# MUSEUS ONLINE COMO UMA OBRA DE ARTE COMPLEXA[1]

## *Online Museums as a Complex Work of Art*

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## RESUMO

No século XXI, a digitalização foi implementada ativamente em todas as esferas da vida, e essa tendência é relevante para os museus russos. O conteúdo principal do ambiente digital do museu é caracterizado pela diversidade visual e vários mecanismos de comunicação. O mesmo tema ou exposição pode ser explorado em várias formas visuais, o que nos permite ver espetáculos diferentes. Um componente importante do conteúdo visual é sua implementação em tela dividida, que restaura parcialmente o aspecto arquitetônico material perdido no espaço digital abstrato, ou melhor, cria-se pelo menos uma ilusão de tal processo. O objetivo deste artigo é analisar o museu digital como um objeto de arte complexo. Como resultado do estudo, conclui-se que as principais características do assunto são a integração das mídias, a variabilidade dos modos de comunicação, a manipulação gamificada dos objetos expostos e, em alguns casos, a conceitualidade exagerada. A comunicação com o conteúdo do museu digital inclui elementos de interatividade e imersão virtual no ambiente. Esses elementos são caracterizados por um tom principalmente privado. Por todas as suas atividades no ambiente de mídia virtual, o museu demonstra o desejo de corresponder à modernidade, de ser um elemento integrante da cultura pública de hoje, de ter uma imagem memorável.

**Palavras-chave:** Museu. Museu Digital. Tela Dividida. Comunicação. Imersividade. Interatividade.

## ABSTRACT

Since the 21st century, digitalization has been actively implemented in all spheres of life, and this trend is relevant for Russian museums. The main content of the museum's digital environment is characterized by visual diversity and various communication accents. The same theme or exhibitions can be exploited in various visual forms, which allows you to see different shows. An important component of visual content is its split-screen implementation, which partially restores the lost material architectonics to the abstract digital space, or rather, creates an illusion of such a process. The purpose of this article is to analyze the digital museum as a complex art object. As a result of the study, it is concluded that the key features of the sub-

ject are media integration, the variability of communication modes, game manipulation of exhibiting objects, and in some cases overacted conceptuality. Communication with the digital museum's content includes elements of interactivity, virtual immersion in the environment. All of these are characterized by a mostly private tone. By all its activities in the virtual media environment, the museum demonstrates the desire to correspond to modernity, to be an integral element of today's public culture, to have a memorable image.

**Key-words:** Museum. Digital Museum. Split-Screen. Communication. Immersiveness. Interactivity.

Since the beginning of the 21st century, digitalization has been actively implemented in all spheres of life, be it social or cultural practices. The trend towards a digital expansion is also typical of Russian museums. It involves multimedia technologies in the exhibition and exposition environment, social networks, various digital content. The digital imprint of a museum on the Internet allows for viewing the museum as a multifaceted and multi-structured artifact. Digitalization, however, was preceded by the process of modernizing the museum.

In the article "Museum 2.0" O. Krivtsun writes about the transformations of the museum:

> Museum 2.0, in addition to using new technologies, draws heavily on the philosophy of a "culture of participation". This concept of Western aesthetics marks the dominance of the viewer's involvement in the creative process over the process of contemplation. Key ideas of the modern "practice of participation" were developed in the works of J. Boyes, J. Cage, L. Clarke, G. Haake, M. Eichhorn, J. Hertz. According to these concepts, museums today challenge the traditional role of this institution as a repository of exhibits, calling for an understanding of the conventionality of the separation of artists and the public (2018, p. 204).

O. Krivtsun speaks about the museum of modern art as a postmodern project that began in the 1970s. Within the project,

> the emphasis was shifted from the exhibit to the area and architecture <...> it was proposed to replace the linear display with the multiplicity of perception, to shift the emphasis from elitism to democratization of the princi-

> ples of selection and representation, which made it possible to turn a museum institution into a kind of cultural center (2018, p. 205).

A further process affected museums not only of contemporary art but also of classical art, supplementing their usual forms of activity with Internet projects, which will be discussed in this article.

Before the coronavirus quarantine in the spring of 2020, museums already offered a wide range of computer spectacles that could be enjoyed without leaving home. However, the emphasis was on offline practices, while digital content was offered to those wishing to extend their knowledge through lectures, scientific literature, videos, etc. or to complement the experience by accessing the digital content of the websites.

Conventionally I distinguish two types of communication within the museum's environment: offline or virtual visit (through the consumption of digital content from the Internet). Considering that most of the content of museums' websites was developed before the isolation regime, it can be argued that almost all digital "products" were presented as additional, largely simplified communication with the visitors. It should be noted that the target audience was mainly computer advanced users focused on interactive screen content.

Isolated from their main cultural assets — the material environment, museums in the quarantine are forced to operate only with the content of websites. As the researchers rightly note,

> immersiveness, augmented, mixed, virtual reality, gamification and robotization, nativeness and multichannel, another type of journalism without editorial offices, publishers and sites, interactive VR cinema, digital history (digital history or DHist), social production and digital educational, scientific, educational, charitable are not so much media but poly and meta media; all of this is the digital reality of today's cultural and media industries. Museums are no exception (Museum in a Digital Age, p. 6).

Other researchers pay attention to the problem of integrating multimedia technologies into the material museum's environment. Fr. Penz captures the peaceful coexistence of multimedia technologies and "classic" exhibiting (2012, p. 295). The advantages in the implementation of the digital aspect are also noted by T.A. Smirnova, analyzing the opening possibility

of "expanding the information space of the exposition given the limited room sizes" (2012, p. 15).

However, these theses are relevant with the hybridization of material and digital media. A.A. Novikova records three stages in the correlation between works of art and media in the twentieth century: "fixing works of art, adapting them to the requirements of the mass media and re-emphasizing (which means using works of art for various needs, often far from art)" (2013, p. 196). O.M. Hylland concludes that as a result of digitalization, the authenticity of museum items is being replaced by their availability (2017, p. 78). In the context of this study, this conclusion appears to be highly significant. It largely correlates with the problems of virtual and offline visits to the museum. Some researchers view museum websites as a platform for providing augmented experiences (Marty, 2007; Marty, 2008), enhanced by the ability to manipulate with the content (Lopatovska, 2015). Thus, there are several vectors of museum digital activities. They are creating a digital database (archive of collections and knowledge), supplementing visual impressions (video content, virtual expositions), expanding two-way communication channels (interactive projects, quick feedback).

This article examines digital museum's content from the perspective of additional visual and communication layers (at the boundary between offline and online practices), and also analyzes the museum's nature in the context of breaking ties with the material environment.

**Augmented museum visibility**

There is a wide range of digital technologies at the disposal of museum exhibits. Some Russian museums have their virtual expositions; technologies of audio guides, multimedia guides and augmented reality were introduced directly into the exhibition space. Perhaps the most striking and technically sophisticated application is Artefact — an interactive guide to museums in Russia[3]. When you hover over the corresponding AR-icon next to the exhibit, the application "completes" an information block to the cultu-

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[3] Artefact. URL: https://apps.apple.com/ru/app/artefact/id1217814201 (accessed 26.05.2020).

ral object. It includes detailed information about the author, the history of the masterpiece creation, art history, and cultural context.

It should be noted that this technology is positioned as a high-quality, highly intelligent product: according to the description of Artefact on the application download page, the content of the interactive guide was created by the museum employees. So we can talk about an information "superstructure" with the work of art.

The problematic field of augmented reality includes many aspects. As the researcher notes, museums demonstrate an object in immobility, which allows viewing it for an unlimited time (Hudson, 2001, p. 73). The use of augmented reality technology helps to overcome the static, fixedness of the object in the material environment, creates the illusion of movement and communication with the visitor.

As E.V. Dukov notes, the games of man and modern screens, large and small, public and private, "turned the screen into entertainment for a person, aestheticized his environment and often optically enlarged the space of his existence" (2016, p. 14).

The Artefact application allows changing the communication register to a more private one. Using the "Catalog" button, you can 'get acquainted' with the masterpieces without leaving home. Then you can "try on" the work of art for your home interior. In this case, it is appropriate to talk about the inclusion of art objects in everyday discourse. Thus, the "catalog" button and its variations are present in almost every online store (and in some of them you can buy reproductions of paintings and their transmedia products — puzzles, embroidery, coloring by numbers, etc.). That is, the creators of new forms of media exposure proceed from the fact that elitist art in its reproduced form can coexist with the habitual environment as a thing or a virtual addition to everyday reality, and this is not its humiliation or profanation.

Despite the serious emphasis on communication with works of art through this application, the game aspect prevails in it. Let us remember the popular game Pokémon Go (Niantic, 2016), which made many users run around the city in search of computer-generated images of Pokémon on their devices screens. Of course, technology has stepped forward, the spectrum of

spectacles and the degree of seriousness of the exploited topics have expanded, but the study of the museum space for the detection of an augmented reality mark is generally consistent with the aesthetics of this multiplayer online game.

Thus, there is a constant switch from elitist art in its usual habitat to its circulation in the mass sphere, and vice versa. The blurring of the boundaries between artistic and non-artistic environments, serious and playful elements continues.

In addition to the augmented reality mechanisms indicated above, which increase the number of layers of the visual component of the museum environment, one should pay attention to the digital information "add-on" — videos and video tours as a quick response to the isolation.

In quarantine, the Museum and Exhibition Complex of the Moscow region "New Jerusalem" (also known as the New Jerusalem Museum) offered the #MuseumBlizhe project[4]. These are short videos in which the employees are talking about the exhibits stored in the museum. The aesthetics of the intra-screen space is similar to traditional television plots: the range of issues raised is limited, and there are montage transitions from the narrator to the close-up shots of the object.

The Moscow Museum of Modern Art conducts its online activities under the hashtag '*DOMA s MMOMA*' [At Home with MMOMA][5]. The lectures were moved online, and a video tour of the anniversary project "MMOMA 99/19"[6] was launched. The video tour consists of a series of videos, in chronological order, uploaded to the museum's YouTube channel. The timing of short, dynamic videos fits well with the Internet habits of most users. The camera focuses mainly on the guide, with regular insert shots — the objects next to the narrator are in-camera focus. In terms of rhythm and aesthetic super-task, this video tour rhymes with the usual format of excursions: following a block of introductory information, the attention of museum visitors is mostly focused on the guide, and only from time to time listeners give a cursory glance at some of the exhibits available.

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[4]  URL: https://njerusalem.ru/istoriya/muzej-blizhe/ (accessed 26.05.2020).

[5]  URL: http://www.mmoma.ru/events/doma_s_mmoma/ (accessed 23.05.2020).

[6]  URL: https://www.youtube.com/watch?v=AxYPNIIsWeA&list=PLeLHtzFOhitrCI_sO-zep5j2hIMUvAdIKB&index=2 (accessed 22.05.2020).

Video content of museums' websites can be considered as an attempt to structure and preserve the knowledge accompanying works of art in a visual form, involving art critics, guides, curators, each with their distinctive creative approach. These videos can be described as a kind of "time capsule", a message from people of art, designed for unlimited time perception, even possibly in the distant future. The status of significance is acquired not only by art, but also the relevant knowledge along with its presentation and professional interpretation.

## Additional Communication

The State Russian Museum proved to be progressive in cases of communication with virtual visitors and, more broadly, with the sphere of mass culture in the project "Russian Masterpieces"[7]. It is symptomatic that the social network Odnoklassniki became a partner of the project, thus both the museum itself and its exhibits entered into easy communication with their digital audience.
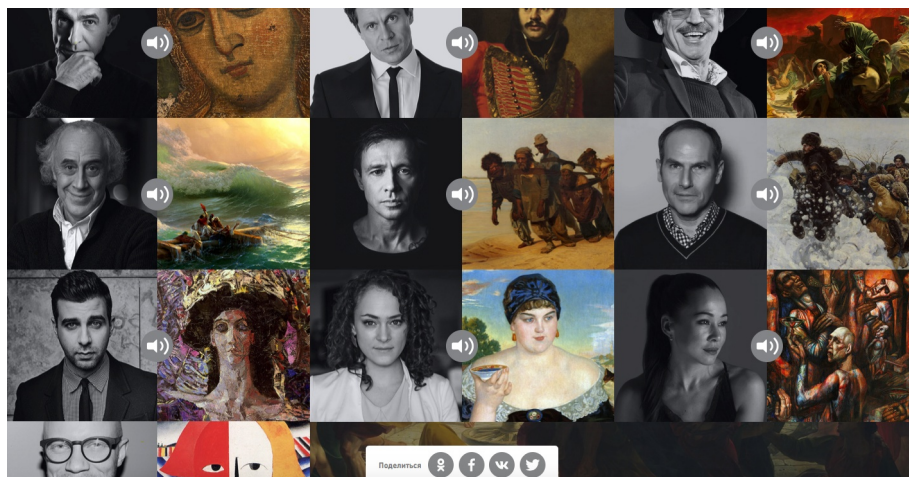


ILL. 1 'Shedevry Russkogo' ["Russian Masterpieces"] // The State Russian Museum. URL: https://rusmuseum.ok.ru (accessed 17.05.2020).

In this project, show business personalities act as intermediaries between classical art and audience, contributing to an increase in the number of views, "re-posts" and "likes". The name "Russian Masterpieces" also attracts attention. One can feel a rather high degree of familiarity with both

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[7] URL: https://rusmuseum.ok.ru (accessed 20.05.2020).

great art and its potential audience; the museum acts as a "classmate" who is closely connected with the man by their "common past".

The project is presented in three forms: an audio guide with media persons, a virtual tour, and a test (available only for users registered in the Odnoklassniki network).

The Audio Guide with show business stars presents ten pairs, each with a media person and an artist. It is curious that when you hover over any image, there appear the names of the media person and the artist, but not the name of the work. This is probably due to the aesthetic consonance of the timbre of the radio host / singer / artist and the picture as the "voice" of its creator. On the other hand, the artist's photograph shows the face of a recognizable voice, and the masterpiece is the artist's "face". Nevertheless, no matter what logic the creators of this mode of interactivity use, it is obvious that the understanding of art and what is inalienable information about work is massified. As A.A. Novikova notes,

> the Internet, in a sense, *muzeeficiruet* [archives] everything that gets into it, regardless of the true value of the object, so that the consumer doesn't feel it as a fetishization. Accustomed to using the Internet, a person perceives a museum exhibit not as a sacred object, but in a single row with profane objects (2013, p. 135).

This project rhymes with the popular TV shows "Dancing with the Stars", "Voice". Ten "mentors" of "Russian Masterpieces" are bringing the works of art circulating in the socio-cultural environment onto the "stage" of the mass information space under the light of "spotlights". The question is which star shines brighter in the media space – that of a masterpiece or a media person?

Some "couples" are provocative, others are indisputable (and indirect comparison of a media person with a certain masterpiece indicates his or her status and marketing strategy). The main task of the project was an attempt to give the masterpiece a voice. The media person partially plays the role of a "decoder"; and also fits the work of art into the context of everyday routine, which the invited radio hosts are most successful with.

Regarding the design of the audio guide website, the visibility is consistent, there is interactivity, but in a rather limited form: it is possible to

go back to the previous picture and pass to the next one by clicking the button under the image. One can also turn on / off the audio accompaniment. Depending on the dominant color in each picture, the background changes accordingly, which creates the illusion of a more dynamic life on the other side of the screen.

"Excursion 360" is a virtual embodiment of several halls of The State Russian Museum, in which selected masterpieces are exhibited; you can see it in the familiar and "natural" environment. Navigation is inconvenient, as you have to "wander" through the virtual space, which can lead to perception in the "quest" mode. When you activate the page of the architectural plan of the building in the menu with the marks of the desired masterpieces on the map, the movement occurs instantly, but the process of virtual travel is lost.

Home page of the online project of The Tretyakov Gallery "Vereshchagin. The world is on fire"[8] is a collage of the artist's paintings, united into a single mise-en-scène. At the bottom, there are four menu buttons: stories, comics, audio, games. Each button opens a corresponding section in which you can get acquainted with the milestones of Vereshchagin's work, enclosed in a certain art form. You can also click on the circles in the panorama, studying it along an independent route.
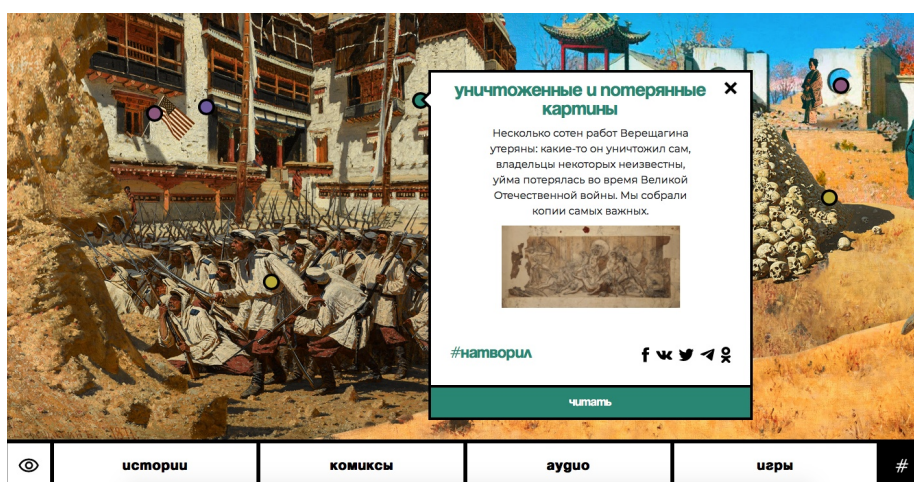


ILL. 2. 'Vereshchagin. Mir v ogne' ['Vereshchagin. The world is on fire'] // The Tretyakov Gallery. URL: https://war.batenka.ru (accessed 18.05.2020).

Each information block has its hashtag: # saw the world, # saw the war, # surprised, # argued, # has done, which, along with the high level of

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8   URL: https://war.batenka.ru (accessed 18.05.2020).

interactivity of the project, forms a hyper-modernity aura of the gallery web-site content. Thus, the recipient is involved in the game with manipulation of the content and, more broadly, in the game communication with the digital museum environment.

A key element of filling the museum's digital environment can be identified as the desire for visual diversity, complemented by various communication accents. Often the same theme, the same exhibition are exploited in different forms, which allows you to get several different shows. For example, the exhibition "From Dürer to Matisse ". Selected drawings from the collection of The Pushkin State Museum of Fine Arts are presented as a curated tour, a virtual exhibition and a virtual excursion.

The curated tours are videos; the montage has made it possible to visually demonstrate comparisons of the artists' works, the continuity of ideas, the process of idea transformation from a drawing to a painting. Through this visual form, the museum was able to reveal (and preserve) the dramatic structure of the exhibition, and indirectly raise the theme of the museum's purpose.

The virtual exhibition is quite convenient in terms of digital navigation. Masterpieces that are not involved in the exhibition are "inactive" for study, which allows to stay within the concept. However, this leads to a limitation of the viewer's ability to fully visualize the space of the museum, and the drama of the exhibition slips away due to the absence of "anchors" as specific landmarks. You can move by clicking either on arrows or a point on the plan. It is possible to switch on panoramic mode. In this case, curious aesthetic shifts take place: during an offline visit you need to turn your head or change your position in space, while during a virtual visit, the viewer becomes the center, around which the museum environment itself revolves.

Virtual excursions, usually organized through the Zoom platform, have become a real response to the isolation. A guide shows "visitors" around the virtual exhibition, and a prepared presentation is opened in the next browser tab. This spectacle can be described as "live broadcast", and the guide himself acts as a director of it, dynamically manipulating the audience's attention. Unlike traditional offline excursions, the virtual visitor no

longer has the opportunity to look at other exhibits, the attention is focused on the displayed visual flow.

If the guide needs an introductory speech before another information block, being able to navigate "by points", he or she still slowly pans the virtual environment. A high level of procedure can be recorded: every movement of the mouse and every transition from one browser tab to another are in full view of the audience, which enhances the confidence of digital communication.
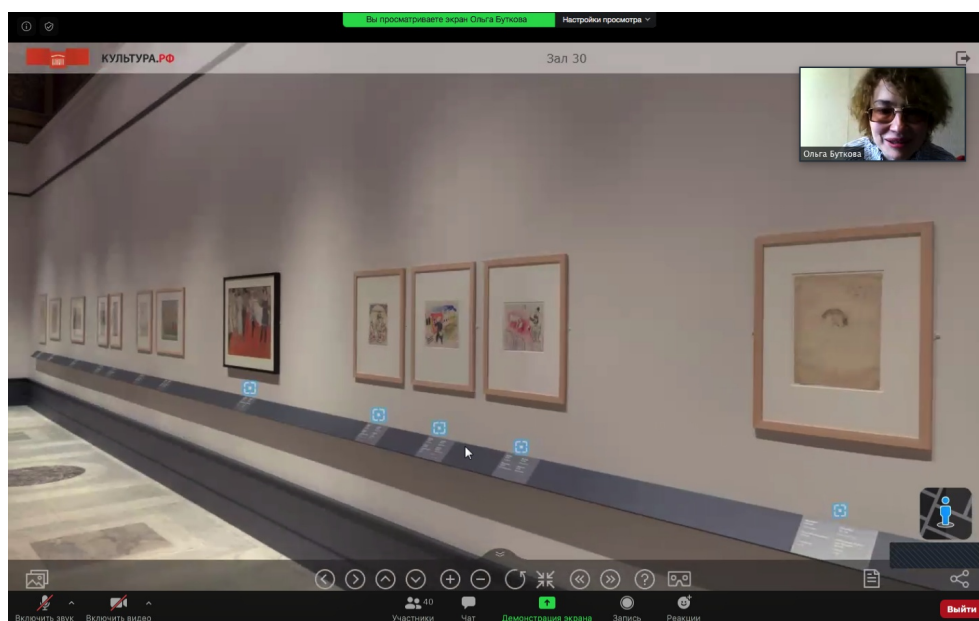


**ILL. 3** "From Dürer to Matisse. Selected drawings from the collection of The Pushkin State Museum of Fine Arts". Virtual excursion // The Pushkin State Museum of Fine Arts. 14.05.2020.

So, communication with digital museum content includes elements of interactivity, virtual immersion in the environment and is characterized by a rather private tone.

It is symptomatic that in quarantine, museums come up with their own hashtags. It corresponds to the everyday habits of a modern person who strives to constantly be in communication on any topic both with other people and the Internet environment. By all its activities in the virtual media environment, the museum demonstrates the desire to correspond to modernity, to be an integral element of today's public culture, to have a memorable image.

The Moscow Museum of Modern Art has launched the hashtag *"DOMA s MMOMA"* [At Home with MMOMA], and this is a very interesting consonance: with a drawn-out pronunciation, "MMOMA" is perceived as "mom", and communication with their content is intoned like warm communication in a home environment.

The Pushkin State Museum of Fine Arts adjusts the communication vector towards not home, but private communication with its digital content: *#NaedinesPushkinskim* [# tete-a-tete with The Pushkin Museum]. At the same time, the museum offers to form a two-way communication. I am talking about the project *#SkuchayupoPushkinskomu* [# I miss The Pushkin Museum], which encourages the audience to publish their "love stories with the Pushkin Museum". This way the museum a priori declares its relevance and integration into the grid of the sociocultural environment.

Thus, there are several communication levels: from "friendly" to private, home communication. The latter is enhanced by the change of the guest / host roles: now the virtual visitor becomes the host. As O. Sergeeva notes, "a computer monitor and a person, no more than half a meter from the screen, form a personally designated area, where everything is configured for single participation" (2012, p. 282). That is, the concept of a public place is not relevant for virtual communication with the digital content of the museum's website. And this directly affects the caution and, in a way, imitation of the "ease" with which the museum environment enters into communication with its audience.

**Museum as an art object**

The highlight of the digital museum content is virtual expositions, which have now been acquired by many large museums in Russia. In coronavirus quarantine, museums found themselves "cut off" from their geographical coordinates, from the outer walls that separate the museum environment from the urban landscape. Thus, a museum that is completely "registered" on the Internet becomes a multi-structure art object itself. In fact, it loses doors and stairs to the outside world, windows and view from windows are lost too. However, it should be noted that some of the familiar

elements of an offline visit to the museum are largely preserved: for example, the timeless concept[9] and the isolation of the internal environment.
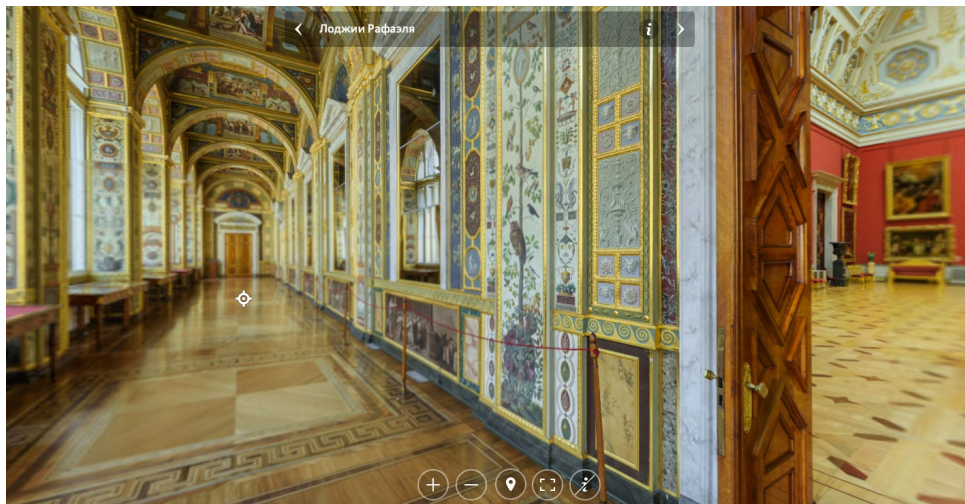


**ILL. 4.** Loggias of Raphael. Virtual visit // State Hermitage Museum. URL: https://pano.-hermitagemuseum.org/3d/html/pwoa/main/#node22 (access ed 05/26/2020).

The home page of the museum's website is like a "foyer" with pointers to recommended (and generally feasible) directions of movement.

Split-screen is important for visual content. First of all, it should be noted that almost every Internet page is an environment in line with the key principles of split-screen composition: visual segments are analogous to a bulletin board with the addition of verbal elements, which are essentially "alienated from the main image without losing their meaning; their existence is justified by the functionality of the commentary, explanation role (Evallyo, 2018, p. 251). The navigation system of The State Russian Museum's virtual expositions is a complexly structured model of the virtual museum "universe". Each window and every cell are like a door to a certain room or an opportunity to appear directly in front of a work of art, bypassing the "corridors". Pop-ups with descriptions of a masterpiece are a kind of augmented reality to virtual reality. The circles and marks that activate

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[9]  It is interesting that the virtual exposition of the State Hermitage Museum quite accurately repeats the internal architecture of the building — you can see the light from the windows. However, as the time of day changes, the image brightness remains the same. In the digital environment, the sense of time is completely lost, which in many respects correlates with offline visits to museums.

the portal to the information environment are 'anchors' that attach the built-in verbal space to its visual basis.
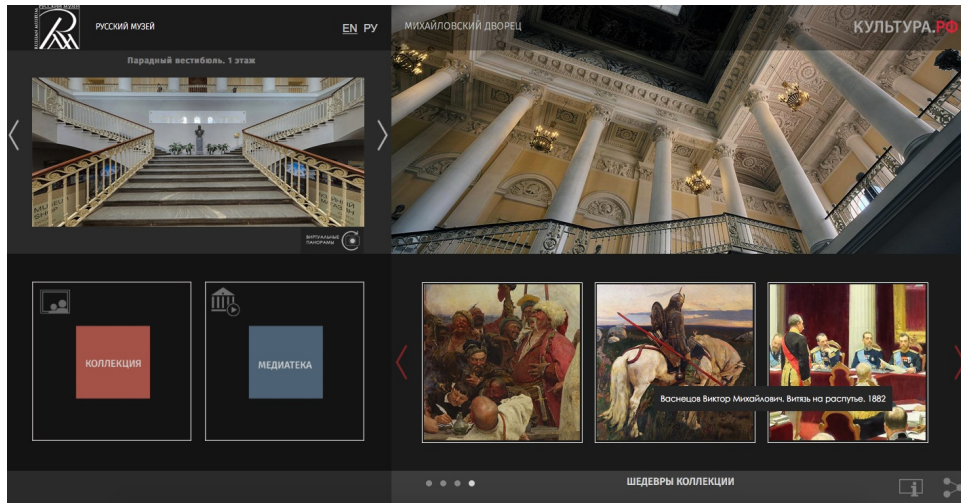


**ILL. 5** Home page of the official website of the State Russian Museum. URL: https://virtu-al.rusmuseumvrm.ru/mikh_palace/ (accessed 05/27/2020).

As E.V. Salnikova notes,

> today there are multiplying variants of spaces that collect "everything at once" and claim to freed us from the function of moderators with a personal trajectory, since they have successfully combined points and goals that fit each other into a single, continuous "useful" space where, in potential, gaps and even any significant intervals between necessary, useful and desirable objects are not expected (2016, p. 34).

The same fair concept is largely correlated with the in-screen mise-en-scène of museum websites. Portal windows adjoin each other tightly, there are no empty spaces, everything is filled with the visual and verbal content. The split-screen of the page is functional: in its compositional structure, visual forms are presented being aimed at various audiences: those who want to "play" with the virtual space, who aims to obtain specific information, or those willing to receive it indirectly. If we consider the architectonics of the page, it becomes obvious that each window eventually leads to the center, to some specific object. However, the user has the right to choose routes independently. I'm talking about the number of mouse clicks, the frequency of transitions between visual blocks in the direction of an already indivisible work of art, that is, the impossibility of a more detailed

approximation. Depending on the selected route, the supertask of viewing is corrected.

Thus, it is possible to fix the fragmentation, empty zones and gaps in the virtual exposition, the absence of "medium" and "detailed" shots (the transition is only possible from long to Closeup shots). As noted above, the temporal aspect of the virtual visit is almost eliminated. When it comes to spatial relationships, it becomes possible to "teleport" through the halls. In terms of game manipulation with the digital environment, there is a close link with the gameplay the ability to adjust the starting point as a download of a certain "mission".

If we look at the museum as an art object, its new paradoxical completeness is obvious. The split-screen structure of websites partially "returns" the lost architectonics to the abstract digital space. In this regard, the broadcast from three webcams installed by the State Hermitage Museum overlooking the Palace Square, the Great Courtyard of the Winter Palace, and the Raphael Hall is interesting. In online mode, 24 hours a day, a visitor of the museum's web-page can watch the video "live". On the one hand, the viewer is empowered to "keep order", like a security officer, but on the other hand, the museum finds itself in a role of a baby, who caring parents can keep an eye on through a nanny camera. And more broadly, this technique implies an attempt to "anchor" the museum to its architectural basis.
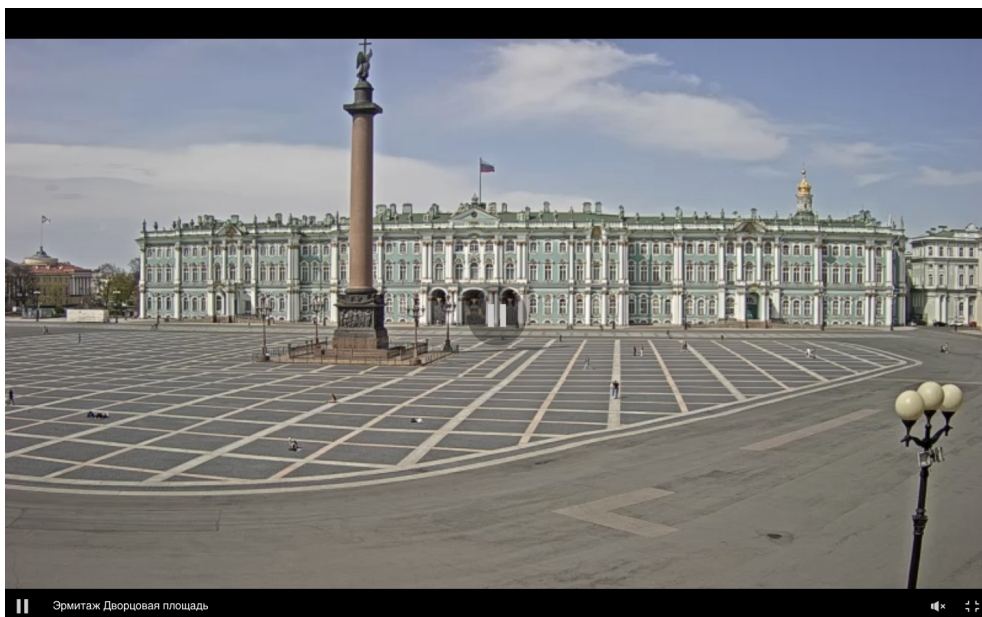
**ILL. 6.** View of the Main Museum Complex of the State Hermitage and Palace Square // Live from the webcam. URL: https://www.hermitagemuseum.org/wps/portal/hermitage/vi-situs/main-museum-complex/information_page/line/ (accessed 05/11/2020).

The key features of the virtual museum are media integration, the variability of communication modes, game manipulation with objects of exposure, and, in some cases, increased conceptuality.

Perhaps the real response to quarantine was the project "100 Ways to Live a Minute" (The Pushkin State Museum of Fine Arts)[10]. The conceptual core was the artists' reaction not to self-isolation (that is a cost of the profession), but to the isolation in which people and museums find themselves. In various formats, artists and curators share their understanding of time, its living, solitude, which is designed to help a person survive isolation. "100 Ways to Live a Minute" is the most striking indicator that conceptuality and / or a vivid "picture" occupy a leading position in the online environment. As regards the virtual representation of digital art, the museum (and its website) act as a unified platform — neither architectural features nor light or color aspects of the material environment matter.

In isolation from the material environment (architectural, subject), a digital museum, as a set of communication and visual accents, is a new type of media with a "broadcast grid" characteristic of a thematic channel. The content includes a wide variety of genres, the communication accents of which are aimed at various audiences. The museums digital broadcasting is conditionally comparable to television content: news; popular science programs (videos, curated excursions); children's programs / online projects; virtual tours / talk shows; virtual exhibitions / series (due to its ability to continue); broadcast / live (with exclusivity, simultaneity, and irreproducibility characteristic of the genre). The digital museum naturally lives according to the principles of consumption of screen arts content: it lives in the limited space of the monitor, smartphone, it remembers the need to fight for each viewer, who can disconnect or switch to another "channel" at any moment, it creates various modes of composition dynamics and interactive communication.

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[10]  URL: https://100waystoliveaminute.pushkinmuseum.art (accessed 18.05.2020).

**Conclusion**

The active work of museums to digitize their collections and develop interesting content is focused on reaching the various audience. In the context of the coronavirus pandemic, there has been a shift in focus from offline to online content. A lot of projects are presented in the form of games, with an increased level of interactivity (which is quite well implemented in the online environment). An obvious problem is the low level of immersiveness as opposed to offline visits to museums, but this issue is also largely solved by VR technologies that have already been implemented on the websites of most museums. The only challenge remains for the person intending to visit an online museum to have the necessary technical equipment.

As I have already noted in another article,

> one of the main features of modern multimedia shows is that a recipient has the right not to accept the proposed rules of the "game", and to determine-independently the degree of interactivity and immersiveness according to his or her personality or momentary moods (Evallyo, 2019, p. 268).

However, when referring to digital content on the websites of museums, the differences between the immersiveness and interactivity brought into objective reality, and their implementation in the digital space become obvious. First of all, this is impossible to communicate with the content without interactive engagement, which partially ensures the involvement in the digital show. Immersiveness, in turn, is realized not so much by technological tricks, but rather the recipient's demand to find themselves in a different environment, to be in a certain special space, reminiscent of a traditional museum, and at the same time offering some new media aesthetics.

The 'architecture' of the museums websites irrationally diagnoses gaps in the virtual embodiment of museums: the volume is lost, there are no "secret" rooms, storage facilities. A virtual, digital museum is just what was uploaded and published on the website. Such a museum form is inherently closer to screen media than a traditional museum. Digital content implies a journey through the website and its options, an odyssey on new forms of communication, visual techniques. However, as rightly noted by O.A. Krivt-

sun, "any type of artistic perception is quite adequate being interpreted as a journey that rejects stable and finite "universal" solutions" (2018, p. 65). That is, a modern museum is a complex organism, integrated into the socio-cultural environment, ready for new types of communication and forms of "life".

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