

# Gender differences regarding participation form in the arts receiving process. Consequences for aesthetic situation management

Michał Szostak\* 

\*University of Social Sciences, Warsaw, Poland. E-mail: mszostak@san.edu.pl

**Abstract** ***Purpose.** From a management point of view, the digitalization of the aesthetic experience may be considered in the context of the growth or loss of the potential of artistry and creativity in response to the form of participation in arts. Because of gender differences in perception qualities, this paper aims to evaluate the influence of the participation form (in-person or delivered digitally) in the aesthetic situation by gender-differentiated receivers on artistry and creativity change. The COVID-19 pandemic created additional need for this analysis.*

***Design/methodology/approach.** The quality of participation by men and women in art types (musical, performing, literary, audio-visual, visual) was assessed using the same ten criteria. Qualitative data analysis was based on an international sample (38 countries, n = 221).*

***Findings.** The form of participation in the arts determines the level of participation quality in the aesthetic situation for male and female receivers differently. There are significant gender differences in participation in particular types of art and gender differences between particular forms of participation in art types.*

***Practical implications.** The results should gain the interest of the following groups: 1) Art creators looking for the optimal means of distribution of artworks among gender-differentiated receivers; 2) Art managers and marketers for deeper understanding of gender-differentiated art receivers' perspectives and their preferences about their form of participation form in the arts; 3) Art receivers to compare their opinions about how best to participate in the arts with the preferences of art receivers of a different gender.*

***Originality/value.** This study is the first research to assess the quality differences in the process of receiving the aesthetic situation regarding the form of participation in the arts.*

**Keywords** gender differences, creativity loss, artistry loss, participation in arts, arts management, aesthetics, aesthetic situation, receiving process, perception

**JEL Codes:** J16, Z10, Z11

## Introduction

For centuries, the content of human activities has been relatively fixed, although their forms change endlessly: for example, when activities performed in-person are transferred to digital forms or changed by them. Because the form of participation affects participation content and accordingly changes contributions and outcomes (Karayılanoğlu & Arabacıoğlu, 2020), we cannot forget that gender differences diversify them even more (Götzmann & Bainton, 2021). Furthermore, digitalization progressively changes the whole culture: along with technological advancement comes a transformation of social contacts, aesthetic experiences, and forms of expression (Kröner, Christ, & Penthin, 2021). In these constantly evolving circumstances, management also requires new approaches and new tools.

The COVID-19 pandemic affected our lives and sped up digital participation in various areas, including the arts (Lei & Tan, 2021). Considering participation in the arts from the aesthetic situation perspective, the analysis should be undertaken from two sides: that of the creators and that of the receivers (Gołaszewska, 1984; Szostak, 2020, 2022a; Szostak & Sułkowski, 2020a). Therefore, the general model of this investigation is a function of the mixture of "aesthetic situation" and "digital technologies" to gain knowledge about changes in creativity and artistry potential. The leading research problem is analyzing the impact of "digital technologies" on particular "aesthetic situation" components in the optics of whether there has been loss or gain in creativity and artistry, adding the lens of the receiver's gender. Therefore, the central investigation of this matter must be separated into two levels: 1) creator-artwork (creative process) and 2) artwork-receiver (receiving process).

\*Corresponding author

This article emphasizes the artwork-receiver stage, and its goals are: 1) assessment of the influence of digital technologies on the perception of each type of art while considering the influence of the gender factor; 2) assessment of the scale of the influence of digital technologies on the gender-differentiated perception of each type of art; 3) assessment of the scale of creativity and artistry loss or gain because of the use of digital technologies in each type of art as seen by men and women. The following research hypothesis was created to achieve these goals: RH) The form of participation (in-person or through digital presentation) in the arts shapes the quality of the participation in the aesthetic situation by male and female receivers differently. As a result of the small sample ( $n = 221$ ) and many possible theories about the roots of gender differences, complex statistical analyses were not undertaken. Therefore, the following research questions were set to verify this hypothesis: RQ1) How do males and females perceive the quality of participation in particular types of art in regard to the form of participation (in-person or digitally)? RQ2) What are the differences between the genders as they participate, in-person or via digital transmission, in particular types of art? RQ3) What are the gender differences for the experience of participation in particular types of art through different forms of participation? This article does not intend to show the reasons for gender differences in assessing the quality of the aesthetic situation, which can be drawn only after comparative and qualitative research. However, the results of this paper may provide an essential source of indicators for creating a model for this kind of research into the causes.

## Literature review

Art has been present since the earliest times of human existence, and through the centuries, the roles of men and women have changed, mixed, and evolved. Although aesthetics as a separate discipline has split off relatively recently, it was present from the beginning of abstract thought within philosophical discourses and also here, the gender factor was still present. Art is a way of transmitting the artist's will into the artwork to affect the receivers, and its role is to transmit inner states: artists express their states of mind, allowing recipients to achieve desirable and clearly defined states (Szostak & Sułkowski, 2020a). From the aesthetic situation point of view, the creator creates his artwork reflecting the natural world and the world of universal values, and the creator imparts this ready-made result (artwork) for the receiver. The receiver chooses the means of participation in the receiving process, fitting the experience to a particular set of circumstances. From the point of view of the creator, the choice of the perception form, which is not adjusted to the circumstances, profoundly determines the content of the receiving process. More experienced receivers may have supplementary fluency in using a less efficient form of participation without wasting anything (or too much) from the content. Alternatively, even the most efficient form of participation may not be sufficient to distribute the entire content to the less-experienced receiver (Gołaszewska, 1984; Szostak, 2020).

From the point of view of aesthetics, the most visible sign of creativity is the artwork itself; it is in the creator's person (mind, consciousness, subconsciousness) that the fundamental processes making up the phenomenon of creativity occur. The artwork is a carrier of creativity and artistry (Szostak, 2020); simultaneously, the level of creativity and artistry (including universal values like truth, goodness, beauty) located in the artwork varies according to the art receiver's attitude and the form of participation (person, digital) in the artworks (Szostak, 2022a). The activity of artistic creation (called disposition or creative attitude) is influenced by certain factors: 1) personality traits (abilities and interests directing the person to the attitude of interest in creating and valuing art); 2) social conditions (background, education, and public opinion concerning the position of art and evaluation of the works of other creators); 3) a wealth of experience (the sum of the artist's personal experiences). However, a creative attitude alone is not sufficient to start the creative process—creativity itself is also necessary. We cannot forget about motifs of creative activity: 1) assigned—straightforwardly affecting the shaping of the work realized with the participation of creative work (contemplation of yourself, reflection for the work, contemplation of the recipient) and 2) unassigned—marked in the work indirectly, possible to implement using supplementary actions and additionally to trigger creative forces: economic thoughts, social coercion, accordance with stereotypes (Szostak, 2020, 2022a).

Advanced IT tools, digitalization, social media, and constantly developing business skills, have forced the arts to take a sharp turn (Handa, 2020). In the digital age, the performative arts especially have undergone a radical shift, because originally ephemeral performance may currently be paused, replayed, and repeated (Dunne-Howrie, 2020). Even though the increasing use of digitalization in the arts has been quicker, more comprehensive, and more intense year by year, the COVID-19 pandemic added new stimuli to this process: lockdowns and social distancing. The still-existing COVID-19 pandemic makes it challenging to assess the grounds for and the results of the digitalization of the arts (Habelsberger & Bhansing, 2021; Zahra, 2021). Aside from the digital transformation of participation in the arts, there are parallel, supplementary trends among artists such as their shift in the direction of entrepreneurship (Szostak & Sułkowski, 2021a) or problems with artists' identification (Szostak & Sułkowski, 2021b, 2021c) that were previously sporadic or unknown.

Participation in the arts involves the senses (Ekmekçi, Tereman & Acar, 2014; Sosnowska, 2015); that is why evolution equipped women and men with senses in different proportions (Doğan et al., 2019). However, despite arts' digitalization being regulated by the technical possibilities for transmitting the analogue senses' experience into virtual dimensions (Mao & Jiang, 2021), it is justified that digital participation in the arts plays the role of "digital mediation." This concept locates the role of digital technology in its proper place, i.e., "in between" the artwork and the receiver (Jarrier & Bourgeon-Renault, 2019). Furthermore, the senses allow for physical, emotional (Buravenkova, Yakupov, Samsonovich, & Stepankaya, 2018), intellectual, and spiritual (Rivas-Carmona, 2020; J. C. Wu, 2020) participation in art. Examination of the receiving process on all of these levels within the context of gender highlights the level of complexity of the problem investigated.

Differences in perception due to gender have been presented in the literature for many years. There are general theories explaining the reasons for these differences: 1) behavioral economics theory based on profound biologic factors (Cheng, 2019; Zettler et al., 2022), 2) cultural theory based on the influence of culture-shaping individuals' criteria and assessments according to these criteria (Eger, Mičik, Gangur, & Řehoř, 2019; Le, 2021), 3) feminist theory based on class approach and consequences flowing from the favoring of women by male-dominated societies (Neculaesei, 2015; Soost & Moog, 2021). We can apply all of these basic theories to the arts, but explaining these differences is not easy—or even possible. Not many researchers have focused on the problem of art perception or participation as differentiated by gender. Nevertheless, since the beginning of the 1990s, there have been verified results that art created by women is perceived differently than art created by men (Karner, 1991). Also, the differences in how gender-differentiated audiences behave toward the physical works of art are documented and confirmed (Tröndle, Kirchberg, & Tschacher, 2014).

Digitalization may be perceived as an evolution or as a revolution. Digital technologies allow redesigning the environment and historical attempts to numerous issues. It can be said that today's culture is in some way ordered by digitalization (Roberge & Chantepie, 2017). Because digital transformation affects and is shaped by specific cultures differently, it also magnifies spirituality from its real context in the socio-cultural interpretation of the natural world to contemporary digitally mediated settings (Sosnowska, 2015). Mediatization of cultural practices has been changing the processes of cultural memory construction, and online interaction skills have become the basis of education to equalize tradition and modernization (Arkhangelsky & Novikova, 2021). The goal of using the Internet as a participating platform engaging the public in creating artwork is to showcase the relationship between the shared imagination and the specific artistic sensibilities of its participants (Literat, 2012). Digitalization, bringing broader horizons for art receivers, opens other issues simultaneously. First, the mass receivers' approach forces a reduction in the artwork's artistic quality. Second, digitalization of the arts may be used to develop the role of the arts as serving humanity into making them more broadly comprehensible and customer-focused (Pöppel, Finsterwalder, & Laycock, 2018; Szostak, 2022a). Third, exclusion of the digital form of delivery limits participation in the receiving process (Hracs, 2015; Rikou & Chaviara, 2016). Still, an important question can be raised about the relationship between value and quality, which humans use to measure and compare various objects they encounter (Fortuna & Modliński, 2021). Considering musical arts, for example, during the reception of a concert in-person, the receiver faces the artwork in the shape desired by its artist: no volume alterations, no pauses. On the contrary, the digital form of participation in musical art allows for these modifications and—if done arbitrarily—the artwork affects the receiver differently than the creator might have desired. In performing arts perceived in-person, a receiver is also a kind of prisoner of the artwork; he must keep to the rules of the artwork (its length, pauses, volume, visibility). Among all arts, performing arts are the most shaped by digitalization (Dube & İnce, 2019). Audio-visual arts are firmly fixed to the digital form of participation. However, being a receiver of an audio-visual artwork (e.g., a movie) in-person (at the cinema) or digitally (at home), we can imagine meaningful dissimilarities between these forms. For example, the receiver cannot stop or modify the volume of a movie at the cinema; at home, these adjustments are possible. Furthermore, at the cinema, the receiver is affected by the audience's reactions; at home, he is alone. Additionally, the application of visual image technology in art also allows the development of digital media art (Mao & Jiang, 2021) and, consequently, a never-ending cycle of influences.

The form of the receiving process of visual arts meaningfully influences the shape of the receiving process: a painting is determined by its content and form (e.g., size), environment, emotions shaped by these issues and linked to the receiver's approach toward the artwork. 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 receivers of different genders perceive artworks created in this process, because the effectiveness and sustainability of the aesthetic situation digitization are not apparent (Nawa & Sirayi, 2014).

Profit- and nonprofit-oriented organizations can gain from aesthetics on numerous stages: 1) interpreting arts into executive action using the effectiveness of art forms (Pöppel et al., 2018); 2) utilizing artistic interventions for individual and group creativity development or problem solving (Schnuugg, 2019; Skoldberg Johansson, Woodilla, & Berthoin, 2015; Williams,

2001); 3) employing abstract concepts of aesthetics into management theory and practice (Szostak, 2022a, 2022b; Szostak & Sułkowski, 2020a, 2020b). On the basis of these potential effects, management—understood as achieving goals efficiently—is about selecting and regulating the optimal type of participation in each type of art considering the satisfactory rank of creativity and artistry loss or gain for art creators and receivers. Art creators work differently in the digital environment, needing help from collaborators, contractors, and managers who play an important role in linking, synchronizing, and curating projects and processes (Hracs, 2015). Also, marketers trying to adjust to constant changes in the market may benefit from this research.

## Methods and Materials

Secondary research in reviewing literature and data using NVivo Pro software was undertaken. The literature review 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). The methodological approach to the literature review was based on an interdisciplinary and multiparadigm approach combining aesthetic theory, gender studies, reception studies, information visualization, human–computer interaction, digital arts, and management. For this purpose, the arts were divided into five distinct types: 1) musical arts (instrumental and vocal concerts, oratorios), 2) performing arts (ballet, dance, mime, opera, performance, theatre), 3) literary arts (drama, fiction, nonfiction, prose, poetry), 4) audio-visual arts (clip, movie, video game), and 5) visual arts (architecture, ceramics, comics, design, drawing, fashion, painting, photography, sculpture). The quality of the receivers' participation in each type of art was investigated by using criteria understandable for the receivers but at the same time appropriate to each type of art. Keeping this in mind, after the literature review, ten aspects were set for this purpose: 1) satisfaction from the participation (Guo et al., 2020; Jarrier & Bourgeon-Renault, 2019; Quattrini et al., 2020; Zollo, Rialti, Marrucci, & Ciappei, 2021), 2) pleasure of the participation (Dunne-Howrie, 2020), 3) participation engagement (Dube & Ince, 2019; Quattrini et al., 2020; Sosnowska, 2015; Y. Wu, Zhang, Bryan-Kinns, & Barthet, 2017), 4) the possibility of experiencing catharsis (Craig et al., 2020; Lee, 2011; Phillips, 2000), 5) contact with the artwork itself (Habelsberger & Bhansing, 2021), 6) contact with the performer (Y. Wu et al., 2017), 7) comfort of participation (Guidry, 2014), 8) possibilities for shaping the aesthetic experience (Jackson, 2017; Park & Lim, 2015), 9) receiver's own motivation to participate (Hobbs & Tuzel, 2017; Pianzola, Taccu, & Viviani, 2021), and 10) ease of participation (Dunne-Howrie, 2020; Fancourt, Baxter, & Lorencatto, 2020).

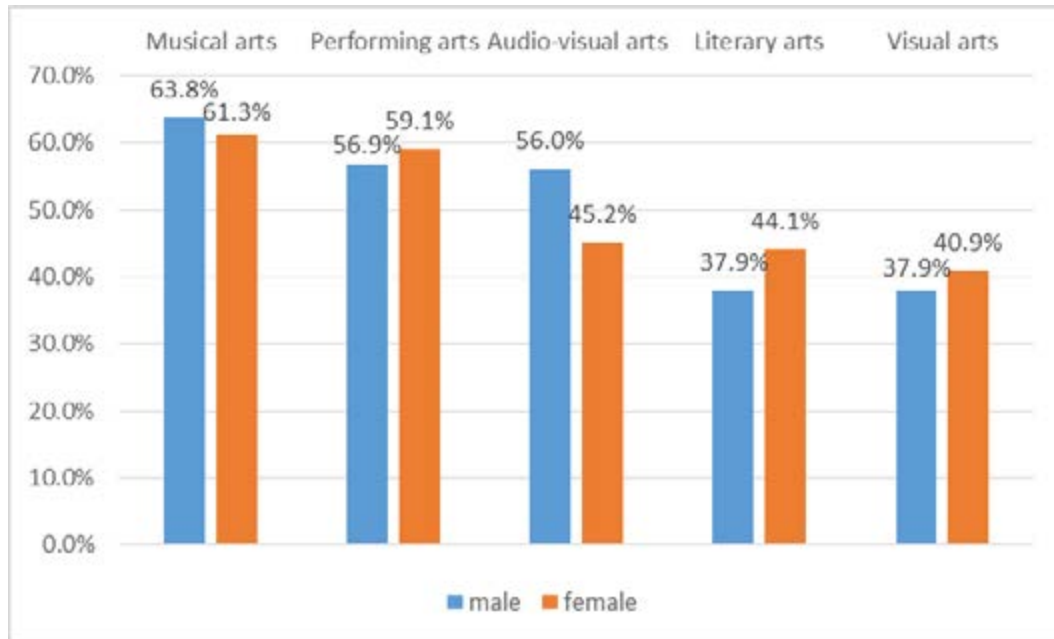
In the second step, quantitative research was performed to evaluate gender-differentiated receivers' participation quality in each type of art analyzed based on the ten criteria described above. Furthermore, this step aimed to conclude the results about the possibility for different artistic activities being coherent and similar at the same time. IBM SPSS and MS Excel executed data analysis; however, complex statistics were not conducted due to the small sample size ( $n = 221$ ). Therefore, this article exhibits only a limited number of conclusions from the entire investigation. The quantitative research was held between May and December 2021 using digital tools provided by the SURVIO company. The survey, prepared in English only, was distributed through social media, direct requests, and official announcements. It contained 71 questions and was split into six parts. The first five parts regarded each type of art. All questions were of the closed type: respondents could choose 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), *very high* (5). The sixth part of the survey allowed for categorizing the respondents according to gender, age, education level, and nationality.

Of the 777 visits, 28.4% concluded in 221 responses. The majority of participants (63.8%) responded to all 71 questions in a time span of between 5 and 30 minutes. Respondents (55.2% male and 44.8% female) came from 38 countries: 37.2% from Poland, 11.2% from the USA, 7.4% from Ukraine, 7.4% from Finland, 3.7% from Germany, 3.7% from India, 2.7% from Turkey, 2.7% from the UK; less than 2.2% (i.e., 4 or fewer participants) came from other countries. The oldest participant was born in 1931 (90 years old) and the youngest in 2005 (16 years old). The majority of respondents (60.1%) had graduated with bachelors-level, masters-level, or engineering studies; 28.2% had a doctorate, habilitation, or professorship; 9.4% graduated from a technical college or high school; and 2.3% from primary school or junior high school.

## Findings

Of all respondents, 86.2% (i.e., 87.9% of men and 82.8% of women) participate in cultural life (music, theatre, literature, painting, sculpture, video games, architecture, fashion) compared to 13.8% of all respondents (12.1% of men and 17.2% of women) who do not participate in cultural life at all. Male participants in cultural life most often selected musical arts (63.8%),

then performing arts (56.9%), audio-visual arts (56.0%), and finally, literary and visual arts, both at the same level (37.9%). Female participants in cultural life most often chose musical arts (61.3%), then performing arts (59.1%), audio-visual arts (45.2%), literary arts (44.1%), and visual arts (40.9%; Figure 1).



**Figure 1.** Gender differences in participation in each type of art.  
Source: Author's own elaboration.

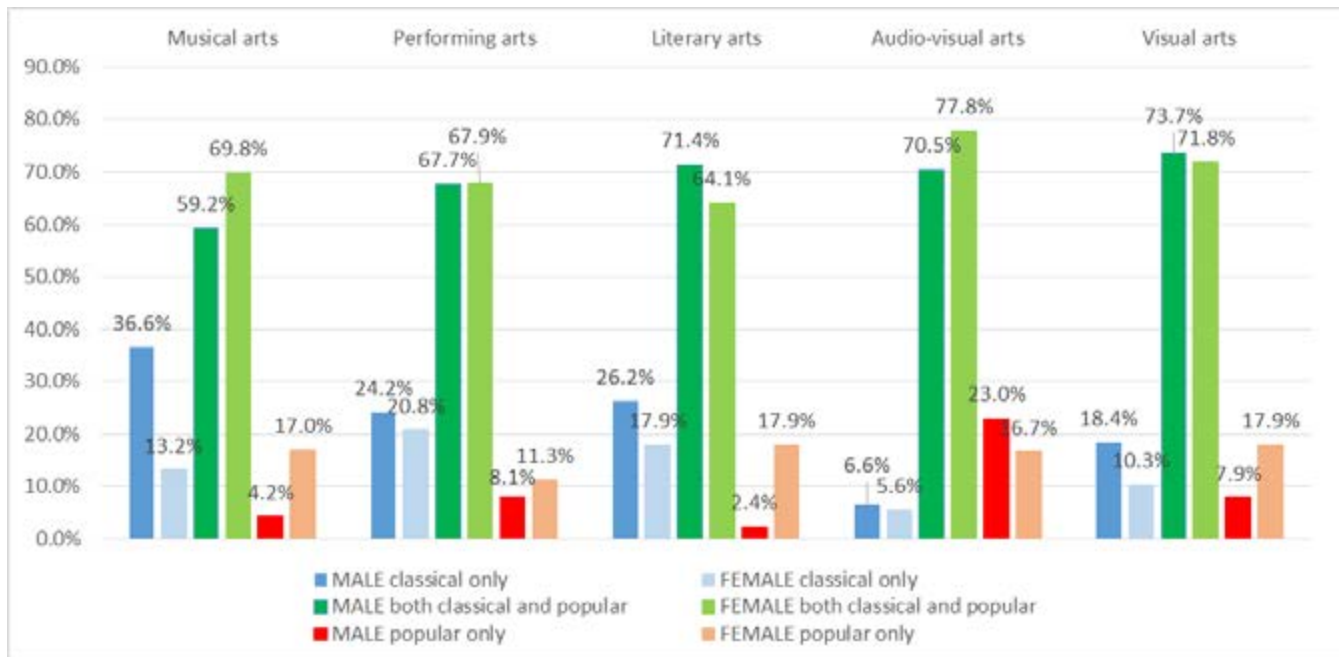
### Regarding the Type of Art

The vast majority the receivers of all types of art is interested both in classical and popular forms of art (in descending order): 59.2% of men and 69.8% of women in musical arts, 67.7% of men and 67.9% of women in performing arts, 71.4% of men and 64.1% of women in literary arts, 70.5% of men and 77.8% of women in audio-visual arts, and 73.7% of men and 71.8% of women in visual arts. Only the classical form is preferred by 36.6% of men and 13.2% of women in the case of musical arts, 24.2% of men and 20.8% of women in the case of the performing arts, 26.2% of men and 17.9% of women in the case of literary arts, 6.6% of men and 5.6% of women in the case audio-visual arts, and 18.4% of men and 10.3% of women in the case of visual arts. Only the popular form of art is preferred by 4.2% of men and 17.0% of women in the case of musical arts, 8.1% of men and 11.3% of women in the case of performing arts, 2.4% of men and 17.9% of women in the case of literary arts, 23.0% of men and 6.7% of women in the case of audio-visual arts, and 7.9% of men and 17.9% of women in the case of visual arts (Figures 2 and 3).

The research reveals the following differences in the form of participation in each type of art. Musical arts receivers assess the quality of the whole aesthetic situation concerning the form of participation in the following gender distribution: in person – 4.17 by men and 4.06 by women (difference 2.6%), digitally – 3.41 by men and 3.39 by women (difference 0.5%). Performing arts receivers assess the quality of the whole aesthetic situation as follows: in person – 4.04 by men and 4.00 by women (difference 1.0%), digitally – 3.30 by men and 3.04 by women (difference 8.0%). Literary arts receivers assess the quality of the whole aesthetic situation as follows: in person – 4.14 by men and 3.96 by women (difference 4.2%), digitally – 3.94 by men and 3.32 by women (difference 15.8%). Audio-visual arts receivers assess the quality of the whole aesthetic situation: in person – 3.81 by men and 3.64 by women (difference 4.4%), digitally – 3.74 by men and 3.96 by women (difference 5.9%). Finally, visual arts receivers assess the quality of the whole aesthetic situation: in-person – 3.96 by men and 3.98 by women (difference 0.6%), digitally – 3.47 by men and 3.22 by women (difference 7.2%; Figures 4 and 5).

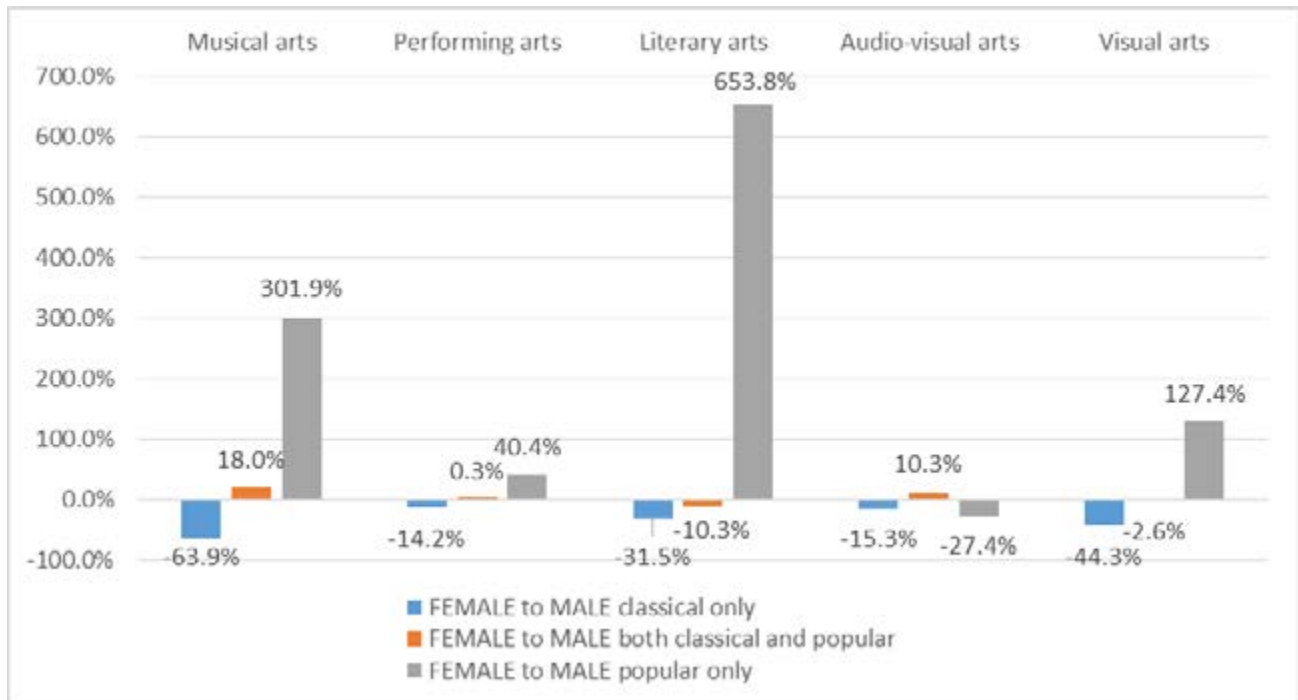
In receiving the musical arts and comparing digital to in person participation, men lose 18.3% of the receiving process quality and women lose 16.5% of the quality. Performing arts lose 18.3% of the quality for men and 24.1% for women if experienced digitally instead of in-person. Literary arts lose 4.8% for men and 16.3% for women. Audio-visual arts lose 1.8% of their quality for men and gain 8.8% for women. Visual arts lose 12.3% of their quality for men and 19.0% for women (Figure 6).





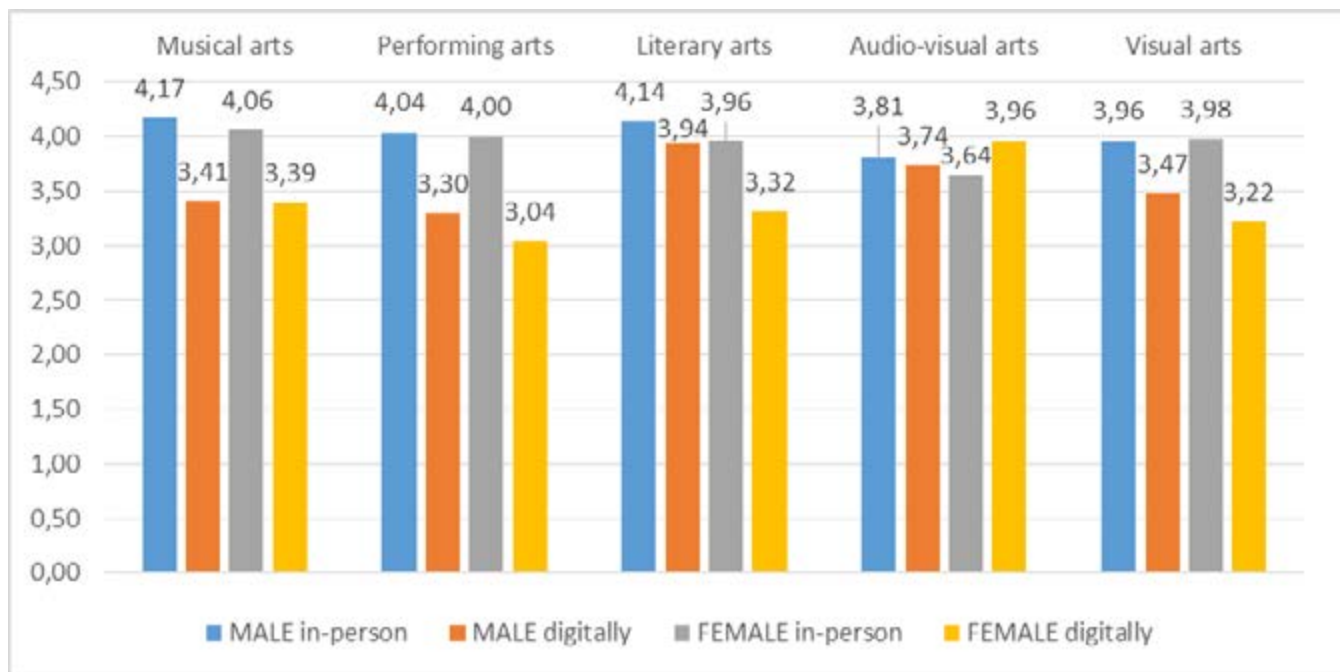
**Figure 2.** Participation in particular arts regarding art types (classical only, both classical and popular, popular only) considering the gender factor.

Source: Author's own elaboration.



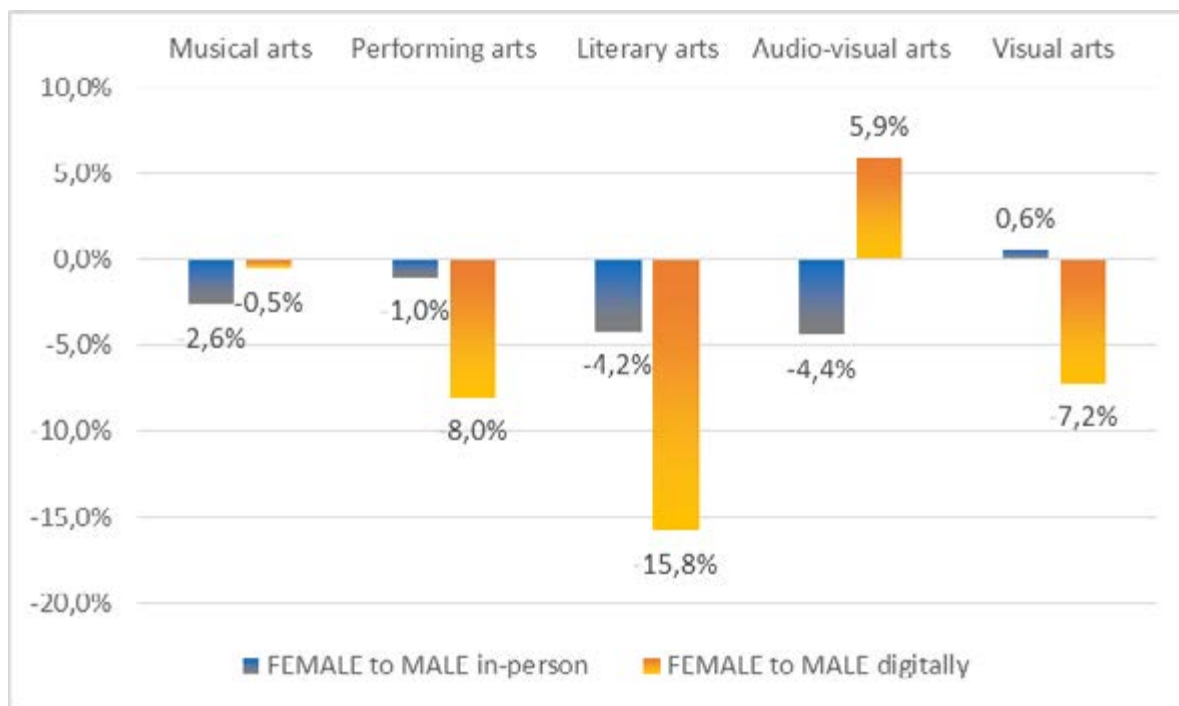
**Figure 3.** Gender differences in participation in different arts regarding art types (classical only, both classical and popular, popular only).

Source: Author's own elaboration.



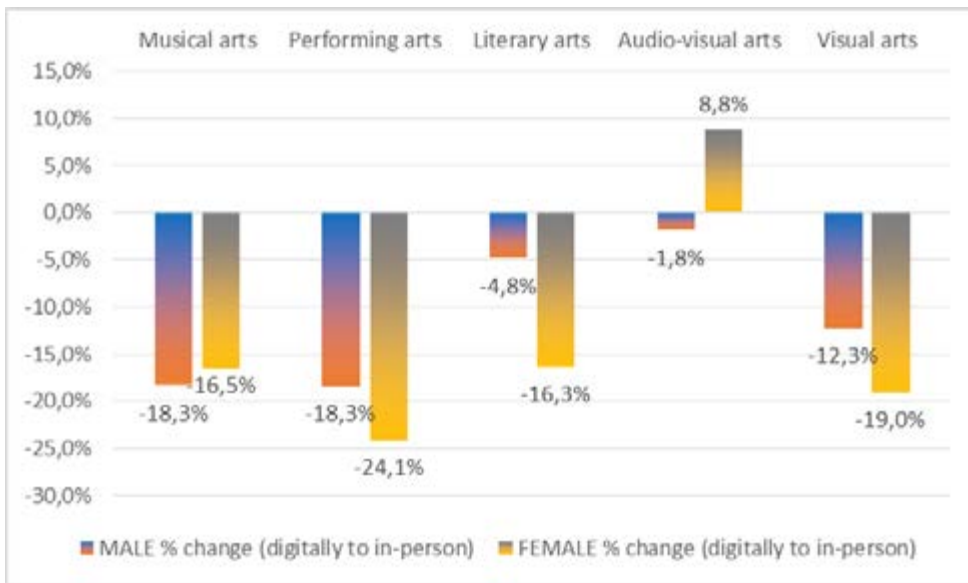
**Figure 4.** Assessment of the quality of the whole aesthetic situation regarding the form of participation in the receiving process of a particular type of art and considering the gender factor.

Source: Author's own elaboration.



**Figure 5.** Gender differences in assessing the quality of the whole aesthetic situation in regard to the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 6.** Gender differences in the receiving process in regard to the quality of the whole aesthetic situation of a particular type of art considering the form of participation (in person or digital).

Source: Author's own elaboration.

### Regarding Qualities of the Aesthetic Situation

After analyzing general variances between the type of participation in each type of art considering gender factor, it is worth verifying how particular components of the aesthetic situation behave regarding the type of participation in each type of art concerning each gender.

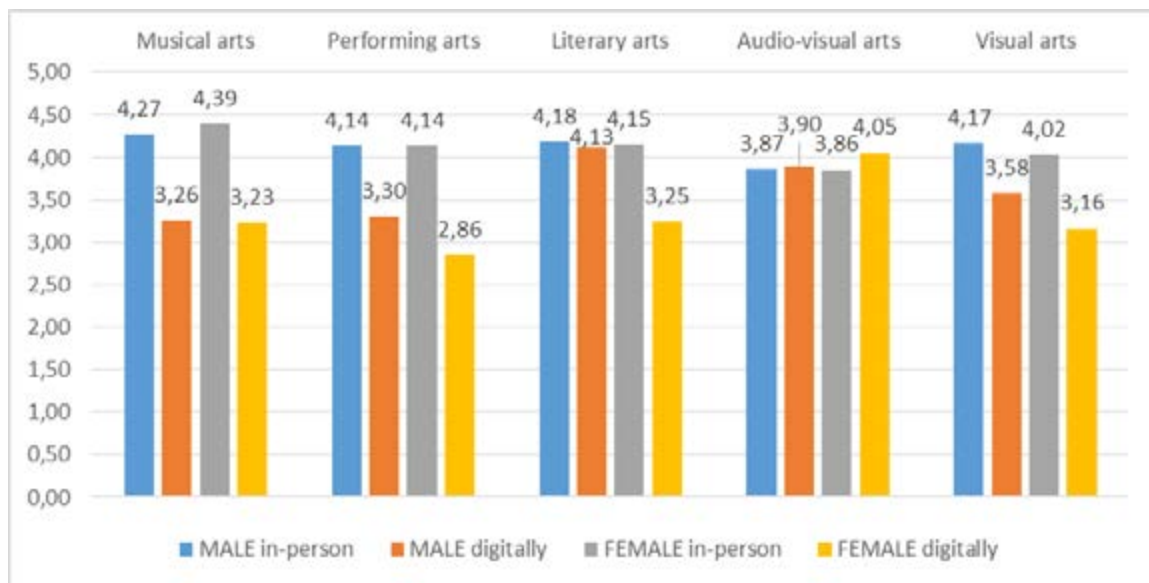
#### 1. Satisfaction

Musical arts receivers assess their satisfaction concerning the form of participation in the receiving process in the following gender distribution: in-person – 4.27 by men and 4.39 by women, digitally – 3.26 by men and 3.23 by women. Performing arts receivers assess their satisfaction as follows: in-person – 4.14 by men and 4.14 by women, digitally – 3.30 by men and 2.86 by women. Literary arts receivers assess their satisfaction as follows: in-person – 4.18 by men and 4.14 by women, digitally – 3.30 by men and 2.86 by women. Audio-visual arts receivers assess their satisfaction: in-person – 3.87 by men and 3.86 by women, digitally – 3.90 by men and 4.05 by women. Finally, visual arts receivers assess their satisfaction: in-person – 4.17 by men and 4.02 by women, digitally – 3.58 by men and 3.16 by women (Figure 7).

Regarding the differences between men and women in assessing their satisfaction regarding the form of participation in the receiving process of a particular type of art, the results are the following: First, women assessed their satisfaction from in-person participation in musical arts 2.9% higher than men; however, digital participation in musical arts is seen as 1.0% less satisfactory by women than by men. Second, women assessed in-person participation in performing arts as equally satisfactory as this participation was assessed by men; however, digital participation in the performing arts is seen as 1.0% less satisfactory by women than men. Third, women assess in-person participation in literary arts as 0.7% less satisfactory than men; digital participation in literary arts is seen as 13.5% less satisfactory by women than men. Fourth, women assessed in-person participation in audio-visual arts as 0.2% less satisfactory than men; however, digital participation in audio-visual arts is seen as 4.0% more satisfactory by women than men. Finally, women assessed in-person participation in visual arts 3.5% less satisfactory than men; digital participation in visual arts is seen as 11.6% less satisfactory by women than by men (Figure 8).

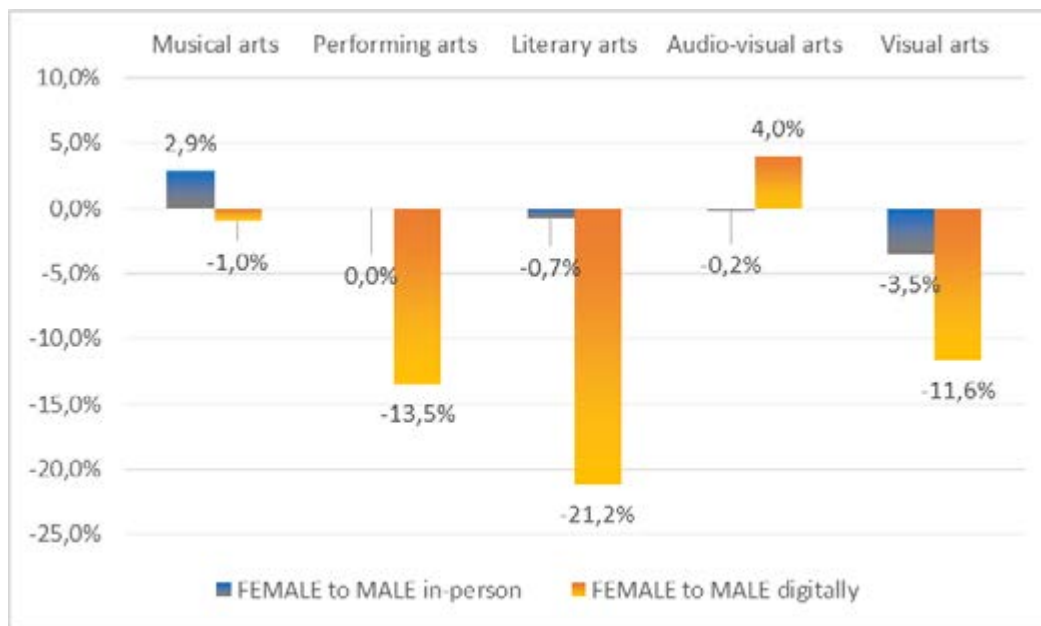
We can see the following about the differences between the forms of participation in the receiving process by men and women regarding their satisfaction flowing from a particular type of art. First, men assess digital participation in musical arts as 23.5% less satisfactory than in-person; for women, this difference is even higher, i.e., 26.4%. Second, men assess digital participation in performing arts as 20.2% less satisfactory than in-person; this difference is 31.0% for women. Third, men assess digital participation in literary arts as 1.3% less satisfactory than in-person; this difference is 21.7% for women. Fourth, men assess digital participation in audio-visual arts as 0.8% more satisfactory than in person; this difference is 5.1% for women. Finally, men assess digital participation in visual arts as 14.2% less satisfactory than in-person; this difference is 21.4% for women (Figure 9).





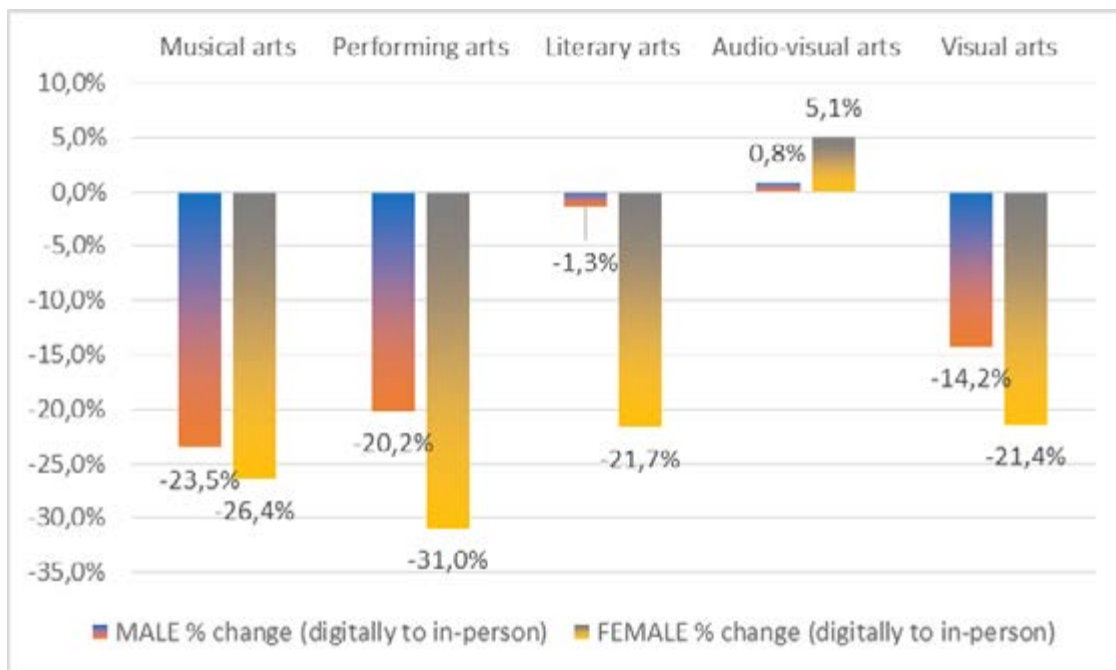
**Figure 7.** Assessment of men's and women's satisfaction flowing from a particular type of art concerning the form of participation in the receiving process.

Source: Author's own elaboration.



**Figure 8.** Differences between men and women in assessing their satisfaction regarding the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 9.** Differences between the forms of participation in the receiving process by men and women regarding their satisfaction flowing from a particular type of art.

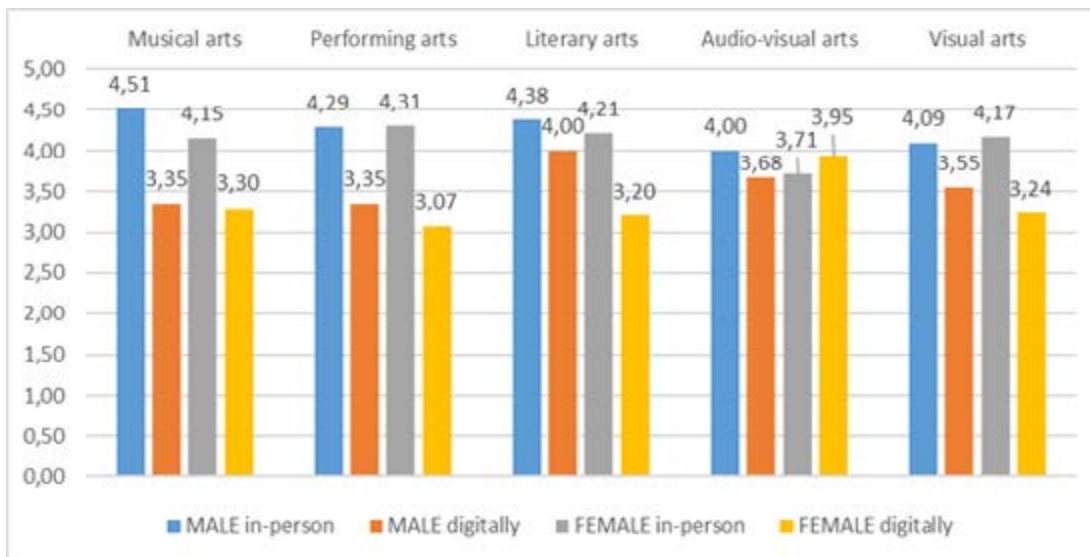
Source: Author's own elaboration.

## 2. Pleasure

Musical arts receivers assess their pleasure concerning the form of participation in the receiving process in the following gender distribution: in person – 4.51 by men and 4.15 by women, digitally – 3.35 by men and 3.30 by women. Performing arts receivers assess their pleasure as follows: in person – 4.29 by men and 4.31 by women, digitally – 3.35 by men and 3.07 by women. Literary arts receivers assess their pleasure as follows: in person – 4.38 by men and 4.21 by women, digitally – 4.00 by men and 3.20 by women. Audio-visual arts receivers assess their pleasure as follows: in person – 4.00 by men and 3.71 by women, digitally – 3.68 by men and 3.95 by women. Finally, visual arts receivers assess their pleasure as follows: in person – 4.09 by men and 4.17 by women, digitally – 3.55 by men and 3.24 by women (Figure 10).

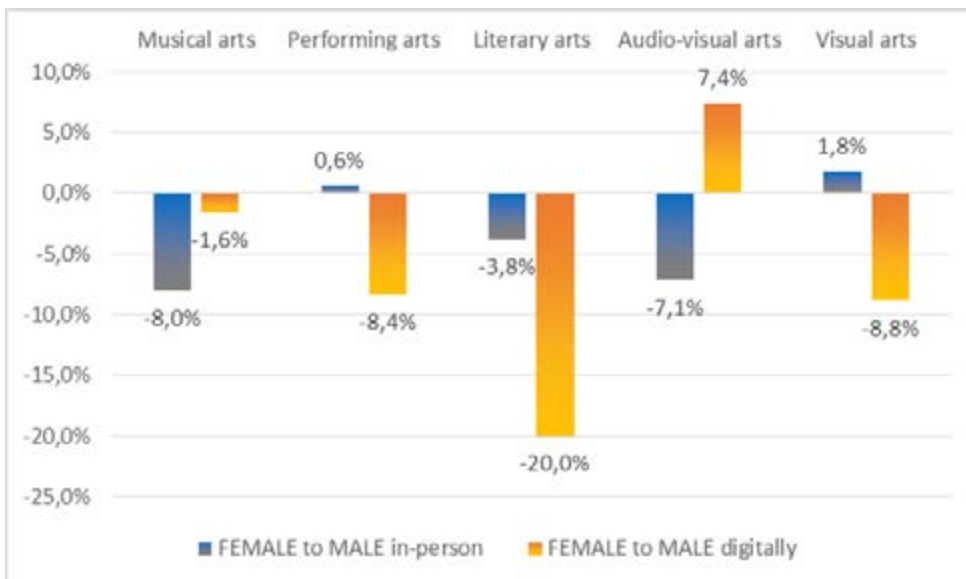
Looking at the differences between men and women in assessing their pleasure regarding the form of participation in the receiving process of a particular type of art, the results are the following. First, women assessed their pleasure from in-person participation in musical arts 8.0% lower than did men; digital participation in musical arts is seen as 1.6% less pleasing by women than by men. Second, women assessed in-person participation in performing arts as 0.6% less pleasing than did men; however, digital participation in performing arts is seen as 8.4% less pleasing by women than by men. Third, women assessed in-person participation in literary arts as 3.8% less pleasing than did men; digital participation in literary arts is seen as 20.0% less pleasing by women than by men. Fourth, women assessed in-person participation in audio-visual arts 7.1% less pleasing than did men; however, digital participation in audio-visual arts is seen as 7.4% more pleasing by women than by men. Finally, women assessed in-person participation in visual arts 1.8% more pleasing than men; however, digital participation in visual arts is seen as 8.8% less pleasing by women than by men (Figure 11).

We can see the following about the differences between the forms of participation in the receiving process by men and women regarding their pleasure flowing from a particular type of art. First, men assess digital participation in musical arts as 25.7% less pleasing than in person; for women, this difference is lower, i.e., 20.5%. Second, men assess digital participation in performing arts as 21.7% less pleasing than in person; this difference is 28.7% for women. Third, men assess digital participation in literary arts as 8.7% less pleasing than in person; this difference is 24.1% for women. Fourth, men assess digital participation in audio-visual arts as 8.1% less pleasing than in person; however, this difference is 6.3% higher for women. Finally, men assess digital participation in visual arts as 13.3% less pleasing than in person; this difference is 22.3% for women (Figure 12).



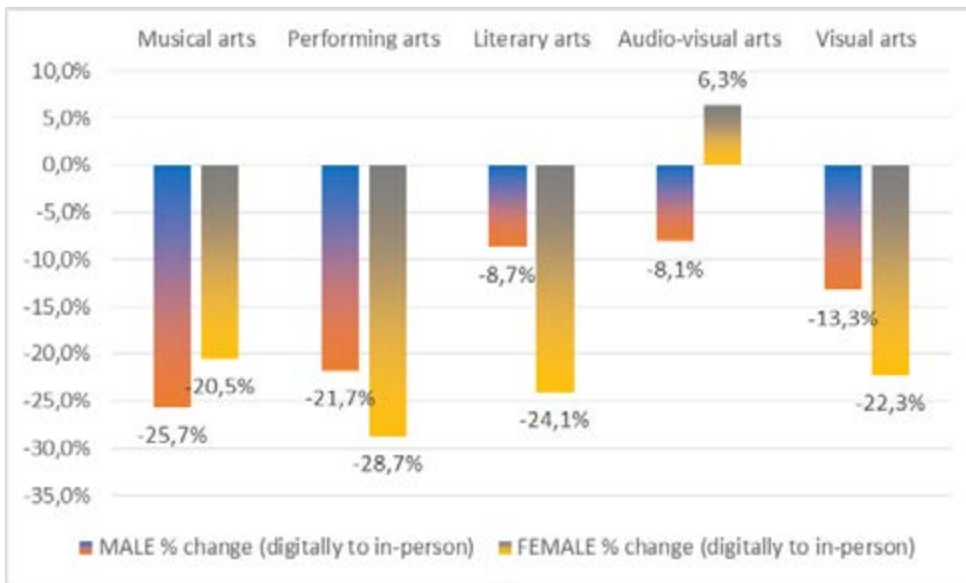
**Figure 10.** Assessment of men's and women's pleasure flowing from a particular type of art concerning the form of participation in the receiving process.

Source: Author's own elaboration.



**Figure 11.** Differences between men and women in assessing their pleasure regarding the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 12.** Differences between the forms of participation in the receiving process by men and women regarding their pleasure flowing from a particular type of art.

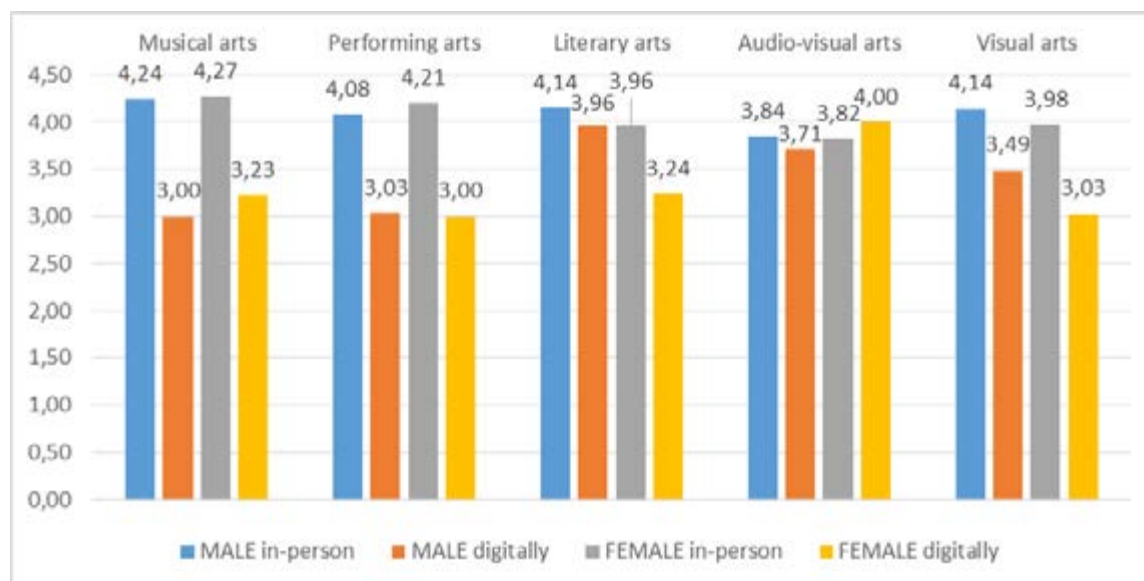
Source: Author's own elaboration.

### 3. Engagement

Receivers of the arts assess their engagement concerning the form of participation in the receiving process in the following gender distribution: musical arts receivers, in person – 4.24 by men and 4.27 by women, digitally – 3.00 by men and 3.23 by women; performing arts receivers, in person – 4.08 by men and 4.21 by women, digitally – 3.03 by men and 3.00 by women; literary arts receivers, in person – 4.14 by men and 3.96 by women, digitally – 3.96 by men and 3.24 by women; audio-visual arts receivers, in person – 3.84 by men and 3.82 by women, digitally – 3.71 by men and 4.00 by women; visual arts receivers, in person – 4.14 by men and 3.98 by women, digitally – 3.49 by men and 3.03 by women (Figure 13).

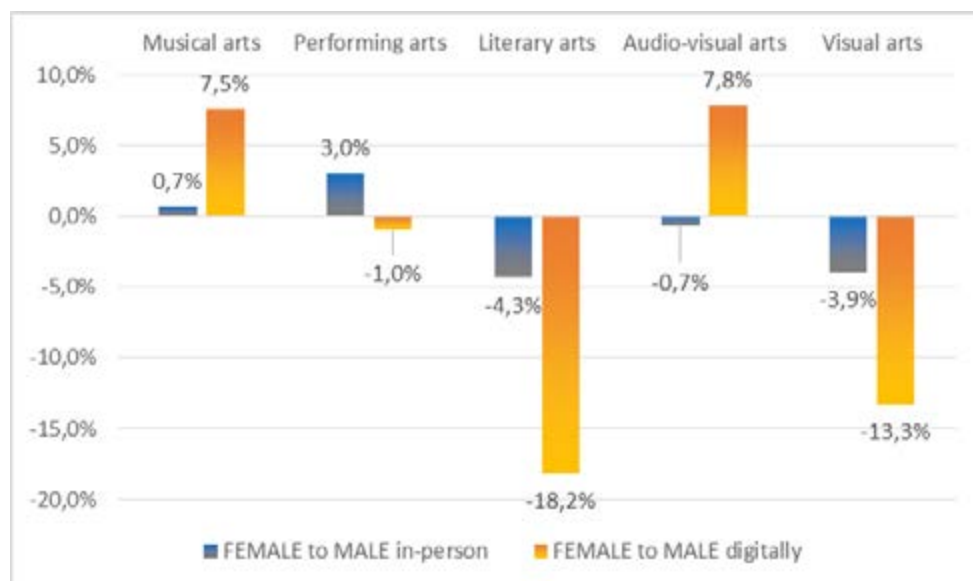
The differences between men and women in assessing their engagement regarding the form of participation in the receiving process of a particular type of art are the following: First, women assessed in-person participation in musical arts as 0.7% more engaging than men; digital participation in musical arts is seen as 7.5% more engaging by women than men. Second, women assessed in-person participation in performing arts as 3.0% more engaging than men; however, digital participation in performing arts is seen as 1.0% less engaging by women than men. Third, women assess in-person participation in literary arts as 4.3% less engaging than men; digital participation in literary arts is seen as 18.2% less engaging by women than men. Fourth, women assessed in-person participation in audio-visual arts as 0.7% less engaging than men; however, digital participation in audio-visual arts is seen as 7.8% more engaging by women than men. Finally, women assessed in-person participation in visual arts as 3.9% less engaging than men; digital participation in visual arts is seen as 13.3% less engaging by women to men (Figure 14).

We can observe the following about the differences between the forms of participation in the receiving process by men and women regarding their engagement flowing from a particular type of art. First, men assess digital participation in musical arts as 29.3% less engaging than in-person; this difference is smaller for women, i.e., 24.5%. Second, men assess digital participation in performing arts as 25.8% less engaging than in-person; this difference is 28.7% for women. Third, men assess digital participation in literary arts as 4.4% less engaging than in-person; this difference is 18.2% for women. Fourth, men assess digital participation in audio-visual arts as 3.5% less engaging than in-person; women assess digital participation in audio-visual arts as 4.8% more engaging. Finally, men assess digital participation in visual arts as 15.8% less engaging than in-person; this difference is 23.9% for women (Figure 15).



**Figure 13.** Assessment of men's and women's engagement flowing from a particular type of art concerning the form of participation in the receiving process.

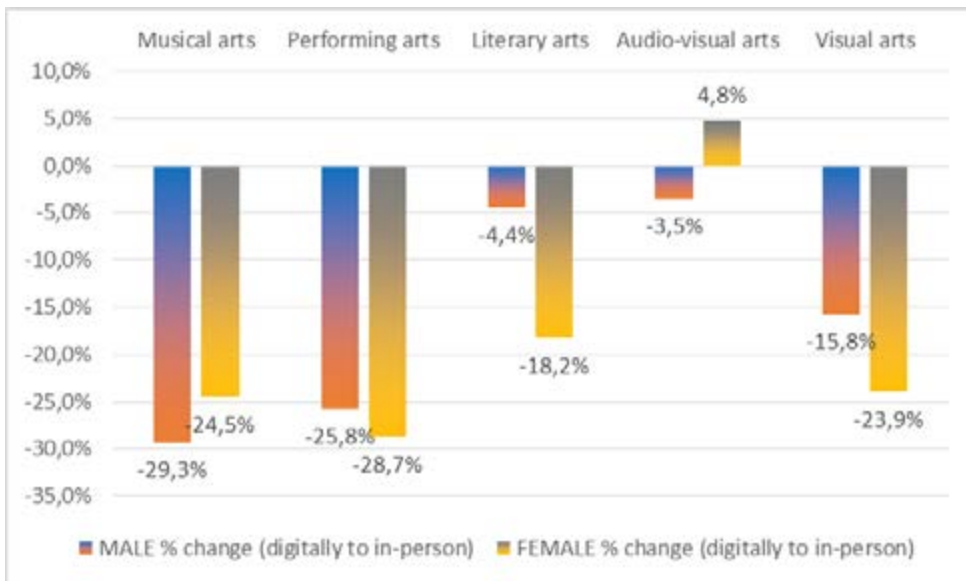
Source: Author's own elaboration.



**Figure 14.** Differences between men and women in assessing their engagement regarding the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.





**Figure 15.** Differences between the forms of participation in the receiving process by men and women regarding their engagement flowing from a particular type of art.

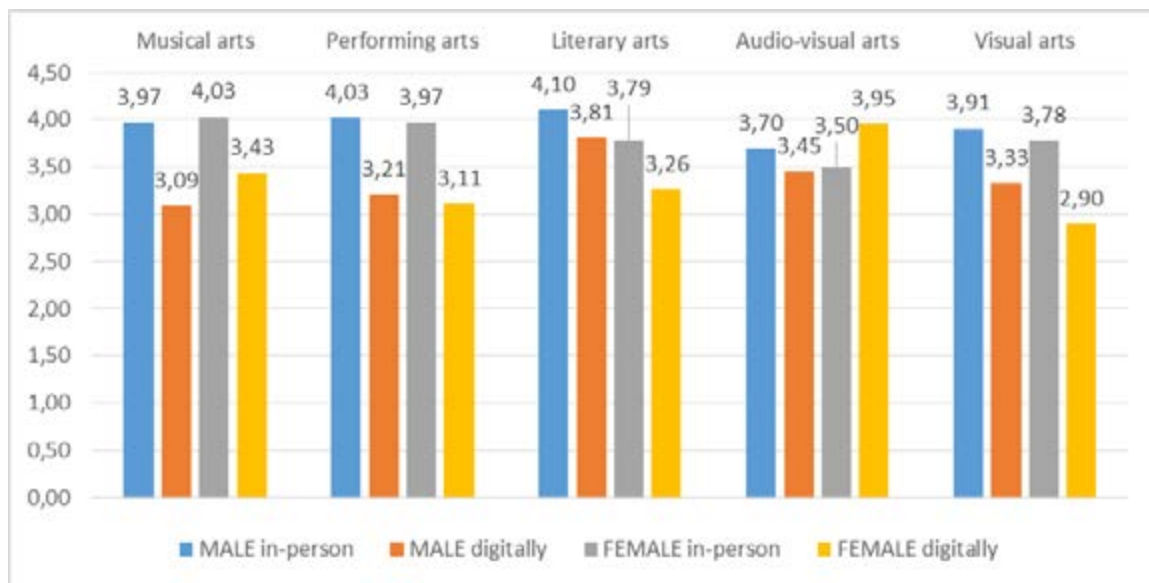
Source: Author's own elaboration.

#### 4. The possibility of experiencing catharsis

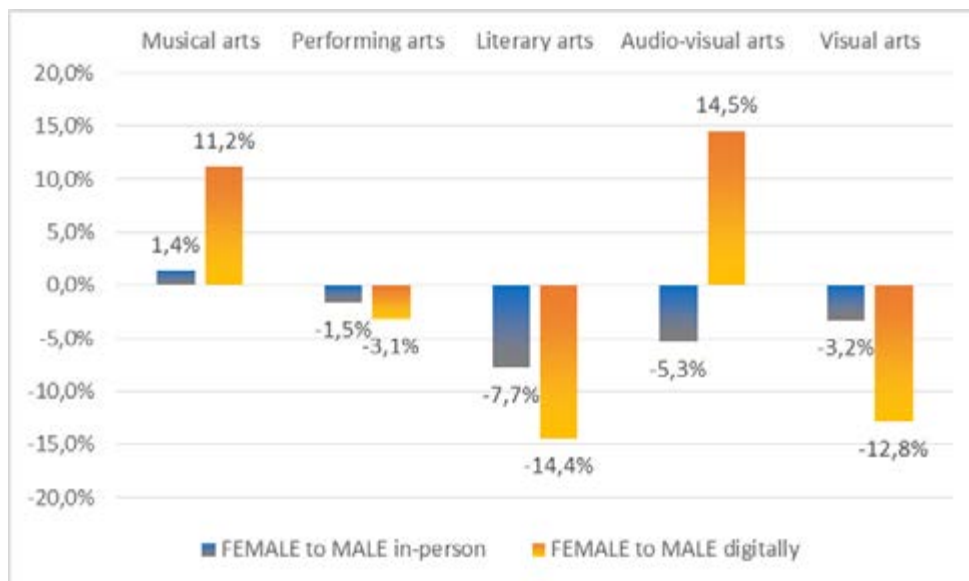
Musical arts receivers assess their possibility of experiencing catharsis concerning the form of participation in the receiving process in the following gender distribution: in-person – 3.97 by men and 4.03 by women, digitally – 3.09 by men and 3.43 by women. Performing arts receivers assess their possibility of experiencing catharsis as follows: in-person – 4.03 by men and 3.97 by women, digitally – 3.21 by men and 3.11 by women. Literary arts receivers assess their possibility of experiencing catharsis as follows: in-person – 4.10 by men and 3.79 by women, digitally – 3.81 by men and 3.26 by women. Audio-visual arts receivers assess their possibility of experiencing catharsis: in-person – 3.70 by men and 3.50 by women, digitally – 3.45 by men and 3.95 by women. Finally, visual arts receivers assess their possibility of experiencing catharsis: in-person – 3.91 by men and 3.78 by women, digitally – 3.33 by men and 2.90 by women (Figure 16).

The differences between men and women in assessing the possibility of experiencing catharsis regarding the form of participation in the receiving process are the following. First, women assessed in-person participation in musical arts as 1.4% more catharsis-generating than did men; digital participation in musical arts was seen as 11.2% more catharsis-generating for women than for men. Second, women assessed in-person participation in performing arts as 1.5% less catharsis-generating; digital participation in performing arts is seen as 3.1% less catharsis-generating for women than for men. Third, women assessed in-person participation in literary arts as 7.7% less catharsis-generating than did men; digital participation in literary arts is seen as 14.4% less catharsis-generating by women than by men. Fourth, women assessed in-person participation in audio-visual arts as 5.3% less catharsis-generating than did men; however, digital participation in audio-visual arts is 14.5% more catharsis-generating by women than by men. Finally, women assessed in-person participation in visual arts as 3.2% less catharsis-generating than did men; digital participation in visual arts is seen as 12.8% less catharsis-generating by women than by men (Figure 17).

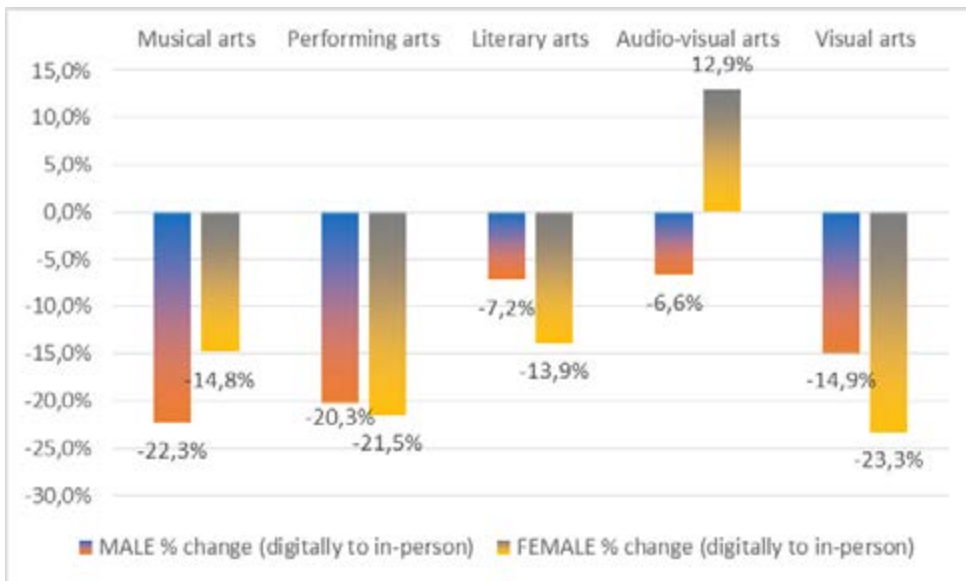
We can see the following differences between the forms of participation in the receiving process by men and women regarding the possibility of experiencing catharsis from a particular type of art. First, men assess digital participation in musical arts as 22.3% less enabling of experiencing catharsis than participation in person; this difference is 14.8% for women. Second, men assess digital participation in performing arts as 20.3% less enabling of experiencing catharsis than in person; this difference is 21.5% for women. Third, men assess digital participation in literary arts as 7.2% less enabling of experiencing catharsis than in person; this difference is 13.9% for women. Fourth, men assess digital participation in audio-visual arts as 6.6% less enabling of experiencing catharsis than in person; women, expressed the opposite and assessed digital participation in audio-visual arts as 12.9% more enabling of experiencing catharsis—this is the only situation in which digital participation was perceived as more enabling of experiencing catharsis. Finally, men assess digital participation in visual arts as 14.9% less enabling of experiencing catharsis than in person; this difference is 23.3% for women (Figure 18).



**Figure 16.** Assessment of men's and women's possibility of experiencing catharsis in a particular type of art concerning the form of participation in the receiving process.  
Source: Author's own elaboration.



**Figure 17.** Differences between men and women in assessing the possibility of experiencing catharsis regarding the form of participation in the receiving process of a particular type of art.  
Source: Author's own elaboration.



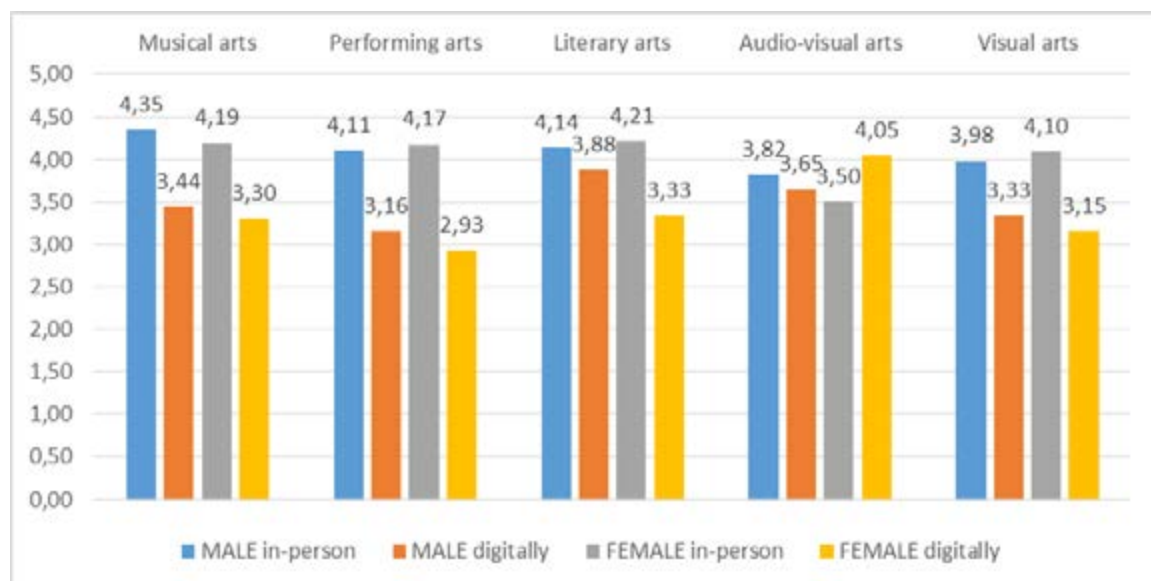
**Figure 18.** Differences between the forms of participation in the receiving process by men and women regarding the possibility of experiencing catharsis through a particular type of art.  
Source: Author's own elaboration.

### 5. Contact with the artwork itself

Musical arts receivers assess their contact with the artwork itself concerning the form of participation in the receiving process in the following gender distribution: in person – 4.35 by men and 4.19 by women, digitally – 3.44 by men and 3.30 by women. Performing arts receivers assess their contact with the artwork itself as follows: in person – 4.11 by men and 4.17 by women, digitally – 3.44 by men and 3.30 by women. Literary arts receivers assess their contact with the artwork itself as follows: in person – 4.14 by men and 4.21 by women, digitally – 3.88 by men and 3.33 by women. Audio-visual arts receivers assess their contact with the artwork itself: in person – 3.82 by men and 3.50 by women, digitally – 3.65 by men and 4.06 by women. Finally, visual arts receivers assess their contact with the artwork itself: in person – 3.98 by men and 4.10 by women, digitally – 3.33 by men and 3.15 by women (Figure 19).

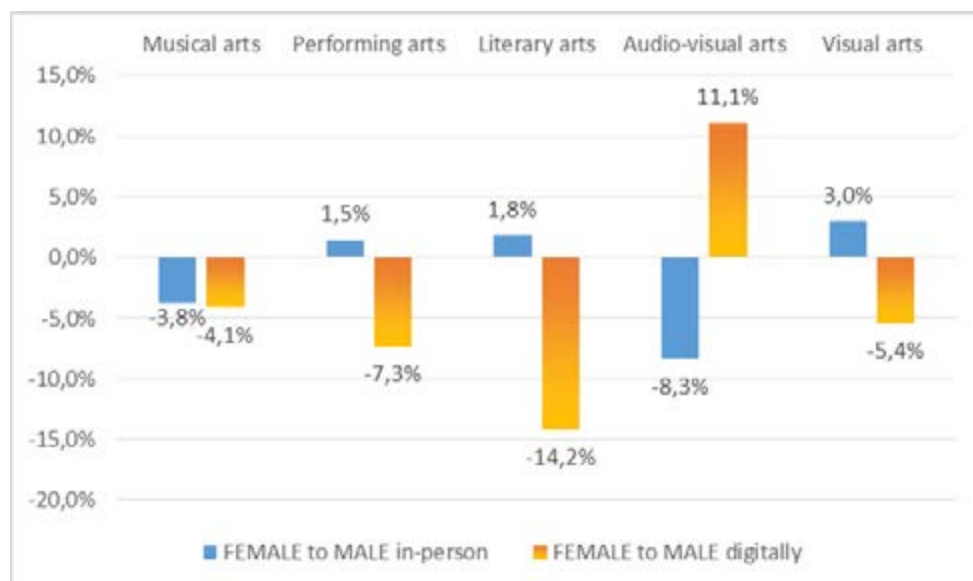
The differences between men and women in assessing their contact with the artwork itself in regard to the form of participation in the receiving process of a particular type of art are the following. First, women assessed real-time participation in musical arts 3.8% lower than men in regard to the contact with the artwork itself; digital participation in musical arts gives 4.1% less contact with the artwork itself for women than for men. Second, women assessed in-person participation in performing arts as allowing 1.5% more contact with the artwork itself than men; however, digital participation in performing arts allows 7.3% less contact with the artwork itself for women than for men. Third, women assess in-person participation in literary arts as allowing 1.8% more contact with the artwork itself than did men; digital participation in literary arts allowed 14.2% less contact with the artwork itself for women than for men. Fourth, women see in-person participation in audio-visual arts as allowing 8.3% less contact with the artwork itself than did men; however, digital participation in audio-visual arts allowed 11.1% more contact with the artwork itself for women than for men. Finally, women assessed in-person participation in visual arts as allowing 3.0% more contact with the artwork itself than did men; digital participation in visual arts allowed 5.4% less contact with the artwork itself for women than for men (Figure 20).

We can see the following about the differences between the forms of participation in the receiving process by men and women regarding contact with the artwork itself in a particular type of art. First, men assessed digital participation in musical arts as allowing 20.9% less contact with the artwork itself than in person; this difference was 21.2% for women. Second, men assessed digital participation in performing arts as allowing 23.2% less contact with the artwork itself than in person; this difference was 29.9% for women. Third, men assessed digital participation in literary arts as allowing 6.1% less contact with the artwork itself than in person; this difference was 20.9% for women. Fourth, men assessed digital participation in audio-visual arts as allowing 4.5% less contact with the artwork itself than in person; women assessed digital participation in audio-visual arts as allowing 15.7% more contact with the artwork itself than in person. Finally, men assessed digital participation in visual arts as allowing 16.2% less contact with the artwork itself than in person; this difference was 23.0% for women (Figure 21).



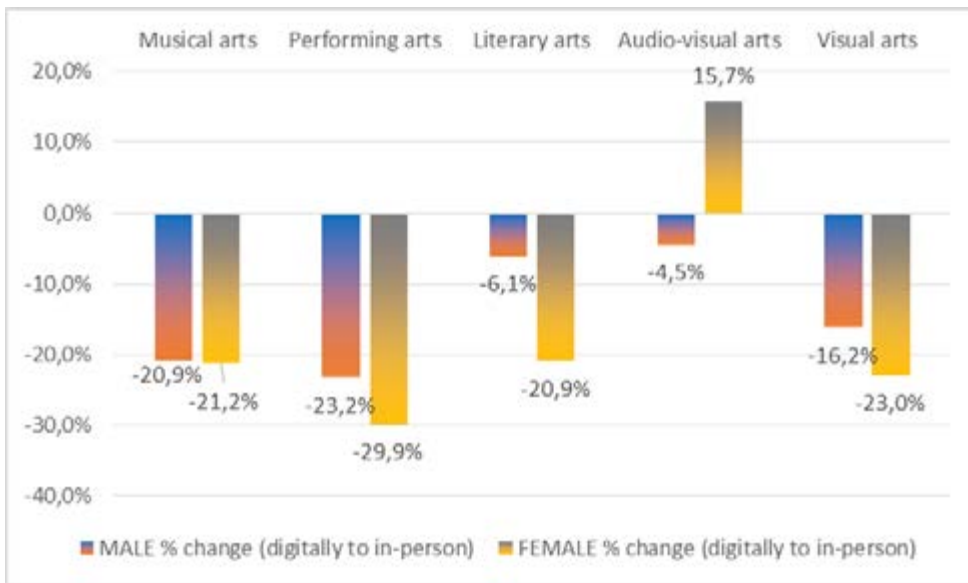
**Figure 19.** Assessment of men's and women's contact with the artwork itself in a particular type of art concerning the form of participation in the receiving process.

Source: Author's own elaboration.



**Figure 20.** Differences between men and women in assessing contact with the artwork itself regarding the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 21.** Differences between the forms of participation in the receiving process by men and women regarding contact with the artwork itself flowing from a particular type of art.  
Source: Author's own elaboration.

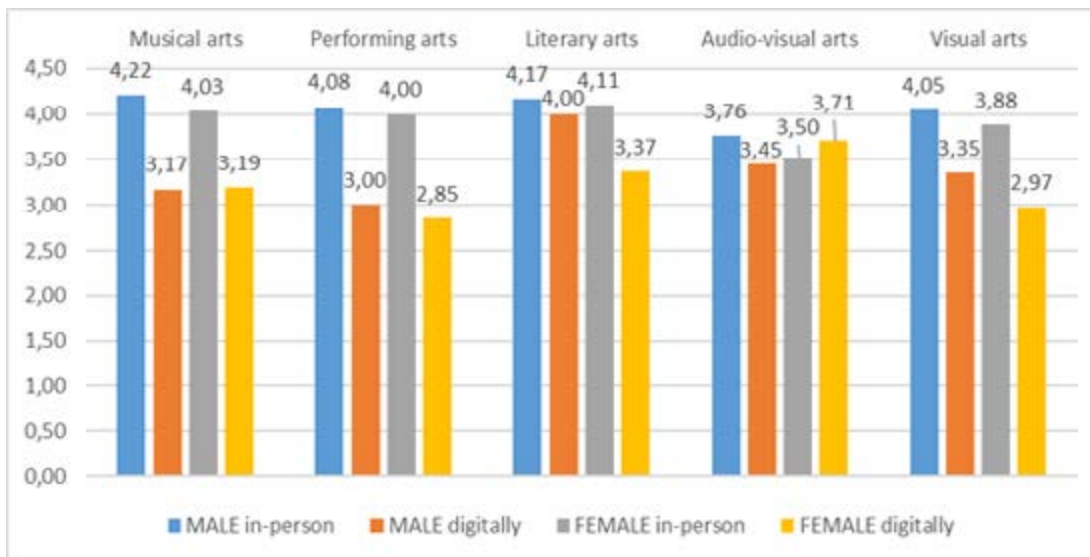
## 6. Contact with the performer

Musical arts receivers assess their contact with the performer concerning the forms of participation in the receiving process in the following gender distribution: in person – 4.22 by men and 4.03 by women, digitally – 3.17 by men and 3.19 by women. Performing arts receivers assess their contact with the performer as follows: in person – 4.08 by men and 4.00 by women, digitally – 3.00 by men and 2.85 by women. Literary arts receivers assess their contact with the performer as follows: in person – 4.17 by men and 4.11 by women, digitally – 4.00 by men and 3.37 by women. Audio-visual arts receivers assess their contact with the performer: in person – 3.76 by men and 3.50 by women, digitally – 3.45 by men and 3.71 by women. Finally, visual arts receivers assess their contact with the performer: in person – 4.05 by men and 3.88 by women, digitally – 3.35 by men and 2.97 by women (Figure 22).

The differences between men and women in assessing their contact with the performer regarding the form of participation in the receiving process of a particular type of art are the following. First, women assessed in-person participation in musical arts as allowing 4.4% less contact with the performer than did men; however, digital participation in musical arts allowed 0.7% more contact with the performer for women than for men. Second, women assessed in-person participation in performing arts as allowing 2.0% less contact with the performer than did men; digital participation in performing arts allowed 4.9% less contact with the performer for women than for men. Third, women assessed in-person participation in literary arts as allowing 1.6% less contact with the performer than did men; digital participation in literary arts allowed 15.7% less contact with the performer for women than for men. Fourth, women assessed in-person participation in audio-visual arts as allowing 6.9% less contact with the performer than did men; however, digital participation in audio-visual arts allowed 7.6% more contact with the performer for women than for men. Finally, women assessed in-person participation in visual arts as allowing 4.1% less contact with the performer than did men; digital participation in visual arts allowed 11.2% less contact with the performer for women than for men (Figure 23).

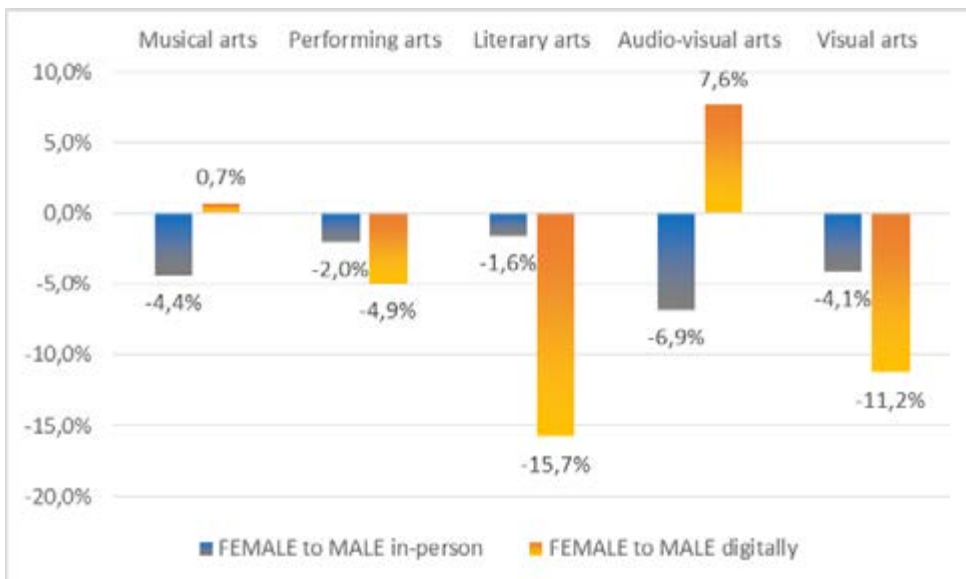
We can see the following differences between the forms of participation in the receiving process by men and women regarding their contact with the performer itself flowing from a particular type of art. First, men assessed digital participation in musical arts as allowing 24.8% less contact with the performer itself than in person; for women, this difference was lower, i.e., 20.8%. Second, men assessed digital participation in performing arts as allowing 26.5% less contact with the performer itself than in person; this difference was 28.7% for women. Third, men assessed digital participation in literary arts as allowing 4.1% less contact with the performer itself than in person; this difference was 17.9% for women. Fourth, men assessed digital participation in audio-visual arts as allowing 8.1% less contact with the performer itself than in person; women assessed digital participation in audio-visual arts as allowing 6.1% more contact with the performer itself than in person. Finally, men assessed digital participation in visual arts as allowing 17.2% less contact with the performer itself than in person; this difference was 23.4% for women (Figure 24).





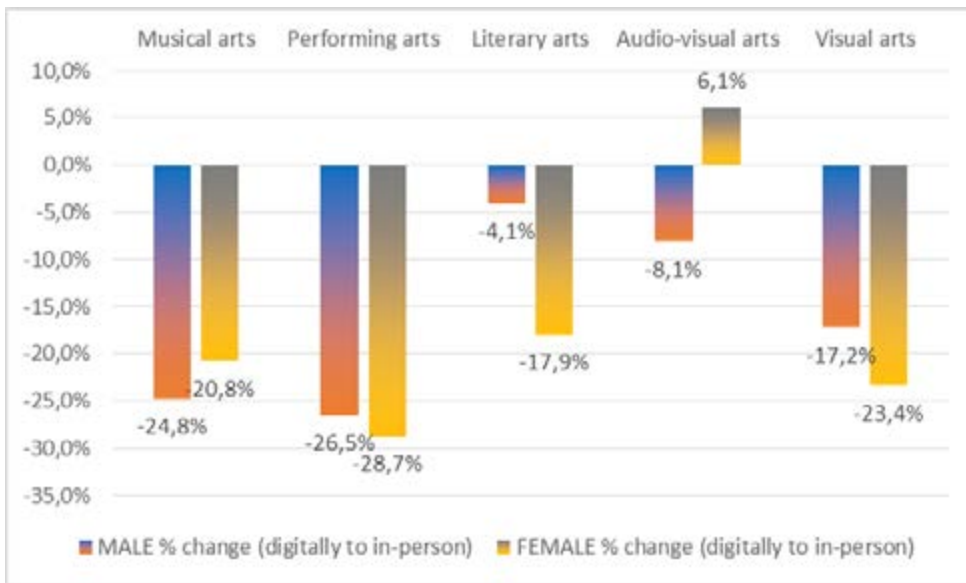
**Figure 22.** Assessment of men's and women's contact with the performer in a particular type of art concerning the form of participation in the receiving process.

Source: Author's own elaboration.



**Figure 23.** Differences between men and women in assessing contact with the performer regarding the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 24.** Differences between the forms of participation in the receiving process by men and women regarding contact with the performer in a particular type of art.

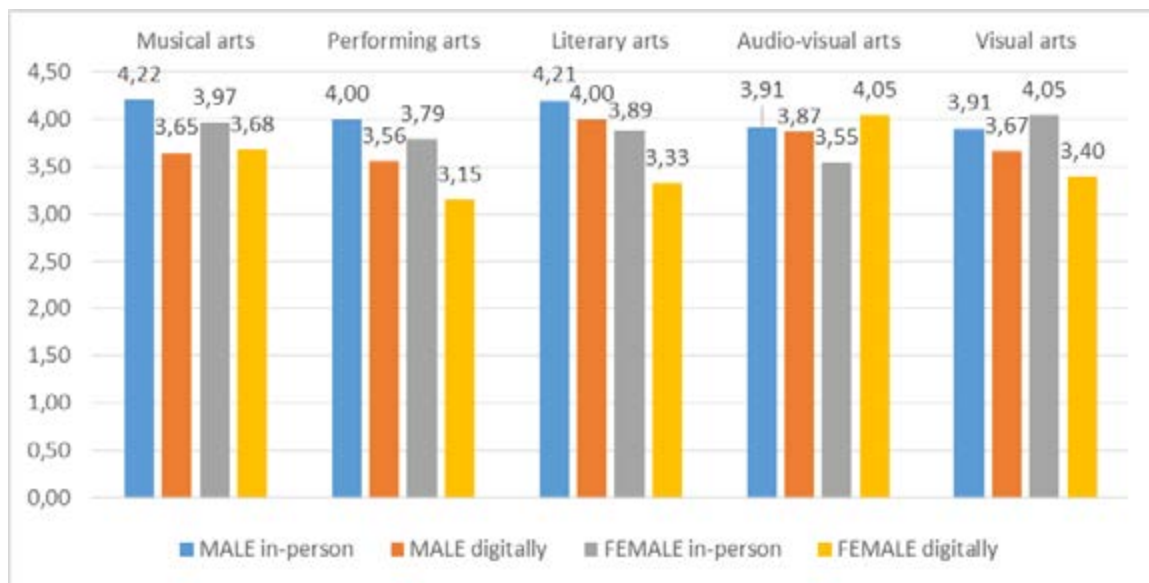
Source: Author's own elaboration.

### 7. Comfort of participation

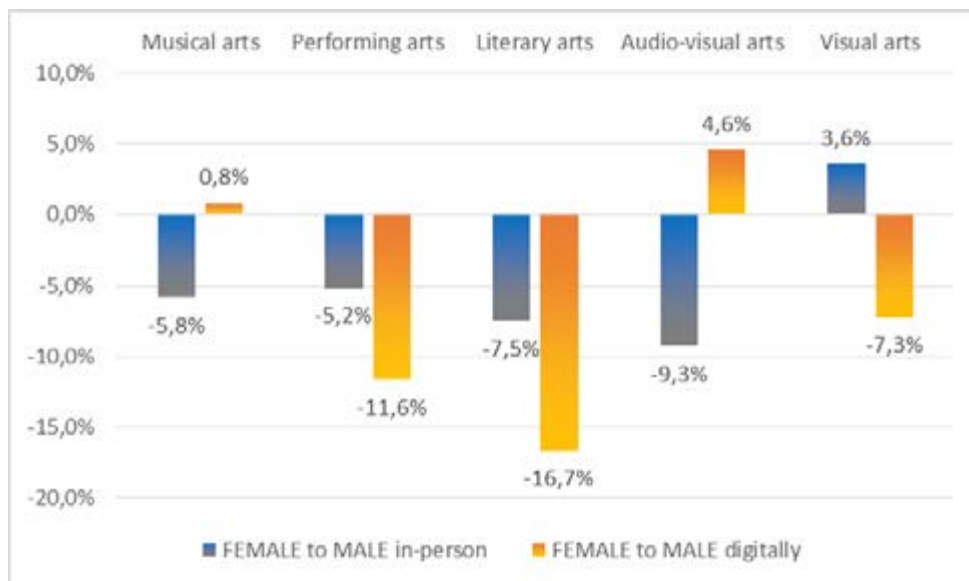
Musical arts receivers assessed their comfort of participation concerning the form of participation in the receiving process in the following gender distribution: in person – 4.22 by men and 3.97 by women, digitally – 3.65 by men and 3.68 by women. Performing arts receivers assessed their participation comfort as follows: in person – 4.00 by men and 3.79 by women, digitally – 3.56 by men and 3.15 by women. Literary arts receivers assessed participation comfort as follows: in person – 4.21 by men and 3.89 by women, digitally – 4.00 by men and 3.33 by women. Audio-visual arts receivers assessed their participation comfort as: in person – 3.91 by men and 3.55 by women, digitally – 3.87 by men and 4.05 by women. Finally, visual arts receivers assessed their participation comfort as: in person – 3.91 by men and 4.05 by women, digitally – 3.67 by men and 3.40 by women (Figure 25).

The differences between men and women in assessing their comfort of participation regarding the form of participation in the receiving process of a particular type of art are the following: First, women assessed comfort of in-person participation in musical arts 5.8% lower than did men; however, digital participation in musical arts regarding the comfort of participation was 0.8% higher for women than for men. Second, women assessed comfort of in-person participation in performing arts as 5.2% lower than did men; the comfort of digital participation in performing arts was 11.6% lower for women than for men. Third, women assessed the comfort of in-person participation in literary arts as 7.5% lower than did men; digital participation in literary arts was 16.7% less comfortable for women than for men. Fourth, women assessed comfort of in-person participation in audio-visual arts 9.3% lower than did men; however, the comfort of digital participation in audio-visual arts was seen as 4.6% higher for women than for men. Finally, women assessed comfort of in-person participation in visual arts as 3.6% higher than did men; the comfort of digital participation in visual arts is 7.3% lower for women than for men (Figure 26).

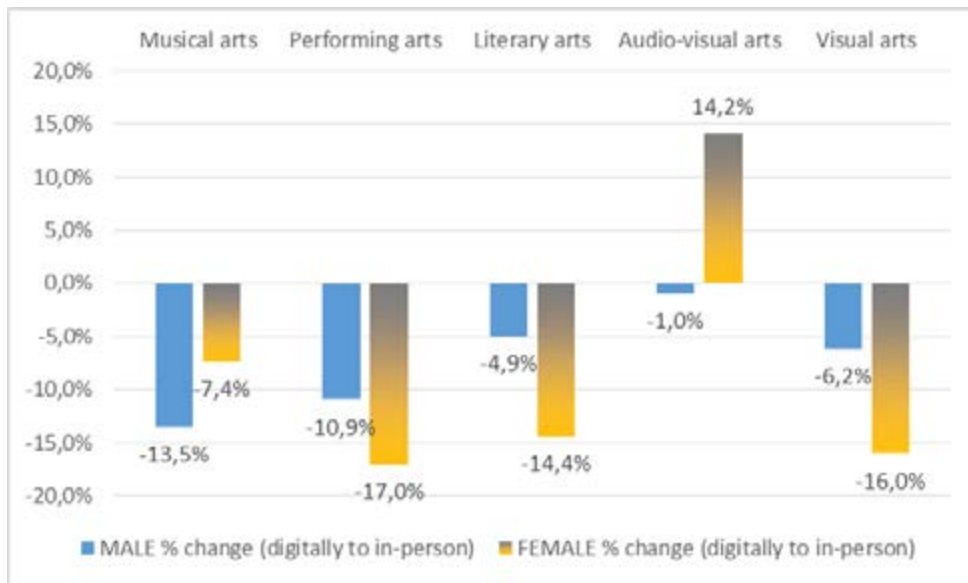
We can see the following differences between the forms of participation in the receiving process of a particular type of art by men and women regarding their comfort level. First, men assess the comfort of digital participation in musical arts as 13.5% lower than in person; this difference is 7.4% for women. Second, men assess the comfort of digital participation in performing arts as 10.9% lower than in person; this difference is 17.0% for women. Third, men assess the comfort of digital participation in literary arts as 4.9% lower than in person; this difference is 14.4% for women. Fourth, men assess the comfort of digital participation in audio-visual arts as 1.0% lower than in person; women assess the comfort of digital participation in audio-visual arts as 14.2% higher than in person. Finally, men assess the comfort of digital participation in visual arts as 6.2% lower than in person; this difference is 16.0% for women (Figure 27).



**Figure 25.** Assessment of men's and women's comfort of participation flowing from a particular type of art concerning the form of participation in the receiving process.  
Source: Author's own elaboration.



**Figure 26.** Differences between men and women in assessing their comfort of participation regarding the form of participation in the receiving process of a particular type of art.  
Source: Author's own elaboration.



**Figure 27.** Differences between the forms of participation in the receiving process by men and women regarding the comfort of participation flowing from a particular type of art.  
Source: Author's own elaboration.

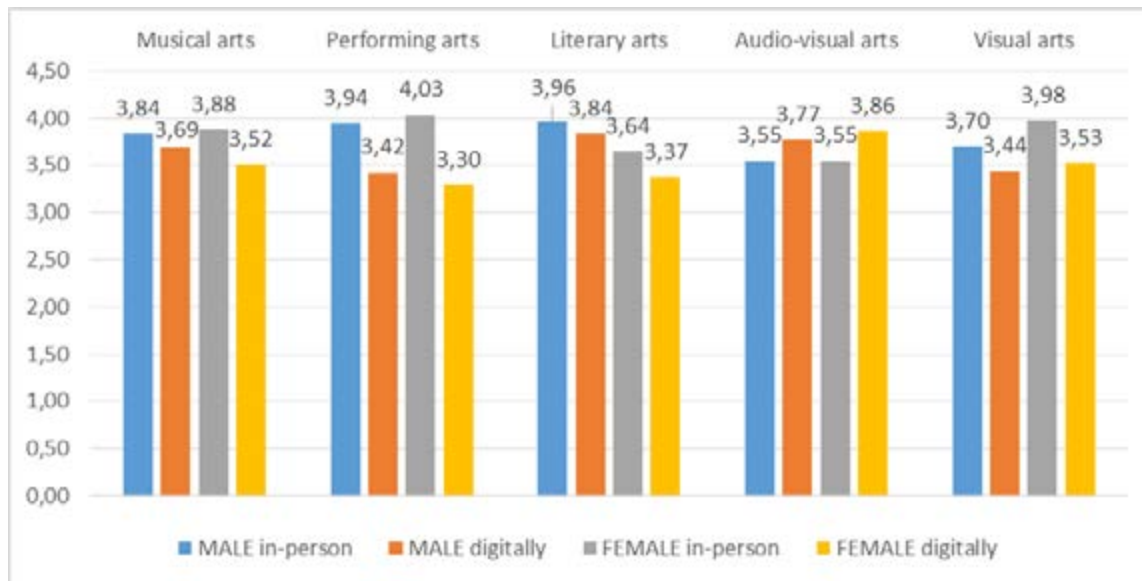
### 8. Possibilities of shaping the aesthetic experience

Musical arts receivers assess their possibilities for shaping the aesthetic experience in regard to the form of participation in the receiving process in the following gender distribution: in-person – 3.84 by men and 3.88 by women, digitally – 3.69 by men and 3.52 by women. Performing arts receivers assess their possibilities for shaping the aesthetic experience as follows: in person – 3.94 by men and 4.03 by women, digitally – 3.42 by men and 3.30 by women. Literary arts receivers assess their possibilities for shaping the aesthetic experience as follows: in person – 3.96 by men and 3.64 by women, digitally – 3.84 by men and 3.37 by women. Audio-visual arts receivers assess their possibilities for shaping the aesthetic experience: in person – 3.55 equally by both men and women, digitally – 3.77 by men and 3.86 by women. Finally, visual arts receivers assess their possibilities for shaping the aesthetic experience: in person – 3.70 by men and 3.98 by women, digitally – 3.44 by men and 3.53 by women (Figure 28).

The differences between men and women in assessing their possibilities for shaping the aesthetic experience regarding the form of participation in the receiving process of a particular type of art are the following: First, women assessed their possibilities for shaping the aesthetic experience in-person participation in musical arts 1.1% higher than did men; however, digital participation in musical arts allows 4.6% fewer possibilities for shaping the aesthetic experience by women as compared to men. Second, in-person participation in performing arts allows 2.3% more possibilities for shaping the aesthetic experience for women than for men; digital participation in performing arts allows 3.7% fewer possibilities for shaping the aesthetic experience for women than for men. Third, women assessed in-person participation in the literary arts as allowing 8.1% fewer possibilities for shaping the aesthetic experience than did men; digital participation in literary arts allowed 12.2% fewer possibilities for shaping the aesthetic experience for women than for men. Fourth, women assessed in-person participation in audio-visual arts regarding the possibilities of shaping the aesthetic experience equally with the assessments of men; however, digital participation in audio-visual arts gave 2.4% more possibilities for shaping the aesthetic experience for women than for men. Finally, women saw 7.5% more possibilities for shaping the aesthetic experience in in-person participation in visual arts than men; digital participation in visual arts gave 2.6% more possibilities for shaping the aesthetic experience for women than for men (Figure 29).

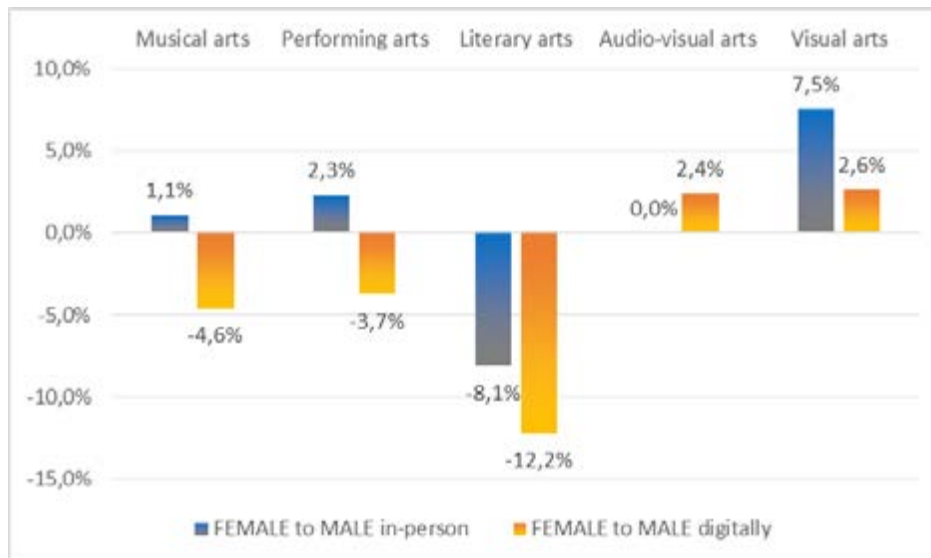
We observed the following differences between the forms of participation in the receiving process by men and women regarding the possibility for shaping the aesthetic experience in particular types of art. First, men assessed the possibility for shaping the aesthetic experience through digital participation in musical arts as 4.0% lower than in person; for women, this difference was even higher, i.e., 9.3%. Second, men assessed the possibility of shaping the aesthetic experience through digital participation in the performing arts as 13.2% lower than in person; this difference was 18.3% for women. Third, men assessed the possibility of shaping the aesthetic experience through digital participation in literary arts as 3.1% lower than in person; this difference was 7.5% for women. Fourth, men assessed the possibility of shaping the aesthetic experience through digital participation in audio-visual arts as 6.5% better than in person; this difference was 9.0% for women. Finally, men assessed the possibility

for shaping the aesthetic experience through digital participation in visual arts as 7.1% lower than in person; this difference is 11.3% for women (Figure 30).



**Figure 28.** Assessment of men's and women's possibilities for shaping the aesthetic experience in a particular type of art concerning the form of participation in the receiving process.

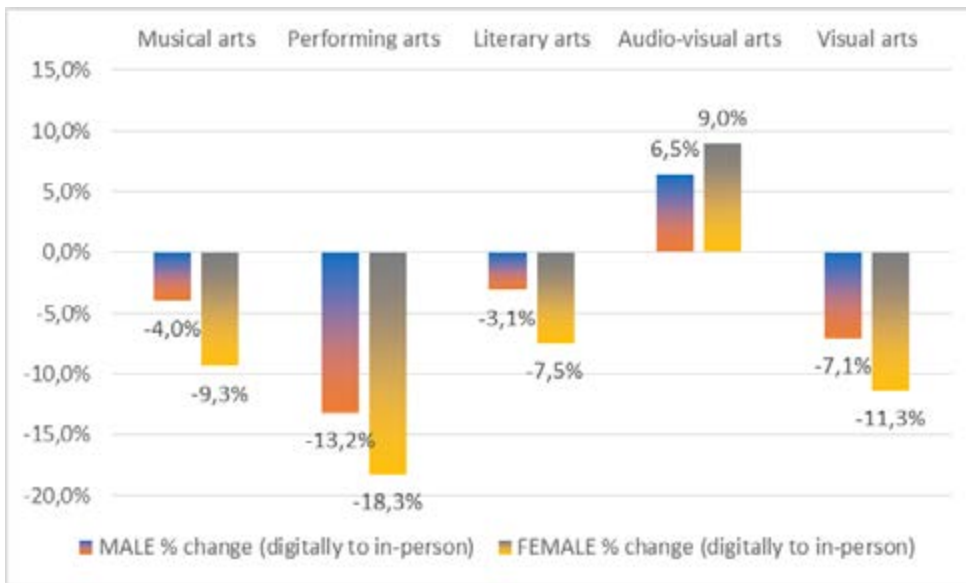
Source: Author's own elaboration.



**Figure 29.** Gender differences in assessing the possibilities for shaping the aesthetic experience regarding the participation form in the receiving process of a particular type of art.

Source: Author's own elaboration.





**Figure 30.** Differences between the forms of participation in the receiving process by men and women regarding the possibilities of shaping the aesthetic experience for a particular type of art.

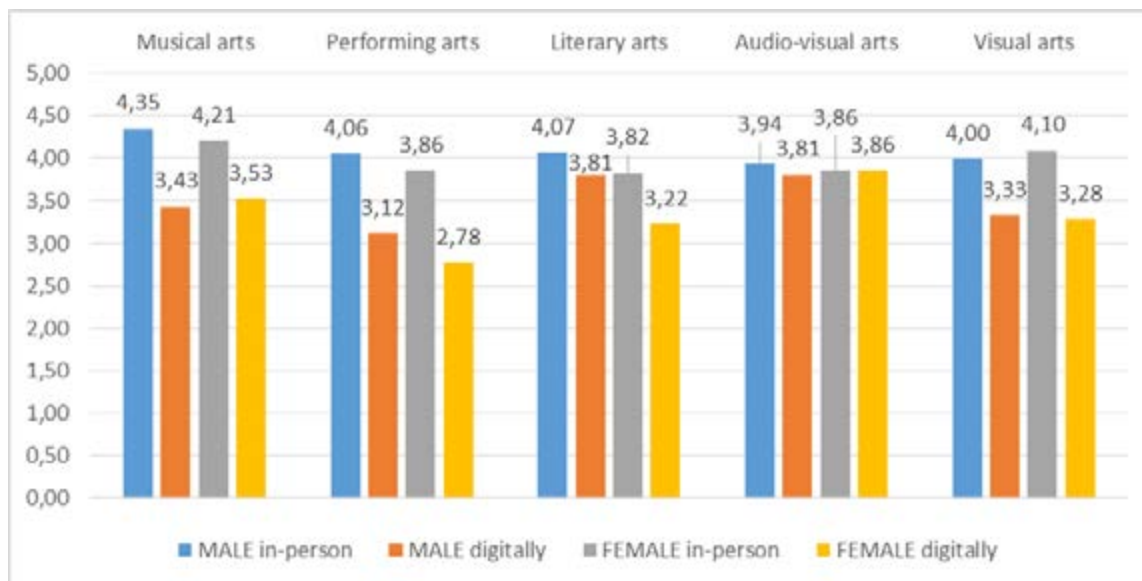
Source: Author's own elaboration.

### 9. Receivers' own motivation to participate

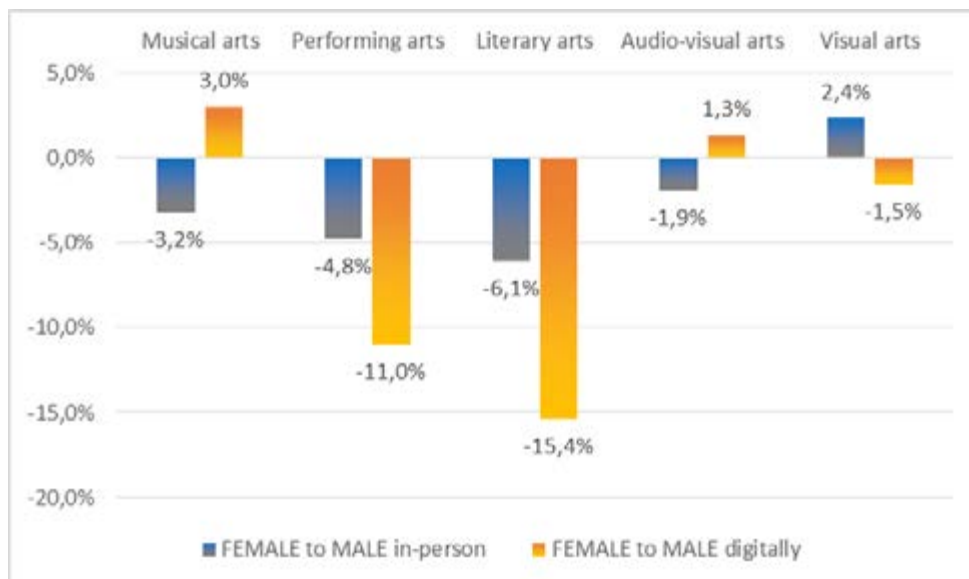
Musical arts receivers assessed their motivation to participate through one or the other form in the receiving process in the following gender distribution: in person – 4.35 by men and 4.21 by women, digitally – 3.43 by men and 3.53 by women. Male performing arts receivers assessed their motivation to participate in person as 4.06 and female receivers assessed their motivation as 3.86, digitally – 3.12 by men and 2.78 by women. Literary arts receivers assessed their motivation to participate as follows: in person – 4.07 by men and 3.82 by women, digitally – 3.81 by men and 3.22 by women. Audio-visual arts receivers assessed their motivation to participate as follows: in person – 3.94 by men and 3.86 by women, digitally – 3.81 by men and 3.86 by women. Finally, visual arts receivers assessed their motivation to participate as follows: in person – 4.00 by men and 4.10 by women, digitally – 3.33 by men and 3.28 by women (Figure 31).

The differences between men and women in assessing their motivation to participate regarding the form of participation in receiving a particular type of art are the following: first, women assessed their motivation to participate in person in musical arts as 3.2% lower than men; however, motivation to participate digitally in musical arts is seen as 3.0% higher by women than men. Second, women assessed their motivation to participate in person in performing arts as 4.8% lower than men; motivation to participate digitally in performing arts is seen as 11.0% lower for women than men. Third, women assessed their motivation to participate in person in literary arts as 6.1% lower than men; motivation to participate digitally in literary arts was reported as 15.4% lower for women than for men. Fourth, women assessed their motivation to participate in person in audio-visual arts as 1.9% lower than men; however, motivation to participate digitally in audio-visual arts was reported as 1.3% higher for women than men. Finally, women assessed their motivation to participate in person in visual arts as 2.4% higher than men; motivation to participate digitally in visual arts was reported as 1.5% lower for women than men (Figure 32).

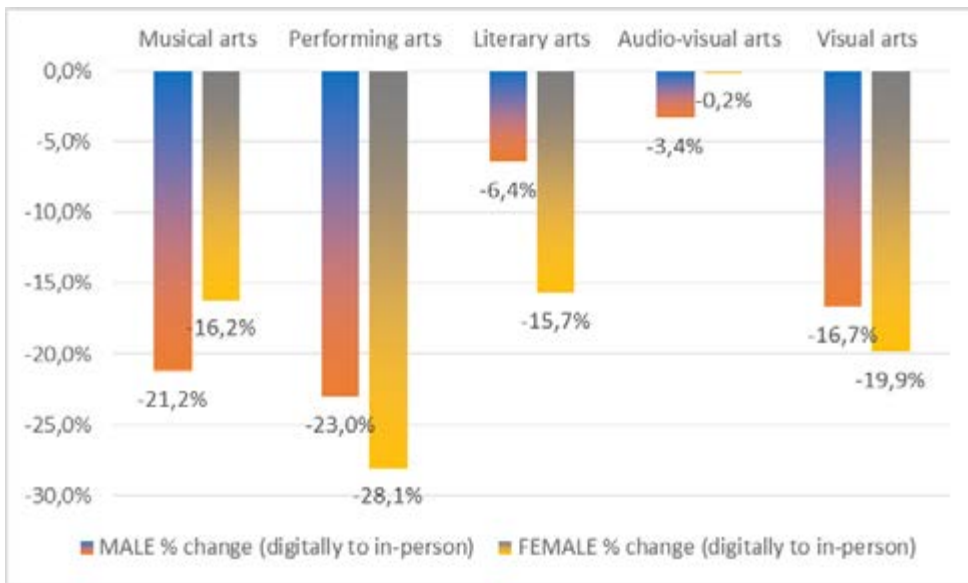
We can observe the following about the differences between the forms of participation in the receiving process for men and women regarding their motivation to participate in particular types of art. First, men assessed their motivation to participate digitally in musical arts as 21.2% lower than in person; for women, this difference is lower, i.e., 16.2%. Second, men assessed their motivation to participate digitally in the performing arts as 23.0% lower than in person; this difference was 28.1% for women. Third, men assessed their motivation to participate digitally in literary arts as 6.4% lower than in person; this difference was 15.7% for women. Fourth, men assessed their motivation to participate digitally in audio-visual arts as 3.4% lower than in person; this difference was 0.2% for women. Finally, men assessed their motivation to participate digitally in visual arts as 16.7% lower than in person; this difference was 19.9% for women (Figure 33).



**Figure 31.** Assessment of men's and women's reported motivation to participate in a particular type of art in regard to the form of participation in the receiving process.  
Source: Author's own elaboration.



**Figure 32.** Differences between men and women in assessing their motivation to participate regarding the form of participation in the receiving process of a particular type of art.  
Source: Author's own elaboration.



**Figure 33.** Differences between the forms of participation in the receiving process by men and women regarding their motivation to participate in a particular type of art.

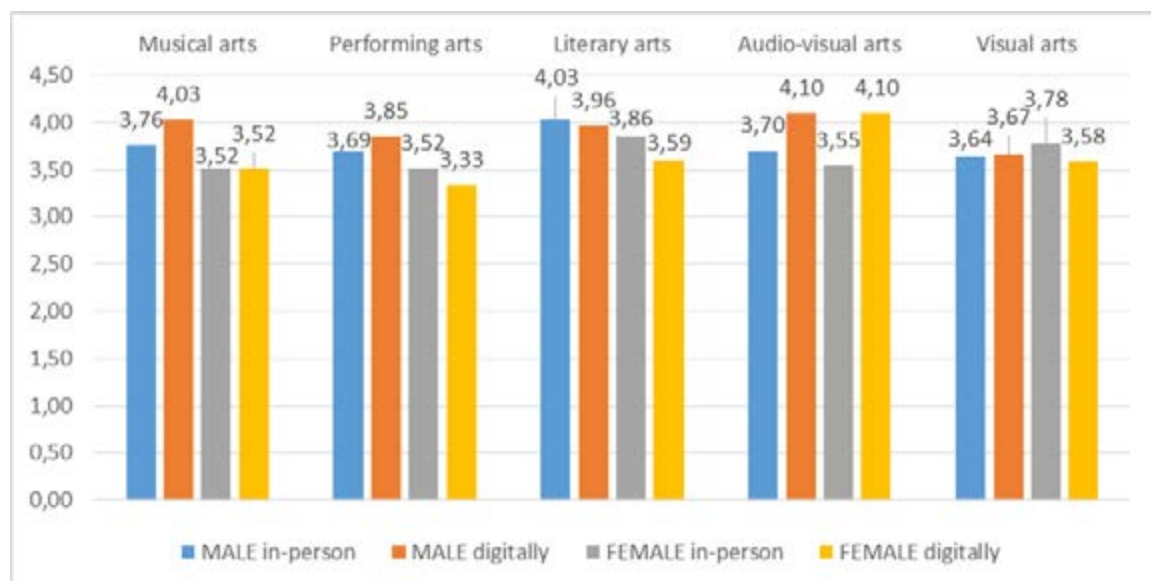
Source: Author's own elaboration.

### 10. Ease of participation

Musical arts receivers assessed the ease of the form of participation in their receiving process in the following gender distribution: in person – 3.86 by men and 3.52 by women, digitally – 4.03 by men and 3.52 by women. Performing arts receivers assessed the ease of participation as follows: in person – 3.69 by men and 3.52 by women, digitally – 3.85 by men and 3.33 by women. Literary arts receivers assessed the ease of participation as follows: in person – 4.03 by men and 3.86 by women, digitally – 3.96 by men and 3.59 by women. Audio-visual arts receivers assessed the ease of participation: in person – 3.70 by men and 3.55 by women, digitally – 4.10 equally by men and women. Finally, visual arts receivers assessed the ease of participation: in person – 3.64 by men and 3.78 by women, digitally – 3.67 by men and 3.58 by women (Figure 34).

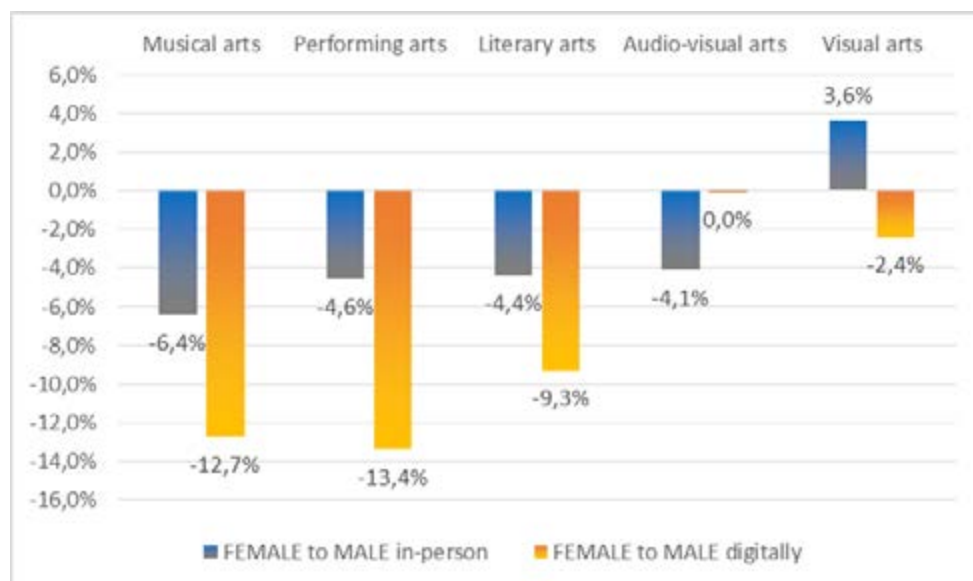
Regarding the differences between men and women in assessing the ease of participation regarding the form of participation in the receiving process of a particular type of art, the results are the following: first, women assessed the ease of in-person participation in musical arts as 6.4% lower than did men; the ease of digital participation in musical arts was reported as 12.7% lower for women than for men. Second, women assessed the ease of in-person participation in performing arts as 4.6% lower than did men; the ease of digital participation in the performing arts was reported as 13.4% lower for women than for men. Third, women assessed the ease of in-person participation in literary arts as 4.4% lower than did men; the ease of digital participation in literary arts was reported as 13.5% lower for women than for men. Fourth, women assessed the ease of in-person participation in audio-visual arts as 4.1% lower than did men; however, the ease of digital participation in audio-visual arts was reported as equal for women and men. Finally, women assessed the ease of in-person participation in visual arts as 3.6% higher than did men; the ease of digital participation in visual arts was reported as 2.4% lower for women than for men (Figure 35).

We can observe the following about the differences between the form of participation in the receiving process by men and women regarding the ease of participation in a particular type of art. First, men assessed the ease of digital participation in musical arts as 7.2% higher than in person; women reported no difference here. Second, men assessed the ease of digital participation in performing arts as 4.4% higher than in person; this difference is 5.2% lower for women. Third, men assessed the ease of digital participation in literary arts as 1.8% lower than in person; this difference was 6.9% for women. Fourth, men assessed the ease of digital participation in the audio-visual arts as being 10.8% higher than in person; this difference was 15.5% for women. Finally, men assessed the ease of digital participation in visual arts as 0.7% higher than in person; women assessed the ease of digital participation in visual arts as 5.2% lower than in person (Figure 36).



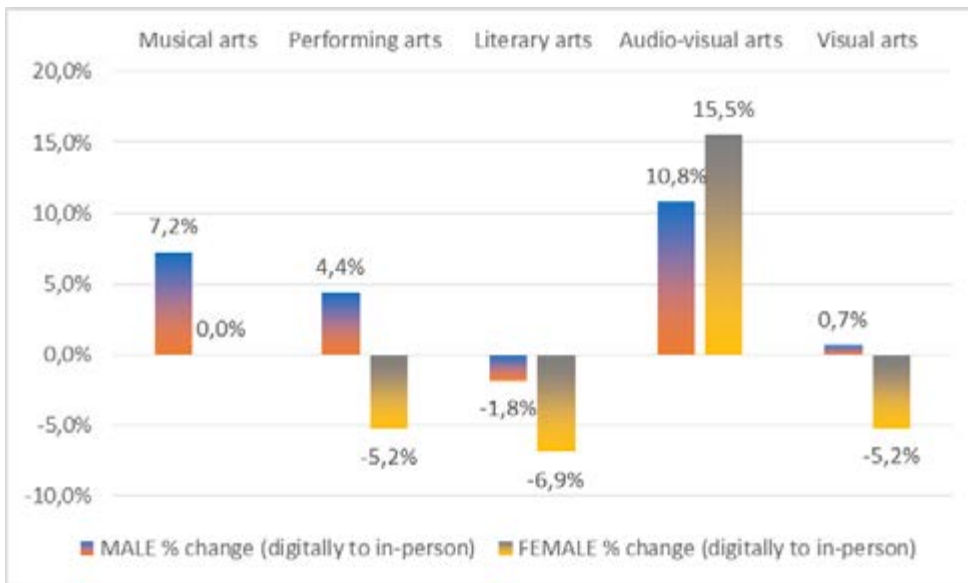
**Figure 34.** Assessment of men's and women's ease of participation in a particular type of art in regard to the form of participation in the receiving process.

Source: Author's own elaboration.



**Figure 35.** Differences between men and women in assessing the ease of participation in regard to the form of participation in the receiving process of a particular type of art.

Source: Author's own elaboration.



**Figure 36.** Differences between the forms of participation in the receiving process by men and women regarding the ease of participation in a particular type of art.

Source: Author's own elaboration.

## Conclusions

In accordance with the hypothesis of this study, it can be said that the form of participation (in person or digital) in the arts determines the level of the quality of the participation in the aesthetic situation differently for male and female receivers. The positive verification of the hypothesis followed the answers to the research questions showing gender differences in participation in particular types of art and gender differences between different forms of participation in particular types of art. It is impossible, however, to name the precise reasons for these differences on the basis of this research – whether they are due to behavioral economics, cultural, or feminist factors; after this research, we can see the areas and scale of the differences more clearly. Conclusions about the reasons for these differences would be possible only after deep qualitative comparable investigation; however, these results may provide an initial background for establishing the research model.

Limitations of the research are the following: 1) The vast majority of the sample (88.3%) was represented by individuals with bachelor's, engineering, master's, doctoral, and professorship diplomas, who are more aware of their behavior and better equipped with tools to define their perception of intangible assets and features in comparison to the rest of society; 2) The sample set ( $n = 221$ ) was relatively small for extrapolating the results to the whole society.

The results of this study may be interesting for the following groups: 1) art creators desiring to find the optimal means for allocating artworks among gender-differentiated receivers; 2) art managers and marketers who want a deeper understanding of gender-differentiated art receivers' perspectives and their preferences about participation in the arts in person or delivered digitally; 3) art receivers to evaluate their opinions about participation in the arts with the shared preferences of gender-differentiated art receivers.

Possible research questions for further research are the following: 1) How do the gender-differentiated art creators perceive the artistry and creativity loss or gain regarding different forms of artwork distribution? 2) What are the gender variances in the loss or gain of artistry and creativity regarding diverse forms of the receiving process between a diverse set of cultures? 3) What are the variances in the loss or gain of artistry and creativity regarding diverse forms of the receiving process between societies with distinct gender structures?



## References

- Arkhangelsky, A. N., & Novikova, A. A. (2021). A transmedia turn in educational strategies: Storytelling in teaching literature to school students. *Voprosy Obrazovaniya*, 2021(2), 63–81. <https://doi.org/10.17323/1814-9545-2021-2-63-81>
- Buravenkova, Y., Yakupov, R., Samsonovich, A. V., & Stepankaya, E. (2018). Toward a virtual composer assistant. *Procedia Computer Science*, 123, 553–561. <https://doi.org/10.1016/j.procs.2018.01.084>
- Cheng, G. (2019). Exploring factors influencing the acceptance of visual programming environment among boys and girls in primary schools. *Computers in Human Behavior*, 92, 361–372. <https://doi.org/10.1016/j.chb.2018.11.043>
- Craig, S. L., Eaton, A. D., Pascoe, R., Egag, E., McInroy, L. B., Fang, L., Austin, A., & Dentato, M. P. (2020). QueerVIEW: Protocol for a technology-mediated qualitative photo elicitation study with sexual and gender minority youth in Ontario, Canada. *JMIR Research Protocols*, 9(11). <https://doi.org/10.2196/20547>
- Doğan, Y. B., Akar, H., & Üstüner, M. (2019). Examining the measurement invariance of the teachers' sense of self-efficacy scale in terms of gender. *International Journal of Evaluation and Research in Education*, 8(2), 213–220. <https://doi.org/10.11591/ijere.v8i2.18694>
- Dube, T. J., & Ince, G. (2019). A novel interface for generating choreography based on augmented reality. *International Journal of Human Computer Studies*, 132, 12–24. <https://doi.org/10.1016/j.ijhcs.2019.07.005>
- Dunne-Howrie, J. (2020). Documenting performance: the contexts & processes of digital curation and archiving. *International Journal of Performance Arts and Digital Media*, 16(2), 217–218. <https://doi.org/10.1080/14794713.2020.1778840>
- Eger, L., Mičik, M., Gangur, M., & Řehoř, P. (2019). Employer branding: Exploring attractiveness dimensions in a multicultural context. *Technological and Economic Development of Economy*, 25(3), 519–541. <https://doi.org/10.3846/tede.2019.9387>
- Ekmekçi, A. K., Teraman, S. B. S., & Acar, P. (2014). Wisdom and management: A conceptual study on wisdom management. *Procedia - Social and Behavioral Sciences*, 150, 1199–1204. <https://doi.org/10.1016/j.sbspro.2014.09.135>
- Fancourt, D., Baxter, L., & Lorencatto, F. (2020). Barriers and enablers to engagement in participatory arts activities amongst individuals with depression and anxiety: Quantitative analyses using a behaviour change framework. *BMC Public Health*, 20(1). <https://doi.org/10.1186/s12889-020-8337-1>
- Fortuna, P., & Modliński, A. (2021). A(l)rtist or counterfeiter? Artificial intelligence as (d)evaluating factor on the art market. *Journal of Arts Management Law and Society*, 51(3), 188–201. <https://doi.org/10.1080/10632921.2021.1887032>
- Golaszewska, M. (1984). *Zarys estetyki*. PWN.
- Götzmann, N., & Bainton, N. (2021). Embedding gender-responsive approaches in impact assessment and management. *Impact Assessment and Project Appraisal*, 39 (3), 171–182. <https://doi.org/10.1080/14615517.2021.1904721>
- Guidry, K. R. (2014). *Non-response bias on web-based surveys as influenced by the digital divide and participation gap*. [Doctoral dissertation, Indiana University Graduate School]. ProQuest Dissertations and Theses. <https://www.proquest.com/openview/903c5e492b5d82315a69054cb56e8b63/1?pq-origsite=gscholar&cbl=18750>
- Guo, L., Lu, R., Zhang, H., Jin, J., Zheng, Z., Wu, F., Li, J., Xu, H., Li, H., Lu, W., Xu, J., & Gai, K. (2020). A deep prediction network for understanding advertiser intent and satisfaction. *International Conference on Information and Knowledge Management, Proceedings*, 2501–2508. <https://doi.org/10.1145/3340531.3412681>
- Habelsberger, B. E. M., & Bhansing, P. V. (2021). Art galleries in transformation: Is COVID-19 driving digitisation? *Arts*, 10(48), 1–23. <https://doi.org/10.3390/arts10030048>
- Handa, J. (2020) 'IMPACT OF SOCIAL MEDIA AND DIGITALIZATION ON THE GROWTH OF FASHION DESIGNERS', *International Journal of Textile and Fashion Technology (IJTFT)*, 10(1), pp. 1–12. Available at: [http://www.tjprc.org/view-archives.php?keyword=&from\\_date=&to\\_date=&id=&jtype=2&journal=29&page=11](http://www.tjprc.org/view-archives.php?keyword=&from_date=&to_date=&id=&jtype=2&journal=29&page=11).
- Hobbs, R., & Tuzel, S. (2017). Teacher motivations for digital and media literacy: An examination of Turkish educators. *British Journal of Educational Technology*, 48(1), 7–22. <https://doi.org/10.1111/bjet.12326>
- Hracs, B. J. (2015). Cultural intermediaries in the digital age: The case of independent musicians and managers in Toronto. *Regional Studies*, 49(3), 461–475. <https://doi.org/10.1080/00343404.2012.750425>
- Jackson, K. (2017). Where qualitative researchers and technologies meet: Lessons from interactive digital art. *Qualitative Inquiry*, 23(10), 818–826. <https://doi.org/10.1177/1077800417731086>
- Jarrier, E., & Bourgeon-Renault, D. (2019). The role of digital mediation devices in the satisfaction of art museum audiences. *Le Rôle Des Dispositifs Numériques de Médiation Dans La Satisfaction Des Publics de Musée d'art.*, 5(3), 67–84. <https://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=146420604&lang=es&site=ehost-live>
- Karayilanoğlu, G. and Arabacıoğlu, B. C. (2020) 'Digital interactive experiences in contemporary art museums', *TURKISH ONLINE JOURNAL OF DESIGN ART AND COMMUNICATION*, 10(4), pp. 423–440. doi: 10.7456/11004100/007.
- Karner, T. X. (1991). Gender and evaluation in fine art. *Mid-American Review of Sociology*, XV(1), 53–69. <https://doi.org/10.17161/str.1808.5060>

- Kröner, S., Christ, A., & Penthin, M. (2021). Digitalization in aesthetics, arts and cultural education—a scoping review. *Zeitschrift Fur Erziehungswissenschaft*, 24(1), 9–39. <https://doi.org/10.1007/s11618-021-00989-7>
- Le, T. H. (2021). Cross-cultural gender differences in cruising risk perceptions: A study of young adults. *Journal of Hospitality and Tourism Management*, 49, 296–303. <https://doi.org/10.1016/j.jhtm.2021.09.023>
- Lee, H. J. (2011). Book reviews: Joystick soldiers: The politics of play in military video games. *Journal of Communication Inquiry*, 35(3), 295–299. <https://doi.org/10.1177/0196859911415408>
- Lei, P., & Tan, E. B. (2021). Applying digital arts experience to strengthen the organizational culture in higher education during the pandemic. *International Journal for Innovation Education and Research*, 9(5), 169–173. <https://doi.org/10.31686/ijer.vol9.iss5.3080>
- Literat, I. (2012). The work of art in the age of mediated participation: Crowdsourced art and collective creativity. *International Journal of Communication*, 6, 2962–2984.
- Mao, T., & Jiang, X. (2021). The use of digital media art Using UI and visual sensing image technology. *Journal of Sensors*, 2021. <https://doi.org/10.1155/2021/9280945>
- Nawa, L. L., & Sirayi, M. (2014). Digital technology and cultural heritage sites in the city of Tshwane. *Journal of Arts Management Law and Society*, 44(4), 246–257. <https://doi.org/10.1080/10632921.2014.964384>
- Neculaesei, A.-N. (2015). Culture and gender roledifferences. *Cross-Cultural Management Journal*, XVII(1), 31–35.
- Park, H. J., & Lim, K. H. (2015). A study on experiential digital art user experience. *International Journal of Multimedia and Ubiquitous Engineering*, 10(4), 379–386. <https://doi.org/10.14257/ijmue.2015.10.4.36>
- Phillips, M. (2000). The Sadeian interface: Computers and catharsis. *Digital Creativity*, 11(2), 75–87. [https://doi.org/10.1076/1462-6268\(200005\)11:2;1-r;ft075](https://doi.org/10.1076/1462-6268(200005)11:2;1-r;ft075)
- Pianzola, F., Toccu, M., & Viviani, M. (2021). Readers' engagement through digital social reading on Twitter: The TwLetteratura case study. *Library Hi Tech*, 1–17. <https://doi.org/10.1108/LHT-12-2020-0317>
- Pöppel, J., Finsterwalder, J., & Laycock, R. A. (2018). Developing a film-based service experience blueprinting technique. *Journal of Business Research*, 85, 459–466. <https://doi.org/10.1016/j.jbusres.2017.10.024>
- Quattrini, R., Pierdicca, R., Paolanti, M., Clini, P., Nespeca, R., & Frontoni, E. (2020). Digital interaction with 3D archaeological artefacts: Evaluating user's behaviours at different representation scales. *Digital Applications in Archaeology and Cultural Heritage*, 18. <https://doi.org/10.1016/j.daach.2020.e00148>
- Rikou, E., & Chaviara, I. (2016). "Crisis" as art: Young artists envisage mutating Greece. *Visual Anthropology Review*, 32(1), 47–60. <https://doi.org/10.1111/var.12092>
- Rivas-Carmona, M. del M. (2020). The power of (re)creation and social transformation of binomial "art-technology" in times of crisis: Musical poetic narrative in Rozalén's "lyric video" "aves enjauladas." *Cultura. International Journal of Philosophy of Culture and Axiology*, 17(2), 217–231.
- Roberge, J., & Chantepie, P. (2017). The promised land of comparative digital cultural policy studies. *Journal of Arts Management Law and Society*, 47(5), 295–299. <https://doi.org/10.1080/10632921.2017.1398584>
- Schnuugg, C. (2019). *Creating ArtScience collaboration: Bringing value to organizations*. Palgrave Macmillan.
- Skoldberg Johansson, U., Woodilla, J., & Antal Berthoin, A. (2015). *Artistic interventions in organizations research, theory and practice*. IR-outledge. <https://www.routledge.com/Artistic-Interventions-in-Organizations-Research-Theory-and-Practice/Skoldberg-Woodilla-Antal/p/book/9781138497436%0Ahttps://books.google.com/books?hl=en&lr=&id=tfyoCgAAQBAJ&pgis=1%0Ahttps://www.taylorfrancis.com/books/9781315743>
- Soost, C., & Moog, P. (2021). Gender and organizational performance in business succession. *Journal of Small Business and Entrepreneurship*, 33(1), 93–122. <https://doi.org/10.1080/08276331.2019.1692765>
- Sosnowska, E. (2015). Touch, look and listen: The multisensory experience in digital art of Japan. *Journal of Science and Technology of the Arts*, 7(1), 63. <https://doi.org/10.7559/citarj.v7i1.147>
- Szostak, M. (2020). Creativity and artistry in organ music. *The Organ*, 391, 24–31. <https://depot.ceon.pl/handle/123456789/19170>
- Szostak, M. (2022a). Artistry, management, and creativity: Links and common denominators. *Discourses on Culture*, in press.
- Szostak, M. (2022b). Perception of creative identities by artistic and non-artistic individuals: Consequences for management. *Creativity Studies*, TBA.
- Szostak, M., & Sułkowski, Ł. (2020a). Manager as an artist: Creative endeavour in crossing the borders of art and organizational discourse. *Creativity Studies*, 13(2), 351–368. <https://doi.org/10.3846/cs.2020.11373>
- Szostak, M., & Sułkowski, Ł. (2021a). Identity crisis of artists during the COVID-19 pandemic and shift towards entrepreneurship. *Entrepreneurial Business and Economics Review*, 9(3), 87–102. <https://doi.org/doi.org/10.15678/EBER.2021.090306>
- Szostak, M., & Sułkowski, Ł. (2021b). The challenges in identification of artists-managers. *Creativity Studies*, 14(1), 112–124. <https://doi.org/10.3846/cs.2021.13822>

- Szostak, M., & Sułkowski, Ł. (2021c). The identity and self-perception of artists-managers. *Problems and Perspectives in Management*, 19(1), 372–386. [https://doi.org/10.21511/ppm.19\(1\).2021.32](https://doi.org/10.21511/ppm.19(1).2021.32)
- Szostak, M., & Sułkowski, Ł. (2020b). Kitsch in management: Characteristic forms, carriers and propagators. *Education Excellence and Innovation Management : A 2025 Vision to Sustain Economic Development during Global Challenges : Proceedings of the 35th International Business Information Management Association Conference (IBIMA), 1–2 April 2020*, 7584–7598. <https://depot.ceon.pl/handle/123456789/19173>
- Tröndle, M., Kirchberg, V., & Tschacher, W. (2014). Subtle differences: Men and women and their art reception. *Journal of Aesthetic Education*, 48(4), 65–93. <https://doi.org/10.1353/jae.2014.0027>
- Williams, S. (2001). Increasing employees' creativity by training their managers. *Industrial and Commercial Training*, 33(2), 63–68. <https://doi.org/10.1108/00197850110385642>
- Wu, J. C. (2020). From physical to spiritual: Defining the practice of embodied sonic meditation. *Organised Sound*, 25(3), 307–320. <https://doi.org/10.1017/S1355771820000266>
- Wu, Y., Zhang, L., Bryan-Kinns, N., & Barthet, M. (2017). Open symphony: Creative participation for audiences of live music performances. *IEEE Multimedia*, 24(1), 48–62. <https://doi.org/10.1109/MMUL.2017.19>
- Zahra, S. A. (2021). International entrepreneurship in the post Covid world. *Journal of World Business*, 56(1). <https://doi.org/10.1016/j.jwb.2020.101143>
- Zettler, I., Schild, C., Lilleholt, L., Kroencke, L., Utesch, T., Moshagen, M., Böhm, R., Back, M. D., & Geukes, K. (2022). The role of personality in COVID-19-related perceptions, evaluations, and behaviors: Findings across five samples, nine traits, and 17 criteria. *Social Psychological and Personality Science*, 13(1), 299–310. <https://doi.org/10.1177/19485506211001680>
- Zollo, L., Rialti, R., Marrucci, A., & Ciappei, C. (2021). How do museums foster loyalty in tech-savvy visitors? The role of social media and digital experience. *Current Issues in Tourism*. <https://doi.org/10.1080/13683500.2021.1896487>