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Journal of Intercultural  
Management

Vol. **14** | No. **2** | **2022**

pp. **41–65**

DOI **10.2478/joim-2022-0006**

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# Digitalisation and Virtualisation of the Aesthetic Situation Management: Polish Musical Art Creators during the COVID-19 Pandemic

Received: 23-09-2022; Accepted: 24-10-2022; Published: 31-12-2022



## **ABSTRACT**

**Objective:** The characteristics of the creative process in musical arts depends on the form in which the aesthetic situation concerning musical arts takes place (traditional in-person or virtual with digital solutions) depending on the nationality of the musical art creator: Polish versus non-Polish. The following research questions were asked: 1) How do the forced virtualisation and digitisation affect the quality of the creative process within the aesthetic situation between Polish and non-Polish musical art creators? 2) Which qualitative parameters of the aesthetic situation are lost and which are gained in connection with the creative process virtualisation in the eyes of Polish and non-Polish musical art creators?

**Methodology:** Qualitative, in the forms of literature review and interviews.

**Findings:** The study reveals differences in the traditional and virtual creative process between Polish and non-Polish musical art creators. The general differences are insignificant; however, particular components are concerned with essential discrepancies.

**Value Added:** A new approach to the creative process in musical arts depending on the traditional and virtualised forms of the aesthetic situation. This study can have practical implications for: 1) musical art creators to form their perception of the creative process; 2) musical art managers to form their perception of the complex nature of the creative process of musical art groups they manage; 3) musical art institution managers to form their perception of the multifaceted nature of the creative process of musical art creators involved in the institutions they manage; 4) sociologists looking for deeper understanding of the creative process in musical arts.

**Recommendations:** Perspectives of the research can be large-scale research based on the methodology invented for this paper and more focused research investigating art creators from different countries, regions, and cultures, divided by age, gender or the extent of artistic experience.

**Key words:** Arts management, aesthetic situation, artistry, creativity, digitalization, virtualization

**JEL codes:** D91, J19, L26, M54, Z11

## Introduction

Every year, a more significant part of daily processes is digitised and virtualised, and this phenomenon can also be observed in the area of culture and arts. Although each art discipline is differently-adaptative to these trends and each art creator and art recipient adjust the art digitalisation level to their needs, it seems that this general trend cannot be stopped (Kamolov & Stepnov, 2020). From the theoretical point of view, virtual functioning can be perceived as a parallel level or as the augmentation of reality (Masood & Egger, 2020).

Since the turn of 2019/2020, we have observed a new but decisive factor affecting the digitalisation and virtualisation of culture and arts: the COVID-19 pandemic. It started to play the role of the dominant external factor, from which there was no turning back – that is why this phenomenon can be called forced virtualisation. Its intensity and extended period of influence changed even the most hardened traditional forms of participation in culture and arts. As a result, perhaps for the first time in humankind's history, most art creators and recipients were forced to participate in their preferred art types in a virtualised way reacting differently to this process. These different reactions vary due to the creative process and the perception process characteristics, personal preferences of the art creator and recipient, as well as the access and quality of infrastructure allowing for virtual participation in particular art types (Szostak, 2022a).

Music is perceived as the most ephemeric and nontangible among all arts (Dahlhaus, 2007). Due to its essence, research on its characteristics is an arduous task. However, paradoxically, the virtualisation of intangible musical experience may result in the tangibility of its occurrence, allowing for the

structuralisation of the research area. To proceed in this task successfully, there is a need to combine the achievements of aesthetics and management. Based on the aesthetic situation theory (Gołaszewska, 1984; Ingarden, 1981) – as one of the holistic theories from the field of aesthetics that is successfully used in the management area – it is possible to analyse all phenomena occurring in the art creator and the art recipient areas.

The components of the aesthetic situation concerning musical arts are the musical art creator, the work of musical art, the recipient of the musical art, the world of universal values and the natural world. The mutual relations between the components of this theory are also crucial. A work of musical arts is the central component of the aesthetic situation. A musical art creator interacts with a musical art recipient through the work of musical arts. The universal values, put in the artwork in the form of items of the natural world (creative process), pose the clue of the message sent by the musical art creator to the musical art recipient. A musical arts recipient must actively perceive universal values in the items of the natural world through the process of receiving the artwork (Gołaszewska, 1984, 1986). From this point of view, musical art creators are considered managers of the aesthetic situation (Szostak & Sułkowski, 2020).

The next layer of the analysis was built on the cultural differences between nations based on the social capital theory. Therefore, it is justified to analyse the forced virtualisation of the aesthetic situation in musical arts from the point of view of different national groups: Polish nationality compared to non-Polish nationalities.

This paper aims to analyse the characteristics of the creative process in musical arts depending on the form in which the aesthetic situation concerning musical arts takes place (traditional in-person or virtual with digital solutions) depending on the nationality of the musical art creator. In order to structure the deliberations, the following research questions were formulated: 1) How do the forced virtualisation and digitisation affect the quality of the creative process within the aesthetic situation between Polish and non-Polish musical art creators? 2) Which qualitative parameters of the aesthetic situation are lost and which are gained in connection with the creative process virtualisation in the eyes of Polish and non-Polish musical art creators?

## Current state of knowledge

Arts, as a form of expression and the field of communication, play an essential role in individual and group aspects of humanity (Margolis, 1986; Ossowski, 1949; Tatarkiewicz, 2015). Consequently, metaphysical and phenomenological characteristics of the aesthetic experience have been a subject of analysis since the beginning of intellectual thinking. Ingarden's phenomenology seems to be a universal approach to intangible aspects of artistic considerations and defends itself against digitalisation and virtualisation of the aesthetic experience (Ingarden, 1970, 1981). Gołaszewska's theory of aesthetic situation, based on Ingarden's phenomenology, allows us to see all issues related to the art creator, artwork, art recipient and worlds of nature and universal values in one systematic model (Gołaszewska, 1984).

The digitisation and virtualisation of traditionally-perceived aesthetic experiences require new theoretical tools for understanding and analysing the intangible phenomenon of arts. Among recent philosophical approaches is postphenomenology built on traditional phenomenology combined with a pragmatic approach focusing on technology's mediating roles (Ihde, 2009). Particular technologies and their applications allowing for remote communication shape artistic perception and experience based on the art creator and recipient's perspective. These new solutions generate positive and negative consequences on the aesthetic situation. Scholars emphasize this impact on collection management, the democratisation and accessibility of art, broader possibilities of interacting and intervening in arts, and the efficiency of marketing (Moens, 2018).

Transferring postphenomenology and the aesthetic situation into the management area, the art creator became a manager of the aesthetic situation in a virtualised reality (Szostak, 2022a). Therefore, the artist's organisational activity in the area of the aesthetic situation may concern self-organisation and self-management, where self-awareness is essential (Kostera, 2014; Marra, 2019; Szostak & Sułkowski, 2021) and managing the aesthetic situation (Böhme, 2021; Gołaszewska, 1984; Szostak, 2021; Szostak & Sułkowski, 2020). At this point, we entered the humanistic management area, where the good of humanity is a crucial factor. Unfortunately, we notice populism, heartlessness

or selfishness as the dark sides of technological progress, catalysed by democracy in many aspects of humanity. There are trials of the creation of defence strategies against negative consequences of inhuman technological development in the form of principal axes of self-management: imagination, inspiration, and intuition as the keys to planning; structure, space, and synchronicity as the keys to organising; leadership, learning, and love as keys to motivating; and ethos, ethics, and ecology as keys to controlling (Kostera, 2019). The indicated axes may be considered the aestheticisation of reality through the aestheticisation of management (Guillet de Monthoux, 2004).

The artist's organisational aspect is based on the aesthetic situation perceived by its components and the interrelations of these components (Gołaszewska, 1984; Szostak, 2020; Szostak & Sułkowski, 2020). According to the theory of the aesthetic situation, the musical art creator's organisational activities take place on three levels: the world of values shaped by the creator's artistry; the work of art shaped by the creator's creativity, and the natural world shaped according to the creator's virtuosity (Szostak, 2022b). A particular explanation of the noticeable chaos surrounding some artists during the creative process is the characteristic of simultaneously managing the aesthetic situation by the creator on all levels. As a result, creative process management is dynamic because it appears in many layers at the same time.

Despite the analytical separation of these three levels, the musical art creator manages artistry, creativity and virtuosity simultaneously, immediately adapting the actions on the other levels from changes made in one of them. The whole process, however, is not chaotic but highly effective and efficient. It is because a minor change at the level of the value world can determine numerous alterations at the level of the artwork and, thus – the most visible corrections – at the level of the natural world. In this context, the musical art creator plays the role of a manager of the aesthetic situation because of the content of the message (the choice of values and their location in the items of the natural world) and its form (schemes, styles, solutions) will depend on him. For this purpose, the musical art creator has three streams of influence at his disposal: virtuosity, artistry and creativity (Szostak, 2021, 2022b). A conscious musical art creator manages these streams in a controlled manner. The musical art creator,

considered the manager of the aesthetic situation, also determines the process of musical work reception (Gołaszewska, 1984) but does it in each art discipline differently, due to differences in the reception process.

The aesthetic processing of humans entails the sensation-based evaluation of an entity. Aesthetic perception has many determinants ranging from internal evolutionary, anatomical or physiological constraints to external influences of culture, history and individual differences. There are many dynamically configured networks underlying these multifaceted processes of aesthetic appreciation bridging art and science, aesthetics and neuroanatomy, creating even the neuro-cognitive psychology of aesthetics (Jacobsen, 2010). From the macro perspective, cultural and historic determinants shape the qualities of participation in arts. For a country like Poland, communism is still one of the almighty demons explaining social capital weakness. Dilemmas, spanning generations and material differences, occupy the minds of decision-makers and individuals. However, three decades of convergence with mature democracies have helped Polish citizens develop aspirations (Soaita & Wind, 2020), and the change between publicly – and private-owned resources influence people’s minds, behaviours, and goals (Dolšák, 2019; Huber & Montag, 2020; Markowska-Przybyła, 2020; Nicoara, 2018; Soaita & Wind, 2020). Societies, many years after losing communistic burdens, suffer from post-communistic traumas. Research confirms a positive relationship between cultural participation and well-being outcomes for individuals and societies (Konkolý Thege et al., 2017; Węziak-Białowolska et al., 2018).

The COVID-19 pandemic and its restrictions touched the musical art world profoundly. Researchers started investigations by asking questions about musical arts engagement during the lockdown and differences before and during the restrictions period. The strongest predictors of arts engagement during the pandemic were age, education, social support, and coping styles (Mak et al., 2021). Math skills, science, and engineering positively affect an individual’s creativity during social restrictions. Technical skills are perceived as essential, but they stimulate creativity when individuals independently decide to use them in a specific and self-defined task. The COVID-19 pandemic has exacerbated long-standing challenges and barriers to arts and music education

and ways to solve those challenges (Martyniv et al., 2021). Researchers focusing on the federal and local governments' support programs for arts workers complain about its inadequateness and failure to protect musical art's cultural and economic assets (Nelligan & Nelligan, 2021). Musical arts revealed their therapeutic potential to promote the physical, mental, and social health of individuals locked in their homes for many months (Gupta, 2020); however, the processes of musical education were deeply affected and mainly shifted to virtual ways (Li et al., 2021).

## Materials and methods

The research methods used in this paper are a review and analysis of the literature (EBSCO, Google Scholar, JSTOR, Mendeley, Scopus and Web of Science databases) in areas of aesthetics and management and qualitative empirical research in the form of structured in-depth formal interviews with key informants in the studied field, i.e. people engaged in creative musical arts activity understood as managers of the aesthetic situation. The study was designed to examine representatives of all types of musical arts, i.e. composers, performers such as; instrumentalists, vocalists, conductors, and sound directors from Poland and other nations. The choice of such a methodology seems to be the most appropriate for the experimental nature of the study. Furthermore, the methodological strategy is based on an interdisciplinary and multi-paradigm approach, taking into account the achievements in the field of aesthetics and management.



**Table 1.** Research sample description: Polish musical art creators

Code	Sex	Birth year	Years of art experience	Artistic activity <sup>1</sup>	Artistic education	Beyond-artistic education	Nationality
POL01	K	1967	39	one of many	postgraduate music studies	MA in Pedagogy	Poland
POL02	M	1991	12	primary	PhD in musical arts, instrumental studies	postgraduate studies in management	Poland
POL03	M	1991	22	additional	1st level music school	lack	Poland
POL04	M	1999	9	primary	lack	college	Poland
POL05	M	1993	13	primary	Master of Music Arts	postgraduate studies: 1) sound production, 2) music pedagogy	Poland
POL06	M	2000	6	primary	2nd level music school	lack	Poland
POL07	M	1964	44	one of many	MA in pedagogy	medium	Poland
POL08	M	1980	25	one of many	Doctor of Musical Arts, instrumentalist	Associate Professor of Management	Poland

Source: own elaboration.

Eight musical art creators from Poland (42,1%; see: Table 1) and eleven from other nations (57,9%; see: Table 2) were interviewed in the study. Among non-Polish respondents were two participants from Bulgaria and the Czech Republic each (10.5% each), one from Chile, France, Germany, Great Britain, Nigeria, and the USA each (5.3% each); one person indicated his nationality as Jewish-Russian-American. Due to the study’s experimental nature, no efforts were undertaken to balance participants’ age, gender, or extent of artistic experience. Instead, the results were analysed to obtain at least a general shape of the examined challenges.

<sup>1</sup> As primary, additional or one of many forms of professional activities.

Interviews with Polish respondents were conducted in Polish, and interviews with non-Polish respondents were conducted in English, recording their responses. The recorded materials were written down to standardise the analysis and inference process, and the Polish-language answers were translated into English. Data examination was accomplished using NVivo software.

**Table 2.** Research sample description: non-Polish musical art creators

Code	Sex	Birth year	Years of art experience	Artistic activity1	Artistic education	Beyond-artistic education	Nationality
OTH01	M	1983	17	additional	private lessons	PhD in Chemistry	The Czech Republic
OTH02	M	1961	46	additional	private lessons	PhD in Physics	Germany
OTH03	K	1978	37	primary	Master of Music Arts, instrumentalist	PhD in Chemistry	Great Britain
OTH04	M	1998	16	primary	MA in Music Arts	lack	Bulgaria
OTH05	M	1954	43	primary	MA in Music Arts, Conducting	Master of Theology and Linguistic Studies	USA
OTH06	M	1984	33	primary	M.Sc.	Bachelor	France
OTH07	M	1978	14	additional	private lessons	lack	Bulgaria
OTH08	K	1977	4	additional	private lessons	Bachelor in Psychology	Jewish-Russian-American
OTH09	M	1971	41	primary	2nd level music school	lack	Nigeria
OTH10	K	1970	34	primary	2nd level music school	MA in musicology	The Czech Republic
OTH11	M	1993	7	additional	private lessons	MA in Music Pedagogy	Chile

Source: own elaboration.

The interview questionnaire was divided into six parts. The participants answered 53 questions based on five-point Likert scales (-2 = very negative impact, -1 = rather a negative impact, 0 = neutral influence, 1 = rather

a positive influence, 2 = very positive influence). The first group of questions was about the impact of the COVID-19 pandemic on the participant as a musical art creator. The second group of questions was about rating the COVID-19 pandemic's impact on the musical arts discipline as a whole. The third group of questions assessed a participant's approach to particular features of musical arts by comparing traditional and virtual methods of artistic activities. The fourth group of questions asked about foreseeing the situation in musical arts after the lifting of the COVID-19 pandemic restrictions. Finally, the last two groups of questions compared the in-person and virtual forms of participation in musical arts regarding the aesthetic qualities of the aesthetic situation.

## Results and discussion

Results and discussion are divided between five thematic areas being investigated during the research: 1) musical art creator's perspective; 2) musical arts' perspective; 3) participation in musical arts in-person versus virtually; 4) musical arts after the COVID-19 pandemic restrictions; and 5) in-person versus virtual forms of participation in musical arts.

### Musical art creator's perspective

Assessment of the influence of the COVID-19 pandemic on an average musical art creator varies between Polish and non-Polish musical art creators and, statistically, can be assessed as an 18% difference. Concerning detailed factors creating this general difference, the following order shows the factors assessed as the most critical for Polish musical art creators to the least critical for Polish musical art creators compared to non-Polish musical art creators. Among 18 investigated factors, 14 of them (77,8%) were assessed as most critical for Polish musical art creators: 1) possibility to participate in musical arts according to personal preferences

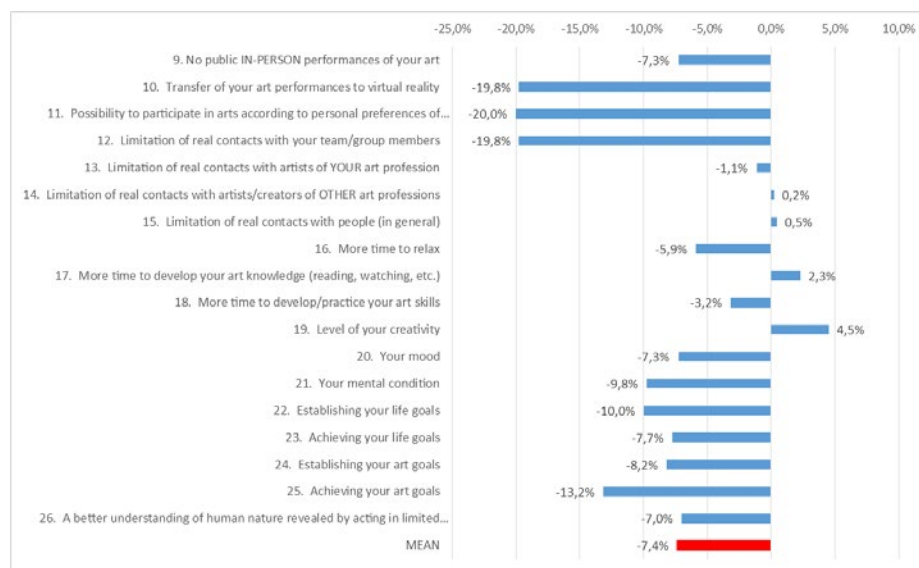
of recipients (-20,0%); 2) transfer of musical art performances to virtual reality (-19,8%); 3) limitation of in-person contact with musical art creator's team or group members (-19,8%); 4) achieving musical art goals (-13,2%); 5) establishing musical art creator's life goals (-10,0%); 6) musical art creator's mental condition (-9,8%); 7) establishing musical art creator's artistic goals (-8,2%); 8) achieving musical art creator's life goals (-7,7%); 9) the lack of in-person public performances of musical arts (-7,3%); 10) musical art creator's mood (-7,3%); 11) a better understanding of human nature revealed by acting in limited conditions (-7,0%); 12) having more time to relax (-5,9%); 13) having more time to develop/practice musical skills (-3,2%); 14) limitation of in-person contact with musical artists (-1,1%).

**Table 3.** Assessment of the influence of the COVID-19 pandemic on a musical art creator: Polish to non-Polish musical art creators

<b>Issue</b>	<b>Polish to non-Polish musical art creators</b>
11. Possibility to participate in musical arts according to the personal preferences of recipients	-20,0%
10. Transfer of musical art performances to virtual reality	-19,8%
12. Limitation of in-person contact with musical art creator's team or group members	-19,8%
25. Achieving musical art goals	-13,2%
22. Establishing musical art creator's life goals	-10,0%
21. Musical art creator's mental condition	-9,8%
24. Establishing musical art creator's artistic goals	-8,2%
23. Achieving musical art creator's life goals	-7,7%
9. No in-person public performances of musical arts	-7,3%
20. Musical art creator's mood	-7,3%
26. A better understanding of human nature revealed by acting in limited conditions	-7,0%
16. More time to relax	-5,9%
18. More time to develop/practice musical art skills	-3,2%
13. Limitation of in-person contact with musical artists	-1,1%
14. Limitation of in-person contact with artists/creators of other arts	0,2%
15. Limitation of in-person contact with people (in general)	0,5%
17. More time to develop the musical art creator's artistic knowledge	2,3%
19. Level of musical art creator's creativity	4,5%

Source: own elaboration.

**Figure 1.** Assessment of the influence of the COVID-19 pandemic on a musical art creator: Polish to non-Polish musical art creators



Source: own elaboration.

Only 4 of 18 investigated factors (22,2%) were assessed as less critical for Polish musical art creators in comparison to non-Polish musical art creators: 1) limitation of in-person contact with artists and creators of other art professions (0,2%); 2) limitation of in-person contact with people in general (0,5%); 3) having more time to develop musical art knowledge by reading, watching, or listening (2,3%); 4) level of musical art creator’s creativity (4,5%).

Details of the assessment of the influence of the COVID-19 pandemic on an average musical art creator between Polish and non-Polish musical art creators are shown in Table 3 and Figure 1.

## Musical arts' perspective

The influence of the COVID-19 pandemic on musical arts varies between Polish and non-Polish musical art creators by 18,9%; i.e. Polish musical art creators assessed the influence as more challenging than non-Polish musical art creators. Among six investigated factors, five (83,3%) were assessed as more challenging by Polish musical art creators: 1) the possibility to participate in musical arts according to the personal preferences of recipients (-19,1%); 2) limitation of in-person contact with team or group members (-18,4%); 3) limitation of in-person contact with artists (creators) of other art professions (-3,0%); 4) limitation of in-person contact with musical artists and professionals (-2,5%); 5) the lack in-person public performances of musical arts (-2,0%). Only the transfer of musical art performances to virtual reality was assessed as more challenging by non-Polish musical art creators (0,7%).

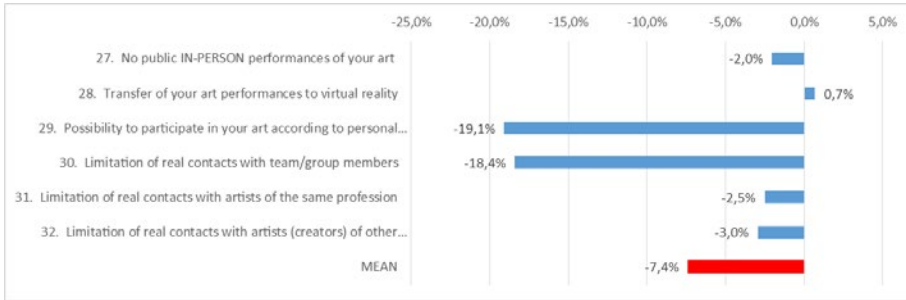
Details of the assessment of the influence of the COVID-19 pandemic on musical arts between Polish and non-Polish musical art creators are shown in Table 4 and Figure 2.

**Table 4.** Assessment of the influence of the COVID-19 pandemic on musical art discipline: Polish to non-Polish musical art creators

Issue	Polish to non-Polish musical art creators
29. Possibility to participate in musical arts according to the personal preferences of recipients	-19,1%
30. Limitation of in-person contact with team/group members	-18,4%
32. Limitation of in-person contact with artists (creators) of other professions	-3,0%
31. Limitation of in-person contact with musical artists	-2,5%
27. No in-person public performances of musical arts	-2,0%
28. Transfer of musical art performances to virtual reality	0,7%

Source: own elaboration.

**Figure 2. Assessment of the influence of the COVID-19 pandemic on musical art discipline: Polish to non-Polish musical art creators**



Source: own elaboration.

## Musical arts in-person versus virtually

Assessment of Polish and non-Polish musical art creators’ approaches to particular features of musical arts comparing in-person and virtual methods of participation are statistically quite similar (1,6% of difference). However, a detailed analysis of factors creating the general view is much more differentiated.

Among sixteen investigated factors, six (37,5%) of them were assessed lower by Polish musical art creators in comparison to non-Polish musical art creators: 1) external motivation to continue and finish a creative activity – virtually (-21,2%); 2) musical art creator’s internal motivation to continue and finish a creative activity – virtually (-12,1%); 3) external motivation to start a creative activity – in-person (-10,3%); 4) musical art creator’s internal motivation to continue and finish a creative activity – in-person (-5,6%); 5) external motivation to start a creative activity – virtually (-5,1%); 6) external motivation to continue and finish a creative activity – in-person (-0,3%).

Ten of sixteen factors (62,5%) were assessed higher by Polish musical art creators in comparison to non-Polish musical art creators: 1) musical art creator’s possibilities to immerse in the topics concerning society or the audience – virtually (0,3%); 2) musical art creator’s inspirations to create – in-person (4,4%);

3) musical art creator’s creativity – in-person (6,5%); 4) musical art creator’s contact with the audience – virtually (6,9%); 5) musical art creator’s inspirations to create – virtually (7,9%); 6) musical art creator’s possibilities to immerse in the topics concerning society (or audience) – in-person (9,6%); 7) musical art creator’s internal motivation to start a creative activity – virtually (9,7%); 8) musical art creator’s internal motivation to start a creative activity – in-person (10,2%); 9) musical art creator’s creativity – virtually (10,3%); 10) musical art creator’s contact with the audience – in-person (15,2%).

Details of the assessment of Polish and non-Polish musical art creators’ approaches to particular features of musical arts comparing in-person and virtual methods of participation are depicted in Table 5 and Figure 3.

**Table 5.** Assessment of musical art creator’s approach to particular features of musical arts comparing in-person and virtual methods of participation: Polish to non-Polish musical art creators

<b>Issue</b>	<b>Polish musical art creators</b>	<b>non-Polish musical art creators</b>	<b>Polish to non-Polish musical art creators</b>
40. External motivation to continue and finish a creative activity – virtually	0,00	0,64	-21,2%
36. Musical art creator’s internal motivation to continue and finish a creative activity – virtually	0,00	0,36	-12,1%
37. External motivation to start a creative activity – in-person	0,63	1,00	-10,3%
35. Musical art creator’s internal motivation to continue and finish a creative activity – in-person	0,88	1,09	-5,6%
38. External motivation to start a creative activity – virtually	0,38	0,55	-5,1%
39. External motivation to continue and finish a creative activity – in-person	0,63	0,64	-0,3%
48. Musical art creator’s possibilities to immerse in the topics bothering society (or your audience) – virtually	0,38	0,36	0,3%
43. Musical art creator’s inspirations to create – in-person	1,38	1,18	4,4%
41. Musical art creator’s creativity – in-person	1,38	1,09	6,5%

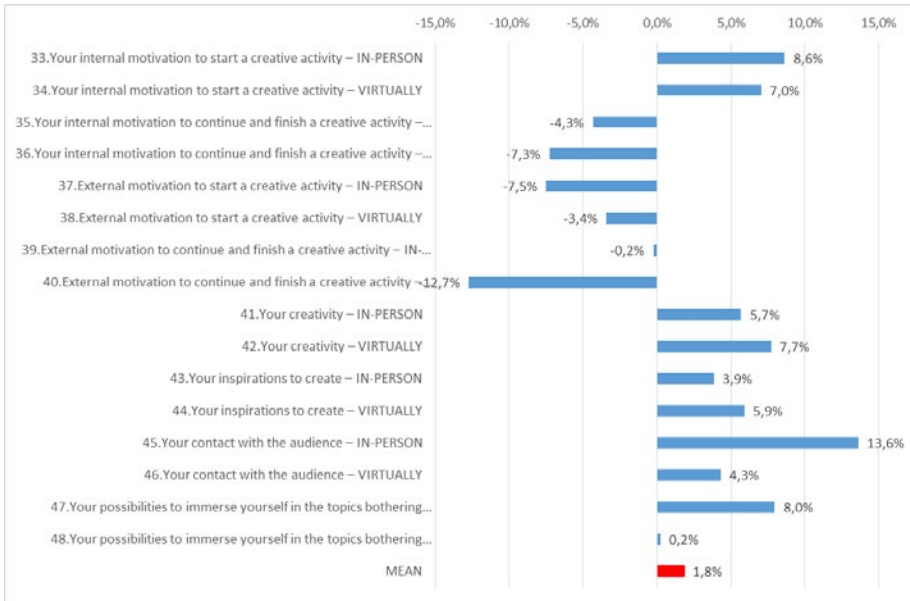


<b>Issue</b>	<b>Polish musical art creators</b>	<b>non-Polish musical art creators</b>	<b>Polish to non-Polish musical art creators</b>
46. Musical art creator's contact with the audience – virtually	0,13	-0,09	6,9%
44. Musical art creator's inspiration to create – virtually	0,75	0,45	7,9%
47. Musical art creator's possibilities to immerse in the topics bothering society (or audience) – in-person	1,13	0,73	9,6%
34. Musical art creator's internal motivation to start a creative activity – virtually	0,63	0,27	9,7%
33. Musical art creator's internal motivation to start a creative activity – in-person	1,25	0,82	10,2%
42. Musical art creator's creativity – virtually	0,75	0,36	10,3%
45. Musical art creator's contact with the audience – in-person	1,50	0,82	15,2%

Source: own elaboration.

Discussing the results, it can be said that Polish musical art creators had less external and internal motivation to continue and finish creative activities when these activities were held in person and virtually, even though they were more willing to start creative processes in person and virtually. This constatation is in line with the cultural features of the Polish nation.

**Figure 3.** Assessment of musical art creator approach to particular features of musical arts comparing in-person and virtual methods of participation: Polish to non-Polish musical art creators



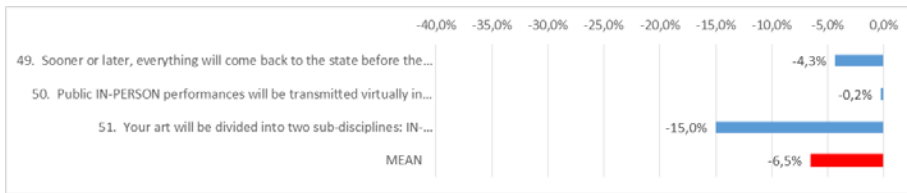
Source: own elaboration.

## Musical arts after the pandemic restrictions

The assessment of how musical arts will function after the lifting of the COVID-19 pandemic restrictions is 6,5% different between Polish and non-Polish musical art creators. Polish musical art creators think that sooner or later, everything will return to the state before the pandemic, 4,3% less than non-Polish musical art creators. On the other hand, Polish and non-Polish musical art creators think equally (0,2% of difference) that after the lifting of the COVID-19 pandemic restrictions, in-person public performances will still be transmitted virtually in parallel. The most significant discrepancy between Polish and non-Polish musical art creators regards the division of musical arts after the lifting of the

COVID-19 pandemic restrictions into two sub-disciplines: in-person/traditional and virtual/digital (15,0% of difference). Details are shown in Figure 4.

**Figure 4.** Predictions regarding the situation in musical arts after lifting the COVID-19 pandemic restrictions: Polish to non-Polish musical art creators



Source: own elaboration.

## In-person versus virtual forms of participation in musical arts

The average discrepancy in the research between Polish and non-Polish musical art creators can be seen in the assessment of in-person and virtual forms of participation in musical arts is 4,8%. Polish musical art creators think that the traditional form of participation in musical arts helps better satisfy musical art recipients by 12,0% compared to non-Polish musical art creators. A similar situation regards allowing experiencing catharsis by the recipients of musical arts (12,0%). Only a 1,0%-difference between Polish and non-Polish musical art creators is about engaging the recipients of musical arts. Polish musical art creators think in-person participation in musical arts pleases the recipients of musical arts less by 2,2%, compared to the assessment of non-Polish musical art creators. On the other hand, non-Polish musical art creators assess 3,0% stronger, that the traditional participation in musical arts helps allow for better recipients’ contact with the artwork itself. Similar approaches are seen in allowing for better recipients’ contact with the

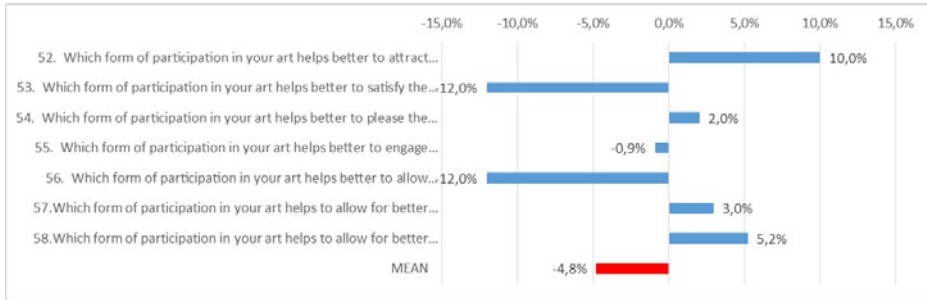
art creator/performer (5,4% of difference) and attracting more recipients of musical arts (10,0% of difference).

**Table 6.** Differences in assessment of in-person and virtual forms of participation by Polish to non-Polish musical art creators

<b>Question</b>	<b>Polish musical art creators</b>	<b>non-Polish musical art creators</b>	<b>Polish to non-Polish musical art creators in %</b>
53. Which form of participation in musical arts helps better satisfy musical arts recipients?	-1,87	-1,27	-12,0%
56. Which form of participation in musical arts helps better to allow experiencing catharsis by the recipients of musical arts?	-1,87	-1,27	-12,0%
55. Which form of participation in musical arts helps better to engage the recipients of musical arts?	-1,50	-1,45	-1,0%
54. Which form of participation in musical arts helps better to please the recipients of musical arts?	-1,62	-1,73	2,2%
57. Which form of participation in musical arts helps to allow for better recipients' contact with the artwork itself?	-1,12	-1,27	3,0%
58. Which form of participation in musical arts helps to allow for better recipients' contact with the art creator/performer?	-1,37	-1,64	5,4%
52. Which form of participation in musical arts helps better to attract more recipients of musical arts?	-0,50	-1,00	10,0%

Source: own elaboration.

**Figure 5.** Differences in assessment of in-person and virtual forms of participation by Polish to non-Polish musical art creators



Source: own elaboration.

## Final remarks

The study reveals differences in the traditional and virtual creative process between Polish and non-Polish musical art creators. The general differences are insignificant; however, particular components are concerned with essential discrepancies. Among the most substantial discrepancies should be underlined 1) the negativeness of the possibility to participate virtually in musical arts according to the personal preferences of recipients due to the COVID-19 pandemic (assessed 20,0% lower by Polish musical art creators); 2) the transfer of musical art performances to virtual reality due to the COVID-19 pandemic (assessed 19,8% lower by Polish musical art creators); 3) the limitation of in-person contact with the musical art creator’s team or group members (assessed 19,8% lower by Polish musical art creators). In the area of particular components of the creative process, undertaken in the traditional or virtual aesthetic situation, the most significant discrepancies are in areas of: 1) external motivation to continue and finish a creative activity when the aesthetic situation takes place virtually (assessed 21,2% lower by Polish musical art creators); 2) musical art creator’s internal motivation to continue and finish a creative activity when the aesthetic situation takes place virtually (assessed 12,1% lower by Polish musical art creators); 3) musical

art creator's contact with the audience when the aesthetic situation takes place in-person (assessed 15,2% lower by Polish musical art creators). Polish musical art creators assess as 12% stronger than non-Polish musical art creators that the traditional form of participation in musical arts helps satisfy the recipients of musical arts more and allows them to experience catharsis.

This study can have practical implications for individuals (musical art creators and managers of musical art institutions) and musical art organisations (profit-oriented and non-profit-oriented), who should be interested in the research results for the following reasons: 1) enabling musical art creators to form their perception of the creative process; 2) enabling musical art managers to form their perception of the complex nature of the creative process of musical art groups they manage; 3) enabling musical art institution managers to form their perception of the multifaceted nature of the creative process of musical art creators involved in the institutions they manage; 4) enabling sociologists to look for deeper understanding of the creative process in musical arts.

The limitations of the research are the following: 1) the relatively small size of the sample and randomness of participants do not allow for profound generalisation of research results; 2) the research took place during the COVID-19 pandemic without consideration of the full effect of the long-term restrictions; 3) results should not be extended to other than Poland post-communistic countries.

Perspectives of the research can be the following: 1) large-scale research based on the methodology invented for this paper; 2) more focused research based on the methodology prepared for this study investigating art creators from different countries, regions, and cultures, divided by age, gender or the length of artistic experience.

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