as new collectors (Bu, 2017). Meanwhile, marketing the galleries can be implemented via the web engaging with social media and websites (Bu, 2017) and in advertising which is regularly carried through email (Smith, et al., 2006). Other than that, Marshall and Forrest (2011) expressed that cultivating new artists is the gallery's presentation and discovery of new talents to the community and art market. Furthermore, e-commerce is an emerging practice comprising the activity of purchasing and selling art on the Internet which requires no physical touch with the artwork (Verges, 2015). Then, financial management is the planning for organising and allocating available funds to accomplish certain objectives (Muoghalu, 2006, as cited in Jili'ow, 2016) while staff management is an intelligent strategy of human resource emphasis, motivation, and transformation of employees decorated by an organisation to critically develop their staff to meet the long-term goal (Manna, 2008).

Having to share the same purpose of the research, Bu (2017) integrated the same methodology inspired by the original study by Smith, Discenza, and Baker in 2006 which was through an online survey. Every adaptive response was delivered to 22 managers from different art galleries to measure their attention. As a result, the factors of the gallery's success in New York were revealed. At the same time, for profound analysis, Bu tended to compare the adaptive responses demonstrated with the survey made by Smith, Discenza, and Baker at selected art galleries in Colorado State. Bu (2017) found that there are significant similarities and differences in responses received from both studies. Table 1 shows the comparison results of the amount of attention to adaptive responses by Bu (2017) and Smith et al. (2006). An adaptive response with the lowest mean means the most attention recorded from the respondents, and it concluded as the most important factor that had a great impact on the gallery's success while the response with the highest mean was vice versa.

Table 1 Comparison of the amount of attention to adaptive responses by Bu (2017) and Smith et al (2006)

Adaptive Responses	Mean	
	Bu (2017)	Smith et al (2006)
1. Marketing via Specific Events and Artists	1.37	1.60
2. Artist Relationship	1.42	1.50
3. Marketing (Web)	1.58	1.40
4. Cultivating New Artists	1.63	1.80
5. Customer Service	1.64	1.20
6. Financial Management	1.84	1.60
7. E-commerce	1.87	1.90
8. Staff Management	2.27	1.80

Table 1 indicates that in the current study by Bu (2017), customer service was ranked fifth while in the original study by Smith et al.(2006), customer service received the most attention from gallery managers who corroborated that this adaptive response may have a giant effect on the gallery's performance. Staff management and e-commerce are the least attention devoted by the respondents to respective research. Next, Table 1 also presented that among the top four adaptive responses in both studies such as customer service, marketing gallery via the web, marketing specific events and artists, and continuing artists' relations are the same despite the hierarchy being different. This consistency justified that these adaptive responses are the vital elements in driving the art gallery's victory although the years have changed. Other than that, it can be argued that the selection of marketing galleries via the web in the top three of the most attention received is due to the gallery managers' belief in the power of the internet. In this context, the web was referred to as the application of digital technologies such as social media and websites. Based on the result, moving from 2006 to 2017, the Internet has started to prove its efficiency in affecting the gallery's success.

Then, these adaptive responses with low and high amounts of attention are the considerable factors that influence the gallery's performance in New York and Colorado State. Hence, in this paper, these adaptive responses will act as guidance for the researcher to determine the factors that affect the success of Malaysian commercial art galleries.

The impacts of digital technologies on art galleries

Johnston et al.(2020) defined digital technology as systems and devices that can generate data and it was programmed by micro-processes to perform multifunction. It is also a sensory focus adopted to a modern approach that can offer an interesting spatial experience (Ergin & Arabacioglu, 2020) and transform innovative routines (Hinings et al., 2018). Ergin and Arabacioglu (2020) have categorised the application of digital technologies in art galleries into two, passive and active. Examples of passive digital technologies are audio systems, digital displays, and sensors while touch screens, QR codes, virtual reality, and artificial intelligence applications exemplify active digital technologies. Passive digital technologies allow the galleries to mingle directly with the visitors while active digital technologies demand physical engagement. Ergin and Arabacioglu (2020) asserted that both digital technologies can be installed simultaneously to create an engaging environment.

Besides that, Dollarhide (2023) claimed that the most protruding digital technology applied nowadays is social media. Kemp (2023) observed that in 2022, the number of users of social media worldwide is 4.837 billion. Facebook, Instagram, WhatsApp, WeChat, and YouTube are the largest social media platforms consumed by them (Dollarhide, 2023). Adamovic (2013) stated that substantial evidence supports the idea that social media assists organisations to reach new, broader audiences and increases audience engagement with arts organisations. As a result, the social media initiative for the art gallery is driven by the hope of enhanced audience engagement and interactive gallery experience.

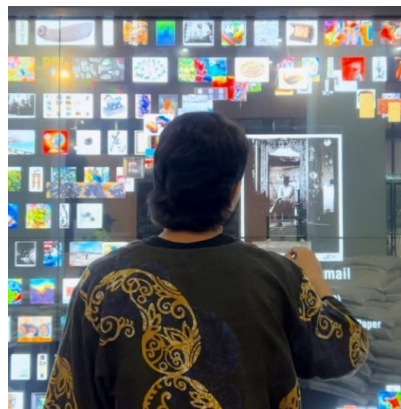


Figure 2. Touch screen at National Visual Art Gallery, Kuala Lumpur.

Source: Author's personal collection (2023)

RESEARCH METHODOLOGY

This research adopted the qualitative approach to collect the data. According to Bhandari (2020), this approach allows the researcher to explore a deep insight into the problem discussed by understanding the concepts, experiences, and opinions shared by the informants. Face-to-face scheduled interviews with both Afidatul Aisyah Binti Ahmad (Segaris Art Center manager) and Mohd Najib Bin Ahmad (Segaris Art Center art curator) were carried out for almost one hour each to obtain fundamental information about the gallery's management. Both were selected due to the long expenditure of working experience in the gallery, seniority, and distinct expertise in marketing and fine art. Initially, the interview session started with a consent brief to ensure the interviewees were well prepared for the studied topic. This session was digitally recorded using a mobile phone, 33 questions were asked, and it was also performed in English using the interview guide adopted from the adaptive responses mentioned in the literature study. Subsequently, other responses, future hopes, and suggestions for improving the gallery's performance were also shared. Finally, each interview transcript was then returned to the respective informants for

review. This strategy ascertained the researcher to verify the data's accuracy and provide clarification (Hagens, et al., 2009).

FINDINGS

Cultivating the new artists

Segaris was established to celebrate the talent of art students from UiTM Shah Alam. This gallery serves as a stage for young artists from this university to introduce their brands by partaking in the local art market. The participation of the students is considered important, they could sustain the continuity of the art gallery to run art exhibitions with the artworks produced. Moreover, when their talents have been recognized and appreciated, this will directly bolster the image of Segaris Art Center as the only university art gallery built in Malaysia (Aisyah & Najib, personal communication, May 09, 2023). Neither the dissimilar institutions nor backgrounds, the door of Segaris is also open for all new artists. Sculpture and canvas painting is the type of artwork this gallery is interested to accept while aesthetic value and high-quality art are the prior conditions that must be conceived in all works of art produced. Therefore, the readiness of Segaris to welcome all the visual artists either from UiTM or not is the approach taken to celebrate and cultivate the new artists.

Staff Management

Najib (personal communication, May 09, 2023) claimed that his experience in the art realm is more than 10 years. His journey in art started when he became a fine art student at UiTM Shah Alam and now he is gleefully working as a full-time visual artist. His employment has added value to the gallery in curatorial service by connecting the ideas, thoughts, and interpretations expressed by the artists to the audience attractively. Next, Aisyah (personal communication, May 09, 2023) said that she was hired into the organisation board based on her expertise in the marketing field. Her experience and abundant knowledge in marketing are the merits that allowed her to lead the gallery management. In Segaris, the total number of staff is six including one intern student. This number is ideal to cover the gallery's operation which includes the technical and administrative departments. Other than that, Segaris also provides a valuable chance for youngsters to familiarise themselves with the nature of art galleries in Malaysia by appointing one intern student. Being the second staff to back up an assigned task, this little exposure might enrich the student's working skills in gallery management and practice. Besides gaining income, a great network with local and international visual artists is another form of enjoyment they could receive. Hence, every staff must show the highest commitment to every task given, their efficient performance facilitates the gallery to accomplish the desired goals.

Financial management

Segaris is funded by two sources which are UiTM Holdings and the art sales. This art gallery independently generates and covers its funds. There is no public funding from external parties associated with the gallery's financial management, but the opportunity to collect grants and funding from the government is still being seized by them (Aisyah, personal communication, May 09, 2023). Carrying the identity of UiTM, the art gallery's finances are fully managed by UiTM Holdings, the patron who is responsible for ensuring the gallery operates smoothly. Additionally, UiTM Holdings aids Segaris in receiving a desirable amount annually that is fit for every program planned in a year. Next, the exhibition day is the best period for the gallery to create profit through the commission received from each painting sold. After the selling process, the commission is fairly handed to the artist and the gallery, and 50% of the price will be respectively given. Thus, the higher the sales created; the higher the profit the gallery created.

Marketing

This Malaysian commercial art gallery's marketing is run by two types of promotion which are free promotion and paid promotion. Free promotion is thoroughly assisted by a social media application which is Instagram, the gallery's online account to advertise all activities and news. Moreover, the engagement of the public to upload their pictures of enjoying activities in Segaris into other social media apps like TikTok, Facebook, Twitter, and others also indirectly inject a positive impact into the gallery's promotion. As a result, their active engagement resulted in free marketing (Aisyah, personal communication, May 09, 2023). Segaris also owns a website to control the information and news, but the celebration of the users towards it is mundane. This is because the emphasis given by this gallery on updating the news and improving the entire visual graphic is mediocre. Nevertheless, the idea of this art gallery to begin the application of websites and Instagram as modern tools to spur engagement should be cherished.

Besides that, Segaris Art Center also chooses to participate in any external fair set up at local and international levels as an alternative way of self-promotion. They pay for private spaces or booths to promote artwork and sometimes collaborate with big companies like Samsung as one of the actions to seek extra attention for marketing their specific event. Additionally, these outdoor exhibitions reacted as a substantial medium to strengthen the gallery's brand by promulgating its existence to people from different geographical locations and milieus. Therefore, Instagram, the website, and art fairs are the courteous spaces benefited by Segaris to empower its marketing strategy.

Active art activities

Segaris Art Center has a sense of variety in art activities wherein it provides a specialised service ranging from curatorial concept, cataloguing, inventory development, logistics, exhibition, acquisition, conservation, and digital marketing as well as artist and collectors' liaisons. The services are also implicated with the corporate collection, residential, hospitality, mural, interior design, architectural design, and bespoke art commissions. Additionally, this gallery extends its network by interacting with other brands through special project management. However, there are only five major activities that became the nucleus of attraction which are art exhibition, curatorial service, cataloguing, workshop and art seminar, and artist residency.

Firstly, after 12 years of operation, Segaris is perpetuating its legacy by exposing visual art such as canvas painting and sculpture, while the other types of artworks are invisible (Najib & Aisyah, personal communication, May 09, 2023). Art exhibitions organised by Segaris are running actively. This can be seen through the short waiting gap from one art showcase to another art showcase as shown in **Table 2**. This gap in minimum only took two days for the gallery to be ready with other exhibitions. Every exhibition held would spend at least two weeks and a maximum of three weeks for each exhibition and it can be extended for days if there is a high demand from the public. These continuous art shows led to the continuity of the public's interest in mingling with the art. It also can break the monotony of Segaris to rely on one art showcase for too long. Besides local, the international artists are also interested in joining the exhibition. Then, in spite of the contemporary art movement's fast-forward to digital art, Segaris has yet to prepare to promote this art to the public. Client and the public's needs are the primary reasons why this gallery decided to not showcase digital artworks.

Table 2 List of art exhibitions organised from January 2023 until August 2023

Name of exhibition	Date of exhibition	Number of artists
Big Scale: Camienzo	10-30 January 2023	28
Femme Fatale	February 2023	18

Renjana	03 March -21 March 2023	1 (20 artworks)
Islamic Art: Faith	27 March -17 April 2023	21
The War Wild West	19 April – 18 May 2023	3
Nyawiji	11 May – 31 May 2023	25
The Beginning of An End	06 June - 26 June 2023	1
Biar Budi Hanya Setitik, Langit dan Bumi Ada Di Dalam (Sketches by Amron Omar)	5 July – 30 July 2023	1
Nasionalism	12 August – 30 August 2023	12

Secondly, this gallery is concerned with the employment of talented and experienced art curators who can analyse art in the best dimension. The curator plays a significant role in acting as the pathway to connect the ideas delivered from the artwork with the spectators, they are responsible for unifying the content of art with the audience from art historical and thematic perspectives. Najib (personal communication, May 09, 2023) said that there are two types of curators found which are independent curators and guest curators. Independent curator is the artist who has been hired and has their roles in the organisation chart. The managers also inclusively participated in curator service, different educational backgrounds probably influenced their creativity to decipher art's content, but through working experience, they can. Guest curators are the artists who receive an invitation to provide hands to Segaris for art curatorial service. Most of the invitees are the alumni of UiTM who have more than a decade of working experience as an artist. Thus, the education of art offered by curatorial service helped to encourage the movement of the public to the art gallery.

Thirdly, for every exhibition organised, Najib (personal communication, May 09, 2023) mentioned that the catalogue which functions as a book of artwork collection could be owned by the fortunate visitors. Due to the limited number, the visitors who visit the exhibition early will have a higher possibility to get the catalogue. Those catalogues can be considered as an early meeting point between the audience with products of art. Pictures and art inscriptions are the contents recorded inside the book, and the readers can get a brief explanation and meet with the ideas of the artists before physically delving further into the real artworks. On the contrary, the catalogues are sometimes the last permission requested by the visitor to bring back home for future reference. During the opening day of an exhibition, the catalogue sometimes acts as the pulling agent of people's attention. The excitement to collect this book indirectly increased the number of potential users to visit the gallery. Hence, the action of Segaris to prepare the catalogue should be praised because soon the catalogue can become an exclusive art collection and useful for future references.

Fourthly, the incorporation of art seminars and art workshops into the gallery's program nurtures a close affinity between the gallery, art, and the public. The artists who are involved in exhibitions normally are provided with a space to share stories, skills, and experience in making the work of art. The sharing session is usually organised once during the period of the exhibition (Najib & Aisyah, personal communication, May 09, 2023). Some protrude lecturers are also welcome to convey knowledge about visual art. The ambiance becomes more expressive and constructive when renowned artists in Malaysia are called to give lectures on art criticism, these guests have their special stage to criticise the selected artworks conceived in the exhibition space. Other than that, there is an opportunity reserved for the public to produce artwork practically. They will design art together with the artists, and enjoy colouring, sketching, and reinforcing some art techniques. The conducive interaction that occurred in the art seminar resulted in an enlargement of a social network, an introduction to new skills, and the enrichment of design

thinking. Therefore, this golden experience offers a structured vista for the participants to render their creative ideas and manifestation through artistic expression.

Finally, among all activities, artist residency is a program that offers a rarity sense, this activity elevates Segaris to another level of Malaysian commercial art gallery. Najib (personal communication, May 09, 2023) clarified that Segaris tends to provide an opportunity especially for young artists to converge in a studio to design their artwork together. The nature of residency activity is explorative and amusing as the artists can sleep together under the same roof, work in a workshop, exchange ideas, converse, and enjoy food like an ordinary daily routine. To realise this idea, Segaris consolidates with Rimbun Dahan which is the home of architect Hijjas Kasturi and his wife Angela. There the artists could have a rich lens to stretch their understanding and knowledge in art. Therefore, in addition to emphasising the benefits of artists, the artist residency is another form of promotion by Segaris to improve its relationship with other art and cultural institutions.

In summary, art activities are the focal point designed by Segaris to strengthen its relationship with artists and the public. This affinity is the highest appreciation demonstrated by all Malaysians in appreciating the art and supporting the art gallery's existence.

CONCLUSION

In conclusion, the identity of Segaris as the only Malaysian art gallery that carries the university's image has inherited many advantages to the local artists and the gallery itself. Its establishment has unlocked many sources of opportunity for young artists to immerse themselves in the local art market and to learn a new experience. Next, considering that art is not the prior field of study most required on staff employment while experience in curatorial services, marketing, and management is necessary too, this idea produces work excellence in each department and facilitates Segaris in achieving its long-term goals. Other than that, the effort of this art gallery to be involved in both online and offline marketing has extended its social connection to bigger boundaries. This made Segaris to be recognized beyond the Malaysian art horizon. While other art galleries are struggling with finances to implement their activities, Segaris can maintain its continuity in running the art exhibitions actively without taking a long gap between one exhibition and the next exhibition. This justified the ability of Segaris to unite the audience and customers with its service without being distracted by the financial crisis. Furthermore, this constant performance also influenced the interest and mutual trust of the visual artists to continuously cooperate with this art gallery to reach their objectives. Hence, cultivating new artists, staff management, financial management, marketing, and active art activities became the factors that influenced this art gallery's success.

It was found that this gallery has started the application of digital technologies like Instagram and the website as approaches to enhance the gallery's experience and engagement. However, the execution of this strategy is less intensified. In the future, this practice could have a detrimental effect on visitor's attraction. This is because nowadays a better gallery experience and effortless information access derived from digital technologies are the primary qualities that enable modern art galleries around the world to remain relevant in society. Therefore, to overcome this, there are three recommendations proposed such as (i) to maximise utilisation of social apps, (ii) to empower the websites and (iii) to install the digital interactive tools.

Firstly, Segaris Art Center needs to maximise the application of other social media apps like TikTok, Twitter, Facebook, and YouTube which may have a greater impact on information accessibility due to its capability to carry out social activities with immense, and wide-ranging audiences. In Malaysia, it was reported that 88.7% of Malaysians were online at the end of 2020 and 28.6% of them spent five to seven hours per day consuming online media. Additionally, Facebook is the most inaugural social networking application reached while YouTube and Instagram were respectively placed second and third

(MCMC Annual Report, 2020). These statistics proved the Malaysian society's interest in online media, and it should inspire the gallery to add more social media accounts in various applications to attract and increase the viewership. Besides that, the gallery can save marketing costs and revitalise customer service through open and free communication on the Internet. Photos, short videos, and live performances are examples of appealing activities that can drive these objectives. Therefore, Segaris should locate the base on other social media apps to pull the crowd as much as it can.

Secondly, Segaris must instantly update all the news and information about the programs, the gallery's profile, and the record of past activities. Besides social media apps, a website is necessary to deliver information and inform art enthusiasts of current updates. Weak management of a website could affect the online interaction between the gallery and the users. For instance, old office numbers and mobile numbers left on the website could lead to difficulties for users to reach the staff. This disconnection perhaps prompts the gallery to lose future buyers, new artists, or customers, and a golden offer brought by somebody. Other than that, the creativity to integrate colourful pictures, attractive videos, and a dialogue space for the user to leave a message or note is the most welcome for a better attraction and visual experience. Hence, the great empowerment of the gallery's website facilitates the users to refer to the art collections, closely communicate with the staff, and enjoy the rapid information provided to them.

Lastly, on the ontic site, benefiting the culture of the new generation who is more inclined towards digital tools, the installation of new technologies is crucial to engendering an interactive gallery experience that is more explorative and sophisticated. The capability of modern technologies like digital displays, touch screens, sound systems, and AI applications to *vergegenwartigen* information about the artwork aesthetically will arouse excitement for the spectators, especially the children. Its simplicity in delivering information is the substance that breaks a concrete wall in the human mind, and it indirectly will ease education in art. Thus, the installation of digital technology tools promotes a sense of intimacy between Segaris, the visitors, and the artworks.

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