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INFLUENCE OF DIGITALIZATION ON MUSICAL ARTS CONSUMERS' BEHAVIOURS DURING THE COVID-19 PANDEMIC: ART MANAGEMENT FROM A GENERATIONAL PERSPECTIVE

The digitalization of the aesthetic experience influences the quality of participation in musical arts. Due to differences in perception among consumers of musical arts belonging to particular generations, this study aims to assess the influence of the participation form (in-person or digital) in the aesthetic situation. The COVID-19 pandemic forced the common digitalization of the aesthetic situation and catalyzed broad research on all art disciplines. Qualitative data analysis (based on ten criteria) constructed on an international sample concludes that the form in which one participates in musical arts determines the perception of quality in the aesthetic situation, which is assessed differently depending on one's generation. Significant determinants exist among generations in participation in musical arts and between particular forms of participation. The research results should interest musical arts creators, managers, marketers, recipients, and researchers.

Keywords: art management, generation differences, quality, aesthetic situation.

1. INTRODUCTION

Art management can be analysed on many levels like the operational and financial organisation of cultural events, institutions, and environments for art creation (Kostera, 2013; Kostera, Śliwa, 2012) or reflexive self-consciousness and self-organisation of art creators (Kostera, 2019; Linstead, Höpfl, 2000) or management of the form and content of the artwork by the art creator who can be considered as the manager of the aesthetic situation (Szostak, 2023). However, it always combines two seemingly opposite directions: creative freedom and strict order. For centuries, the content of the artistic activities of humanity has been relatively fixed, although their forms change endlessly. With the digitalisation process, the end of the 20th century opened a new dimension of artistic

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activities. Digitalisation determines new management challenges and possibilities because in-person (it will be called in this paper, in-real) activities are transferred to virtual forms, and this transfer changes the content and the form of art disciplines. Due to its audible characteristics, music reacts to the digitalisation process in particular ways. Furthermore, the COVID-19 pandemic touched all human processes and sped up digital participation in numerous areas, including the arts (Lei, Tan, 2021). Because the form of participation shapes participation content and accordingly switches contributions and outcomes (Karayilanoğlu, Arabacioğlu, 2020), we cannot forget that culture plays an important role (Hofstede, 2011; Vollero et al., 2020). Furthermore, digitalisation progressively changes the culture in its wholeness: along with technological advancement comes a transformation of aesthetic experiences, social contacts and forms of expression (Kröner et al., 2021). Therefore, in constantly-evolved circumstances, management also requires new approaches and tools.

Considering the participation in musical arts from the aesthetic situation perspective, the exploration should be undertaken from two sides: the creators and the recipients (Gołaszewska, 1984; Szostak, 2020, 2021a; Szostak, Sułkowski, 2020a). Therefore, the spine of this investigation is a function of the combination of "aesthetic situation" and "digital technologies" to get information about the change of creativity and artistry potential. The primary research problem focuses on analysing the impact of digital technologies on the aesthetic appreciation of different musical genres, in different formats of delivery, to people of different ages. This issue can be separated into the following levels: 1) creator-artwork (creative process) and 2) artwork-recipient (receiving process). This article focuses on the artwork-recipient and its aims are: 1) assessment of the influence of digital technologies on the perception of musical arts by particular generations; 2) assessment of the level of the influence of digital technologies on the perception of musical arts by particular generations; 3) assessment of the level of creativity and artistry loss or gain due to the use of digital technologies in musical arts seen by particular generations. Therefore, based on differences, the following research hypothesis was created to achieve these goals: The form of participation (in-real or digital) in musical arts shapes participation quality in the aesthetic situation by arts recipients belonging to particular generations differently. Therefore, the following research questions were established to verify this hypothesis: RQ1) How do arts recipients from particular generations perceive the quality of participation in musical arts regarding the form of participation (in-real or digitally)? RQ2) What are the differences among arts recipients from different generations between particular forms of participation in musical arts? This research does not intend to explain differences in evaluating the aesthetic situation's quality, which can be described only after broad comparative qualitative research. However, this investigation's results can be a central basis of indicators for forming the model for this kind of roots research. Therefore, this paper presents a rather general discussion of generational differences.

2. LITERATURE REVIEW

Art in human existence has been present since the earliest times, and through the centuries, the roles of arts and creativity have mixed and evolved. Although aesthetics as a distinct discipline has split off relatively late, it was present from the beginning of abstract thought within philosophical discourses (Gołaszewska, 1984; Szostak, Sułkowski, 2020a; Tatarkiewicz, 2015). Art is a way of transferring the artist's will into the artwork to affect

the recipients, and the artist's role is to communicate inner states; artists express their states of mind, permitting recipients to achieve particular states (Szostak, Sułkowski, 2020a). From the aesthetic situation point of view, the art creator generates his artwork reflecting the real world and the world of universal values, and the art creator departs this ready-made result (artwork) for the recipient. The work of art is a carrier of creativity and artistry (Szostak, 2020); the level of creativity and artistry (universal values included) located in the artwork varies on the art recipient's attitude and the form of participation in art (Szostak, 2021a). The recipient selects the way of participation in the receiving process fitting to particular conditions. On the other side, the unadjusted-to-the-circumstances choice of the perception form determines the content of the receiving process. More experienced recipients may be supplementary fluent in using a less efficient form of participation without the quality of the content. Opposing, even the most efficient participation form may not be sufficient to distribute the complete content to the less-experienced recipient (Gołaszewska, 1984; Szostak, 2020).

Art participation requires senses (Ekmekçi et al., 2014; Sosnowska, 2015). However, despite the arts' digitalisation being regulated by the technical possibilities to transmit the analogue senses' experience into virtual aspects (Mao, Jiang, 2021), it is justified that virtual involvement in musical arts plays the role of 'digital mediation'. This notion locates the role of digital technology in a proper position, i.e., in 'between' the artwork and the recipient (Jarrier, Bourgeon-Renault, 2019). Furthermore, senses allow for physical, emotional (Buravenkova et al., 2018), intellectual, and spiritual (Rivas-Carmona, 2020; Wu, J.C., 2020) participation in art. Examining the receiving process on all levels in the context of cultural differences exposes the investigated problem's complexity level.

Advanced IT tools, digitalisation, social media, and constantly developing business skills forced the arts to take a sharp turn (Handa, 2020). In the digital age, performative arts have radically shifted since ephemeral performance may be stopped, replayed, and repeated (Dunne-Howrie, 2020). Even though the escalation of digitalisation use in musical arts has been faster, more comprehensive, and more severe year by year, the COVID-19 pandemic added additional stimuli to this process, like lockdowns and social distancing (Lei, Tan, 2021; Raimo et al., 2021; Szostak, Sułkowski, 2021a). Parallelly, aside from the digital transformation of participation in musical arts, there are complementary trends among artists like their shift in the direction of entrepreneurship (Szostak, Sułkowski, 2021a) or new problems with artists' auto-identification (Szostak, Sułkowski, 2021b, 2021c). That is why digitalisation may be seen as a revolution or evolution. Digital technologies permit redesigning the environment and historical attempts to address numerous issues. Therefore, it can be said that today's culture is ordered by digitalisation (Roberge, Chantepie, 2017). Because digital transformation marks and is marked by specific cultures differently, it also amplifies spirituality from its real setting in the socio-cultural interpretation of the real world to current digitally mediated settings (Sosnowska, 2015). Mediatisation of cultural practices has been switching the processes of cultural memory construction, and online interface skills have become the foundation of education to equalise tradition and modernisation (Arkhangelsky, Novikova, 2021). The aim of using the Internet as a sharing platform engaging the public in creating artwork is to showcase the connection between the common imagination and the certain artistic sensibilities of its participants (Literat, 2012).

Digitalisation, broadening horizons for musical arts recipients, unlocks other concerns simultaneously. First, the attitude of the mass recipients decreases the musical artwork's artistic quality. Second, the digitalisation of musical arts develops the serving role of these

arts to make them more understandable and customer friendly (Pöppel et al., 2018; Szostak, 2021a). Third, digital exclusion limits participation in the receiving process (Hracs, 2015; Rikou, Chaviara, 2016). Still, a vital question is the relationship between value and quality used to measure and compare various objects encountered (Fortuna, Modliński, 2021). For example, considering musical arts, during the reception of a concert in in-real form, the recipient meets the artwork in its desired-by-artist appearance: no volume adjustments, no pauses. On the contrary, the digital form of involvement in musical arts allows for these adjustments and – if made arbitrarily – the artwork affects the recipient differently from the creator's desire. In performing arts perceived in-real, a recipient is also a hostage of the artwork; he must keep the regimes of the artwork (its length, volume, visibility). Therefore, digitalisation probably shapes the performing arts the most (Dube, İnce, 2019). Finally, the concept of self-historicisation, merging with the contemporary artistic language of performance, supports the artists' recognition in the international art context; a long period of communism shaping the culture of participation in art plays a vital role here (Proksch-Weilguni, 2019). Based on that, digital collaboration in art, digital marketing and digital performance can differentiate and include audiences as authentic arts co-producers (Fortuna, Modliński, 2021). It seems interesting to examine how art recipients of different cultures (post-communist and non-communist) perceive artworks formed in this process because the effectiveness and sustainability of the aesthetic situation digitisation are not apparent (Nawa, Sirayi, 2014; Rusinko, 2020).

Generations should be understood as a group of people in the same age range who, primarily due to their similar age, experienced similar events and grew up in similar conditions and times. In light of that definition, the following generations of people can be distinguished: the Silent Generation, Boomers, Generation X, Generation Y and Generation Z. It is worth noting that certain historical conditions strongly influence the formation of characteristic features for a particular social group. Globalisation and the development of technology have also had a substantial impact on the formation of generations. Modern society has changed over the past 20 years due to developing technologies. A change factor is primarily the development of the Internet, social media, and mass communication, which shape modern lifestyles and behaviour in the sphere of professional and personal development (Oleksyn, 2011).

The Silent Generation is exceptionally quiet, raised during World War II. This generation is attached to fixed values that guided them throughout their lives and with a firmly rooted work ethos. They emphasise values such as hard work, loyalty, and thrift and are also known for developing positive relationships (Lissitsa et al., 2022). A life motto most often characterises representatives of the Boomers generation: "I work to survive". The most important values for people of this generation are independence, optimism and commitment. In addition, they are oriented toward cooperation, consensus-seeking and active communication (Olsson et al., 2020; Rusak, 2014). In contrast, representatives of Generation X have an instilled work ethic. For those in Generation X, the following values are essential: personal development, independence, diversity, initiative, and diligence. It is a mature generation of economically active people who prefer secure work that does not require new challenges, subordinating their private lives to work. Representatives of Generation X value ownership, wealth, and social status (Baran, Kłos, 2014; Hardey, 2011). Generation Y and their successors Gen Z (often referred to as "generation C - connected means plugged in) express the principle that all activities are temporary, and work is only a means to achieve goals. Their central values are optimism, idealisation, diversity, ambition, creativity, initiative, innovation, education, and training. They

prioritise private life over professional success - the successes of personal life. Representatives of Generation Y have a strong sense of self-worth, so they do not want to sacrifice for work – it is work that should fit their needs (Baran, Kłos, 2014; Meister, Willyers, 2010). They most value and seek experience, freedom, fun, and social status (Hardey, 2011). They are open to change and adapt quickly to a new environment. In addition to the demands for opportunities for intensive development and challenges at work, they also emphasise a balance between personal and professional life and a clear development path (Deal et al., 2010; Kaźmierczak, Kocur, 2009). Characteristics attributed to Generation Z include self-confidence, openness, individualism, optimism, tolerance, commitment, search for novelty and change, accumulation of experiences and proximity to social media. This generation constantly uses social media and spends hours using the Internet to gain valuable information, knowledge, and entertainment (Czuchaj-Łagód et al., 2014; Hardey, 2011).

It is worth asking about the reasons for differences between generations in assessing the receiving process of musical arts. The first trace may lead to political system transformation theory focusing on time perspective for changes in culture and identity of society; more extended period and power of communist burden, more significant changes and a more extended period of forgetting about the past and achieving free perspective of non-communist societies (Pavlica, Thorpe, 1998; Szostak, 2021b, 2021c). These results were observed by researchers of many European post-communistic countries like the Czech Republic (Hornat, 2019), Estonia, Latvia, Lithuania (Kreuzer, Pettai, 2003), Slovakia (Mikloš, 2021), and currently communist countries like China (Xue et al., 2021). There are three transformation strategies of countries from communism: 1) gradualist, 2) radical, and 3) spontaneous (Mikloš, 2021), and each of them determines the cultural results differently. In addition, the quality of the education system and the governments' priorities are crucial (Birch, 2003; Golob, Makarovič, 2017; Hornat, 2019). In this context, the sustainability issue in this transformation is crucial for all three pillars of sustainable development; each mentioned strategy has different consequences on economics, the environment and societies (Mikloš, 2021).

3. METHODS AND MATERIALS

Research in reviewing literature focused on a qualitative choice of the content of Google Scholar, Mendeley, EBSCO, JSTOR, and Scopus databases, especially from the last five years (2018–2022), and data using NVivo Pro software was undertaken. The methodological approach to the literature review was based on an interdisciplinary approach blending aesthetic theory, cultural and reception studies, sustainable development, information visualisation, human-computer interaction, arts and management. However, only musical arts (instrumental and vocal concert and performance, oratorio) were analysed for this research. Based on the literature review, ten aspects were set for the participation quality in musical arts assessment: 1) satisfaction from the participation (Guo et al., 2020; Quattrini et al., 2020; Zollo et al., 2021), 2) participation pleasure (Dunne-Howrie, 2020), 3) participation engagement (Dube, İnce, 2019; Quattrini et al., 2020; Wu, Y. et al., 2017), 4) catharsis-experiencing possibility (Craig et al., 2020; Lee, 2011), 5) contact with the artwork itself (Habelsberger, Bhansing, 2021), 6) contact with the performer itself (Wu, Y. et al., 2017), 7) participation comfort (Guidry, 2014), 8) shaping-the-aesthetical-experience possibilities (Jackson, 2017; Park, Lim, 2015), 9) own

motivation to participate (Hobbs, Tuzel, 2017; Pianzola et al., 2021), 10) participation easiness (Dunne-Howrie, 2020; Fancourt et al., 2020).

For the analysis, the division of generations was adopted according to the following periods (The Pew Research Centre, 2019): Silent (1928–1945); Boomers (1946–1964); Gen X (1965–1980); Gen Y (1981–1996) and Gen Z (1997–2012). In the second step, a quantitative investigation was made to estimate generation-differentiated recipients' participation quality in musical arts analysed based on the ten criteria described above. Furthermore, this step aimed to conclude the results about different artistic activities possibly being comprehensible simultaneously. IBM SPSS and MS Excel software executed data analysis; however, complex statistics were not conducted due to the small sample size (n = 115). The quantitative investigation was held between May and December 2021, applying digital tools by SURVIO company. The survey was arranged in English and disseminated by social media, direct requests, and official announcements. It contained 71 questions and was divided into six parts. The first five parts regarded each type of art. All questions were closed-type; respondents could select prepared answers only. While assessing the level of quality of a factor, the respondents used a 5-step Lickert scale: *very low* (1), *rather low* (2), *neutral* (3), *rather high* (4), and *very high* (5). The sixth part of the survey permitted categorising the respondents regarding age (it allowed categorising participants on certain generations), gender, nationality and education level. 28.4% out of 777 visits concluded in 221 responses. The oldest participant was born in 1931 (90 y.o.), and the youngest in 2005 (16 y.o.). Most respondents (n=81, 70.4%) graduated from Bachelor's, master's, or engineer studies; 33.9% (n=39) had a doctorate, habilitation, or professorship; 8.7% (n=10) graduated from a technical college or high school, and 1.7% (n=2) from primary school or junior high school. Respondents (55.2% men and 44.8% women) came from 38 countries: 37.4% from Poland, 14.8% from the USA, 9.6% from Finland, 7.0% from Ukraine, 6.1% from Germany; the rest of the participants came from Australia, Bangladesh, Belarus, Brazil, Canada, Estonia, Ghana, Holland, Hong Kong, Iran, Lithuania, Nigeria, Slovakia, South Africa, Spain, Switzerland, Thailand, Turkey, the UK, Uzbekistan, and Zimbabwe. This paper describes only a fraction of the research results.

4. FINDINGS

4.1. Characteristics of interests in musical arts among different generations

Particular generations participate in types of musical arts differently. The Silent generation is not interested in popular musical art only; 25.0% of this generation participates in classical and popular music, and 75% indicate classical music only. Boomers are not interested in popular musical art only; 65.2% of this generation participates in classical and popular music, and 34.8% indicate classical music only. 2.6% of Generation X participates in popular musical art only; 66.7% of this generation participates in classical and popular music, and 30.8% indicate classical music only. 11.1% of Millennials participate in popular musical art only; 75.0% of this generation participates in classical and popular music, and 13.9% indicate classical music only. Finally, 38.5% of Generation Z participate in popular musical art only; 46.2% of this generation participates in classical and popular music, and 15.4% indicate classical music only. See: Figure 1.

The research exposes the following variances between generations in the form of participation in musical arts. Musical arts recipients belonging to the Silent generation consider the quality of the whole aesthetic situation undertaken in-real as 4.52 and digitally
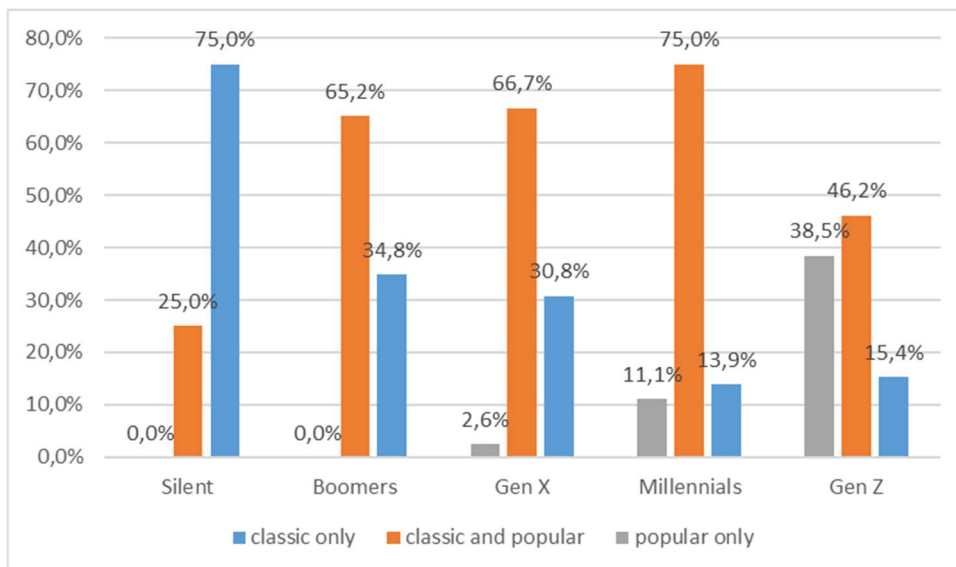
Figure 1. Participation in musical arts regarding its types (classical only, both classical and popular, popular only) by generations
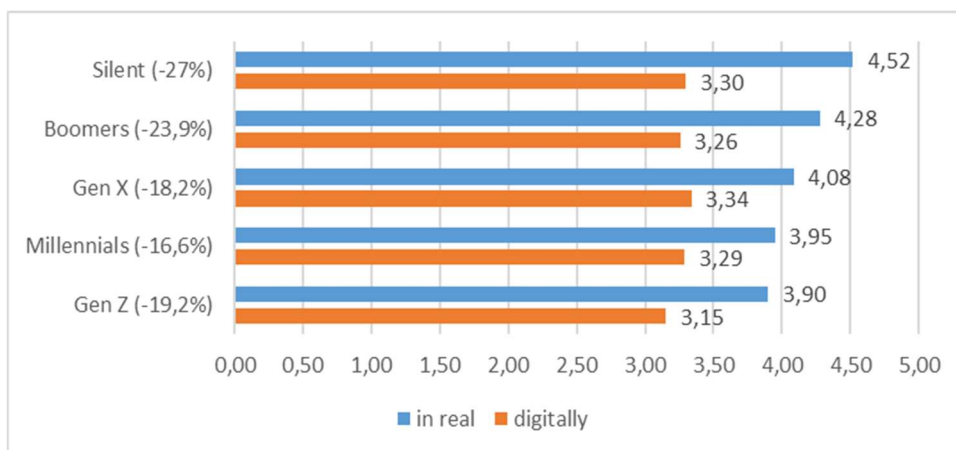
Source: own elaboration.

Figure 2. The differences between generations regarding the participation form in musical arts – assessment of the aesthetic situation quality

Source: own elaboration.

as 3.30 (a difference of 27.0%). Musical arts recipients belonging to the Baby Boomers generation assess the quality of the whole aesthetic situation undertaken in-real as 4.28 and digitally as 3.26 (a difference of 23.9%). Musical arts recipients of Generation X assess the quality of the whole aesthetic situation undertaken in-real as 4.08 and digitally as 3.34 (a difference of 18.2%). Musical arts recipients belonging to the Millennial generation

consider the quality of the whole aesthetic situation undertaken in-real as 3.95 and digitally as 3.29 (a difference of 16.6%). Finally, musical arts recipients belonging to Generation Z consider the quality of the whole aesthetic situation undertaken in-real as 3.90 and digitally as 3.15 (a difference of 19.2%). See: Figure 2. All generations assess the higher quality of the whole aesthetic situation undertaken in-real. The oldest generation assesses the highest quality of the whole aesthetic situation undertaken in-real, and then the assessment score declines with every generation. On the other hand, differences in assessing the quality of the whole aesthetic situation undertaken digitally are flatter, and there is no linear correlation. The youngest generation sees no apparent difference in the quality of reception of musical arts in-real and digitally.

4.2. Participation quality assessment in musical arts – the perspective of different generations

After analysing general variances between the forms of participation in musical arts by generations, it is worth verifying how certain constituents of the aesthetic situation act regarding the type of participation in musical arts, considering ten quality aspects.

4.2.1. Satisfaction

The Silent Generation assesses its satisfaction from participation in the receiving process in the in-real form as 4.60 and digitally as 3.40 (a difference of 26.1%). Baby Boomers assess their satisfaction from participation in the receiving process in the in-real form as 4.67 and digitally as 3.32 (a difference of 28.9%). Generation X assesses its satisfaction from participation in the receiving process in the in-real form as 4.45 and digitally as 3.24 (a difference of 27.2%). Millennials assess their satisfaction from participation in the receiving process in the in-real form as 4.32 and digitally as 3.25 (a difference of 24.8%). Generation Z assesses its satisfaction from participation in the receiving process in the in-real form as 3.92 and digitally as 3.45 (a difference of 12.0%). See: Figure 3.
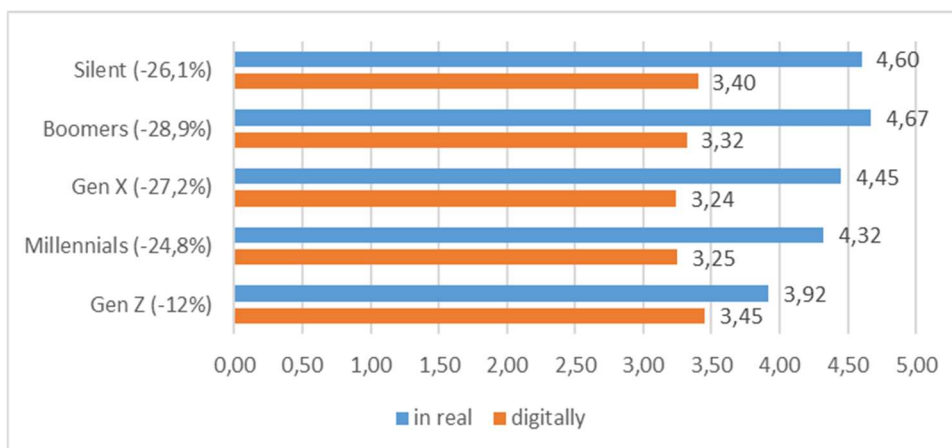

Figure 3. Assessment of satisfaction flowing from musical arts concerning the participation form in the receiving process between generations

Source: own elaboration.

4.2.2. Pleasure

The Silent Generation assesses its pleasure from participation in the receiving process in the in-real form as 4.60 and digitally as 3.20 (a difference of 30.4%). Baby Boomers assess their pleasure from participation in the receiving process in the in-real form as 4.63 and digitally as 3.35 (a difference of 27.6%). Generation X assesses its pleasure from participation in the receiving process in the in-real form as 4.35 and digitally as 3.24 (a difference of 25.5%). Millennials assess their pleasure from participation in the receiving process in the in-real form as 4.29 and digitally as 3.25 (a difference of 24.2%). Finally, Generation Z assesses its pleasure from participation in the receiving process in the in-real form as 4.31 and digitally as 3.45 (a difference of 20.0%). See: Figure 4.
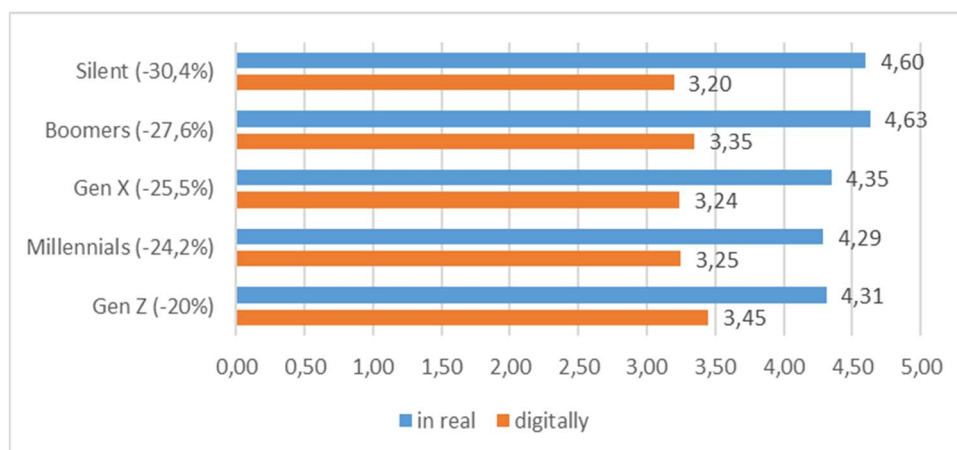

Figure 4. Assessment of pleasure flowing from musical arts concerning the participation form in the receiving process between generations

Source: own elaboration.

4.2.3. Engagement

The Silent Generation assesses its engagement in participating in the receiving process in the in-real form as 4.60 and digitally as 3.20 (a difference of 30.4%). Baby Boomers assess their engagement from participation in the receiving process in the in-real form as 4.21 and digitally as 3.22 (a difference of 23.5%). Generation X assesses its engagement in participating in the receiving process in the in-real form as 4.23 and digitally as 2.95 (a difference of 30.3%). Millennials assess their engagement in participating in the receiving process in the in-real form as 4.16 and digitally as 3.00 (a difference of 27.9%). Finally, Generation Z assesses its engagement in participating in the receiving process in the in-real form as 4.15 and digitally as 2.83 (a difference of 31.8%). See: Figure 5.
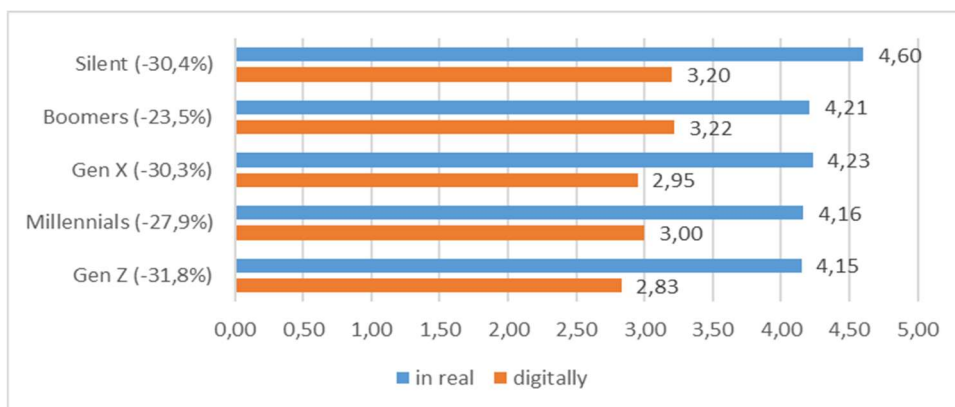
Figure 5. Assessment of engagement flowing from musical arts concerning the participation form in the receiving process between generations

Source: own elaboration.

4.2.4. The possibility of experiencing catharsis

The Silent Generation assesses the possibility of experiencing catharsis from participation in the receiving process in the in-real form as 4.60 and digitally as 3.00 (a difference of 34.8%). Baby Boomers assess the possibility of experiencing catharsis from participation in the receiving process in the in-real form as 4.50 and digitally as 2.96 (a difference of 34.2%). Generation X assesses the possibility of experiencing catharsis from participation in the receiving process in the in-real form as 4.10 and digitally as 3.24 (a difference of 21.0%). Millennials assess the possibility of experiencing catharsis from participation in the receiving process in the in-real form as 3.76 and digitally as 3.19 (a difference of 15.2%). Finally, Generation Z assesses the possibility of experiencing catharsis from participation in the receiving process in the in-real form as 4.08 and digitally as 2.82 (a difference of 30.9%). See: Figure 6.
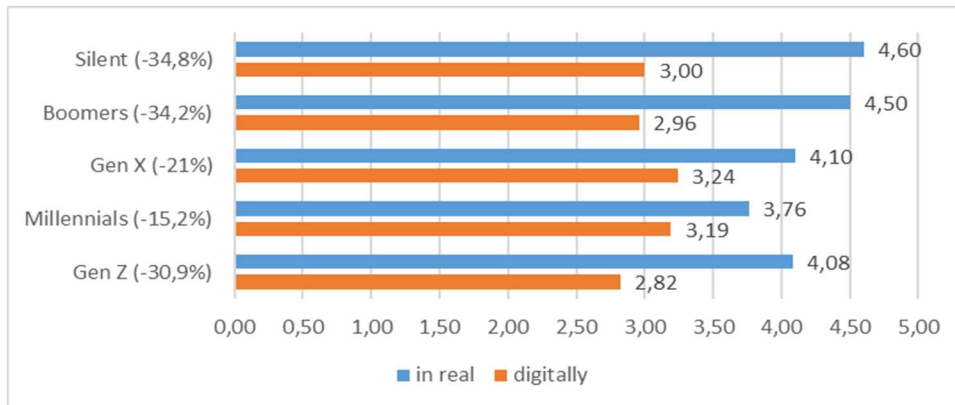

Figure 6. Assessment of the possibility of experiencing catharsis in musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.5. Contact with the artwork itself

The Silent Generation assesses the contact with the artwork itself based on participation in the receiving process in the in-real form as 4.40 and digitally as 3.40 (a difference of 22.7%). Baby Boomers assess the contact with the artwork itself based on participation in the receiving process in the in-real form as 4.50 and digitally as 3.04 (a difference of 32.4%). Generation X assesses the contact with the artwork itself based on participation in the receiving process in the in-real form as 4.25 and digitally as 3.18 (a difference of 25.2%). Millennials assess the contact with the artwork itself based on participation in the receiving process in the in-real form as 4.14 and digitally as 3.17 (a difference of 23.4%). Finally, Generation Z assesses the contact with the artwork itself based on participation in the receiving process in the in-real form as 4.00 and digitally as 3.18 (a difference of 20.5%). See: Figure 7.
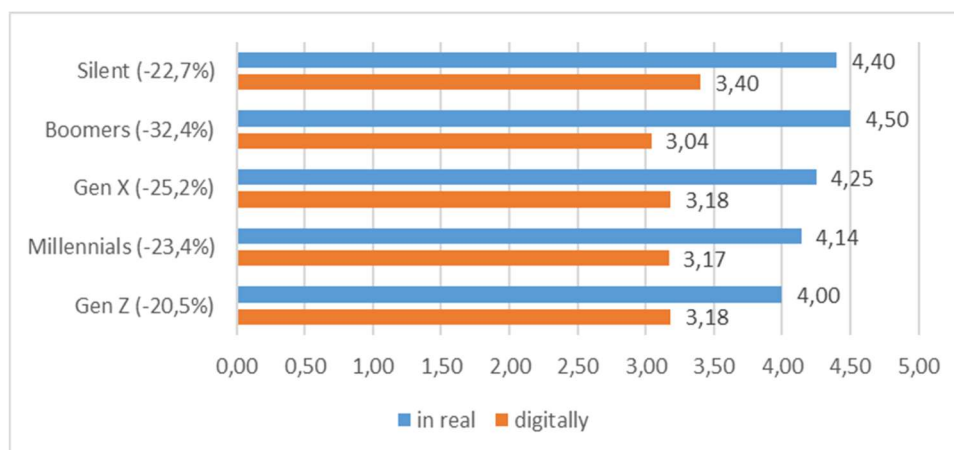

Figure 7. Assessment of contact with the artwork itself in musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.6. Contact with the performer itself

The Silent Generation assesses the contact with the performer itself based on participation in the receiving process in the in-real form as 4.40 and digitally as 3.40 (a difference of 22.7%). Baby Boomers assess the contact with the performer itself based on participation in the receiving process in the in-real form as 4.38 and digitally as 2.70 (a difference of 38.4%). Generation X assesses the contact with the performer itself based on participation in the receiving process in the in-real form as 4.05 and digitally as 3.03 (a difference of 25.2%). Millennials assess the contact with the performer itself based on participation in the receiving process in the in-real form as 4.18 and digitally as 2.74 (a difference of 34.4%). Finally, Generation Z assesses the contact with the performer itself based on participation in the receiving process in the in-real form as 3.69 and digitally as 2.58 (a difference of 30.1%). See: Figure 8.
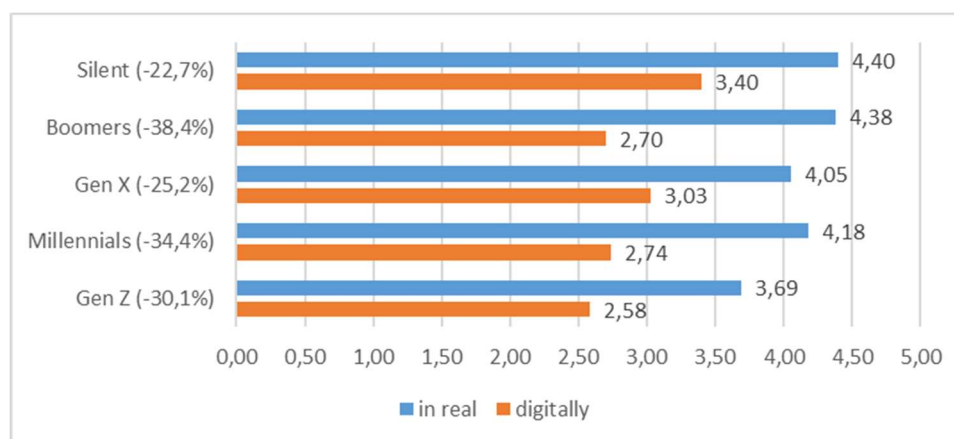
Figure 8. Assessment of contact with the performer itself in musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.7. Comfort of participation

The Silent Generation assesses the comfort of participation in the receiving process in the in-real form as 4.60 and digitally as 3.40 (a difference of 26.1%). Baby Boomers assess the comfort of participation in the receiving process in the in-real form as 4.38 and digitally as 3.52 (a difference of 19.6%). Generation X assesses the comfort of participation in the receiving process in the in-real form as 4.15 and digitally as 3.41 (a difference of 17.8%). Millennials assess the comfort of participation in the receiving process in the in-real form as 3.89 and digitally as 3.72 (a difference of 4.4%). Finally, Generation Z assesses the comfort of participation in the receiving process in the in-real form as 3.77 and digitally as 3.25 (a difference of 13.8%). See: Figure 9.
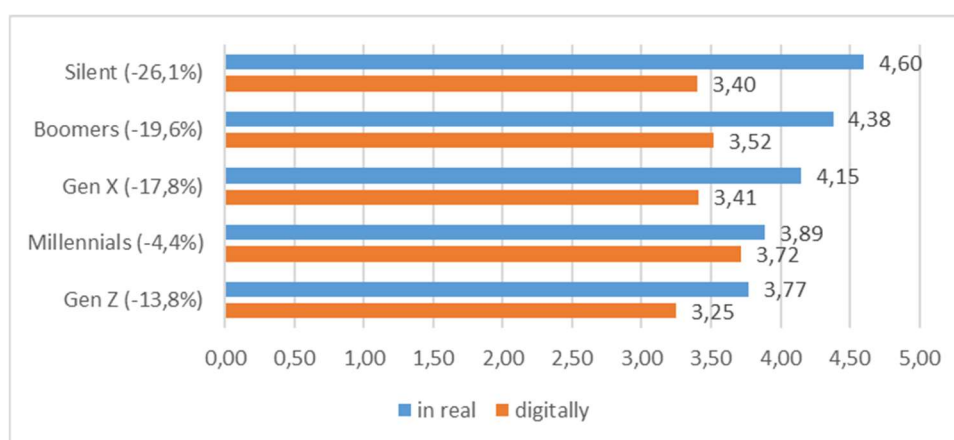

Figure 9. Assessment of comfort of participation flowing from musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.8. Possibilities of shaping the aesthetical experience

The Silent Generation assesses possibilities of shaping the aesthetical experience by participation in the receiving process in the in-real form as 4.20 and digitally as 3.60 (a difference of 14.3%). Baby Boomers assess possibilities of shaping the aesthetical experience by participation in the receiving process in the in-real form as 3.71 and digitally as 3.35 (a difference of 9.7%). Generation X assesses possibilities of shaping the aesthetical experience by participation in the receiving process in the in-real form and digitally equally as 3.63 (no difference). Millennials assess possibilities of shaping the aesthetical experience by participation in the receiving process in the in-real form as 3.32 and digitally as 3.61 (a difference of 8.7%). Finally, Generation Z assesses possibilities of shaping the aesthetical experience by participation in the receiving process in the in-real form as 3.31 and digitally as 3.50 (a difference of 5.7%). See: Figure 10.
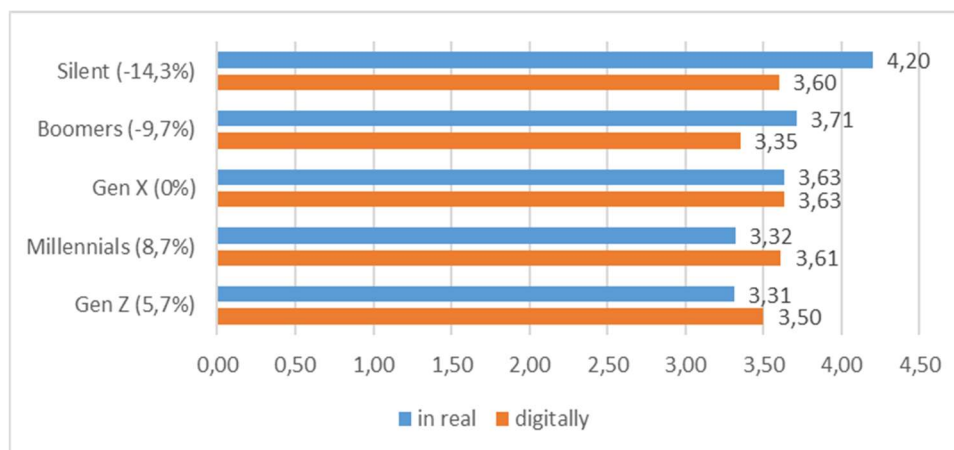

Figure 10. Assessment of possibilities of shaping the aesthetical experience in musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.9. Own motivation to participate

The Silent Generation assesses its motivation to participate in the receiving process in the in-real form as 4.80 and digitally as 3.20 (a difference of 33.3%). Baby Boomers assess their motivation to participate in the receiving process in the in-real form as 4.21 and digitally as 3.35 (a difference of 20.4%). Generation X assesses its motivation to participate in the receiving process in the in-real form as 4.28 and digitally as 3.37 (a difference of 21.3). Millennials assess their motivation to participate in the receiving process in the in-real form as 4.00 and digitally as 3.47 (a difference of 13.3%). Finally, Generation Z assesses its motivation to participate in the receiving process in the in-real form as 4.08 and digitally as 3.17 (a difference of 22.3%). See: Figure 11.
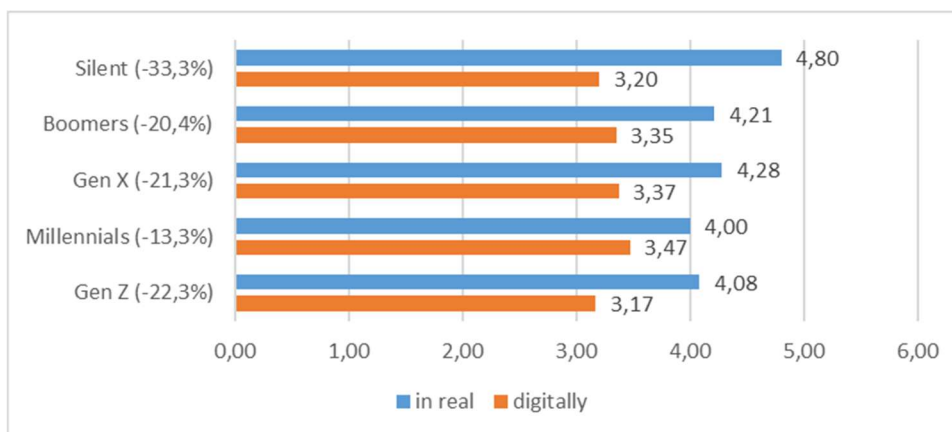
Figure 11. Assessment of own motivation to participate in musical arts concerning the form of participation in the receiving process between generations

Source: own elaboration.

4.2.10. Easiness of participation

The Silent Generation assesses the easiness of participation in the receiving process in the in-real form as 4.40 and digitally as 3.20 (a difference of 27.3%). Baby Boomers assess the easiness of participation in the receiving process in the in-real form as 3.58 and digitally as 3.74 (a difference of 4.5%). Generation X assesses the easiness of participation in the receiving process in the in-real form as 3.35 and digitally as 4.16 (a difference of 24.3). Millennials assess the easiness of participation in the receiving process in the in-real form as 3.42 and digitally as 3.67 (a difference of 7.3%). Finally, Generation Z assesses the easiness of participation in the receiving process in the in-real form as 3.69 and digitally as 3.42 (a difference of 7.3%). See: Figure 12.
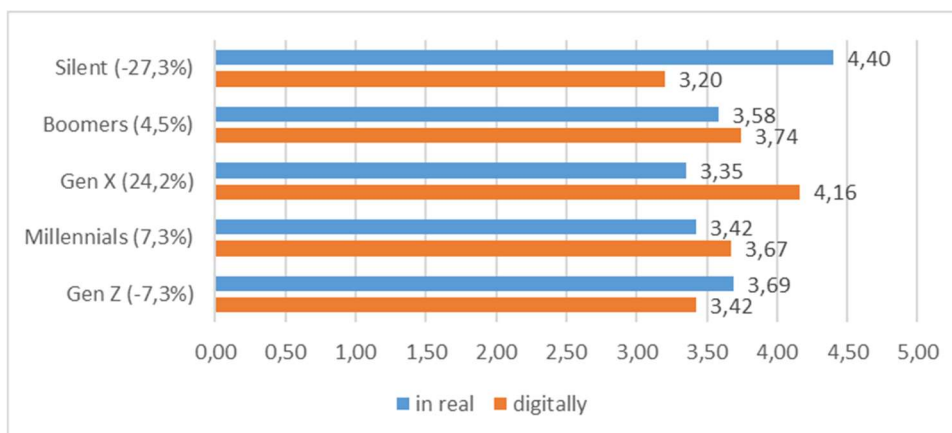

Figure 12. Assessment of easiness of participation in musical arts concerning the participation form in the receiving process between generations

Source: own elaboration.

5. CONCLUSIONS

It can be concluded that the form of participation (in-real or digital) in musical arts influences the level of participation quality in the aesthetic situation by recipients from particular generations differently. The confirmation of the hypothesis followed the answers to the research questions, showing variances between participation in musical arts and particular forms of participation by the representatives of different generations (Silent, Boomers, Gen X, Gen Y, Gen Z). Finally, extrapolating the conclusions, it can be said that these differences are based on fundamental cultural dimensions, e.g., individualism-collectivism or uncertainty avoidance and arise strictly from history (Hofstede, 2011).

In general, the minor differences in the quality reception of musical art between offline and online forms of participation occur in the aspect of possibilities of shaping the experience, ease of participation, and comfort of participation. The most significant observed differences appear in the context of engagement, the possibility of experiencing catharsis and pleasure. It means that especially these quality aspects are dependent on the form of participation in musical arts. The stationary form of participation is essential for musical arts attendees as the possibility of experiencing catharsis and pleasure is the most influential on engagement.

Considering how the various qualitative aspects of the aesthetic situation behave concerning the type of participation in the musical arts, one can see differences between generations. For representatives of the Silent Generation, the most significant importance of the stationary form of participation in musical art is their motivation to participate, while the digital form of participation affects the possibilities of shaping experiences the most. For the Boomer Generation and Generation X, the stationary form of participation is crucial for the satisfaction and pleasure obtained from musical art. From the perspective of the digital form, on the other hand, the easiness of participation and comfort of participation matter the most. Interestingly, participation is easier for these generations through digital than in-real forms. For Generation Y, on the other hand, satisfaction and pleasure matter for offline participation, while the comfort of participation and possibilities from shaping experiences matter for participation in the digital form. Finally, the youngest Generation Z focuses on qualitative characteristics: pleasure and engagement - offline, while possibilities of shaping own experiences are essential online.

As limitations of the research may be seen: 1) The vast majority of the sample was represented by persons with Bachelor's, Engineer's, Master's, Doctoral and Professorship diplomas, who are more conscious of their behaviour and better equipped to describe their perception of ethereal issues and features in comparison to the rest of society; 2) The sample set was relatively small for broad conclusions (n = 115).

The results of this investigation should be stimulating for: 1) Musical arts creators looking for the optimal and sustainable way of distributing artworks among recipients from different generations; 2) Musical arts managers and marketers for a deeper understanding of generation-diversified musical arts recipients' perspectives and their preferences about participation in musical arts in-real or digitally; 3) Musical arts recipients to compare their opinion about the ways of participation in musical arts with the preferences of recipients belonging to particular generations.

Potential research questions for additional research may be the following: 1) How do musical arts creators belonging to particular generations perceive the loss or gain of artistry and creativity regarding diverse forms of artwork distribution? 2) What are the generations' variances in artistry and creativity loss or gain regarding diverse forms of receiving process

between diverse cultures? 3) What are the variances in artistry and creativity loss or gain regarding diverse forms of receiving process by members of particular generations? 4) How can particular generations use the differences in participation in musical arts towards sustainable development of society, economy and environment?

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