

2015 CULTURAL CONSUMPTION BAROMETER PREFERENCES, PRACTICES, TRENDS



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NATIONAL INSTITUTE
FOR RESEARCH AND CULTURAL TRAINING

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2015 Cultural Consumption Barometer. Preferences, practices, trends

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Translation: Cristina Elena Andrei

Descrierea CIP a Bibliotecii Naționale a României

Practices, preferences and trends in 2015 / coord.: Anda Becuț
și Carmen Croitoru. - București : Pro Universitaria, 2016
(Cultural consumption barometer, ISSN 2393-3089)
ISBN 978-606-26-0634-3

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008 (498)

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Pro Universitaria Publishing House

No. 7, I. Maniu Blvd., Cotroceni Business Center, Block C, ground floor, Postal Code 060274, District 6, Bucharest, Romania.

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INTRODUCTION AND METHODOLOGY

CARMEN CROITORU, ANDA BECUȚ

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In 2015 we celebrate ten years since the Cultural Consumption Barometer was launched in the Romanian cultural space, with the purpose to identify the way common people interact with the cultural products or practise certain forms of cultural consumption. The objective of this study is to provide relevant, updated statistical data for the grounding of the policies and projects of the various cultural organisations and institutions, both at central and local levels. The study was conceived as a useful instrument for the experts in the cultural and creative sectors, from the viewpoint of identifying the recipients of the cultural creations and services, of the values, perceptions, behaviours, needs and expectations of the general population, in relation to the cultural or creative act.

This undertaking of identifying the cultural actors or beneficiaries is not an isolated one, such studies have been made in other cultural spaces for several decades; similar and relevant examples are the studies of the UNESCO Statistics Institute, of the Department of Prospective and Statistical Studies within the French Ministry of Culture and Telecommunications or the European Commission's special Eurobarometers on cultural themes. The periodical repetition of this research aims at tracking several consumption trends on greater periods of time, as it is known that the change of the social practices and values is a slow process, often imperceptible, which

becomes obvious particularly in crisis situations. The structure of the Barometer includes several question-modules repeated annually, which allow the identification of the trends (the evolution or involution of the cultural consumption), as well as modules different from one year to another, depending on the topical themes at national or international level. The study provides valuable information on the dynamics of the values and practices within the contemporary Romanian society and allows the identification of national trends.

During all this time that has passed since its first edition, the Cultural Consumption Barometer has been generating various reactions; it was challenged, it was also used, but the major success of this undertaking has been its quasi-annual repeatability and its constant pursue to give common people a voice, so that they can express their opinion on various themes of general interest. Even though these opinions have often been different from those of the experts in the field, the study has provided important information on *loisir* (leisure) activities, on the practices of reading and of book culture, on the types of public of the cultural and creative sectors, the differences in the cultural consumption at the level of the Development Regions, the choices and curiosities of children and youngsters as future actors of the cultural consumption, the modifications that occurred from the viewpoint of the effects of the economic crisis on the cultural



consumption, the modality of information on the cultural offer, the top of the most representative cultural institutions and festivals, the rural and urban cultural practices, depending on the size of the town, the degree of civic activism in the cultural field etc.

Another major contribution that this study has brought in the Romanian cultural space was the cultural experts' familiarisation with the statistical research instruments and the facilitation of interdisciplinarity and intersection of ideas. Through the diverse themes it has tackled, the study had the purpose to overcome the halo effect, by abandoning the excessive anchoring in one's specialisation or sub-sector, and to promote an overall vision on the cultural system, wherein all the participants in the cultural act (artists/creators, public/consumers, cultural organisations/institutions managers / directors) are equally important and find themselves in a more or less obvious inter-dependent relation.

The economic crisis, with its positive and negative effects, was a moment that highlighted this state of ecosystem of culture, and the cooperation and identification of the partners or of the competition seem to be the main conclusions it left behind. And, if we consider the cyclic nature of the crises, theorised by Kondratiev, we may expect a return of the economic recession, with effects on culture. Moreover, in the context of the recent international evolutions, due to globalisation, the crises are more and more obvious in several fields (demographic, political, ecological or

technological), and culture may offer solutions - perhaps not to overcome a crisis, but at least to limit its effects. Diversity acknowledgement, respect for alterity and for the values of the other are the essential coordinates of culture, and they can beneficially disseminate to the level of the other fields.

The tension between the public and private sectors or between the global and the local, the discrepancies between the rural and the urban, the social stratification or the gender differences, the issue of the cultural management and the status of the artists, the civic engagement and participative democracy in culture, all these themes of interest were reflected in the previous editions of the Barometer, which thus has become a platform for exchanging ideas. As we look back, we notice that the public launch of this study's results has generated debates on themes that otherwise would have remained more or less latent, being only the object of discussions within experts' or specialised publications' circles. Moreover, the experts' familiarisation with this type of instrument resulted in the overcoming of the debates stage and has led to the utilisation of the Barometer's results in the strategies and policies of the Ministry of Culture, as well as of the local authorities or in the cultural management plans of the public cultural institutions.

It is not an accident that this year's anniversary edition has three major themes (preferences, practices and trends). They synthesise the main research directions of the Cultural Consumption Barometer and represent the foundation this

undertaking was built on, starting from the major difficulty to measure something that apparently cannot be measured. We refer here to the concept of culture, which, being mainly the object of humanistic analyses, may seem non-specific to social analyses at first sight. However, theorists and practitioners in the area of social sciences have long ago started the analysis of the cultural forms, using extended definitions of culture. We shall not list here the wide range of researchers from various fields, such as sociology and economy of culture, cultural studies, philosophy of culture or even cultural psychology; we highlight instead the fact that the statistics of culture is not a new discipline, and its mission is to know and to develop the field.

The reluctance to adjoin the field of culture (loaded with a dose of sacredness and ineffable) with the field of numbers (generally perceived as prosaic and cold) is explainable and we may consider it a form of symbolic pollution¹ that we can also find when combining other fields or spheres of human activity. In order to overcome this prejudice, we shall use a definition of culture that is closer to the approach of the cultural anthropology and we shall consider relevant some of the stances of culture, identified by Clyde Kluckhohn and presented by Clifford Geertz in his paper “Interpretation of Cultures”: “the total way of life of a people; the social legacy the individual acquires from his group; a way of thinking, feeling, and believing; an abstraction

from behaviour; a storehouse of pooled learning; a set of standardized orientations to re-current problems; earned behaviour; a mechanism for the normative regulation of behaviour; a set of techniques for adjusting both to the external environment and to other men etc.”².

When analysing the previously mentioned stances and the manner they are operationalised within our study, we shall notice, for example, that:

- » a people’s way of life or an abstraction from behaviour are translated through the everyday leisure practices at national level,
- » the social legacy is found in the perception and attitudes towards the tangible, intangible and landscape cultural heritage,
- » the way of thinking, feeling, and believing and the storehouse of pooled learning are found in the values, tastes and preferences of the analysed population,
- » the earned behaviour, the mechanisms for the normative regulation of behaviour and the set of techniques for adjustment are expressed through models of social interaction within the public and private environment, as well as through the relationship with the cultural artefacts.

In his attempt to capture the manner in which cultural differences materialise, Hofstede drew up a very suggestive diagram for the understanding of culture, which we present below, as we consider it very useful in our undertaking of operationalising this abstract concept.

¹ Mead M., *Deschiphering a meal in Food and Culture, a reader*, Routledge, New York, 2008

² Geertz C., *Interpretarea Culturilor*, p.14

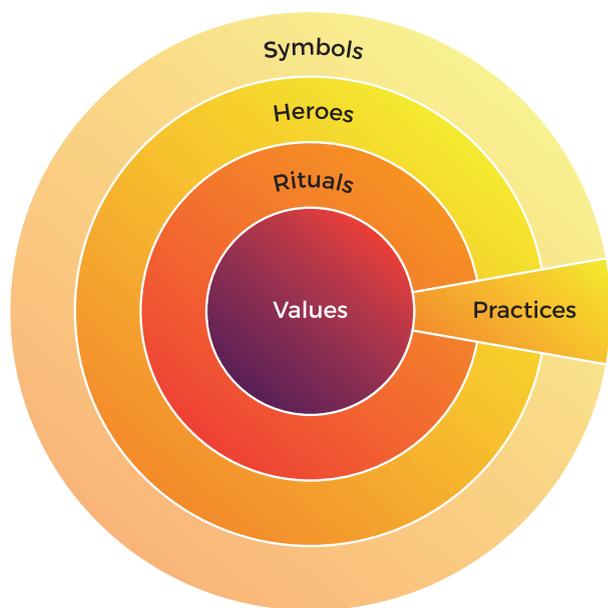


Figure 1. „The Onion”: Manifestations of culture at different levels of depth³

The hard core of culture is represented by values, which, in this author’s view, are general tendencies to prefer certain situations to other situations; these tendencies have a dichotomous dimension: good-evil, beautiful-ugly, allowed-forbidden, moral-immoral etc. Some of them even reflect phenomena that can be observed in nature and pertain to materiality and its relative perception (night-day, white-black, north-south, wet-dry etc.), as were scientifically proven and philosophically reasoned. Values are expressed through preferences, tastes, judgements at both

intellectual and emotional levels, which pertain to the contemplative and spiritual dimension of humanity, as well as through attitudes and practices at the level of action, of movement, reaction or intervention, specific to man’s dynamic dimension.

Dynamism also relates to other manifestations of culture, by means of what we call trends, fashion, currents, styles and ideologies. These are an expression of the movement in time of ideas, values, feelings, judgements, in a linear, sinuous or cyclic outline. In this form of manifestation, culture means adjusting to change, to the interior and exterior environment, to the effects of time. For Douglas Worts, „culture is the living, changing dynamic of how we live our lives, individually and collectively, locally and globally, consciously and unconsciously”⁴

At the level of practices – the next strata of culture – Hofstede includes symbols (words, gestures, images with a certain meaning), heroes (real or imaginary people, with characteristics valued in a culture) and rituals (collective activities deemed socially essential)⁵. Yet all the strata require a system of decoding, of recognition, understanding and conveying the meaning, which is shared with the family, the social group, the community or nation the individuals belong to, and this meaning is learnt, reproduced and conveyed through socialisation.

³ Hofstede G., Hofstede G.J., Minkov M., p. 19

⁴ Worts D., Culture and Museums in the Winds of Change: The Need for Cultural Indicators, p 118

⁵ *Idem.*

As social beings, we are permanently active in the process of decoding and interpreting practices and values. But this mission becomes harder as this decoding process is practiced as a social science, with instruments, methods and techniques that should produce repeatable, verifiable and measurable results, with the purpose to translate and interpret the dynamism of the social and cultural life. All these issues reveal the limits of the analysis of culture from the viewpoint of social sciences; these limits are recognised and even highlighted by researchers, but they should not undermine the undertaking of knowledge.

Before presenting the manner in which these manifestations of culture are captured and analysed in this edition of the Cultural Consumption Barometer, we shall linger a while on the role and mission of culture. In his work “Cultural Value and the Crisis of Legitimacy”⁶, John Holden speaks about the legitimacy and de-legitimation of culture, particularly from the viewpoint of the public policies and of the financial support system. In the author’s approach, culture has three types of values: an intrinsic one, specific to the vision of art for art’s sake, which responds to the creative role, an instrumental one, which pertains to the effects of culture at the level of society and to the economic and social role and, last, but not least, an institutional value, referring to the

organisational role in relation to the public or to the beneficiary of the creation.

Starting from Hofstede’s approach on culture, we shall track via our study the manner in which Romanian culture is reflected through the population’s values and practices. These values are translated inclusively at the level of cultural consumption practices and trends, as we shall highlight in the following lines. The results of the World Values Survey highlight the persistence and the rise of a paternalistic culture in the recent period, with the perception of the necessity of the state’s involvement in all the sectors, including the cultural and creative ones. Moreover, the state property, which has had an ascendant dynamic in the population’s perception, seems to be preferred by many Romanians⁷.

The abovementioned tension between the public and the private sectors (private versus public cultural organisations) occurs in several stances: in the context of the competition for access to financing sources (either we speak about private or public sources, or about national or international ones), for access to spaces for artistic performance or display or for attracting the public/consumers. The results of this tension produce noticeable effects on the dynamics of the cultural consumption on greater periods of time. This tension reflects the type of values generalised within the society and a certain type of democratic culture. The weight of a sector or another within the society is the consequence of a history of social

⁶ Holden, J., Cultural Value and the Crisis of Legitimacy, Demos, 2006, p15

⁷ World Values Survey, available at <http://www.worldvaluessurvey.org/WVSDocumentationWV6.jsp> [WV6_Results_v_2015_04_18.pdf], p. 209.

and economic organisation, of several structural transformations and it is closely related to the international political dynamics⁸.

The results of the previous editions of the Cultural Consumption Barometer confirm these trends, expressed through the public's preference for cultural consumption mainly within the formal framework of cultural institutions. These are the main providers of artistic products and creations, particularly on certain sub-sectors, due to an organisation model mainly based on public property. The long-term effects of this imbalance between the private and public sectors, the exacerbated competition, the lack of cooperation and communication between the two sectors may however irreparably affect the level of cultural consumption and the ecosystem of culture.

According to World Values Survey, leisure is somewhat important for Romanians, but the percentage of those who value very much this aspect of their lives increased in the period 2004-2014⁹. Furthermore, the percentage of Romanians who are proud of their nationality declined. The dynamic of the feeling of belonging is the following: belonging to the local community decreased, the same happened in the case of belonging to the nation (although it records the highest level), while belonging to the European Union or to the international community increased (although their levels are much lower than the feeling of belonging at local and national level)¹⁰.

The trends are confirmed by the cultural consumption practices, which reflect the orientation from local to global¹¹. This orientation consequently attracts the shift of the interest and activism from the public sphere to the domestic sphere. The development of new technologies, available mainly within the domestic space, opens the window to the world right from the bedroom, and the global village¹² has become a reality with the help of the Internet. It is not by chance that the highest frequency of cultural consumption is found within this space, and the long-term effects may mean a modification of the practices and models of relating to space and time. From this point of view, this year's edition of the Barometer will shift the focus from the public space to the domestic space, starting from the premise that what happens within the latter may explain the realities of the former.

Hereinafter we shall present the structure of this edition of the Cultural Consumption Barometer, an anniversary edition, as we mentioned in the beginning of this introduction, which synthesises the general structure of this study on three pillars, starting from the domestic space and advancing towards the public space. Each chapter of this edition of the *culturadata* series dedicated to the presentation of the results of the Cultural Consumption Barometer touches one of or all the three pillars of this undertaking.

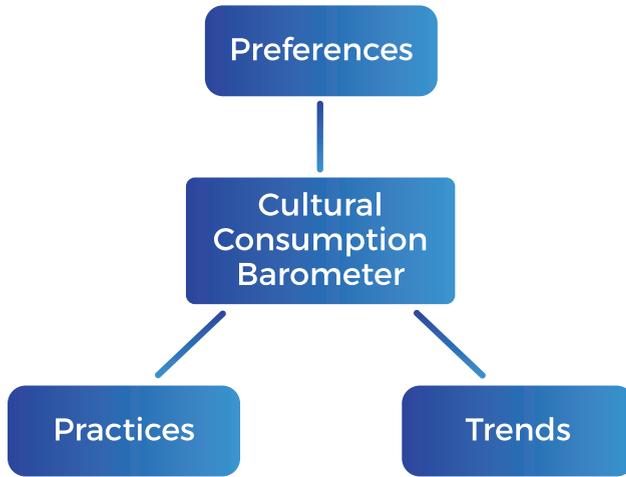
⁸ *Idem.*, p. 206.

⁹ *Idem.*, p. 5.

¹⁰ *Idem.* p. 515, 523, 519, 517, 521.

¹¹ Becuț A, Croitoru C., Barometrul de Consum Cultural 2014. Cultura, între global și local, Editura Pro Universitaria, 2014

¹² McLuhan, Understanding Media, 1994.



The first chapter, *Cultural Management*, features the problems of the cultural consumption, from the viewpoint of the organisation of the cultural services and events production and provision system. The authors make a foray into the theories on cultural management and into the public's perception on the cultural institutions, essential for the understanding of the manner of operation of the cultural system. The chapter highlights the general trends within the cultural and creative sectors and sets the important landmarks of the dynamic of the cultural management, highlighting the evolution of this field, from the viewpoint of the tensions between the public and private sectors.

The chapter *Non-public Cultural Consumption* offers an original perspective on the cultural consumption which takes place within the domestic space; it also includes a series of consumption practices performed within the

public space, which are not shared with the others, though. The author presents an approach adapted to the contemporary society, taking into account the increased mobility and the contact with the new technologies. The interpretation of the results is made depending on several types of capital (emergent cultural capital, omnivorous cultural capital or social capital). Moreover, the author uses the concepts of omnivorism and univorism in his analysis, with the purpose to surpass the classical approaches of the specialised literature which interpret the differences in the cultural consumption starting from the social stratification.

The Chapter *Digital Piracy* touches a sensitive and controversial subject, but nonetheless important to analyse and explain. The author highlights the importance of the theme, as well as her neutrality over the various existent approaches on the digital economy and its positive or negative effects. The analyses of the digital consumption practices are presented within the wider context of the digital economy, e-commerce and online commerce. The concept of digital piracy is analysed in relation to other concepts, such as intellectual property, copyright or open data sources. The chapter is intended to be a first step in researching the phenomenon that has important effects on the development of the cultural and creative sectors and which is becoming more and more important from the viewpoint of the progress of the software and information technology industry.

The chapter *Visual Arts: Knowledge, Taste and Participation* is an historical and statistical research foray into a field analysed mainly from aesthetical perspectives or in the sphere of the philosophy of culture. The authors present a less common analysis, offering a socio-anthropological perspective on the common people's attitude towards art objects and on the way they integrate the aesthetics into their everyday practices. The results of the analyses are interpreted through the viewpoint of the concepts of taste, social differentiation and lifestyle. The degree of the population's knowledge and engagement in the field of visual arts, both at national level and in the city of Bucharest, were analysed.

The chapter *Cinema and Film Consumption. Watching Practices, Preferences and Spectators' Profiles* offers an up-to-date image of the way the analysed population relates to film and cinema, both in the domestic space and in the public space. The authors present the results in the general context of the development of the new technologies that have been modifying the processes of production and distribution and have had effects at the level of tastes, preferences and watching practices. The chapter presents the film consumption in an original manner, from an anthropological perspective, as being more than a visual experience, emphasising the reflexive dimension of the everyday life. In this approach, watching and interpreting a film do not happen strictly from the viewpoint of the *habitus* and identity, but in relation to the way of decoding the message or to the context of production and consumption.

The chapter *Youngsters, Culture and Creativity* presents the cultural consumption practices of this age category, which is becoming more and more important in the context of the general trend of the population's ageing. The theme is all the more important as we refer inclusively to teenagers, the adult consumers of the future, whose cultural practices are modified in relation to the use of new technologies. The author presents the process of socialisation through culture and explains the manner of formation of the consumption habits and taste individualisation. An interesting aspect of this chapter refers to the youngster's relationship with creativity and cultural education. The chapter brings a contribution to the understanding of young people's culture, as well as to the identification of the cultural fashions they embrace.

The chapter *Participation in Festivals. Practices and Types of Public* presents the main results of the survey on the analysed population's participation in festivals and their effects on the economic and social development. The authors present the main types of social-sciences analyses they used to understand these cultural events and their typology, highlighting the various roles they can play in the life of the community or at the level of society. The results of the analysis reveal the low participation of the population in this type of events and confirm the relation between the degree of participation in festivals and certain socio-demographic variables.

The last chapter, *Cultural Consumption and Leisure Practices within the Public Space* interprets the preferences and consumption practices within the public space, by means of theories on the

social stratification. The author tested several hypotheses referring to the combination of leisure and cultural consumption practices, in relation to the omnivorous or univorous consumption types and she highlighted a correlation between the consumption frequency and this typology. The results of the analyses presented in this chapter contribute in an original manner to the understanding of the consumption practices as well as to the identification of the beneficiaries of the cultural offer within the public space.

Methodology

The Cultural Consumption Barometer study is based on a survey made by the operator Urban Sociology Centre S.C. CURS SRL, in the period 5-22 November 2015 on a national sample of 1,067 persons aged 14 and above. The sample also included a supplement of 400 questionnaires applied in Bucharest. The theoretical margin of error on the entire sample was +/- 3%, at a confidence level of 95%.

The type of the sample was three-staged national sample, with stratification:

- » in the first stage, the stratification was made on development regions and random selection of the counties,
- » in the second stage, the stratification was made depending on the size of the localities, and a random selection was also made (cities, towns, villages-commune centres and peripheral villages),

- » in the third stage the sample points were selected.

The number of persons selected from a certain locality was in direct proportion to the size of the locality and the statistical weight of that type of locality in the county it belonged to. The sample points were the polling stations, selected with a statistical step from the most recent list containing the polling stations and they were the starting point in the application of the questionnaires through the method of the “random route”, for the selection of the households on a preset statistical step. In each household selected according to this method the respondent was selected through “the first date of birth” method, in this case the person with a birth date the closest to the first day of the month. It is important to mention that in the case of the under-age respondents the field operators asked for the permission of the parents or legal tutors.

The questionnaire was drawn up by the experts of the National Institute for Research and Cultural Training and it was pre-tested on a number of 12 respondents (six men and six women, graduates and undergraduates). The average duration of the questionnaire application was 38 minutes. In order for the sample to be validated, approximately 20% (circa 300 of the applied questionnaires were verified via a random selection on interview operators), and no deviations from the control criteria (the application of the interview on the person selected from the sample, certain socio-demographic questions, duration of interview) were observed. The database was made by the

survey operator and no additional coding or re-coding was made in terms of the open questions at the beneficiary's request.

The main themes of the questionnaire were:

- » the domestic cultural consumption in the last year (reading, watching TV shows and films, listening to music etc.);
- » socialisation within the domestic space;
- » preferences in terms of music and film
- » Internet use, acquisitions on the Internet;
- » book acquisition and reading practices;
- » cultural consumption within the public space (going to cinema theatres, libraries, theatre, entertainment shows, museums etc.);
- » non-cultural consumption within the public space (shopping, walking in the park etc.);

- » perception on the public cultural institutions;
- » cultural consumption of young people (attitude towards creativity, leisure activities, hobby practices etc.);
- » visual arts consumption;
- » film consumption.

The database was weighted depending on the gender and age categories, using NSI Tempo data, and the data analysis and interpretation were made by the NIRCT experts. Each author used the concepts and types of statistical analysis they deemed necessary from the viewpoint of the objectives of each chapter. Within every chapter there are methodological and theoretical specifications needed for the correct understanding of the results of the study.

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CULTURAL MANAGEMENT

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FABSTRACT

This chapter focuses on the management activities of the public cultural institutions, i.e. it analyses how these institutions' activity is reflected at the level of the public – through the satisfaction degree and characteristics associated by the general population with the local public cultural institutions. The chapter opens with the positioning of the Romanian cultural sector situation within the

wider international context of the development of the idea of cultural management. Subsequently we shall introduce several approaches on the manner in which the survey data can be used in the evaluation and orientation of the cultural institutions' activity. The collected data are analysed at a general level, as well as depending on various socio-demographic variables (age, education, gender or residence area).

I. INTRODUCTION

1. Management development within the public cultural institutions

The states where culture was integrated into the public services have crossed financially and economically difficult periods, the state's intervention was not always salutary and it is not certain whether it helped the ideal preservation of what was to be preserved. In many European states, a network of public culture was helped to survive through more or less generous subsidies, depending on the size of the government's "pocket". The result was not always as expected, desired or estimated. The survival was paid quite dearly through an excessive "functionalization"; on the other hand, the obligation of establishing a transparent, bureaucratic (positive Weberian-type) system

has created mechanisms that led to the evolution of the public cultural institutions via the introduction of methods, techniques and even concepts of professionalised management for the field of culture.

Paradoxically enough, the specialisation in cultural management has not appeared as a result of the progress of the labour market or because of the morphological growth of the sector, but rather as a role positioning of several intermediate functions in culture, strictly delimited only as the education capital has become more and more important for the production processes, as Bourdieu's arguments show, based on taking over Pareto's theories¹. The systematic interventions and approaches of the cultural management also

¹ Pierre Bourdieu, „The State Nobility: Elite Schools in the Field of Power”, 1996.

reflect the transformations in the operation of the various categories of cultural institutions. Gradually, a more organized, more rational system has been implemented in their practice, even though the cultural goods are still difficult to frame or systemise.

The understanding of culture as a system was enhanced by numerous representative figures of the contemporary philosophy of culture, sociologists, anthropologists, aestheticians and critics, who have connected culture to the social and economic values, and this attitude has changed the classical-type approach rooted in the paradigm of arts and sciences. In the system of accepted defining values there came along a value pertaining to structuralism, to the understanding of the world through the interaction of elements that so far have been left outside the discourse about art. The theories and demonstrations of Talcott Parsons, Edward Shils, the studies of Ernest Gellner, as well as the functionalist perspectives on culture of Robert K. Merton have given the keys for deciphering and theorising culture as a system conditioned and interlaced with the societal tissue². Once it

entered the public conscience, culture as a system was accepted as a structure with the capacity to order itself into the evolution, as well as to order the functional approaches of its manifestations, inclusively. This entire body of concepts has brought into focus the normative character of culture. Thus, theoretical and practical articulations have appeared, related to a need for a more explicit and applied systematisation of both public and private cultural offers and of the social positioning of artistic and cultural professions.

Cultural management has its source in the cultural democratisation that appeared via the development of public policies, from the conceptual family of the theories we mentioned above, addressed to the cultural field. A constant concern for the citizen-beneficiary legitimates the set of theories, attitudes and measures taken particularly in the vicinity of the public institutions, as these are practically prone to take public responsibility for the mission they have taken upon themselves.

² See also the volume of contemporary debates „Cultură și societate” (Culture and Society) – coordinated by Jeffrey C. Alexander and Steven Seidman, translated and published by the European Institute in 2001

Table 1. Paradigms in the public management

	„Classical”-type bureaucratic administration	The new public management	Community-type administration
Theoretical grounding by means of reference to...	The rational legal authority	The public choice	Deliberative democracy
Orientation towards...	Procedures	Market	Society
Type of organizational structure	Hierarchical	Polycentric	Networks
Purpose	Status quo	Efficiency	Co-production
Type of knowledge	Authoritarian, centralized	Expert-positivist	Local-constructivist
Language based on...	Rules	Numbers	Histories
Capital...	Political	Economic	Social
People defined as...	Contributors	Contributors, beneficiaries	Members of the community

After Hess and Adams (2007)³

Cultural management operates as a contemporary form of reinventing the professional life of the artist, re-adjusted and differently positioned depending on the distribution of the education capital, as well as of the situation of the labour market, which at present determines the signification and the objective possibilities of placement on the labour market. Nowadays, cultural activities are rationalised activities, which society recognises as such, with a view to eliminating the radical uncertainty of the artistic career. Therefore, it was only natural that an intermediary should appear, supposed to stand in for the role of organiser, promoter or public communicator, as well as of facilitator of the logistic or financial aspects³.

Moreover, because of his/her level of training, specialisation and experience, the cultural manager is prone to advocacy or even to cultural activism, for reasons of strong engagement in a quasi-political system, and it is highly improbable that such a specialist should be inert in social development crises.

Richard Peterson⁴ showed how the management of art turned from a business manager’s personalised model to the administrative model based on professional abilities, which cannot be reduced to the

management: The role and function of community knowledge”, *The Innovation Journal: The Public Sector Innovation Journal* 12.1 (2007): 1-20, p.14.

⁴ Richard A. Peterson, „The Role of Formal Accountability in the Shift from Impresario to Arts Administrator”.

³ Michael Hess and David Adams, „Innovation in public

individual personal qualities. In the mid-20th century, theatres, museums and orchestras were run by managers of the high class, having a certain artistic sensitivity, who were not trained in this field, though, neither did they have accredited education. Their charisma and entrepreneurial spirit, combined with their connections with various financiers, made them key players in any cultural enterprise, because one of their key abilities was “to discuss with rich business owners with potential”⁵. This period coincides with the period of emergent rationalisation and restructuring of the public administration – The New Public Management (NPM) – which facilitated the draw-up of the borrowings of entrepreneurial methods and techniques in the public sector⁶, a period when the bases were set for the differences between the occupied position and the person who occupied it, as well as between the institution and the person who ran it. This fundamental transformation was propped by the emergence of the specialised training programmes.

The choice to become a cultural manager is much more rooted in the attraction to culture and personal and professional prospects which this position may offer, than in the contents of a specific activity or the characteristics of a specific workplace. In this regard, cultural management is different from other vocational occupations such as journalism, education, art or research, whose attractiveness comes from the corresponding

practices (writing, investigation, a teacher’s career, creation or research). Most of the time, choosing a career in cultural management means a multi-positioning as a mediator, at the intersection of the disciplines, without a distinct profile and the glory of a publicly recognised career. More often than not, those who want to become cultural managers do not have an exact representation of the complex tasks, responsibilities and duties required by this profession in a sector which is still gravitating around the myth of the creator.

2. Cultural management in international context

Paul DiMaggio⁷ mentions the first specialised training programmes in the field of cultural management and administration, which appeared at the beginning of the ‘60 in American universities, and E. Redaelli⁸ also speaks about these programmes as the first articulated attempts, supported by the coherent cultural policies which made the United States the pioneer of arts management⁹. In the first part of the sociological study „Culture as a

⁷ Paul DiMaggio, “Managers of the Arts: Careers and Opinions of Senior Administrators of U.S. Art Museums, Symphony Orchestras, Resident Theatres, and Local Arts Agencies”

⁸ Eleonora Redaelli, „American Cultural Policy and the Rise of Arts Management Programs: The Creation of a New Professional Identity”.

⁹ The first ones appeared at Yale and the State University of Florida; they were followed by programmes that were initially focused on theatre management, but gradually extended to all arts, in art colleges and business schools alike.

⁵ *Idem*

⁶ Michael Barzelay, „The New Public Management”

Vocation” published in 2013¹⁰, Vincent Dubois reviews the first public statements on the role of management in culture and the existent forms of higher education and he makes the analysis of the mechanisms used by professional artists, graduates with theoretical training or youngsters looking for a special career to start a specialisation in cultural management or administration. All these articles, publications and studies focus on an undertaking approached in a conscious way through policies and strategies which already showed their results 20 years later, where applied.

The roots of the first regulations that resulted in the development of the cultural manager profession are found in the policies endorsed by France as early as the ‘60s, when specialised courses for “cadres culturels” (cultural officers) – subsequently called “animateurs” – were set-up, intended for the cultural officers in the cultural administration; these courses re-trained experts who were schooled right after the Second World War and revived in the ‘60s in terms of their occupation. The purpose of the countless training policies, strategies and programmes developed by the French Ministry of Cultural Affairs was to train personnel for a better use of the public money, as France had already accepted the primary role of culture in the development of the social state.

The crucial contribution of the high public officers in America and Europe in the creation

and dissemination of the cultural management model shows in many cases the major role of the public authorities in promoting this discipline – a role which, in fact, exceeds this concept. Unlike the European model – where the funding mainly came from public sources –, in the USA, the development of the new private sources of financing for culture provided conditions that led to the growth of the cultural management, especially as far as the entrepreneurial techniques were concerned.

In Europe, the recruitment of the personnel in charge of administrative and managerial tasks was favoured by the consistent growth of the cultural budgets, which began at the end of the ‘70, at local level, and intensified in the ‘80s, under the combined effects of an unprecedented increase of the resources within the Ministry of Culture and due to the intensive policies of regional decentralisation.

The emergence of the municipal cultural managers in Norway in the period 1970-1980, for instance, was the result of the “new cultural policy” of the local Norwegian authorities of the time¹¹. In France, the promotion of the cultural management professions in 1980 was part of a vaster change in the orientation of the cultural policies at national and local level. The community cultural activities – *animation socioculturelle* – which were developed by the left-oriented policies and attracted numerous people with experience in activism were

¹⁰ Vincent Dubois, „Culture as a Vocation – Sociology of career choices in cultural management”.

¹¹ Per Mangset, “Risks and Benefits of Decentralisation: The Development of Local Cultural Administration in Norway,” International Journal of Cultural Policy, 1995

abandoned to the benefit of the promotion of artistic creation and professionalism in management, which encouraged the emergence of the cultural experts – *techniciens de la culture*¹².

Consequently, in 1990 there were approximately 20 specific programmes in France, which focused on cultural management and granted the most popular postgraduate diploma (DESS). Around the same period, at the beginning of the 1990s, a meeting of the Council of Ministers of Culture adopted a resolution on the training of the arts administrators. The first European networks dedicated to the problems of the cultural management implementation and administration also date from this period.

Another model that influenced the future specialty of the cultural management is the British model, characterised by predominantly market-oriented values, as well as by intensive professional training, oriented exclusively towards the labour market. This model – utilitarian by excellence – is typical for Holland, the Scandinavian and the Baltic countries. By contrast, the French model is defined by humanistic values, academic training, as well as by a poor relation between the labour market and the training provided.

High education specialisations

Since 1980, West-European countries have recorded a massive and continual long-term employment in the cultural sector. In the period 1995-1999, the EU cultural sector recorded a 2.1% increase of the annual average rate of employment, while the figures regarding the employment in the cultural sector went up to the annual rate of 4.8 per cent¹³ in the same period.

This growth, stimulated by a cultural policy that has not changed its direction and purpose for ten consecutive years, was also encouraged by a constant official discourse on culture, on its legitimacy as productive sector, which creates jobs. This type of discourse has been constantly supported by the Council of Europe and by the European ministries of culture and has managed to foster the creative industries after 2000¹⁴.

As a matter of fact, the increased number of employees within the cultural sector has also generated a multiplication and diversification of the support professions, helped by the specialised cultural management, which, in a short time, gained a specialisation potential, made from university graduates with no distinct specialty, artists who wanted to expand their skills and possibilities to obtain a job, personnel from the cultural officers' area who did not want to leave their field of activity.

¹² Vincent Dubois, „Du militantisme a la Gestion Culturelle”, „La politique Culturelle. Genese d'une categorie d'intervention publique”.

¹³ Source: Eurostat – Statistics, 2000

¹⁴ Daniel Ashton and Cairiona Noona, „Activități culturale și învățământul superior” (Cultural Activities and the High Education).

Cultural management has created new career opportunities, facilitated by the requirements of the numerous sub-sectors, pertaining to a direct knowledge and experience, which could not be acquired through theory exclusively. Eleonora Redaelli¹⁵ emphasises in a similar manner the relation between the American cultural policy and the development of concrete means to professionalise the arts management, which encouraged the acknowledgement of arts management as a distinct profession within arts organisations.

As time passed by, the administration and management of art have also gained the status of discipline and a history of evolution; they became more and more standardised, they evolved gradually, from the prevalent use of social abilities and personal relationships to a less charismatic and more technical role, organisationally directed and beneficiary-oriented. The growth of the number of specialists with administration abilities was also due to the increase of the transparency in spending community money; a growth of the fiscal bureaucratisation and rationalisation, carefully monitored, has resulted in an increased demand as regards the formal reporting at institutional level.

The impact of these new financing methods was highlighted by Paul DiMaggio, who showed that these new financing methods had generated an “institutional isomorphism”¹⁶ effect, as interactive organisations tended to adopt compatible

structures. On the other hand, the governments supported the development of professional training programmes, thus preparing themselves for the implementation of a new administrative model.

These social and economic transformations have permanently affected the operation manner of today’s artistic and cultural institutions. From the moment the first distinct positions occurred until the standardisation of the occupations within the cultural management there was a single step – taken quite rapidly by the higher education institutions in search for specialties.

In contrast with the very strong connections between an individual and an institution, which previously were based on impresarios, the standardisation has facilitated the careers of individuals who moved from one institution to another, valorising their expertises on particular administration segments, yet raising the generally valid methods and techniques to the level of concepts; this mobility has contributed to the consolidation of the distinctiveness of the position and the people who occupied it.

Various professional labels belonging to the cultural management occupations were defined and promoted, while, in parallel, cultural activities experienced an essential process of professionalization. Such terms as cultural administrator, cultural manager, engineer and mediator have occurred, new positions were created, such as cultural affairs directors within the local authorities. In parallel, specialised training programmes were also developed for the

¹⁵ Eleonora Redaelli, *Op Cit.*

¹⁶ Paul DiMaggio, *Op Cit.*,

authorities, as well as publications for the cultural officers.

“Persons who create status”¹⁷, often high public officers in the field of culture have provided a reference model for those who aspired to occupy positions in the cultural management¹⁸. In a study published in 2012, Jennifer Hinves¹⁹ illustrates the creative influence of the British policy initiated in 1990, which had a huge impact on the career orientation as well as on the redefinition of professional identities. The rhetoric of the French Ministry of Culture and the discourse of all the policies generated by the programme Economy for Culture²⁰ - which brought into the public space the theories of culture’s reconciliation with the economy, as well as the theories on the economic input of cultural activities – have contributed immensely to the development and professionalization of cultural management. All these undertakings have symbolically validated the managerial act in the sphere of culture and have shown with figures, statistics and case studies the systemic connections between the efficient act of management and the performance of the cultural act.

¹⁷ Claude Poliak, „Manieres profanes de „parler de soi”.

¹⁸ Such a case is Bernard Faivre d’Arcier, who studied in the prestigious schools HEC, Sciences Po Paris and the National School of Administration (ENA), which has been training civil administrators since 1972.

¹⁹ Jennifer Hinves, „Cum să devii antreprenor cultural, Cultura identitară” (How to Become a Cultural Entrepreneur. Identity Culture).

²⁰ Economy for Culture annual Report – 2008

3. Short history of management in the Romanian cultural institutions

For many of the countries of the former communist bloc, the new discipline facilitated a necessary regulation of the activity, as well as a “market”-orientation which had never had the occasion to manifest itself²¹. The post communist transition has brought a democratisation of culture and a renewal of the debates agenda.

In Vincent Dubois²² opinion, the French model was followed in Spain, Italy, Greece, Poland, Romania and Bulgaria, and it is true that the first diplomas recognised on European level came through this connection, while the British preferred the intensive trainings applied by subject categories: organisational management distinct from project management or cultural events management. The German model is a balanced combination between the humanistic, academic and administrative values in the oriented education in this field, and this model is followed by Austria, Switzerland and Croatia; but the relatively small number of German speakers in Romania and the differences of administrative organisation between the two systems made these programmes quite uncommon in Romania.

It is not very easy to establish which of the models has mainly worked in Romania, as our country was the fertile land for many attempts of systematisation and influences manifested in

²¹ Corina Şuteu, „Another brick in the wall. A critical review of cultural management education in Europe”.

²² Vincent Dubois, *Op Cit.*, 2006.

parallel quite successfully, particularly on the background of the lack of criteria and landmarks in the Romanian cultural administration.

Romania's cultural management comprises several historical moments of failed cultural reform, a reform that should have brought the much-expected change for the beneficiaries and the professionals in the field. Oddly enough, it is precisely the lack of reasonable political and administrative measures that forced the cultural management to take over some of the system's tasks, unwillingly becoming the only normative platform which operates transversally on all types of institutions and almost on all categories of cultural manifestation.

In Romania, the interest in cultural management occurred at the beginning of the '90s, alongside with the first ideas for a reform of the cultural field through specific policies and strategies, borrowed from Europe, which was opening its gates and interest in the potential of the countries from the ex-communist bloc. This strong current supported in the European space rapidly spread among those who expected from the field of culture something more than the institutional forms inherited from the communist regime.

Although in the public space there were many discussions on substantial legal and administrative modifications which would have restarted a culture in accordance with the new social aspirations, nothing was done. Culture discretely moved from the role of propaganda instrument to the role of public

service, without acknowledging consequences or triggering a structural reform, and even without any modifications in the paradigm of activities. The reform of the public cultural institutions network has not taken place, nor were there created special mechanisms for the encouragement of alternative forms that would substitute the possible devitalisation of the existing public system.

We should also mention that, after 1990, Romania had a vast network of public institutions of all categories, uniformly distributed, so that almost every territorial and administrative unit had at least a library and a cultural centre, while at urban level a museum and a cultural establishment were mandatory. The county capitals used to have under administration at least an institution for performing arts and / or concerts, as well as regionally important museums. This network was populated and provided with professionals trained in universities and vocational schools, who were assigned to positions or internships on a mandatory basis; this resulted in a relatively balanced circuit of professionals in all necessary professional categories. This whole network, public by nature, employing people for an indefinite period, lost its balance after 1990, when art universities started to provide more professionals than the existing institutions could employ, when institutions were either being merged or liquidated, when employment in the public system was blocked for several years in a row. The problems accumulated, so that in 2000,

when some decentralisations – which should have been the natural consequence of the public policies – were brought into discussion, real human and institutional crises were generated. Therefore, it was necessary that some of the public cultural institutions transferred into the local authorities' subordination be re-assigned to central administrations in order not to be liquidated and jeopardise the very principle that had kept them in the state's care.

In parallel, the lack of appropriate cultural development policies resulted in the lack of a framework necessary for the development and support of alternative financing, for initiatives coming from outside the public system, Romania being one of the few countries which continued a total inappropriateness of the cultural system, wherein only the public offer exists officially, and the financing facilities for any private initiative are fragile, nurturing public instead of private institutions. Only what remained outside the public sector was unofficially assumed by the private sector or the civil society, but fact this was not formulated as such in any public policy, strategy or regulation. The only form of recognising the cultural non-governmental organisations is a law that sets the legal frame and the prerequisites of their recognition, but this kind of laws are general, with no provisions specifically intended for cultural activists. It is a paradoxical situation, with no framework to sustain an alternative to the official culture, but this alternative culture exists and manifests itself, while the official culture is getting old and

inflexible, moulded in outdated shapes, with no possibility of reform.

On the other hand, more and more changes in the approach of the public system aim for the real purposes of the service from the viewpoint of the contributor: in the field of education there are talks about results, in the field of health indicators are set, in the field of infrastructure utility networks are designed. Symmetrically, in the field of culture we are looking for quantifiable indicators and means of resource rationalisation, ways to systematise and order activities that, by their nature, develop goods with a strong symbolic and creative imprint. The state supports culture as a public service, but issues correlative requirements of standardised systematisation specific to the public administration, and Culture is a field that seems to permanently evade the rigid framework of the public administration. Therefore, the only solution for a long-term reconciliation is to establish to what level we can still design an administrative systematisation that would left Culture's specific features untouched, and at the same time would still contain the elements to justify the continuation of its subsidised funding.

The major difficulty is to create a framework that would be permissive enough for the free manifestation of creativity of professionals engaged and employed within the public cultural institutions network and to apply, at the same time, all the rules of public funding supervision and control, as the administration operates within a legal frame, as far as both the

procedures and the purposes are concerned. The guidelines of the administration are in permanent contradiction with culture's aspirations, as the administration is self-centred, self-reflexive, bounded by neutrality and impartiality, while culture is permanently required to have a public attitude and communication. Moreover, "the administration lacks the concept of performance", the public management consisting in the concern for the quality of the offered service²³. The concept of contemporary public culture must be understood as a significant order, an order observed out of reasons of oriented democracy, a culture being mentally and spiritually accepted only to the extent to which it orders and structures the social problems of the contemporary citizen.

One of the possible solutions, immediately applicable without affecting the entire system of public culture, was the implementation of management and administration methods through a network built by experts, which would mediate the contradictory asperities between the efficient administration and the artistic creation. Obviously, this has not solved the systemic approach and situation of the field, which has still remained undefined and disarticulated as a public activity sector; however, the measures have had the reparatory role of a bottom-to-top reform, with visible effects and quantifiable results. We shall not state that cultural management solves all the problems of the system left unapproached in Romania after 1990, but, in the absence of

another strategic substantial modification, the normative framework created for the stimulation of the professionalization as managers of the directors of all the public cultural institutions was the only solution to prevent the crash of some disoriented organisational structures.

Cultural management entered the Romanian space via the French and British connections, but it has ignored the regulation disorder at the level of our national culture, which had thrown overboard restrictive laws and norms on cultural production, without replacing them with other legal frameworks. Thus, on a construction umbilically linked to the state subsidy, a series of approximate translations were taken over and we grew accustomed to forms of manifestation mimicking a managerial approach, without creating the legal framework for these borrowings.

This way, the idea of working on a project and the syntagm "cultural project" occurred before the appropriate conditions and normative definitions were in place. In 2000-2004, after the introduction of the first systematisations in the public administration, the first ambiguities appeared, regarding the modality of managing the institutions, their public efficiency and their evolution prospects. Although a great part of the theorists who had specialised cultural management and administration know how did point out the imperativeness of a reform to the authorities, this still did not happen. In exchange, a self-regulation started, from those who operated in the field, in the hope to trigger the unavoidable administrative changes.

²³ Mihai Păunescu, „Management public în România” (“Public Management in Romania”).

The subsidised public institutions and organisations were much more resilient to a new organisational model which seemed to threaten immutable habits and traditions. The degree of generalisation and the quasi-technical discourse of management were regarded as a destruction of the ineffableness that accompanies the cultural act; the cultural final product seemed to be losing its aura of intellectual immateriality and intangibility through the application of measurable indicators.

In a first stage, there were two co-existing, fundamentally different approaches of cultural management: the “romantic” one, practised by independent creators who, although they used applied project management techniques, they did not know the theoretical principles and avoided the rigid parts of financial management, and, on the other hand, a “technical”, general cultural management – a trend of the managers in the commercial and industrial area, who, sensing a possibility to expand their own expertise, stated that management is the same everywhere, therefore any business theory is applicable to culture. The gap thus created could only be solved on the field of theory. Therefore, some of the people trained in the laboratories of culture decided to specialise themselves and to explore the theoretical and practical boundaries of applying management in the field of culture.

A law on the management of public cultural institutions

In Romania, the first explicit regulation that stipulated the obligation that the management act be accompanied by a managerial project was the Government Order No. 26/2006. This order put forward for the first time the issue of correlative management obligations, efficient reporting and financial administration of resources in relation to communities of public cultural institutions. Up to that moment, the directors of the several thousand public institutions within the Romanian system had been assigned and dismissed on political criteria exclusively, and only part of them were professionals (artists, museographers, historians, men of letters or otherwise vocationally qualified) – and this was by pure accident, as the legislation in the field did not provide anything related to the skills of the directors.

The obligation to present a management project made a major, substantial change across the institutional landscape, but the nature of the management contract remained prisoner of an outdated system, as these contracts were “assimilated to the employment contracts on an indefinite period”, which questioned the capacity of the law to sanction the inadequate projects.

In 2008, through EGO No. 189/2008, the government of that time assumed the limitation of the management mandates to administration mandates of a definite period between three and five years, with obligations of annual reporting and periodical evaluations. This law, which now barely

looks like the initial project, is one of the most reformist measures taken in the field of culture; it is mandatory for all the public cultural institutions, regardless of the nature of their activity.

Unfortunately, the higher education system does not manage to substitute for the demand, or for the correlative professionalization level, either. In the future, it would be best for Romania to manage to cover the need for professionals on this segment²⁴, as did the other European countries.

The vocational profile of these cultural managers is another public debate unsolved at the time of this analysis, but there are expectations that, on the one hand, the framework for the development of the specialised manager profession be created, while on the other hand the development of several professions from the same occupational family would be favoured, which might give a chance – via multiple qualifications – for cultural administrators, cultural entrepreneurs, mediators, specialised cultural officers or animators.

Theoretically, at this moment, in the 12,280²⁵ Romanian public cultural institutions, there should be as many specialised managers, operating on a management mandate contract on a definite period. Unfortunately, those who are not trained in the higher education system are only accredited by an intensive NIRCT course²⁶.

²⁴ See the partial references of the Compendium reports, Budapest Observatory, ENCATC.

²⁵ Total number of public cultural institutions nationwide. Sources: NSI and NIRCT 2014.

²⁶ When this study was completed, approximately 250 managers are registered as trained in the national system

The issues of the real capacity of exerting the cultural manager profession are mainly bound by several major constraints, pinpointed by the majority of the participants in the survey carried out in 2014 and 2015²⁷, i.e.:

- » The general legislative framework of the public system (regulations unfit for the specificity of the activity sectors, taxation policy) and the absence of clear specific regulations.
- » The human resources management (wages level, retribution on seniority criteria, impossibility to encourage performance).
- » The old and deficient infrastructure.
- » The reduction of the management act to an act of administration or current financial administration on pre-established rules specific to fields that do not pursue performance, but standards.
- » A lack of specialised training, materialised in the lack of knowledge of the managerial methods, instruments and techniques applicable in culture (the general public management is really harmful in some situations).
- » A lack of dialogue, caused by differences in the specialised language, as well as in the specific approaches of the cultural managers and public officers of the authorities with decisional responsibilities in the administration of cultural institutions.
- » A lack of research and development studies for the public cultural institutions, with the purpose to update the organisational structures.

²⁷ Details on the report of the Conference: www.culturadata.ro.

- » Issues related to the institutional capacity, reduced to the detriment of the multiplication of administration bodies.

4. Prospects in the evaluation of management within public cultural institutions. Knowing the population's perception

Although at European level new management systems and forms have been implemented more and more often in the public institutions in various fields (culture, health, education etc.), it is estimated that at present the number of comprehensive (complex) evaluations dedicated to these transformations are rather rare²⁸. Andrews and Van de Walle highlight the discrepancy between the large number of proposals from the academic research area, regarding the evaluation models or frameworks and the rare empirical application of this type of research²⁹. Where they exist, the studies on the understanding of the effects of the new management forms oftentimes use data

whose source is the knowledge of the experts, i.e. (qualitative or quantitative) evaluations that come from the public officials or from the managers of the institutions. Quite frequently, the alternative is when the data come from objective indicators (performance measures, such as the cost of the supplied services, the response time of the institutions etc.)³⁰. A third source of data that can be used in the evaluation of the public institutions' efficiency can be the citizens' perceptions, i.e. subjective indicators based on surveys.

Swindell and Kelly note that the use of the data coming from surveys can be avoided within the public policies (and implicitly in public management evaluation actions) on the background of theorists' or practitioners' reluctance regarding the validity of the population's opinions³¹. The main threats to the validity of the information obtained in this way pertain to³²:

³⁰ *Ibid*, p.767.

³¹ Janet M. Kelly and David Swindell, „The Case for the Inexperienced User Rethinking Filter Questions in Citizen Satisfaction Surveys”, *The American Review of Public Administration* 33.1 (2003): 91-108, p.93.

³² Andrews and Van de Walle, „New Public”; Kelly și Swindell, „The Case”; Marti Baekgaard, „Performance Information and Citizen Service Attitudes: Do Cost Information and Service Use Affect the Relationship?”, *International Public Management Journal* 18.2 (2015): 228-245; Oliver James, „Evaluating the expectations disconfirmation and expectations anchoring approaches to citizen satisfaction with local public services.” *Journal of Public Administration Research and Theory* 19.1 (2009): 107-123

²⁸ Rhys Andrews and Steven Van de Walle, „New Public management and citizens' perceptions of local service efficiency, responsiveness, equity and effectiveness”, *Public Management Review* 15.5 (2013): 762-783, p.765.

²⁹ *Ibid*, p.765. The same authors also note that up to the present the initiatives to evaluate the changes caused by the introduction of management in public institutions have rather been oriented towards the understanding of the transformations in specific sectors or of the results identified at macroeconomic level (impact on employment, for example)

- » shaping opinions through personal experiences of interaction with a certain type of goods (products or services) provided by public institutions. In other words, for instance, the unique way a person included in a sample experiences the contact with an institution would make difficult the process of obtaining a standardised measurement of the population's satisfaction with the operation of that institution;
- » the effects of the roles of "consumer" or "non-consumer" (of products or services provided by a certain type of public institution) on the opinion of the analysed population. A simple example for this type of reluctance would be the following: it is difficult – if not impossible – to evaluate the activity of a local library by using the opinions of the persons who do not read or go to the library regularly (because they do not have such an institution in their locality, for example);
- » the fact that the general population does not have enough information on the real cost of the goods (products or services) they benefit from, following the activity of public institutions. For example, the population may underestimate the costs of setting-up a theatre performance and it is precisely this piece of information which is used when expressing their opinion on the price of a theatre ticket, on the relation between the perceived quality of the performance and the price paid for the ticket and so on;
- » the socio-demographic characteristics of the population influence the evaluations regarding the operation of the public institutions. Thus, the education level or the income may be factors that influence the population's perception, beyond the objective quantity and quality of the goods provided by public institutions.

Despite the reluctances aforementioned, the use of subjective indicators (based on surveys) in the evaluation of public institutions' management can be supported by a series of arguments. Firstly, as Andrews and Van de Walle note³³, the very idea that supports the implementation of professional management within the public sector is based on the need to improve the operation of the public services to the benefit of the citizens; in other words, the management activity should be mainly guided by the citizens' needs. Secondly, the population's perceptions may quite often have a higher degree of accuracy than the experts' evaluations. In this case, it is the actual personal interaction experience with a certain type of goods (considered by some authors as a weakness of the subjective indicators) that provides a better knowledge regarding the results of an institution's activity³⁴. Last, but not least, the development of several objective indicators (performance measures) may be, in its turn, a difficult, problematic action (which would not reveal important, but less visible aspects, such

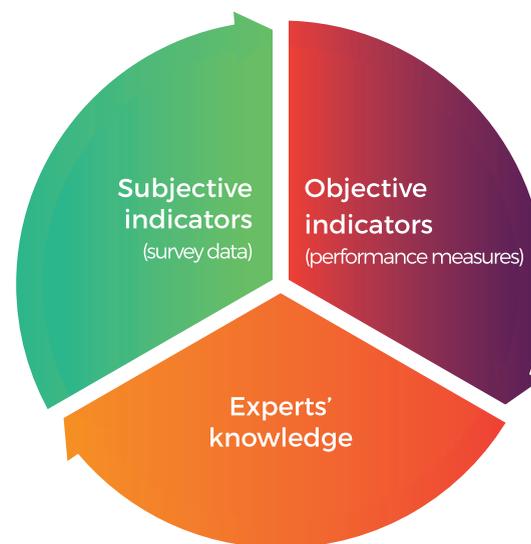
³³ Andrews and Van de Walle, „New Public”, pp.769-770.

³⁴ Kelly and Swindell, „The Case”, p.93.

as geographical disparities in the access to the activity of an institution³⁵).

However, there are still other approaches, which combine the use of subjective and objective indicators, as well as information that comes from the experts' knowledge. In this situation, the institutions can simultaneously use internal measurements based on the calculation of efficiency and data on the subjective dimension of the population's satisfaction. The advantages of a mixed option reside in the possibility to identify those points where disjunctions occur between the viewpoint of the population (that may have difficulties in understanding what the precise role of a public entity in providing services is) and the public management plans³⁶.

Figure 1. Types of approaches that may be used in the evaluation of public management, depending on the data used



Going beyond the importance of including the population's perception on the public cultural institutions' operation as an additional instrument in the evaluation of these institutions' management, we consider that an important argument to study these perceptions resides precisely in the large number of public cultural institutions available at local level (12,280), as well as in their territorial distribution (see Map 1).

Thus, public institutions are an issue that cannot be omitted in any activity of studying the public cultural consumption, as they practically provide a large part of the locally available cultural offer.

Moreover, even though not all the public cultural institutions are run by managers, the

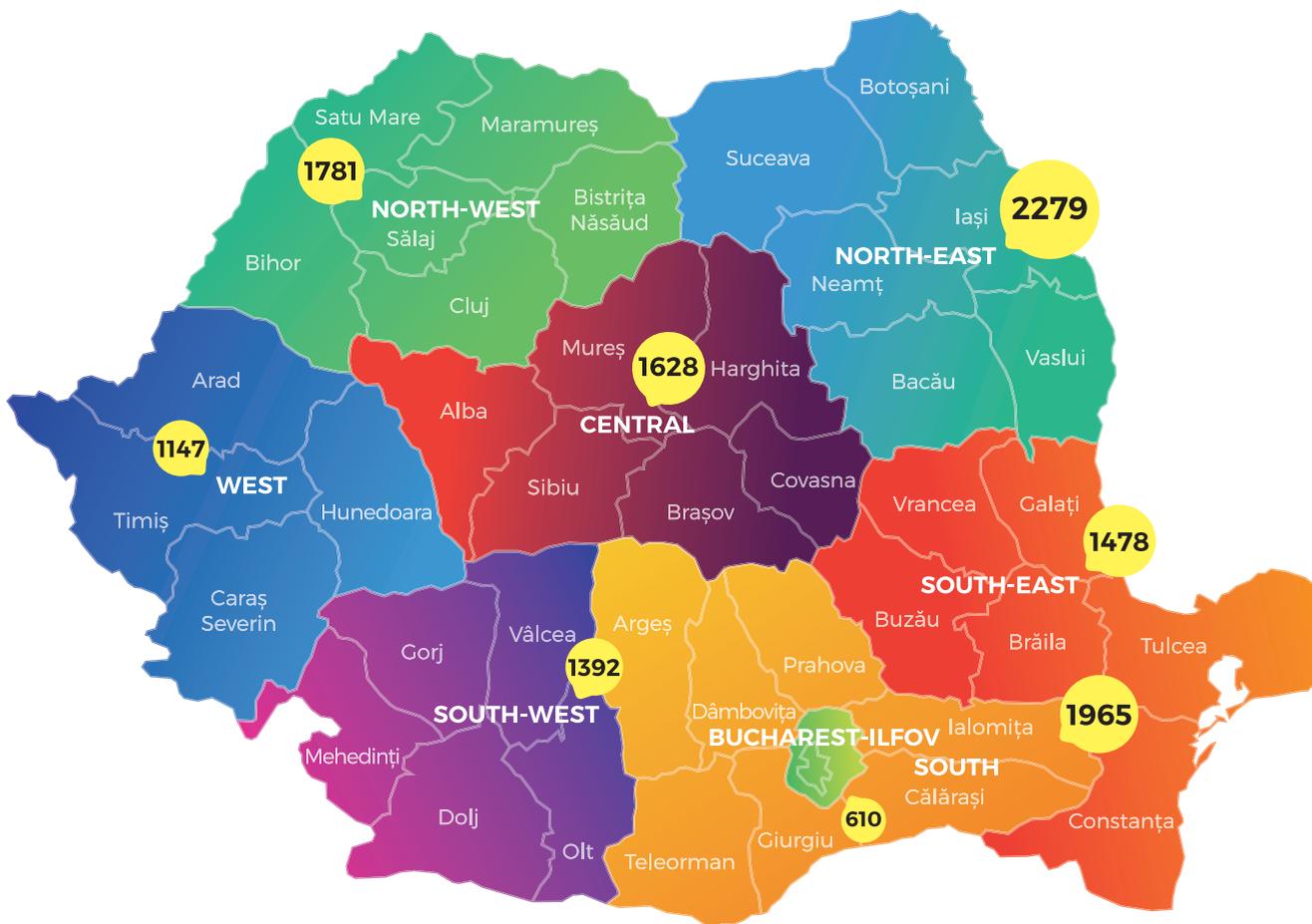
³⁵ For example, based on the number of tickets sold by a local museum, we have access to information on the size of the public of the respective institution. Yet these data do not provide us with any information regarding the local residence of the visitors: we do not know whether they come from neighbourhoods that benefit from a good transport infrastructure, from isolated neighbourhoods with a large number of inhabitants facing social problems and so forth. This kind of detailed information can only be gathered by means of a survey made at the level of the local population or of the public of the respective museum.

³⁶ David Swindell and Janet M. Kelly, „Linking citizen satisfaction data to performance measures: A preliminary evaluation”, *Public Performance & Management Review* (2000): 30-52, pp.46-47.

large number of the latter suggests the emergence of a large category of cultural professionals who

need instruments and methods to evaluate their activity.

Map 1. Distribution of public cultural institutions on development regions



In the following lines, we shall present the results obtained in the section dedicated to the evaluation of cultural institutions, within the 2015 Cultural Consumption Barometer. Considering the history of the survey – conducted

regularly since 2005 – we thus point out the start of an activity of promoting the development of mixed evaluation methodologies for the public cultural institutions’ management.

II. DATA ANALYSIS

1. Methodology

In the general structure of the research instrument, we reserved a relatively small section for the questions regarding the population’s evaluations on the operation of public cultural institutions. Thus, we included

a general question to measure the satisfaction with their activity and a set of 14 indicators to identify those characteristics most often associated with the public cultural institutions. As regards the 14 indicators, we wanted to know whether the local institutions, from the population’s viewpoint:

perform an important activity for the community
receive sufficient funds from the authorities in order to perform quality activities
are run by professionals, persons especially trained to run a cultural institution
operate in buildings that are in a good condition
have sufficient employees to develop quality activities
are oriented towards attracting a new public (for example young people)
perform a diverse cultural activity
attract volunteers in their activities
are supported by the private environment (companies) through sponsorships / donations
know how to promote (advertise) their activities
own enough equipment and other material resources (computers, hardware etc.)
develop sufficient educational activities with children and youngsters
are open to cooperation with groups of citizens or NGOs
develop activities with other institutions from our country or from abroad

Our option for a rather limited number of questions was supported by several motivations. Firstly, we did not aim at evaluating the activity of specific, nominally identified institutions. Given the structure of the sample (representative at national level, but not being able to provide information on the particular situation of each locality) and the large number of cultural institutions, it would not have been possible. Secondly, we were interested in providing an overview image, which would though allow the selection of starting points for punctual initiatives, localised at the level of the various cultural institutions. For this kind of situations, for example, we believe that the data we present are useful at least from the viewpoint of the existence of a reference value³⁷. Last, but not least, the complexity of the research instrument allows for the analysis of these evaluations from multiple perspectives, practically enriching the possibilities to explore and understand the cultural preferences or behaviours.

³⁷ An actual example: the average score of satisfaction obtained in the case of an institution that decides to make such an evaluation can be compared with the value obtained at national level, presented in this chapter.

2. Activity of public cultural institutions at local level: degree of population’s satisfaction

Table 2. General satisfaction with the activity of the public cultural institutions. Average on the entire sample

<p><i>In general, how satisfied are you with the activity of public cultural institutions in your locality (libraries, museums, performing arts institutions, culture house/cultural centre, art school)?²</i></p>
<p><i>Average obtained on the entire sample: 3.88</i></p>

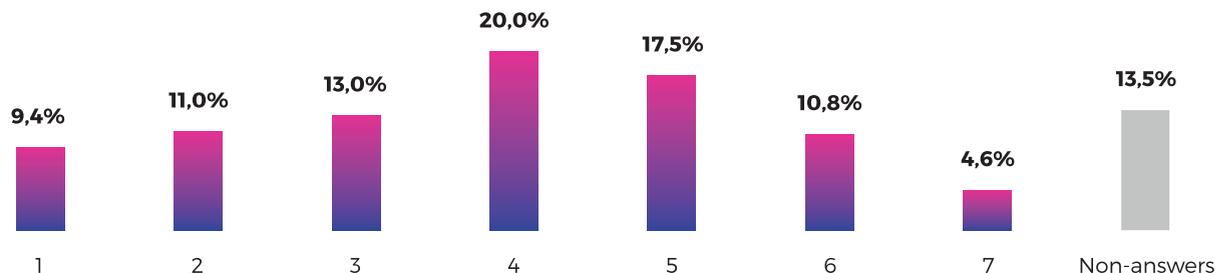
Generally, the satisfaction with the activity of public cultural institutions (libraries, museums, performing arts institutions, culture houses, rural cultural houses or people’s art school) records an average of 3.88 (a scale from 1 to 7 was used, where 1 means “totally unsatisfied” and 7 represents “totally satisfied”).

Given the high percentage of those who did not know how to answer this question (13.5%), as well as the clustering of many answers around the values 4 or 5 (graph 1), we may advance the idea of the absence of well-defined evaluations regarding the satisfaction with the activity of the cultural institutions, at least for a great part of the population.



**Graph 1. General satisfaction with the activity of the public cultural institutions.
Distribution of answers.**

(In general, how satisfied are you with the activity of the public cultural institutions in your locality ?)



* 1=Totally unsatisfied, 7=Totally satisfied

The absence (or the poor reliability) of an evaluation may in this case show precisely the situation of the persons who are not connected to the cultural institutions' activity. Speaking of "non-attitudes", Philip Converse notes the inconsistency or instability of the population's answers over time³⁸ and attributes this to the tendency of giving uninformed answers. The lack of information among the population as regards the activity of the public institutions or services may manifest itself in two stances at least, both of them directly affecting the (favourable or less favourable) nature of the public perception. On one hand, the issue may be the lack of information regarding the performance of the institutions or services. Martin Baekgaard points out that the level of information on the performance recorded in the public activity

helps the population to align its perceptions to the actual situation, to the concrete results obtained by the institutions (the perceptions regarding the performance thus influence the recorded level of satisfaction). On the other hand, the perceptions are also influenced by the level of information on the cost of the cultural services or products. Returning to the previous example: on the background of a low level of information, the population may underestimate or overestimate the cost of setting up the performances of a theatre institution and this very evaluation is used when expressing an opinion on the price of a theatre ticket, on the relation between the quality of a performance and the price paid for a ticket and so on. In this respect, an increased level of information on the cost of the cultural services or products among the population contributes to a better contextualisation of the information regarding the performance.

³⁸ Philip E. Converse, „Attitudes and non-attitudes: Continuation of a dialogue. The quantitative analysis of social problems” (1970): 168-189.

Figure 2. Elements that influence the satisfaction level



Apart from the poor reliability of some evaluations, Graph 1 also shows a great difference between the percentage of those who state they are totally satisfied with the activity of the cultural institutions in their residence locality (4.6%) and the percentage of those who state they are totally unsatisfied (9.4%). But who are the persons more or less satisfied with the local public cultural institutions?

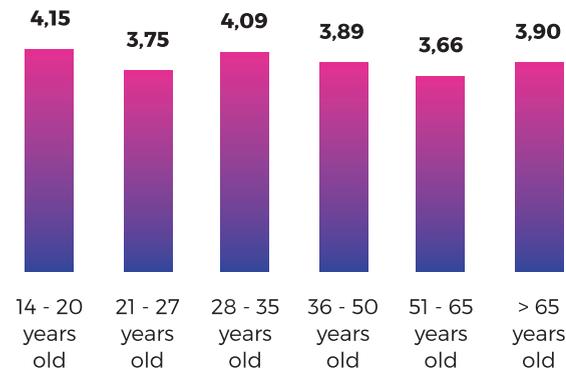
Age

The collected data show that the persons in the age groups of 14-20 and 28-35 years old record the highest level of satisfaction regarding the operation of the local public cultural institutions (Graph 2). Actually, these are two important groups of culturally active young population. A lower degree of satisfaction is recorded in the 21-27 years old category. A declining trend of the level of satisfaction is recorded in the case of people aged above 35; it continues until the moment of retirement.

Graph 2. General satisfaction with the activity of public cultural institutions.

Averages obtained on age groups

(In general, how satisfied are you with the activity of the public cultural institutions, in your locality?)



**Table 3. General satisfaction with the activity of the public cultural institutions.
Distribution of answers on age groups**

Age groups (years old)	1. Totally unsatisfied	2	3	4	5	6	7. Totally satisfied	Non-answers
Between 14 and 20	8,0%	10,4%	10,8%	20,6%	23,2%	8,6%	9,4%	9,0%
Between 21 and 27	3,7%	12,1%	23,5%	27,1%	15,2%	10,3%	0,0%	8,1%
Between 28 and 35	7,3%	10,6%	7,2%	29,3%	18,5%	16,6%	2,5%	8,0%
Between 36 and 50	9,6%	10,9%	15,4%	18,9%	18,8%	11,7%	4,5%	10,2%
Between 51 and 65	15,6%	11,5%	10,6%	13,5%	17,0%	8,6%	6,0%	17,2%
Above 65	7,3%	10,7%	11,5%	17,6%	14,0%	9,1%	5,0%	24,8%

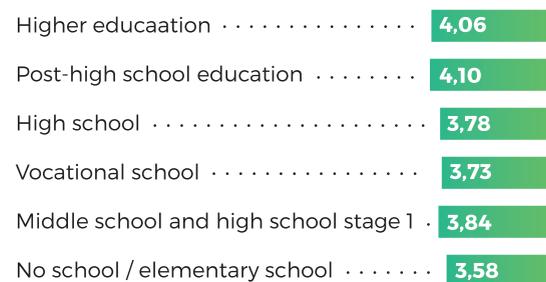
If we look at the distribution of the answers on age categories (Table 3), we notice that the proportion of those who cannot give an answer regarding their satisfaction with the activity of the cultural institutions grows with age (from 8-9% for youngsters to almost 25% for persons aged above 65).

Education level

People with a higher education level tend to be at the same time those who state they are more satisfied with the activity of the public cultural institutions (Graph 3, Table 4). Yet, the maximum level (4.1 for post high school education or 4.04 for higher education) is in the vicinity of the middle of the (1 to 7) scale. In other words, this higher level of satisfaction is relative, it is higher in relation to the scores obtained by the persons with a lower education

level. As a matter of fact, we notice the small difference between the maximum score of 4.10 and the minimum one of 3.57 (for persons who graduated the elementary school at most).

Graph 3. General satisfaction with the activity of the public cultural institutions. Averages obtained on education levels
(In general, how satisfied are you with the activity of the public cultural institutions, in your locality?)



**Table 4. General satisfaction with the activity of the public cultural institutions.
Distribution of answers on education levels**

Education level	1. Totally unsatisfied	2	3	4	5	6	7. Totally satisfied	Non-answers
No school or elementary school	13,9%	4,9%	16,8%	14,6%	16,9%	4,6%	3,4%	24,9%
Middle school and high school stage 1	7,7%	15,3%	11,2%	20,2%	18,0%	6,0%	7,0%	14,6%
Vocational school	10,4%	14,3%	11,7%	15,9%	13,4%	13,9%	2,8%	17,6%
High school	11,5%	11,2%	14,3%	20,4%	16,8%	11,8%	3,9%	10,1%
Post high school, including apprenticeship school	4,7%	9,8%	15,2%	23,2%	17,9%	8,5%	7,8%	12,9%
Higher education	9,3%	7,3%	12,6%	21,2%	20,8%	14,6%	3,5%	10,7%

Residence area

On the background of the different level of exposure to the activity of the public cultural institutions (the unequal distribution of the cultural infrastructure), we can notice a series of differences in the level of satisfaction depending on the residence area (urban or rural). Thus, the population in the urban area states it is more satisfied than the inhabitants of the rural areas (Graph 4). Among the latter, we actually find the highest percentages of “totally unsatisfied” respondents (Table 5).

**Graph 4. General satisfaction with the activity of the public cultural institutions.
Averages obtained on residence areas**
(In general, how satisfied are you with the activity of the public cultural institutions, in your locality?)



**Table 5. General satisfaction with the activity of the public cultural institutions.
Distribution of answers on residence areas**

Residence area	1. Totally unsatisfied	2	3	4	5	6	7. Totally satisfied	Non-answers
Urban	5,3%	6,3%	11,0%	25,4%	21,5%	12,9%	4,8%	12,8%
Rural	14,8%	17,1%	15,7%	13,2%	12,5%	8,1%	4,3%	14,3%

Development region

In addition to the rural or urban residence area, the geographical distribution of the cultural infrastructure resources or the cultural consumption varies according to the development

region, too. In this respect, the degree of the population's satisfaction with the activity of the public cultural institutions also varies (Graph 5 and Table 6). The population of the North-West, Centre and Bucharest regions records, from this viewpoint, the highest degree of satisfaction.

**Graph 5. General satisfaction with the activity of the public cultural institutions.
Averages obtained on development region**

(In general, how satisfied are you with the activity of the public cultural institutions, in your locality?)



**Table 6. General satisfaction with the activity of the public cultural institutions.
Distribution of the answers on development regions**

Development region	1. Totally unsatisfied	2	3	4	5	6	7. Totally satisfied	Non-answers
North-East	11,3%	13,3%	19,6%	18,6%	12,0%	12,5%	2,5%	10,2%
South-East	2,6%	7,7%	18,1%	28,1%	18,1%	6,5%	2,1%	16,8%
South	9,1%	11,1%	13,6%	18,0%	17,2%	13,3%	4,6%	13,1%
South-West	14,7%	24,1%	19,3%	14,0%	11,9%	3,8%	1,9%	10,3%
West	20,6%	19,6%	7,3%	19,7%	16,1%	4,2%	1,8%	10,7%
North-West	4,9%	7,1%	10,5%	12,7%	18,4%	18,9%	12,0%	15,5%
Centre	3,1%	6,4%	5,4%	25,7%	24,2%	11,1%	3,9%	20,2%
Bucharest	12,6%	1,8%	8,0%	24,2%	23,2%	12,2%	7,5%	10,5%

3. Profile of public cultural institutions on local level: population's perception

While the general satisfaction as regards the activity of the public cultural institutions offers a starting point for what could be a method to evaluate the management, knowing the characteristics associated by the population with the institutions takes the analysis to a more detailed level. Thus, a new stratum of information is added, helping the better understanding of the way the public cultural institutions are perceived at local level.

As we mentioned in the sub-section dedicated to the methodology, we aimed at studying the population's opinion on the presence or absence of certain features at the level of the local institutions. The specifications made as regards

the manner of evaluating the satisfaction (the importance of the information on the efficiency or costs, the socio-demographical characteristics, the inclusion of a respondent within the specific categories of consumers and non-consumers, respectively) are obviously valid as regards the way certain characteristics are attributed by the population to a public institution.

The 14 indicators subject to the population's evaluation were obtained following the operationalisation of several dimensions of the public cultural institutions' activity, such as: the importance for the community, the relationship with the local authority, the relationship with the private economic environment and with the NGOs, the material and human resource, the communication and the relationship with the public or with the local population.

The participants in the survey were asked to express their agreement or disagreement (“yes” or “no”) with a series of 14 statements formulated in relation with the activity of the local public cultural institutions. In the following pages we shall present the results we obtained; first for the entire analysed population, then we continue with a series of details considering socio-demographic characteristics or geographical distributions³⁹.

What do the data tell us about the way the population perceives the public cultural institutions at local level (Graph 6)?

First of all, the majority of the population (around 55%) thinks that these institutions develop an important activity for the community, while 52.7% state that these institutions do not develop sufficient educational activities for children and youngsters. In general (40%), the population perceives that the libraries, museums, performing arts institutions, the culture house / rural cultural house or the people’s art school at local level are run by professionals (as compared to approximately 30% who gave the opposite answer), while at the same time the institutions run by these professionals are not financially supported by the authorities (38.6% of the participants state that the public cultural institutions at local level do not receive sufficient funds to develop

quality activities). The respondents state – in a proportion of 36.7% - that the public cultural institutions do not manage to attract volunteers in their current activity.

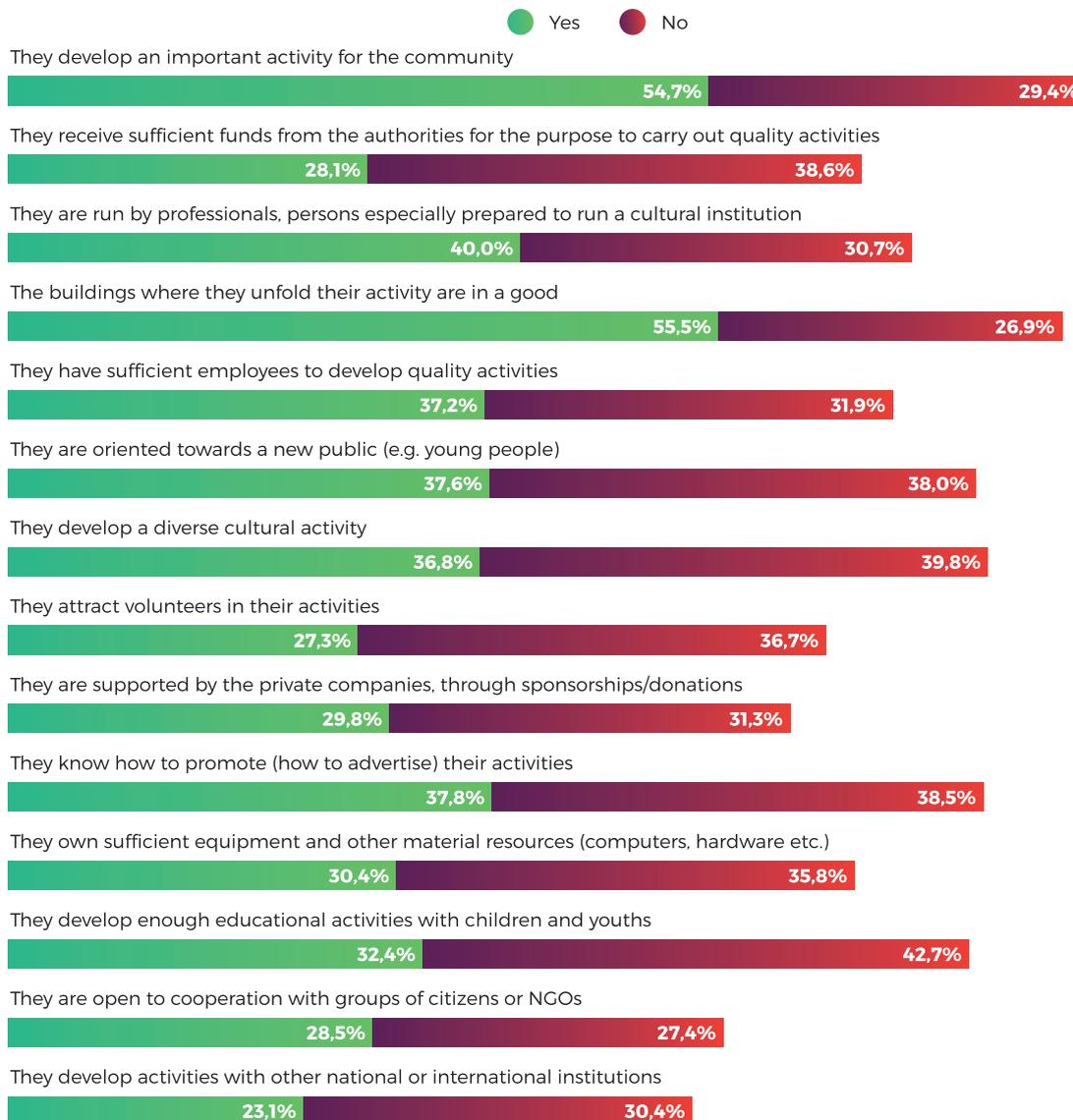
We find the perception that the institutions develop their activity in buildings that are in a good condition (55.5%) and, for more than a third of the population, the institutions have enough employees to develop quality activities (37.2%), but insufficient material and technical resources (35.8%). The segment of those who consider that there is a lack of collaboration between the local institutions with similar national or international entities is larger (30.4% think that the institutions in their locality do not develop activities with other national or international institutions).

Similarly to the case of measuring the general satisfaction with the activity of the local cultural institutions, in the case of determining these institutions’ profile we find a segment of undecided population. This segment is best represented when we consider aspects such as: the orientation of the institutions towards attracting a new public, the diversity of the content of the activities performed, the support granted to the institutions by the private economic environment, the capacity of promoting activities or the degree of openness to collaborations with groups of citizens or NGOs.

³⁹ For the following graphs and tables, the data will represent either the “yes” or “no” answers (like in graph 6), or the “yes” answers only (like in table 7). The differences up to 100% are represented either by non-answers (like in graph 6) or “no” answers and non-answers (like in table 7).

Graph 6. Characteristics of the local public cultural institutions

(Thinking about the majority of the public cultural institutions in your locality, do you agree with the following statements?)



Age and education level

In terms of age (Table 7), the importance of the cultural institutions' activity for the community is best appreciated by the 14-20 years old segment (61.7% of the respondents in this age category). Youngsters aged 28-35 consider in the highest

proportion that the institutions receive sufficient funds from the authorities for the purpose to develop quality activities (41.5%). The perceived importance of the institutions' activity for the community grows with the level of education, while the positive evaluations of the buildings' condition decrease if we go in the same direction (Table 8).

**Table 7. Characteristics associated with the local public cultural institutions.
Distribution on age groups**

	14-20	21-27	28-35	36-50	51-65	> 65
They perform an important activity for the community	61,7%	53,2%	57,1%	59,2%	50,5%	48,2%
They receive sufficient funds from the authorities in order to perform quality activities	31,9%	28,5%	41,5%	25,1%	24,4%	24,0%
They are run by professionals, persons especially trained to run a cultural institution	42,6%	36,8%	42,3%	42,7%	36,1%	39,6%
The buildings where their activity takes place are in a good condition	61,1%	61,6%	50,7%	57,9%	52,2%	52,7%
They have sufficient employees to develop quality activities	37,6%	44,0%	34,1%	42,2%	31,5%	34,5%
They are oriented towards attracting a new public (for example young people)	38,9%	28,7%	36,4%	40,6%	36,3%	41,3%
They perform a diverse cultural activity	46,1%	31,7%	42,6%	38,9%	31,7%	34,2%
They attract volunteers in their activities	30,4%	27,7%	43,6%	27,4%	20,7%	20,5%
They are supported by the private environment (companies) through sponsorships / donations	29,3%	33,6%	37,2%	30,4%	28,1%	22,6%
They know how to promote (advertise) their activities	40,6%	37,2%	39,4%	40,1%	36,3%	33,4%
They own enough equipment and other material resources (computers, hardware etc.)	33,5%	33,1%	33,7%	31,5%	27,2%	26,3%
They develop sufficient educational activities with children and youngsters	44,1%	24,7%	33,5%	35,1%	29,5%	29,9%
They are open to cooperation with groups of citizens or NGOs	27,8%	30,7%	35,9%	31,4%	25,9%	19,4%
They develop activities with other domestic or foreign institutions	22,5%	21,5%	29,7%	25,4%	21,7%	17,3%

**Table 8. Characteristics associated with the local public cultural institutions.
Distribution on education levels**

	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post-high school, including apprenticeship school	Higher education
They perform an important activity for the community	47,5%	53,6%	53,3%	52,8%	54,8%	60,5%
They receive sufficient funds from the authorities in order to perform quality activities	22,1%	29,7%	28,3%	27,7%	24,4%	29,6%
They are run by professionals. persons especially trained to run a cultural institution	31,0%	42,3%	37,2%	40,2%	36,7%	43,5%
The buildings where their activity takes place are in a good condition	56,7%	61,2%	58,0%	59,6%	49,2%	47,1%
They have sufficient employees to develop quality activities	36,8%	39,5%	36,6%	42,7%	30,8%	32,7%
They are oriented towards attracting a new public (youngsters, for example)	31,8%	37,5%	36,2%	39,9%	39,6%	36,3%
They perform a diverse cultural activity	27,1%	36,9%	32,6%	39,1%	40,6%	37,5%
They attract volunteers in their activities	12,4%	25,5%	21,8%	32,9%	24,9%	30,5%
They are supported by the private environment (companies) through sponsorships / donations	14,0%	31,6%	29,8%	31,7%	21,2%	33,1%
They know how to promote (advertise) their activities	34,9%	38,2%	40,2%	35,7%	41,6%	37,5%
They own enough equipment and other material resources (computers, hardware etc.)	17,5%	32,7%	28,9%	34,4%	32,3%	27,3%
They develop sufficient educational activities with children and youngsters	27,9%	34,6%	28,4%	36,3%	29,6%	31,0%
They are open to cooperation with groups of citizens or NGOs	12,5%	23,0%	29,7%	31,6%	28,7%	32,2%
They develop activities with other domestic or foreign institutions	2,9%	19,6%	21,3%	24,8%	22,2%	30,4%

Residence area and development region

**Table 9. Characteristics associated with the local public cultural institutions.
Distribution on residence areas**

	URBAN			RURAL		
	YES	NO	Non-answer	YES	NO	Non-answer
They perform an important activity for the community	62,8%	18,2%	19,0%	44,4%	43,7%	11,9%
They receive sufficient funds from the authorities in order to perform quality activities	32,7%	33,0%	34,3%	22,2%	45,6%	32,2%
They are run by professionals, persons especially trained to run a cultural institution	45,5%	22,9%	31,5%	32,9%	40,6%	26,4%
The buildings where their activity takes place are in a good condition	51,8%	26,2%	22,0%	60,1%	27,9%	12,0%
They have sufficient employees to develop quality activities	37,2%	26,8%	36,0%	37,2%	38,5%	24,3%
They are oriented towards attracting a new public (youngsters, for example)	44,0%	28,5%	27,5%	29,5%	50,3%	20,3%
They perform a diverse cultural activity	46,9%	25,0%	28,1%	24,0%	58,7%	17,3%
They attract volunteers in their activities	33,1%	25,2%	41,7%	20,0%	51,2%	28,7%
They are supported by the private environment (companies) through sponsorships / donations	36,4%	21,5%	42,1%	21,5%	43,8%	34,7%
They know how to promote (advertise) their activities	44,7%	28,3%	27,0%	29,0%	51,4%	19,6%
They own enough equipment and other material resources (computers, hardware etc.)	34,7%	27,7%	37,6%	24,8%	46,2%	29,0%
They develop sufficient educational activities with children and youngsters	37,8%	32,3%	29,8%	25,4%	55,9%	18,7%
They are open to cooperation with groups of citizens or NGOs	33,6%	18,0%	48,3%	21,9%	39,4%	38,8%
They develop activities with other domestic or foreign institutions	30,4%	18,1%	51,6%	13,9%	46,1%	39,9%

The distribution of the answers on development regions shows that the North-West Region records the highest percentage of population who considers that the activity of the public cultural institutions is important for the community (75.4% - Table 10), followed by Bucharest (64.3%) and Centre (61.9%).

The opinions regarding the support of the institutions' activity from the local budget are generally negative; the highest percentage of people who state that the institutions receive sufficient funds to develop quality activities is found in Bucharest (50.4%).



Table 10. Characteristics associated with the local public cultural institutions. Distribution of answers on development regions

	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
They perform an important activity for the community	58,0%	49,4%	44,4%	37,2%	44,2%	75,4%	61,9%	64,3%
They receive sufficient funds from the authorities in order to perform quality activities	34,6%	23,3%	23,2%	13,4%	29,7%	19,3%	31,2%	50,4%
They are run by professionals. persons especially trained to run a cultural institution	41,7%	41,7%	31,9%	25,2%	32,0%	54,0%	47,6%	43,1%
The buildings where their activity takes place are in a good condition	56,8%	64,8%	59,7%	37,9%	58,7%	62,3%	55,0%	43,7%
They have sufficient employees to develop quality activities	37,9%	30,8%	37,8%	24,0%	34,5%	50,9%	42,2%	36,0%
They are oriented towards attracting a new public (youngsters, for example)	34,8%	34,5%	31,9%	21,1%	30,8%	59,9%	41,8%	43,9%
They perform a diverse cultural activity	38,9%	29,1%	32,7%	16,9%	29,7%	54,3%	38,3%	51,2%
They attract volunteers in their activities	24,8%	23,1%	20,6%	8,3%	21,5%	44,8%	33,5%	40,8%
They are supported by the private environment (companies) through sponsorships / donations	34,4%	31,1%	17,7%	7,9%	27,7%	42,2%	41,6%	34,4%
They know how to promote (advertise) their activities	39,2%	40,6%	29,6%	16,7%	31,4%	55,3%	44,5%	41,7%
They own enough equipment and other material resources (computers, hardware etc.)	32,1%	36,9%	30,4%	16,0%	26,0%	31,2%	33,8%	33,1%
They develop sufficient educational activities with children and youngsters	38,4%	29,9%	28,4%	14,3%	22,6%	52,0%	27,8%	39,9%
They are open to cooperation with groups of citizens or NGOs	37,8%	23,7%	20,4%	11,5%	24,0%	45,3%	29,4%	31,4%
They develop activities with other domestic or foreign institutions	31,5%	19,3%	15,1%	13,6%	21,3%	27,1%	27,0%	28,9%

4. Exposure to the activity of the public cultural institutions

As we mentioned before, a factor that may influence the shaping of the population's perception on the activity of the public cultural institutions is the attribute of cultural "consumer" or "non-consumer" of the offer of these institutions. To access (consume) the offer of an institution means an exposure and a direct contact with the activity developed by that institution (this translates, inter alia, through less chances to offer "uninformed" answers). In this respect, besides the socio-demographic characteristics, we analysed the population's perceptions on the activity of the cultural institutions depending on the "consumer" and "non-consumer" categories. In order to define the consumer and non-consumer of public cultural offer, we considered the following institutions: library, philharmonics, opera / operetta, theatre, museums / exhibitions, culture houses and rural cultural houses.

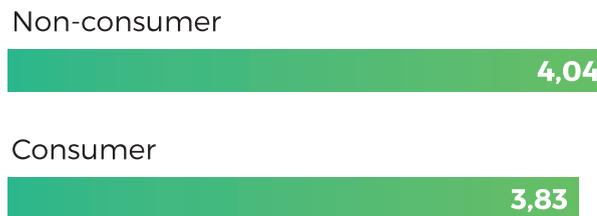
Thus, as regards the level of general satisfaction (Graph 7), we notice that the segment of non-consumers of public cultural institutions' offer is on average more satisfied with these institutions' activity (the score obtained for these groups is 4.04, as compared to 3.83 recorded for those who in the last 12

months have accessed the offer of the public cultural institutions at least once).

This difference recorded in terms of satisfaction level can be understood, on one hand, through the viewpoint of the information level (exposure to the institutions' activity) and, on the other hand, through the social desirability of the evaluated subject (cultural activities benefit by a certain degree of social desirability which may entail giving positive answers even when the respondent is not a cultural consumer).

Graph 7. General satisfaction with the activity of the public cultural institutions. Averages obtained on the "consumer" and "non-consumer" categories

(In general, how satisfied are you with the activity of the public cultural institutions in your locality?)



**Table 11. Characteristics associated with the public cultural institutions at local level.
Distribution of answers on the “consumer” and “non-consumer” categories**

	Non-consumer				Consumer			
	Yes	No	DK/WA	TOTAL	Yes	No	DK/WA	TOTAL
They perform an important activity for the community	55,5%	18,7%	25,8%	100,0%	54,5%	32,9%	12,6%	100,0%
They receive sufficient funds from the authorities in order to perform quality activities	25,6%	28,8%	45,6%	100,0%	28,8%	41,7%	29,5%	100,0%
They are run by professionals. persons especially trained to run a cultural institution	41,9%	19,8%	38,3%	100,0%	39,3%	34,3%	26,4%	100,0%
The buildings where their activity takes place are in a good condition	46,7%	24,6%	28,7%	100,0%	58,3%	27,7%	14,0%	100,0%
They have sufficient employees to develop quality activities	34,1%	21,4%	44,5%	100,0%	38,2%	35,3%	26,5%	100,0%
They are oriented towards attracting a new public (youngsters, for example)	39,7%	24,5%	35,8%	100,0%	37,0%	42,4%	20,6%	100,0%
They perform a diverse cultural activity	34,7%	25,3%	40,0%	100,0%	37,5%	44,5%	18,0%	100,0%
They attract volunteers in their activities	27,6%	21,6%	50,8%	100,0%	27,3%	41,5%	31,2%	100,0%
They are supported by the private environment (companies) through sponsorships / donations	29,7%	20,0%	50,3%	100,0%	29,9%	34,9%	35,2%	100,0%
They know how to promote (advertise) their activities	41,2%	24,6%	34,2%	100,0%	36,7%	42,9%	20,4%	100,0%
They own enough equipment and other material resources (computers, hardware etc.)	32,0%	24,4%	43,6%	100,0%	29,8%	39,5%	30,7%	100,0%
They develop sufficient educational activities with children and youngsters	35,1%	29,0%	35,9%	100,0%	31,5%	47,1%	21,4%	100,0%
They are open to cooperation with groups of citizens or NGOs	27,4%	16,3%	56,3%	100,0%	28,8%	31,0%	40,2%	100,0%
They develop activities with other domestic or foreign institutions	22,8%	17,1%	60,1%	100,0%	23,3%	34,7%	42,0%	100,0%

As regards the characteristics associated with the public cultural institutions (Table 11), if we consider the distribution of the answers on the degree of exposure of the public to their offer (here, by exposure we mean consumption), we notice that:

- Non-consumers: a large part of the non-consumers (55.5%) consider that the institutions develop an important activity for the community, they perform their activity in buildings that are in good condition (46.7%), are run by professionals (41.9%) and know how to promote their activities (41.2%). We find here significant segments of population that do not know whether the institutions develop collaborations with other national or international entities (60.1%), whether they are open to cooperation with groups of citizens or NGOs (56.3), whether they attract volunteers (50.8%), whether they are supported by the private environment through sponsorships or donations (50.3%), whether they receive sufficient funds from the authorities in order to develop quality activities (45.6%), whether they have sufficient employees (44.5%) or equipment and material resources (43.6%).
- Consumers: the majority of the consumers consider that the institutions perform their activity in buildings that are in a good condition (58.3%) and their activity is important for the community (54.5%). On the other hand, many of these respondents consider that the institutions do not develop sufficient educational activities for children

and youngsters (47.1%), that the cultural activity developed is not diverse (44.5%), that the institutions do not know how to promote their activities (42.9%), that they are not oriented towards attracting a new public (42.4%) and are not supported by the authorities with sufficient funds (41.7%) or do not manage to attract volunteers (41.5%). In this case, too, we find a significant segment that cannot state their opinion on the situation of the cooperation with national or international institutions (42.0%) or whether the local institutions are open to cooperation with groups of citizens and NGOs (40.2%).

5. The vision of the public cultural institutions' managers

Although it was not the object of the 2015 Cultural Consumption Barometer (as this Barometer is aimed at obtaining information from the general population), we consider that the inclusion of information that may capture aspects of the managers' vision on their activity (and particularly on the difficulties they meet) helps to better contextualise the results presented in the previous sections. In this section we shall synthetically present the conclusions of the working groups within the second National Conference of Cultural Managers, an event organised by the National Institute for Research and Cultural Training in the period 31 October – 1 November 2015, in Bucharest.

Thus, from the conclusions synthesised at the level of all the working groups, we can see that the greatest difficulties of the cultural managers are related to the legal framework wherein they perform their activity⁴⁰ and to the lack of specialised personnel. The budgetary unpredictability generates problems in the appropriate operation of the public cultural institutions, in the sense that the delays which occur in the approval and the delivery of the budget from the authority which they subordinate to result in lacks of functionality.

One of the topics discussed within the working groups was the degree of knowledge of the expectations of the target group (the public, the beneficiaries of the institution's activity). The majority of the cultural managers who participated in the discussions showed that they had information on the public's expectations, which they took either from the various editions of the Cultural Consumption Barometer or from their own studies on the cultural consumption dedicated to the public of the institutions they ran⁴¹. Almost a third of the participating managers

⁴⁰ The main proposals to modify the legislation specific to the public institutions refer to the law on the wages system, which is expected to be unitary and to match the specificity of the various types of institutions. Furthermore, among the purposes of this law there are: the introduction of new occupations in the classification, the harmonisation of various laws, the clarity and simplification of the stipulations.

⁴¹ Besides these methods of obtaining information on the target group, there have been identified other solutions applied by managers, more or less matching the purpose in view. Examples: "the direct contact with the community", "the accumulated experience in the field", "discussions with the representatives of the target groups", "feedback acquired

stated they did not know the expectations of the target group.

The challenges referring to the inter-institutional collaborations are found in the legislation, in the lack of funds, as well as in aspects pertaining to differences of vision or practice in the approach and development of cultural programmes or activities. Furthermore, the cultural managers stressed the fact that there was a lack of trust and a poor funding of all the partnerships.

III. CONCLUSIONS

More often than not, the wide public has a low level of information on the activity of museums, theatres, philharmonics, libraries, exhibitions, cultural centres, people's art schools or other institutions with a less obvious specificity. However, the public shapes its perceptions on the manner the public cultural institutions operate (or should operate).

The perceptions on the manner the public cultural institutions operate (or should operate) are obviously influenced by a series of factors which can be found among the population, such as the level of interaction with the activity of the institutions or the level (and forms) of cultural consumption. Even so, knowing the public's opinion on the institutions provides useful

through the online ticket selling system", "monitoring the presence at cultural events", "public cafes or focus-groups".

information to the public managers in their activity, for at least two reasons. On the one hand, the perceptions may, in their turn, influence certain attitudes and behaviours. For example, at national level, 55.5% of the population considers that the institutions perform their activities in buildings that are in a good condition and more than a third – 37.2% - thinks that the institutions have enough employees to develop quality activities. In situations where the cultural institutions are, however, confronted with problems related to the state of the buildings they operate in, the existence of a discordant opinion may translate into low chances to obtain public (local, community) support to attract the necessary resources (budgetary re-allocations, donations, sponsorships etc.). On the other hand, as we mentioned in the introductory section, the public's perception may have a greater accuracy than the information coming from other sources, inclusively for other less visible aspects such as geographical disparities in the access to the activity of an institution (for example: in order to obtain as good an image as possible regarding the access to the cultural offer, the statistical indicators like the number of cultural institutions related to the size of the local population can be supplemented with information obtained by means of surveys. This way, even though at county level we can find a value higher than the national average of the number of cinema theatres, this type of infrastructure may be clustered in a single locality – the county capital – and the effects of this situation are noticeable

only by means of investigating the population's cultural behaviour).

At national level, we notice a high percentage of respondents that could not state how satisfied they were with the activity of the public cultural institutions at local level (13.5%) or of those who offered “middle” answers (20.0%), a situation that shows an absence of well-defined evaluations regarding the surveyed theme. The absence or the poor reliability of an evaluation may be regarded in this case as an indirect measurement of the number of persons who are not connected to the activity of the public cultural institutions (which may have various causes, such as the lack of interest, the inadequacy of the cultural offer, the socio-economic difficulties etc.).

The collected data show that the persons in the 14-20 years old age and 28-35 years old age groups (culturally active segments) record the highest level of satisfaction with the operation of the public cultural institutions at local level. A declining trend in the level of satisfaction is recorded for the respondents aged above 35 and continues until the moment of retirement.

What is the profile of the public cultural institutions or, in other words, what do the data tell us about the way the population perceives these institutions?

The majority of the population (approximately 55%) thinks that these institutions perform an important activity for the community, but at the same time many persons (52.7%) consider that these institutions do not develop sufficient educational activities with children and youngsters.

In general (40%), the population perceives that the libraries, museums, performing arts institutions, the culture house / cultural establishment or the popular art school at local level are run by professionals, while the institutions run by these professionals are not financially supported by the authorities (38.6% of the participants state that the public cultural institutions at local level do not receive sufficient funds to develop quality activities). Last, but not least, we find quite many persons who think that the institutions do not manage to attract volunteers in their current activity.

When we re-analyse the data used for the example above, we find the perception that the institutions operate in buildings that are in a good condition (55.5%) and, for more than a third of the population, they have sufficient employees to develop quality activities (37.2%), but insufficient material and technical resources (35.8%). Furthermore, the segment of those who think that there is a lack of collaboration between local institutions and similar national or international entities is greater (30.4% think that the institutions in their locality do not develop activities with other national or international institutions).

The ratio between those who agree, those who disagree and those who do not have

an opinion is not very well determined in aspects pertaining to: the orientation of the institutions towards attracting a new public, the diversity of the contents of the performed activities, the support of the institutions from the private companies, the capacity to promote their activities or the degree of openness to cooperation with groups of citizens or NGOs.

This chapter is a first attempt to investigate the manner in which the management activity of the public cultural institutions is reflected at the level of the population. Without aiming at measuring the impact of cultural management on the beneficiaries (this goal requires dedicated studies, preferably at the level of each institution), the results presented can be useful to the managers of the public institutions, in order for them to understand the way the wide public evaluates certain concrete aspects of their activity. The interest of the National Institute for Research and Cultural Training in the field of cultural management will be the foundation of the in-depth approach of this type of analyses, supplemented with comparisons with the European situation, which will highlight the effects of the cultural interventions on the consumption practices and behaviours of the population.

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NON-PUBLIC CULTURAL CONSUMPTION

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ABSTRACT

This chapter is focused on non-public cultural consumption forms. By this classification we mean those cultural consumption activities that are performed both inside and outside the domestic space, but cannot be deemed “public cultural consumption”, as they are not performed within an organised (institutional) framework.

In order to bring the analyses as close to the realities of the contemporary society as possible, we forward conceptualisations which take into consideration new forms and manifestations of individuals’ cultural capital; this concept pertains to knowledge that facilitates the people’s mobility within the cultural space and which, most of the time, is measured through the cultural consumption. Thus, we analysed Romanians’ adaptability to new information and communication technologies - *the emergent cultural capital* – as well as the cultural diversity that they know and accept - *the diversified cultural capital*. Furthermore, we also took into consideration the degree of sociality of the Romanians – as a form of the *social capital*, a

concept that pertains to the benefits generated by the individuals’ social networks and their interactions within these networks – in relation to the various cultural consumption forms analysed in this chapter. All these forms of social capital have become more and more relevant in the contemporary sociological theories, which analyse the social position of people and their styles of life and consumption.

The results discussed in this chapter show, in a general manner, that the non-public cultural consumption forms are, in certain situations, dependent on socio-demographic characteristics, such as: gender, age or residence area, with differentiations between the situations at national level and the level of Bucharest. Moreover, we also identified that the new types of cultural capital (emergent and diversified) operate in a positive manner on the domestic and non-public cultural consumption and, perhaps more importantly, it operates in certain cases in a manner different from the common viewpoints on what we may commonly call “cultured person”.



INTRODUCTION

CULTURAL CONSUMPTION AND CAPITAL

The types of cultural consumption vary between categories pertaining to the subject of consumption (e.g. individual or collective), to the place of consumption (e.g. domestic or public consumption), to the object of consumption (e.g. music, theatre, written materials, audio-video etc.) or to the technology that facilitates the cultural consumption (e.g. the Internet, printed materials, tablets, smartphone-type mobile telephones etc.), because *culture* is a general concept, not necessarily pertaining (only) to education.

Pierre Bourdieu¹ developed a perspective on the various types of capital (economic, social and cultural) and on the manner in which the economic structure wherein an individual is placed finds its equivalent in a cultural structure. Thus, the author makes a difference between an elitist cultural consumption – of the dominant class – and a mass cultural consumption – of people belonging to inferior structures, economically as well as from the viewpoint of the social and cultural capital. By equivalence, the assumptions behind the classification state that the persons with an elitist cultural consumption have a high cultural capital, while the persons who prefer the cultural

products addressed to the masses have a lower cultural capital; this perspective has influenced a great part of the theories and researches developed – even recently – on the cultural capital and consumption of people. Although it is worth remembering that certain socio-economic conditions influence the cultural capital and consumption, some social as well as theoretical developments show that the distinction *elitist* versus *mass* polarises the space of social life too much. Starting from Harold Wilensky's² ideas, from his study on the American society, relatively recent research made in the European area (for England, see Goldthorpe and Chan³; for France, see Hervé Glévarec and Michel Pinet⁴) moves the theoretical discourse to the area of a cultural consumption differentiated between *cultural omnivorousness* and *univorousness*. As the very terminology associated with the two types of behaviours shows, the omnivorous cultural consumption is characterised by the

² H. L. Wilensky, 'Mass Society and Mass Culture: Interdependence or Independence?', *American Sociological Review*, vol. 29, no. 2, 1964, pp. 173-194.

³ T.W. Chan and G.H. Goldthorpe, 'The Social Stratification of Theatre and Cinema Attendance', *Cultural Trends*, vol. 14, no.3, 2005, pp. 193-212. T.W. Chan and G.H. Goldthorpe, 'Social Stratification and Cultural Consumption: Music in England', *European Sociological Review*, vol. 23, no. 1, 2007, pp. 1-19.

⁴ H. Glévarec and M. Pinet, 'Tablatures of musical tastes in contemporary France: distinction without intolerance', *Cultural Trends*, vol. 21, no. 1, 2012, pp. 67-88.

¹ P. Bourdieu, *Practical Reasons. A Theory of Action*, p. 8-20

consumption of a much more diverse range of cultural products, as well as of diverse genres within the same category of cultural products. In exchange, the cultural univores have a much more conservative behaviour as regards the cultural consumption or what various groups within this category deem cultural products worthy to consider.

While in Bourdieu's⁵ distinction both the elites and the masses had a cultural consumption which, from some points of view, might be considered univorous, the analytical implications of the *cultural omnivore* versus *cultural univore* dichotomy are multiple. One of them is given by the fact that some forms of elitist consumption are not associated with snobbery⁶ anymore. The upper class people (initially associated with a snobbish elitism) consume, or at least treat with respect the other social classes' forms of cultural manifestation. Another implication is the analytical representation of heterogeneous social classes. The third implication is given by the fact that the cultural omnivore / univore dichotomy is opposite either to exaggeratedly relativist perspectives, which state that people choose what they consider culture in a strictly individual manner, or to exaggeratedly deterministic perspectives, which assume that the (social) class enforces a homogenous cultural consumption pattern onto people of each social class⁷.

⁵ P. Bourdieu, *op. cit.*

⁶ R. A. Peterson and R. M. Kern, 'Changing Highbrow Taste: From Snob to Omnivore', *American Sociological Review*, vol. 61, no. 5, 1996, pp. 900-907.

⁷ T.W. Chan and G.H. Goldthorpe, *op. cit.*

Koen van Eijck⁸ mentions that cultural omnivorousness entails (at least) respect for manifestations that are different from our group. In other words, this type of consumption does not manifest itself in a totally non-differentiated manner, without a non-selective appreciation of all forms of cultural manifestation. An argument in this respect is the fact that some of the mass (mainstream) cultural products may rather be considered "elitist".

Moreover, Mike Savage⁹ shows that the contemporary period creates emergent social classes, as well as an *emergent cultural capital*, associated on the one hand with the cultural consumption facilitated by the new developments in the virtual and technological area, and on the other hand with activities of the emergent social classes. This is why we consider that an approach of the cultural consumption in relation to these new forms of cultural capital is necessary in order to identify the preference trends of the individuals within the contemporary social context.

The distinction cultural omnivore versus cultural univore was developed in the studies that analysed the number and the type of genres appreciated by people within a category of cultural products (e.g. how many music genres does an individual listen to? Do they prefer both elitist and middle/working class music?).

⁸ K. van Eijck, 'Social Differentiation in Musical Taste Patterns', *Social Forces*, vol. 79, no. 3, 2001, pp. 1163-1185.

⁹ M. Savage *et al.*, 'A New Model of Social Class? Findings from the BBC's Great British Class Survey Experiment', *Sociology*, vol. 47, no. 2, 2013, pp. 219-250.



Cultural consumption is furthermore characterised by other dimensions, such as: place, infrastructure, technology etc. This is why the application of this analytical grid within non-public cultural consumption practices may result in fertile interpretations as regards the cultural consumption or non-consumption among Romanians.

CULTURAL CONSUMPTION AND SOCIAL CAPITAL

By going beyond the classical perspectives of the study of social classes either in strictly economic terms, or at the intersection of the economic and educational factors, Mike Savage and his colleagues¹⁰ view the social class as a status found at the confluence of several types of capital: economic, cultural and social. The economic capital offers financial possibilities. The cultural capital represents the adaptability to the cultural environment, which can bring advantages to individuals on other levels. And the applications of the social capital are diverse. James Coleman¹¹, for example, analyses the manner in which the social capital facilitates the

community mutual help. Pierre Bourdieu¹² starts a research line stating that the acquaintances networks replicate the social inequality structure. But there is a common point in all these perspectives. That is, as Alejandro Portes¹³ mentions, the social capital represents the people's possibility to transform their network of acquaintances, friends, family etc. into other forms of capital (economic, cultural, human).

In this case, the implications are given by the fact that a high social capital (by which we also mean a higher degree of socialisation with people we know) is in an interdependence relation to the individuals' cultural capital – which also entails a specific relationship with the cultural consumption forms analysed in this chapter. Therefore, we may advance the hypothesis that persons with a high cultural consumption have cultural consumption practices oriented towards what we have called so far *cultural omnivourness*.

¹⁰ *Idem*.

¹¹ J. Coleman, 'Social Capital in the Creation of Human Capital', *American Journal of Sociology*, vol. 94, Supplement: Organizations and Institutions: Sociological and Economic Approaches to the Analysis of Social Structure, 1988, pp. S95-S120.

¹² P. Bourdieu, 'The forms of capital', în I. Szeman și T. Kaposy, (eds.), *Cultural theory: An anthology*, Oxford, Blackwell Publishing, 2011, pp. 81-93.

¹³ A. Portes, 'Social Capital: Its Origins and Applications in Modern Sociology', *Annual Review of Sociology*, vol. 24, 1998, pp. 1-24.

METHODOLOGY

The analyses developed within this chapter are focused on concepts that take into account various aspects of the non-public cultural consumption:

a) depending on the place of the consumption, we have a distinction between:

I. domestic cultural consumption

In this section, the domestic part of the cultural consumption refers to those activities which take place explicitly within the household. In this category, three activities were taken into consideration:

- a) watching TV shows,
- b) watching films on TV and
- c) watching films on DVD / Blu-ray.

II. private cultural consumption

This category comprises cultural consumption activities that can be performed both inside and outside the household. The questions used in the analyses refer to the frequency the people stated that they: a) read books, b) listened to the radio, c) listened to music, d) read newspapers and e) read magazines. These five types of activities were included in the category covered by this concept, as they can be found in a middle zone between the domestic cultural consumption and the public cultural consumption and cannot be specifically placed within the private or the public space. For example, one can listen to the radio both inside and outside the domestic space (in the car, on the phone – using headphones etc.). We can state

the same about listening to music. However, we preferred the term “private” in order to separate these activities from the cultural consumption forms that require activities organised by various institutions – the public cultural consumption.

b) depending on the number of people involved, we added a category that considers a series of activities that are not performed individually:

III. collective domestic cultural consumption

This sections refers to cultural consumption activities performed within the household together with persons close to the respondents, other than their immediate family. The analyses included four activities, focused on the stated frequency of respondents who invited friends / acquaintances over their home with the purpose to: a) watch films, b) have music and dance parties, c) play games and d) cook.

Although we may say that the activities covered by the concept of “domestic cultural consumption” can also be performed in a collective context, there is no degree of uncertainty as regards the manner in which they are performed: either individually or within a group, as is the case of the domestic cultural consumption defined at item I.

c) depending on the diversity of the consumed cultural products, we made the distinction:

IV. omnivorous versus univorous cultural consumption

In this category we kept the original definition, which refers to the number of different



genres within a cultural manifestation. The distinction will be presented in the analyses in relation to the cultural capital forms associated with the dichotomy cultural omnivorousness / univorousness.

d) depending on people's possibility to access various cultural products within the household, we took into consideration what we called:

V. domestic cultural infrastructure

In this section we analysed, by analogy with the omnivorous versus univorous cultural consumption, the material, technological component, which facilitates the domestic cultural consumption, such as: TV set, TV cable or antenna, Internet connection etc. Thus, more elements of domestic cultural infrastructure generate a more diverse domestic cultural infrastructure, because this allows the individuals to access more forms and products for their cultural consumption.

Starting from the aforementioned concepts, we also developed a series of indicators, which were used in the analyses that we are about to present:

a) emergent cultural capital

Using some of Mike Savage's¹⁴ concepts, the emergent cultural capital represents new forms of cultural capital, different from those already established, developed with the changes that have occurred in the youngsters' popular culture and with the changes in the information and communication technology. In addition, it can include forms of knowledge from various spheres

of the social life. In our case, the emergent cultural capital is calculated by relation to the manner in which the Internet is used. The indicator is represented by the average of fourteen questions (how often the respondents have used the Internet for games, social networks, shopping, inquiring on cultural events etc.). This average captures both the diversity and the intensity of Internet use; it varies from 0 (the respondent does not have an Internet connection) and 6.5 (high diversity and intensity of use).

b) diversified versus homogenous cultural capital

As any form of cultural consumption requires a form of capital which facilitates this consumption, these concepts refer to the individuals' tendency to consume less (homogenous cultural capital) or more (diversified cultural capital) forms of cultural products. Thus, we can assume that a univorous cultural consumption is associated with a univorous cultural capital.

The cultural omnivorousness was calculated from a set of sixteen questions related to the respondents' public cultural consumption, and it represents the average of these questions¹⁵. Being similar to the emergent cultural capital, the indicator cultural omnivorousness versus cultural univorousness includes both diversity and intensity. It varies between 1 (the respondent has

¹⁴ M. Savage *et al.*, 'A New Model of Social Class? Findings from the BBC's Great British Class Survey Experiment', *Sociology*, vol. 47, no. 2, 2013, pp. 219-250.

¹⁵ We have to mention that we chose that the cultural omnivorousness indicator be calculated from the variables measuring the public cultural consumption in order not to have indicators measuring the same thing within the analyses. Thus, we avoided the risk of having tautological explanations.

never practised any public cultural consumption activities) and 5 (the respondent has frequently participated in diverse events).

c) social capital

In this case, the social capital indicator refers to the degree of respondents' socialisation with acquaintances within various events which we previously classified as "collective domestic cultural consumption". The indicator is an indirect measure of the manner in which the individuals' acquaintances networks facilitate the accumulation of other types of capital. The indicator was built through the transformation of four questions – referring to the frequency of performing various activities together with friends in one's own household – into an average with values between 1 (the respondent does not perform any activities) and 5 (they frequently perform diverse activities).

d) human capital

If we accept Gary Becker's¹⁶ viewpoint, the human capital includes forms of knowledge and abilities acquired by people via formal education. Thus, the human capital indicator we used in this case is represented by the last graduated form of education. The variable includes 11 categories, from 1 (no school) to 11 (post graduate education).

e) raw index of domestic cultural infrastructure

The index was built by aggregating 12 technological elements¹⁷ owned by the respondents (TV set, laptop, e-book reader etc.), which facilitate the cultural consumption. The indicator was called raw because it contains elements that perform the same function (e.g. laptop and desktop computer; normal and flat TV set).

Table 1. Description of indicators – variation measures and central trend

	National sample				Bucharest sample			
	Minimum	Maximum	Average	No. of respondents	Minimum	Maximum	Average	No. of respondents
Emergent cultural capital	0	6	1.7	1053	0	6.5	2.25	414
Diversified/ homogenous cultural capital	1	5	2	1052	1	4.8	2.3	414
Social capital	1	4.5	1.5	1053	1	5	1.7	414
Human capital (education)	1	11	6.4	1048	1	11	7.2	412
Raw index of domestic cultural infrastructure	0	12	5.3	1013	0	11	6	400
Adjusted index of domestic cultural infrastructure	0	8	4.5	1021	0	8	5	401

¹⁶ G. S. Becker, *Human Capital: A Theoretical and Empirical Analysis, with Special Reference to Education*, 2009.

¹⁷ Desktop and laptop computer, normal and flat TV SET, CD player, TV connection via TV cable or antenna, radio set, MP3 player, tablet, e-book reader, Internet connection



f) adjusted index of domestic cultural infrastructure

In order to correct the overlap of several products with the same function, we built an

adjusted index, which only keeps one element for each functionality, thus reducing the number of elements to eight.

DOMESTIC CULTURAL CONSUMPTION

As regards the cultural consumption that takes place within the household, the activity performed with the highest frequency at national level is watching TV shows. On average, 88% of the respondents stated they watched TV on a daily basis, while 65% stated they watched TV shows at least one hour a day. At the opposite end there is the activity of watching films on DVD or Blu ray. Approximately 70% of the interviewed persons said they had never watched films on such media (Graph 1).

The several possible explanations for this are not mutually exclusive:

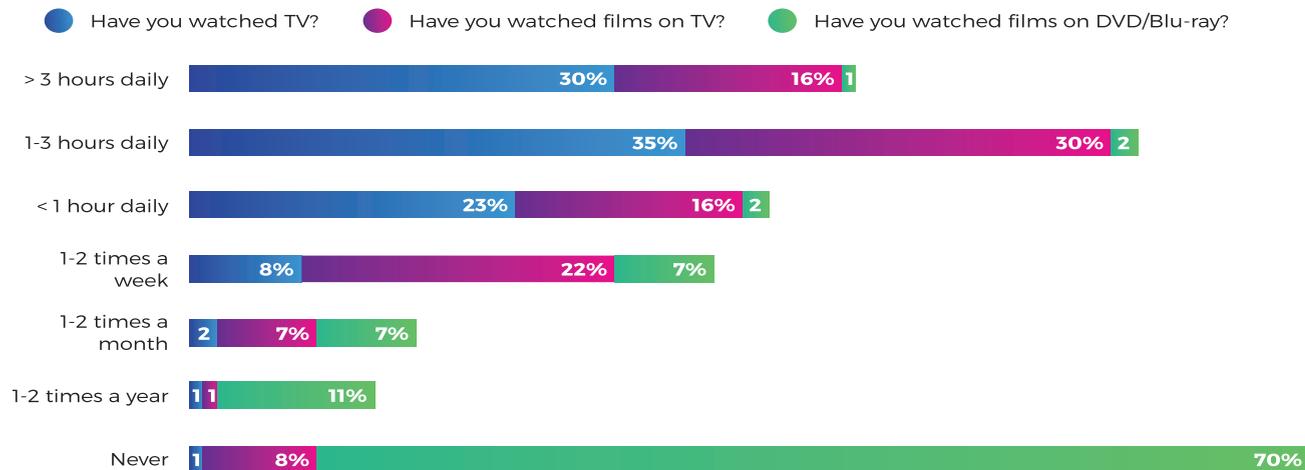
a) as the TV set is one of the main technological supports of the domestic infrastructure used by Romanians, they prefer watching the films offered by the TV programmes;

b) watching films on DVD or Blu-ray requires the additional purchase of pieces of equipment – DVDs and DVD players, which some individuals cannot afford;

c) some of the people prefer to watch films on the Internet, using sites that facilitate watching free online movies.

Approximately 46% of the Romanians stated they watched films on TV on a daily basis, at least one hour (Graph 1), which shows that the explanations can be found at the crossroads between: preferences (because some people got used to this modality of watching films) and constraints of the technology owned in the household. This is because, even if they wanted to watch films by other means (DVD, online), this cannot be done in the absence of adequate cultural infrastructure equipment.

Graph 1. Domestic cultural consumption – national sample
(In the last 12 months, how often: ...?)



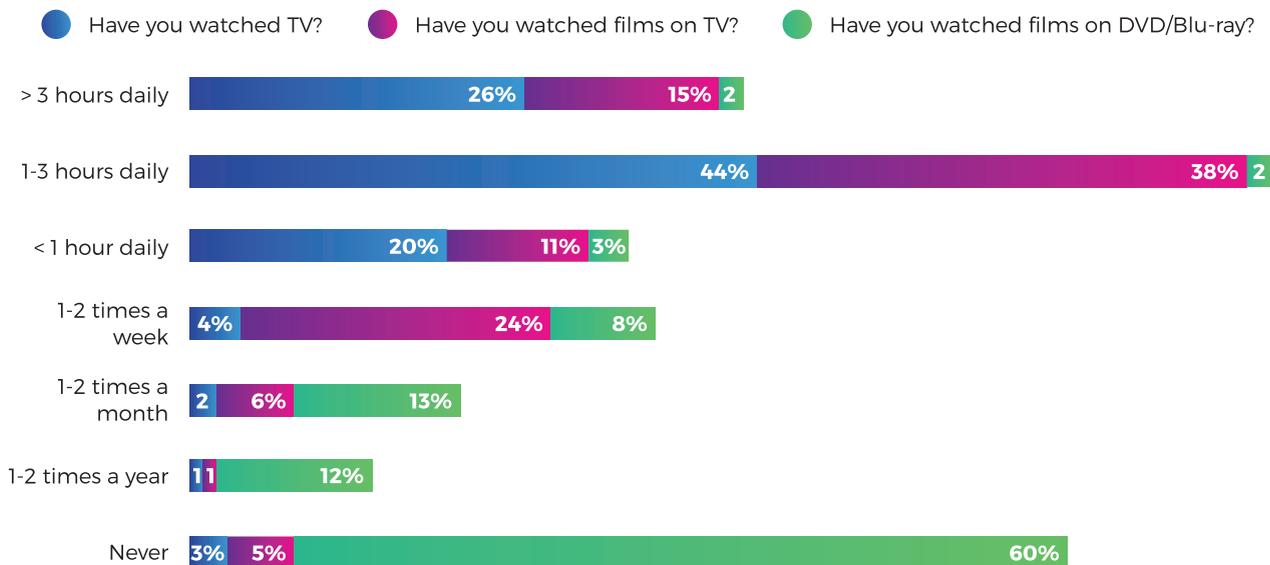
In Bucharest, the overall image of the answers distribution on the three previously presented activities is relatively similar; only the statistical weights change within each category of answers.

Watching TV shows remains the activity performed with the highest frequency – 90% of the respondents watch TV daily, while 70% state they watch TV shows at least one hour a day. Furthermore, the percentage of people who watch films on TV at least one hour a day is approximately 7% higher – i.e. 53%. On the other hand, the percentage of people who state they never watch films on DVD or Blu ray is lower

– 60%. The percentage of people who state they watch films monthly via such media is almost double in Bucharest – 13% versus 7% for the national sample (Graphs 1 and 2), or from 19% (national sample) to 28% (Bucharest sample), if we consider all the persons within the answers interval “once or twice a month” – “more than 3 hours daily” (Graphs 1 and 2). These results show the reliability of a hypothesis which takes into account the relation between urbanisation, life standard and diverse modalities of cultural consumption.



Graph 2. Domestic cultural consumption – Bucharest sample
(In the last 12 months, how often:...?)



Out of the three questions, the most correlated are: “How often have you watched TV?” and “How often have you watched films on TV?”, both at national and Bucharest levels¹⁸. Therefore, more time spent in front of the TV is associated with a longer interval spent for watching films. Thus, we can see that there is an increased probability that for certain people watching films may be the main reason they watch TV. In Bucharest, 34% of the persons

who stated they watched TV more than three hours a day stated that they spent between one and three hours watching films, while 35% spent more than three hours. Comparatively, at national level there are differences in terms of percentages of people who watch TV more than three hours daily and watch films at least one hour a day: those who spend between one and three hours watching films record 32%, while those who watch films more than three hours record 42%.

¹⁸ The statement is based on a set of Spearman correlations (fit for ordinal / non-parametric variables), at a level of statistical relevance / error probability $p < 0.05$.

Table 2. Distribution of domestic cultural consumption activities on genders – national sample

	In the last 12 months, how often:					
	Have you watched TV?		Have you watched films on TV?		Have you watched films on DVD / Blu-ray?	
	Men	Women	Men	Women	Men	Women
Never	2%	2%	8%	8%	67%	73%
1-2 times a year	0%	0%	2%	1%	13%	10%
1-2 times a month	2%	1%	6%	7%	5%	7%
1-2 times a week	8%	7%	22%	21%	10%	5%
Less than one hour daily	23%	23%	17%	16%	1%	3%
1-3 hours a day	34%	37%	31%	30%	3%	1%
More than 3 hours a day	31%	30%	14%	17%	1%	1%
	100%	100%	100%	100%	100%	100%

In relation to the respondents' gender, at national level, the distributions show visible differences between men and women in terms of watching films on DVD or Blu-ray (Table 2), with higher statistical weights for men. Thus, men who declared they watched films on these media at least weekly represent 15%, while women record only 10%¹⁹.

Among the Bucharest inhabitants, the differences between women and men as regards watching films on DVD / Blu ray are similar to

those at national level – 19% of the men stated they watched films on these media at least once a week, as compared to 10% of the women (Table 3). On the other hand, there are differences in terms of watching films on TV. While at national level there are no significant differences between men and women, in Bucharest we can notice a higher statistical weight for women (59%) who state they watch films on TV at least one hour a day, as compared to men (45%) who watch films at least one hour a day.

¹⁹ The distributions in the percentage tables were matched by means of other statistical tests verifying the association between the variables. In all cases Spearman correlations were used, at a significance threshold $p < 0.05$.



Table 3. Distribution of domestic cultural consumption activities on genders – Bucharest sample

	In the last 12 months, how often:					
	Have you watched TV?		Have you watched films on TV?		Have you watched films on DVD / Blu-ray?	
	Men	Women	Men	Women	Men	Women
Never	3%	2%	5%	4%	57%	64%
1-2 times a year	2%	0%	2%	1%	11%	13%
1-2 times a month	2%	1%	5%	6%	13%	13%
1-2 times a week	5%	4%	28%	22%	11%	6%
Less than one hour daily	22%	18%	15%	8%	3%	2%
1-3 hours a day	41%	48%	33%	42%	3%	1%
More than 3 hours a day	25%	27%	12%	17%	2%	1%
	100%	100%	100%	100%	100%	100%

When considering the residence area, we can notice that there are differences in terms of watching films on DVD / Blu ray. First of all, the percentage of persons who stated they had never watched films on these media is nearly 11% higher in the rural areas, as compared to the urban environment. Secondly, we can notice higher percentages on the categories of answers requiring a more frequent practice of the activities. For example, in the urban area,

the persons who use such media at least once a month record 21%, as compared to 15% in the rural areas, because in the urban area the degree of technological development of the domestic infrastructure is higher (Table 4).

Table 4. Distribution of domestic cultural consumption activities on residence area- national sample

	In the last 12 months, how often:					
	Have you watched TV?		Have you watched films on TV?		Have you watched films on DVD / Blu-ray?	
	Rural	Urban	Rural	Urban	Rural	Urban
Never	1%	1%	10%	6%	76%	65%
1-2 times a year	0%	0%	1%	2%	9%	14%
1-2 times a month	1%	2%	4%	8%	5%	8%
1-2 times a week	8%	8%	22%	22%	6%	8%
Less than one hour daily	25%	22%	19%	15%	1%	2%
1-3 hours a day	36%	35%	32%	29%	2%	2%
More than 3 hours a day	29%	32	12%	18%	1%	1%
	100%	100%	100%	100%	100%	100%

As regards the respondents' age, at national level, the domestic cultural consumption activities vary depending on their nature. In general, watching TV shows mainly tends to be associated with an older age: of the persons who watch TV daily, 13% are aged 14-24 and 36% are aged above 55. Watching films on TV is an activity with no significant differences between the persons who perform it daily and the others. On the other hand, young people are associated with watching films on DVD or Blu ray in a

higher proportion. The majority (59%) of the people who stated they watched films on this type of media on a daily basis are aged between 14 and 34 (Table 5).



Table 5. Distribution of domestic cultural consumption activities on age groups – national sample

	In the last 12 months, how often:					
	Have you watched TV?		Have you watched films on TV?		Have you watched films on DVD / Blu-ray?	
	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily
14-19	7%	12%	8%	7%	15%	7%
20-24	6%	11%	6%	8%	11%	6%
25-34	16%	25%	17%	18%	33%	17%
35-44	20%	22%	20%	19%	8%	20%
45-54	15%	12%	16%	13%	19%	15%
55-64	17%	3%	16%	14%	6%	16%
65+	19%	15%	17%	21%	8%	19%
Total	100%	100%	100%	100%	100%	100%

At Bucharest level there are much more visible differences between the age categories (Table 6). For example, within the national sample, 48% of the persons who watch TV less than daily are aged 14-34 (Table 5), while in Bucharest these persons represent 67% (Table 6). Another noticeable difference is in the case of watching films on DVD or Blu-ray: 59% of the persons who perform this activity daily, within the national sample, are aged between 14 and 34 (Table 5), and for the same category

the percentage is 68% in Bucharest (Table 6). The difference may be explained through the different life standards in Bucharest and the rest of the country.

**Table 6. Distribution of domestic cultural consumption activities on age groups
- Bucharest sample**

	In the last 12 months, how often:					
	Have you watched TV?		Have you watched films on TV?		Have you watched films on DVD/Blu-ray?	
	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily
14-19	4%	5%	5%	4%	16%	4%
20-24	9%	33%	6%	20%	20%	12%
25-34	14%	30%	14%	16%	32%	14%
35-44	18%	18%	16%	23%	8%	19%
45-54	14%	5%	16%	8%	12%	13%
55-64	18%	8%	18%	14%	8%	17%
65+	23%	3%	25%	14%	4%	22%
Total	100%	100%	100%	100%	100%	100%

Table 7 depicts the probability to perform domestic cultural consumption activities more or less frequently, depending on the average of these activities' frequency, obtained by each group. The group was built according to the related form of capital and to the scores obtained by the individuals, criteria which make them belong to one group or another (e.g. whether a person is in the group of people with an under-average education or in the group with an education above the average - human capital). The table can be read as follows:

a) at national level, the persons with an emergent cultural capital under the average watch TV more frequently, as compared to the persons with an emergent cultural capital above the average;

b) in Bucharest, the persons with a social capital above the average watch TV less frequently, as compared to the persons with a social capital under the average;

c) at national level, in terms of watching films on TV, there are no significant (statistical) differences between the persons with a social capital under the average and those with a social capital above the average.

The types of capital chosen for the analysis highlight both similarities and differences when comparing the two (national and Bucharest) samples in terms of the mechanisms through which these individuals' characteristics operate. While at the level of Bucharest the types of capital operate positively for all the activities presented, at national



level we can notice that there are cases where there are no statistically relevant differences in terms of a higher or a lower capital than the average of the sample.

At national level, the activity with no significant differences for all the types of capital is film watching, although there are differences in terms

of watching TV programmes, in general. Therefore, we may say that the persons with emergent cultural capital, diversified cultural capital and human capital above the average tend to watch TV programmes more rarely, with an exception for films, as specific activity.

Table 7. Types of domestic cultural consumption – frequency of activity depending on the types of capital²⁰

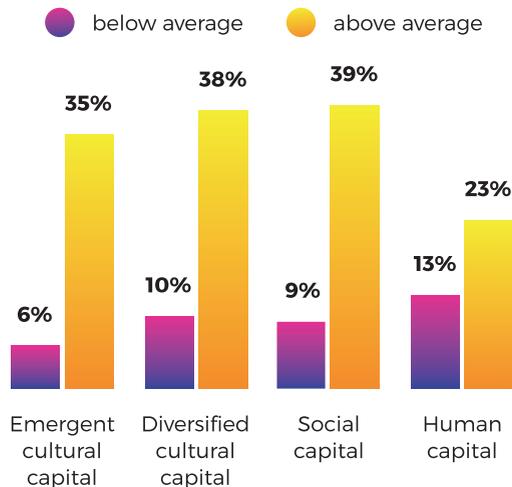
National sample	Emergent cultural capital		Diverse cultural capital		Social capital		Human capital	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often:</i>								
<i>have you watched TV?</i>	Frequently	Rarely	Frequently	Rarely	Irrelevant differences		Frequently	Rarely
<i>have you watched films on TV?</i>	Irrelevant differences		Irrelevant differences		Irrelevant differences		Irrelevant differences	
<i>Have you watched films on DVD / Blu-ray?</i>	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Bucharest sample	Emergent cultural capital		Diverse cultural capital		Social capital		Human capital	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often:</i>								
<i>have you watched TV?</i>	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely
<i>have you watched films on TV?</i>	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely
<i>Have you watched films on DVD / Blu-ray?</i>	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently

²⁰ The table resulted from analyses of group differences – t tests – at a level of statistical significance / probability error $p < 0.05$. The groups were compared depending on each type of capital – e.g. persons with an under-average social capital compared with persons with an above-average social capital, for each type of activity presented.

Comparatively, two differences can be noticed for Bucharest. Firstly, all types of capital significantly differentiate the domestic cultural consumption frequency between the persons grouped under or above the average of each type of capital. Secondly, we must notice that in most situations, regardless of the group of capital to which the respondents belong, the percentages for each activity are higher than the level of the national sample.

Amongst the similarities between the national and the Bucharest situations, the most obvious is the case of watching films on DVD or Blu ray. In both cases, the explanatory mechanism of the capitals operates in a significant and similar manner for each sample.

Graph 3. Distribution of persons who watch films on DVD / Blu ray monthly, on capital type – national sample



In order to better understand the differences presented in Table 6, Graph 3 depicts the differences between the persons above the average of each type of capital in terms of watching films on DVD or Blu ray, with a frequency of at least once a month. As Table 6 shows, at national level there are significant differences between persons, when comparing this consumption according to the type of the capital they own (above the average and under the average); the more present a capital form (i.e. it records values above the average), the more chances of watching films on DVD / Blu ray. Thus, in Graph 3 we can notice values that are nearly double in the case of human capital categories, four times higher for diversified cultural capital or social capital and nearly six times higher for the emergent cultural capital categories.

Returning to Mike Savage’s²¹ viewpoint, i.e. that the contemporary society creates emergent social classes and types of capital, it is obvious that the manner in which the individuals use the new technologies for domestic cultural consumption is dependent on the adaptability to the new societal contexts. This adaptability is more present in Bucharest than nationwide.

²¹ M. Savage *et al.*, ‘A New Model of Social Class? Findings from the BBC’s Great British Class Survey Experiment’, *Sociology*, vol. 47, no. 2, 2013, pp. 219-250.



PRIVATE CULTURAL CONSUMPTION

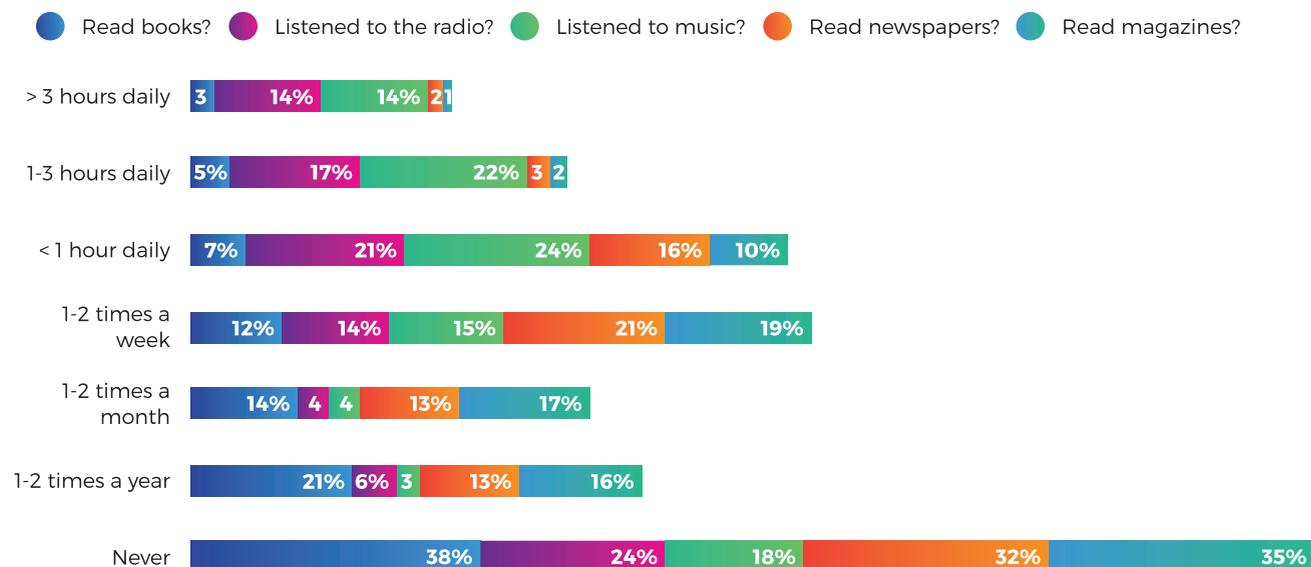
At national level, the most frequently performed activity in this category of cultural consumption is listening to music: approximately 60% of the Romanians stated they listened to music daily – an activity that also records the lowest percentages of people who declared they did not practise it at all (18%, Graph 4). The consumption practices requiring audio products have the highest statistical weight, as listening to music is followed by listening to the radio – 52% of the people listen to the radio daily. More often than not, these activities are interconnected, which explains the very high percentages in both categories.

The distribution of the answers on each type of activity, out of the five presented, shows a

separation between two levels: audio and visual (a separation that is valid only in this case). While the audio level has the highest rate of participation, the visual level records a lower rate. Approximately 18% of the respondents stated they read newspapers daily, 15% read books and 13% read magazines (Graph 4).

A first distinction that we can make between these types of activities is given by the individuals' degree of engagement – passive versus active. While we may state that the consumption practices referring to listening to music in general and listening to the radio in particular are rather passive, the reading of books, newspapers or magazines requires the people's active involvement.

Graph 4. Private cultural consumption- national sample (*In the last 12 months, how often have you...*)



In this line of arguments, we can say that listening to music and to the radio are relaxation activities or, more than that, they can take place concomitantly with other activities that require a greater degree of people’s engagement.

Another distinction can be made from the viewpoint of the availability of people’s resources to engage in these cultural

consumption practices. Listening to music and radio generally requires minimal costs. Once purchased, a TV set, laptop or radio set can be constantly used for various activities, such as listening to music. On the other hand, the reading of books, magazines and newspapers oftentimes requires expenses for the acquisition of each product.

Table 8. Private cultural consumption – Bucharest sample

In the last 12 months, how often have you:	read books?	listened to the radio?	listened to music?	read newspapers?	read magazines?
Never	24%	20%	24%	21%	21%
1 – 2 times a year	19%	10%	2%	17%	20%
1 – 2 times a month	21%	5%	6%	16%	17%
1 – 2 times a week	14%	8%	9%	17%	23%
< 1 hour daily	10%	22%	24%	20%	13%
1 – 3 hours daily	9%	21%	23%	7%	5%
> 3 hours daily	3%	14%	12%	2%	1%

At the level of Bucharest, the private cultural consumption practices focused on listening to music or radio also have the highest statistical weight. In the case of listening to music, 59% of the Bucharest people stated they listened to music daily (Table 8) – approximately the same as the national sample (60% – Graph 4). In the case of listening to the radio daily, the answers were 5% higher than the national sample – 57% (Table 8).

Furthermore, in Bucharest we can notice an increase in the daily engagement in activities like reading books, newspapers and magazines. In the case of books, the increase is approximately 7 per cent – from 15%, national sample, to 22%, Bucharest sample (Graph 4 and Table 8). Secondly, the reading of newspapers increases from 18% to 29%. The percentage of reading magazines daily also rises – from 13 to 19%.



Depending on the person's gender, at national level, differences were recorded for the four activities: listening to music, listening to the radio, reading newspapers and reading books. Three of these activities are associated with the masculine gender to a higher extent: a) 62% of the men listen to music daily, as compared to 57% of the

women; b) 58% of the men listen to the radio daily, as compared to 46% of the women; c) 25% of the men read newspapers daily, as compared to 18% of the women. On the other hand, women are associated with reading books to a higher extent: 17% of the women read books daily, as compared to 12% of the men (Table 9).

Table 9. Distribution of private cultural consumption on genders - national sample

	In the last 12 months, how often:									
	Have you listened to music?		Have you listened the radio?		Have you read books?		Have you read magazines?		Have you read newspapers?	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Never	16%	19%	20%	28%	41%	36%	37%	34%	27%	36%
1-2 times a year	3%	3%	5%	7%	21%	20%	18%	14%	14%	12%
1-2 times a month	5%	4%	3%	6%	15%	14%	17%	16%	13%	13%
1-2 times a week	14%	17%	14%	13%	11%	14%	16%	22%	22%	20%
Less than one hour daily	24%	24%	22%	20%	6%	9%	9%	10%	18%	14%
1-3 hours a day	22%	22%	18%	15%	4%	5%	3%	2%	4%	3%
More than 3 hours a day	16%	11%	17%	11%	2%	3%	1%	1%	2%	1%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 10. Distribution of private cultural consumption on genders – Bucharest sample

	In the last 12 months, how often:									
	Have you listened to music?		Have you listened to the radio?		Have you read books?		Have you read magazines?		Have you read newspapers?	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
Never	16%	31%	17%	24%	23%	25%	20%	23%	18%	24%
1-2 times a year	2%	3%	8%	11%	17%	20%	21%	20%	17%	17%
1-2 times a month	7%	4%	3%	6%	20%	21%	18%	16%	15%	17%
1-2 times a week	9%	9%	9%	8%	15%	14%	21%	25%	19%	16%
Less than one hour daily	28%	21%	30%	16%	10%	9%	13%	12%	22%	18%
1-3 hours a day	26%	21%	21%	21%	10%	10%	6%	3%	8%	6%
More than 3 hours a day	12%	11%	13%	15%	4%	2%	1%	1%	1%	2%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

At the level of the Bucharest sample, the relation between the gender and the non-public cultural consumption is similar to that at national level: higher frequencies for men, on average. Yet, there is an exception, i.e. book reading, which is distributed more homogenously between men and women; the difference between men (24% read daily) and women (21% read daily) is small, within the margin error (Table 10).

The residence environment also contributes to the differentiation between persons as regards this type of cultural consumption. The differentiation is also valid for the activities which we considered active, informative,

associated with the urban environment, as for the passive, relaxing or complementary activities (listening to music and radio) there are no significant differences (Table 11). Thus:

- a) 31% of the people in the urban areas stated they read books weekly, as compared to 20% in the rural areas;
- b) 37% of the people in urban areas read magazines weekly, as compared to 24% in the rural areas;
- c) 46% of the people in the urban areas read newspapers weekly, as compared to 37% in the rural areas.



Table 11. Distribution of private cultural consumption on residence areas – national sample

	In the last 12 months, how often:									
	Have you listened to music?		Have you listened to the radio?		Have you read books?		Have you read magazines?		Have you read newspapers?	
	Rural	Urban	Rural	Urban	Rural	Urban	Rural	Urban	Rural	Urban
Never	20%	15%	24%	24%	49%	31%	47%	27%	38%	27%
1-2 times a year	3%	3%	6%	6%	19%	22%	15%	17%	12%	14%
1-2 times a month	4%	5%	4%	5%	12%	16%	14%	19%	13%	13%
1-2 times a week	15%	15%	13%	13%	9%	15%	15%	22%	20%	21%
Less than one hour daily	21%	26%	19%	23%	6%	9%	7%	12%	12%	20%
1-3 hours a day	21%	24%	15%	18%	2%	6%	1%	3%	3%	4%
More than 3 hours a day	16%	12%	19%	11%	3%	1%	1%	0%	2%	1%
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

When connecting these pieces of information previously discussed – the difference between the national and the Bucharest samples, where there were high percentages of Bucharest inhabitants who performed non-public cultural consumption activities more frequently – it is obvious that urbanisation generates lifestyles that require a higher degree of information and knowledge.

In terms of age, the only private cultural consumption activity which significantly differentiates from one category to another is listening to music; the highest frequency is associated with younger persons, both nationally

and in Bucharest²². In the national sample, 60% of the persons who listen to music daily are aged between 14 and 44, while 61% of the people who perform this activity less frequently are aged above 45 (Table 12). In Bucharest, 62% of the persons who listen to music daily are between 14 and 44 years old, while 68% of the persons who listen to music less frequently are aged above 45 (Table 13).

²² The distributions in the percentage tables were matched through other statistical tests verifying the association between the variables. In this case Spearman correlations were used, at a significance threshold of $p < 0,05$.

Table 12. Distribution of private cultural consumption on age groups – national sample

	In the last 12 months, how often:									
	Have you listened to music?		Have you listened to the radio?		Have you read books?		Have you read magazines?		Have you read newspapers?	
	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily
14-19	10%	4%	6%	10%	14%	6%	4%	8%	2%	9%
20-24	8%	4%	7%	6%	6%	7%	7%	7%	6%	7%
25-34	20%	13%	17%	17%	19%	17%	18%	17%	15%	18%
35-44	22%	18%	21%	19%	22%	19%	24%	19%	24%	19%
45-54	13%	18%	16%	13%	10%	16%	19%	14%	17%	14%
55-64	13%	18%	16%	14%	13%	16%	12%	16%	17%	15%
65+	14%	25%	17%	20%	16%	19%	17%	19%	18%	18%
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 13. Distribution of private cultural consumption on age groups – Bucharest sample

	In the last 12 months, how often:									
	Have you listened to music?		Have you listened to the radio?		Have you read books?		Have you read magazines?		Have you read newspapers?	
	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily	Daily	Less than daily
14-19	7%	1%	2%	7%	5%	4%	0%	5%	0%	6%
20-24	15%	5%	9%	14%	13%	11%	18%	10%	12%	11%
25-34	17%	13%	19%	11%	16%	15%	16%	15%	14%	16%
35-44	23%	12%	21%	15%	20%	18%	26%	17%	26%	15%
45-54	14%	11%	15%	11%	13%	13%	7%	14%	12%	14%
55-64	12%	24%	13%	22%	19%	16%	11%	18%	16%	17%
65+	13%	33%	22%	21%	14%	23%	22%	21%	20%	21%
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%



The rest of the activities have a relatively homogenous distribution on age categories, as there are similar percentages for the frequency categories “daily” and “less than daily”. For example, of the people who listen to the radio daily, 33% are aged above 55, while 13% are found in the age interval 14-24. However, we must take into account the fact that 34% of those who listen to the radio less than daily are also found in the age category “above 55”. (Table 12). Therefore, the possible relation between age and the frequency of performing an activity is annulled.

Table 14 depicts the probability to perform private cultural consumption activities more or less frequently, depending on the manner in which the individuals are grouped on the four types of capital. We can notice that, in most of the cases, the types of capital presented operate positively on the frequency of the non-public cultural consumption activities: a capital above the average is associated with a higher frequency of performing these activities. And this situation is valid regardless of the sample.

Table 14. Types of private cultural consumption – frequency of activity depending on the types of capital²³

National sample	Emergent cultural capital		Diverse cultural capital		Social capital		Human capital	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often have you:</i>								
Read newspapers?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Read magazines?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Read books?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Listened to music?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Listened to the radio?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently

²³ The table follows the same reading rules as Table 7 – “Types of domestic cultural consumption – frequency of activity depending on the types of capital”.

Bucharest sample	Emergent capital cultural		Diverse cultural capital		Social capital		Human capital	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often have you:</i>								
Read newspapers?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Irrelevant differences	
Read magazines?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Read books?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Listened to music?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Irrelevant differences	
Listened to the radio?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Irrelevant differences	

The only exceptions are represented by reading newspapers, listening to music and radio in Bucharest, depending on the formal education of individuals (human capital). Thus, there are no significant differences between persons with an under-average formal education and persons with an above-average formal education, when it comes to the frequency of reading newspapers, listening to music or radio. This highlights a greater accessibility of people to perform these activities, regardless of their education. However, there may be differences in terms of motivation or preferences. For example, the persons with a human capital above the average of the sample may prefer online newspapers, while persons under the average of the sample may prefer printed newspapers. And additional

analyses show such a situation: in Bucharest, 42% of the persons with an education under the average stated they had never used the Internet to read online newspapers, as compared to only 24% of the persons with a human capital above the average; at national level, the results are 50% and 27%, respectively.

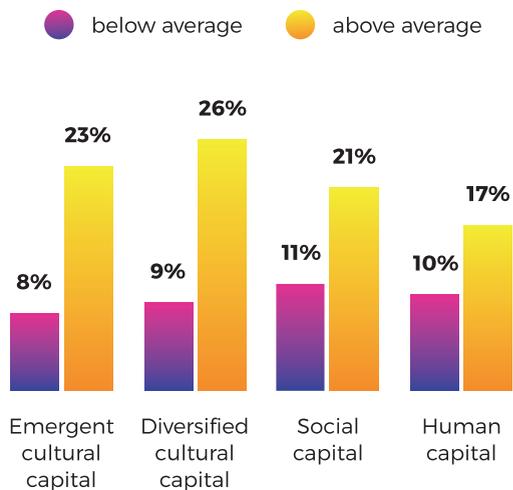
In order to exemplify one of the situations depicted in Table 14, Graph 5 complementarily depicts the differences between the persons found under or above the average of the capital types, in relation to the daily reading of books. As we can notice, the number of persons with a social capital and an education above the average of the sample who read books is double as compared to the persons under the average of the sample, on these indicators, while the



number of persons with a diverse emergent capital above the average of the sample is three times higher.

These findings make us draw the conclusion that each form of capital leads to or requires a higher degree of information and exposure. For example, we can launch the hypothesis that a higher social capital – more frequent interactions with known or close persons – make people read more frequently, due to the fact that: a) it is a way to integrate in various groups, b) people find out about new books, within the group, or both.

Graph 5. Distribution of persons who read books daily, depending on the type of capital – national sample



In order to avoid the risk of interpreting the data in a stereotypical manner and to direct the analyses towards forms of capital that borrow the characteristics of the contemporary world, we preferred an approach that had the advantage of surpassing the dichotomy *mass cultural consumption* versus *elitist cultural consumption*. For example, in the common comprehension (influenced by this dichotomy), the frequent listening to music is associated with mass culture, and consequently with a low cultural capital. But the analyses show the opposite. Moreover, we should also note the manner in which the new technologies relate to cultural consumption forms associated to old technologies. Listening to the radio is in a relation of positive association with the emergent cultural capital (i.e. people’s adaptability to new information and communication technologies). This does not show a replacement of the cultural consumption practices, but a transformation which takes the shape of hybridisation. And we can draw this conclusion about the other activities, too, as these activities have moved into the virtual space and are associated with new technologies (smartphone, tablet, e-book reader etc.)

Dynamics of music and film preferences in Romania

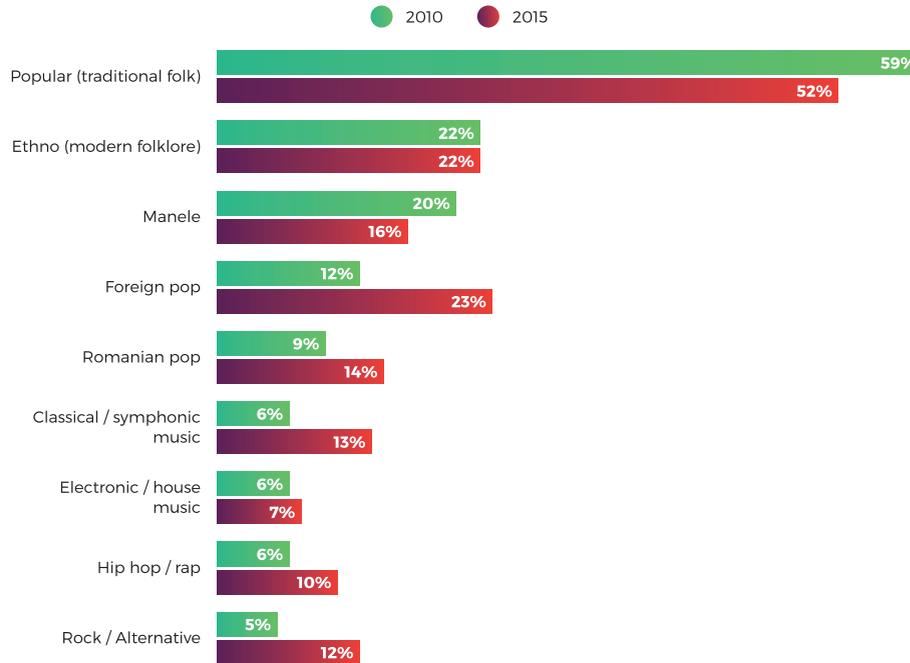
This section approaches, in a general manner, two cultural consumption activities which can be classified in the non-public consumption

category: music and film consumption. Both are approached from the viewpoint of artistic expression within each type of product. We must also mention that one of the themes, i.e. film consumption, is also approached in the chapter “Film and cinema cultural consumption. Watching practices, preferences and spectator profiles”. However, the approach is different. While in this section the film consumption is approached, as we mentioned above, in terms

of preferences for certain cinema genres, the other chapter analyses the film consumption in relation to the public cultural infrastructure.

Romanians’ music preferences were analysed considering the first three options mentioned by the respondents.²⁴ Graph 6 depicts the music genres mentioned the most often in 2010 and 2015, found in both studies, in order to increase the degree of symmetry between the data.

Graficul 6. Dynamics of Main Musical Preferences - National Samples *(What kinds of music do you listen most often? [First, Second, and Third] Maximum 3 possible answers)*



²⁴ This is why each person was counted for each mentioned category, resulting in a total greater than 100%.



As we can notice, folk music remains the most frequent music genre among the first three options, at national level, although we notice a decrease of approximately 7% - from 59% in 2010, to 52% in 2015. The second music genre that we find in the first three options of the Romanians is ethno music, which, on average, did not record any changes (Graph 6).

On the other hand, we notice a growth in the case of the other music genres: foreign pop music - from 12% to 23%, hip-hop/rap music - from 6% to 10%, rock / alternative music - from 5% to 12% or classical / symphonic music - from 6% to 13% (Graph 6). The interesting aspect about these genres is that they are not normally considered to belong to the same category or to address the same public. Two explanations may be given in this respect: a) the number of listeners for each genre has grown or b) people have started listening more of each music genre, which may relate to the theory of cultural

omnivorousness - the individuals appreciate these music genres more or less differently.

Depending on the residence area, we may notice that certain music genres are associated with the rural environment to a greater extent: traditional folk - 54%, ethno - 63%, *manele* - 57%. On the other hand, the rural environment is associated with: foreign pop music - 61% and Romanian pop music - 60%, classical and symphonic music - 67%, electronic or house music - 68%, hip-hop/rap - 67% and rock / alternative music - 81% (Table 15). It is obvious that the music genres associated with the rural environment are the traditional (and related) genres, all of them being performed only in the Romanian language. Moreover, the results are also distributed according to certain expectations - that is, the fact that some of these music genres are associated with the urban culture (hip-hop/rap, rock/alternative, electronic/house music), with a poor appreciation within the rural culture.

Table 15. Distribution of the main preferred music genres on residence areas

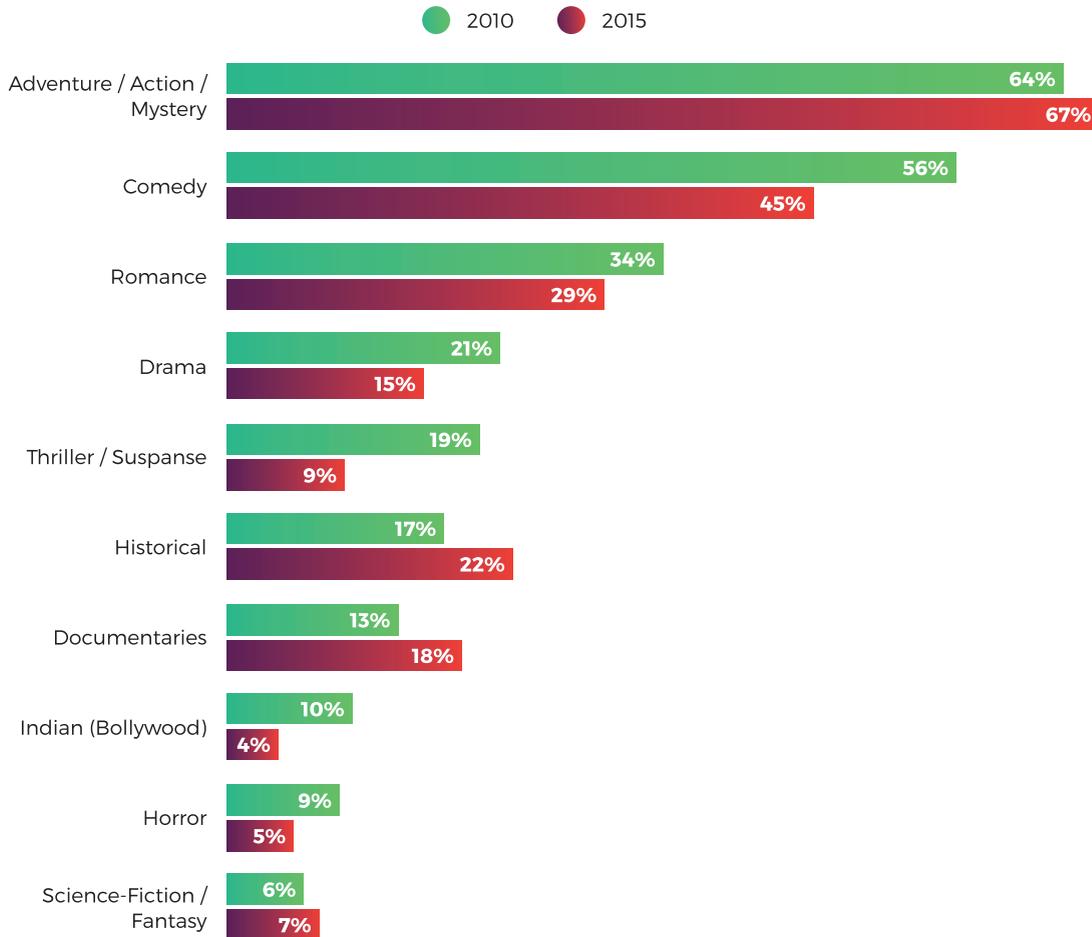
Music genres	Urban	Rural	Total
Popular (traditional folk)	46%	54%	100%
Ethno (modern folklore)	37%	63%	100%
Manele	43%	57%	100%
Foreign pop	61%	39%	100%
Romanian pop	60%	40%	100%
Classical / symphonic music	67%	33%	100%
Electronic / house music	68%	32%	100%
Hip-hop / Rap	67%	33%	100%
Rock / Alternative	81%	19%	100%

The consumption of film genres was approached in a manner similar to the music genres consumption – by adding the first three options mentioned by the respondents

and treating these options not as an order of preferences, but considering them equal, in order to have a general image on the preferences of the sample.

Graph 7. Dynamics of the main film preferences – national samples

(What film genres do you watch most frequently? [firstly, secondly, thirdly]. Maximum 3 possible answers)



What we notice here is that the main film genres in the top three of Romanians' preferences, both in 2010 and in 2015, are action films, adventure films and mystery films, followed by comedies, although the latter have recorded a decline of more than 10% - from 56% in 2010, to 45% in 2015. Furthermore, another fact to be noticed is that there is a 5% growth for documentaries - from 13% to 18% and historical films - from 17% to 22% (Graph 7).

When we consider the residence environment, the results show that most of the

film genres are preferred by people living in an urban area. However, the preferences of urban and rural residents are very close in terms of adventure, action and mystery and Indian films (Table 16). These preferences, as well as the options for the most watched film genres, in general, may be related to the fact that 46% of the Romanians watch films on TV at least one hour daily (Graph 1). These data point to the hypothesis that a significant part of Romanians adapt their preferences according to the film offer of the TV channels.

Table 16. Distribution of the main preferred film genres by residence areas

Genre	Urban	Rural	Total
Adventure / Action / Mystery	52%	48%	100%
Comedy	62%	38%	100%
Romance	55%	45%	100%
Drama	61%	39%	100%
Thriller / Suspense	65%	35%	100%
Historical	57%	43%	100%
Documentary	68%	32%	100%
Indian (Bollywood)	48%	52%	100%
Horror	71%	29%	100%
Sci-Fi (Science Fiction) / Fantasy	69%	31%	100%

Book Acquisition – case study

Besides the music and film preferences, we also analysed – in a case study – the book acquisition in Romania and in the city of Bucharest, as an activity included in the non-public cultural consumption.

First of all, we must mention that the analysis of the number of purchased books shows a high number of persons who did not answer this question. The reasons may be diverse:

a) the question mentions “in the last 12 months”, therefore a part of the persons considered it was not the case to answer, because they had not purchased books in the previous year.

b) some persons refused to answer in order not to look “bad”. For this reason, Table 17 also presents the total number of persons, out of which the percentages were calculated.

When making a distinction between the national and the Bucharest samples, we may notice that there is a higher rate of persons who stated that they had not purchased any books in the previous year within the national sample – 25%,

as compared to the Bucharest sample – 6%. The majority of persons have purchased 1-10 books, in both samples: 66% at national level, 78% in Bucharest (Table 17). This distinction supplements the previous results, which highlighted that the Bucharest inhabitants read books daily in a higher proportion (Graph 5 and Table 8).

The distribution on genders also shows that, regardless of the sample, the majority of women and men purchase between 1 and 10 books. At national level, the percentage of men is 66%, while the percentage of women is 65%. In Bucharest, the percentages are higher for both genders – around 77%, for both men and women. However, there is a difference: at national level, women record higher percentages for a higher number of books acquired, which matches the previous findings, which highlighted that, on average, women read books more frequently than men (Table 9). And, when considering the residence environment, the higher acquisition of books tends to be associated with the urban area.

Table 17. Distributions on number of books acquired in the last 12 months

Acquired	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
0 books	25%	6%	27%	23%	8%	8%	26%	24%
1 - 5 books	48%	62%	50%	46%	62%	61%	51%	47%
6 - 10 books	18%	16%	16%	19%	15%	16%	15%	18%
11 - 15 books	4%	6%	3%	6%	5%	7%	3%	5%



Acquired	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
16 - 20 books	2%	4%	3%	2%	3%	4%	2%	3%
21 - 30 books	1%	3%	0%	2%	3%	3%	1%	1%
31 - 40 books	0%	0%	0%	1%	0%	1%	0%	1%
41 - 50 books	1%	1%	1%	0%	1%	1%	2%	0%
More than 50 books	1%	2%	0%	1%	3%	1%	0%	1%
	N = 535	N = 265	N = 238	N = 297	N = 129	N = 134	N = 192	N = 341

In the case of fully-read books in the last 12 months, we find the same situation of non-answers, which highlights that there is a very high probability that the groups or persons who chose to answer both questions contain the same persons overall.

The general distinction between the two samples remains in the same pattern as the book acquisition: the majority of the persons are found in the reading interval of 1 to 10 books, with 75% for the national sample and 81% for Bucharest, showing an association of Bucharest with a higher number of books fully read, if we also take into account the percentages for the rest of the categories (Table 18).

The persons' gender also makes a difference in terms of book reading: at national level, women tend to fully read more books than men, although, on average, both genders are mainly placed in the interval 1-10 books – 76% men and 70% women, the latter recording higher percentages in terms of fully-read books. In Bucharest there are no significant differences between men and women (Table 18).

Table 18. Distribution on number of fully-read books in the last 12 months

Acquired	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
0 books	10%	5%	9%	11%	4%	5%	11%	9%
1 - 5 books	57%	63%	62%	53%	61%	65%	58%	57%
6 - 10 books	17%	18%	14%	17%	20%	16%	18%	16%
11 - 15 books	7%	5%	5%	8%	5%	4%	4%	8%
16 - 20 books	3%	4%	3%	4%	4%	6%	2%	4%
21 - 30 books	2%	1%	3%	3%	1%	1%	3%	2%
31 - 40 books	2%	1%	2%	2%	2%	1%	2%	2%
41 - 50 books	1%	0%	0%	1%	0%	1%	1%	1%
More than 50 books	1%	3%	2%	1%	3%	1%	1%	1%
	N = 536	N = 264	N = 242	N = 296	N = 127	N = 138	N = 193	N = 343

Table 19 depicts the persons' favourite method of acquiring books, including the respondents' first and second options.²⁵ The general analysis highlights the fact that both the persons in the national sample and those in Bucharest make up two main categories:

a) those who prefer to buy books in person, from stores – 38% at national level and 54% in Bucharest, and

b) those who stated they did not buy books, because they did not read – 36% at national level and 23% in Bucharest.

The book-acquisition method gives us extra information on the distinction between women and men, at national level. We notice that women choose to buy books in person in a higher proportion than men – 43%, versus 32% in the case of men. Furthermore, it is also relevant that men stated that they did not buy books because they did not read in a higher proportion – 39%, as compared to 32% in the case of women.

²⁵ This must be taken into account, as the same person was counted in two situations, which results in a total higher than 100%.



Another distinction which matches the previous analyses is that between the urban and rural environments. And the rural areas also

record lower percentages in terms of buying books in person – 29%, as compared to 45% for the urban environment.

Table 19. Distribution on book acquisition methods

	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
I buy them in person	38%	54%	32%	43%	58%	51%	29%	45%
I buy them in person on the Internet	7%	13%	6%	7%	16%	12%	5%	8%
Somebody else buys them for me	5%	6%	6%	4%	9%	3%	3%	7%
I receive them as a present	9%	12%	8%	11%	12%	12%	8%	10%
I borrow them from acquaintances / friends / family	13%	15%	13%	13%	17%	14%	12%	14%
I borrow them from the library	10%	3%	10%	10%	4%	3%	10%	10%
I do not acquire books because I do not read	36%	23%	39%	32%	20%	26%	46%	27%
I do not acquire books because I have enough of them at home	12%	11%	14%	10%	10%	13%	11%	13%
Other sources	1%	0%	1%	0%	0%	1%	1%	1%

Given that one of the options also took into consideration book acquisition on the Internet, this option was related to the individuals'

emergent cultural capital. The analyses²⁶ showed the fact that a higher emergent cultural

²⁶ Spearman correlations were used, at a significance level of $p < 0.05$.

capital was associated with a higher probability to choose the online book acquisition in the first place.

Similarly to the distribution on book acquisition methods, Table 20 includes the respondents' first two preferences regarding the acquisition criteria.²⁷ The general analysis of the answers highlighted that the most important criterion of book purchasing is the respondents' interest in the subject of the book. The majority of the persons chose this reason as the first or second option, regardless of the sample, yet with a higher statistical weight at national level – 59%, as compared to Bucharest – 51%. Then the notoriety of the books follows in the ranking of book acquisition.

As far as the gender distribution is concerned, there are no significant differences between the criteria mentioned by men or women, in terms of book acquisition, neither at national level, nor in the city of Bucharest. On the other hand, there is a difference in terms of residence environment: for

the urban residents, the notoriety of the book does not matter very much – 14%, as compared to 21% for rural residents. This shows that persons living in urban areas have a higher interest in reading less-known books.

As the openness towards new or unknown things pertains to the characteristics of the persons with an omnivorous cultural consumption, the answer “I have heard of it” as a first option was analysed in relation to the individuals' diversified cultural capital. The results showed a negative correlation²⁸. Thus, the increased trend to choose a book due to its notoriety is associated with a lower diverse cultural capital, and this is because in the contemporary society the majority of the capital forms are much more dynamic. Cultural omnivorousness, for example, involves a continuous and active documentation on less-known things, which brings value added to this type of capital.

Table 20. Distribution on book acquisition criteria

Criterion	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
Price	23%	26%	12%	15%	13%	17%	13%	14%
I have heard of it	28%	26%	16%	17%	14%	16%	21%	14%
Prestige (good name) of the publication	13%	9%	11%	5%	6%	5%	5%	9%

²⁷ In this case also the persons were counted for several options, which resulted in a total greater than 100%.

²⁸ Spearman correlations were used, at a significance level of $p < 0.05$.

Criterion	General analysis		National sample		Bucharest sample		National sample	
	National sample	Bucharest sample	Men	Women	Men	Women	Rural	Urban
Prestige (good name) of the publishing house	6%	19%	3%	4%	11%	11%	2%	4%
Special offers / discounts	10%	9%	7%	5%	4%	6%	4%	7%
Prestige (good name) of the author	28%	28%	16%	16%	17%	16%	15%	17%
I am interested in the subject of the publication	59%	51%	33%	36%	32%	27%	36%	33%
Rarity of the publication	1%	4%	1%	1%	3%	2%	1%	1%
Something else	3%	1%	2%	2%	0%	1%	3%	2%

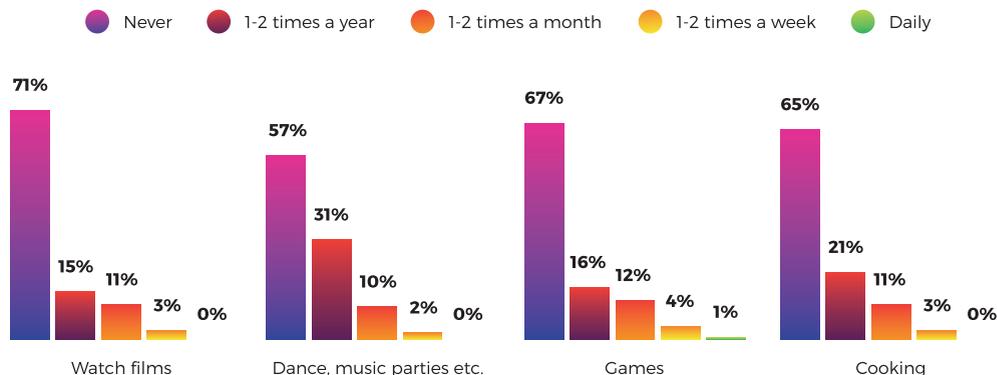
COLLECTIVE DOMESTIC CULTURAL CONSUMPTION

Activities carried out together with friends and acquaintances are not very frequent among Romanians. When we add up the answers stating “never” on the fourth activity categories analysed in this section – film watching, parties, games and cooking – we find out that 65% of

the respondents – on average – have never performed any of the listed activities (Graph 8). The frequency distributions show that the maximum frequency with which these activities are performed together with friends is once or twice a year, followed by “once or twice a month”.

Graph 8. Collective domestic cultural consumption – national sample

(In the last 12 months, how often have you invited friends/acquaintances over to your house with the following purposes:)

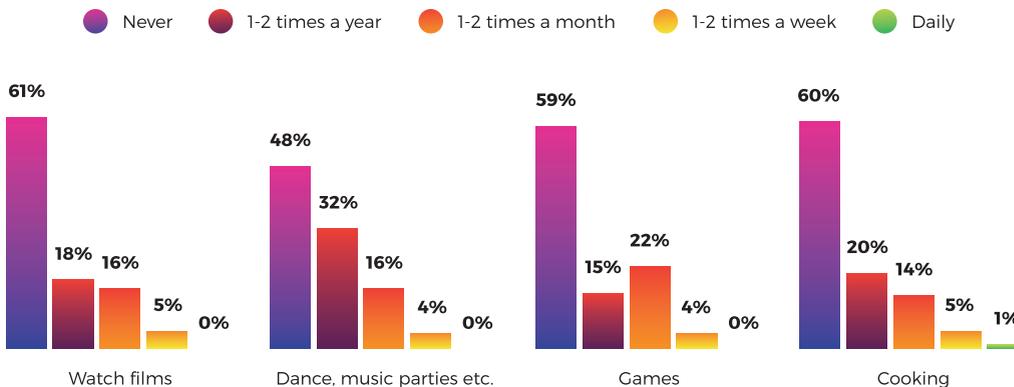


Dance and music parties have the highest frequency in a year (31%), followed by cooking (21%) (Graph 8). Both the moment and the nature of the activities point to the idea that Romanians perform these activities in their houses when it comes to festive moments,

such as birthdays or various religious or official holidays. The monthly frequency of the listed activities is lower, but they are more homogenously distributed – between 10 and 12% - the differences are very small, regardless of the type of the analysed activity.

Graph 9. Collective domestic cultural consumption – Bucharest sample

(In the last 12 months, how often have you invited friends/acquaintances over to your house with the following purposes:)



In Bucharest, there are both similarities and differences when compared to the national level. From the viewpoint of similarities, we can notice in Graph 9 that the majority of the Bucharest people have answered “never”. Furthermore, when we also take into account the type of activity, we find the highest percentages in the category of answers “music and dance parties” (32%) and „cooking” (20%), performed once or twice a year. On the other hand, we can notice a change as regards the monthly gathering with friends and acquaintances in order to play various games: 22%, as compared to 12% for the national sample (Graphs 8 and 9).

The similarities and differences between the national and the Bucharest samples are

maintained even within the national sample, when making the distinction between the residence environments (rural and urban). Thus, we can notice differences in terms of film watching - 18% in urban areas for the answer “Once or twice a year as compared to 11% in rural areas. The same happens in the case of organising events that involve various games – 19% for the urban areas, for the answer “Once or twice a year”, as compared to 12% in the rural areas (Table 21). On the other hand, the distribution of percentages is homogenous as regards the activities pertaining to parties or cooking, in accordance with the fact that they are the most frequent activities performed together with friends, regardless of the residence area.

Table 21. Distribution of collective domestic cultural consumption activities on residence areas – national sample

	In the last 12 months, how often have you invited friends / acquaintances over to your house with the purpose to:							
	Watch films?		Have a music, dance party etc.?		Play games?		Cook?	
	Rural	Urban	Rural	Urban	Rural	Urban	Rural	Urban
Never	77%	66%	58%	56%	74%	64%	66%	64%
1-2 times a year	11%	18%	30%	31%	12%	19%	20%	21%
1-2 times a month	9%	13%	10%	10%	10%	12%	11%	11%
1-2 times a week	3%	3%	2%	3%	4%	4%	3%	3%
Daily	0%	0%	0%	0%	0%	1%	0%	1%
Total	100%	100%	100%	100%	100%	100%	100%	100%

The analysis of the collective domestic cultural consumption in relation to the age of the respondents highlights several additional aspects of this type of consumption. Firstly, we can notice that the activities pertaining to film watching and games, performed within the domestic space, are mainly associated with persons aged under 44, regardless of the (national or Bucharest) sample. Secondly, we should notice the difference

between the national and the Bucharest samples, as regards the 14-19 age category, for these two activities. At national level, we notice that people aged 14-19 have a higher statistical weight in the monthly frequency: 23% within the national sample, as compared with 9% in Bucharest, for film watching; 18% within the national sample, as compared to 8% in Bucharest, for games (Tables 22 and 23).

Table 22. Distribution of collective domestic cultural consumption activities on age groups – national sample

	In the last 12 months, how often have you invited friends / acquaintances over to your house with the purpose to:							
	Watch films?		Have a music, dance party etc.?		Play games?		Cook?	
	At least once a month	Less than once a month	At least once a month	Less than once a month	At least once a month	Less than once a month	At least once a month	Less than once a month
14-19	23%	5%	16%	6%	18%	6%	6%	8%
20-24	22%	4%	19%	5%	23%	3%	17%	5%
25-34	25%	16%	25%	16%	24%	16%	22%	16%
35-44	13%	21%	15%	21%	16%	21%	17%	20%
45-54	6%	16%	12%	15%	6%	16%	17%	14%
55-64	3%	18%	9%	16%	7%	17%	11%	17%
65+	8%	20%	4%	21%	6%	21%	10%	20%
Total	100%	100%	100%	100%	100%	100%	100%	100%



Table 23. Distribution of collective domestic cultural consumption activities on age groups – Bucharest sample

	In the last 12 months, how often have you invited friends / acquaintances over to your house with the purpose to:							
	Watch films?		Have a music, dance party etc.?		Play games?		Cook?	
	At least once a month	Less than once a month	At least once a month	Less than once a month	At least once a month	Less than once a month	At least once a month	Less than once a month
14-19	9%	3%	6%	4%	8%	3%	4%	5%
20-24	24%	8%	23%	8%	16%	10%	17%	9%
25-34	23%	13%	22%	13%	24%	12%	26%	13%
35-44	21%	17%	25%	17%	29%	14%	21%	17%
45-54	8%	14%	8%	14%	10%	14%	12%	13%
55-64	7%	20%	7%	20%	7%	20%	12%	18%
65+	8%	25%	9%	24%	6%	27%	8%	25%
Total	100%	100%	100%	100%	100%	100%	100%	100%

A similar distinction can be noticed in the case of activities involving parties in one's own household, at least monthly, for the same age category (14-19 years old): 16% at national level, as compared to 6% in Bucharest. When matching these results with the analysis on the residence environment, we may say that there is a peculiarity of Bucharest as regards the lifestyles of the teenagers. For example, we can assume that, at national level, the activities organised in one's own household also are, inter alia, a substitute for public cultural consumption

activities, such as going to a cinema theatre (an infrastructure that is absent or has a low functionality in many places nationwide). In the national sample, 38% of the persons stated that they had a cinema theatre in their locality, while 62% stated they needed one. This does not contradict the previously mentioned idea of sociality, as going to the cinema together with a group of friends also represents a form of socialisation, which may coexist with organising activities in one's own household.

Because the social capital indicator was built as a measure of socialisation and interaction, based on the questions presented in this section, it was removed from the analyses that we are about to present, in order not to interpret the data tautologically. In exchange, a domestic cultural infrastructure index was added, on the assumption that the owned infrastructural elements facilitate the activity of organising events within the household. Furthermore, we should also mention that, although the four activities may seem different, the analyses showed that they group on the same dimension, which in this case points out the increased tendency towards socialisation.²⁹

Table 24 depicts the probability of performing a collective domestic cultural consumption activity less or more frequently, according to each type of owned capital – under or above the average. For example, we may say that, at national level, persons with an above-average emergent cultural capital watch films in their own household together with friends more frequently, as compared to persons having an under-average emergent cultural capital.

Table 24. Types of collective domestic cultural consumption – frequency of activities depending on capital types and domestic cultural infrastructure²⁸

National sample	Emergent cultural capital		Diverse cultural capital		Human capital		Adjusted index of cultural infrastructure	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often have you invited friends / acquaintances over to your house with the purpose to:</i>								
Watch films?	Rarely	Frequently	Rarely	Frequently	Irrelevant differences		Rarely	Frequently
Have dance, music parties etc.?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Play games?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Cook?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently

²⁹ The statement is based on an exploratory factorial analysis, which shows that the four variables are backed by a latent factor – sociability; national sample: KMO = 0.795, explained variable = 64%; Bucharest sample: KMO = 0.846, explained variable = 78%, extraction method PCA.

²⁸ Tabelul urmează aceleași reguli de citire ca tabelul 6 – „Tipuri de consum cultural domestic – frecvența activității în funcție de tipurile de capital”.



Bucharest sample	Emergent cultural capital		Diverse cultural capital		Human capital		Adjusted index of cultural infrastructure	
	under the average	above the average	under the average	above the average	under the average	above the average	under the average	above the average
<i>In the last 12 months, how often have you invited friends / acquaintances over to your house with the purpose to:</i>								
Watch films?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Have dance, music parties etc.?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Play games?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently
Cook?	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently	Rarely	Frequently

As we may notice, the only situation where a type of capital does not generate differences is found at the national level for the two groups based on the education level – under the average and above the average. Both groups perform activities involving film watching together with friends and acquaintances with an approximately equal frequency.³⁰

Regardless of the sampling context, the three types of capital operate positively on the collective domestic cultural consumption, also understood as sociability and interaction degree. Thus, the persons with a higher degree of adaptability to the new technologies (emergent cultural capital), who

prefer the experience of diverse and differentiated cultural products (diversified cultural capital) and with a formal education above the average (human capital) present a higher probability to perform at least some of these activities. And the domestic infrastructure elements also contribute positively to the frequency of these activities. When matching these data with the other analysis factors, we may say that sociability is placed at the intersection between individuals' inclination to engage in these activities and their possibility to perform these activities.

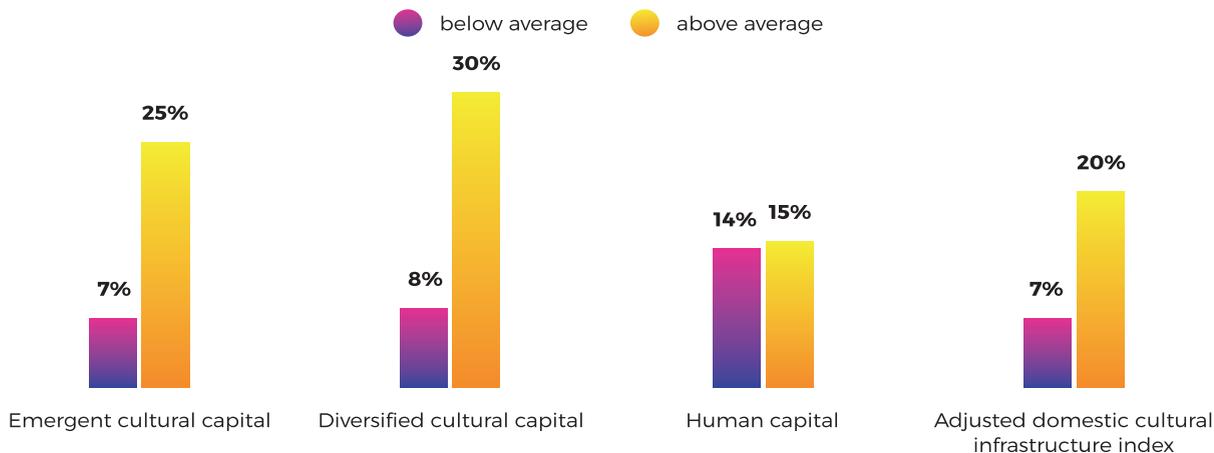
Graph 10 supplements Table 24, highlighting, where necessary, the differences between the persons under or above the average of a capital type, in relation to the monthly watching of films together with friends or acquaintances, in their own household. Thus, we can notice higher differences for the emergent cultural capital, the diversified cultural capital and the domestic

³⁰ This can be related to the fact that the sample includes persons aged at least 14, and some of them are in the category of under-average human capital. On the other hand, in Bucharest the average is influenced by a larger number of persons with higher education. Thus, the influence of the human capital is positive in both cases, as the youngsters are in a situation which is still being analysed.

cultural infrastructure. On the other hand, as the results in Table 24 suggest, the human capital shows differences that cannot be considered

statistically significant, if we compare the persons with an above-average human capital (15%) with those under the average (14%).

Graph 10. Distribution of persons who watch films monthly together with friends, depending on the type of capital and domestic cultural infrastructure – national sample



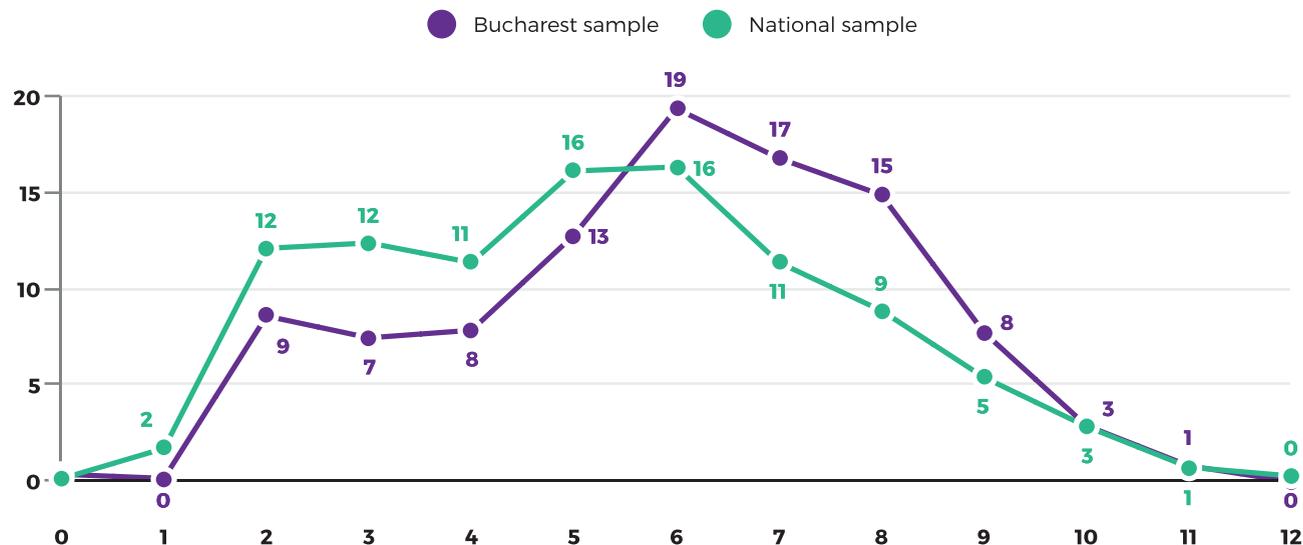
Domestic cultural infrastructure

The media owned by the people within their households facilitate the domestic cultural consumption, both from the viewpoint of the possibility of performing domestic cultural practices, and from the viewpoint of individuals' options. The raw index, which represents the total of the technological (non-differentiated) technological elements (included in the questionnaire), which people may use for the domestic cultural consumption, records a similar trend, both nationwide and in Bucharest, while the statistical weights are different on each value of the index.

The majority of the people have between two and ten infrastructure elements, both nationwide and in Bucharest – 97% in the national sample and 98% in the Bucharest sample (Graph 11). The obvious differences in Graph 11 are related to the statistical weight of the percentages on various intervals. Thus, most of the persons within the national sample own 2-5 elements of technological infrastructure – 52%, as compared to 37% in the Bucharest sample. On the other hand, most of the Bucharest people own 6-10 elements – 62%, as compared to 45% of the national sample.



Graph 11. Distribution of domestic cultural infrastructure - raw index³¹



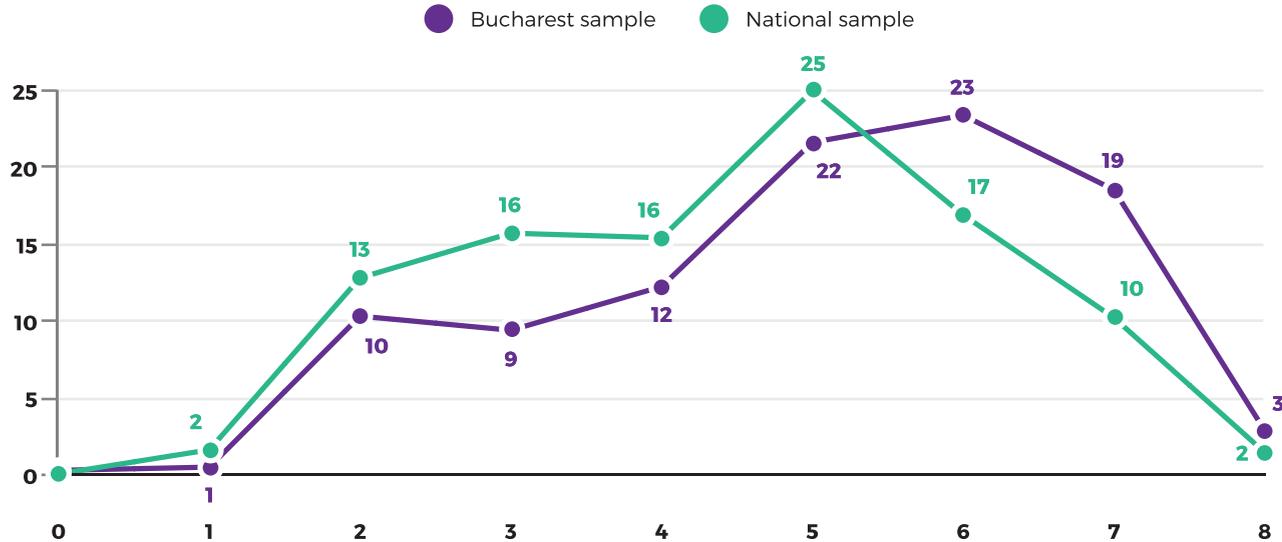
* 0Y axis - percent of people; 0X axis - number of domestic cultural infrastructure elements owned

The differences between the national and the Bucharest levels persist, in a similar manner, in the case of the adjusted index, which excludes infrastructure elements from the same category (either laptop, or desktop). In Graph 12 we notice that out of a maximum of eight differentiated elements, the persons within the national sample mainly own between two and five elements – 69%, as compared to 54% of the Bucharest

people. On the other hand, 42% of the persons within the Bucharest sample stated that they owned between six and eight different elements of technological infrastructure, versus 27% at national level. When comparing the data of the two graphs (11 and 12), we conclude that many Romanians – Bucharest inhabitants in particular – own more technological infrastructure elements from the same category.

³¹ The index was built by aggregating 12 technological elements (TV set, laptop, e-book reader etc.) owned by the respondents, which facilitate the cultural consumption. The indicator was called raw because it contains elements that perform the same function (e.g. laptop and desktop computer; normal and flat TV set).

Graph 12. Distribution of domestic cultural infrastructure –adjusted index ³²



* OY axis - percent of people; OX axis - number of domestic cultural infrastructure elements owned

Given that the technological infrastructure within the household includes both old and new elements, it was analysed from the viewpoint of the influences that the new types of cultural capital may have upon it. Therefore, as we can notice in Table 25, there is a single pattern – both at national and at Bucharest level – wherein the chosen factors influence the domestic cultural infrastructure.

When analysing the socio-demographic factors, the results show that, from the viewpoint of the gender, there are no significant differences between men and women; this

is not unexpected, because a large part of this infrastructure is generally used by all the members of a household. However, there are differences in terms of age – younger persons own more elements that facilitate the domestic or individual cultural consumption. In Bucharest, there is a difference between the persons aged under 55 and those aged above 55. The majority of the persons aged above 55 have five or less elements of domestic cultural infrastructure (calculated according to the adjusted index). On the other hand, the majority of the persons aged under 55 have five or more

³² In order to correct the overlap of several products with the same function, an adjusted index was built, keeping a single element for each functionality, thus reducing their number to eight.



elements of domestic cultural infrastructure. At national level, although the trend is similar, there is a difference related to the age threshold that separates the age categories: around 44 years old. This does not contradict the assertion referring to gender, because they are not in the same analytical logics. While most of the time we have both men and women in a household, the situation is not the same for the age, as we may have households with different age averages (e.g. young families).

Each of the four types of capital partly contributes in a positive manner to the possession of electronic products that facilitate the cultural

consumption. Therefore, more educated persons, who frequently perform diverse public cultural consumption activities, with a higher sociability degree and more adapted to the new information and communication technologies, possess, on average, more elements of domestic cultural infrastructure. Moreover, we should mention that, out of the four capital types used in the analysis, the most important predictive value is given by the emergent cultural capital; that is, it has the highest intensity for all the presented factors, although each factor has a positive and statistically relevant impact.

Table 25. Influences on the adjusted index of domestic cultural infrastructure³³

Factors						
Bucharest sample	Feminine gender	Age	Diverse cultural capital	Emergent cultural capital	Social capital	Human capital (education)
	absent	negative	positive	positive	positive	positive
National sample	Feminine gender	Age	Diverse cultural capital	Emergent cultural capital	Social capital	Human capital (education)
	absent	negative	positive	positive	positive	positive

³³ The table is a simpler presentation of the coefficients resulted from two models of multiple regression, using a threshold of statistical significance $p < 0.05$. Thus, the confidence threshold is 95%. Moreover, we must mention that each of the factors must be interpreted in the context wherein the other presented factors have no effect on the index of domestic cultural infrastructure. Example of reading: older persons have a lower net index, regardless of their gender, heterogenous cultural capital, emergent cultural capital and social capital.

In the previous section the relation between the social capital and the domestic cultural infrastructure was interpreted from the viewpoint of an inverse causality when compared to that presented in Table 25. That is: the cultural infrastructure influences the possibility of sociability. When combining this with the findings in this section – sociability influences the domestic cultural infrastructure – we reach the conclusion of a circular causality: individuals perform collective domestic cultural consumption activities because they have the necessary means, but also because they are influenced, on the other hand, by the social group to which they belong, both in matters of new technological acquisitions and in matters of interaction.

Another fact that we noticed when analysing the relation between the net infrastructure index and the factors presented in the table is that these factors show a stronger correlation at national level than at Bucharest level³⁴. This points out to more mechanisms (at Bucharest level versus national level) that generate the acquisition of products that facilitate the domestic and individual cultural consumption, besides those used in the table (as at national level the domestic cultural infrastructure depends to a greater extent on the four types of capital and on the age).

³⁴ Conclusion resulted through the compared analysis of determination coefficients – R^2 . For the Bucharest sample, the result was $R^2 = 28.5\%$, while for the national sample the result was $R^2 = 48.5\%$.

CONCLUSIONS

In this chapter we analysed the forms of individual and collective domestic cultural consumption, as well as the non-public individual cultural consumption. The perspective we launched, i.e.: the influence of new types of cultural capital and of the infrastructure that people own in their own household, showed that, in the present Romanian society, the manner that the individuals participate in various forms of cultural consumption is influenced by several aspects. The first aspect refers to the adaptability of the individuals in relation to the new information and communication media, which should be related to the technological infrastructure that they own. Another aspect refers to the openness to new and diverse forms of cultural manifestation, which require active documentation. And, last, but not least, socialisation plays an important role, as it operates as a factor of information or a factor of integration into various groups. Consequently, the dichotomising perspectives, such as “elitist cultural consumption” versus “mass cultural consumption” acquire a richer nuance. These types of consumption are no longer attributed strictly to the two groups (the elites and the masses). Moreover, the cultural consumption behaviour is better described when we no longer assume that there is a high degree of homogeneousness among the persons within the same reference group (e.g. the elites



only consume elitist cultural products, definitely rejecting the mass cultural products).

Knowing all these, we should also take into account that the mechanisms of the various types of capital operate differently in terms of gender, age or residence environment of the persons, which indicates a dependence of the lifestyles on the their socialisation, as well as on the development degree of the locality, which allows or does not allow people to perform all the analysed activities. Thus, the cultural consumption types that we mentioned in this

chapter are placed at the crossroads between individual preferences and external factors, such as family or opportunities that people have

And the results differentiated between the national and Bucharest levels have proven precisely that, showing that an environment that objectively offers the individuals more opportunities influences the manner they will choose to practice cultural consumption activities within the domestic space, individually or collectively, or outside this space, but within a non-public environment.

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DIGITAL PIRACY

IOANA GEOBANU

culturadata.ro

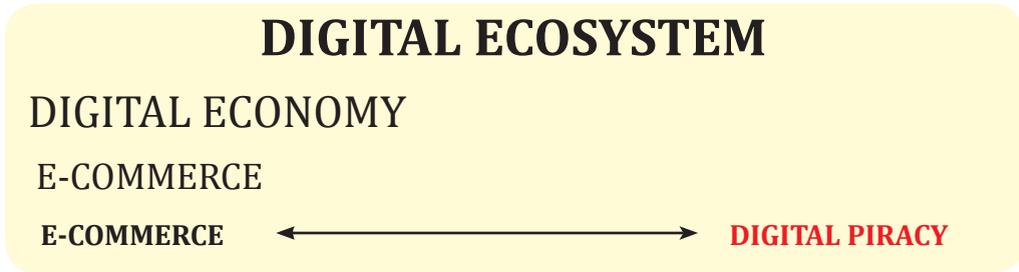
INTRODUCTION

This chapter is aimed at offering an image as objective and bias-free as possible of the digital economy and its positive or negative effects, such as digital piracy. While digital piracy is a negative effect of digital economy, which results in economic losses, we must note, however, that digital economy is a must for the development, improvement and evolution of the global economy mechanisms, even though it carries the negative effect of digital piracy.

Digital economy is part of a digital ecosystem¹ and it refers to a type of economy based on digital technology. It is often defined as an economy developed mostly on Internet-based markets (World Wide Web)². In short, digital economy refers to the economy based on digital technology.

Online commerce is a part of digital economy; the online commerce with cultural goods refers

to providing the possibility to purchase products or goods belonging to the cultural production sector over the Internet. In this chapter, we shall mainly focus on non-physical goods and products, i.e. those goods that are stored, distributed and consumed in a digital/electronic form. In this respect, we must note that these products are dependent on electronic devices in order to be functional. Unlike physical products, which can also be sold on the Internet, non-physical products have a special status, due to their high degree of vulnerability. Hence, a special economic status of these goods, which, although consumed frequently, are not always acquired for money. Thus, digital piracy is a consequence of the development of the digital economy, which affects the consumption, production and earnings of the cultural and creative industry.



¹ Digital ecosystem = the complexity of all the digital devices and the environment where they function as a whole.

² (n.d.) The Digital Economy. BCS. The Chartered Institute for IT, accessed on 11.11.2015

This is why this chapter tries to offer an introductory overview on what digital piracy means, what effects it has, what role it plays, what functions or dysfunctions it entails for the society, both locally and globally. Starting from the definition of piracy, the theories we included here pertain to the economic sphere (incomes and losses), to the socio-psychological sphere (behaviour, choice, psychological profile of the pirates) and to the sociology area (socialisation, social systems, types of societies, social groups, socio-demographic characteristics etc.). The need for an approach that would integrate holistic explanations resides in the fact that this phenomenon cannot be explained only through the viewpoint of economic or sociological sciences without the risk of adopting a vehement position for or against piracy. The opinions stating that piracy is an absolutely negative phenomenon that must be fought against were mirrored by information gathered from studies and statistics of artists or producers of creative content. People

pirate over the Internet for various (intrinsic or extrinsic) reasons, yet there is a relation of interdependence between this behaviour and the access to a domestic or personal infrastructure, necessary in order to be able to consume digital goods. The study also presents data on the technological goods or devices to which people have access.

The section of the study dedicated to analysis offers a descriptive image of the Internet consumption in Romania, of the differences between the rural and urban areas, of the impact of the education level etc. Furthermore, we have tried to pinpoint and explain the position of the Romanian population regarding the digital piracy, the places and methods used by people to purchase the digital goods and products they consume and how often they pay for them. Moreover, the report also includes data on the domestic infrastructure of electronic goods, meant to facilitate or create the access to electronic goods.

RESEARCH CONTEXT

Digital piracy produces big financial losses every year, resulting in a series of negative effects, such as income losses and employment cut downs. It also discourages artists, while people perpetuate a consumption behaviour for certain goods for which they do not invest financially, neither do they valorise them. However, digital piracy can also bring benefits for underdeveloped states, to the detriment of those states that produce technological development.

We can speak about a parallel effect, because it offers the underdeveloped and developing states the possibility to access goods that can improve their life standard. This study is an introductory one and its purpose is to set a theoretical framework, through this first stage of research, for what digital piracy means, how it is defined, what piracy behaviour means, what goods are exposed to digital piracy, what pros and cons there are as regards this subject.

METHODOLOGY

The main hypotheses on which this chapter is based were related to the fact that certain social categories of people tend to consume more than others; for example, more educated people tend to consume over the Internet and to use the Internet more often. Young people are more frequently involved in actions requiring the

consumption over the Internet and they implicitly tend to pirate more often than other age categories. Romania's population is rather uninformed on what digital piracy is or what effects it has. The latest hypothesis (considering digital piracy an illegal act) was not validated, because the results show that people label piracy as a mainly illegal act.

THEORETICAL DOCUMENTATION

What is digital piracy?

Digital piracy³ is defined as “the illegal copying of digital goods, software, digital documents, digital audio goods (music and voice), video or any other form of digital goods, for any reason other than backup, without receiving an explicit permission to access those goods and with no compensation for the owners of copyrights” (Gopal, Sanders, Bahattacharjee, Agrawal, & Wagner, 2004). Digital piracy was legally framed in 1976.

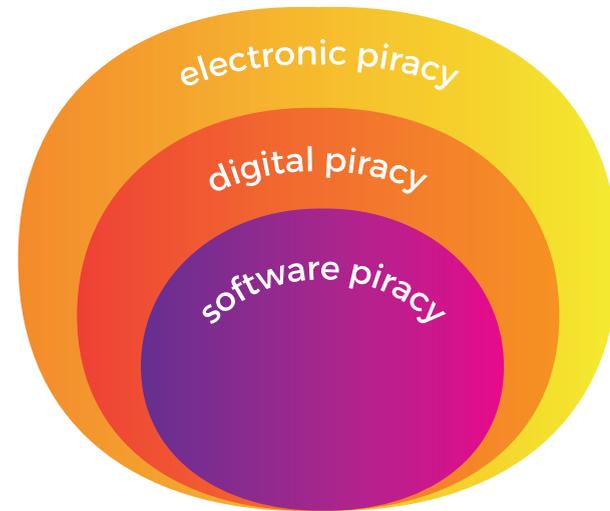


Figure 1. Concept differences and distinctions (electronic piracy / digital piracy and software piracy)

³ Stephen G. Tibbetts, Craig Hemmens, *Criminological Theory. A text/reader.*



There are several types of piracy. As the figure above shows, digital piracy is a component of electronic piracy. We make this distinction because digital piracy is often associated with the piracy of goods found on the Internet. However, a transfer for example of a database transferred from a secured system to third parties that may obtain money or other benefits from it is still piracy or data theft. This transfer does not necessarily require an Internet connection and does not necessarily involve copyrights / intellectual property rights; the only aspect common to this kind of transfer and digital piracy is that they both take place by means of electronic media and mechanisms.

What digital piracy is not? What is legal and what is illegal?

Digital piracy is not the consumption of digital goods and products on the Internet or other sources, which are open to the wide public and offered for consumption with the agreement of those who produced those goods. It is illegal to download from the Internet, via software or applications that allow the download of a good which requires a payment, but it was pirated, being freely distributed via downloading. For example, a film projected in a cinema theatre can be recorded in real time and then uploaded on sites or platforms, whence it is then downloaded by other consumers who will not pay for it. Not all

digital goods pertain to piracy, but some of them – e.g. a piece of software developed for e-book downloading – may raise those goods' degree of vulnerability. But a film or an audio track offered for consumption with the agreement of the author or the institutions that protect him/her is not piracy, even though these goods can be downloaded into the user's computer or other device.

Intellectual property, copyrights and open sources

What is intellectual property? Why must intellectual property, including digital goods, be protected?

„Intellectual property refers to creations of the mind: inventions, literary and artistic works and symbols, images used in commerce etc. Intellectual property brings benefits to all the parties involved – both for producers and consumers. The producers will be encouraged - through the recognition of their merits – to keep offering innovation and development, to improve people's life standards through their activity, and consumers will have confidence in paying for these goods. In addition, the population is educated to protect and valorise the cultural and creative goods.”⁴

⁴ Dan Săvescu and Adrian Budală, *Proprietatea Intelectuală în România și Unele Țări din UE (Intellectual Property in Romania and some EU Countries)*.

Open source (software)

Open source programmes are programmes (software) developed and offered for use under a free licence, granting the access of all users to the source-code⁵. There are a series of goods and services offered for free to people and consumers and it is important to point out that there are such goods, so that people understand that not every thing downloaded or used over the Internet pertains to digital piracy.

Of all the types of goods, software is the most wide-spread good offered under free licence for the wide public. Acquiring or using open source software does not pertain to digital piracy or data theft.

A qualitative exploratory study, made by NIRCT in 2013⁶ had the role to identify what the situation of cultural goods in the online environment was and to what risks or benefits those who chose to share goods via the Internet were exposed to; the study revealed that people relate to the cultural goods on the Internet / in electronic format as to freely moving goods, for general consumption and free for society. Moreover, some of those who pirate digital products do not identify this habit as a theft, misbehaviour or crime. The lack of tangibility of these goods makes them more vulnerable than physical / actual goods.

Why is it important to highlight this aspect? Because, oftentimes, the common belief raises the problem of digital goods' non-consumability.

Drawbacks and benefits of digital piracy

Digital piracy has both drawbacks and benefits. For example, for the music industry, digital piracy may represent an advantage for the artists and their production, i.e. those who practice *file sharing* may be advertising / marketing the artists' works / creations at the same time.

⁵ Open Source Software: *An introduction*. Dr. David A. Wheeler. Institute for Defense Analyses, 30 July. 2010

⁶ *Online Commerce with Cultural Goods*. National Institute for Research and Cultural Training. 2013.



BENEFITS OF PIRACY

- FACILITATES THE ACCESS TO DEVELOPMENT / TECHNOLOGICAL INNOVATION
- REDUCES THE DIFFERENCES BETWEEN DEVELOPED, UNDERDEVELOPED OR DEVELOPING CIVILISATIONS (IN TERMS OF TECHNOLOGICAL, ECONOMIC DEVELOPMENT)
 - TECHNOLOGICAL TRANSFER
- REDUCES THE HURDLES OF SOCIETIES IN ACCESSING CULTURAL / DIGITAL / EDUCATIONAL GOODS
- REDUCES THE SOCIAL CONFLICT BY DIMINISHING SOCIAL INEQUALITIES
- STRENGTHENS THE GLOBALISATION PHENOMENON
- OFFERS VISIBILITY AND PROMOTION TO ARTISTS / CREATIVE CONTENT PRODUCERS
- CREATES SKILLS AND ABILITIES FOR INDIVIDUALS WHO CAN SUBSEQUENTLY ACCESS JOBS

Importance of values in explaining the phenomenon

Geert Hofstede places values at the centre of culture, as a defining factor (1980, 2000 etc.).⁷ He identifies five orientations of universal value, which can be studied in any society⁸. We shall consider two dimensions of the five in order to explain, from their perspective, why

⁷ Geert Hofstede, *Cultures and Organizations: Software of the Mind. Intercultural Cooperation and Its Importance for Survival. C*

⁸ Bogdan Voicu. *Valorile and sociologia valorilor (Values and Sociology of Values)*, p.10.

DRAWBACKS OF PIRACY

- PRODUCES ECONOMIC LOSSES FOR THE CONTENT PRODUCERS / STATE BUDGETS
- PRODUCES ECONOMIC / FINANCIAL DAMAGES FOR SOCIETIES THAT PRODUCE TECHNOLOGICAL DEVELOPMENT
- DISCOURAGES JOBS IN RELATED FIELDS
- ENCOURAGES CRIMINAL BEHAVIOUR PATTERNS
- DISCOURAGES ARTISTS
- DISCOURAGES COMPETITIVENESS (OF PEOPLE, COMPANIES, ECONOMIES, REGIONS)
- SLOWS DOWN THE DEVELOPMENT PROCESS OF SOCIETIES WHICH PRODUCE CULTURAL GOODS AND PRODUCTS (SOFTWARE)
- ENCOURAGES CASH FLOWS ON BLACK MARKETS
- IS HARD TO MEASURE AND QUANTIFY

some societies tend to be more piracy-oriented than others.

The first value dimension:

*Power Distance*⁹ – This dimension is polar; at its lowest limit we find the value orientation towards *equality*, while at its highest limit there is the orientation towards *inequality*. “*Cultures with a short ‘power distance’ are characterised by the need of a continuous legitimation of power – the latter is not legitimate in itself, only through the fact that its owners are invested with power, but there is a need to continually discuss the moral and / or legal bases of actions. In such*

⁹ *Ibid.* pp.14-15.

societies, organisations are developed rather horizontally than hierarchically; governance is carried out democratically, not autocratically; the inequality of incomes is rather low; corruption is a rare phenomenon etc.”¹⁰

In societies where the power distance is greater, people are rather anomic, they understand and certify power, but assume its legitimacy to a smaller extent, and this is revealed by the stronger inclination towards behaviours that are unaccepted or discredited by the power. Likewise, digital piracy behaviours are more frequent and more common in societies where the distance from control is greater.

The second value dimension:

Individualism versus Collectivism – changes the orientation focused on the individual with that focused on collectivity. *“In individualistic societies, every individual is responsible for his own welfare. In collectivistic societies, the accent falls on the group integration, on the definition and treatment of individuals.”¹¹*

In societies characterised by collectivism, the piracy level has rather low rates, because people understand the impact of their behaviours on the group, not only on their own person. Thus, societies more responsible for the collectivity and for the community welfare tend to manifest the need to pirate less frequently, because they understand that

this behaviour discourages the technological development, the job creation, creativity, innovation, development, culture and incomes to the state budget that may come from the industries affected by piracy. Moreover, the feeling of closeness towards those who produce or create digital goods is higher in collectivistic societies.

A possible question to be answered by the studies on people’s behaviours and values is whether our habits are determined by factors pertaining to the social or cultural environment (e.g. socialisation). There are not sufficient studies to highlight explicitly that there might be a directly proportional connection between the piracy phenomenon and various types of societies or social contexts, but it is proven that certain social categories are more prone to have such behaviour more frequently than others.

People who are more prone to piracy live in poor societies, in less technologically developed societies, in societies with a high degree of corruption, in societies with authoritarian political systems, in countries which do not produce or produce very few digital goods (software, music, films etc.); overall, youngsters are more prone to piracy than adults.

Individuals’ values determine their position in relation to what they have access to at a certain moment. The access to certain types of goods is less appreciated than the access to other goods. A society’s resources, life standards, education etc. determine the level of interest and the

¹⁰ Ibid. pp.14-15.

¹¹ Bogdan Voicu, *Valorile și sociologia valorilor (Values and Sociology of Values)*, pp. 14-15.



investment capacity of people. Most of the people do not find it peculiar to pay for the food they consume, for example, but they do not feel the same about a movie or a song.

The construction of perception and attitude comes from the feedback one gets regarding their behaviour. If the society, community or the groups one belongs to do not sanction a behaviour, this becomes an acceptable reality for the individual. Moreover, the social distance felt by an individual as regards an object or situation tends to raise his/her level of carelessness and ignorance. Why is it not a problem to “steal” from the Internet or through digital means? Because the goods or products were:

- » Easy to obtain
- » Unprotected
- » Anonymous
- » Free of charge
- » Numerous

The frequency of Internet use influences the level of piracy. While adults or elderly do not use the Internet very frequently, youngsters do it very often, and consequently they also download cultural goods and products the most. Consumption among youth is the highest, and so is the incidence of Internet theft cases.

Psycho-sociological profile of digital pirates

The need to have objects or individuals’ need for possession comes from their desire to permanently connect reality to the fact of “having”, “owning”, “possessing”. Social alienation or people’s anomy makes them search for other sources of value- and emotional attachment. In the absence of contact with a group (in the traditional sense), of a value system to embrace and due to their alienation from the group, people seek substitutes for the feelings of happiness and balance. Particularisation and the feeling of control are present in all the things / actions of the people, especially in modern and postmodern societies. The same need for control also occurs in the case of virtual goods and technologies.

Apparently, the need for individualisation / affiliation has nothing in common with technology or with the digital world, but the theories of nothingness/abstract developed by neuro-sociologists reveal people’s lack of valorisation for the intangible. More simply put, “I do not cherish, I do not value something I cannot touch or feel”. During the classical interaction with objects, all the senses and sensations are activated in man’s relationship with the objects and with the reality around him. Generally, in the digital world or cyberspace, only two senses stay active: the hearing and the sight.

A study¹² made at the Louisville University, USA, explains the phenomenon of piracy at micro (individual) level. The author, George Higgins¹³, shows that attitudes (Rahim, Seyal & Rahman, 2001), low self-control (Higgins, 2005), social learning (Skinner & Fream, 1997) and the theory of social discouragement (Gopal et al, 2004; Higgins, Wilson & Fell, 2005) are directions that can or must explain the piracy phenomenon. The data collection of the studies and the abovementioned theories focus on people's rational choice and self-control.

In recent years, criminology and crime-related sciences have forwarded studies and research which try to explain the psychosociological nature of deviant/delinquent behaviours. Why do certain people tend more to be deviant and commit crimes and others don't? The theory, called "self-control and rational choice" comes with the following hypothesis: *"All individuals are born with a propensity for crime, and children develop self-control through socialisation and discipline. However, some children's parents do not do a good job at monitoring or training their children, so these children never develop self-control and, thus, engage in crimes when such opportunities present themselves"*¹⁴.

¹² Apud. George E. Higgins. *Digital Piracy, Self-Control Theory, and Rational Choice: An Examination of the Role of Value*. International Journal of Cyber Criminology Vol. 1 Issue 1 January 2007

¹³ *Ibid.* pp.47

¹⁴ Stephen G. Tibbetts, Craig Hemmens, *Criminological Theory. A text/reader*.

The theory of Gottfredson and Hirschi (1990)¹⁵ speaks about the fact that self-control is set during childhood and stays relatively the same for the rest of one's life. This feature makes some people more careless so that they accept deviant behaviours more easily (for example: alcohol consumption, smoking etc.)¹⁶. The low self-control capacity is determined by the need of immediate reward. The frame of rational choice is based on situational inductions and impediments, such as the mental analysis of the costs and benefits of a crime. The rational choice model is functional concomitantly with the level of social discouragement¹⁷.

¹⁵ DeLisi, Matt and G. Vaughn, Michael *The Gottfredson-Hirschi Critiques Revisited. Reconciling Self-Control Theory, Criminal Careers, and Career Criminals*, p. 6.

¹⁶ Deviant behavior – a behaviour that is not legally criminalised. Delinquent behaviour – a behaviour that is legally criminalised

¹⁷ George E. Higgins. *Digital Piracy, Self-Control Theory, and Rational Choice: An Examination of the Role of Value*. International Journal



DOMESTIC NETWORK OF PHYSICAL CULTURAL GOODS

The Internet consumption, including digital piracy, is closely related to the digital consumption and to the existence of devices to facilitate the access to digital goods. These devices are part of a set of objects that make up the electronic infrastructure in a household and grant the consumers' access to digital goods: music, films, games, books etc. The electronic cultural goods network of the household includes several categories of goods:

- Complex electronic goods (multimedia): television set and computer / laptop, which perform most of the media functions (audio, video etc.).
- Audio electronic goods – goods that mainly serve this purpose (audio playing): radio, tape recorder, record player, CD player, MP3 player and iPod.
- Interactive electronic goods: mobile telephone, photo camera, MP3 player, digital camera, smartphone, e-book reader and tablet, regardless of their main function.
- Simple or satellite TV antenna, TV cable and Internet – belong to the category of digital services that exist within the household. These are complementary services which serve the purpose to supplement other existent electronic goods in order to multiply

or improve the basic functions they serve (The Cultural Consumption Barometer, 2012).

What factors encourage or discourage piracy? Micro- and macro-systemic explanations for the digital piracy phenomenon¹⁸

When explaining the digital piracy phenomenon, we must take into account both social and personal motivations. At *individual* level, there is a set of factors that may positively or negatively affect the piracy behaviour. 1. The knowledge and understanding of the legislation; the copyright and penalties entailed by digital piracy correlate positively or negatively to the level of digital piracy, which decreases with the increase of the information level. 2. The costs or prices of the digital goods affect the level of piracy, as people think that if some costs are too high, the only way they can access the goods is by pirating them. 3. The risk of being punished – the greater the certainty that an individual will be punished if they pirate, the lower that individual's possibility to engage in piracy. 4. The feeling of guilt has a positive impact on the frequency of piracy. Some sociological studies¹⁹ show that the feeling of guilt plays an important

¹⁸ Karakaya Musa and Uluturk Bulent, *Individual and social reasons behind software piracy: An analysis of previous studies.* (n.d.)

¹⁹ *Idem.*

role in the intention to pirate or not. 5. The opportunity – the opportunity or easy access to digital goods increases their risk to be pirated.

At *social level* – 1. Family and friends play an important role in modelling the behaviour and attitude towards digital piracy – by means of approval or disapproval. 2. Learnt behaviour and previous experiences – People who pirated in the past are more prone to pirate in the future, too. 3. Critique of the copyright law – In states where software is not produced there is a belief that copyrights are in fact used to monopolise the software production and distribution. 4. The power system – In democratic states, which enjoy political freedom and a high level of civic attitude, the piracy level is lower. 5. Benefits of piracy – The states that produce the best digital goods record lower rates of piracy than the states which produce less. 6. Systemic corruption – Digital piracy is a micro-level reproduction of the macro-social system = systemic corruption reproduces itself at individual level, like a living body.

The Global Barometer of Corruption²⁰ made in Romania shows that Romanians have a low level of trust in the state institutions and their integrity. Bo Rothstein's distinction shows that there is a strong connection between the generated social capital and the participation in social life. The low level of trust and the perception that the institutions are not fair reflect on the way society is generally perceived. Amidst a community perceived as honest, the individual shall adopt and manifest the expected etiquette and behaviour²¹.

²⁰ 2011. Transparency International Romania

²¹ Cristina Urse, *Forme ale corupției în sectorul public and*

The above data show – through official studies and reports – the effect of digital piracy from several points of view. Yet, piracy also has its benefits, particularly for certain creative sectors and types of production. If we consider the example of the artists who produce music, it seems that, among them, digital piracy has brought more gains than losses. There are many examples, from artists who launched themselves on the Internet and were promoted via online sharing to artists who, starting from their launch on the Internet, managed to obtain profits and sell tickets in *live* events and concerts.

These artists' advertising effort was much less than in the case of artists who promoted their work via classical methods or advertising agencies. They reached the target public and their consumers via the Internet and file sharing. The ratio cost-efficiency can be positive for certain industries and goods or negative for others.

The European Commission generated a report for the year 2011, in which several sets of data on the music consumers from five states of the EU were evaluated. Several conclusions were reached, among which:

- The illegal music consumption may stimulate the legal consumption of music.
- The illegal music consumption may provide information that can be the base for future music purchases (particularly for those music tracks that are not public).

transparența guvernării (Forms of Corruption in the Public Sector and Governance Transparency). Doctoral dissertation. Bucharest University.



- The illegal consumption can encourage the consumption of other productions of the same artist (other songs).
- Although the illegal music consumption has negative effects on the purchase of music on CDs or other physical media, it has a positive effect on the stimulation of purchase via legal music downloads over the Internet.²²

Table 1. Statistic characteristics of music consumers (EU)

	ABSOLUTE VALUES	%
STATE		
France	3386	20,8
Germany	3091	19,0
Italy	3281	20,1
UK	2868	17,6
Spain	3664	22,5
Total	16290	100,0
GENDER		
Women	7892	48,4
Men	8398	51,6
Total	16290	100,0
AGE CATEGORIES		
10-15	692	4,2
16-25	2062	12,7
26-30	1657	10,2
31-40	4278	26,3
41-50	3911	24,0
51-60	2338	14,4
61-75	1352	8,3
Total	16290	100,0

²² Bastard et al., in Luis Aguiar and Bertin Martens. Institute for Prospective Technological Studies Digital Economy Working Paper 2013/04. Digital Music Consumption on the Internet: Evidence from Clickstream Data. European Commission

	ABSOLUTE VALUES	%
OCCUPATIONAL STATUS		
Employed	9371	57,5
Persons non-eligible for work due to the legal age	2775	17,0
Business owner	1375	8,4
Student	1388	8,5
Unemployed	1381	8,5
Total	16290	100,0
EDUCATIONAL STATUS		
No school / elementary school	4359	26,8
Higher education	7698	47,3
Middle school	4233	26,0
Total	16290	100,0
BUYER		
NO	7070	43,4
YES	9220	56,6
Total	16290	100,0
STREAMERS / NON-DOWNLOADERS²²		
NO	6978	42,8
YES	9312	57,2
Total	16290	100,0
DOWNLOADER		
NO	4457	27,4
YES	11833	72,6
Total	16290	100,0

The sample includes all the music users, natural persons who either buy, “view” or download. Buyer = an individual who clicked at least one site for legal downloading in 2011. Streamer = individual who clicked at least one legal streaming site in 2011.

Downloader = person who clicked at least one illegal music site in 2011²³.

²³ Luis Aguiar and Bertin Martens. Institute for Prospective Technological Studies Digital Economy Working Paper 2013/04. *Digital Music Consumption on the Internet: Evidence from Clickstream Data. European Commission.*

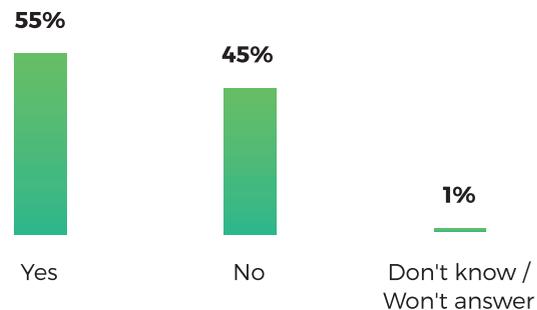


DATA ANALYSIS AND INTERPRETATION

For the purpose to analyse the situation in Romania in terms of digital piracy, the data presented in this report are mainly descriptive, in an attempt to bring explanations especially for what is happening with the cultural goods and products on the Internet, how people see digital piracy, which are the main cultural goods accessed freely on the Internet, which are the main activities performed on the Internet and how people perceive and relate to the access to digital goods from the viewpoint of the perceived negative effects or drawbacks.

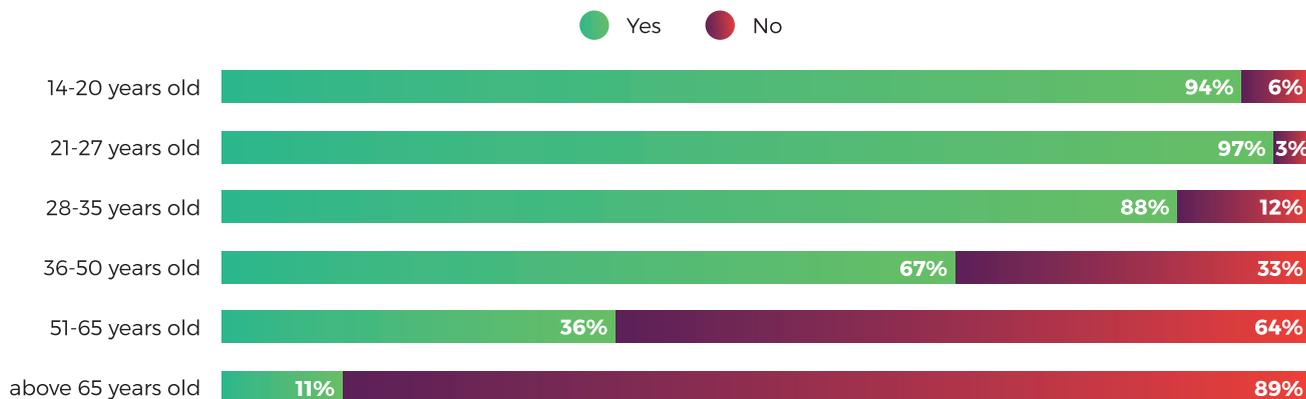
Internet consumption. Who are the Internet consumers in Romania?

Graph 1. Internet use - national level

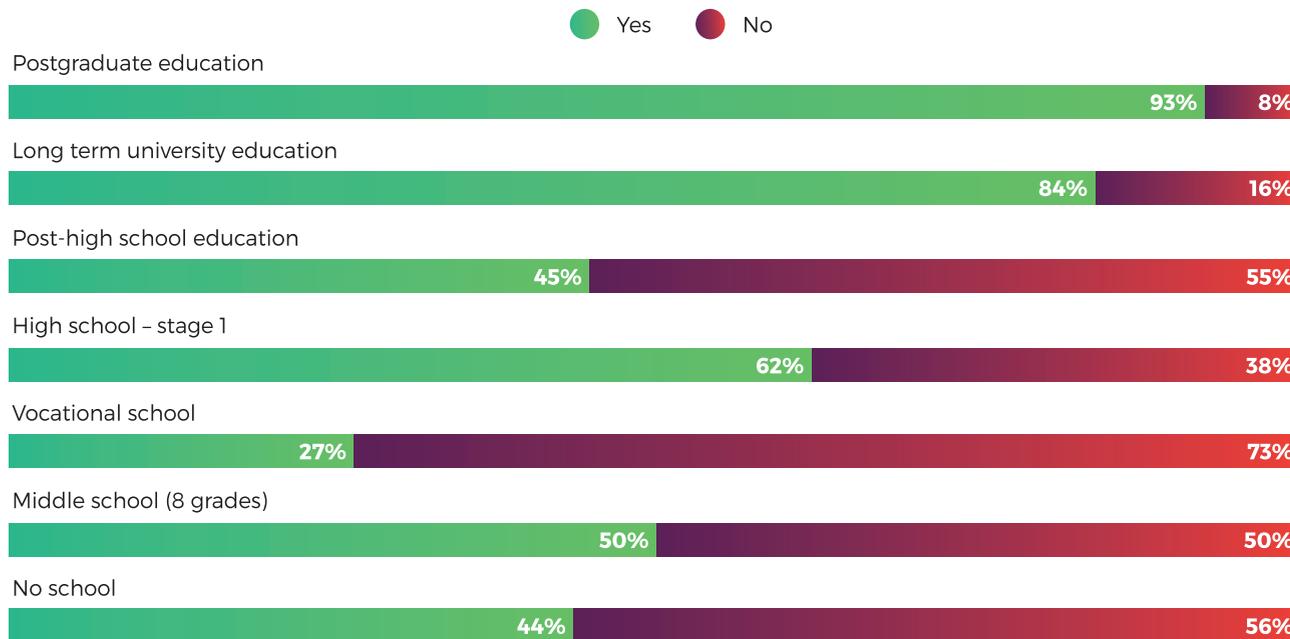


More than half of the respondents stated they use the Internet, on their computer, tablet or other device, at home or at the office, for professional or personal purposes.

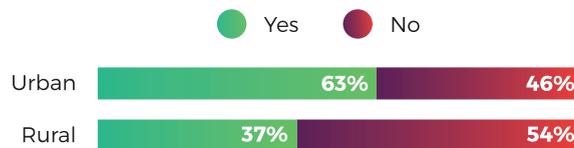
Graph 2. Influence of age on the Internet consumption. Interned use by age



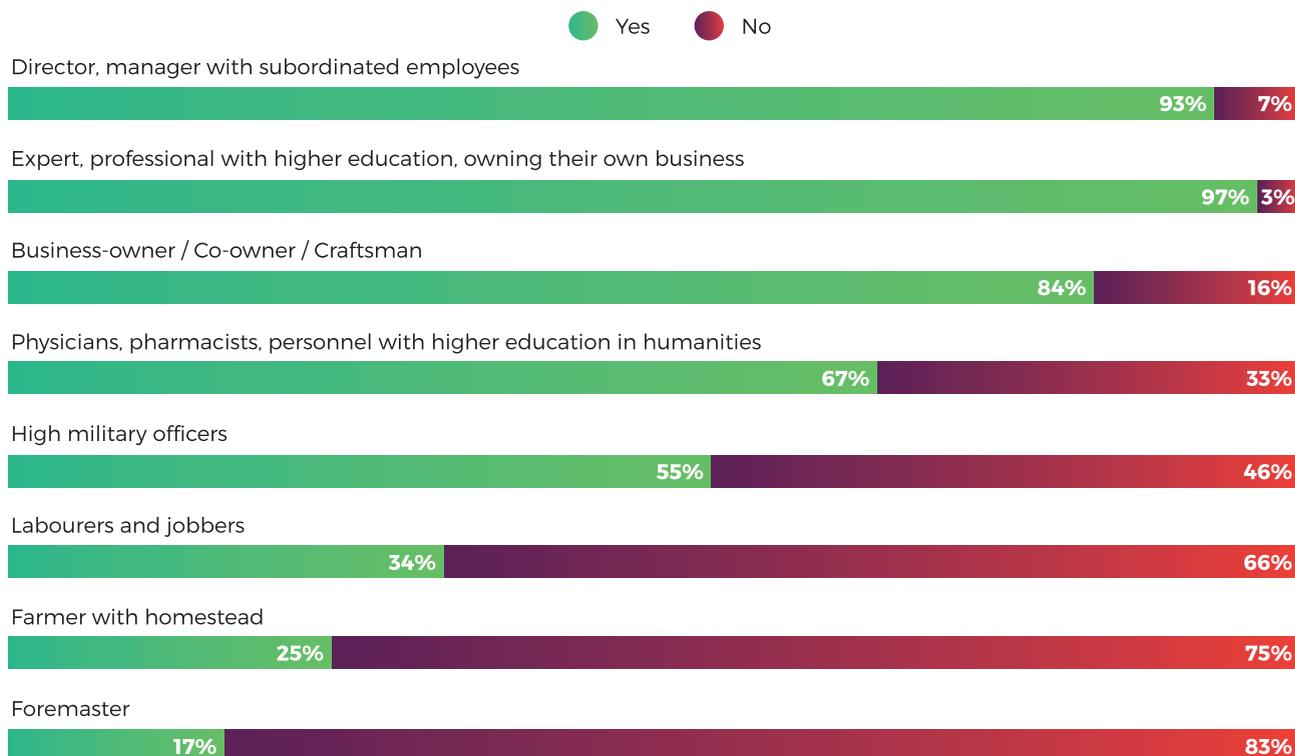
Graph 3. Interned use by education level



Graph 4. Influence of the residence area on the Internet consumption



Graph 5. Internet use by occupational status



Young people use the Internet most regularly, as compared to all other age categories. People with higher education use the Internet more than those with middle school education or no education. For people in the rural areas, the Internet is not as frequent a practice as for those in the urban areas. An explanation may be the access to an Internet connection, as well as the fact that the population in the rural environment is much older than the urban population.

Furthermore, a possible explanation resides in the quick penetration of certain social or entertainment practices in the urban areas, as compared to rural ones. Moreover, the statistical weight of people in urban areas who might perform / work in fields that require an activity on the Internet is higher. The service infrastructure is more developed in the cities than in the rural areas. In urban areas, the access and contact with the technological development

are greater and faster than in rural areas and the new consumption practices (entertainment, communication, information practices etc.) are more easily and quickly adopted by the population. From the occupation viewpoint, people with mostly static, intellectual activities tend to use the Internet more often.

The main activities performed on the Internet by the respondents

From the viewpoint of the types of activities performed on the Internet, these activities were grouped on the following categories: information, entertainment, job, socialisation and communication activities and digital consumption or purchases.

Table 2. Frequency of activities performed on the Internet by the respondents (total population)

In the last 12 months. how often have you used the Internet for...?	Daily	Weekly	Monthly	Once a year / Never	TOTAL
Professional purposes	56,1%	10,4%	4,7%	28,8%	100%
Online games	23,1%	16,6%	8,4%	51,8%	100%
Social networks	70,7%	13%	3%	13,3%	100%
E-mail	45,4%	20,3%	8,6%	25,7%	100%
Reading blogs or forums	30,4%	23,6%	13,6%	32,4%	100%
Reading online newspapers or magazines	24,7%	20,1%	12,8%	42,5%	100%
Listening to online music	48,2%	18,6%	8,6%	24,7%	100%
Downloading music	15%	14,4%	14,6%	56%	100%
Watching online movies	18,7%	22,2%	15,5%	43,6%	100%
Downloading movies	9%	10,9%	16,4%	63,7%	100%
Online shopping	3,2%	4,9%	18,2%	73,7%	100%
Information on cultural events	11,7%	12,8%	19,2%	56,3%	100%
Travel information	8,9%	6,5%	15,5%	69,1%	100%

People use the Internet most frequently for social networks, followed by professional activities, listening to music and e-mail. The Internet is used the least frequently for watching online films, for shopping and travel information. Entertainment

activities, communication, professional activities and digital cultural consumption are the most frequent on the Internet. People do not use the Internet to the same extent for documentation, reading, information or purchases.

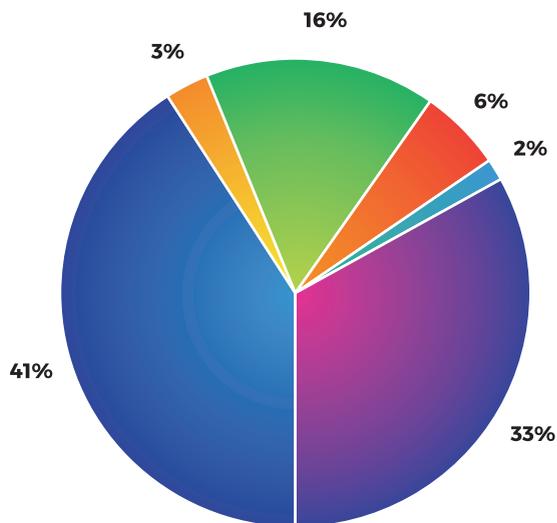


The most consumed types of goods in Romania and the methods of acquiring them

MUSIC

Graph 6. Music acquisition sources

- I have downloaded for free from the Internet
- I have downloaded for a charge
- I have taken from friends or other persons, for free
- I have bought CDs/DVDs/Blu-rays
- Other source
- I haven't acquired anything, I do not consume



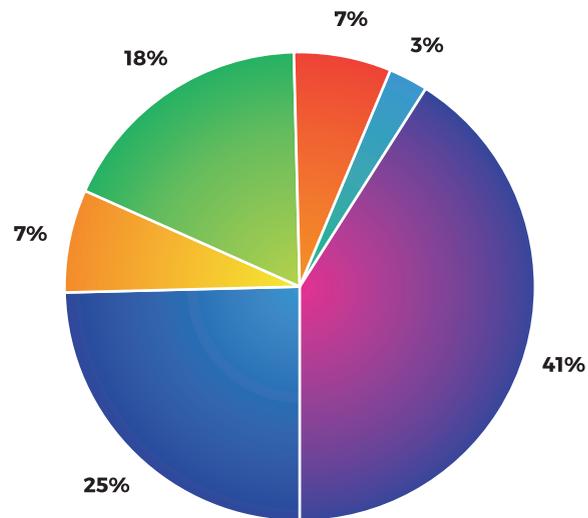
The most important source for the music listened to by the respondents in the last 12 months was the free download from the Internet. For 15.9% of the respondents, the music came

from friends or other persons, while 9% stated they had paid for music in the last 12 months, by purchasing either online music or CDs/DVDs etc.

FILMS (INCLUDING FILM SERIES)

Graph 7. Film acquisition sources

- I have downloaded for free from the Internet
- I have downloaded for a charge
- I have taken from friends or other persons, for free
- I have bought CDs/DVDs/Blu-rays
- Other source
- I haven't acquired anything, I do not consume



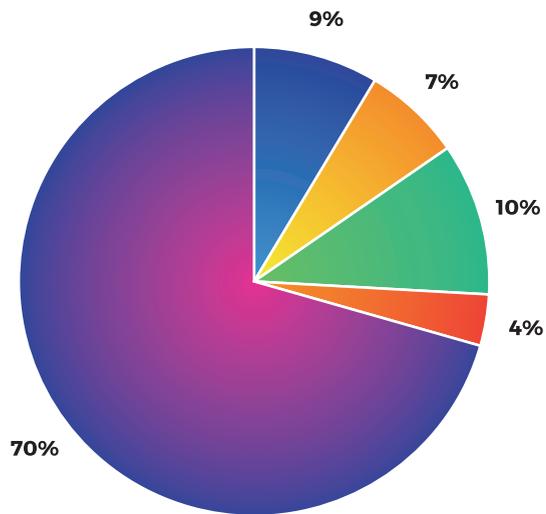
The free Internet download was also the consumers' main source of films: 17.9% of the respondents stated they had watched films or film series from friends or acquaintances. The situation

is better as compared to music acquisition: 13.8% stated they had paid for this type of good in the last 12 months. A possible explanation resides in the fact that in recent years there have been developed online registration-based pay-per-view systems in Romania (voyo.ro, digiplay.ro, HBOgo.ro etc.). These do not also include film downloads, but they grant the registered user's access to a film database accessible anytime.

DIGITAL BOOKS

Graph 8. Digital books acquisition sources.

- I have downloaded for free from the Internet
- I have downloaded for a charge
- I have taken from friends or other persons, for free
- I have bought CDs/DVDs/Blu-rays
- I haven't acquired anything, I do not consume



Around 70% of the respondents have not acquired digital books in the last 12 months. Of those who have acquired books 8.5% have downloaded from the Internet for free, 10.4% have received the books from friends or other persons and only 6.7% have paid for these products.

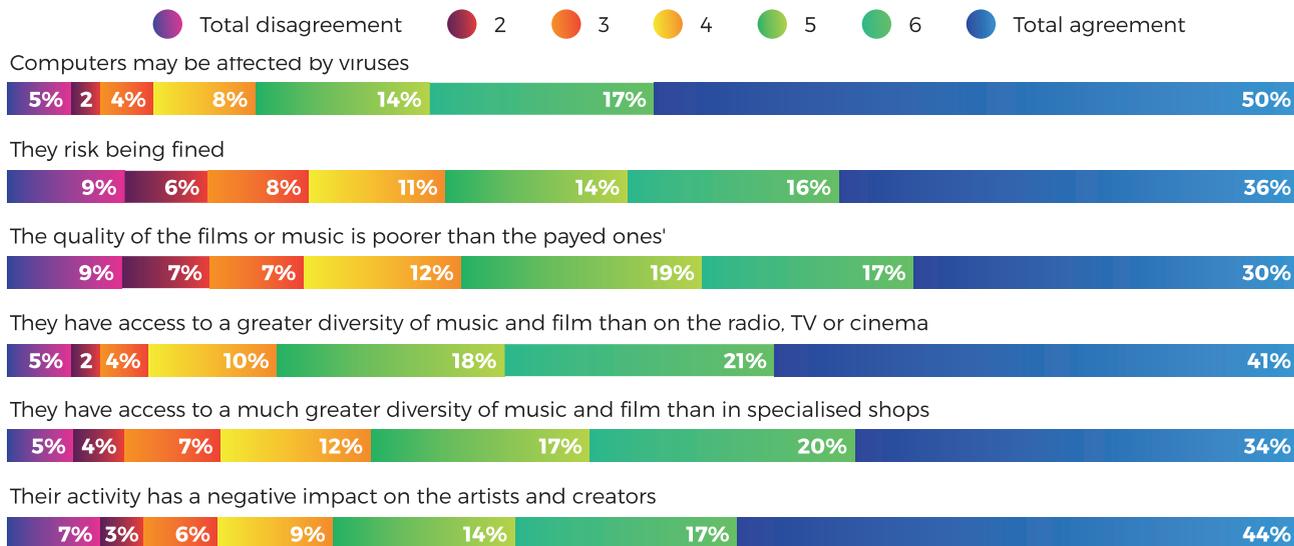
The most frequently purchased goods

People pay most frequently for films or books. The product most vulnerable to downloading or acquiring with no payment is music. As the worldwide statistics show, music is one of the most consumed – as well as pirated – cultural goods. Music production is also the most widely spread, and this type of cultural good is one of the most available and simplest to acquire on the Internet.



Attitude towards piracy

Graph 9. Respondents' perception on piracy and pirates



The respondents stated that the main negative effects of free downloads or consumption on the Internet were the possibility of virus attacks on their computers and the negative impact on the artist and creators of goods, but they are also aware that they may be fined or sanctioned.

The respondents think that those who consume without paying have access to a greater diversity than if they were to consume from other sources (radio, TV, cinema etc.) or to buy this kind of goods from shops. In other words, the supply on the market of pirated

goods is greater and cannot be replaced with that of the legal or regulated market.

The population has information on what piracy entails, and the negative or positive effects of the free consumption are evaluated according to the reality of this phenomenon.

The chances of virus attacks on computers are greater in the case of people who download for free from the Internet (the download platforms are not safe), as compared to those who pay for this service. People know they risk to be fined, but this does not mean they are also afraid of it. Moreover, they know that the films

or music accessed via piracy may have a poorer quality, but the fact that they have access to a greater variety of music and films compensates for this drawback. This type of consumption is specific to the fast-food-type consumption – the consumer wants everything on the spot, here and now, and obtaining some kind of satisfaction from the immediate access to what they want is more important than the access to the same (higher-quality) good that is not immediately accessible and may come with a price.

A great part of the respondents are aware that this consumption practice may result in disadvantages and losses for the artists and their copyrights, but this is not an impediment.

In order to verify the level of information or knowledge on the impact of piracy, we considered the respondents who responded with total agreement (values 6 and 7) and total disagreement (value 1) to the question regarding the agreement or disagreement on the piracy behaviour and the risks/benefits it involves. The analysis had the role to measure whether the awareness or information level had an impact on the piracy behaviour.

„Thinking of the persons who use the Internet to download for free, to watch films or listen to music without paying, although they should normally pay, to what extent do you agree with the following statements?“ The answers were correlated with the question: *“In the last 12 months, what acquisition methods have you used for... music, electronic books and audio books?“*

We took into account the respondents who answered with “total agreement” to the following statements:

- » [computers may be affected by viruses]
- » [they risk being fined]
- » [the quality of music and films is poorer than the paid ones’]
- » [they have access to a greater diversity of music and films than on the radio, TV or at the movie theatre]
- » [they have access to a greater diversity of music and films than if they were to purchase them from specialised shops]
- » [their activity has a negative impact on the artists and creators]



Table 2. Impact of information / awareness level on the financial investment in digital goods

Total agreement	I downloaded for free from the Internet	I bought on physical support or online	Non-consumption	I received for free from other persons
MUSIC	60%		40%	-
FILMS	13,3%	40%	40%	-
DIGITAL BOOKS	7,1%		57,1%	35,7%
AUDIO BOOKS	7,7%	30,8%	61,5%	
Total disagreement	I downloaded for free from the Internet	I bought on physical support or online	Non-consumption	I received for free from other persons
MUSIC	33,3%	11,1%	44,4%	11,1%
FILMS	25%	12,5%	62,5%	
DIGITAL BOOKS	12,5%		75%	12,5%
AUDIO BOOKS	14,3%	-	85,7%	

The level of information and agreement on the negative effects of Internet downloading does not fully influence the piracy level. Those who disagree that piracy might have negative influences for any of the statements pay more often for the music they consume than those who are in total agreement. The data show that it all depends rather on the type of the goods than on the level of awareness / information. A

possible explanation comes from the method through which these goods can be accessed, from the manner in which their producers / distributors create a context or not, but it may also reside in the level of interest in some goods which other users upload on the Internet with the purpose to pirate them. Some goods are more vulnerable than others, but music is the most exposed good of all.

Profiles and types of consumers

PROFILE OF CONSUMERS WHO HAVE DOWNLOADED MUSIC FOR FREE FROM THE INTERNET IN THE LAST 12 MONTHS

- » Mainly uninterested in the activity of the public cultural institutions in the locality where they live
- » Gender: male
- » Age: between 28 and 35 years old
- » Area: urban
- » Residence: mainly Bucharest, permanent residence
- » Education level: low
- » Occupational status: employed
- » Personal income: low (701-1500 lei)
- » No children

PROFILE OF CONSUMERS WHO HAVE PAID FOR INTERNET DOWNLOADED MUSIC IN THE LAST 12 MONTHS

- » Mainly uninterested in the activity of the public cultural institutions in the locality where they live
- » Gender: male
- » Age: between 28 and 35 or 14 and 20 years old
- » Area: urban
- » Residence: permanent residence, mainly other localities than Bucharest, mainly from the South Development Region
- » Marital status: married / consensual union
- » Occupational status: employed
- » Personal income: medium
- » No children
- » Living in a household shared by three people



PROFILE OF CONSUMERS WHO HAVE DOWNLOADED FILMS FOR FREE FROM THE INTERNET IN THE LAST 12 MONTHS

- » Mainly uninterested in the activity of the public cultural institutions in the locality where they live
- » Gender: male
- » Age: between 28 and 35 years old
- » Area: urban
- » Residence: permanent residence, mainly other localities than Bucharest
- » Education level: low
- » Occupational status: employed
- » Personal income: unstable
- » No children

PROFILE OF CONSUMERS WHO HAVE PAID FOR INTERNET DOWNLOADED FILMS IN THE LAST 12 MONTHS

- » Mainly interested in the activity of the public cultural institutions in the locality where they live
- » Gender: female
- » Age: between 28 and 35 years old
- » Area: urban
- » Residence: permanent residence, mainly Bucharest, mainly South Development Region
- » Marital status: married / consensual union
- » Occupational status: employed
- » Personal income: low (701-1500 lei)
- » No children
- » Living in a household shared by three people

DOMESTIC NETWORK OF PHYSICAL CULTURAL GOODS

The most spread technical instruments in the physical network of goods are the classical mobile phones (66.5%). Internet is ranked the second (65.7%), while on the third position we find the normal screen TV set. As compared to 2014, smartphones were the most acquired goods, and the number of people owning one increased by approximately 25%. Notable differences occur for the tablet, too – from 16% to 32%. A possible explanation is the rapid development of technology and the faster

revitalisation of the network of consumption goods. For example, in the case of smartphones, an explanation may be related to the fact that the prices of this type of goods have been dropping every year, due to technology obsolescence, lower production costs and higher supply on the market.

The goods with technical capacity to provide Internet access are the computer, the laptop, the smartphone, the tablet and, in some cases, the e-book reader. Half of the population has access to a computer, laptop or smartphone. All these devices can be connected to the Internet and they influence the frequency of digital goods consumption over the Internet or even their downloading.

Table 3. Table referring to the domestic network of physical cultural goods. Comparison with the 2014 data²⁴

Domestic network of electronic goods		
	2014	2015
Complex electronic goods (multimedia)		
Flat screen (LCD, plasma, LED) TV set	42%	47%
Normal screen TV set	81%	65,6%
Computer (PC)	52%	60,8%
Laptop	-	47%
Audio electronic goods		
CD-player	20%	29,5%
Radio set	59%	56%
Interactive electronic goods		
Classical mobile phone	72%	66,4%
Photo camera	17%	18,1%
MP3 player	18%	19,9%

²⁴ *The 2015 Cultural Consumption Barometer*, National Institute for Research and Cultural Training



Domestic network of electronic goods		
	2014	2015
Digital camera	35%	41,2%
Smartphone	25%	50,5%
Tablet	16%	32%
E-book reader	3%	5,5%
Digital services		
Internet connection	55%	65,7%
Simple TV antenna	15%	12,1%
TV cable	73%	89,5%

In order to highlight the manner in which the existence of a computer in the household influences the level of digital goods purchases, we have taken into account the answers of those who stated they own a computer, with the

purpose to identify whether they most frequently obtain their books, music and films for free from the Internet or whether they pay in any way for them, regardless of the payment method or the physical or digital nature of the goods.

Table 4. The manner in which the existence of a computer in the household influences the level of digital goods purchases

	All respondents who own a computer and use the internet	
	Downloaded for free from the internet	Purchased (either in digital format or on physical support)
MUSIC	43,8%	37,6%
FILMS	36,8%	31,6%
DIGITAL BOOKS		5,7%

CONCLUSIONS

The level of information on what digital piracy means is relatively high, people understand the possible implications of the free consumption over the Internet, particularly for those goods that do not come from free sources and may thus affect the copyrights and the producers. They are also aware that the goods they access for free are qualitatively poorer, but these goods are more numerous and can be accessed faster, whenever one wishes.

Music is the most acquired good on the Internet, via free downloading. Younger persons use the Internet more frequently, urban residents have more access to an Internet connection, because urban areas have a more developed infrastructure for this service. People who work in the field of services use the Internet more than those working in other fields.

The Internet is most frequently used for communication and socialisation, for entertainment and, to a lower extent, for reading or information.

The domestic cultural consumption records higher percentages than the public consumption. A possible explanation is that people mainly prefer to consume culture within their household, due to the easiness and flexibility in choosing the goods they consume. If people

have access to a technologically up-to-date infrastructure, their consumption level is higher. Besides information and professional purposes, the Internet is also used for entertainment and socialisation (communication).

People pay the least for music and choose to pay for digital books and films most frequently, which may be an indicator for the fact that people prefer to consume a quality good, even though they have to pay for it.

Future studies should focus on the in-depth identification of Romanians' motivations to pirate or not, of what could encourage them to pay more often, as well as on Romania's position from the viewpoint of the creative industry's incomes and losses.



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**VISUAL ARTS:
KNOWLEDGE, TASTE AND PARTICIPATION**
ANDA BECUȚ, OANA MATEESCU

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SUMMARY

This chapter is a foray into a vast field, little explored by the Cultural Consumption Barometer, though: the field of visual arts. Bringing together a series of various visual arts genres, from classic to contemporary, the field we are referring to is placed on three major coordinates: aesthetics, creativity and taste. The main stake of this chapter is to identify the way ordinary people relate to these theoretical concepts to which they are less acquainted and which are rather the privilege of experts and knowledgeable audiences. The major challenge we faced at the very beginning, as well as while conducting this research, was concept operationalisation.

The first section of this chapter will define and outline the theoretical and methodological perspectives, in order to set the general

framework of the research. We shall discuss about taste and lifestyle, about consumption types and social differentiation practices. We shall focus both on the aesthetic aspects, and on those aspects pertaining to functionality and everyday practices. In the second section of this chapter, we shall present the main results of the research at national level, focusing on Bucharest in particular, from the viewpoint of knowledge, appreciation and taste for visual arts, as well as of the practices and actual participation of the population in activities within this cultural field. In order to have a complete image, we shall present the socio-demographic and lifestyle profiles of persons with various degrees of involvement in the visual arts, from those with limited knowledge to those who may be deemed “connoisseurs”.

VISUAL ARTS – TASTE AND SOCIAL DIFFERENTIATION

Visual arts suffered a significant transformation in the second half of the 20th century: they became more and more deeply anchored in the extended field of the contemporary visual culture (film, media, advertising etc.), thus blocking a strict delineation of a stable visual arts field, as well as its the allocation to the high culture sphere, through an easy contrast to the popular culture. The post-war explosion of visual styles has blurred not only the borders between the elites and the masses, but also those

between the form and function – a transgression which questions the possibility of an aesthetic canon¹ and, inherently, the social differentiation of aesthetic orientations on the basis of an intrinsic separation between culturally-led consumption and economically-led consumption².

¹ V. Zolberg, V., ‘Aesthetic Uncertainty: the New Canon?’, in M.D. Jacobs and N. W. Hanrahan (ed.), *The Blackwell Companion to the Sociology of Culture*, Oxford, Blackwell, 2005, pp. 114-130.

² T. Bennett et al., ‘A sociological canvas of visual art’, in T. Bennett et al. (ed.), *Culture, Class, Distinction*, New York,

The list of visual genres used in this chapter captures this diversity, including not only the “classical” arts of painting and sculpture, but also photography, graphic arts (drawing, comic strips, graffiti / street art), hybrid forms of contemporary art (contemporary art installations, computer art, multimedia art, performance art), as well as design and decorative arts (ceramics, textile arts, traditional art / handicrafts). At the same time, this chapter tackles the issue of the cultural consumption in the field of visual arts on a triple axis of knowledge, taste and participation. Knowledge and taste are obviously classical themes in the sociology of visual arts, but the participation anchors the approach on the aesthetic evaluations in a wider spectrum of practices – from visiting museums and art galleries to involvement in the visual arts market and actual engagement in a visual art.

With Pierre Bourdieu’s³ fundamental work on the social organisation and construction of cultural appreciations in France, taste has become a central theme in the sociology of cultural consumption. Bourdieu destroys the illusion of an articulated cultural taste outside the historical transformations or the struggles for a social position. Moreover, he redefines taste as a form of cultural capital that expresses, consolidates and eventually naturalises the power relations in a society. In other words, not only are cultural tastes a manifestation of the relations between the social classes, but they also build these relations – with the observation that, within this context, the social class is a multidimensional phenomenon which

Routledge, 2009, pp. 113-131.

³ P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, London, Routledge, 1984.

combines different forms of economic, social and cultural capital (thus faulting the Weberian dichotomy between class and status).

For Bourdieu there is a clear *homology* between the hierarchy of the “legitimate” and “popular” culture and the positions of those who subscribe to these cultural forms in economic and social hierarchies: “refined” taste for the products of the legitimate, consecrated culture is an instrument of distinction, of social stratification (mainly through the “symbolic violence” which it exerts against the popular or mass culture). Socialisation within the family and education play an essential role in this equation, to the detriment of other forms of social differentiation (age, gender, ethnicity etc.) – a lapse for which Bourdieu has often been criticised and which encouraged other sociologists (such as Anthony Giddens, Ulrich Beck or Zygmunt Bauman) to challenge the structural importance of social classes in late modernity and to propose a wider range of possibilities that may be combined and recombined within individual lifestyle projects.

However, a recent attempt⁴ to revise the notion of social class in the UK based on a large-scale statistical inquiry confirms the importance of the concept, as well as the advantages of Bourdieu’s multidimensional approach: in this case, the analysis of the relations between the economic, social and cultural capitals leads to the outlining of a seven-class structure (*elite, established middle class, technical middle class, new affluent workers, traditional working class, emergent service workers,*

⁴ M. Savage *et al.*, ‘A New Model of Social Class? Findings from the BBC’s Great British Class Survey Experiment’, *Sociology*, vol. 47, no. 2, 2013, pp. 219-250.

precariat). Another major critique to Bourdieu's analysis comes from the French sociology of culture⁵ and it focuses on the forms of determinism created through the substitution of the judgments of taste articulated within the context of statistical inquiries on social characteristics. The way these elements are defined and classified (for example, the selection of some cultural products as representative for the popular culture) tends to consolidate and perpetuate hierarchies that either are more fluid in everyday life or have become more flexible in time.

As a matter of fact, the historical transformation of the cultural hierarchies is the starting point of a rival theory of cultural consumption originating in the American sociology, i.e. the thesis of the omnivorous consumption, which has raised all kinds of debates in the last decades of cultural sociology. Richard Peterson⁶ questions Bourdieu's homology thesis, replacing the elites and the masses with the omnivorous and univorous consumers. Peterson started from noticing an eclectic consumption within the American elites at the beginning of the 90's: instead of favouring the products of the high or legitimate culture exclusively, the "highbrow" consumers give up snobbism and enthusiastically consume the products of the popular culture⁷. Peterson associates this passing from the snobbish

exclusiveness to the omnivorous inclusiveness with a new set of values – cultural tolerance, respect for diversity – which are becoming more and more important in the cultural landscape revolutionised by the globalisation and by cultural movements like postmodernism. Moreover, in a recent paper, Peterson⁸ revisits his omnivorous consumption thesis and he sets its historical limits in the 1990s, noticing that the ostentatious diversity of those years drops significantly in the following decade, as the American consumers return to more conservative tastes.

Although it was proposed as an alternative to Bourdieu, the omnivorous consumption thesis falls within the parameters he set – in other words, the omnivorous taste is also a form of cultural capital, very possibly a form more suited for the contemporary cultural landscape, so much cosmopolitised following the globalisation and the explosion of (new) media. Moreover, as several commentators⁹ noticed, Peterson underestimates the generality of the aesthetic disposition which constitutes the cultural capital in Bourdieu's approach: this is a capacity to aesthetically reconfigure even the most common products or everyday choices in matters of design, fashion or decoration.

The cultural capital is identified precisely with this inclination to aestheticize practices and products from all the artistic fields, not only those

⁵ A. Hennion, 'Those Things that Hold Us Together: Taste and Sociology', *Cultural Sociology* vol. 1, no. 1, 2007, pp. 97-114.

⁶ R.A. Peterson, 'Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore', *Poetics* vol. 21, no. 4, 1992, pp. 243-58. R.A. Peterson and R.M. Kern, 'Changing Highbrow Taste: From Snob to Omnivore', *American Sociological Review*, vol. 61, no. 5, 1996, pp. 900-909.

⁷ R.A. Peterson, *op. cit.*

⁸ G. Rossman G. and R. Peterson, 'The Instability of Omnivorous Cultural Taste Over Time', California Center for Population Research On-Line Working Paper Series, 2015.

⁹ O. Lizardo and S. Skiles, 'Reconceptualizing and Theorizing "Omnivorousness": Genetic and Relational Mechanisms', *Sociological Theory*, vol. 30, no. 4, 2012, pp. 263-282.

consecrated and / or validated by the elites¹⁰. In this sense, omnivorous consumption appears exactly as a contemporary version of the aesthetical disposition which, under conditions of “cultural abundance”¹¹, re-values cultural products and represents a new marker of the inclusive good taste.

The same revaluing of inclusiveness is also found following the post-war transformations in the field of visual arts. The omnivorous consumption thesis depends on the identification and prior ranking of the cultural products in order to show afterwards how these borders are broken. Yet, the visual arts field was confronted precisely with a redefinition of these hierarchies through the inclusion of new aesthetic expressions and genres¹² as well as through the double process of institutionalisation and marketisation of the artistic world¹³. It became a dynamic field where legitimate visual object decline through popularisation and vice versa, the popular visual objects (Pop Art, design etc.) are consecrated in the artistic canon.

In the end, the omnivorous consumption thesis does not only mean the disappearance of the hierarchies or of the social stratification in the cultural consumption. Recent studies from many countries (Italy, Israel, Germany, Sweden, USA) show the importance of the gender, ethnicity, religion, yet

returning to the constant relevance of the social classes as they are redefined by new permutations of economic, social and cultural capital¹⁴. The income, education and class continue to structure the cultural consumption: the omnivorous consumption is assimilated as a new status marker, without necessarily generating a decline of the snobbism and exclusiveness – on the contrary, they may coexist, thus producing new hierarchies¹⁵. As Bennett et al.¹⁶ show for the UK, visual arts in particular remain a strong field of social stratification. Despite the raised accessibility of the products of the visual art, the latter is still a relatively exclusive field where legitimate culture is rising and education organises the knowledge, the taste for and the participation in the visual arts.

¹⁰ P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, London, Routledge, 1984, p. 40.

¹¹ D. Wright, ‘Cultural Capital and Tastes: The Persistence of Distinction’, in J. Hall et al. (ed.), *Handbook of Cultural Sociology*, New York, Routledge, 2010, pp. 275-84.

¹² H. S. Becker, *Art Worlds*, Berkeley, CA., University of California Press, 1982.

¹³ V. Zolberg, *Constructing a Sociology of the Arts*, Cambridge, UK., Cambridge University Press, 1990.

¹⁴ T. Katz-Gerro, ‘Highbrow Cultural Consumption and Class Distinction in Italy, Israel, West Germany, Sweden, and the United States’, *Social Forces*, vol. 81, no. 1, 2002, pp. 207–229. A. Goldberg, ‘Mapping Shared Understandings Using Relational Class Analysis: The Case of the Cultural Omnivore Reexamined’, *American Journal of Sociology*, vol. 116, no. 5, 2011, pp. 1397–1436.

¹⁵ Pentru Danemarca, vezi A. Prieur, L. Rosenlund and J. Skjott-Larsen, ‘Cultural Capital Today. A Case Study from Denmark’, *Poetics* vol. 36, 2008, pp. 45–71 precum and T. Katz-Gerro, ‘Highbrow Cultural Consumption and Class Distinction in Italy, Israel, West Germany, Sweden, and the United States’, *Social Forces*, vol. 81, no. 1, 2002, pp. 207–229. Pentru Quebec, vezi M., Ollivier, ‘Modes of Openness to Cultural Diversity: Humanist, Populist, Practical, and Indifferent’, *Poetics* vol. 36, 2008, pp. 120–147.

¹⁶ T. Bennett et al., ‘A sociological canvas of visual art’, in T. Bennett et al. (ed.), *Culture, Class, Distinction*, New York, Routledge, 2009, pp. 113-131.

INTERIOR DESIGN AND PUBLIC SPACE DESIGN, AESTHETICS AND FUNCTIONALITY

In the analysis of the way of manifestation of the visual arts at the common sense level the dichotomy domestic space versus public space is useful. Hereinafter we shall consider interior (indoor) and exterior (outdoor) design as a form of expressing personal and group identity, aesthetically and functionally. In this respect, we shall consider relevant the concept of lifestyle – a concept used by social sciences researchers to explain cultural consumption practices. Bourdieu uses this concept in relation with the *habitus* and as a reflection of the social status¹⁷. According to Simmel, style is the result of a struggle between individuality and generality, which manifests itself in the practical existence of humanity and which is a translation of art at the level of everyday life¹⁸. In a certain approach of the artifacts, artworks are a world in themselves and they exist beyond the creator and the observer, while everyday objects, on the contrary, have significance only in relation to the function they serve. However, recent approaches consider that objects' stylisation and transformation by enhancing their (practical, aesthetic, symbolic, prestige, distinction) functions mark the culturalisation of the economy and the emergence

of an economy of signs¹⁹. In a world of the mass products, marked by the tyranny of the majority and the obsession with fashion, the search for uniqueness marks the assertion of the style as a form of personality manifestation. In David Chaney's vision, lifestyle is "the language of social identity in the postmodern culture, it is a way of representation which expresses itself"²⁰.

In this context, interior design and decorative arts have started drawing the increasing attention of both consumers and researchers in the fields of social and humanistic sciences. The practice of decorating functional objects is not a modern creation and, as the museum collections show, homo faber is almost concomitant with homo aestheticus²¹. Ancient objects, such as tools, pots or jewellery, were turned into art objects through their museification and their passing from the functional sphere to the sphere of culture and aesthetics. While in traditional societies people used to experience culture as a part of the domestic space and everyday life, in the industrialised society people consume culture as part of the incorporation of the public sphere into the domestic sphere. The serial products,

¹⁷ P. Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, London, Routledge, 1984, p. 48.

¹⁸ D. Frisby and M. Featherstone, *Simmel on Culture. Selected Writings: Theory, Culture and Society*, London, Sage Publications, 1997, p. 211.

¹⁹ J. Baudrillard, *The System of Objects, For a Critique of the Political Economy of the Sign*, New York, Verso Books, 2006.

²⁰ D. Chany, *The Cultural Turn*, London, Routledge, 1994, p. 183.

²¹ E. Dyssnayake, *Homo Aestheticus: Where Art Comes From and Why*, Washington, University of Washington Press, 1995.

anonymous and identical, become personalised and culturalised through the meanings they receive and the social and cultural practices into which they are drawn.

Recent preoccupations within the cultural studies or sociological approaches on material culture have focused their attention on the mode of production and consumption of the mass objects, including those from the cultural and creative sectors. While the advocates of the ideas generated by the current known as the Frankfurt School considered that in the mass culture the individual was depersonalised and pushed into anonymity, the current developed based on the lifestyle concept in the '90s, on the contrary, places the individual in the centre of the cultural meaning and action, as manifested in the everyday life²².

For Michel de Certeau²³, everyday practices require a dose of creativity and in this respect the consumers become the producers of their own significances, which do not always coincide with those intended by the original producers of the cultural objects or goods. Therefore, consumption is not seen as mechanical, easy-to-manipulate and easy-to-stimulate, but, on the contrary, as an act of reflexivity and self-creation, thus becoming an instrument for identity and originality manifestation. In the same sense, everyday practices are not only routine-driven and stereotypical, but they also represent the manifestation of creativity and a form of cultural expression.

The importance paid to everyday life has resulted in the increase of preoccupations for what happens within the domestic space. According to Daniel Miller²⁴, most of the things that matter happen behind the closed doors of the private sphere. The house has multiple meanings, which can be grouped on three dimensions: a material, a social and a cultural dimension. Materially speaking, the house is a type of infrastructure projected to fulfill various functions: residence, economic space of production and consumption, work space or financial investment. Socially speaking, the house is a place of interactions between people, as well as a place of interaction between people and objects, it is a place of manifestation for the power and gender relations, a space of routine and domestic activities, it is the house as a household. Culturally speaking, the house can be "at home", that is a place loaded with emotions, feelings and memories, as well as a space of reflection of the self and personality, a form of expression of the social and cultural capital, or a place for the manifestation of the local, of the globalization, of tradition, of the national or ethnic identity. Therefore, the house and its decoration and structure reflect the social and economic changes, the house is a place for the manifestation of the private-public tension.

The cultural and social capitals can explain the orientation towards the domestic space and the importance given to the interior design. At domestic level, the taste and the lifestyle are expressed in a manner similar to their manifestation in the public space. A study carried out in the UK shows that

²² A. Bennett, *Culture and Everyday Life*, London, Sage Publications, 2005, p. 13.

²³ D. Miller, *Home Possessions. Material Culture Behind Closed Doors*, Oxford, Berg, 2001, p. 1.

²⁴ M. De Certeau, *The Practice of everyday life*, translated by Steven Rendall, Berkeley, University of California Press, 1988, p. 73

the orientation towards the domestic space is dependent on the cultural capital and, furthermore, the greater the orientation towards the domestic consumption, the less cultural participation within the public space. The authors of the study have shown that the investments in the decoration of the house leave little time and financial resources for the cultural consumption within the public space²⁵. Yet it is important to note that the orientation towards the domestic space to the detriment of the public space depends on socio-demographic characteristics and on the life-cycle of the residents.

The shift of the interest in the cultural consumption from the public to the domestic space may be also explained through the fact that, within the familiar space of the house, the person is freer to build their own universe, which would resemble them. Researchers called the expression of creativity in building and rebuilding the house's ambient through the "Do It Yourself - DIY" current, which in Western societies has been encouraged by the development of an economy of the interior design and by the appearance of interior-design specialised mass media. In traditional societies, or in societies with low-resources, the decoration of the house is the exclusive attribute of the owners, mainly for economic reasons.

Moreover, the domestic space is built in antithesis with the public space, particularly in societies where the state is oppressive and shows intrusive policies, in the domestic space inclusively. It is the case of socialist societies, like Romania, where the private space was the only place of resistance against the levelling and

²⁵ E. B. Silva and D. Wright, 'Displaying Desire and Distinction in Housing', *Cultural Sociology*, vol. 3, 2009, p. 31.

depersonalising tendencies. Adam Drazin, in a study on the practices of house furnishing in the Suceava County, speaks about how the Romanian identity manifests itself through the wooden interior decoration, as a symbol of the domestic, in antithesis with the grey and cold aesthetics of the concrete of the post-socialist towns. The author considers that "while being an alienation vehicle, the state simultaneously provided modalities of domestication through consumption"²⁶.

The design of the houses, either interior or exterior, highlights the aesthetics of an historical period, it is the materialisation of ideological currents, of fashion, of economic and social changes. As we have previously mentioned, the house with its functional and decorative objects is a place of the memory²⁷, not only a personal, but also a collective memory. This is why the history of the objects speaks about the history of a society, and the objects' social life²⁸ tells the story of the people to whom they once belonged and of the culture wherein they were produced as well. The memory places are at the same time private and public spaces, they are spaces loaded with emotions that evoke events relevant to the individual and the society. While in the domestic space the objects are depositaries of the memory,

²⁶ A. Drazin, 'A Man will get Furnished: Wood and Domesticity in Urban Romania', in D. Miller (ed.), *Home Possessions. Material Culture Behind Closed Doors*, Oxford, Berg, 2001, p. 181.

²⁷ P. Nora, 'Between Memory and History: Les Lieux de Memoire', *Representations*, No. 26, Special Issue: Memory and Counter-Memory, 1989, pp. 7-24.

²⁸ A. Appadurai, 'Introduction: commodities and the politics of value', in A. Appadurai (ed.), *The Social Life of Things: commodities in cultural perspective*, New York, Cambridge University Press, 1986, pp. 3-64.



in the public space the monuments mark the place of the collective memory which updates the historic moment exposed to the effects of time.

And monuments aesthetics is a form of memory activation, as well as an expression of the group identity.

VISUAL ARTS – KNOWLEDGE

In this section we shall present the main results of the analysis on the degree of knowledge regarding the national and international contemporary visual artists. While in the previous year's edition of the Cultural Consumption Barometer most of the respondents associated creative occupations with those of painters (34%), sculptors (21%) or plastic artists (10%), however, the activities associated with the status of artist recorded very low percentages in the case of visual arts (1%). These results may show a very low degree of the public's knowledge of occupations related to the field of visual arts in general and this knowledge degree is even lower as far as the contemporary artists are concerned. This year's results confirm our hypotheses, therefore the reading of the answers to the questions on the contemporary visual artists from Romania and from abroad confirms the previous results.

When asked to identify a contemporary Romanian visual artist, only 11.1% of the respondents gave a positive answer, at national level. It is important to note that, in order to have a broader picture of the visual arts in general, we

also included examples of modern artists here, following a recoding. An overwhelming majority (78.7%) did not know or did not answer this question, while the rest of the respondents gave names of music performers (5.1%), cinema actors (2.4%) or others (2.7%). In Bucharest, there were 19.4% positive answers. More than half of the respondents (59%) did not know or refused to answer and the rest identified music performers (12.8%), cinema actors (4.6%) or others (4.3%). Percentages are even lower as regards the contemporary visual artists from abroad. At national level, 89.6% did not know or refused to answer and, out of the 5% who answered, 2.3% chose actor names, 2.1% - music performers, 1% - others. In Bucharest, 9.1% answered positively – a percentage almost equal to the percentage of those who identified music performers (9.3%), while 73.2% did not know or refused to answer (5.5% chose cinema actors, 3% - others).

A possible explanation pertains to the respondents' inclusive way to define the category of "contemporary visual artist" (a situation that we met in the case of the art object – see below). Yet, even if we added the artists

from the fields of music and film, the majority of the answers would still remain clearly negative. The results show a confusion in terms with reference to what a visual artist means, and a possible explanation for this is the association of the visual with the mass media, as actors or singers with frequent appearances in TV shows were mainly mentioned. In other words, an artist's notoriety, even if he or she belongs to another cultural sector, will result in his or her being perceived as a visual artist.

Another explanation is related to the fact that the respondents may have been either blanked by the artificial context of a statistical inquiry

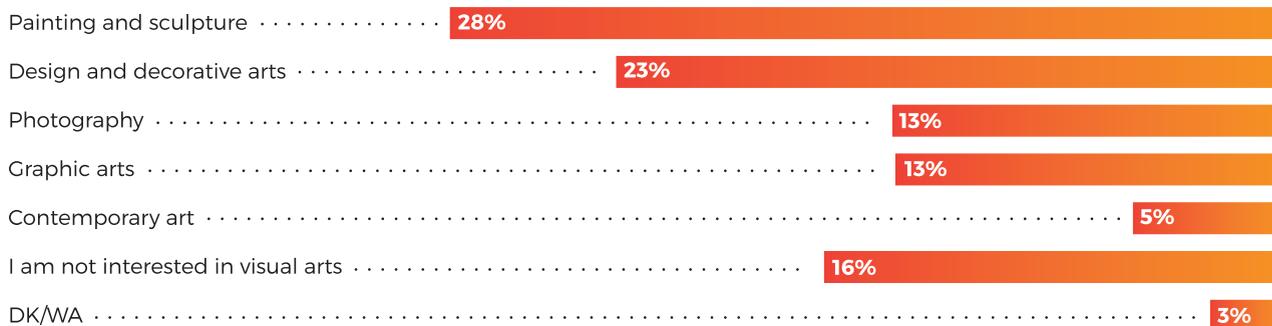
(they being, in fact, more knowledgeable in their everyday life), or irritated by the questions that may be interpreted as "general knowledge tests". Finally, another explanatory spectrum sends us to the significant differences between the private and public art consumption. It is obvious that, when required to a critical (and therefore inherently "knowledgeable") perspective on the visual arts, most of the respondents do not answer, or they focus mostly on the domestic space: 14.8% (nationwide) and 43.9% (Bucharest) chose examples of kitsch from the field of interior design, as we shall see in the following sections.

VISUAL ARTS – APPRECIATION AND TASTE

As regards the preferences for certain types of visual arts, starting from a list of sixteen options offered by the questionnaire, the respondents' answers placed artistic painting on the first place, far from any other genre (33.3%), followed by the lack of interest for visual arts (20.3), and photography, on the third place (9.83%). The other genres of visual arts offered by the questionnaire were ranked in the following order: folk art, drawing, sculpture, ceramics, design, textile arts, graphic arts, computer arts, graffiti, comic strips, contemporary art installations, multimedia art, performance art, others.

In order to have a more complex image of the results, we made a new classification of the genres, which were grouped by six categories: artistic painting and sculpture, photography, graphic arts, design and decorative arts, contemporary art, as well as an option for all those who lack an interest in the visual arts, of course. Thus, at national level, artistic painting and sculpture are on the first place (28.1%), followed by design and decorative arts (22.5%), lack of interest in visual arts (15.5%), photography (13.2%), which recorded a percentage almost equal to that of the graphic arts (13.1%), and, on the last place, contemporary art (5.1%).

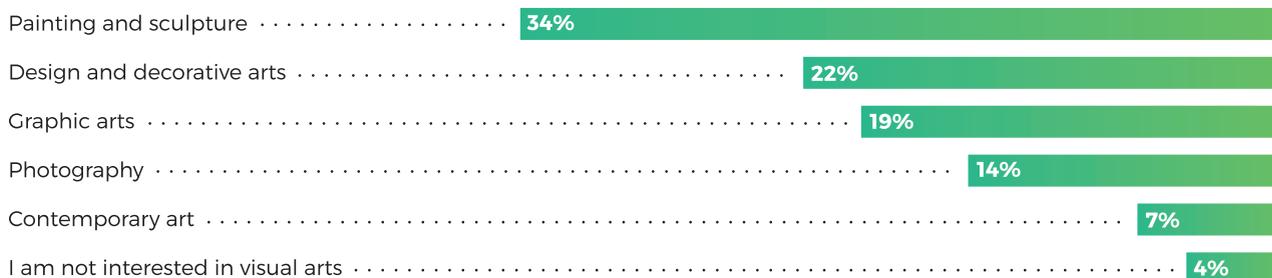
Graph 1. What kinds of visual arts do you appreciate most? (National Sample)



In Bucharest, the preferences order is different, the most significant difference residing in the much lower percentage of lack of interest in visual arts – an option that here occurs on the last place –, as well as in the more pronounced preference

for graphic arts compared to photography: artistic painting and sculpture (34.3%), design and decorative arts (21.6%), graphic arts (19%), photography (14.2%), contemporary art (6.6%) and, at the end, lack of interest in visual arts (4.4%).

Graph 2. What kinds of visual arts do you appreciate most? (Bucharest Sample)



At national level, the socio-demographic profile of the respondents who prefer artistic painting and sculpture is as follows: woman, aged 51-65, resident in an urban area, rather from Bucharest than from another region, married, medium level of education, employed as a “blue collar”²⁹ occupation, personal income of 701-1500 lei, household income unstated, living in a four or more persons household, who has no children. The most similar profile to this one is that of the respondents who prefer design and decorative arts, the only differences consisting in the residence environment and region (rather rural than urban, North-East Region, not from Bucharest) and the number of persons in the household (2). We notice a similar situation in Bucharest, too, where the socio-demographic profile of those who prefer artistic painting and sculpture is different from the national profile through the occupational status (“white collar”³⁰) and the number of persons in the household (2).

The profile of the respondents who prefer photography is much more different at national level: man, aged 14-20, urban area, South-East Region, married, medium education, “white collar” occupation, unstated personal income, unstated household income, living together with four other persons (no children). This is a profile similar to

²⁹ In the *blue collar* category we included (qualified and non-qualified) workers or operative personnel in the fields of trade and services.

³⁰ In the *white collar* category we included all medium- or higher education-based professions (technical, economic, law or military personnel, humanistic professions, physicians, pharmacists, administrative staff)

the one of the graphic arts’ fans: the differences regard the residence region (North-East), the occupational status (“blue collar”) and the stated personal income (701-1500 lei). Those who prefer graphic arts in Bucharest have the same profile as those at national level. Bucharest respondents who chose photography are different from those at national level in terms of age (older, aged 28-35), education level (higher education) and smaller number of persons in the household (3).

As regards the lifestyle and the preferences for other cultural genres, a fruitful comparison at national level is the comparison between the fans of painting and sculpture – the classical visual arts, which enjoy cultural legitimacy by excellence – and the fans of photography – the visual art often classified as *middlebrow* and deeply anchored in the everyday practices. Both categories use the Internet and prefer action films to any other film genre, but the similarities stop here. Those who prefer painting and sculpture (P&S) have never visited a museum or an exhibition in the last year, while photography fans (P) have visited museums / exhibitions at least once or twice a year. P&S have never shopped at the mall in the last year, while P do it monthly. Although they are united by their preference for action films, their secondary film preferences are different: romance for P&S, comedy for P. In terms of musical tastes, P&S prefer popular music (traditional folklore), while P prefer foreign pop music. At the same time, more P than P&S prefer *manele*³¹, yet, when compared to P&S, more

³¹ Plural of “manea” – originally a Turkish word designating an oriental love song, with a sentimental, long-winded melody. Nowadays, “manele” are songs played mainly by

P also prefer classical music. The variables that might explain these differences are the gender, age, occupation and residence region. P&S are primarily women, aged 51-65, “blue collar” occupation, from Bucharest. P are mainly men, aged 14-20, “white collar” occupation, from the South-East Region.

It is interesting that the education level (the same, i.e. medium) and income (701-1500 lei in the case of P&S, unstated for P) seem to have little relevance in the setting of these preferences. Similarly to the case of those who appreciate graphic arts (men, being the same age of 14-20 years), male gender and younger age are related to the preference for less widely-known visual arts. At the same time, P (alongside with contemporary art fans, whose percentage is very low) are the only ones with more prestigious occupations. If we use occupation as an indicator of social (and cultural) capital, then, at national level, those with intellectual occupations have consistent tastes – photography, foreign pop music, action films – but oriented towards mass culture rather than high culture. In a way, the shared preferences of P&S and P for painting and sculpture, traditional folk music and action film are also consistent, as these artistic genres may be deemed nationally consecrated. Although these results might be easily interpreted as evidence for the thesis of the omnivorous cultural consumer – therefore, as examples of eclecticism –, they rather seem to suggest the dynamism of the visual arts field, wherein legitimate genres, like painting and sculpture, easily decline through popularisation and popular genres, while others,

such as photography, are becoming more and more established through elitist consumption.

As at national level the percentage of those who have no interest in the visual arts is significantly higher as compared to Bucharest (15.5% versus 4.4%), we consider that it is important to detail this socio-demographic profile, too: man, aged 51-65, resident in an urban area, South Region, medium education level, “blue collar” occupation, personal income of 701-1500 lei, unstated household income, living in a four-person household (no children). They do not use the Internet, do not visit museums / exhibitions, do not invite their friends at home to watch movies or to have music parties, they mainly prefer popular music (traditional folklore) and action films.

In Bucharest, a socio-demographic profile which somehow breaks the pattern is that of the respondents who chose contemporary art – even though they are few (6.6%). The most significant difference from those who prefer any other type of visual arts occurs in the category of personal income and household income – more than 2500 lei and more than 3000 lei, respectively. Otherwise, they are primarily men, aged 21-27, married, with higher education, a “white collar” occupation and they live in a three person-household (no children). At national level, those who appreciate contemporary art are also a special category: man, aged 28-35, resident in an urban area, North-West Region, single (unlike those who prefer any other genre of visual arts), medium education, “white collar” occupation, no personal income, unstated household income, living in a four

Roma people, a kind of modern oriental-gypsy music mix

person-household (no children). The lifestyle of the contemporary art fans at national level includes the Internet use, visits to museums / exhibitions at least once a year, mall shopping every 2-3 months, they do not invite friends at home to watch movies, yet they invite them to have a music party at least once or twice a year, they prefer rock and electronic music and watch mainly historical and action films.

When analysing the national results in comparison to those in Bucharest, we notice a clear distribution between genders: women prefer painting and sculpture on the first place, design and decorative arts on the second place. Men prefer graphic arts, photography and contemporary art. Young respondents prefer graphic arts (aged 14-20), followed by photography (aged 14-20 nationwide, 28-35 in Bucharest) and contemporary art (aged 28-35 nationwide, 21-27 in Bucharest). Older respondents (51-65 years old) uniformly prefer painting and sculpture on the first place, design and decorative arts on the second place (nationwide and Bucharest). Respondents with a “white collar” occupation prefer photography and contemporary art (nationwide), while in Bucharest painting and sculpture are added to the preferences. Respondents with a “blue collar” occupation choose painting and sculpture, design and decorative arts, graphic arts (nationwide); design and graphic arts (Bucharest). Only in Bucharest we notice a pronounced preference of higher education graduates for photography and contemporary art, as well as a strong preference for contemporary art of those with a higher income.

The most relevant forms of social differentiation as regards the appreciation for various visual arts seem to be, in a decreasing order: gender, age, occupation and education (the personal income being the same – 701-1500 lei – or unstated). Young men with “white collar” occupations and higher education prefer photography and contemporary art. Young men with “blue collar” occupations and medium education prefer graphic arts (and at national level photography and contemporary art are added to the preferences). Women aged above 50, with medium education and “blue collar” occupations are inclined towards painting and sculpture or design and decorative arts. Only in Bucharest women aged above 50, with “white collar” occupations, prefer painting and sculpture. Thus, those respondents with a higher social and cultural capital tend to gravitate towards less known visual arts genres (or, more precisely, towards relatively new genres in the field of visual arts), and the same is true about the youngest of the respondents. These are, at the same time, visual arts genres with a high media accessibility and visibility. The social class – as we can only glimpse on the basis of these data – does not necessarily show a separation between the legitimate and the popular visual arts (in the classical meaning of this distinction). This may be (simultaneously) due to a dynamic social stratification landscape, as well as to the constant transformations within the field of visual arts. Similarly, taste (according to Bourdieu) is difficult to evaluate, as the respondents were not asked to rank various artistic products from the same

genre (for example, advertising photography versus art photography).

We find several clues about the flexibility of the artistic taste in the examples of kitsch given by the respondents. At national level, the majority of the respondents (69.2%) did not know or refused to answer the question, which shows a high degree of uncertainty in terms of taste judgments. The highest percentage of answers (14.8%) focused on interior decorations, denouncing ornaments (such as bric-a-brac or vases) as cheap, excessive

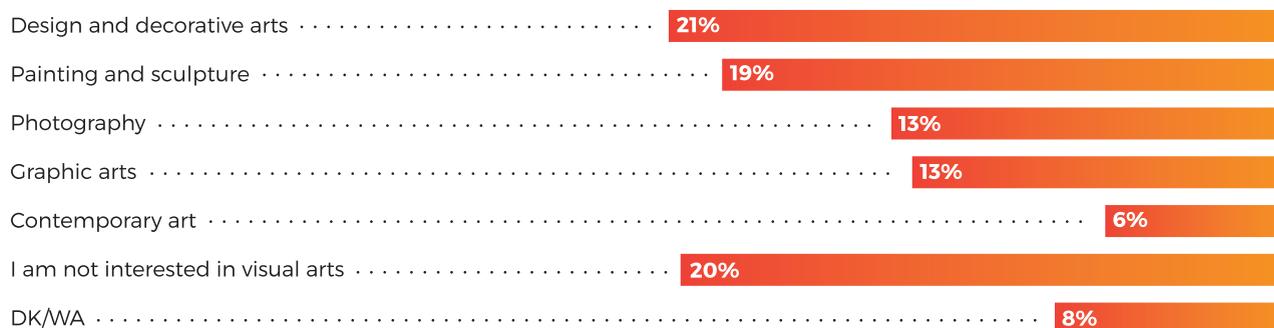
or showing bad taste. We notice the same thing in Bucharest, where most of the respondents (43.9%) also focused on interior decorations – despite the fact that design and decorative arts are on the second place in the top of preferences (both nationwide and in Bucharest). Also in Bucharest, a significant percentage of the respondents (16.7%) associate the notion of kitsch with imitations and / or replicas; hence we may derive a corresponding association between good taste and originality / authenticity.

VISUAL ARTS: PRACTICE AND PARTICIPATION

As regards the practice of visual arts as a way of leisure, the lack of interest is higher than appreciation, at national level: 20.4% versus 15.5%. Design and decorative arts are on the first place (20.8%), a percentage similar to that of appreciation (22.5%). Although painting and sculpture are

the most appreciated visual arts (28%), the interest in practising them is lower (19%). These are followed by photography (13.3%), graphic arts (12.6%) and contemporary art (6.1%) – all in percentages very close to those of the appreciation.

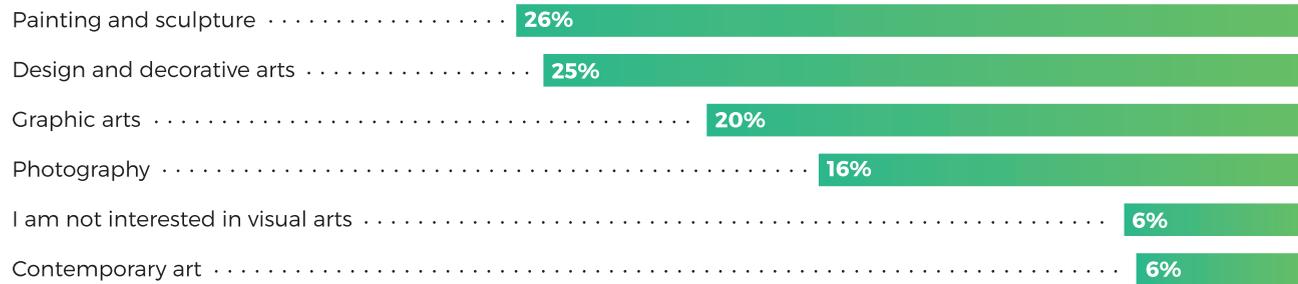
Graph 3. Which of the following types of visual art do you practice / would like to practice as a way of spending your free time? (national sample)



The interest in practising visual arts in Bucharest is distributed approximately in the same manner as the appreciation: painting and sculpture on the first place (26.3%), followed at close distance by design and decorative arts (25.4%) and then by graphic arts (20%), photography (16.3%) and contemporary art (5.8%). The lack

of interest records 6.2%. The position of the contemporary art is different, as here it is on the last place, with a percentage even lower than the lack of interest; painting and sculpture recorded lower percentages, while design and decorative arts recorded higher percentages.

Graph 4. Which of the following types of visual art do you practice / would like to practice as a way of spending your free time? (Bucharest sample)



The socio-demographic profile of the persons who practise or wish to practise design and decorative arts at national level is the following: woman, aged 51-65, resident in an urban area, North-East Region, married, medium education level, retired, “blue collar” occupation, personal income of 701-1500 lei, unstated household income, living in a four person (no children) household. They do not use the Internet. The profile of those who practise painting and sculpture is very similar, the only differences being the occupational status (employed) and the Internet use. In contrast, the socio-demographic

profile of those who practise or wish to practise photography is considerably different in terms of gender, age, residence region, education level and occupation: man, aged 21-27, Internet user, resident in an urban area, South-East Region, married, medium- and / or higher education level, “white collar” occupation, personal income of 701-1500 lei, unstated household income, living in a three person household, no children. Graphic arts practitioners are different only in terms of age (14-20 years old), residence region (North-East) and occupation (“blue collar”). The profile of the persons who lack any interest

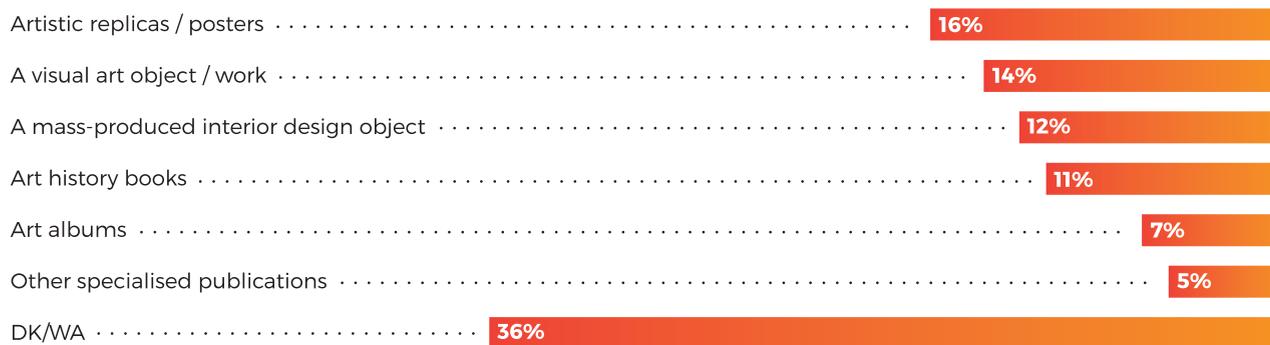
in practising visual arts is the following: man, aged 51-65, resident in an urban area, South Region, medium education level, “blue collar” occupation, personal income of 701-1500 lei, unstated household income, living in a four person-household, no children, does not use the Internet.

The socio-demographic profile of Bucharest respondents who practise or wish to practise painting and sculpture is similar to the national one, the only differences being related to occupation and number of persons in the household: woman, aged 51-65, married, Internet user, medium education level, “white collar” occupation, personal income of 701-1500 lei, unstated household income, living in a two person-household, no children. Similarly, the only differences from the profile of the persons interested in practicing design and decorative arts pertain to occupation (“blue collar”) and number of persons in the household (4). In contrast, Bucharest people interested in practising graphic arts tend to be mainly men, aged 14-20, Internet users, married, medium level of education, “blue collar” occupation, personal income of 701-1500 lei, unstated household income, living in a four person-household, no children. Those interested in practising photography are also men, aged 51-65, Internet users, married, with higher education, “white collar” occupation, unstated

personal and household income, living in a two person-household, no children.

The percentages are much more discouraging when it comes to visual arts-related objects that respondents possess in their household. Most of them did not know or refused to answer (35.8%). Thus, the first place is taken by posters / artistic reproductions (16%) – where a major reason may be financial accessibility – followed by visual art works (13.6%), mass-produced interior design objects (12%), art history books (10.8%), art albums (6.5%) and other specialised publications (5.3%). It is interesting that the percentages for visual art works and design objects are so similar, which suggests the permeability of the borders between the art object and the commercial object. Besides, the types of visual art objects identified by the respondents at national level also include decorative objects (particularly vases), as well as cloths / handicrafts, both recording 11% (in Bucharest, this percentage is even higher – 19.6). Indeed, artistic paintings and religious icons are predominant (75% nationwide, 72% Bucharest), but the presence of the other categories suggests an inclusive definition of the artwork. Similarly, among the types of design objects we also find paintings / icons, ranked the second (21%), after decorative objects.

Graph 5. Do you have in your household...? (national sample)



We find an explanation for the low presence of visual art objects in the households in the extremely low participation of the respondents in the visual arts market. As a matter of fact, if we take a look at the percentages of respondents who have bought (4%) and respectively sold (0.72%) an art object in the last 12 months, we must conclude that the current market of visual arts is almost non-existent. The overwhelming majority of respondents – 90% - did not take part in such transactions. The buyers – few as they are – rather purchase paintings and icons (63% nationwide, 57% in Bucharest) than decorative objects (23% nationwide, 42% Bucharest). Taking into account that the appreciation and interest in visual arts are higher than these percentages referring to recent transactions on the visual arts market, it is possible that the respondents consider the investment in art

objects as a long-term investment, while the financial barriers generate a low frequency of purchases (and sales, respectively).

As regards the participation in visual arts events (visiting museums, art galleries, exhibitions), we find a pronounced preference for the visual art displayed in museums (42%), as compared to art galleries (23%). The respondents who choose galleries are mainly men with a “white collar” occupation, while those who choose museums are mainly women with a “blue collar” occupation. Otherwise, both types are the same age (51-65 years old), they come from an urban environment – Bucharest more precisely –, they are married, have a personal income of 701-1500 lei and do not state their household income.

Although 23% of the respondents prefer the art displayed in art galleries, much fewer



of them have actually visited a gallery in the last year (10%; 0.19% virtual tours). The majority (62%) responded negatively, and a significant percentage (26%) are not interested in art galleries at all. The art gallery visitor is mainly a man, aged 51-65, resident in an urban area (Bucharest, more precisely), has a higher education, a “white collar” occupation, a personal income of 701-1500 lei, an unstated household income and lives in a household of three persons, none of whom are children. In contrast, respondents who do not visit and / or are not interested in art galleries are mainly women, aged 51-65, medium education level, “blue collar” occupation and they live in a household of four persons, none of whom are children.

It is significant that almost the same percentage of the respondents (10%) have participated in the Night of the Galleries in the last 12 months. Again, the majority (74%) responded negatively, and 15% do not know the event at all. The socio-demographic profile of the participants in the Night of the Galleries is different from that of the art gallery visitors only in terms of age (21-27 years old) and number of persons in the household (2).

If we take a look beyond the museums and art galleries, at alternative spaces where visual arts

events take place, we firstly face a lack of interest (34%) and the lack of an answer (22%). Thus, on the first place comes the street (14%), followed by coffee-shops (9%), cultural centres (8%), public institutions (5%), private companies (4%), visual arts festivals (2%), other (non-art) museums (2%). Visual arts events that take place in the street are attended mainly by women, aged 28-35, living in an urban area (Bucharest, more precisely), married, medium education level, “white collar” occupation, personal income of 701-1500 lei, unstated household income, living in a three-person household, none of whom are children. The significant role of the street in the engagement in visual arts and, implicitly, the critical attitude towards the public space are actually confirmed also by the manner in which Bucharest people treated the notion of kitsch. Unlike the respondents at national level, 17% of them chose examples of kitsch from the public space (second place, after interior decorations). Even more interestingly, 8% of them focused exclusively (and, of course, negatively) on the monuments in the Revolution / Royal Palace Square, which corresponds to the low interest of Bucharest people in the monuments of historic personalities and / or heroes (see below).

INTERIOR DESIGN IN ROMANIA – PREOCCUPATIONS AND PRACTICES

In this section, we shall analyse respondents' practices and attitudes towards interior design, highlighting the differences between the Bucharest inhabitants compared to those living in the rest of the country. As we have mentioned before, the orientation towards the domestic space in Romania is materialised through aesthetical and practical attitudes of arranging the interior space, sometimes in antithesis with the public space. The analysed population's interest in design and decorative arts is quite high: on a scale of 1 to 5 the majority of the respondents placed their preoccupation around 3 at national level and approximately 4 in Bucharest.

The aesthetic appreciation of design and decorative arts is quite high at national level – 22% of the respondents appreciate this genre of visual arts, placed the second in the top of preferences. The socio-demographic profile of the respondent who prefers this type of visual arts is the following: woman, aged 51-65, resident in a rural area, from the North-East Region, married, with a personal income between 700 and 1500 lei and a household income between 1700 and 3000 lei, living in a two-person household, none of whom are children. In terms of lifestyle, the person who appreciates design, uses the Internet, does

not generally go to museums, but he/she goes to the mall once a month, prefers traditional folk music and action films. In Bucharest a similar percentage is recorded and design and decorative arts are on the same place in the top of preferences.

Design and decorative arts are practised by most of the respondents at national level (number one in the top of preferences, with approximately 21%), while in Bucharest they are practised by more respondents (25%), but they rank the second in the top, after painting and sculpture practice. The socio-demographic profile of the Bucharest respondent who practises design is: woman, aged 51-65, married, with a personal income between 700 and 1500 lei and a household income between 1700 and 3000 lei, living in a household with more than four persons, none of whom are children. In terms of lifestyle, the person who appreciates design uses the Internet, does not generally go to museums, but goes to the mall once a month, prefers traditional folk music and romance or action films.

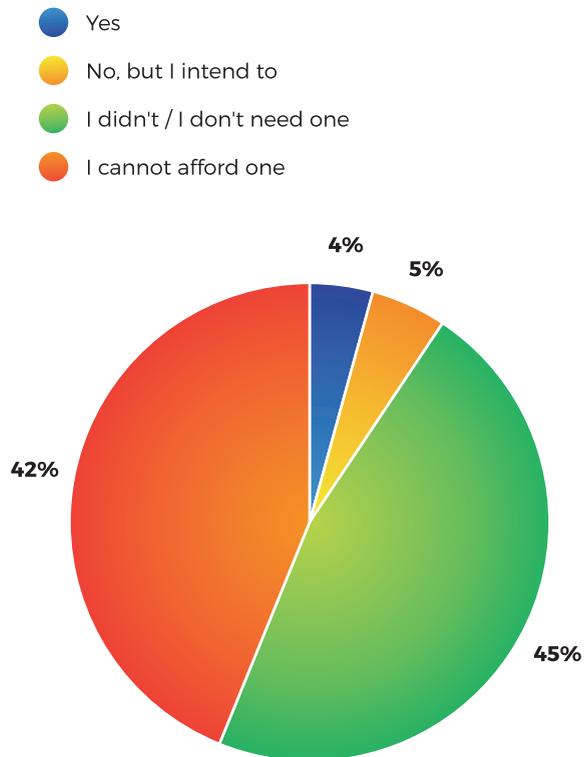
The great majority of the people get personally involved in the arrangement and decoration of the domestic space, without resorting to a professional in the field, which confirms the application of the DIY (Do It Yourself) concept in



Romania, too. The reasons why the respondents did not turn to an interior designer are, on one hand, the lack of financial resources – at national level (44.7%) and, on the other hand, the lack of need for such a professional – for the population living in Bucharest. At national level, the profile of the person who stated that they do not afford an interior design professional is: woman, aged 51-65, resident in an urban area from the Bucharest-Ilfov area, married, with a personal income between 700 and 1500 lei and a household income between 1700 and 3000 lei, living in a household with two or more persons, none of whom are children.

Although the percentages were quite small (4.6%) for those who stated that, although they had not resorted to a designer before, they were, however, going to do it, we considered the presentation of this type of consumer relevant, as compared to the consumer who declared that they either could not afford it or had not had the occasion to carry out an interior design. Therefore, the person who wants to resort to a designer for their house is mainly a man, aged between 21 and 27, from an urban environment, from the Bucharest-Ilfov Region, married or in a consensual union, who does not state either their personal income, or their household income, who lives together with four or more persons.

Graph 6. Have you ever resorted to an interior design professional for your house?



At national level, the highest interest in interior decoration objects is shown in furniture pieces, followed space-design elements (walls, flooring, windows), textile objects (drapes, carpets, bedspreads), lighting fixtures and decorative objects / accessories (vases, bowls, pictures, mirrors). The results of our study confirm Adam Drazin’s assertion that in Romania

“the domestic space is furnished”³². Moreover, the author emphasises the fact that the creation of a domestic space in Romanians’ houses is not just a matter of taste or the necessity to decorate the house, but a long-term objective and an investment. It is important to note that while in the case of the interest in furniture around 13.5% of the respondents stated that their income does not allow them such an interest, for the other design objects the income is not an impediment in the preoccupation with purchase (only 1.1% of the respondents mentioned purchase difficulties).

The profile of the person interested in furniture as an interior design element is: woman, aged 51-65, as well as between 28 and 35 years old, resident in an urban area, from the Bucharest-Ilfov Region, married, with a personal income between 700 and 1500 lei, with an unstated household income, living in a three-person household, none of whom are children. In terms of lifestyle, the person who appreciates the interior design uses the Internet, does not generally go to museums, but does go to the mall once a month and prefers traditional folk music and action films.

Furthermore, it is important to note that the other space-design elements also have or may have a major wood component, while the third position of the textile objects may be interpreted through the fact that wood has the role of basic

surface or general frame supporting the other design elements³³. The presence of macramés and embroideries, of tapestry works and carpets, of drapes and bedspreads in relationship with the wood is a sign of the traditional values’ persistence in Romanians’ houses, pertaining mainly to an oriental and peasant culture.

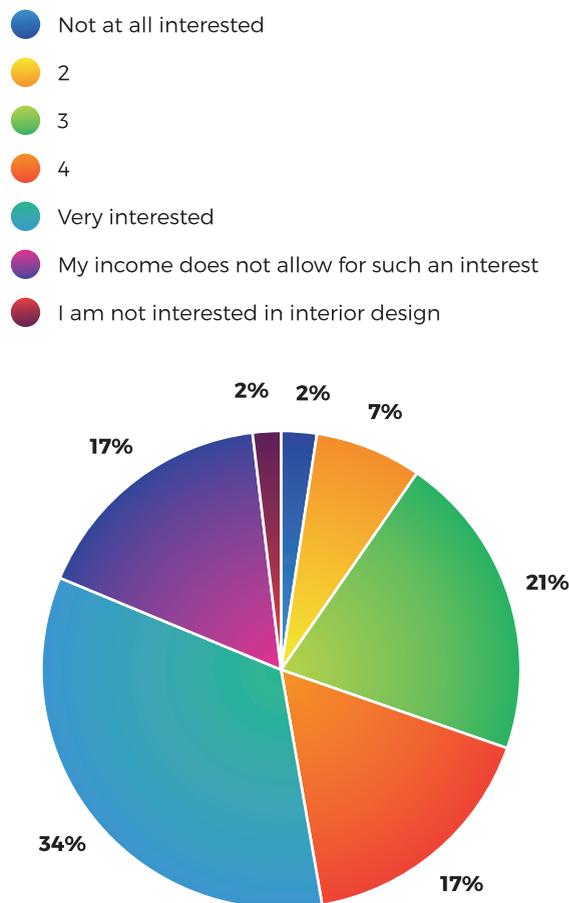
As far as the interior decoration objects in Bucharest are concerned, the highest interest is in furniture, followed by space-design elements (walls, flooring, windows), lighting fixtures, textile objects (drapes, carpets, bedspreads), decorative objects / accessories (vases, bowls, pictures, mirrors). The lighting fixtures’ positioning on the third place confirms the transition from traditional to modern and contemporary values within the big city environment. The presence of artificial light, meant to highlight certain interior design elements, as well as of the lighting fixtures as decorative objects is a characteristic of the ambient culture. For most of the Bucharest people, the income is a barrier in purchasing furniture (approximately 17% of the respondents stated that the income does not allow them such an interest). The other interior design objects are financially accessible, in a proportion similar to the population’s answers at national level.

³² A. Drazin, *A Man will get Furnished: Wood and Domesticity in Urban Romania*, in D. Miller (ed.), *Home Possessions. Material Culture Behind Closed Doors*, Berg, Oxford, 2001, p. 181.

³³ A. Drazin, *A Man will get Furnished: Wood and Domesticity in Urban Romania*, in D. Miller (ed.), *Home Possessions. Material Culture Behind Closed Doors*, Berg, Oxford, 2001, p. 179.



Graph 7. How interested are you in the following interior design elements: Furniture?



As far as taste and aesthetic appreciation of design and decorative arts are concerned, most of the respondents, both at national level (approximately 15%) and at Bucharest level (44%), mentioned interior decorations on the first place in the top of objects that represent kitsch

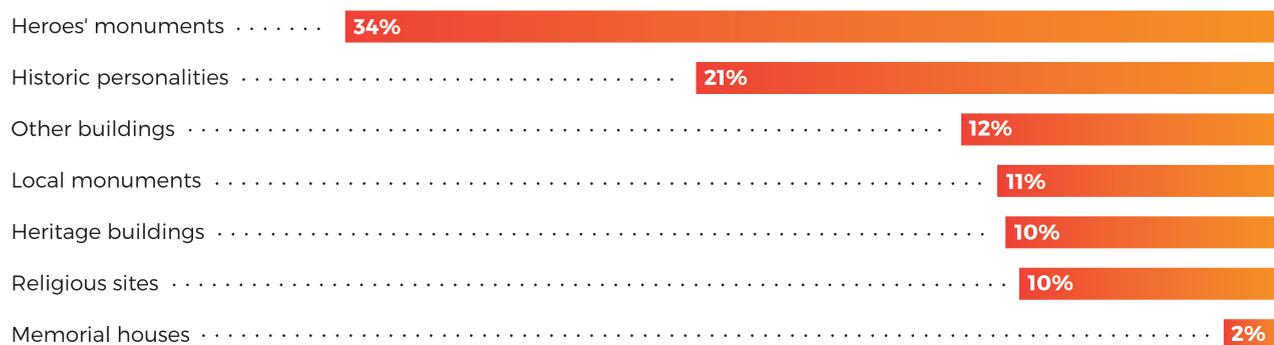
in their opinion. The profile of those who stated this is the following: woman, aged 51-65, resident in a rural area, from the Bucharest-Ilfov Region, married, with a personal income between 700 and 1500 lei, who does not state her household income, lives in a two-person household, none of whom are children. In terms of lifestyle, the person who appreciates design uses the Internet, goes to museums once a year or more frequently or less than once a year, listens to foreign pop or reggae music, prefers action films.

But interior design objects have not only an aesthetic significance, as most of the time they are also the expression of social relationships. The context wherein a design object was bought or its emotional or souvenir value are as important for the researcher as the function it fulfils within the domestic space or as its material characteristics, in order to understand the values it incorporates and translates. Taste and aesthetics, as asserted within the domestic space, are connected or may explain the aesthetic preferences within the public space. The social life of the interior design objects is relevant from the viewpoint of a family's social memory (usually, some of these decoration objects are gifts received on the occasion of important events for the individual / the couple, or that mark relevant social rituals). In the case of artefacts within the public space, these are, as we have previously mentioned, places of memory that mark an important event not only for the individual or for the social group they belong to, but also for the social and cultural community on the whole.

This is why it is important to highlight the degree of visibility and awareness on the public forum monuments at the level of the public's perception. As we can notice in the graph below, at national level, the cult of the heroes

and the history bring into the visual memory of respondents the placement on the first place of the heroes' monuments, as well as of the monuments dedicated to historic personalities.

**Graph 8. Do you know the monuments within the public space in your locality?
(national sample)**

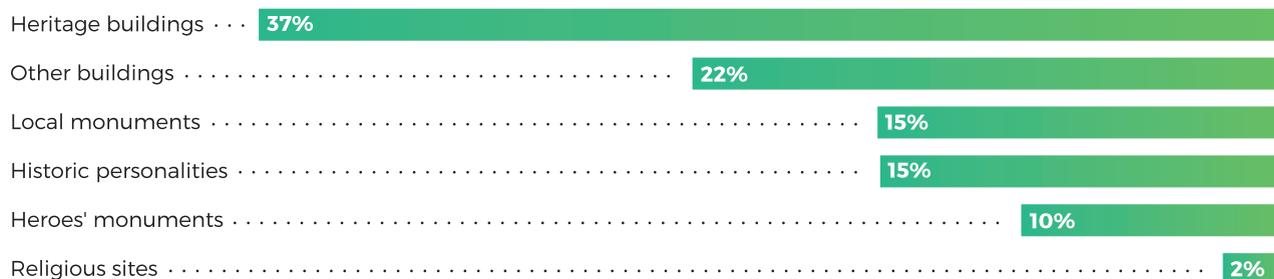


The top of the most visible public forum monuments is different in Bucharest, though: here the heritage buildings, as well as other types of buildings and local monuments are the first ones mentioned by the respondents. Possible

explanations are the greater diversity of public space monument themes approached by the plastic artists, as well as the greater association of the idea of heritage with the public forum monuments.



**Graph 9. Do you know monuments within the public space in your locality?
(Bucharest sample)**



CONCLUSIONS

The main results of the research highlight a low degree of knowledge and involvement of the general population in the field of visual arts, both at national level and at Bucharest level (although here the percentages on non-knowledge and non-involvement are lower). The explanations may be diverse, from a precarious education within the family and formal learning system, to an association of the field with abstract appreciation, not much related to functionality and everyday life. In order to form the taste and practices pertaining to the sphere of aesthetics, there is a need for a familiarisation with the symbols and codes which this field operates with, and the ordinary people’s access and

“literacy” in visual arts prove to be at a very low level. This is shown by people mistaking visual artists for persons with mass media notoriety, as well as by the low percentages of answers and the examples mentioned when people were asked about kitsch objects.

Ordinary people are most familiarised with classical visual arts (painting and sculpture), as a possible effect of a formal education; next in the ranking come decorative arts and design, related to the functionality and practical aspects of the everyday life. The visual arts-related domestic infrastructure is precarious and it may be explained through the financial aspects involved. The preferred art display and consumption spaces are museums, followed

by galleries, but participation percentages are quite low here, too. The concept of kitsch is very little known by ordinary people, as most of them did not know to give examples in this respect. The majority of the answers to this question focused on interior decoration elements – a more familiar area, in which respondents are quite interested aesthetically.

At the level of the interior design and decorative arts, most of the respondents are interested in furniture, which confirm the results of other researches showing a predisposition of the Romanians for wooden decoration elements

and a deep connection between domesticity and the wood culture. The results also confirm people's tendency to get involved actively in the decoration of the domestic space without resorting to professionals, out of an impulse of handcrafting and modeling the interior space according to their personal or group identity. In this respect, artifacts from the domestic as well as public space have a role of identity and social status markers, they are elements of social differentiation, also fulfilling the function of objects or places of social or individual memory.

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**CINEMA AND FILM CONSUMPTION.
WATCHING PRACTICES, PREFERENCES
AND SPECTATORS' PROFILES**

BOGDAN PĂLICI, LACRIMA IUGA

culturadata.ro

ABSTRACT

This chapter analyses film watching practices in Romania, in the context of the development of new information technologies in the past years, along with the changes of the cultural consumption behaviours due to the diversification of the media.

As we noticed significant differences from the viewpoint of the space where the film cultural consumption takes place, we developed our analysis by differentiating between the **public space** – represented by movie theatres, as well as other projection locations – and the **domestic space** – represented by the home / at home, each individual's personal space, ideal for including the new multiple technological possibilities to watch films.

By theoretically framing our undertaking within the paradigm of *reflexive modernity* and by resorting to concepts like *social reflexivity*, *social and cultural identity*, *everyday life*, we set the goal to analyse how people interact with films, we wanted to observe *what the public does* with the film they consume, how they react after watching a film and how they review and adjust their actions, driven by the desire to give their own interpretation to the consumed films, from their position of active audience.

In order to achieve the objectives we set, the analysis is unfolded on four main research themes. The first theme aims for *the analysis of the film consumer's perception on the movie theatre infrastructure*. In order to capture the importance given to the film consumption as cultural activity in the public space, we distinctively analysed the perception on the existence of movie theatres and the perception on the need for a movie theatre. The second theme aims at *analysing the consumption behaviour and the motivations for the increase of the cultural consumption of films*. The third research theme aims at *identifying the public's film preferences*, and for this purpose, we considered influencing factors such as the genres of the watched films, the origin of production and other personal satisfaction criteria of the spectator when watching a film. As far as Romanian films are concerned, we included a short analysis of the public's perception on the films deemed to belong to the New Romanian Cinema. Starting from the fact that the film public is naturally non-homogenous as a whole, the fourth research theme aims at presenting several *film consumers' profiles* – homogenous groups, basically outlined around the film consumption behaviour.



INTRODUCTION

The diversity of film watching practices within the domestic space

The cultural consumption of films is more and more shaped by the development of the new information technologies, which continuously expands the range of technical devices used as support for watching films and which, as a direct consequence, causes major changes in the film spectator's consumption behaviour.

The data of the European report *A Profile of Current and Future Audio Visual Audience*¹, published in 2013, systemise the habits of using the film watching platforms at European level and show that television, home video systems and cinema are the most frequently mentioned as being used on a wide scale for watching films, as follows:

- » 90% of the film consumers watch films on TV (free and paid TV),
- » 89% of the film consumers watch films on home-video support (free downloads from the Internet, DVD, Blu-ray and VHS – in this order),
- » 87% of the film consumers watch films in movie theatres (multiplexes and traditional movie theatres),

¹ European Commission, *A Profile of Current and Future Audio Visual Audience Report*, (2014) – report of a research made in 2013 at European level, which considered a representative sample at the level of the entire continent of 4,608 respondents, aged between 4 and 50, from 10 countries (France, Germany, Italy, Poland, Spain, United Kingdom, Croatia, Denmark, Lithuania and Romania), p.15

- » 62% of the film consumers watch films online (available online for free and for a fee via VOD – video on demand – services),
- » The practice of watching films within film festivals and clubs records an average of 31%².

In the hierarchy of the European countries which participated in this research, Romania is ranked the last, with only 71% of the respondents stating that they watch films at the movie theatre, as compared to Poland (94%) and the United Kingdom, Spain and Denmark (93%); on the other hand, Romania stands out with a percentage of 40% as regards the practice of watching films within film festivals and clubs, over-ranked only by Poland (45%) and followed by Lithuania (37%)³.

The analysis in terms of the frequency of using the platforms shows that those who stated they used television as a platform perform this activity on a daily basis – 41% of them – and 2-3 times a week – 25% of them. These percentages must be understood in the context wherein the spectators who stated they watched films at the movie theatre perform this activity with a frequency of less than once a month⁴.

² *Ibid.*, p. 20-21 (key facts)

³ *Ibid.*, p.22

⁴ *Ibid.*, p.23

According to the data of the same report, the systematisation on the technical devices used for watching films records the following results:

- » 85% of the film consumers use the computer for watching films (either via downloads or online streaming; free or paid);
- » 84% of the film consumers use home cinema systems to watch films;
- » 81% of the film consumers use DVD / Blu-ray / VHS to watch films;
- » 75% of the film consumers use standard TV to watch films;
- » 72% of the film consumers use flat screen TV to watch films;
- » 62% of the film consumers use tablets / iPads to watch films;
- » 40% of the film consumers use smartphone to watch films.

The highest frequency (“frequently”) is recorded for spectators who watch films on big screen TVs (44%), standard TVs (41%), computer (36%) and home cinema devices (31%)⁵.

When we match the data, the general conclusion is that at present, 120 years since the first movie, film watching is a usual cultural activity, as most of the people confirm that they generally watch films as part of their everyday life.

Watching films at the cinema, even though for some spectator categories remains an important part of their film consumption, is overall a mainly occasional practice, while the most usual practice is watching films at home, on TV. Moreover, as

⁵ *Ibid.*, p.25

the DVD player and the computer are the most trending media, the defining trend in terms of cinema experience is the domestic consumption.

In some cases, the projection of some films in movie theatres rather works as a preview, the film launch in such movie theatres being just one part of the publishing conglomerate based entirely on broadcasting the film on electronic media (TV networks, home video systems, DVD, VOD services), on merchandising and cross-promotion activities as well as on organising dedicated events⁶. Having the advantage of quasi-instantaneous publishing in time and space, social media activities have gained more and more influence. Online social networks made it possible for films to be discussed in advance, to be commented and reviewed after being watched; special film-related events are created, promotional materials are disseminated and so on. The artistic and conceptual value of a film is converted into income and economic value⁷ via marketing actions. Today we notice that, due to the diverse possibilities to make up a complex marketing mix and due to the exposure strategies that no longer consider sequential steps, but simultaneous, concerted activities, the cultural-economic transposition from aesthetic capital to financial capital of the value of a film takes place more rapidly.

⁶ John T. Caldwell, “Welcome to the Viral Future of Cinema (Television)”, in *Cinema Journal, Journal of the Society for Cinema and Media Studies* (2005), pp.92-93

⁷ *Ibid.*, p.94



Short history of the film watching experience

At international level, a first moment of decline in cinema film-watching was recorded in the '50s, when television made its appearance, and, once launched, gained its popularity soon, quickly becoming a poor quality-, yet cheap and handy alternative to watch films. On the other hand, for precisely the same reasons, television created an opportunity space for the cinema, upon which it simultaneously "bestowed" symbolic capital and a dominant position in the cultural hierarchy which television itself had inaugurated⁸.

The second great influence on the film consumption – and, implicitly, on the watching practices – takes place at the end of the '70s and the beginning of the '80s, when the first home video systems appear. Thus, the watching practices – already altered by the appearance of the television – were completed with an even bigger filter on what was consumed and particularly on the time of watching a film.

The situation takes a new turn in the mid-'80s, when the construction of multiplex-type movie theatres starts (multiplexes are spaces with several projection screens, improved technical conditions for the projection and other additional facilities – free parking, near-by commercial spaces etc.). Given their location (mainly in malls) the film consumption practice – to which a dash of

entertainment is added, as most of the films in the multiplexes' programmes are mainstream, "mass-type" movies – visibly moves from the domestic into the public space during this period. However, the spectacular evolution of the new information technologies will again move the film watching practices from the public to the domestic space in the mid-2000s.

As a consequence of today's multitude of options to watch films at home and, moreover, due to the fact that these are characterised by a strong individuality (in general, not only in terms of watching films, the computer, the tablet, the smartphone etc. being instruments of individual, not group utilisation), we notice that the new changes that occurred in the watching practices in the domestic space also have a download component in terms of watching preferences from the viewpoint of the collective versus individual consumption dichotomy: the individual watching of films is preferred over the group, collective film views.

According to Robert Putnam⁹, the permanent development of the new information technologies is one of the main reasons why we lack spare time more and more – today we are confronting a *technological transformation* of our spare time. Thus, Putnam puts together the pieces of a picture of individualism, by considering that the manner in which we use our spare time is radically *privatised* and *individualised*.

⁸ Shyon Baumann, "Intellectualization and Art World Development: Film in the United States", *American Sociological Review*, (66:3, 2001), pp.405-407

⁹ Robert Putnam, in his essay "Bowling Alone: America's Declining Social Capital" (1995), pp.65-78, referring to the erosion of the social capital under the influence of several factors, among which the less and less spare time.

As a corollary, the domestic space thus tends to be more and more assimilated to a private, individual space.

Watching films at home versus watching films at the movie theatre

Referring to the special experience of watching films in a movie theatre, as compared to watching them on TV, Susan Sontag thought that “To see a great film only on television isn’t to have really seen that film”¹⁰. Nowadays there still is an opinion according to which the movie theatre is the only authentic place, the most fitted place to watch films – the big screen, the obscurity, the uninterrupted projection, the emotion given by the collective watching of the film, in a group of unknown people, are just a few arguments. However, the contemporary man seems to be less and less impressed both with the traditional (classical) movie theatre, which has become obsolete because of its simplicity, and with the multiplexes, oftentimes considered outdated precisely due to the easiness they can be related to other technological facilities, handier and more relevant for today’s film consumer.

On the other hand, the analyses on Barbara Klinger’s work, *Beyond the Multiplex: Cinema, New Technologies and the Home*, highlight that the new media – also called *convergent technologies* – are not a factor that will cause the death of the cinema: what the data related to film-watching in the domestic space show is rather related

¹⁰ Susan Sontag, in *The Decay of Cinema*

to the profoundness of the cultural and social function of the cinema; the data show how the film audience shapes the technology and is shaped by it. Instead of utopian fantasies or prophecies that often characterise the discussions on the future of cinema under the circumstances of the development of new technologies, Klinger positions the domestic space as a space safe from exterior threats, as a “magic land” of technology, encouraging the development of a new culture of film watching, and activating different ways to access the signification of the films¹¹.

The need for cinema / film

In a classical perspective, arguing “the ontological grounds of the art of cinema”, André Bazin calls the cinema “the art of reality”¹². By positioning it as a way to reach the discussion of other important themes (i.e. the critique of ideology), the philosopher and cultural critic Slavoj Žižek¹³ thinks that “in order to understand today’s world, we need cinema / films. Only through cinema can we attain that crucial dimension that we are not prepared to face in reality”. In this respect, the film, as social practice, is a manner of understanding the world we live in.

¹¹ P. Monticone, in *Canadian Journal of Film* (17:2, 2007), and S. Groening, in *Journal of Film and Video* (59:2, 2008) – reviews of Barbara Klinger’s work *Beyond the Multiplex: Cinema, New Technologies, and the Home* (2006).

¹² André Bazin, *Ce este cinematograful? (What is Cinema?)*, p.IX.

¹³ Slavoj Žižek, *The Pervert’s Guide to Cinema* (2006), director Sophie Fiennes, scriptwriter Slavoj Žižek.



Active audience and the European interest in audience development

Dealing closely with the concept of “active audience”, Ien Ang sees it as a notion attached to the process of (post) modernisation of the cultural industries. When there are more options for the public, the concept of *choice* develops, and this is the moment which Ang sees as the moment of the active audience’s birth: when the audience is invited (and forced) to make choices. In terms of political economy, the active (film) audience appeared with the change that involved audience markets which were not conceived based on established demographic characteristics, but devised more and more as “niches”, with flexible tastes and preferences¹⁴ and which, due to these features, are even more difficult to attain, requiring specific strategies and tactics.

According to the results of the *Cultural Access and Participation Eurobarometer* published in 2013, at the level of the entire European space, the last years have recorded a general declining trend of the population’s participation in most of the cultural activities. The prolonged economic and financial crisis triggered in 2008 is probably an influencing factor and a possible explanation. However, the main two reasons mentioned by the population for this poor participation are: *the lack of interest* and *the lack of time*.¹⁵

In the last years, the development of the film audience has become an important subject both for each and every state and at European level, and the audiovisual sector has become one of the main drives for conveying the European values. The European Commission has created the 2014-2020 Creative Europe Programme, wherein the MEDIA¹⁶ component advances options for the development of the film audience, besides other projects to support and promote the film industry. The *Framework for Film Education in Europe programme*¹⁷ (FFEE), which started recently (2014-2015), is a vast project in this category: in order to provide support where it does not exist yet and, moreover, in order to include good practice examples in a coherent structure, with the purpose of making these practices accessible on a wide scale, the programme initiated by the British Film Institute is set-up as a common frame of support for film education at the level of the entire European continent. Mainly focused on the values of the European film, FFEE is devised to operate with the purpose to turn the film into a form of access to the cultural heritage, as well as a form

¹⁶ The *MEDIA* and *Culture* programmes are components of the European Commission’s Creative Europe 2014-2020 programme, developed through the Education, Audiovisual and Culture Executive Agency. http://eacea.ec.europa.eu/creative-europe/actions_en, http://ec.europa.eu/programmes/creative-europe/opportunities/audiovisual-support/index_en.html. In Romania, the interface for the information referring to the funding opportunities in these programmes is the Creative Europe Desk Romania, within the Project Management Unit of the Ministry of Culture <http://www.media-romania.eu/>

¹⁷ Source: <http://www.bfi.org.uk/screening-literacy-film-education-europe>

¹⁴ Ien Ang, *Living Room Wars. Rethinking media audiences for a postmodern world*, pp.9-10

¹⁵ European Commission, Special Eurobarometer 399, „Cultural Access and Participation”, (November 2013), p.5

to encourage the education of the public, so as the film would be creatively and critically understood.

Film consumption, a reflexive cultural process in everyday life

When considering the paradigmatic position proposed by the British sociologist Anthony Giddens, we are now living in a present of transition – from the first modernity to postmodernism –, a period which the sociologist calls the age of *reflexive modernity*. For Giddens, the reflexivity of modern life consists in the fact that the social practices are permanently examined and modified in the light of new information related to those very practices¹⁸, which are no longer structurally *given*, but *resulted*, as they are actively negotiated between the human action (*agency*) and the social structure, between the individual and the everyday life. In Giddens' view, "living in an information age [...] means an increase in social reflexivity"¹⁹. And, in Tony Bennett's opinion, everyday life – as a space where the plurality of cultural values enhances reactions – makes the individuals more reflexive when they define themselves, when they define their relationships with the others and their place in the physical and symbolical order of things²⁰.

The liaisons that shape the everyday cultural existence nowadays pertain to taste, lifestyle and the individual's identity and they are

defining characteristics of culture in the age of reflexive modernity. Michel de Certeau believes that the cultural structure of everyday life is reconsidered today as a series of contradictory discourses and practices through which the world is permanently defined and redefined²¹, a "battlefield" where individuals struggle to obtain space to construct their identity. Moreover, on the background of the development of information and communication technologies, the mass production and dissemination of culture give the individuals access to new levels of expression and creativity, which today makes it possible for the everyday life to be conceptualised as a reflexive cultural process²². In this context, the film is defined not only by its visual dimension, but it represents a series of cultural relations, visually encoded. From another point of view, the film consumption is assimilated to a social and cultural practice that takes place in the everyday life, a practice that increases the social reflexivity of the individuals, who, in their desire to give significations to their film-watching experiences, have the force to articulate a reflexive cultural process in the sphere of everyday life.

¹⁸ Anthony Giddens, *The Consequences of Modernity*, p.38

¹⁹ Anthony Giddens, *Sociology*, p.117

²⁰ Andy Bennett, *Culture and Everyday Life*, p.54

²¹ Michel de Certeau cited by Andy Bennett in *Culture and Everyday Life*, p.56

²² Andy Bennett, *Culture and Everyday Life*, pp.51-64



METHODOLOGY

The research underpinning this chapter was developed through the survey made at national level within the study *The Cultural Consumption Barometer. Preferences, Practices and Trends*, in 2015. The questionnaire used in this survey included a special section dedicated to the film consumption made up from 16 questions, to which a series of questions were added, which can be found in the sections *Public Cultural Consumption* and *Domestic Cultural Consumption*.

As our undertaking deals with an analysis from the viewpoint of consumption, we considered that a better understanding of cinema requires the inclusion of the public as an active factor in this equation. Therefore, we are aiming at monitoring *what the public does* with the films they consume²³, we analyse how people interact and react after watching films, how – from a position of active audience – they review their actions in their desire to give their own interpretations to the films they consume. Our analysis aims at highlighting a series of results referring to the film consumption and film consumers, which coincides, from a systemic perspective wherein the elements *transmitter-message-receiver* exist in an inter-dependent relation, with the analysis of the *receiver* and the presentation of several audience (consumption) indicators.

In accordance with the goals we set, in order to identify indicators to offer an image on the individual welfare, on the personal development of the film consumer and on the transformations that the cultural consumption of film may suffer at the level of the film consumer's interaction with film as a cultural product, the analysis was developed on four main research themes. The first research theme aims at analysing the film consumer's perception on the infrastructure for the cultural consumption of film within the public space (i.e. the traditional and multiplex-type movie theatres network). In order to capture the importance given to the film cultural consumption as an activity in the public space, two types of perceptions were analysed separately: i. the perception on the existence of movie theatres (with the question *Do you have a movie theatre in your locality?*) and ii. the perception on the necessity of their existence (with the question: *Do you need a movie theatre in your locality?*). Furthermore, we analysed the perception on the proximity of the movie theatre infrastructure. The second theme aims for the analysis of the film consumption behaviour, by considering the consumption frequencies in relation to a set of socio-demographic dimensions and taking into consideration criteria and factors of influence, such as: information sources used, film watching platforms, consumption context. As regards the watching platforms, the analysis considered their classification from the viewpoint of the space: film watching platforms in the public

²³ Gordon Gray, *Cinema: a visual anthropology*, p.110

space and film watching platforms in the domestic space. Using the same framework, we furthermore researched motivations for the increase of the cultural consumption of film. Subsequently, apart from the general framework, we separately analysed the film non-consumption in the public space (i.e. non-consumers of films in movie theatres).

The third research theme aims for the identification of the consumer's film preferences. For this purpose, we considered influencing factors, such as: the film genres viewed, the themes of the films viewed, their production origin, other criteria for the viewers' personal satisfaction when watching a film.

The fourth research theme aims at presenting several spectator profiles. These profiles are the result of regrouping the film audience – naturally non-homogenous at general level – into several distinct, intrinsically homogenous sub-groups. The sub-groups are homogenous mainly in terms of film consumption behaviour. Furthermore,

they are similar in terms of socio-demographic characteristics, consumption behaviour as regards other cultural activities / products (e.g. visual arts) and mass-media consumption, as regards their lifestyle and attitudes towards a set of values presented to them.

As this is a research that focuses on several themes simultaneously, we sought for an optimal dimension of the section of questions on the film consumption. In order to increase our chances to obtain precise, valuable information, we did our best to formulate the questions as simply as possible.

Finding inspiration in the experience of other researchers, who focused on “sensitive” topics, we paid attention to the language we used – the case of the questions referring to film consumption-related piracy. Thus, for the answer confirming the piracy practice, instead of “I have pirated/torrented films over the Internet”, we used “I have downloaded films for free from the Internet via fast download torrent protocols”.



RESULTS / ANALYSES

I. Perception on the movie theatre infrastructure

On the background of a deficient infrastructure as compared to the European average²⁴, of a limited possibility to choose watching a film at a cinema²⁵ as a cultural activity in one's residence locality, Romania has been recording a constant increase of the number of film spectators in movie theatres²⁶, first of all due to the increase of the number of multiplex-type movie theatres.

Graph 1. Dynamics of the number of movie theatres and normal cinema installations in Romania [1990-2014]²⁷



Source: National Statistics Institute, 2015

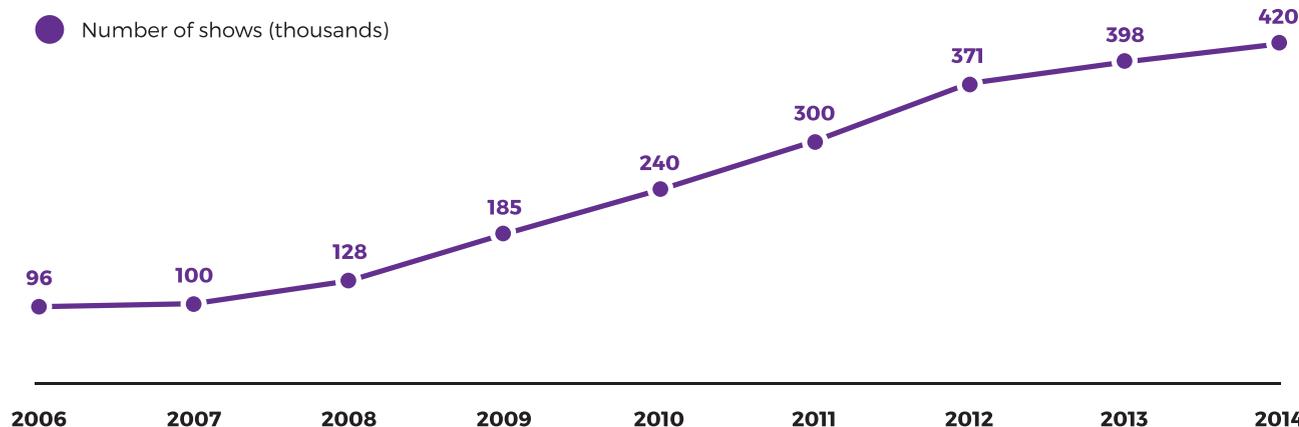
²⁴ In 2014, with a total number of 77 cinema theatres, with 264 screens in total, Romania was one of the countries with the poorest infrastructure at European level / source: *A profile of current and future audiovisual audience*, EC, 2014, p.404

²⁵ In 2013, with a statistical weight of 79%, as compared to the European average of 48%, Romania recorded an annual rate of participation in cultural activities through watching films at the cinema, this behaviour being motivated (29% versus the European average of 10%) by the limited choice in the residence locality, as far as this cultural activity is concerned / source: : the report *Cultural Access and Participation, Special Eurobarometer 399*, EC, 2013, p. T2 and T12

²⁶ TEMPO series, National Statistics Institute, 2014

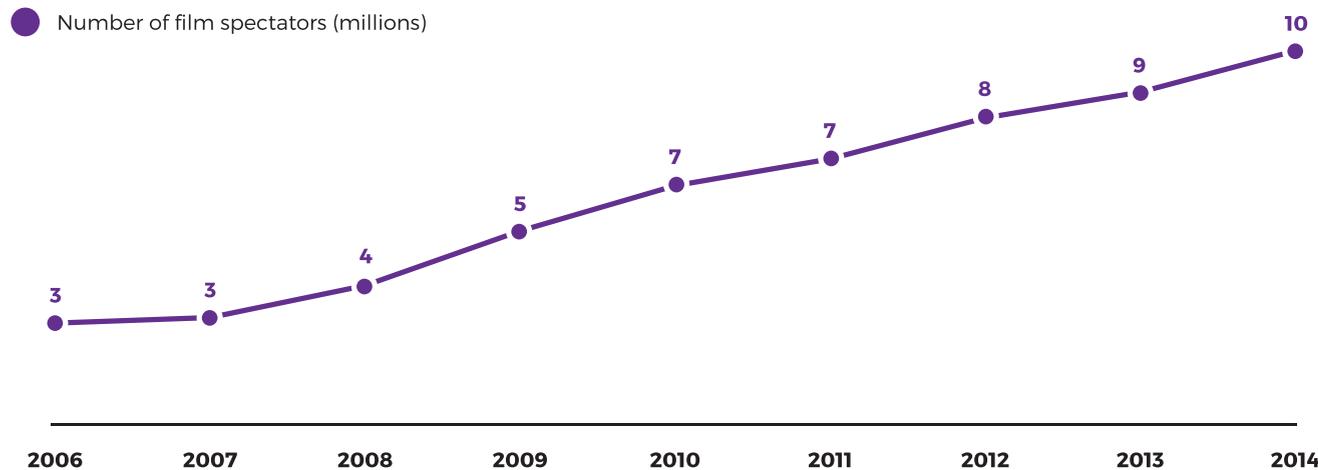
²⁷ The graph accounts for the number of operating *normal band (35 mm film) cinema theatres and cinema installations*, which reported data to the National Cinema Centre. The graph does not include *narrow band (16 mm film) cinema theatres and installations* or *cinema caravans*. The number of normal band cinema theatres and cinema installations decreased from 3959 in 1990 to 2635 in 1991, 1337 in 1992, and since 2002 no cinema theatre of type has reported. Since 2005, a cinema caravan per year has been reported.

Graph 2. Dynamics of the number of film shows in movie theatres in Romania [thousands] [2006-2014]²⁸



Source: National Statistics Institute, 2015

Graph 3. Dynamics of the number of film spectators²⁹ in movie theatres in Romania [thousands] [2006-2014]



Source: National Statistics Institute, 2015

²⁸ The film performance is the screen projection of a film for the public (Source: NSI).

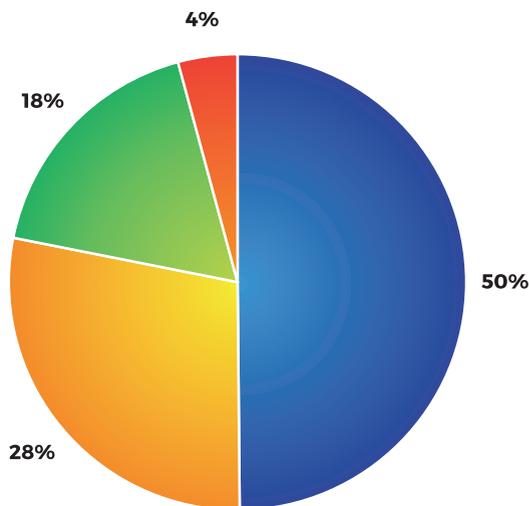
²⁹ The cinema spectator is the person who views a film at the cinema. The statistics record the number of spectators based on the sold tickets (Source: NSI).



As far as the *perception on the public cinema infrastructure* is concerned, 50% of the respondents state that they have a movie theatre in their locality, while 28% have never had one, and 22% said they used to have one in the past³⁰ (see Graph 4).

Graph 4. Perception on the existence of the public movie theatre infrastructure [2015]
(Do you have a cinema theatre in your locality?)

- Yes, we have one
- No, we have never had one
- We used to have one before 1989, but not anymore
- We used to have one after 1989, but not anymore



³⁰ In 2008, the same question recorded the following percentages: 45% *Yes, we have*, 1% *We used to have after 1989, but we don't anymore*, 19% *We used to have before 1989, but not anymore*, 35% *We have never had one* (source: The 2008 Cultural Consumption Barometer, apud *The Sectoral Strategy in the Field of Culture and National Heritage for the Period 2014-2020*, p. 309)

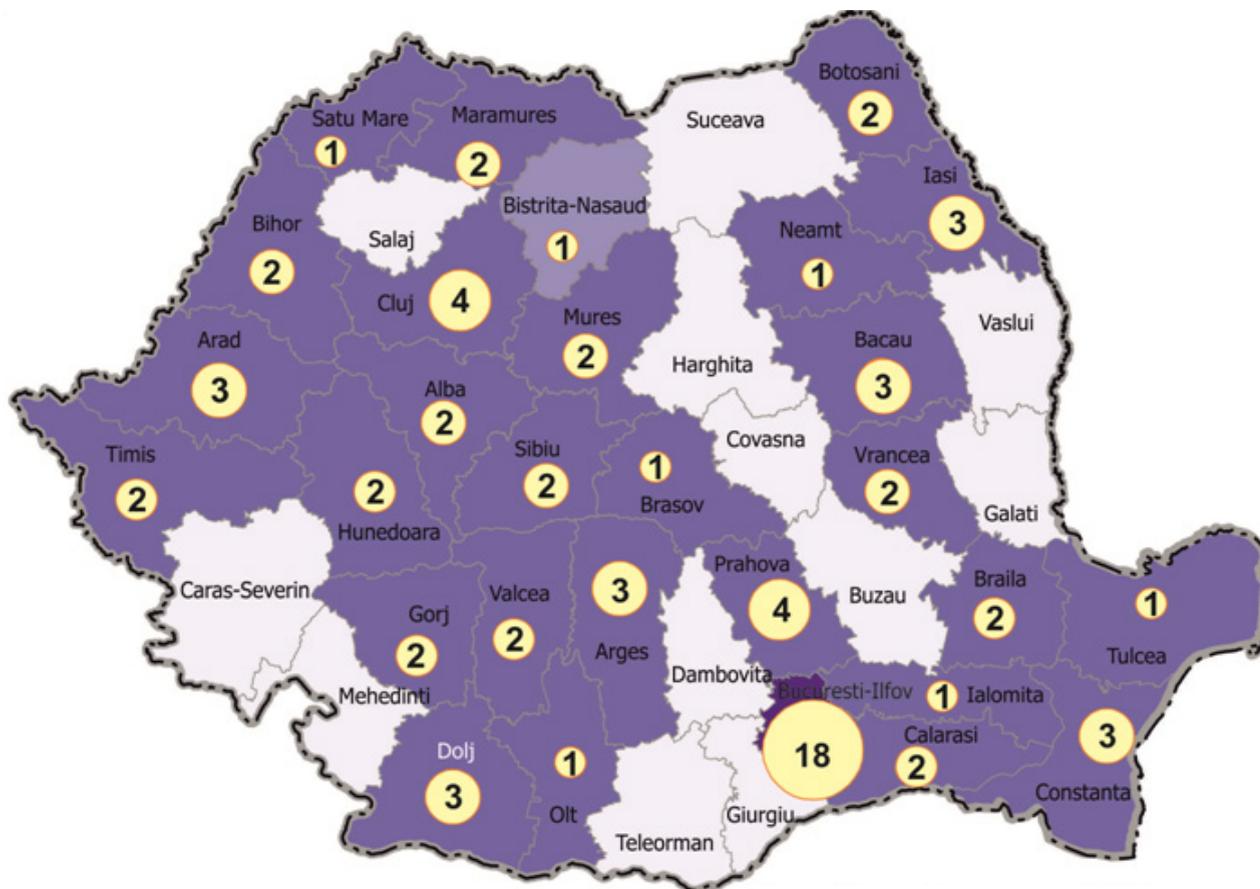
There are significant differences between the residence areas: in urban areas³¹, approximately 64% of the respondents state they have a **movie** theatre in their locality, as compared to only 2% in rural areas. The official data show that 78% of Romania's cities do not have a functional³² cinema, and in the counties of Sălaj, Suceava, Harghita, Vaslui, Galați, Covasna, Buzău, Caraș Severin, Mehedinți, Dâmbovița, Teleorman and Giurgiu there were no **movie** theatres in 2014 (see the *Map*). In the case of the Bucharest inhabitants (Bucharest being the city with the most developed cinema infrastructure³³), we find the highest percentage (80%), the rest of the respondents stating either that they have never had such an infrastructure or that they used to have one, but not anymore.

³¹ Bucharest not included

³² Source <http://www.cineuropa.org/cf.aspx?t=cfocusnewsdetail&l=en&tid=1965&did=256291#cl>, Cineuropa presents data taken from the National Cinema Centre, article dated 28/04/2014, link accessed on the 20th of December 2015.

³³ In 2014, there were 18 functional cinema theatres and cinema installations in Bucharest, in spaces where 147,082 cinema shows took place. (Source: NSI, calculations: NIRCT)

Map. Number of movie theatres and cinema installations, by counties [2014]



Source: National Institute for Statistics, processed by NICRT, 2015

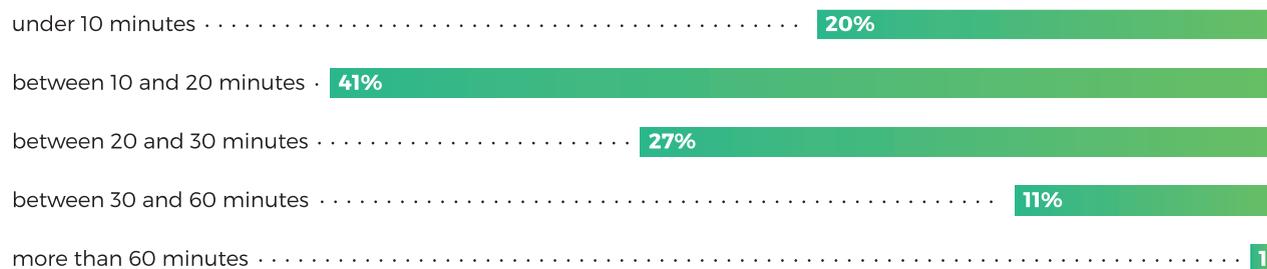
CONSUMUL DE FILM ȘI
CINEMA.
PRACTICI DE VIZIONARE,
PREFERINȚE ȘI
PROFILURI DE SPECTATOR



When answering the question *Considering the means of transport you use most often, how long would it normally take you to reach the nearest movie theatre?*, most of the Bucharest

respondents evaluate the time spent on their way to the closest cinema to be 60 minutes maximum (see Graph 5).

Graph 5. Perception on the proximity of the cinema infrastructure in Bucharest (2015)
(Considering the means of transport you use most often, how long would it normally take you to reach the nearest movie theatre?)



The perception on the absence of movie theatres for the 20% of the Bucharest respondents may be explained both through the *accessibility level* – the traditional movie theatres are located downtown, while the multiplexes are situated in malls and are not attended by all the categories of public, and through *socio-demographic profile characteristics* – these respondents are characterised by a low education level and mainly belong to the age categories *51-65 years old* and *above 65 years old*. On the other hand, the centralism of the communist years (up to 1990) made it possible for the films to reach the movie theatres in all the neighbourhoods³⁴,

besides the movietheatres in the centre of the town; therefore, there was a type of public that got used to the existence of movieheatres in their residence neighbourhoods.

As regards the results in rural areas, 64% of the respondents state they have never had a movie theatre in their locality, 30% state they

theatres that used to operate before 1989, rehabilitation works have started for some of the spaces, in order for them to become functional again; it's the case for former cinema theatres like „Favorit”, „Giulești”, „Gloria”, „Dacia” (Marconi) – sources: <http://initiativafavorit.blogspot.ro/>, <http://www.secundatv.ro/magazin-it/primaria-sectorului-6-desteleneste-cinematograful-giulesti-12778.html/>, <http://www.mediafax.ro/cultura-media/cinematograful-gloria-a-intrat-in-administrarea-primariei-sectorului-3-14403241>, <http://cinemamarconi.ro/cinema-marconi/>.

³⁴ In the case of present non-functional neighbourhood cinema

used to have one before 1989 or that they used to have one, but they don't anymore.

With a view to recording *the perceived need for a movie theatre* separately, we used the question *Do you need a movie theatre in your locality?*, the answers of which are hereunder systemised. Two thirds of the respondents (66%) answered affirmatively. The urban residents, familiarised with the practice of attending a cinema, make this statement in a greater proportion (71%) than the rural residents (55%), as in the rural areas the cinema is nearly absent as an element of public cultural infrastructure.

In this context, the development of established autochthonous film festivals and the occurrence of more and more film event initiatives, increasingly diversified in the last years³⁵, contribute to the feeling of needing a movie theatre. Festivals, as complex cultural events, are not limited to projection of films in conventional projection halls, but they use unconventional spaces, too (e.g. projection rooms within cultural centres and museums, screens installed in cafés, tea-houses, art galleries, parks) and have the capacity to create and shape a new film public. Moreover, by their very nature, festivals create a propitious environment for any kind of debates. In Bucharest there are events all the year round³⁶, most of them already established, having a

³⁵ Bucharest (Tulcea), Timishort Film Festival (Timișoara), Victoria Film Festival (Victoria, Brașov) etc.

³⁶ Retrospectives of important international film festivals, cinema caravans etc., besides the autochthonous festivals.

diverse offer of genres and themes of the films projected.

The analysis from the viewpoint of the age shows the youngsters aged between 21 and 35 as perceiving the movie theatre as necessary with an intensity above the average. It is important to also notice the evolution within the age group of high school students (see Graph 6). Non-formal cinema education activities – increasingly numerous after 2010 – initiated in Bucharest and other cities in the country³⁷, have a positive effect³⁸. As a matter of fact, data published in the report *A profile of current and future audiovisual audience* reveal that Romania records the highest rate (63%) of success of informal film education programmes, through activities such as clubs, associations and

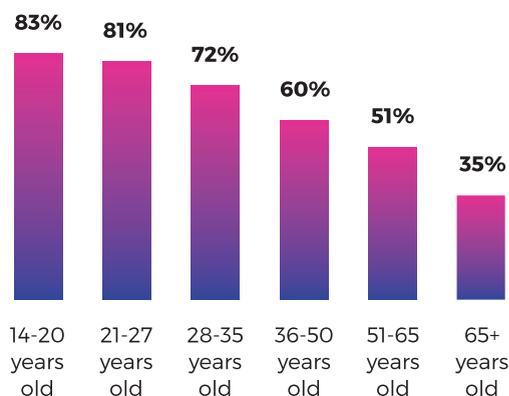
³⁷ **Events and special projections within film festivals:** *EducaTUFF* (Transylvania International Film Festival – Cluj-Napoca), *Minimest* (Animest – International Animation Film Festival – Bucharest), *Next Kids* (Next Film Festival – Bucharest), *AstraJunior* (Astra Film Festival – Sibiu); *Proiecții pentru liceeni* (*Projections for high school students*) and *Juriul Liceenilor* (*The Jury of the High School Students*) (One World Romania – Bucharest); **film festivals for children and teenagers:** *KINOdiseea – International Film Festival for Children and Families* – Bucharest, *Super – Festival for films made by teenagers* – Bucharest; **projections and debates organised in schools:** *One World Romania at School* (Association One World Romania), *Cinema-Edu* and *Films for High School Students* (Macondo Association), **practical workshops for high school students organised within film festivals:** *Let's go digital* (Transylvania International Film Festival), *My First Documentary Film* (Astra Film Festival – Sibiu), *UrbanEyeFilmFestival* – Bucharest, *Super – Festival for films made by teenagers* – Bucharest, *Pelicam International Film Festival* – Tulcea).

³⁸ For a European Film Education Policy, 2014.



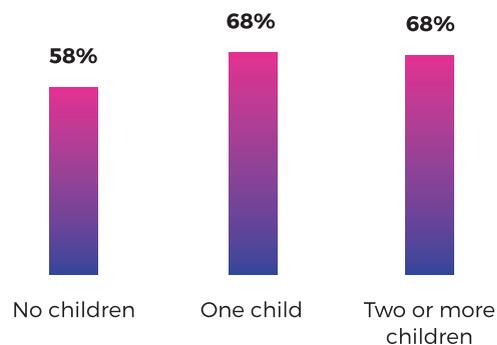
informal film workshops, followed by Italy (53%) and Spain (50%). Sixty-three per cent of the children who have not attended film workshops and clubs state that they would like to participate in such activities. Their main motivation is to see and discuss the films viewed. The most significant demand is recorded for Romania (79%), followed by Italy, Spain and Poland (73%), while the lowest demand is recorded in Great Britain (45%)³⁹.

Graph 6. Perceived need for movie theatre, by age groups [2015]
(Do you need a movie theatre?)



Furthermore, according to our research, the respondents belonging to families with children state to a greater extent that the presence of a movie theatre in their community is necessary (see Graph 7).

Graph 7. Perceived need for a movie theatre, in households with / without children [2015]
(Do you need a movie theatre?)



On the other hand, the persons living in rural areas state that they do not need a movie theatre – 41%, a statistical weight above the average of 32% at the level of all the respondents, which, to a great extent, may be explained by the quasi-general lack of cinema infrastructure. An explanation for this situation may be related to the fact that the demand of cultural goods (and implicitly the perception on their necessity) is influenced by the “previous exposure” to such products⁴⁰. In other words, the „cultivation of taste” influences the demand and the need for cultural goods. In this respect, we can speak of the „shaping of habits” and the „learning by consuming”. In the first case, the previous consumption of cultural goods determines the

³⁹ Report *A profile of current and future audiovisual audience*, EC, 2014, pp.30-31

⁴⁰ Bruce A. Seaman (2006, pp.441-443). *Empirical Studies of Demand for the Performing Arts in Handbook of the Economics of Art and Culture: Volume 1*, Victor Ginsburgh and David Throsby (Coord.). (s.l.): Elsevier, pp.415-472

outline of future predictable attitudes towards consumption through the shaping of habits. The *learning by consuming* refers to the fact that the consumer-public is uncertain about the functions of some cultural goods, but they shape their preferences through consumption experiences.

In the case of the Romanian urban environment, the presence or the absence of the various types of cultural infrastructure in the locality directly influences the process of „exposure” to cultural goods and of taste shaping, thus determining the manner of perception on the need for an infrastructure for the distribution of cinema projections in the public space.

The lack of incomes is a dimension that expands the circle of respondents who are not interested in cinema; more than half (55%) of those with very low incomes state they do not need a movie theatre. Even though it is not the highest as compared to the levels of other countries⁴¹, we estimate that the price of the cinema tickets in Romania may be a barrier for some categories of population.

⁴¹ CUIPIX – Cultural Price Index on Goods and Services, 2014

II. CULTURAL CONSUMPTION OF FILMS

2.1. Film watching in movie theatres

Around 39% of the interviewed persons state that they have attended a movie theatre at least once in the last year. Significant differences are recorded in terms of gender: 43% of the male respondents, as compared to 36% of the female respondents. The public film consumption is first of all influenced by ageing (according to Graph 8), then by the income per household and by the occupational status (see Graph 9). The results match the European average.⁴²

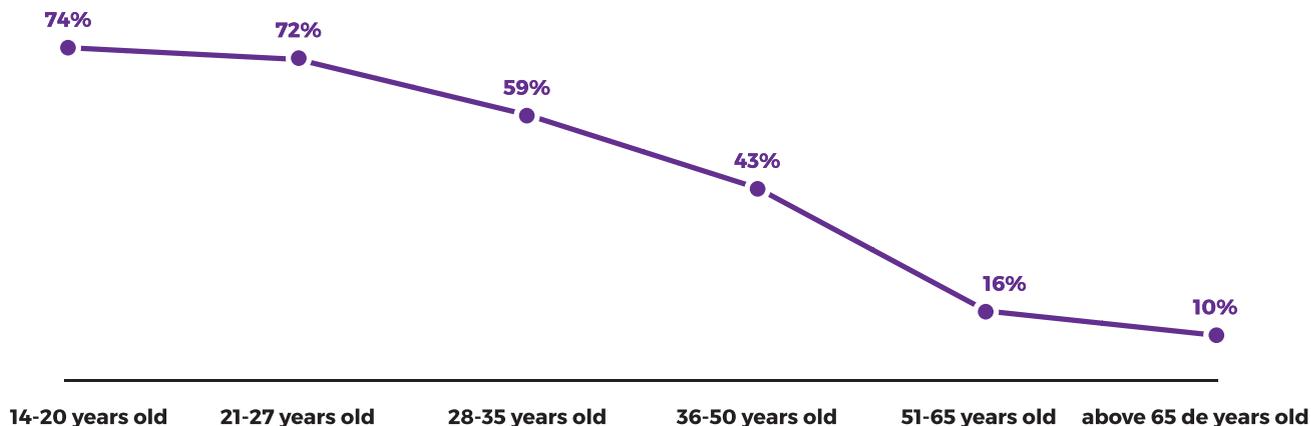
⁴² *A profile of current and future audiovisual audience*, p.17



Graph 8. Public film consumption, by age [2015]

(In the last 12 months, how many times have you watched a film at / within...?)

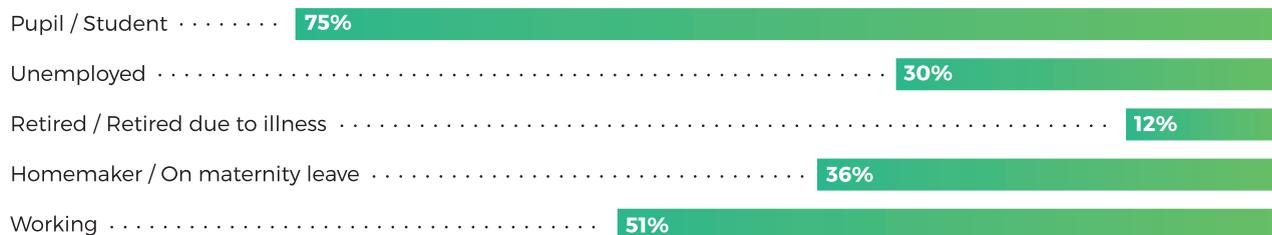
● Percentage of people who have seen at least one film at the cinema in the last year, within: a classic cinema, a multiplex, a film festival, an alternative space, a cultural centre/culture house



Graph 9. Public film consumption, by occupations [2015]

(In the last 12 months, how many times have you watched a film at / within...?)

● Percentage of people who have seen at least one film at the cinema in the last year, within: a classic cinema, a multiplex, a film festival, an alternative space, a cultural centre/culture house



In order to obtain an in-depth analysis of the film consumption in the public space, the respondents were asked, after stating that they had attended a movie theatre at least once in the last year, within

what event / space they had watched films. According to Tables 1 and 2, both for the national sample and for the Bucharest boost, most of the respondents watch films in multiplex-type movie theatres.

Table 1. Public film consumption, depending on the type of space / event (*national level*) [2015]

In the last 12 months, how many times have you watched a film at / within ...?	Classical cinema theatre	Multiplex	Film festival	Alternative space	Culture house / rural culture house
Once	9%	7%	6%	7%	4%
Once every 4-6 months	6%	9%	3%	4%	2%
Once every 2-3 months	4%	9%	1%	2%	1%
Monthly	2%	7%	0%	0%	0%
Weekly	0	1%	0%	0%	0%
I haven't	80%	67%	91%	88%	94%

Table 2. Public film consumption, depending on the type of space / event (*Bucharest level*) [2015]

In the last 12 months, how many times have you watched a film at / within ...?	Classical cinema theatre	Multiplex	Film festival	Alternative space	Culture house
Once	14%	11%	11%	13%	5%
Once every 4-6 months	8%	12%	5%	8%	3%
Once every 2-3 months	5%	14%	2%	3%	1%
Monthly	2%	12%	1%	0%	0%
Weekly	0%	2%	0%	0%	0%
I haven't	72%	49%	81%	76%	92%



The increase of the number of multiplex-type movie theatres, which are mainly located in mall-type commercial centres, thus positively influences the frequency of film watching. For

41% of the multiplex spectators, watching a film is *an important part of the visit*, for 38% it is *an occasional activity* and for 20% it is *the main reason* why they go to the mall⁴³.

Table 3. Association of film watching in a multiplex with other activities (Bucharest level) [2015]

When you go to the mall, would you say that watching a film is ...?	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	above 65 years old	Total
The main reason why you go to the mall	28%	23%	16%	15%	28%	20%	20%
An important part of the visit to the mall	47%	43%	52%	38%	23%	7%	41%
An occasional activity	24%	34%	33%	46%	49%	73%	38%

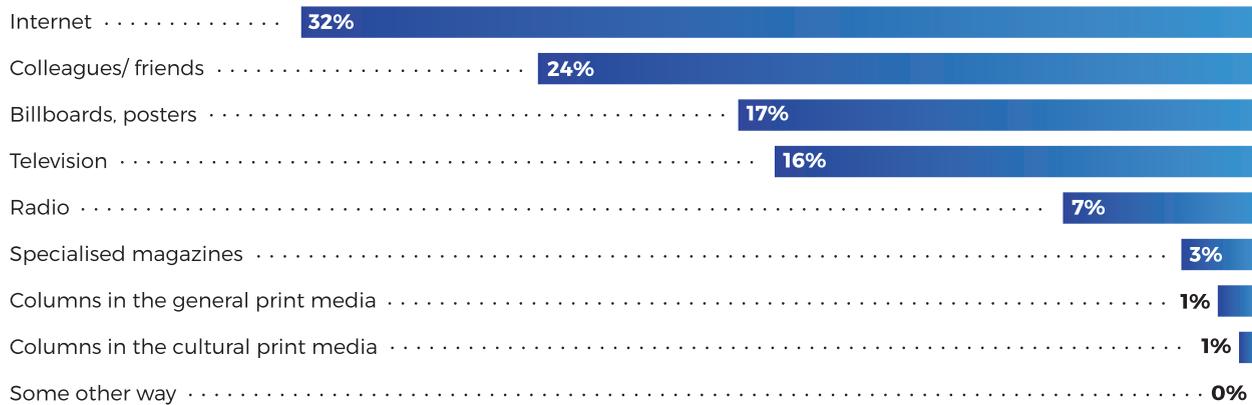
An important role in the analysis of the practice of film watching at the movie theatre is played by the **information sources** used by the public, and this is why the consumption also depends on the information and promotion level

attained by the projection organisers. As regards the used information sources, the Internet is the main channel used; 32% of the respondents use the Internet, while 24% mentioned *friends/colleagues* and 17% - *billboards and posters*.

⁴³ According to the answers to the question *When you go to the mall, would you say that watching a film is: - the main reason you go to the mall, - an important part of the visit to the mall, - an occasional activity*, addressed to those who have attended a multiplex at least once in the last year.

Graph 10. Information sources used by the cinema audience [2015]

(How do you get your information on the cinema events you attend?)

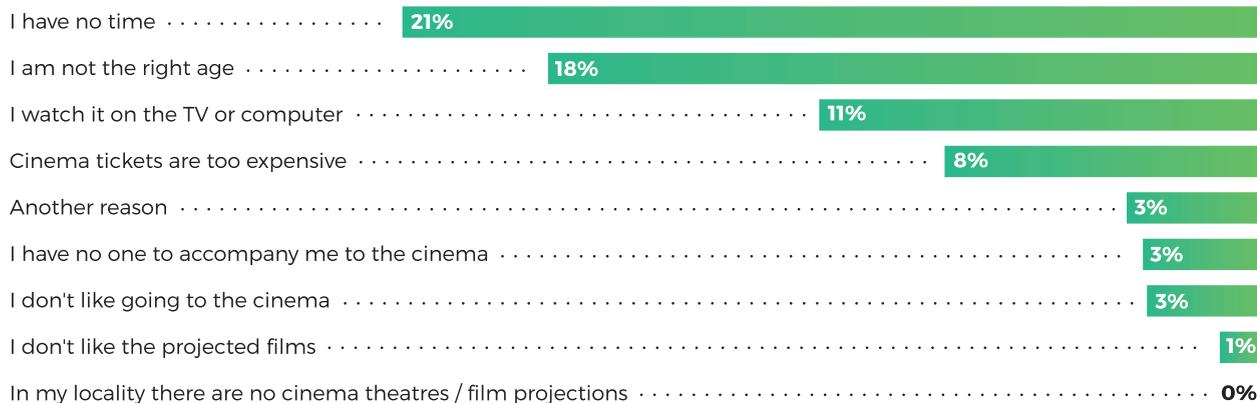


In order to identify the public cinema **non-consumption motivations** of the respondents who have not attended any public projections in the last year, we asked the question *What are the reasons why you have not attended any public film projections in the last 12 months?* The lack of the cinema infrastructure (*In our locality there is not a functional movie theatre / In our locality there are*

no film projections set-up in other types of spaces (squares, open air, culture house / cultural centre) was pointed out by 33% of the participants in the study as the main explanation for not watching any films at the movie theatre. The *lack of time* was mentioned by 21% of the respondents and only 11% of them state they prefer *watching films on TV or computer* (see Graph 11).

Graph 11. Cinema non-consumers' motivations [2015]

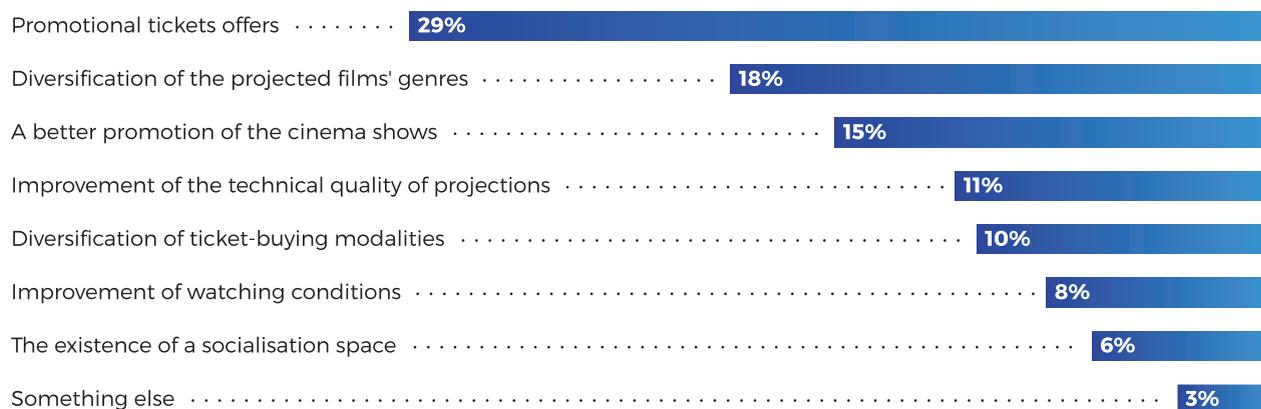
(What are the reasons why you have not attended any public film projections in the last 12 months?)



According to Graph 12, most of the interviewed public cinema non-consumers state they may be positively influenced by the *existence of promotional ticket offers* (29%), by

the *diversification of the projected films' genres* (18%) and by a *better promotion of the cinema shows* (15%).

**Graph 12. Answers to the question
What would make you go to the cinema more often? [2015]**



2.2. Film watching in the domestic space

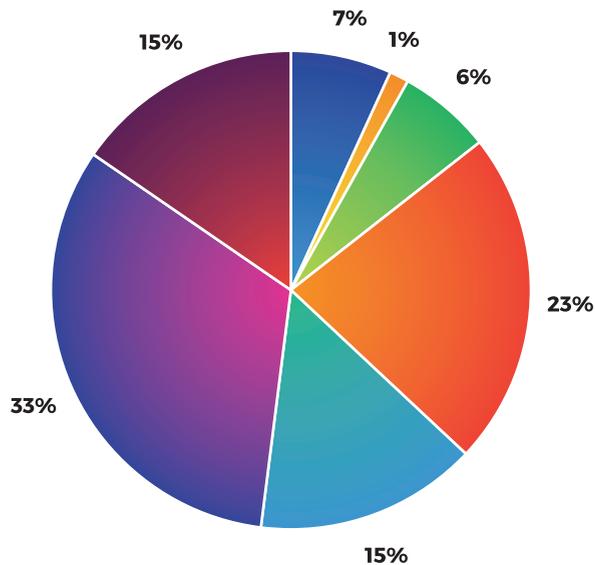
An important aspect in understanding the phenomenon of film consumption in the domestic space is finding out the watching frequency among the public, the identification of regular or occasional viewers. Significant differences are found depending on the type

of media used. Thus, film watching on TV is frequent among the Romanian public and it is an activity which many of the respondents repeat during the year: 93% have watched at least a film on TV, while 63% watch films daily (see Graph 13). On the other hand, film watching on DVD or Blu-ray is an occasional activity: 33% have watched at least one film in the last year, while 5% watch daily (see Graph 14).

Graph 13. Frequency of film watching on TV, in the last year [2015]

(In the last 12 months, how often have you watched films on TV?)

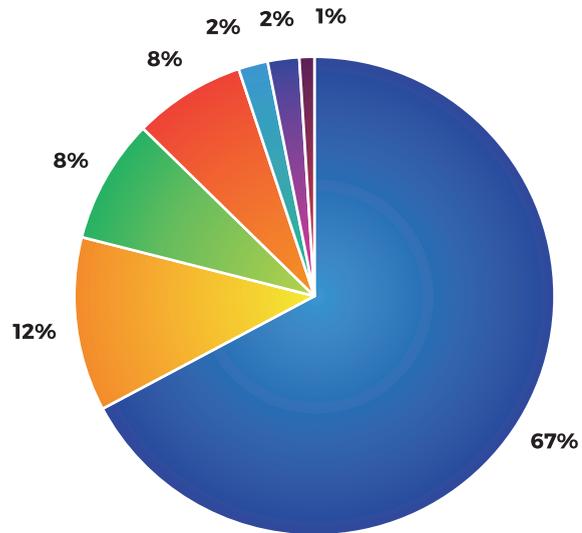
- Never
- 1 – 2 times a year
- 1 – 2 times a month
- 1 – 2 times a week
- <1 hour daily
- 1 – 3 hours daily
- > 3 hours daily



Graph 14. Frequency of film watching on DVD / Blu-ray in the last year [2015]

(In the last 12 months, how often have you watched films on DVD/Blu-ray?)

- Never
- 1 – 2 times a year
- 1 – 2 times a month
- 1 – 2 times a week
- <1 hour daily
- 1 – 3 hours daily
- > 3 hours daily



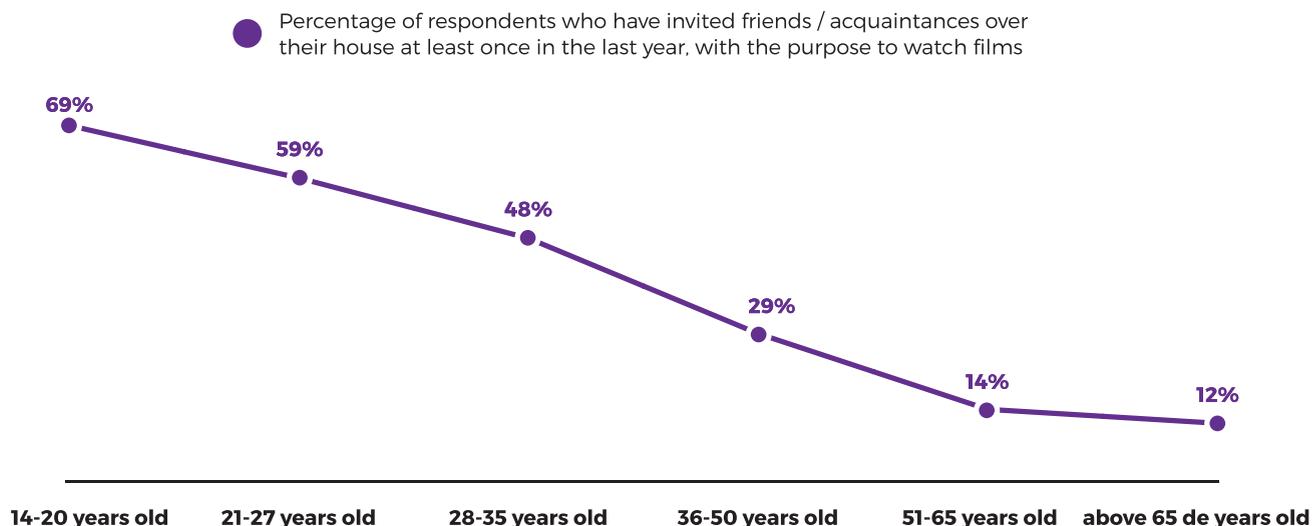
2.3. Socialisation through film

Watching a film, as a leisure activity, has an important dimension of socialisation, whether it takes place in the public or private space. Most of those who watch films at the cinema attend the movie theatre *accompanied by members of the family* (35%), *by their partners* (33%) or *friends* (19%)⁴⁴.

At least 30% of the respondents have invited friends or acquaintances over their house to watch films together. This activity is influenced by age, prevailing among young people (see Graph 15); it is preferred by men and, in terms of marital status, it is preferred by single or unmarried persons (see Graph 16).

Graph 15. Domestic socialisation through film / age [2015]

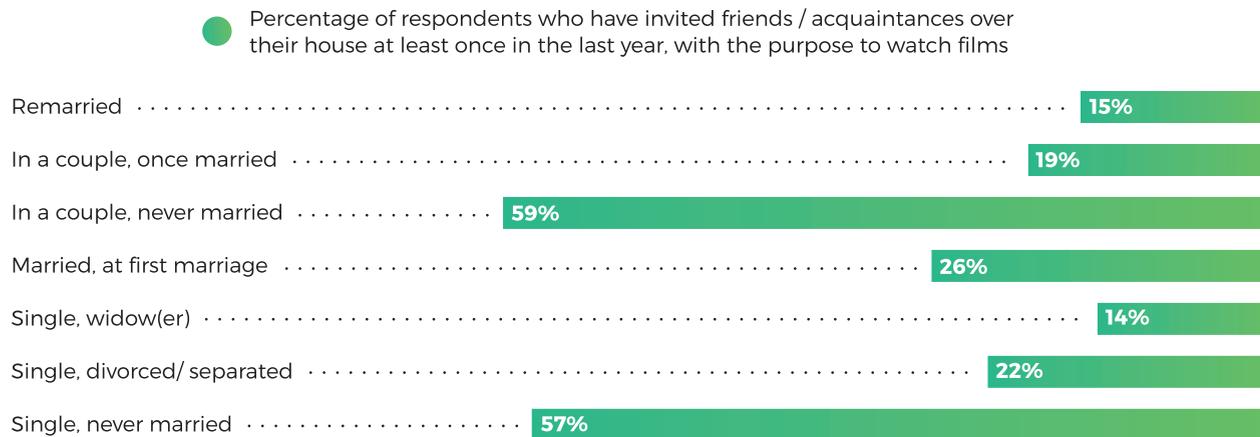
(In the last 12 months, how often have you invited friends / acquaintances to your house in order to watch films?)



⁴⁴ The question *With whom do you attend cinema theatres/ events most often?* with the answers: *alone; with my partner; with members of the family; with school/work mates; with friends.*

Graph 16. Domestic socialisation through film /marital status [2015]

(In the last 12 months, how often have you invited friends / acquaintances to your house in order to watch films?)



**III. FILM PREFERENCES
(GENRES, CONTENTS
THEMES, PRODUCTION
ORIGIN, OTHER PERSONAL
SATISFACTION CRITERIA**

3.1. Criteria in choosing a film

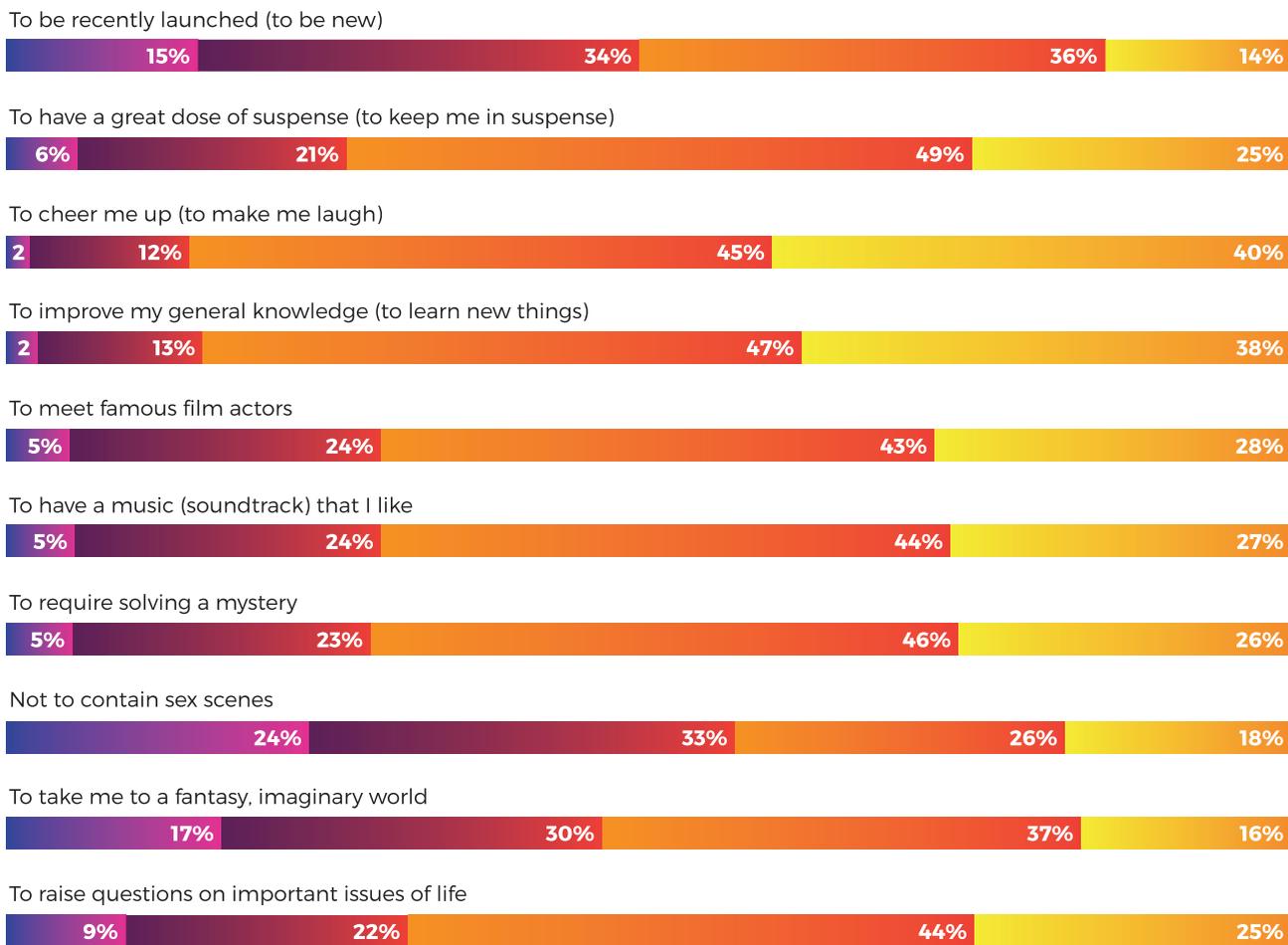
The main criteria deemed *very important* by the spectators when choosing a film are **the story** (the script) – 46% of the respondents – and **the**

genre of the film – 41% of the respondents. A *quite important* criterion is **friends’ recommendation**, mentioned by 41% of the respondents, followed by **the director** of the film, mentioned by 29% of the respondents. At the other end, **the awards obtained** and the **specialised rating** given to the film are deemed **not at all important** when choosing a film (16% of the respondents for each criterion). **The story** and **the genre** of the film are appreciated as *very important* mainly by urban residents. Those who appreciate **the director** of the film as *quite important* when choosing a film are mostly female urban residents, with medium and higher education level.



Graph 17. Decisive factors in choosing a film [2015]

● Not at all important ● Not very important ● Quite important ● Very important



3.2. Preferences in terms of genre and production origin

In the top of genre preferences there are *adventure, action and mystery* films, viewed by more than 67% of the respondents, followed by *comedies* (45%) and *romance films* (29%), according to Table 4.

From the viewpoint of the production origin, the **American feature films** are the most viewed, by more than half of the respondents (64%), followed at a distance by **Romanian feature films** (17%) and **European feature films** (12%). Those who watch American productions are mainly young urban residents. The spectators of Romanian films are mainly retired elderly people, with a low to medium education level.

It is worth mentioning that European films are rather watched by women than by men. Those who have not seen films at all in the last

year are mainly elderly rural people from one-person households.

Table 4. Preferred film genres at national level

<i>What film genres do you watch the most frequently?</i>	
Adventure / action / mystery	67%
Comedies	45%
Romance	29%
Historical	22%
Documentaries	18%
Dramas	15%
Thriller / Suspense	9%
Science Fiction / Fantasy	7%
Horror	5%
Indian	4%

Table 5. Film preferences depending on the production origin [2015]

<i>Most of the feature films (not film series) that you have watched in the last 12 months (regardless of the media: cinema, computer, TV etc.) were...</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	above 65 years old	Total
American	81%	83%	77%	70%	54%	38%	64%
Romanian	11%	4%	10%	12%	25%	29%	17%
European	7%	0	9%	14%	15%	13%	12%
Other production origin	1%	0	2%	2%	3%	5%	2%
I have not seen any films	0%	0	2%	3%	4%	15%	4%



As regards the ranking of the **film series** on the origin of production, the preferences are distributed more uniformly than for the feature films; in the top of preferences the **American** productions are ranked the first, being preferred by 32% of the spectators, followed by **Turkish** film series (19%) and **Romanian** film series (12%) (see Table 6). The American film series viewers are mainly persons with medium incomes, youngsters aged between 14 and 35. The Turkish film series viewers are mainly elderly women. We notice an influence of the regions: the American film series are preferred by the persons living in the South-West and Centre Regions, as well as Bucharest, while the Turkish film series are preferred by persons living in the North-East, South and South-East Regions. The Romanian film series viewers are mainly persons aged above 51, from rural areas, retired, alone in the household. One quarter of the total number of respondents, more men than women, state they have not viewed film series in the last year.

Table 6. Film series preferences at national level [2015]

Most of the film series you have watched in the last 12 months were...	
American	32%
Turkish	19%
Romanian	12%
Indian	5%
Korean	4%
South-American	2%
Other origin of production	2%
I have never watched a film series in the last 12 months	25%

3.3. Perceptions on the New Romanian Cinema (NRC)

The syntagm New Romanian Cinema, as it appears in the description of film critic Andrei Gorzo, refers to a “series of stylistic premises shared by a series of films that have enjoyed international success”⁴⁵ since the 2000s.

When consulted on these films, more than half of the respondents (59%) expressed their agreement on the statement that they *make the Romanian cinema known at international level*. Moreover, the same number of respondents agree with the statement that NRC films *improve Romania’s image worldwide*.

However, only 44% of the respondents perceive these films as matching their taste. The answer might be explained by the fact that “NRC is a cinema built on stylistic norms different from the mainstream, Hollywood-type cinema”⁴⁶. Yet, another statement which more than half of the respondents (56%) agree with is that these films *depict aspects of the Romanian society in a realistic manner*.

The conclusion here might be that the NRC films do not *represent* the Romanians, but they *present* them; national pride is (like in other cases of national success, such as sports etc.) a collective identity value for Romanians.

⁴⁵ Andrei Gorzo, „Între autobiografie și precizie critică” (“Between autobiography and Critical Precision”), *Film Menu*, nr. 14/2014

⁴⁶ *Ibid.*

Figure 1.



A part of the respondents (11%) admit that they are not familiar with NRC films; these respondents share some characteristics, such as under-average incomes and the condition of parents.

As regards the degree of notoriety of Romanian film directors perceived to be directing films that can be included in the NRC, we recorded a very high rate (63%) of respondents who gave the non-answer “Don’t know”. Then there is a category of fragmentary answers in terms of diversity of the names obtained and, implicitly, in terms of low related scores. Thus, we only kept for our analysis the answer versions that obtained more than 1.5%. These answers nominated the following film directors: Cristian Mungiu, with a notoriety degree of 15%, followed – at a distance of around 10 points – by Corneliu Porumboiu, with a notoriety degree of 6%, and Cristi Puiu, with 4%.

Those who nominated **Cristian Mungiu** are Bucharest residents and young Internet users, most of them belonging to the 28-35 years old age group. Those who nominated **Corneliu Porumboiu** are persons with high incomes, Internet users, more men than women.

3.4. Perceptions on the Romanian film – by means of mentioning a favourite Romanian film director, regardless of the period

The statistical weight of the respondents who gave non-answers to this question⁴⁷ is 46%, smaller than for the question that monitored the notoriety of NRC film directors

⁴⁷ Name at least a Romanian film director whose films you prefer.



(63%). However, it is a high value, representing almost half of the interviewed persons.

For this question there are fragmentary answers, too; this category of answers contains many names (mostly film directors, as well as actors and other various names), with low scores. The answer that firmly stands out is **Sergiu Nicolaescu**, nominated by 31% of the respondents as being their favourite Romanian film director. The profile of these respondents is distinct through several characteristics: more women than men, aged 51-65 – an age group that expressed their preferences with a higher intensity than the average.

An additional mention, related to the film director Sergiu Nicolaescu, is that in the European research of 2013 (whose results were published in the report *A profile of current and future audiovisual audience*), „Pistruiatul” (“The Freckled Boy”) was ranked the first among the Romanian films with the most numerous instant mentions, both from children and adults⁴⁸.

At a great distance – twenty-eight points – follows **Cristian Mungiu** as a favourite Romanian director (3%), who also appears in the top of NRC directors. His basic audience can be described as young people aged 21-25, from Bucharest and urban areas, having high incomes.

Less significant overall are three respondents' preferences, referring to Nae Caranfil (1.8%), Liviu Ciulei (1.51%) and Lucian Pintilie (1.47%) – with very close scores as compared to one another.

IV. FILM SPECTATOR PROFILES

Hereunder we shall present a series of film spectator profiles, homogenous sub-groups that outline behavioural features and specific cultural consumption trends. In our undertaking we have aimed at drawing up **statistical portraits**, based on dominant features of uniform categories of consumers selected from the general sample. This selection was made depending on the frequency mentioned in the answers to the questions:

- » In the last 12 months, how many times have you watched a film in a classical movie theatre (single screen / projection hall)?
- » In the last 12 months, how many times have you watched a film in a multiplex movie theatre (having several projections spaces)?
- » In the last 12 months, how many times have you watched a film within a film festival?
- » In the last 12 months, how many times have you watched a film in an alternative space (such as squares, open air cinema etc.)?
- » In the last 12 months, how often have you watched films on TV?

The answers to these questions defined the features of *distinctive behaviour* of the proposed profiles, to which we have added a series of

⁴⁸ *A profile of current and future audiovisual audience*, p.254

specific features grouped by three categories: *socio-demographic characteristics, consumption trends, infrastructure level*. While the features within the category *socio-demographic characteristics* are general aspects that shape the statistical portraits, those grouped under

consumption trends and *infrastructure level* highlight significant differences as compared to the frequencies recorded within the general sample.

Profile I

Distinctive behaviour	They have attended a classical movie theatre at least once in the last year. They have attended at least one projection within a film festival or alternative space.
Socio-demographic characteristics	They are employed / they work (63%); Higher education graduates (44%) Aged between 28 and 35 (25%) and between 36 and 50 (22%) Urban residents (89%); Bucharest residents (70%); Marital status: mostly single / unmarried (35%)
Consumption trends	78% have seen at least one film on Blu-ray / DVD in the last year; 66% have invited friends / acquaintances to their house to watch films; 64% use the Internet on a weekly basis with the purpose to watch films; 31% use the Internet on a weekly basis with the purpose to download films; 19% have downloaded films for free in the last year, 29% paid for film downloads; 18% get their information on cinema shows from the radio; They mostly watch American (44%) and Romanian (19%) film series ; They have a higher knowledge degree regarding the New Romanian Cinema; 95% consider that the NRC films have improved Romania's image worldwide.
Level of access to infrastructure	70% have a movie theatre in their locality; They own a laptop (82%), CD-player (56%), MP3-player (45%) and tablet (56%) to a greater extent as compared to the rest of the sample (48%).



Profile II

Distinctive behaviour	They have attended a multiplex cinema at least once in the last 6 months.
Socio-demographic characteristics	They are employed / they work (68%); Higher education graduates (44%) and high school graduates (38%); Aged between 21 and 27 (23%), 28 and 35 (21%) and 36 and 50 (29%); Mostly men (55%); Urban residents (86%); Bucharest residents (55%); Residents in sectors 2 (27%), 3 (21%), 6 (26%).
Consumption trends	They have shopped at the mall in the last 6 months (91%); Watching a film within the mall is their main reason for the visit to the mall - mainly for youngsters aged 14-27, an important part of the visit - for respondents aged mainly between 29 and 50 and an occasional activity for those aged between 36 and 50; They have viewed American productions in the last year (regardless of the media) – 80% films, 45% film series; It is important or very important to them that the film they are about to see should be recent (66%); They go to cinema events most frequently accompanied by: their partner (35%) or members of their families (34%).

Profile III

Distinctive behaviour	They watch films on TV daily; They have not attended a movietheatre in the last year.
Socio-demographic characteristics	Retired (45%); High school graduates (42%) and high school level I / vocational school graduates (40%); Aged between 51 and 65 (33%) and above 65 (25%); Mostly women (55%); Urban (60%) and rural (40%) residents;
Consumption trends	They have viewed <i>Romanian productions</i> in the last 12 months in a higher proportion than the rest of the sample (20%); They have viewed <i>Turkish film series</i> (27%) and <i>Romanian film series</i> (13%). The main reasons of public cinema non-consumption is <i>the lack of a movie theatre and of cinema shows</i> in the locality; They state that <i>the promotional ticket offers</i> are the main reason that would make them go to the cinema; Their degree of knowledge regarding the NRC film directors is low
Level of access to infrastructure	60% do not have a movie theatre in their locality; They own a <i>normal screen TV</i> (78%), in a higher proportion than the rest of the sample (48%) They own a <i>computer</i> (53%), <i>laptop</i> (33%), <i>flat screen TV</i> (53%), in a lower proportion than the rest of the sample.



CONCLUSIONS

The analysis focused on presenting the changes that occurred in the film-watching practices and the modifications that occurred in the behaviour of cultural consumption of films, in the context of the continuous development of the new information technologies and of the fragmentation resulted from the greater and greater variety and from the high degree of access to the new media.

In order to capture the importance given to the film consumption as cultural activity in the public space, the first direction of the analysis monitored the public's perception on the present movie theatre infrastructure, as well as on the need for cinema among the films consumers.

The dynamics show that the number of film spectators in movie theatres is growing as compared to the previous years, but this happens on the background of a very precarious cinema infrastructure at national level, the rural areas and the small / medium towns being the most affected. More than half of the respondents consider that they need a movietheatre. Thus, not envisaging a competition to the current trend of film domestic consumption, but considering the very low level (as compared to other European countries) of the present cinema infrastructure (classical and multiplexes), we could take into account **the need to expand (redress) the infrastructure in the public space, which subsequently would result in the development of the film audience.** At the

same time, this is also an opportunity: through an adequate infrastructure and a constant activity (regular exposure to film, plus special events, such as annual film festivals, other recurrent events), the cinema might have the capacity to bring inputs to the cultural vitality of a locality and to the creation of social capital, it could contribute to the creation of social cohesion and to the consolidation of a community.

Despite the fact that attending a cinema is not a common activity, the cinema keeps its dominant position in the cultural hierarchy in relation to watching films on TV; from another viewpoint, we highlight the openness to film consumption among youngsters and children (as far as the latter are concerned, we consider the results obtained through the parents' answers in this research). Under these circumstances, **film watching** might become an **educational act in youngsters' and children's education.** The film / cinema education – through collective film views and discussions, informal courses, film workshops, other similar activities – might result in the perception of films as forms of access to the cultural heritage and, to an equal extent, it might develop youngsters' capacities for a creative and critical understanding of films.

The second direction of analysis focused on the consumption behaviour and on the motivations that could be the basis of the increase of the cultural consumption of films. Nowadays people watch films as part of their everyday life. Watching films at the movie theatre, even though for some categories of spectators is

still an essential part of the film consumption, is overall a mainly occasional practice, as the most frequent practice is watching films on TV. Television is still ranked the first, but it is quite obvious that in the near future it will be surpassed by the computer, followed by other devices that allow their use as a support for watching films (among other things): tablet, smartphone etc. Today's dominant trend in film watching is the domestic consumption. The space reserved for the cultural consumption of film thus tends to be more and more assimilated to an individual, private space.

This exponential growth must be seen in the context of an audience partly made from young adults (*The X Generation*, born between 1966 and 1976), open to modifications in their behaviour, adapting themselves to changes like the evolution in the field of information technology, and especially from young people who were born right in the middle of this period (*The Y / Millennial Generation*, 1977-1994, and *The Z Generation*, 1995-2012), definitely shaped by the continuous technological progress.

Under these circumstances, an optimal purpose of the film – whose consumption culture and manner of accessing its significations are ever-changing – would not be its evolution towards a fast and easy form of entertainment, but towards engagement and reflection on what is viewed; it should not be mainly a form of individual-oriented form of cultural consumption, but it should remain a platform for debates on

themes of interest at society level, which may occur in the viewed films.

The third direction of the analysis aimed for the identification of the consumers' film preferences, and with this purpose in mind we considered all the influencing factors, such as genres, contents themes or production origin of the viewed films and other personal satisfaction criteria of the spectators who view a film. The results show that the story and the genre are the main criteria in choosing a film. The preferred genres of the Romanian film audience are action films and comedies. As expected, the spectators prefer the American productions, followed – at a great distance, though – by Romanian and European productions, in terms of feature films, and by Turkish and Romanian productions, in terms of film series.

The Romanian film is still perceived by relating to the years before 1990, and great names of representatives of the Romanian cinema from this period are still resonant. The findings related to the public's perception on the New Romanian Cinema suggest that these kind of films do not have an introspective value, they do not necessarily represent the spectators, but they present them to the world, as Romanians, national pride being (like in other cases of national success, such as sports etc.) a collective identity value which Romanians embrace in the case of film, too. On the other hand, a high percentage was recorded for those who stated they did not know and were not familiar with films of the New Romanian Cinema. Thus, we can



state that the public's answers do not systemise a critical opinion as regards the representative films of the New Romanian Cinema, but they rather reflect the lack of knowledge as regards these films, which could be a **starting point for the development of a sustainable medium and long term strategy to promote the Romanian film in Romania.**

As the public is naturally non-homogenous overall, the fourth direction of research aimed

at presenting several profiles of film spectators, outlined after the sub-grouping of the wide public on the film consumption behaviour and in relation to socio-demographic variables, to the shared attitudes and values of the sub-groups. We are speaking of an *active audience*, **"niches" with flexible preferences and tastes, more difficult to reach** due to these particular features, and **requiring specific strategies and tactics.**

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YOUTH AND CULTURE

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INTRODUCTION

The interest in knowing and studying the manner that youth consume culture, in knowing the cultural, digital and leisure preferences and practices of this category has increased significantly in the last years. In the context of the absence of large-scale studies on these themes, the researchers interested in the subject, the political stakeholders and structures, as well as the cultural organisations have started showing interest in knowing young people's relationship with the cultural forms and new technologies, as well as in knowing their leisure practices and interaction with the cultural and digital products / services. The most important questions in this respect refer to youngsters' degree of access to cultural services and offers, to their cultural and leisure practices as well as to their preferences.

The increase of the interest in such studies was to a great extent stimulated by the changes brought by the new technologies in the ways of leisure and consumption of the cultural forms within the population and particularly amongst young people. In the Sectoral Strategy in the Field of Culture and National Heritage for the period 2014-2020, drawn by the Centre for Research and Consultancy in the Field of Culture (the present INCF), we draw the attention on the characteristics of the group of youngsters at European level, which are the subject of the cultural studies and policies oriented towards young people and

their access to culture: "The current situation of youngsters in Europe is centred on such mechanisms as: juvenilization (expanding the life styles of youngsters to the entire cycle of life), acculturation (youngsters' opening to the diversity of cultural expression, to a larger extent than in adults), commercialisation (development of cultural goods and products on the global market), prosumerisation (being a cultural producer and consumer simultaneously), individualisation (extension of the social category of youngsters, in identity terms), fragmentation (diversification of trends in young people's culture in heterogeneous groups), globalisation versus localisation (interdependence and reduction of the distances, combined with the importance of the immediate interaction with the environment), transculturalism (production of peripheral identities and cultural hybridisation), social activism (using culture against discrimination), digitalisation (development of digital practices as everyday practices)".¹

The research underpinning this paper was focused on the exploration – for the first time – of the cultural, digital and leisure practices of Romanian youngsters between 14 and 30 years old, and our goal was to identify the cultural

¹ Access of Young People to Culture, Final Report EACEA/2008/01 *apud* „Strategia Sectorială în Domeniul Culturii și Patrimoniului Național pentru Perioada 2014-2020”, CCDC, 2013, pp. 318-319



and leisure preferences for three age categories that make up the segment of youngsters. Starting from this objective, we wish to highlight the need that the cultural offer be adapted and directly addressed to the requirements of these consumers, as well as to the specific preferences of each and every category. Our second goal was to identify the perceptions on creativity and to establish the role it has in young people's development.

Few as they are, international studies on the relationship between youth and culture focused on various aspects, such as: youngsters' degree of access to culture, of public cultural consumption, the influence and role of the new technologies on young people's cultural and leisure practices and preferences, youth and technology, creativity and the role of cultural education in youngster's access to culture as well as in raising their interest in culture. Each of these studies analysed different age categories (depending on the methodology and research theme) in order to study the young people, their habits and practices, by monitoring various age categories – from pre-adolescence and adolescence to young adults. Apart from this, the studies on the youngsters and their cultural, digital and leisure habits had similar results and partly led to the same conclusions.

In this paper we shall detail these conclusions, with the purpose to facilitate the understanding of the current context regarding the relation between youngsters, culture, technology and creativity.

New technologies and youngster's practices

Perhaps one of the most debated aspects in the studies on youngsters' practices is the influence of the new technologies on everyday practices, as well as on the consumption practices. The paper of the Piedmont Cultural Observatory workgroup, "Youth and cultural consumption in Piedmont – a first glance" highlights the fact that the new technologies – and the Internet access in particular – "have deeply re-configured the backdrop in which cultural consumptions and practices develop"².

The changes brought by the Internet and new technologies are characterised by: the facilitation of users' access to contents of interest and new contents³, the fading of the consumer-producer distinction through the participatory approach of the Web 2.0.⁴, the de-materialisation of the cultural goods (e.g., the appearance of online video and audio contents and digital video archives⁵ - cultural forms preferred by the youngsters), as well as the appearance – for the first time – of new consumption practices and modalities (e.g. the creation of digital images and their upload on the Internet, the *cut & paste approach*)⁶.

² Luca Dal Pozzolo, Cristina Favaro, Elena Di Federico, Maria Giangrande, Lucia Zanetta „Youth and cultural consumption in Piemonte – a first glance”, p. 2

³ *Ibid.* p.3

⁴ *Ibid.* p.5

⁵ *Ibid.* p.7

⁶ *Ibid.* p. 11

We find similar ideas in another study, led by the workgroup of the YounGlances platform⁷, which mentions that the new technologies are characterised by such attributes as speed, immediate, instant, ubiquity and simultaneity, which have an impact on the youth's cultural consumption forms, modifying them or leading to the occurrence of new practices⁸. The study shows that we are not dealing with the replacement of old practices with new ones, but rather with a change of the modality of cultural consumption and a democratisation of the access to cultural contents via new technologies⁹. Another subject approached by the study carried out by the Basque Observatory of Culture is related to the controversial context of the new technology-generated practices and content downloading from the Internet; it mentions that the so-called piracy phenomenon is mainly present amongst young people, as they are the main consumers of online audio-video and music contents. The authors of the study notice that the cultural industry does not respond to this technological revolution fast enough and recommend that the stakeholders involved in the production and distribution of

cultural contents reckon on the aspects related to prices and free products¹⁰.

Another feature of the reconfigurations brought by the new technologies is that “activities and practices once limited to those who could afford them, both for economical matters and because of the technical skills needed to use specific techniques and tools, quickly entered the daily practices of anyone having slight disposable income, technical skills and “cultural capital”: photography, from an artistic activity requiring also from amateurs training, experience and dedication, has become a much more common activity, in principle accessible for everybody thanks to the diffusion of relatively low-cost digital cameras.”¹¹.

As far as the Internet use by youth is concerned, the Piedmont study shows that there is a connection between the youngsters' age and status and the topics they search for on the Internet. For instance, in the case of youngsters aged 15-19, “there is a predominance of leisure activities (music and games download) and the search for information about sports, school, health, study and working travels” (for young people above 18 years of age). On the other hand, youngsters aged between 25 and 29 begin to direct their interest towards topics related to “work, training, citizens' rights and home. Students normally are more interested into information about free time

⁷ YounGlances is a platform led by a workgroup made from researchers from Italy, Spain, France and Québec, interested in monitoring the way youth's cultural consumption changes as a consequence of the effects of the new technologies' revolution and of the new media. <http://www.younglances.blogspot.ro/>

⁸ Observatorio Vasco de la Cultura, „Young people, culture and new technologies”, p. 9

⁹ *Ibid.* pp. 10-11

¹⁰ *Ibid.* p. 7-8

¹¹ Luca Dal Pozzolo, Cristina Favaro, Elena Di Federico, Maria Giangrande, Lucia Zanetta „Youth and cultural consumption in Piemonte – a first glance”, p. 6



and school education opportunities, occasional work and travels for studying and working, but they are also more interested in social issues (globalisation and human rights, social engagement and volunteering, politics and society). Young workers instead focus their attention especially on tourism and holidays, wellness and health, house research, citizens' and consumers' rights"¹².

Young people's access to culture, their cultural consumption and preferences

As we have seen, youngsters have mainly interactive modalities and practices of cultural consumption, highly influenced by the use of new technologies, and, in order to access culture, they use channels that are "dynamic and often informal"¹³.

In this context, the mainstream cultural offer and the traditional ways of access / exploration of this offer raise youngsters' interest less and less¹⁴.

It is important to mention a vast undertaking of the French Ministry of Culture and Communication, which has conducted, in a several years' period, through the Department of Prospective

Studies and Statistics (DEPS), a series of studies aimed at the cultural and leisure universes of children and teenagers. In this paper we shall mainly refer to Octobre and Berthomier's study (2011), which comprised a longitudinal analysis, carried out between 2002 and 2008 on subjects aged 11-17, in order to capture the way youngsters' cultural and leisure habits change, when passing from childhood to adolescence. The findings of this research highlight that, from the viewpoint of children's / teenagers' public cultural consumption, "the libraries, theatres, museums and performance spaces are quite attended at the end of primary education (mainly through school and family), but the frequency decreases with age, except for the cinema theatre and (contemporary music) concert halls"¹⁵. Similar results were also obtained in a quantitative study conducted in Catalonia by the Ministry of Culture and Media, where, within the age segment 14-29 of the population, the cultural consumption is more intense than in the rest of the population, with the highest values of consumption recorded in the case of going to the cinema and music concerts¹⁶.

The reports and studies on the theme of young people's cultural consumption have identified the necessity to adapt the cultural

¹² *Ibid.* p.14

¹³ Interarts Foundation, "Access of Young People to Culture. Final Report" (European Commission, Directorate-General for Education and Culture, 2010), p. 9

¹⁴ Alan Brown, opening speech at the International Conference on the Convention, Protection and Promotion of the Diversity of Cultural Expressions – 10 years later, 2015

¹⁵ Octobre, Sylvie and Berthomier, Nathalie, (2011) «L'enfance des loisirs. Éléments de synthèse», in *Culture Etudes*, 2011, Nr.6 p. 5

¹⁶ Sergi Mosteiro Molina, „The Cultural Consumption and Practices of Young People in Catalonia. A first approximation by way of the Survey of the Cultural Consumption and Practices of Children 2007-2008 and the Barometer of Communication and Culture” p. 13

organisers and producers' cultural offer by devising cultural goods and services directly addressed to the youth segment, especially that this category seems not to be particularly interesting for the stakeholders.

At EU level, this problem was identified in several member states that in 2009 drew up national reports on the topic of youth and culture access. The results of these reports were included in the Final Report *Access of Young People to Culture*, drawn up by the Interarts Foundation, with the support of the Education, Audiovisual and Culture Executive Agency. The common conclusion was that the unattractiveness of the cultural offer that prevents young people's participation in cultural activities and events is one of the most recurrent obstacles pointed out in the national reports¹⁷. Denmark's report stated that the greatest challenge for the cultural products and activities providers was to keep up with the new developments: "cultural offers have to be attractive, creative, relevant and have an interactive dimension"¹⁸. According to Poland's report, "young people many times do not find attractive the readymade cultural offer by public institutions". An "often monotonous cultural offer is also mentioned in Finland's report"¹⁹ Belgium's report even makes a punctual recommendation: "Participation will only increase when cultural institutions

¹⁷ Interarts Foundation, "Access of Young People to Culture. Final Report" (European Commission, Directorate-General for Education and Culture, 2010) p. 145

¹⁸ *Ibid.*

¹⁹ *Ibid.*

really try to involve young people. A bottom-up approach therefore is recommended."²⁰

According to these conclusions of the studies, a possible explanation for the cultural producers and organisers' lack of interest in attracting young people towards cultural consumption is the fact that they do not see the youth segment (especially teenagers and students) as made up from powerful consumers. A reason for this situation may be that young people do not have their own incomes to manage as they wish. Another reason may be related to the same cause that prevented the inclusion of young people (teenagers in particular) and children into large-scale surveys, as they have been seen as "infra-social beings", greatly influenced by their parents' / family's culture, therefore lacking their own tastes as regards their cultural preferences²¹.

Shaping consumption habits and individualisation of the taste

A subject of interest both for the papers that monitored the relation of youngsters with the cultural forms, and for this paper, is related to the shaping / personalisation of cultural tastes and preferences among young people.

In regard to this subject, the study of the French Department of Prospective Studies

²⁰ *Ibid.*, p.146

²¹ Octobre, Sylvie, „Les loisirs culturels des 6-14 ans. Contribution à une sociologie de l'enfance et de la prime adolescence" in *Enfances, Familles, Générations*, 2006, Nr. 4, p. 146



and Statistics (which monitored the evolution of cultural practices in children and their evolution during adolescence) has identified that a strong influence in terms of youngsters' cultural choices and preferences comes not from parents, but rather from friends: "As the children grow, their friends are more and more involved in their cultural consumptions and leisure activities (replacing the family)"²². For teenagers and young people, friends are those who "influence the building of a relationship with cultural activities, but on the other hand the cultural goods / forms also play a quite important role in friendship relations"²³. The French study also shows that the parents' influence is mainly materialised in youngsters' choices regarding the recreational activities, by "passing on a model of interest and involvement in cultural recreational activities", while "the cultural practices chosen by either of them are not identical."²⁴.

The conclusions of the studies conducted at EU level emphasise once more the need to know the youngsters' cultural preferences and to adapt the cultural offers and programmes in order to meet those preferences. These findings, which are the basis of the EU report "Access of Young People to Culture", have determined the European structures to make a series of recommendations in order for the member

states to develop sustainable, long-term policies as regards young people's access to culture, highlighting, inter alia:

- » The necessity to conduct surveys on youngsters' needs and desires as regards the cultural offer and infrastructure.
- » The facilitation of the access to creative spaces for learning and cultural activities for young people.
- » The promotion of communication between the cultural institutions and youth, as well as of the programmes with cultural contents adapted to young people's expectations and needs²⁵.

Youth, creativity and the role of cultural education in raising young people's interest in culture

In the subchapter *Young People and Cultural Policies*, within the Sectoral Strategy in the Field of Culture and National Heritage for the period 2014-2020, it was highlighted that "the theme of youngsters is connected to the development of the creative sector, as young people are important actors in creative industries, such as music, film or television"²⁶. Maintaining our interest in this subject, in this survey we monitored both aspects pertaining to youngsters' relationship with creative activities, and the role of school

²² Octobre, Sylvie and Berthomier, Nathalie, «L'enfance des loisirs. Éléments de synthèse», in *Culture Etudes*, 2011, No. 6, p. 9

²³ *Ibid.*

²⁴ *Ibid.* p. 7

²⁵ Interarts Foundation, „Access of Young People to Culture. Final Report” (European Commission, Directorate-General for Education and Culture, 2010), p. 146

²⁶ „Strategia Sectorială în Domeniul Culturii și Patrimoniului Național pentru Perioada 2014-2020”, CCDC, 2013, p. 317

or education in stimulating creativity, from the youth’s viewpoint.

Similarly to the case of youth’s relations with the cultural forms, in this case of the youth-creativity relation, the general discourse at the level of cultural and educational organisations, political stakeholders and NGOs shows that the in-depth approach of this theme is necessary at present. Most of the structures involved in researching the subject of creativity amongst youngsters highlight the important role played by school education, as well as alternative education in creativity development. We are dealing with a process with double role and impact, wherein on the one hand youngsters have access to cultural education and activities, while at the same time a cultural education may direct them to future professions in cultural and creative industries.

The fact that teenagers and children spend a significant amount of time within the school environment resulted in recommendations directed towards the school curriculum; the structures involved in researching this subject or in specific programmes / policy making recommend that the school curriculum be flexible and adapted in order to comprise cultural education and cultural / artistic creative activities: “there is a pressing need to evaluate the quality of arts teaching in formal education, and for curriculum development”²⁷.

²⁷ Ken Robinson, “Culture, creativity and the young: developing public policy”, 1999, p. 37

METHODOLOGY

The research upon which this paper was drawn up was carried out through the national survey within the 2015 Cultural Consumption Barometer. The questionnaire used in the survey included a section with items addressed to respondents aged between 14 and 30, which comprises the sample of the research dedicated to young people. We chose this age interval (14-30 years old) because we were interested in monitoring the cultural and digital consumption, as well as the leisure practices for this segment, passing from adolescence to the adult period, when taste shaping and changes of cultural and leisure preferences take place in a more nuanced manner than at the level of the mature age categories (above 35 years old). In total, 373 persons were interviewed.

Table 1. Socio-demographic characteristics of the youth sample

		Percentage of the total of respondents that make up the youth sample
Gender	Masculine	51%
	Feminine	49%
Residence area	Urban	71%
	Rural	29%
Age categories	14-18 years old	25%
	19-25 years old	37%
	26-30 years old	38%



As far as the concept of young people is concerned, there is no definition unanimously accepted by those who develop programmes dedicated to this segment of population, or by the sociological and anthropological papers or surveys. The report “Access of Young People to Culture”, published in 2010 for the European Commission, points out that using the term “young people” was one of the challenges of the study, precisely because of this category’s multiple definitions used by the stakeholders, as sometimes “young people” means persons between 0 and 30 years old²⁸.

For our study, we consider that young people are people between 14 and 30 years old. The analyses we made capture the modalities of youth’s cultural consumption and their digital and leisure practices, their engagement in recreational activities, as well as their relation with and perceptions on the cultural and creative activities. In order to know these aspects in more detail, we made the analyses by monitoring three categories of youngsters: pupils (aged 14-18), students (aged 19-25) and employees (aged 26-30). The analyses were carried out depending on the gender dimension (masculine, feminine), in order to see if at this level there are differences between youngsters’ preferences and practices, and what these differences are, if any.

RESULTS

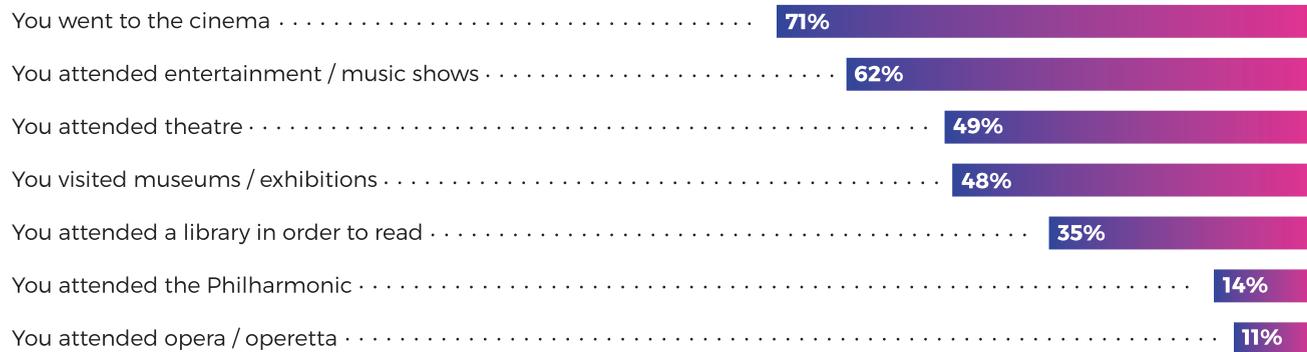
I. YOUNG PEOPLE AND CONSUMPTION PRACTICES

Young people’s public cultural consumption

As we have seen in the introduction of this paper, in many countries young people’s public cultural consumption is characterised by a low degree of attendance of established cultural institutions that do not use very attractive strategies to design their cultural offer for the young public. To a certain extent, this is also reflected in Romanian youth’s consumption practices. In the last year, most of the young respondents have chosen to consume dynamic, various, interactive types of culture: 70.7% publicly consumed culture by attending cinema theatres, while 61.6% of the youngsters have attended music or entertaining shows and 50% have attended theatres. Similar results were also obtained in two other studies that monitored young people’s cultural consumption: the study carried out in France by the Department of Prospective Studies and Statistics (2002, 2008) and the survey conducted in 2009 by the Ministry of Culture and Media in Catalonia. Both

²⁸ Interarts Foundation, “Access of Young People to Culture. Final Report” (European Commission, Directorate-General for Education and Culture, 2010), p. 51

Graph 1. Young people’s public cultural consumption



**The graph contains the values recorded for the answers “Yes, I attend....”*

studies have highlighted that attending cinemas and music concerts are the most practised types of public cultural consumption as far as the youngsters are concerned. Furthermore, at EU level, a special edition of the Eurobarometer was issued in 2014, which interviewed 13 000 young people aged 15-30 on their participation in society, focusing on their engagement in cultural and volunteering activities, as well as on their participation in the elections²⁹. The results regarding the involvement in cultural activities show the same consumption trend: 80% of the survey respondents have been to a cinema or concert in the last 12 months.³⁰

The consumption pattern is also maintained in the case of attending less popular cultural

institutions, such as philharmonics and opera, which are less consumed by youngsters: in this study, young people’s consumption of philharmonics and opera records values of 13.7% and 11.1%, respectively. The Eurobarometer dedicated to the young people shows that the least frequent activities at EU level are going to the theatre, going to dance performances and going to the opera (38%).³¹ The difference between the percentages at the level of Romania (13.7% and 11%) and the lowest ones for this type of consumption at EU level may be explained through a more precarious network of cultural facilities and a smaller cultural infrastructure, particularly in the Romanian rural environment.

²⁹ European Commission, Flash Eurobarometer 408, Young People in Europe, 2015 http://ec.europa.eu/youth/news/2015/docs/youth-eurobarometer_en.pdf

³⁰ *Ibid.* p.3

³¹ European Commission, Flash Eurobarometer 408, Young People in Europe, 2015



When monitoring the cultural consumption modality for each age category within the youth segment, we notice the following: the highest consumption is recorded within the 19-25 years old category for activities like going to the cinema and music/entertainment shows, while going to the theatre, to the library (with the purpose to read) and visiting museums are the most consumed types of culture among youngsters in the 14-18 years old category. The higher values of this type of consumption for this category may be due to the activities carried out through schools. The preferences of youngsters aged between 19 and 25 for cinema and concerts may point out the beginning of a material independence and a personalisation of preferences according to this category's age and lifestyle. On the other hand, for the 26-30 years old category, the public cultural consumption decreases for almost all types of culture, except for opera/opera, where the consumption increases as compared to the other age categories. A possible explanation is that the young people aged 26-30 are mainly preoccupied with their professional achievement and stabilisation; therefore they spend more time on these issues. In comparison, the DEPS study shows that in the category of 17 years old, 90% have gone to the cinema, more than one third have attended a concert, 44% have gone to museums and monuments, 21% to libraries³². The results of

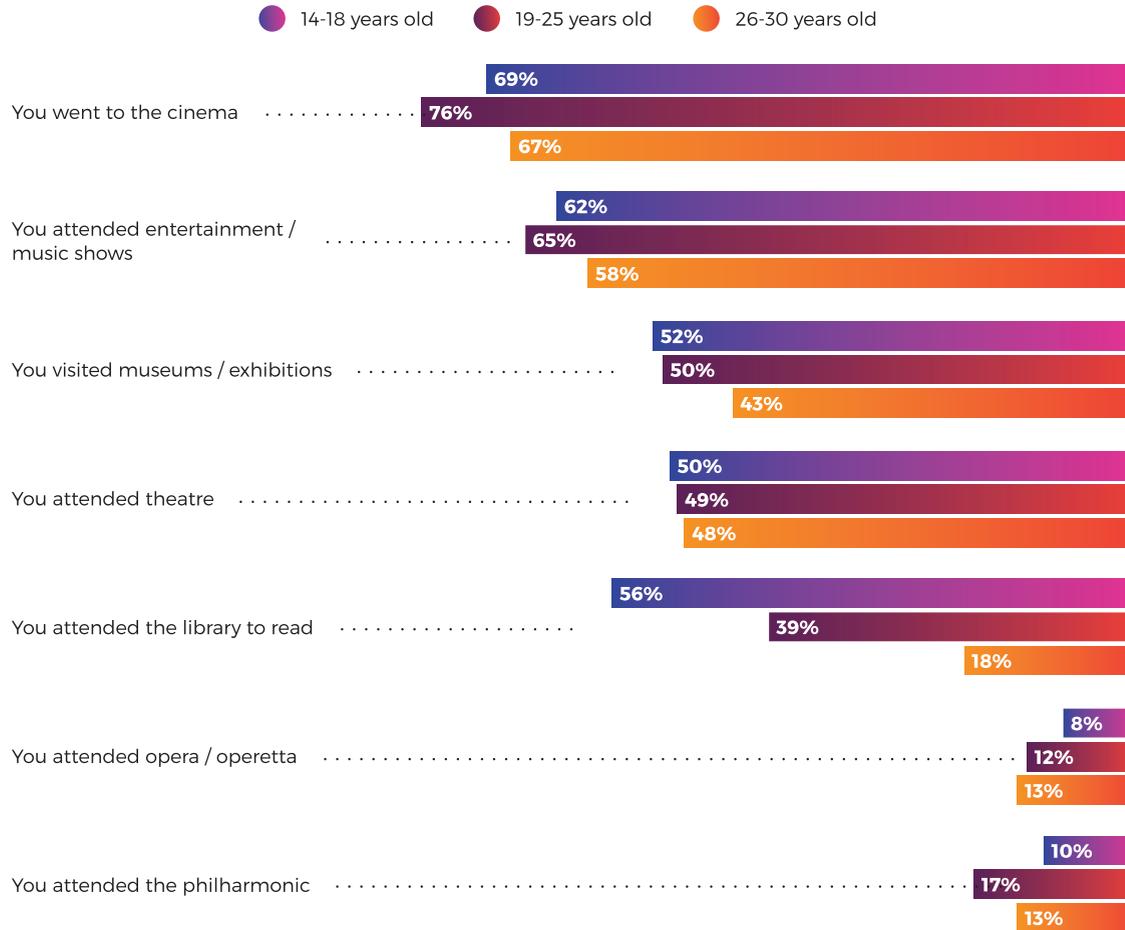
the Eurobarometer addressed to young people show that, at European level, young people within the 15-19 years old category are more involved in the public cultural consumption, with a participation of 92%, as compared to young people older than 20, with a participation of 88%. The types of cultural consumption that record higher values in the 15-19 years old category are mainly going to the theatre, to dance performances or to the opera³³.

The cultural activity that suffers substantial modifications, as compared to the level of the three categories of youngsters is attending the library in order to read. While the percentage of those who practise this activity is 55.8% in the 14-18 years old category, the frequency drops with ageing (39% of those aged between 19 and 25 and 18.4% for the category 26-30 years old). We can draw the conclusion that young people mainly attend the library in their education period, as an activity connected to the school/education activities.

³² Octobre, Sylvie and Berthomier, Nathalie, „L'enfance des loisirs. Éléments de synthèse”, in *Culture Etudes*, 2011, Nr. 6, p. 6

³³ European Commission, Flash Eurobarometer 408, Young People in Europe, 2015, p. 24

Graph 2. Young people's public cultural consumption by age categories

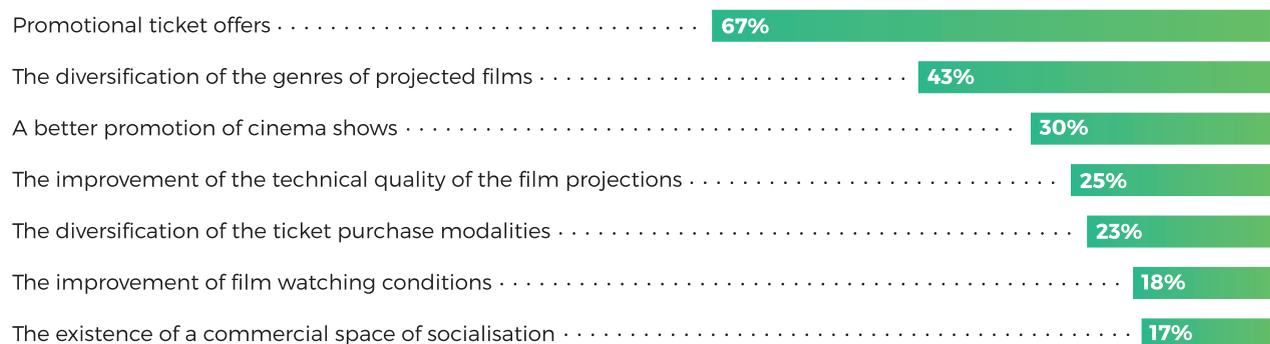


As we have previously seen, going to the cinema is the cultural activity most preferred by youngsters. As regards the factors that would motivate young people to consume films in

movie theatres more often, the most frequently mentioned stimulants are promotional ticket offers (67%) and diversification of the genres of projected films (42.8%).



Graph 3. Decisive factors that would motivate young people to go to the cinema more often



Focus on age categories and gender dimension

The analysis of the data on age and gender (Table 2) shows that the same types of incentives are maintained for the stimulation of a more frequent attendance of movie theatres:

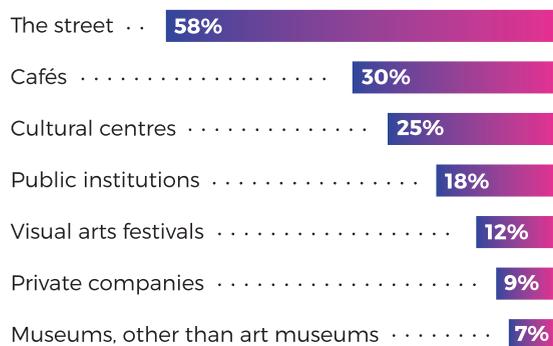
promotional ticket offers and diversification of the genres of projected films. Higher percentages were also recorded for a better promotion of cinema shows or for the diversification of the ticket purchase modalities (for respondents of masculine gender and 19-25 and 26-30 age categories)

Table 2. Decisive factors that would motivate young people to go to the cinema more often; analysis on age categories and gender dimension

What would stimulate you to go to the cinema more often?	14-18 years old	19-25 years old	26-30 years old	Masculine	Feminine
The improvement of the technical quality of the film projections	21,7%	29,3%	21,8%	26,1%	20,8%
Promotional ticket offers	69,5%	67,5%	64,6%	63%	66,1%
A better promotion of cinema shows	38,3%	23,8%	30,5%	35,5%	29,8%
The existence of a commercial space of socialisation	10,4%	15,3%	22,5%	12,5%	14,8%
The improvement of film watching conditions	15,6%	16,6%	20%	19,6%	14,4%
The diversification of the ticket purchase modalities	14%	27%	24,3%	24,4%	19,7%
The diversification of the genres of projected films	48,7%	38,6%	43,7%	40,2%	41%

The cultural forms and contents presented in an interactive manner are especially attractive for the young public and for consumers who want to experience and interact with the artistic act. In this context, the visual arts events, visual street art in particular, which proposes an interactive, free consumption modality, are a type of cultural activity that can take many forms when publicly displayed. This may be one of the reasons why more than 50% of the young respondents have chosen to participate in this type of events in the last 12 months. Young people have also participated, in lower percentages, in visual arts events that took place in cafés, cultural centres or public institutions.

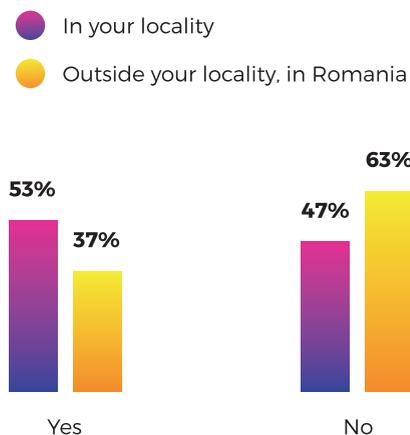
Graph 4. Types of visual arts events in which young people have participated



**The graph contains the values recorded for the answers "Yes, I attend..."*

Festivals are another type of cultural activity with a definite interactive nature. However, in the last 12 months a quite low percentage (53.4%) of the young participants in the study have attended festivals that took place in their town and 37.3% have participated in festivals outside their town. This participation level may be the result of a lack of festival offers in respondents' home towns or the lack of festivals with themes attractive to young people.

Graph 5. Young people's participation in festivals in the last 12 months



The most decisive factors for young people's participation in festivals pertain to: the possibility to share this experience with other members of the family – 52.7%; the possibility to relax and recreate – 46.1%; the possibility to meet persons with the same cultural preferences and habits – 42.7% (Table 3). From these results, we



can draw the conclusion that young people wish to experience festivals in a manner as personal as possible and they mainly perceive them as a recreational activity, as these festivals' nature

itself is one of celebration, of festivity, they are an attractive thing because they are perceived as an „opportunity”, something that gathers more offers in one place

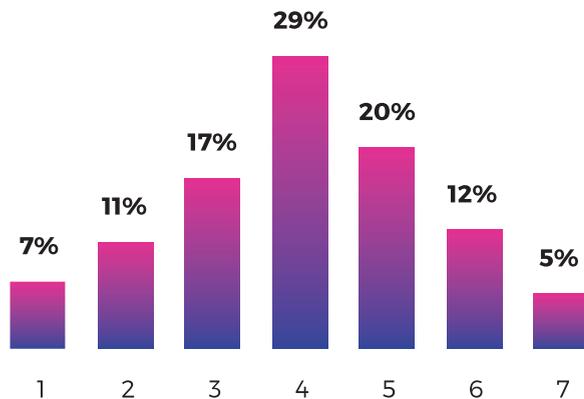
Table 3. Decisive factors in young people's participation in festivals

<i>How important are the following aspects to you, when you decide to go to a festival?</i>	Not at all important	Not very important	Quite important	Very important
The possibility of going together with other members of the family (children, partner, other relatives)	1,0%	9,2%	37,1%	52,7%
The possibility to relax / rest / recreate	1,5%	8,6%	43,8%	46,1%
The possibility to meet people with the same cultural preferences, habits etc.	2,4%	14,5%	40,4%	42,7%
The participation of famous artists	3,3%	12,4%	41,8%	42,5%
The possibility to learn new things, to enrich your knowledge	0,7%	14,1%	43,9%	41,3%
The possibility to experience several cultural products in the same place (music, film, dance, theatre etc.)	3,4%	11,7%	45,2%	39,8%
Free access	4,6%	18,4%	38,1%	39%
The possibility to experience new things, to which you have never been a part of	4,5%	8,6%	48,2%	38,7%
The festival should take place in open air	4,5%	22,6%	37,5%	35,4%
The festival should be famous, it should have a history	6,7%	20,9%	37,4%	35%
The possibility to experience new habits and cultures, different from yours	3,4%	13,3%	48,9%	34,4%
The possibility to see /attend / get involved in events and activities that you don't normally have access to.	4,7%	8,9%	56,4%	28,9%

When asked how satisfied they are with the activity of the public cultural institutions in their town, the young participants in the study are neither satisfied, nor unsatisfied. The adaptation and diversification of the cultural services and offers to directly address youngsters may raise the interest and satisfaction of this segment of consumers in regard to the activities that take place in the public cultural institutions.

Graph 6. Young people’s satisfaction with the activity of the public cultural institutions

(Overall, how satisfied are you with the activity of your local public culture institutions (libraries, museums, entertainment institutions, cultural house / community centers, popular school of arts)?)

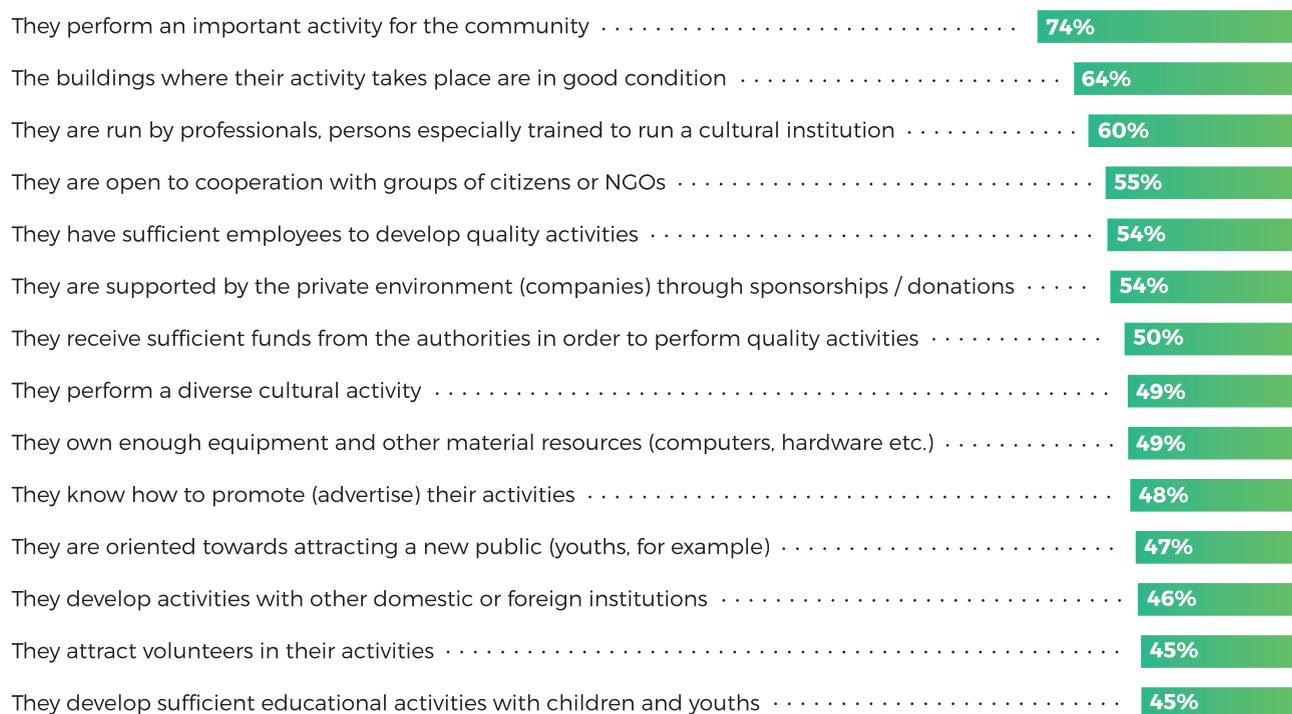


** 1=completely unsatisfied, 7=completely satisfied*

Most of the young participants in the study (73.9%) consider that the public cultural institutions in their locality perform important activities for the community. On the other hand, the lowest percentages (44.9%) were recorded for youngsters who think that the public cultural institutions in their locality perform enough educational activities with children and youth, and 46.5% of the young participants in the study consider that the public cultural institutions are oriented towards attracting a new/young public. These results may be a signal for the cultural producers and organisers, which they should consider when re-thinking their cultural offers in order to address young people’s specific preferences.



Graph 7. Young people’s opinions on the local public cultural institutions
(When you think of most of your local public cultural institutions, which of the following statements do you agree with?)



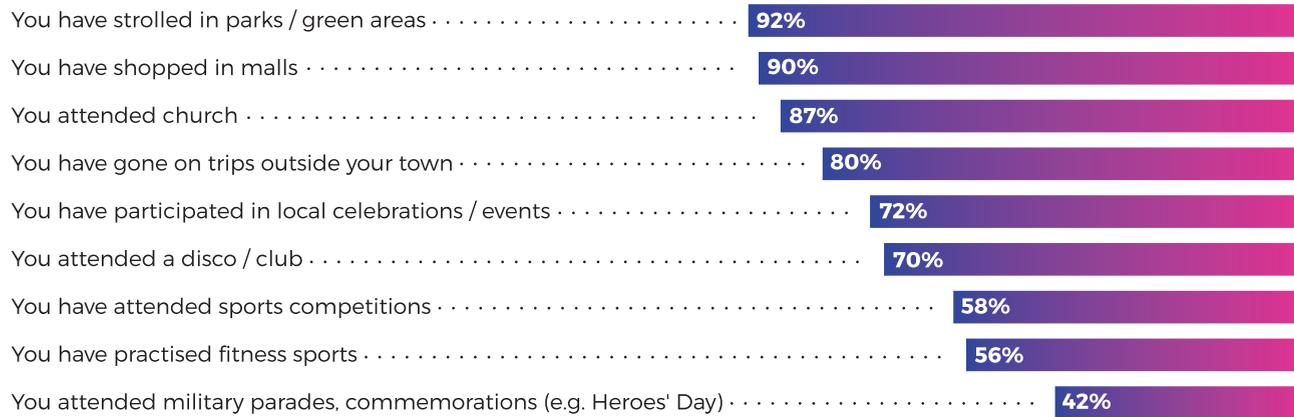
** The graph contains the values for the answers “Yes, I agree that...”*

Young people’s non-cultural activities within the public space

In the last 12 months, the most practised non-cultural activities that young people get involved in were walking in the park or green areas (91.9% of the respondents have performed this activity). Going to the mall follows at close distance. We already know that in the last years

this leisure practice has become increasingly frequent within the population and especially among young people, who are looking for ways of leisure as diverse and interactive as possible. High percentages were also recorded for going to the church (in this case there was no mention whether they went to the church in order to participate in the religious service or in another religious event: wedding, christening etc.)

Graph 8. Young people’s non-cultural activities



**The graph contains the answers for the answers “YES, I have performed this activity”*

Young people’s digital consumption

As we have seen in the introduction of this paper, the use of new technologies is an important component of young people’s everyday practices. This is mainly due to the Internet access (the largest informational platform nowadays) which the new technologies entail. The purposes for which young people use the Internet vary to a certain extent for each age category, thus showing the preferences and needs of the respective category. For instance, the use of Internet with the purpose to spend time on social networks, to play online games, to listen to music, to download music, to watch online films and to download films are

activities that recorded the highest percentages in the category of youngsters aged 14-18. This highlights that, on one hand, this category is very interested in interacting with the others (using the Internet to spend time on social networks and to play online games, which oftentimes require several players), and, on the other hand, that young people in this category are great consumers of music and film, either consumed online or downloaded in order to later have access to the respective contents. This type of online music and film consumption must draw the attention of cultural producers in order for them to conceive and create new consumption modalities to be offered to youngsters. The highest percentages for activities like using the



Internet to read blogs, to search for information on cultural events and to search for travel information were recorded for the 19-25 years old category. This shows that young people in this category (students) are mainly interested in the informative side of the Internet, using it as an instrument to search information and contents that meet their needs. The highest percentages for activities like using the Internet for professional purposes, for e-mail or with the

purpose to read online magazines/newspapers and to do online shopping are recorded for the category of young people between 26 and 30 years old and this shows this group's main preoccupation for their profession, as well as a maturation and pragmatism of their lifestyle. This may also point out a lack of time, which makes them prioritise their activities depending on their way of life and everyday activities.

Table 4. Purposes of young people's using the Internet

<i>In the last 12 months, have you used the Internet (on computer / tablet / telephone etc.) for the following purposes?</i>	Age category		
	14-18 years old	19-25 years old	26-30 years old
for professional purposes	72,1%	79,7%	81,4%
for online games	77,6%	70,6%	57,8%
for social networks	98,3%	96,4%	95,8%
for e-mails	77,9%	77,5%	85,6%
to read blogs	73,9%	85,3%	82,2%
to read online magazines / newspapers	49%	66,2%	73,1%
to listen to online music	93,3%	91,8%	88,1%
to download music	75,9%	63,9%	61,7%
to watch online films	85,9%	76,6%	76,4%
to download films	63,6%	56,8%	55,9%
to do online shopping	42,7%	56,5%	65,9%
to search for information on cultural events	59,8%	66,8%	64,5%
to search for travel information	62,4%	74,3%	71%

**The table contains the values for the answers „YES, I have used...”*

II. YOUTH AND CREATIVITY

Perceptions on the creativity concept

Among the general population, creativity is generally associated with the field of arts, with artists and mostly with young people. On the other hand, some studies – such as the survey conducted in 2009 by the European Commission in 27 EU member states, in the context of the Year of Creativity – show that school teachers (the survey's respondents) consider that almost anyone may be creative and creativity is not an exclusive feature of artistic fields³⁴.

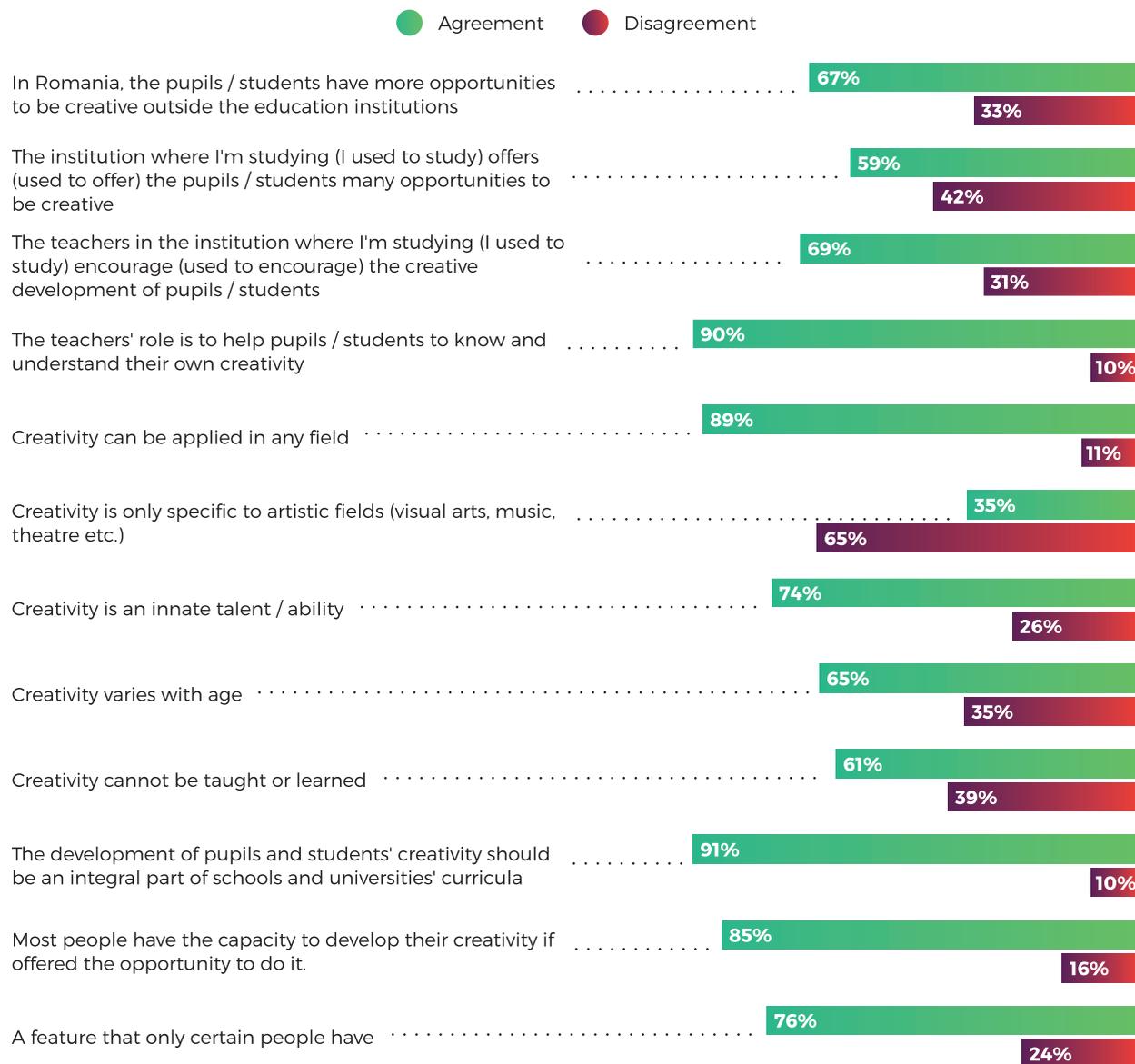
In our analysis, we have re-approached some of the ideas we focused on in the survey we made in 2009 and we added specific items in order to see how young Romanians perceived creativity.

The results show that young people feel the need for schools and teachers' involvement in the development of the relationship between creativity and children / youngsters: 90.5% of the participants in the study consider that the pupils and students' creativity development should be an integral part of the curricula of schools and universities, and 90% believe that the role of the teachers within the educational institutions is to help pupils / students understand their own creativity. Around 88.6% of the participants in the study think that creativity can be applied in any field, while 84.5% consider that most people have the capacity to develop their own creativity if offered the opportunity to do it.

³⁴ Romina Cachia and Anusca Ferrar, Creativity in Schools: A Survey of Teachers in Europe <http://ftp.jrc.es/EURdoc/JRC59232.pdf>, 2010, p. 11



Graph 9. Young people's perceptions on creativity
(With regard to creativity, do you agree or disagree with the following statements?)



Young people's perceptions on the concept of creativity and on being creative (Table 5) shows that most youngsters associate them with cognitive and non-cognitive processes: the majority of the respondents consider that

being creative means using their imagination (67.9%), having the capacity to improvise when necessary (65.1%), having new, original ideas (64.4%), as well as adapting their ideas to new situations (58.6%).

Table 5. Young people's perceptions on creativity and being creative

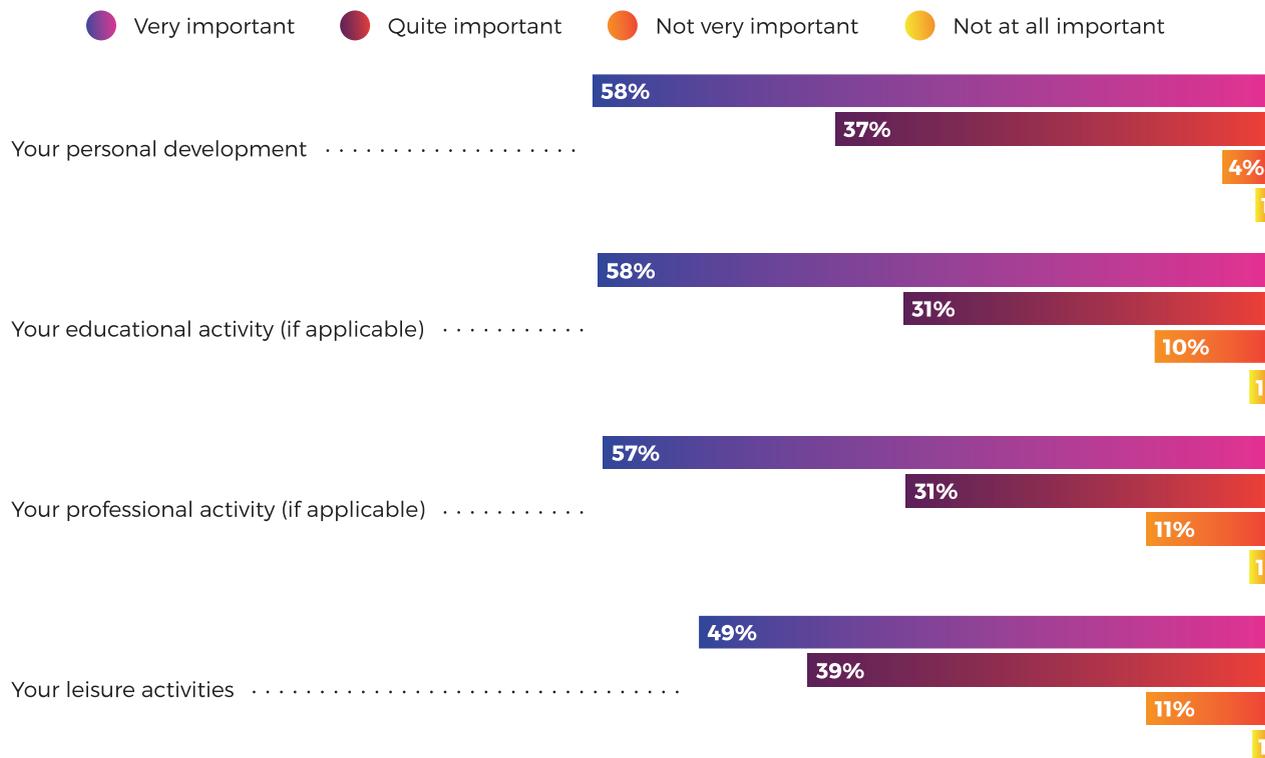
<i>On a scale from 1 to 5, where 1= total disagreement and 5 = total agreement, how much do you agree with the following assertions about "being creative"?</i>	1 = total disagreement	2	3	4	5 = total agreement
Using my imagination	2,8%	2,7%	7,2%	19,5%	67,9%
Having new, original ideas	2,2%	2,7%	9,3%	21,5%	64,4%
Having new ideas / solutions to the various situations I face	3%	3,2%	9,4%	30,3%	54,1%
Adapting my ideas to the situation I'm facing	2,1%	3,8%	9,5%	26%	58,6%
Doing things differently from others	3,6%	6,5%	18,4%	27%	44,5%
Generating new things	3%	4,3%	12,8%	29,7%	50,1%
Relating to situations from different perspectives	3,2%	4,3%	14,4%	28,3%	49,8%
Capacity to combine new ideas and concepts in a personal, significant way	2,5%	4,1%	15%	24,4%	54%
Capacity to solve problems and overcome obstacles	2,4%	4,8%	9,9%	26,8%	56%
Capacity to improvise when necessary	2,5%	3,6%	7,9%	20,9%	65,1%

More than 50% of the young participants in the study state that they give a great importance to the role that creativity plays in their personal, professional and educational development. For 57.8% of the young respondents, creativity is very important in their personal development,

for 57.5% it is very important in their educational activity, and for 56.9% it is very important in their professional activity. A lower percentage (48.7%) stated that creativity was very important in their leisure activities.



Graph 10. Importance given by youngsters to creativity in their development



The role given to creativity in their personal development decreases with age: 50.2% of the youth aged 26-30 give a high importance to creativity in their personal development, as compared with youngsters aged 19-25 (62.5%) and 14-18 (62.1%).

The category of youngsters aged between 19 and 25 records the highest percentages for the very high importance they state they give to creativity, both in their personal, professional

and educational development, and for their leisure activities.

On the gender dimension, young females give a high importance to creativity in their development, as compared with male respondents: 59.6% of the female respondents state they give a very high importance to creativity in their personal development, as compared to male respondents (55.9%); 60.3% of the female respondents, as compared to 54.8%

of the male respondents give a high importance to creativity in their educational activities, while 62.9% of the female respondents state they give a high importance to creativity in their professional activities, as compared to 51.7% of

the male respondents. On the other hand, more male respondents (50.6%) – as compared to 46.7% female respondents – stated they gave a high importance to the role of creativity in their leisure activities.

Table 6. Importance given by young people to creativity in their development. analysis on age categories and gender dimension

<i>How important is creativity in...?</i>		14-18 years old	19-25 years old	26-30 years old	Masculine	Feminine
Your personal development	Not at all important	1,6%	-	2%	1,3%	1%
	Not very important	3,7%	2,3%	5,6%	2,2%	5,6%
	Quite important	32,6%	35,2%	42,3%	40,5%	33,8%
	Very important	62,1%	62,5%	50,2%	55,9%	59,6%
Your educational activity (if applicable)	Not at all important	1,1%	-	3,8%	2,1%	1,1%
	Not very important	5,3%	9,4%	13,5%	11,4%	7,9%
	Quite important	38,5%	25,9%	31,1%	31,7%	30,7%
	Very important	55,1%	64,8%	51,7%	54,8%	60,3%
Your professional activity (if applicable)	Not at all important	3,4%	-	2,4%	2,1%	1%
	Not very important	8,4%	7,6%	14,3%	13,1%	7,5%
	Quite important	36,9%	30,3%	29,1%	33,1%	28,6%
	Very important	51,3%	62,1%	54,2%	51,7%	62,9%
Your leisure activities	Not at all important	1,1%	-	3,1%	2,2%	0,7%
	Not very important	10,9%	4,8%	15,9%	9,3%	11,7%
	Quite important	42,4%	40,4%	36,5%	38,0%	40,9%
	Very important	45,6%	54,8%	44,4%	50,6%	46,7%



Young people's creative practices

The activities most frequently practised by youth in their spare time, regardless of their age

or gender, are talking photos and shooting films. An activity frequently practised by youngsters aged 14-19, 19-25 and female respondents is drawing/painting.

Table 7. Young people's artistic activities, analysis on age categories and gender dimension

<i>In your spare time, do you practise the following activities?</i>	14-18 years old	19-25 years old	26-30 years old	Masculine	Feminine
You draw/paint as an individual activity (not within a drawing/painting class)	32,6%	19,9%	9,2%	15,4%	22,4%
You take pictures	52,2%	51,8%	42,2%	45,8%	50,7%
You play an instrument	9%	5,9%	8,7%	8,8%	6,6%
You sing in a choir / band	9%	3,7%	2,9%	3,8%	5,6%
You practise a dance /you are taking a dancing class	14,1%	8,4%	10,2%	12,9%	8,1%
You are taking a theatre class (other than those taking place in schools)	2,6%	1,3%	2,9%	2%	2,4%
You shoot films	17,3%	20,6%	19,8%	21,1%	17,8%
You write (poems, stories, essays, articles)	22,7%	9,8%	6,5%	8,6%	15%
You practise manual creative activities (you make jewellery, handmade objects)	15%	10%	9,8%	5,4%	17,1%

**the table contains the values for the answers "YES, I have practised...*

In comparison with the results of other studies, we notice similarities in the preference to take photos or drawing. In this respect, the study conducted in France by DEPS in 2002 and repeated in 2008 shows that the artistic activities are practised by four out of 10 children, and the practice develops around the age of 13, when childhood ends, involving activities that help express the personality, requiring the use of the

body as well as creativity³⁵. The same study also shows that when childhood ends and adolescence begins, children's creative and cultural habits become increasingly diverse: shooting films – almost non-existent before – is practised by 39.5% of the teenagers, while creativity develops

³⁵ Octobre, Sylvie and Berthomier, Nathalie, „L'enfance des loisirs. Éléments de synthèse”, in Culture Etudes, 2011, Nr. 6, p. 3

(particularly in terms of drawing and taking photos, practised by 33% of the teenagers)³⁶. The results of the Eurobarometer survey on young people, conducted in 2014, show that 30% of the respondents have practised an artistic activity in the last 12 months (playing an instrument, taking theatre classes, writing poetry, taking photos etc.)³⁷.

The reasons why the respondents of our survey practise artistic / creative activities mainly pertain to the possibility to express their personality and ideas, to use their imagination, as well as to the state of mind created by the practice of these activities. (Table 8)

Table 8. Young people's reasons for practising artistic activities (multiple answer)

It makes me feel good	93,8%
I can use my imagination	88%
I can be myself	86,3%
I can express my ideas and feelings	81,3%
I am good at these types of activities	81%
I can express my personality	79,9%
It is a refuge from the everyday life (e.g. work, school)	74,4%
It makes me feel appreciated within my group of friends	69%
It is an opportunity to spend some time with creative people	66,7%
I can meet new people	66,3%

³⁶ *Ibid.* p.4

³⁷ European Commission, Flash Eurobarometer 408, Young People in Europe, 2015, p.20

As we have seen in the introduction of this paper, during and after adolescence, friends become an important part in choosing the manner of spending one's free time, having a significant influence on young people's cultural practices and preferences.

In this context, friends' validation of leisure, personal development and creative activities youth get involved in becomes important, as does the manner of relating to them. When comparing the three age categories that make up the youth segment we are studying, we notice that:

- » For the 14-18 years old category, as compared to the 19-25 and 26-30 years old categories, the highest percentages for the appreciation of cultural or creative activities within the group of friends are recorded for activities like making films and publishing them on the Internet and knowing how to play a musical instrument (Table 9).
- » As compared to the other age categories, in the 19-25 years old category the highest percentages recorded show the group of friends' appreciation of more diverse activities, such as: reading as a regular activity, taking distinctive photos (i.e. photos with a certain theme: landscapes, places, artistic photos etc.), going to the cinema, volunteering, visiting museums, painting / drawing, creating music and preferring classical music.
- » According to the percentages recorded for the 26-30 years old category, the most appreciated activities are going to the theatre and going to the cinema.



Table 9. Appreciation of cultural and artistic activities within young people's group of friends, analysis on age categories

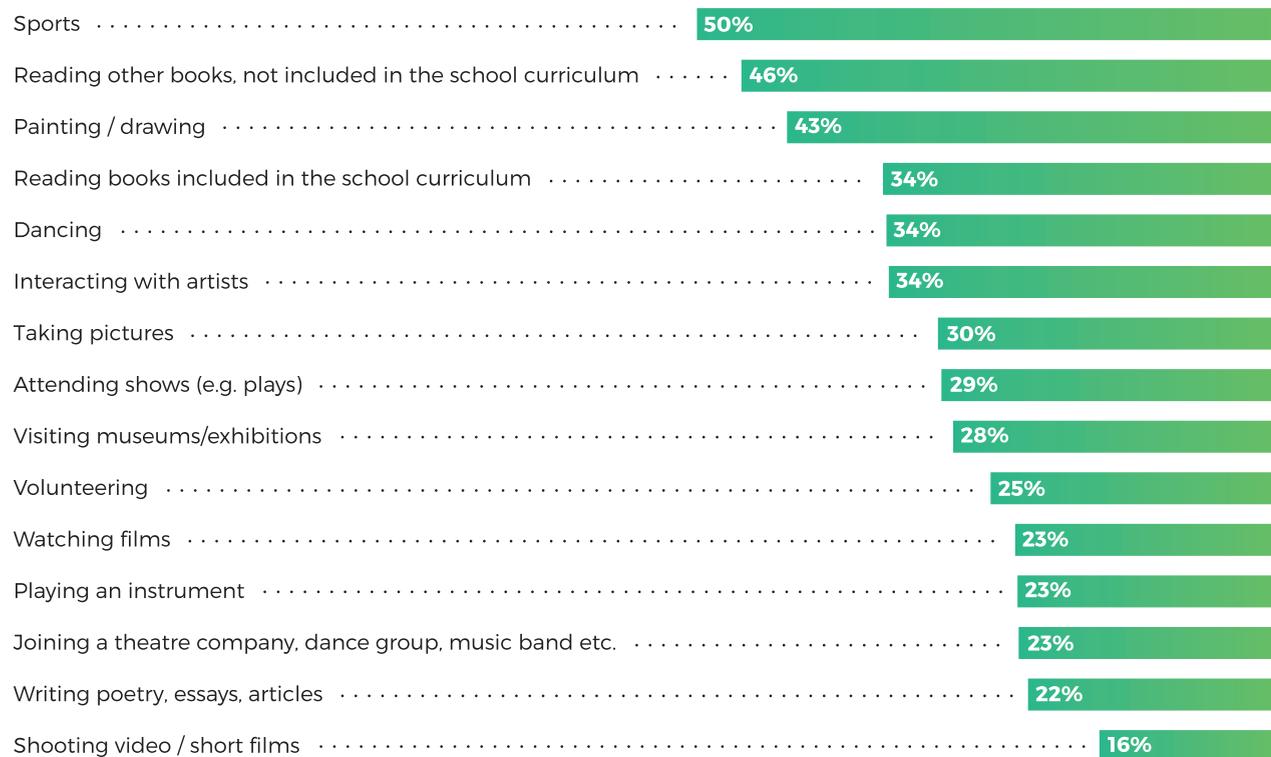
<i>In your group of friends, you are mainly appreciated or unappreciated if...</i>	14- 18 years old		19-25 years old		26-30 years old	
	Mainly appreciated	Mainly unappreciated	Mainly appreciated	Mainly unappreciated	Mainly appreciated	Mainly unappreciated
You read regularly	77,5%	22,5%	91,3%	8,7%	85,4%	14,6%
You take distinctive photos	86,4%	13,6%	93,9%	6,1%	85,9%	14,1%
You know how to play a musical instrument	77,8%	22,2%	75,9%	24,1%	69%	31%
You go regularly to the theatre to watch plays	64,5%	35,5%	77,6%	22,4%	78,9%	21,1%
You go to the cinema regularly	81,7%	18,3%	85,3%	14,7%	85,3%	14,7%
You write poetry, essays, articles	63,8%	36,2%	68,7%	31,1%	62,3%	37,7%
You make videos / short films that you publish on the Internet	77,6%	22,4%	77,5%	22,5%	65,4%	34,6%
You are part of a theatre company, reading club, music band	66%	34%	71,4%	28,6%	60,5%	39,5%
You do volunteer jobs	75%	25%	84,4%	15,6%	79,5%	20,5%
You visit museums/ exhibitions regularly	64,5%	35,5%	75,6%	24,4%	72,9%	27,1%
You paint or draw	78,1%	21,9%	78,3%	21,7%	70%	29,9%
You create music on the computer, you remix tracks	74,1%	25,9%	76,2%	23,8%	62%	38%
You like classical music	48,2%	51,8%	66,2%	33,8%	62,8%	37,2%

We highlight here that these data should be regarded as a reference of young people to certain cultural consumption behaviours as well as to the engagement in creative activities, both attracting what we call desirable answers in sociology: the respondents shall position themselves favourably/positively towards these types of activities and they shall answer according

to the socio-cultural expectations, and this does not necessarily point to their real consumption behaviour.

The activities mostly mentioned by young people as modalities of creativity stimulation are sports (50.2%), reading books not included the school curriculum (46.4%) and painting/drawing (42.5%).

Graph 11. Modalities of creativity stimulation mentioned by the young people



While activities like reading and painting/drawing may be more easily related directly to creativity by the general population, sports may seem a field mainly related to people’s physical development. Yet, there are studies that monitored the relation between sports and creativity development, and their results show that there is a positive relation between creativity and engagement in unstructured

forms of sports (such as playing) – which offer children the possibility to control themselves, to create rules, as well as the capacity to solve problems, all of which inherently result in the development of creativity³⁸.

³⁸ Matthew T. Bowers, B. Christine Green, Florian Hemme and Laurence Chalip, „Assessing the Relationship Between Youth Sport Participation Settings and Creativity in Adulthood” in *Creativity Research Journal*, Vol.26, Nr 3, 2014, pp. 314-327



The analysis on age categories shows that young people between 26 and 30 years old consider – to a higher extent – that certain types of domestic cultural consumption (reading books included or not in the school curriculum, watching films, playing an instrument) and public cultural consumption (attending theatre, visiting museums) can be triggers of creativity.

For the 19-25 years old youth category, the creativity triggers are mainly dynamic activities that involve using the body (sports – 51.5% and dance 39%). The creativity triggers mainly chosen by the youngsters aged 14-18 refer to the practice of diverse activities: writing poetry/

essays, interacting with artists, painting/drawing and making short films, as well as volunteering.

Slight differences in the percentages related to the triggers of creativity development were recorded in terms of respondents' gender: the female respondents mentioned to a higher extent – as compared to male respondents – reading books not included in the school curriculum, writing poetry, visiting museums, painting / drawing and engaging in a theatre or music company/band, while the male respondents mentioned reading books included the school curriculum, taking photos, watching films, volunteering and practising sports.

Table 10. Types of creativity triggers mentioned by the young people, analysis on age categories and gender dimension

<i>In your opinion, what types of activities help develop young people's creativity?</i>	14-18 years old	29-25 years old	26-30 years old	Masculine	Feminine
Reading books included in the school curriculum	35,6%	31,2%	36,3%	36,1%	32,3%
Reading other books, not included in the school curriculum	43,3%	41,1%	53,8%	43,6%	49,4%
Writing poetry, essays, articles	28,5%	12,5%	26,4%	15,4%	28,5%
Attending shows (e.g. plays)	27,4%	26,6%	33,3%	29,1%	29,6%
Visiting museums/exhibitions	28,4%	25,2%	31,2%	26,7%	29,8%
Interacting with artists	37,7%	30,4%	34,3%	33,4%	34,1%
Painting / drawing	46,5%	38,1%	44%	39,6%	45,5%
Taking pictures	35%	23,9%	31,4%	30,5%	28,7%
Shooting video / short films	19,1%	10,5%	18,5%	15,9%	15,6%
Watching films	22,4%	22,9%	23,5%	25,4%	20,5%
Dancing	34%	39%	29,2%	34,8%	33,2%
Volunteering	26,3%	24,9%	24,5%	26,5%	23,7%
Sports	50,2%	51,5%	48,9%	56,5%	43,7%
Engaging in a theatre, dance, music band/company	28,5%	18,5%	22,7%	21%	24,4%
Playing an instrument	19,2%	22,2%	25,8%	22,1%	23,5%

Another characteristic of the young generation is the state of boredom. This state may be more strongly felt by youngsters when they are not engaged in interesting activities, as they are dynamic people, who want to be involved in activities that would offer them a (new) experience or stimulate them. In his work on the normativity of boredom and how young people use technology³⁹, Răzvan Nicolescu considers

that the boredom young people experience is contextual, being the result of moments when the teenagers (not having a particular preoccupation) choose to listen to music, to watch TV or play on the computer. These activities, deemed interesting by some of them, surely do not give them the same level of enthusiasm as other similar activities performed within their group of friends do⁴⁰.

³⁹ Răzvan, Nicolescu. (2014) „The normativity of boredom: social media among Romanian teenagers”, in Dalsgård, AL and Frederiksen, MD and Højlund, S and Meinert,

L, (eds.) Time objectified: ethnographies of youth and temporality. Temple University Press. (pp. 139-153)

⁴⁰ *Ibid.* p. 148



The young participants in our study gave a variety of answers as regards the activities they consider boring. Thus, repetitive, monotonous activities (e.g. house chores), the lack of a particular activity (waiting, doing nothing), passive activities (reading, watching TV) are among the most boring ones. Around 20.6% of

the respondents consider that artistic activities (drawing, painting, dancing, singing) are boring. An explanation may be the fact that many youngsters do not have a shaped taste for these activities, they are not familiarised with them or they associate them with the environment where they are practised (e.g. school classes).

Table 11. Activities/situations that young people find boring

<i>Please name three activities that you find most boring (multiple answer)</i>	<i>%</i>
House chores (washing the dishes, cleaning, ironing, cooking, dusting etc.)	36,7%
Artistic/creative activities (drawing, painting, dancing, singing)	20,5%
Doing nothing/ lack of activity	18,2%
Reading	14,0%
Waiting	11,9%
Watching TV	11,3%
Cultural activities (going to the theatre, to the Opera etc.)	10,7%
Writing	9,5%
Going somewhere (on foot or by means of transport): going to the church, going to institutions, riding animals to the pasture, travelling by train, going to the club / strolls	8,9%
School classes/school in general	8,9%
Unnecessary/vain/repetitive/monotonous work	8,3%
Doing the shopping	7,5%
Learning and doing the homework	6,3%
Interacting with certain people / family members / friends or activities involving these people	4,7%
Politics	4,3%

<i>Please name three activities that you find most boring (multiple answer)</i>	<i>%</i>
Talking (long chats, useless talking, talking on the phone etc.)	4,2%
A certain music genre or bad music	4,0%
Volunteering	3,4%
A certain film genre / bad films	3,0%
Sports	2,1%
Activities on the computer	1,5%
Listening (to others, to discussions) etc.	1,2%

CONCLUSIONS

Young people are a dynamic consumer category, the new technologies have a strong influence on the practices they have and develop. In this context, the cultural offers of the public cultural institutions are of low interest to youngsters, who prefer alternative modalities of cultural consumption. It is necessary that the cultural producers and organisers envisage an adjustment of the cultural offers and the access modalities to the current lifestyle of the young people, especially because they are still in a period of shaping their consumption practices and personalising their cultural preferences. A signal in this direction may be the fact that young people, although they give a high importance to the role of local cultural institutions within the community

(over 70%), only few of them consider that the public cultural institutions organise activities dedicated to children and youngsters (under 50%).

Young people's practices and consumption characteristics are given by the current context and by their strong exposure to digital contents. Once the use of the new technologies became increasingly intense and the Internet access became current, youngsters became not only consumers, but also producers of cultural content, which makes them have a greater desire for control on what and how they consume, and they are looking for new experiences that should challenge and stimulate them (we have seen that the numerous types of activities requiring passivity, monotony and repetitiveness are deemed boring by the young people).

This paper shows that the young people have cultural habits specific to their age. The



most active young cultural consumers are those belonging to the categories 19-25 and 14-18 years old – but for the latter we must take into account a certain degree of influence of the school environment on their consumption. When they grow up (26-30 years old), their cultural consumption decreases, young people's preoccupations are probably redirected towards other interests: career, starting a family, housing etc. The digital consumption practices are also a reflection of the age and age-related preoccupations: young people aged 14-18 are interested in various Internet contents (social networks, music, films, online games), while youngsters aged 19-25 are more interested in searching informative contents and those aged 26-30 have an interest in contents that show a pragmatism of their lives.

Young people's most preferred consumption types are going to the cinema and to music/entertainment shows, which are dynamic, animated, topical cultural forms that attract

youngsters, offering at the same time not only exposure to content, but also an experience.

As regards young people's relationship with creativity, the latter's importance and role in young people's development and the degree of interest in it decrease with age. Young people associate being creative with cognitive and non-cognitive processes, such as: using their imagination, having the capacity to improvise when necessary, having new, original ideas, as well as adapting their ideas to new situations. Furthermore, youngsters wish that the educational structures should get more involved in the development and stimulation of the creative potential of this segment of population and they consider that the triggers of the creative potential development are the exposure to cultural contents, the development of public or domestic cultural consumption habits in youngsters, as well as their engagement in creative / artistic activities.

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**PARTICIPATION IN FESTIVALS:
PRACTICES AND TYPES OF PUBLIC**
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ABSTRACT

In this chapter, we shall present data obtained within the 2015 Cultural Consumption Barometer, referring to Romania's general population's participation in festival-type cultural manifestations. Following a theoretical framing of our undertaking, we shall cover subjects pertaining to the population's participation in festivals (frequency, types of festivals chosen,

non-participation reasons, information sources, practice distribution on socio-demographic characteristics), the decision to participate in festivals (aspects evaluated as important and types of public resulted after the data analysis), as well as the perceived impact of festivals as regards the economic and social dimension.

I. INTRODUCTION

1. PUBLIC EVENTS AND FESTIVALS: ANALYSIS PERSPECTIVES

While cultural theorists and practitioners agree on the fact that *festivals* are an integral part of the present economy of culture¹, wherein they have an increasing importance, we cannot speak about a consensus regarding the modern definition of these type of events, though. Starting from the data collected for the 2005 IFACCA Report

dedicated to cultural festivals², as well as from the analysis of the situation in Hungary, Zsuzsa Hunyadi, Péter Inkei and Janos Zoltan Szabo emphasise that, beyond the diversity of the meanings used by some festival organisers to present their activity, the existence of a clear definition is mainly required in the context of public policies and of the subsidies granted to such manifestations.³

In other words, although numerous manifestations initiated by local communities or groups actually operate under the title of „festival”, from the viewpoint of public policies such a title can only be attributed when certain criteria are cumulatively met⁴:

¹ C.-K. Lee, Y.-K. Lee and B.E. Wicks, „Segmentation of festival motivation by nationality and satisfaction”, *Tourism management*, pp.61-70. P.T. Long and R.R. Perdue, „The economic impact of rural festivals and special events: Assessing the spatial distribution of expenditures”, *Journal of Travel Research*, pp.10-14. D. Getz, Festivals, special events, and tourism. Z. Hunyadi, P. Inkei and J. Zoltan Szabo, *Festival-world summary report: national survey on festivals in Hungary* C. Gibson and J. Connell (eds.), *Festival places: revitalising rural Australia*,

² P. Inkei, „Assistance to arts and culture festivals”, International Federation of Arts Councils and Culture Agencies.

³ Hunyadi et al, *op. cit.*,

⁴ *Ibid*, p.8.

- » the existence of a main goal, the development, exposure and / or participation in artistic forms;
- » the existence of a well-defined programme, benefiting from curatorship and marketing, presented as an integrated product;
- » the development in a well-defined geographic area and time frame.

Hereinafter we shall review a series of elements to consider when formulating a definition of festivals and establishing their connection with the larger category of events. The goal of this abstract is to theoretically frame the manner in which a section dedicated to the population's participation in such manifestations was included in the Cultural Consumption Barometer. With the same purpose, we shall subsequently present several directions that can be found when studying the festivals and we shall try to highlight the importance of including them in cultural consumption studies.

Thus, using a synthetic expression to define a festival, Donald Getz approaches the topic in terms of "public, thematic celebration", to which a certain "symbolism" is attached and which offers the participants an "emotional drive"⁵. While such manifestations can be identified in various historical ages (in the beginning they were related to rituals or religious life), it is considered that the first festivals in "the modern sense of the word are actually celebrations of art, crossroads

for the cultural and social elite"⁶, being initially dedicated to a single artistic form (for example: plastic art, music). At the middle of the 20th century (on the background of the development and growth of the transport means and their accessibility or of the development of tourism), transformations begin to happen, consisting, on the one hand, in the growth of the number of events developed under the umbrella of "festival" and, on the other hand, in the enhancement of the conceptual borders⁷ (up to the point where complaints occur, regarding the over-use of the term in order to designate any economic manifestation, with a promotional purpose and fashionable events in general⁸).

Festivals belong to the larger category of events, with which they share several characteristics: intangibility, frequent overlapping of the production act with the consumption act and perishability⁹ (in the sense that they cannot be stored for future consumption activities or economic valorisation¹⁰).

Having as a starting point the dichotomies activity versus event and planned event versus unplanned event, and taking into consideration

⁶ Hunyadi et al., *op. cit.*, p.7.

⁷ *Ibid.*

⁸ D. Getz, *op. cit.*, p. 32.

⁹ J. Ali-Knight and M. Robertson, „*Festivals, Events and the Cultural Experience*”, in I. Yeoman, S. Drummond, J. Ali-Knight, M. Robertson, U. McMahan-Beattie, *Festival and Events Management: An International Arts and Culture Perspective*.

¹⁰ A. Palmer, *Principles of Services Marketing*.

⁵ D. Getz, *op. cit.* p. 31 and p. 21.

aspects such as scale or frequency, Donald Getz draws up a typology of events as follows¹¹:

- » *Cultural celebrations* (festivals, carnivals, commemorations, parades or religious celebrations);
- » *Political events* (summits, political parties' conventions, royal houses' events, inaugurations or visits of chiefs of states etc.);
- » *Art and entertainment events* (music, art, theatre, literature etc., which may also belong to the category of cultural celebrations. The difference between the two categories resides in the mainly passive involvement of the public in entertaining-type events);
- » *Events in the field of business and trade* (fairs of manufacturers, of product and service providers, meetings and conventions etc.);
- » *Scientific and educational events*;
- » *Sports events*;
- » *Recreational events* (in the open air, with no competitive purpose);
- » *Private events* (such as weddings and christenings);
- » *Spontaneous events* (with fluid limits as regards their planning and an increased dose of spontaneity: flash mobs, protests, demonstrations etc.).¹²

¹¹ D. Getz, *op. cit.*, pp. 27-46.

¹² Donald Getz uses the term "events at the margin" to emphasise the limited level of planning. We chose to translate it as "spontaneous events" because we believe this expresses the link with the criterion of planning better than the equivalent of "margin" or "border" (of planning in this case).

Considering the great importance of festivals in the economy of culture, an important category of studies can be identified in the field of cultural marketing and management. Such works approach concrete themes pertaining to the creation of the best event design (of a festival in particular) which would enjoy success (planning, ensuring the quality of the services, space and human resource administration, promotion, financial aspects etc.). Such studies are dedicated to a first category of practitioners, persons actually engaged in the set-up of a festival. Another group of practitioners is represented by the persons involved in the analysis and draw-up of the public policies, as well as in the implementation of these policies (via specific programmes and projects). This kind of studies try to outline aspects pertaining to the impact and effects of the events (and festivals) on the (national, regional or local) economy, on the urban regeneration or on the revitalisation of the rural areas; they try to establish connections between these manifestations and public interest themes (such as the promotion of diversity and tolerance, the preservation and revitalisation of the forms of heritage etc.), to highlight the existing links between culture and other activity fields (tourism, services etc.).

The category of studies dedicated to practitioners is completed by those theoretical approaches that come from various fields (anthropology, sociology, history, psychology etc.). In general, such studies picture festivals as spots where one can study communities,

societies and human behaviours. On most occasions, festivals (as forms of cultural celebration and public events) work as “socially-supported devices through which people express their identity, they connect with places and communicate with the outside world”; social exclusion tends to be suspended (through the festivals’ participative, public nature), and the symbolic practices reiterate norms and values¹³. From the viewpoint of the festivals, which transgress the borders towards art and entertainment events, such studies can detail motivations for participation or sources of participants’ satisfaction.

From the viewpoint of the cultural consumption studies, festivals (and other related events) are important through the impact they have on the public’s behaviour. First of all, during a festival we can identify important increases in consumption, favoured by the availability of a great number of diverse cultural goods, more often than not accessible at lower costs. Furthermore, such manifestations can punctually solve problems pertaining to the access to culture (in localities with infrastructure and insufficient resources to ensure constant cultural activities, festivals are moments of local effervescence, gathering together artists and cultural products which otherwise would not be available as easily). Even in the case of some culturally “endowed” localities, a festival can make available for the public a rare experience (for example, the access to films, which are not commonly included in

the wide circuit of movie theatres –all the more important in the case of the absence of *art cinemas*; the contact with forms of experimental art; the attendance of performances of renowned international artists, whose contracting regularly raises logistic and financial difficulties or, on the contrary, of emerging artists, less exposed to the wide public). Many of these things are possible due to the fact that festivals rally resources and, oftentimes, require the collaboration of different entities (from the public or private sector).

2. CLASSIFICATION CRITERIA FOR FESTIVALS

While in the previous section we were interested in capturing several characteristics of festivals, from the viewpoint of offering some starting points for their definition and inclusion under the generic name of events, in the following lines we shall highlight several possibilities for their classification. The utility of understanding the possibilities of classification resides in the challenges of the operationalisation of these manifestations so that they could be included in consumption studies, such as the Cultural Consumption Barometer. In general, we find the same lack of consensus regarding what a festival is (or is not) when attempting to make a classification – more precisely when trying to set the criteria to be taken into consideration when classifying this type of manifestations.

¹³ D. Getz, *op. cit.*, pp. 31-32.

Depending on the thematic field, some classifications are the result of the methodological option for a rather low number of categories. This type of an option is found in the classification used by R. Popescu and R. Corboş¹⁴ for the study of the festivals' impact on the development of urban areas, i.e.:

- » Music festivals;
- » Film and animation festivals;
- » Theatre festivals.

The incomprehensiveness of the above classification can be highlighted by using the following case. In a statistical study dedicated to the state of culture in Montreal, the Canadian Ministry of Culture, Communication and Women's status identified the following types of festivals¹⁵:

- » Drama arts festivals;
- » Cinema festivals;
- » International culture festivals;
- » Visual arts and crafts festivals
- » Literature festivals;
- » History and heritage festivals.

The absence of a set number of festival types is also noted by Zsuzsa Hunyadi, Péter Inkei and

¹⁴ Ruxandra-Irina Popescu, Răzvan-Andrei Corboş, „The Role of Festivals and Cultural Events in the Strategic Development of Cities. Recommendations for Urban Areas in Romania”.

¹⁵ Ministère de la Culture, des Communications et de la Condition féminine du Québec (MCCC) (2012). *Portraits Statistiques Régionaux en Culture: Montréal. Québec: Ministère de la Culture, des Communications et de la Condition féminine*, p. 89.

János Zoltán Szabó, who selected 13 types out of a total of 35 proposed by sociologists¹⁶. The criteria used for classification in this case are:

- » Function
- » Content
- » Size

In 2009, UNESCO's approach in the field of cultural statistics specified the following criteria for the classification of festivals¹⁷:

- » Formal criteria (religious, cultural, broadcast-type, virtual, multicultural, hybrid - border festivals);
- » Temporal criteria (start and end dates, duration, season);
- » Spatial criteria (place or country where the festivals take place).

Taking into account the evolution of festivals towards the modern form wherein the economic component is more and more important, Jordan¹⁸ argues that among the criteria that underpin a festival classification we should find both socio-cultural and economic factors. Thus, festivals may be a part of one of the following three categories:¹⁹

- » Aesthetically-motivated festivals, wherein the organisers give priority to the events

¹⁶ Hunyadi et al., *op. cit.*, pp.9-10.

¹⁷ *Festival Statistics. Key concepts and current practices*. 2009 UNESCO Framework for Cultural Statistics Handbook no. 3, p. 10.

¹⁸ J. Jordan, „Festival Policy: a typology of local urban festivals and their policy implications”, Conference paper, International Conference on Cultural Policy Research, Hildesheim, Germany, 2014, pp.2,4.

¹⁹ *Ibid*, pp.4-11.

and their artistic quality over the cash flows or number of attracted participants. Thus, within a recurrent festival one can find events that have not attracted a numerous public in the previous years and whose set-up proved to be costly in relation to the revenues. Jordan²⁰ eloquently argues the case of the staging of Domenico Cimarosa's opera buffa "Il matrimonio segreto" or of a children's opera, within the Buxton Festival of Debyshire, on the background of the previous year's difficulty for the organisers to pay the technical staff. The participants in this kind of festivals are mostly higher educated persons, working in the fields of art, education, communication and public relations. The set-up is generally taken care of by a small team, which includes an administrative and an art director, the latter also having curatorial functions;

- » Commercially-motivated festivals, wherein the priority is the revenue, to the detriment of the artistic quality of the activities performed. Unlike the aesthetically-motivated festivals, the criteria that underpin the selection of the festival's location are: accessibility, capacity and potential of cooperation with the local authorities, while the loyalty or attachment to the place or local community are contingent. In order to identify the type of participant, Jordan²¹ uses observations regarding the audience of the Glastonbury

Festival: the majority is made from persons between 25 and 34 years old, attracted by the atmosphere and the possibility of socialisation. Unlike the aesthetically-motivated festivals, the existence of a director is not necessary, and in case there is one, they do not perform curatorial activities, but administrative and marketing activities exclusively;

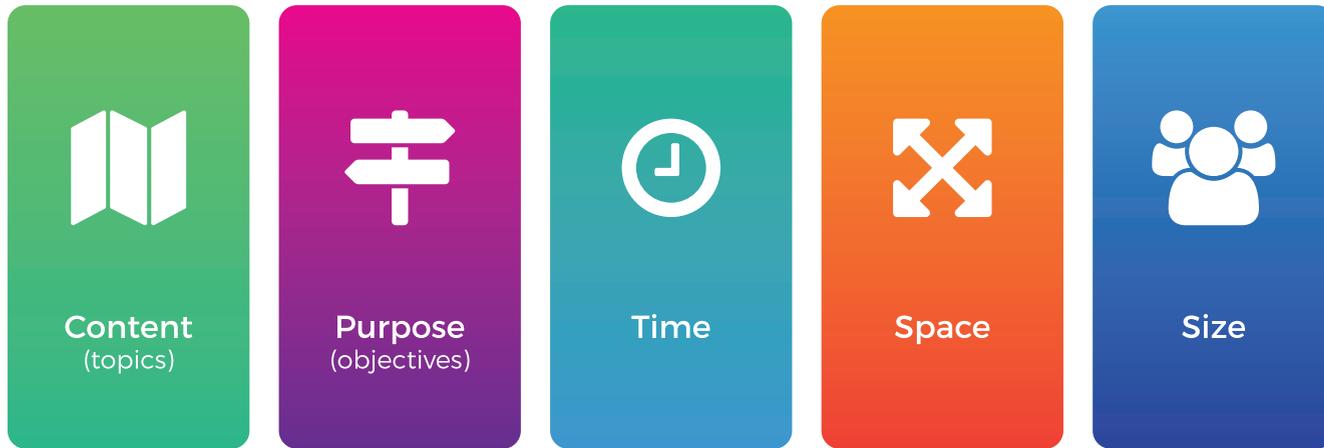
- » Civically-motivated festivals – organised in such a manner that the theme should be in accordance with the values and preferences of the local community – have the purpose to develop social relationships between the members of the local community. Thus, attracting tourists is not a target. From the viewpoint of the set-up, the existence of an art director is not excluded, but the existence of a community coordinator is more probable.

Synthesising the information in the aforementioned examples, we take note that the process of classifying the festivals allows the use of multiple criteria, useful in the activity of both practitioners and theorists interested in the subject of festivals (and of public events, by connection).

²⁰ *Ibid*, p.5.

²¹ *Ibid*, p.8.

Figure 1. Criteria that can be used in the classification of festivals



3. FESTIVALS ' ROLE

In the first section, we mentioned arguments in favour of the importance of festivals and related events in a cultural consumption study. Hereunder we shall summarise several reasons why festivals play an equally important cultural, economic or social role.

Cultural role

Even though modern festivals have turned from forms of arts celebration into manifestations whose borders increasingly cross the economic area, this does not necessarily mean a decrease of their cultural function or role. Hunyadi, Inkei and Szabo support the idea that at present festivals have a lower influence on artistic innovation

because they are no longer exploration-oriented, as an increasingly important purpose of the organisers is ensuring the feeling of comfort for a much larger category of population (not only for the social and artistic elite)²². This change of accent is interpreted by the cited authors as a *democratisation of the cultural act*, being compared to the evolution of the operation of universities or great private art collections. In this context, it is considered that the cultural role that festivals play at present can be indentified in the following situations²³:

- They are *places of surplus*. On one hand, festivals provide activity locations for a series

²² Hunyadi et al., *op. cit.*, pp.13-14

²³ *Ibid*, pp.14-17.

of artistic fields for which the institutional manifestation possibilities have diminished, within which the number of standard jobs has decreased, for which the number of operation spaces has been reduced etc. The example given is that of the performing arts: the artists' troupes (statistically more and more numerous) need spaces and occasions to perform, and the present form of festivals provides all these things. The situation is actually correlated to changes in the cultural consumption habits, which have occurred on the background of the improvement of some aspects of the quality of life or of the extension of the active period on the labour market for the general population (a general growth of the cultural consumption). In other words, festivals become get-together places for what we might call the cultural supply and demand.

- They are *places of collective experience*. On the background of the development of the individual forms of cultural consumption within the domestic space, for a great part of the population festivals have remained one of the most important occasions to collectively experiment the cultural or artistic act;
- They are *ways to expand the cultural infrastructure*. In their current form, festivals can play the role of an engine of cultural infrastructure "re-conceptualisation, expansion and inauguration", by (re) introducing spaces and buildings into the circuit, which have either never been used for this purpose or have been abandoned. This

expansion phenomenon may also materialise on a geographical level: culturally peripheral spaces and places re-enter the public's and artists' attention.

- They are *opportunities for artistic creation*. Festivals are among the few manifestations that allow the connection of the various "culture strata" (such as "high culture" or "mass culture"), genres, styles and types of public. This connection ensures the premises for the identification of new artistic resources, the generation of new ideas etc.;
- They are *opportunities for previews*. Festivals are timely moments for the launch of new productions, to which they ensure a better visibility;
- They are *occasions for foreign artists to get involved*. Festivals can rally material and financial resources that allow foreign artists' contracting.

Economic role

Even though a festival seldom manages to be "self-sustainable" - i.e. to ensure all the funds necessary for its organisation through the economic valorisation of the activities developed within the festival - and most of the time festivals resort to public funding or private sponsorships, it is, however, considered that this kind of events have an important impact on the various levels of the economy, both directly and indirectly²⁴. The most easily observable point of impact is in the field of tourism and commerce. Local authorities

²⁴ *Ibid*, p.17.

can indirectly benefit from the “rise of the location’s attractiveness” (operationalised at the level of the possibility of attracting investments) or from the jobs development.

Social role

Hunyadi, Inkei and Szabo identify three viewpoints for the social importance of festivals²⁵:

- They contribute to the building of local pride and favour the community attachment. This role is especially important in the case of minority cultures;
- They offer possibilities to develop volunteering activities;
- They offer possibilities of manifestations for groups of amateur, non-professional artists, yet better connected to the local groups and communities.

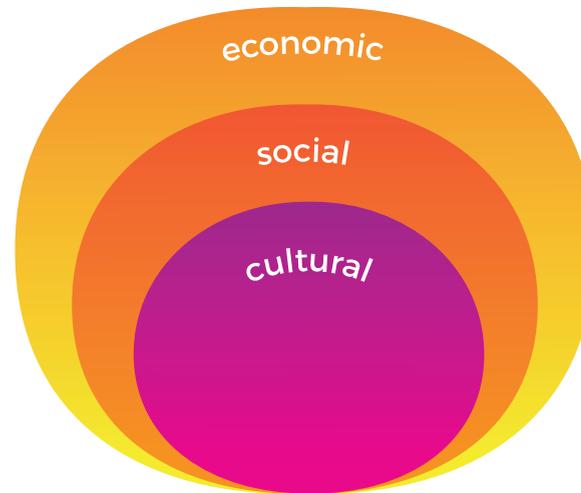
II. DATA ANALYSIS

1. METHODOLOGY

The section of the 2015 Cultural Consumption Barometer dedicated to the cultural manifestations that can be included in the category of festivals was structured by the following research questions:

- » What is the frequency of the general population’s participation in such cultural manifestations?
- » How does the frequency of participation

Figure 2. Role of festivals



in such cultural manifestations vary depending on socio-demographic characteristics (such as age, gender, education level or residence area)?

- » What differences can be noticed in terms of participation in locally organised festivals and participation in festivals organised outside the residence locality?
- » What are the main reasons associated with the non-participation in festivals?
- » What kinds of festivals are attended the

²⁵ *Ibid*, pp.21-23.

most (both for the general population and for segments differentiated by socio-demographic characteristics, such as residence area, age, education level)?

- » What are the main information sources used by the public when it comes to participate in festivals?
- » What is the importance given by the population to certain aspects associated with the participation in festivals?
- » What types of public can be identified if we consider the aspects deemed important for the participation in festivals?
- » What is the public perception as regards the (economic and social) effects that festivals may have at national, regional or local level?

In order to approach the above issues, the questionnaire contains specially-designed questions with predefined single or multiple answers, as well as scales.

Considering the methodological difficulties, inherent to the definition and classification of festivals, highlighted in the previous sections, we make the following notes for the 2015 Cultural Consumption Barometer:

- » The moment of recording (measuring) the frequency of the participation in such manifestations: in order not to increase the difficulty of understanding the questions, and considering the familiarity of the term “festival”, we preferred to use this term as is, without providing a “working definition” to the respondents. Although there may occur the observation that this

procedure might lead to measuring errors in the collected data, we appreciate that the use of the term includes two important characteristics for our goals: (a) the aspect of practice developed outside the domestic space in a collective form and (b) a greater complexity than that of a single event (example: music festival versus concert), which pertains to the idea of celebration;

- » The moment of data collection regarding the types of festivals accessed by the population: we presented the respondents a list with 15 types resulted from the operationalisation of several criteria such as contents, goal, time. Although the list is not comprehensive, we tried to cover the types of festivals most frequently found in the stage of documentation - made with a view to devising the research instrument.

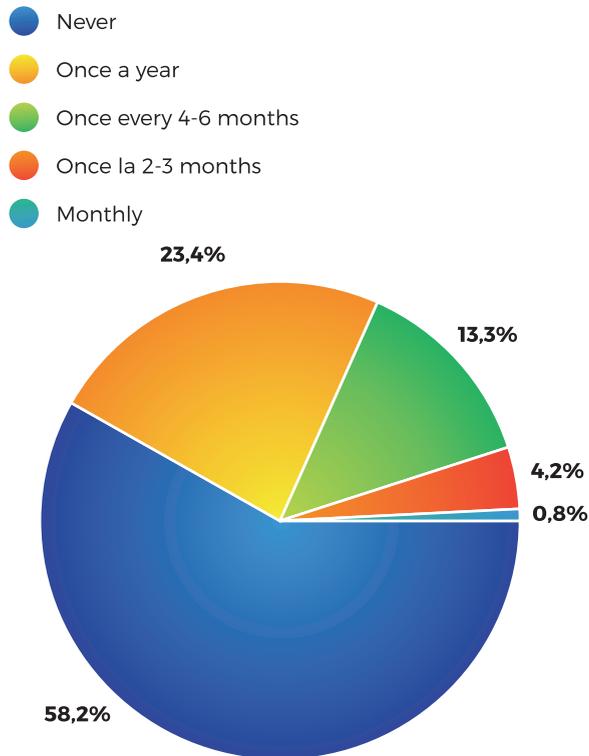
2. POPULATION'S PARTICIPATION IN FESTIVALS

We open the section that analyses the data collected through the Cultural Consumption Barometer with information on the frequency of the general population's participation in festivals. We are equally interested in the participation in local festivals and in manifestations organised outside the residence locality.

Participation in local festivals

Graph 1. General population's participation in local festivals

(In the last 12 months, how often have you participated in festivals in your locality?)



When aggregating the collected data, we can notice that 58.2% of the respondents have never participated in a festival in their residence locality (Graph 1), 23.5% participate in such a manifestation once a year, while at a distance of 10 percentage points we find the category of those who participate once every 4-6 months (13.3%).

We can notice that regardless of the respondents' age category (Table 1), the best represented in terms of percentages are those who have never attended a local festival. Furthermore, the percentage of respondents who have never participated in a festival grows with age (36.3% of the respondents in the 14-20 years old age category, 43.5% in the 21-27 years old category, 49.2% in the 28-35 years old category, 58.3% in the 36-50 years old category, 66% in the 51-55 years old category, 77% in the category of persons aged above 65). A declining trend can be noticed for those who participate in a festival once every 2-3 months: 11.9% for the 14-20 years old category, 6.5% for the 21-27 years old category, 6.8% for the 28-35 years old category, 2.7% for the 36-50 years old category, 2.5% for the 51-65 years old category and 0.9% for the category of persons aged above 65.

Table 1. General population's participation in local festivals.
Distribution of answers on age groups

<i>In the last 12 months, how often have you participated in festivals in your locality?</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
Never	36,3%	43,5%	49,2%	58,3%	66,0%	77,0%
Once a year	30,7%	31,6%	31,2%	21,6%	20,2%	14,6%
Once every 4-6 months	18,6%	15,8%	11,9%	16,8%	11,0%	7,5%
Once every 2-3 months	11,9%	6,5%	6,8%	2,7%	2,5%	0,9%
Monthly	2,5%	2,6%	0,9%	0,6%	0,0%	0,0%
Non-answer	0,0%	0,0%	0,0%	0,0%	0,3%	0,0%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

From the viewpoint of the education level (Table 2), the situation is similar: regardless of education, the highest percentages are recorded for the respondents who have never participated in a festival in the locality they live in. Their percentage tends to decline with the number of

graduated school years: 71.2% of the respondents with no school or with elementary school only have never participated in a festival in the locality they live in, while 50.0% of the respondents who have graduated from post high school courses have never participated in a local festival.

Table 2. General population's participation in local festivals.
Distribution of answers on education levels

<i>In the last 12 months, how often have you participated in festivals in your locality?</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education, including apprenticeship schools	Higher education
Never	71,2%	58,0%	66,8%	60,0%	50,0%	52,4%
Once a year	17,3%	25,4%	25,9%	19,7%	26,5%	23,7%
Once every 4-6 months	6,5%	11,8%	5,8%	15,1%	18,5%	17,0%
Once every 2-3 months	0,9%	4,1%	0,5%	4,5%	5,0%	6,1%
Monthly	4,0%	0,7%	1,0%	0,7%	0,0%	0,5%
Non-answer	0,1%	0,0%	0,0%	0,0%	0,0%	0,3%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

The number of persons living in urban areas who have participated in a festival (in the locality they live in) once every 4-6 months is twice as high (17.0%) as the number of rural residents (8.6%). We can also notice that fewer

urban residents have never participated in a festival in the last year (53.7%), as compared to the number of rural inhabitants (63.8%) (Table 3).

Table 3. General population's participation in local festivals. Distribution of answers on residence areas

<i>In the last 12 months, how often have you participated in festivals in your locality?</i>	Urban	Rural
Never	53,7%	63,8%
Once a year	23,0%	24,0%
Once every 4-6 months	17,0%	8,6%
Once every 2-3 months	5,2%	2,9%
Monthly	0,9%	0,6%
Non-answer	0,2%	0,1%
TOTAL	100,0%	100,0%

From the viewpoint of an analysis on development regions (Table 4), the best represented in terms of percentages are the respondents who have never participated in a local festival: 80.9% in the South-West Region, 68.3%

in the South Region, 66.6% in Bucharest, 65% in the North-East Region, 60.6% in the West region, 47.8% in the Centre Region, 42.8% in South-East, 34.7% in North-West.

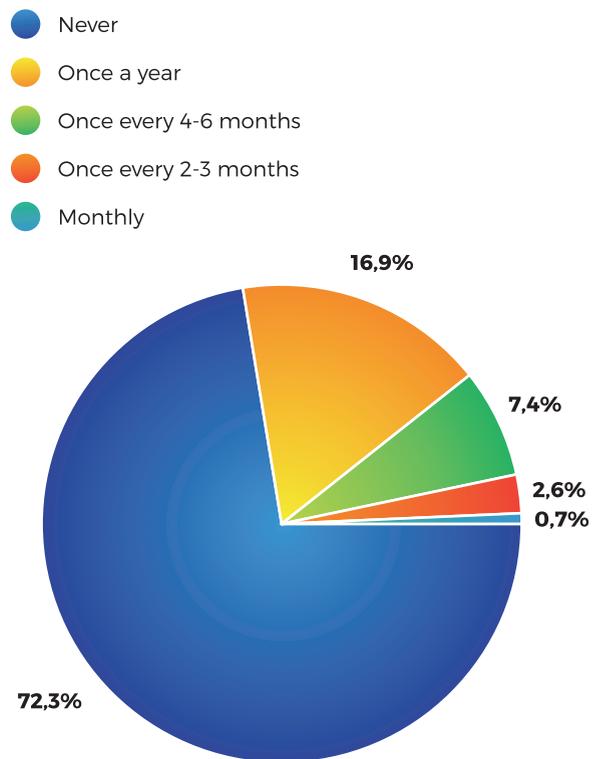
Table 4. General population's participation in local festivals. Distribution of answers on Development Regions

<i>In the last 12 months, how often have you participated in festivals in your locality?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
Never	65,0%	42,8%	68,3%	80,9%	60,6%	34,7%	47,8%	66,6%
Once a year	22,2%	31,5%	21,8%	4,8%	19,0%	36,0%	28,2%	20,1%
Once every 4-6 months	10,6%	15,1%	7,0%	12,9%	19,4%	21,5%	17,5%	5,3%
Once every 2-3 months	1,2%	9,4%	2,5%	1,4%	0,0%	6,4%	6,5%	5,8%
Monthly	0,9%	1,2%	0,3%	0,0%	0,9%	1,4%	0,0%	1,4%
Non-answer	0,1%	0,0%	0,1%	0,0%	0,1%	0,0%	0,0%	0,8%
TOTAL	100,0%	100,0%	100,0	100,0%	100,0%	100,0%	100,0%	100,0%

Participation in festivals outside the residence locality

Graph 2. General population's participation in festivals outside the residence locality

(In the last 12 months, how often have you participated in festivals outside your locality, in Romania?)



While 58.2% of the respondents have never participated in a festival in their residence locality in the last year, a higher percentage (72.4%) of the interviewed persons have never participated in a festival outside their locality (Graph 2). We can notice a seven percentage points difference between those who attend a local festival once a year (23.5%) and those who attend a festival outside their locality once a year (16.9%). The differences between the participation in local festivals and the participation in festivals outside the locality are smaller for frequent participation: 3.3% of the respondents travel every 2-3 months or monthly outside the locality with the purpose to attend festivals.

We can notice that the participation in festivals outside the locality is very rare in the case of persons aged above 51 (82.1% of the persons aged between 51 and 65 and 91% of the persons above 65 years have never attended a festival). As regards the persons aged between 14 and 20, almost 30% of them participate in a festival outside their locality once a year (Table 5).

**Table 5. General population's participation in festivals outside the residence locality.
Distribution of answers on age groups**

<i>In the last 12 months, how often have you participated in festivals outside your locality, in Romania?</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
Never	52,7%	63,6%	65,0%	66,6%	82,1%	91,6%
Once a year	29,2%	19,8%	22,5%	19,9%	10,9%	6,5%
Once every 4-6 months	12,6%	10,5%	6,1%	9,8%	5,9%	1,3%
Once every 2-3 months	4,5%	3,4%	5,3%	3,3%	0,8%	0,0%
Monthly	1,0%	2,6%	1,0%	0,4%	0,0%	0,5%
Non-answer	0,0%	0,1%	0,1%	0,0%	0,3%	0,1%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

The number of persons who have never travelled outside their locality with the purpose to participate in a festival has a declining trend from the viewpoint of the education level (Table 6): if we consider the extremes, we notice that 80.0% of the respondents with no school or with elementary school have never participated in a festival outside their locality, while 61.6% of the persons with higher education have never

travelled outside their locality to participate in a festival. As regards the participation once every 4-6 months, we can notice that the percentages rise with the level of education: 3.4% for the persons with no school, 5.2% for the persons with middle school or high school level 1, 7.5% for the persons who graduated from a vocational school or high school, 9.5% for the persons with higher education.

**Table 6. General population's participation in festivals outside the residence locality.
Distribution of answers on education levels**

<i>In the last 12 months, how often have you participated in festivals outside your locality, in Romania?</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education. including apprenticeship schools	Higher education
Never	80,0%	77,7%	77,6%	76,6%	64,9%	62,1%
Once a year	13,4%	15,1%	12,7%	14,0%	23,7%	22,0%
Once every 4-6 months	3,4%	5,2%	7,5%	7,5%	7,6%	9,5%
Once every 2-3 months	3,1%	1,6%	0,7%	1,3%	2,8%	5,4%
Monthly	0,0%	0,4%	1,5%	0,6%	1,0%	0,6%
Non-answer	0,1%	0,0%	0,0%	0,0%	0,0%	0,4%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Unlike the case of the participation in local festivals, the persons from rural areas (Table 7) have a greater mobility, in all the cases of frequency of participation in festivals outside the locality. As regards the regional differences (Table 8), similarly to the participation in local festivals, all the regions are strongly

represented by persons who have never attended a festival outside the locality they live in: South-West – 87,4%, West – 83,4%, North-East – 77,6%, South – 75,8%, Bucharest – 74,9%, Centre – 69,8%, South-East – 58,3%, North-West – 55,3%.

**Table 7. General population's participation in festivals outside the residence locality.
Distribution of answers on residence areas**

<i>In the last 12 months, how often have you participated in festivals outside your locality, in Romania?</i>	Urban	Rural
Never	75,9%	67,8%
Once a year	15,6%	18,5%
Once every 4-6 months	5,7%	9,4%
Once every 2-3 months	2,2%	3,1%
Monthly	0,4%	1,1%
Non-answer	0,2%	0,1%
TOTAL	100,0%	100,0%

**Table 8. General population's participation in festivals outside the residence locality.
Distribution of answers on development regions**

<i>In the last 12 months, how often have you participated in festivals outside your locality, in Romania?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
Never	77,6%	58,3%	75,8%	87,4%	83,4%	55,3%	69,8%	74,9%
Once a year	19,5%	24,5%	11,7%	5,4%	11,0%	25,1%	18,2%	17,0%
Once every 4-6 months	2,8%	13,7%	9,1%	3,9%	1,5%	14,9%	7,9%	3,1%
Once every 2-3 months	0,0%	3,5%	1,6%	3,3%	2,0%	4,7%	2,3%	4,3%
Monthly	0,0%	0,0%	1,8%	0,0%	2,2%	0,0%	1,8%	0,0%
Non-answer	0,1%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,7%
TOTAL	100,0%	100,0%	100,0	100,0%	100,0%	100,0%	100,0%	100,0%

Reasons for non-participation in festivals

In this section, we are interested in highlighting the main reasons associated with the non-participation in festivals in the last 12 months, regardless of the location – inside or outside the residence locality (Graph 3). Thus, the most mentioned reasons are the following: lack of time (45.4%), the absence of festivals in the respondent’s residence locality (35.5%), inadequate age to participate in such manifestations (24.1%) and lack of financial resources (22.4%).

The most mentioned reason, lack of time, is found in many situations where an attempt is

made to identify the factors that contribute to a low cultural consumption (or, in a “mirror” statement, the factors that can stimulate a certain type of cultural consumption, from the respondents’ viewpoint). The lack of time may mask other situations, and this is why we aimed to find out which persons tend to give this answer most frequently (Figure 3). Thus, we find out that they are employed (96.6%), they have a higher educational stock (69.8% graduated high school at least), they mainly live in households with no children under 15 (69.3%), in urban areas (60.1%), and most of them are aged between 36 and 50 (37.1%).

Graph 3. Reasons for non-participation in festivals (What are the reasons why you have not attended a festival in the last 12 months? - multiple answers)

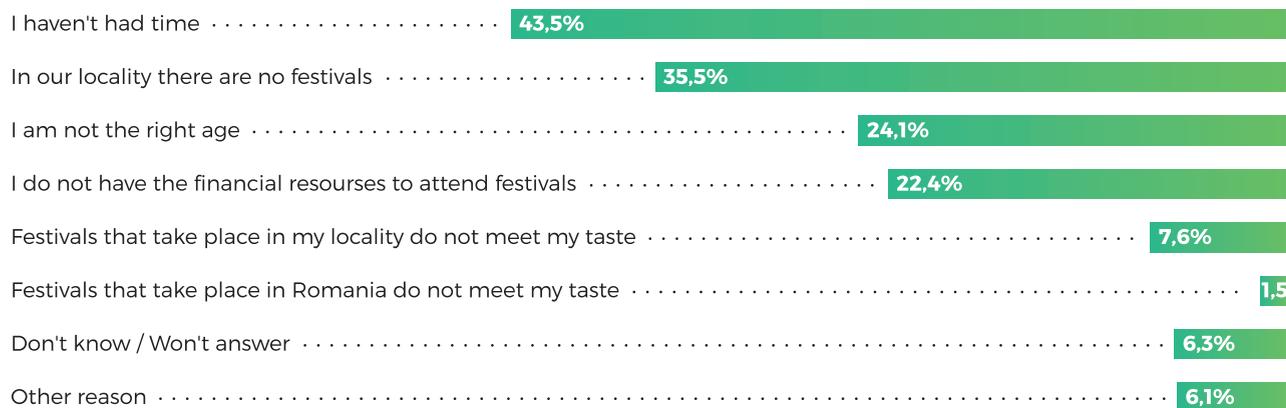


Figure 3. Characteristics of the persons for whom the lack of time is a reason for non-participation in festivals

- 60.1% come from urban areas;
- 96.6% are employed persons (qualified workers 31.9%, higher educated staff 13.3% , service workers 12.4%, higher educated administrative officers 7.5%);
- 69.8% have graduated from high school at least;
- 37.1% are aged between 36 and 50 and 22.1% are between 51 and 65 years old;
- 69.3% live in households with no children under 15 years old.

As far as the distribution of answers on age groups is concerned (Table 9), the lack of time is frequently invoked in the case of the following age categories: 21-27 years old (62.7%), 28-35

years old (72%) and 36-50 years old (61,7%), while the inadequate age is the most frequently mentioned reason for the above 65 years old category (60.2%).

**Table 9. Reasons for non-participation in festivals.
Distribution of answers on age groups (multiple answers)**

<i>What are the reasons why you have not attended a festival in the last 12 months?</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
There are no festivals organised in our locality	56,2%	33,8%	26,5%	42,0%	37,3%	26,6%
I do not have the financial resources to attend festivals	24,8%	11,5%	25,8%	30,9%	24,7%	11,6%
The festivals taking place in my locality do not match my taste	15,8%	16,7%	8,2%	6,3%	7,6%	4,2%
I haven't had the time	29,1%	62,7%	72,0%	61,7%	36,4%	13,1%
The festivals taking place in Romania do not match my taste <i>sunt pe gustul meu</i>	1,6%	0,0%	0,0%	1,9%	2,4%	1,3%
I am not the right age	8,2%	0,0%	0,0%	5,3%	32,0%	60,2%
Another reason	0,0%	9,2%	5,5%	2,6%	7,0%	9,7%
Non-answer	11,5%	7,5%	4,0%	3,4%	5,8%	9,8%

In terms of education level (Table 10), the highest percentages of non-participation motivated by the lack of financial resources were recorded for the categories of persons who

attended middle school or high school stage 1 at most (35.1) and vocational school (32.5). The higher educated persons invoked the lack of time as a reason (more than 60%).

Table 10. Reasons for non-participation in festivals. Distribution of answers on education levels (multiple answers)

<i>What are the reasons why you have not attended a festival in the last 12 months?</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education, including apprenticeship schools	Higher education
There are no festivals organised in our locality	43,0%	42,1%	44,4%	37,5%	26,4%	20,6%
I do not have the financial resources to attend festivals	15,3%	35,1%	32,5%	20,6%	8,8%	11,9%
The festivals taking place in my locality do not match my taste	0,0%	4,1%	7,6%	8,3%	13,1%	10,4%
I haven't had the time	11,6%	30,3%	36,0%	52,8%	28,7%	67,8%
The festivals taking place in Romania do not match my taste	0,0%	2,7%	0,9%	1,1%	0,0%	2,4%
I am not the right age	61,5%	30,3%	30,3%	14,9%	37,9%	6,8%
Another reason	14,8%	4,2%	6,7%	5,8%	4,2%	5,3%
Non-answer	3,4%	7,2%	6,4%	8,5%	4,8%	4,2%

As far as the absence of festivals in the respondent's locality is concerned, the persons living in rural areas invoked this reason in a

proportion of 62.1 (Table 11). Comparatively, this reason was mentioned by only 13.1% of the urban residents.

Table 11. Reasons for non-participation in festivals. Distribution of answers on residence areas (multiple answers)

<i>What are the reasons why you have not attended a festival in the last 12 months?</i>	Urban	Rural
There are no festivals organised in our locality	13,1%	62,1%
I do not have the financial resources to attend festivals	18,8%	26,8%
The festivals taking place in my locality do not match my taste	11,0%	3,6%
I haven't had the time	48,2%	38,0%
The festivals taking place in Romania do not match my taste	2,6%	0,2%
I am not the right age	23,2%	25,0%
Another reason	7,9%	3,9%
Non-answer	8,3%	3,8%

The distribution of answers depending on the development region (Table 12) shows that the absence of local festivals is the most frequently mentioned reason for non-participation for the North-East (54.7%), South-West (53.7%), South (50.8%) and West (43.2%) regions. The

absence of time resources scores the highest percentages for the Bucharest, (50.9%), South-East (49.8%) and Centre (46.8%) regions. For the North-West region, we find the inadequate age as the main reason for non-participation in festivals (35.8).

Table 12. Reasons for non-participation in festivals.
Distribution of answers on development regions (multiple answers)

<i>What are the reasons why you have not attended a festival in the last 12 months?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
There are no festivals organised in our locality	54,7%	20,6%	50,8%	53,7%	43,2%	1,6%	1,2%	16,3%
I do not have the financial resources to attend festivals	46,4%	18,7%	22,6%	26,2%	5,0%	16,9%	10,4%	13,0%
The festivals taking place in my locality do not match my taste	9,6%	8,3%	6,2%	2,1%	9,7%	7,9%	12,8%	7,6%
I haven't had the time	45,8%	49,8%	37,0%	44,7%	38,8%	33,2%	46,8%	50,9%
The festivals taking place in Romania do not match my taste	0,0%	0,0%	2,9%	0,0%	5,8%	3,7%	1,6%	0,0%
I am not the right age	33,6%	16,9%	19,8%	23,9%	15,2%	35,8%	23,6%	22,1%
Another reason	5,4%	13,6%	0,0%	1,0%	1,7%	30,2%	11,3%	2,6%
Non-answer	2,7%	1,7%	6,4%	0,0%	11,6%	2,2%	12,6%	14,8%

Types of accessed festivals

In the following lines, we shall present the results regarding the most attended types of festivals (both for the general population, and for segments differentiated on socio-demographic characteristics, such as residence area, age, education level). As we mentioned in the methodological section, we presented the respondents a list with 15 types of festivals resulted from the re-operationalisation of several criteria (such as content, goal, time), thus trying to cover the types of festivals most frequently

found in the stage of documentation made with a view to devising the research instrument.

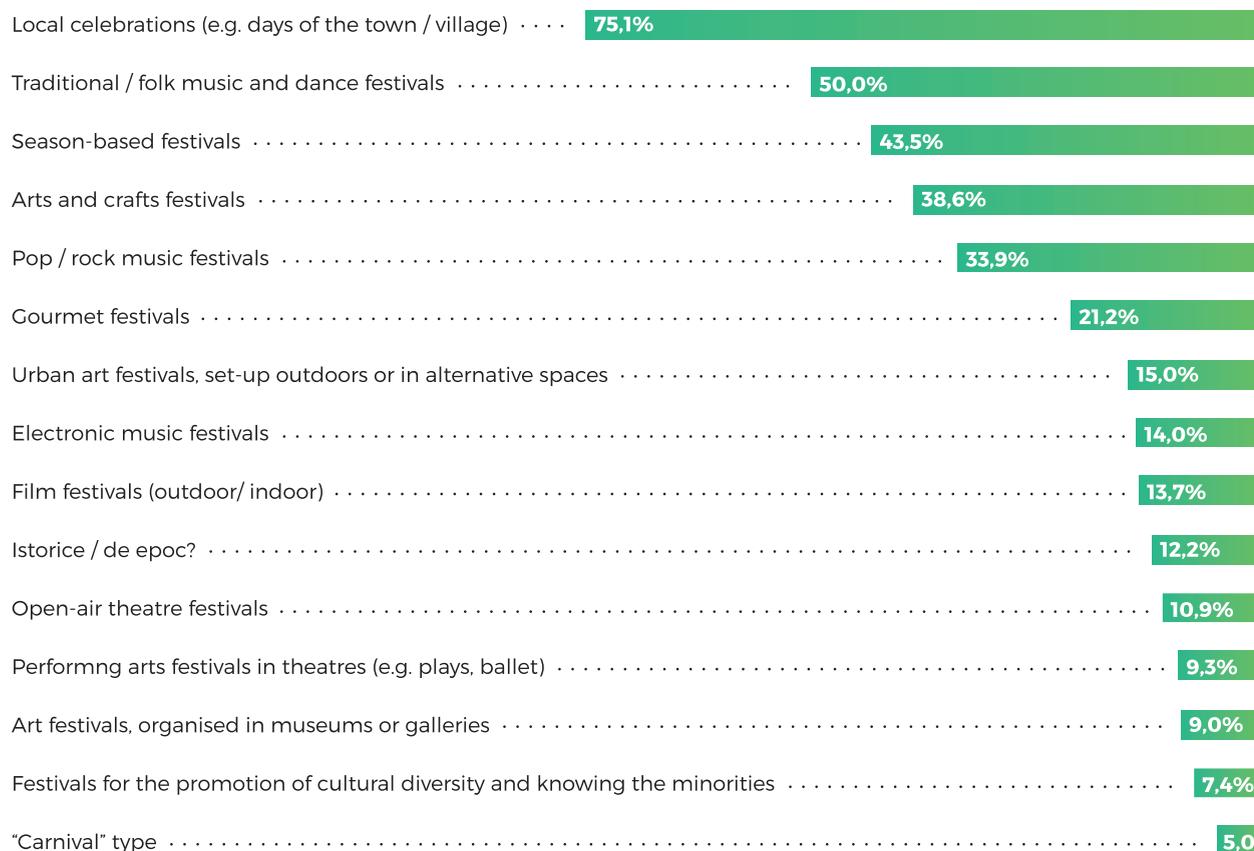
The most mentioned types of festival attended by respondents are the local celebrations (75.1%²⁶), including manifestations like the

²⁶ The reference population for the analyses presented in this section is represented by the persons who stated that in the last year they had participated at least in one festival, whether locally organised or a festival for which they travelled outside their residence locality. In other words, the percentage (75.1%) is calculated in relation to this population segment and not by relating to the entire sample (general population). This note is available for all the percentages / data presented in this section.

days of the town or of the village (Graph 4). The popularity of this type of events is easy to understand, by virtue of their high accessibility: festivals are organised in nearly all the localities of Romania, in one form or another (this is a very important aspect, particularly for the rural or small to medium sized urban localities – spaces with a deficient infrastructure or cultural offer).

Moreover, they are freely accessible events. The collected data show that the second mention pertains to the criterion of the content, i.e. the category of folk / traditional dance and music (50.0%), while the third mention refers to the time criterion – season festivals, like the Harvest Day (43.5%).

Chart 4. Types of festivals accessed in the last year (*What types of festivals in Romania have you participated in over the last 12 months? (multiple answers)*)



Therefore, we appreciate that the first three categories of festivals that recorded the highest percentages of participation (and – at least in part – the fourth position, taken by the craftsmanship festivals, with 38.6% of the answers) outline, in most of the situations, the same type of manifestation belonging to local celebrations.

When analysing the data from the viewpoint of the distribution on age groups (Table 13), we notice that local celebrations are the most attended type of festival, regardless of the age category: 79.5% of the young people aged

between 14 and 20, 67.6% of the persons aged between 21 and 27, 75.5% of the respondents in the 28-35 years old category, 79.5% of the persons aged between 36 and 50, 71.5 of the respondents in the 51-65 years old category and over 75.3% of the persons aged above 65. The urban art festivals organised in open air or alternative spaces, although attended by less than 20% of the respondents, regardless of age, are an interesting category, because the participation in such festivals is visibly increasing with age.

**Table 13. Types of festivals accessed in the last year.
Distribution of answers on age groups (multiple answers)**

<i>What types of festivals have you attended in the last 12 months, in Romania?</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
"Carnival" type	10,8%	0,0%	6,1%	5,0%	4,1%	5,0%
Open air theatre	14,5%	15,6%	6,7%	11,2%	9,3%	7,6%
Pop / rock music	51,4%	41,0%	45,8%	33,4%	18,3%	5,7%
Electronic music	22,9%	25,6%	24,8%	6,9%	4,9%	0,0%
Performing arts-type (e.g. theatre, ballet), in theatre halls	11,2%	10,3%	8,3%	9,8%	7,7%	8,5%
Cinema (indoors and outdoors)	31,3%	7,5%	21,9%	12,6%	4,6%	5,4%
Historical / vintage	12,3%	17,3%	13,6%	8,7%	10,5%	15,1%
Traditional / folk dances and music	44,1%	39,4%	49,4%	58,0%	51,5%	50,8%
Craftsmanship	22,8%	37,3%	35,2%	42,8%	49,4%	36,4%
Seasonal (e.g. Harvest Day, Sheep Shearing etc.)	36,6%	32,9%	39,7%	52,9%	47,5%	42,3%
Culinary	14,9%	20,6%	20,6%	21,8%	27,7%	18,1%
Art (in museums or galleries)	11,2%	3,7%	9,7%	12,4%	7,6%	6,1%
Urban art – in open air (streets, squares) or alternative spaces (clubs, factories etc.)	18,1%	16,9%	14,5%	14,5%	14,7%	9,7%
Local celebrations (e.g. the days of the town / village)	79,5%	67,6%	75,5%	79,5%	71,5%	75,3%
Cultural diversity promotion and familiarisation with the minorities	9,1%	10,0%	6,0%	8,4%	7,4%	0,0%

Regardless of the education level (Table 14), local celebrations are the most attended type of festival. However, an ascending trend, depending on the education level, is recorded for historical or vintage festivals, culinary and

electronic music festivals. Except for the folk / traditional dance and music and season festivals, more urban than rural inhabitants participate in any of the types of festivals mentioned in the questionnaire (Table 15).

**Table 14. Types of festivals accessed in the last year.
Distribution of answers on education levels (multiple answers)**

<i>What types of festivals have you attended in the last 12 months, in Romania?</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education, including apprenticeship schools	Higher education
"Carnival" type	2,6%	8,3%	2,6%	1,7%	7,4%	5,9%
Open air theatre	7,2%	8,9%	5,4%	13,8%	12,5%	11,6%
Pop / rock music	43,7%	29,0%	13,8%	38,4%	32,1%	40,5%
Electronic music	5,1%	10,0%	8,5%	15,1%	16,4%	18,9%
Performing arts-type (e.g. theatre, ballet), in theatre halls	9,6%	6,8%	2,8%	6,7%	8,3%	15,5%
Cinema (indoors and outdoors)	5,3%	14,7%	7,9%	9,6%	12,5%	20,5%
Historical / vintage	5,3%	7,5%	7,1%	9,7%	11,0%	20,7%
Traditional / folk dances and music	68,6%	40,3%	57,0%	49,4%	48,9%	52,9%
Craftsmanship	26,1%	25,8%	44,8%	33,7%	53,7%	44,6%
Seasonal (e.g. Harvest Day, Sheep Shearing etc.)	29,1%	39,6%	52,3%	32,1%	53,3%	50,6%
Culinary	16,6%	16,6%	23,3%	16,7%	28,2%	25,9%
Art (in museums or galleries)	0,0%	7,5%	11,2%	3,8%	6,7%	16,2%
Urban art – in open air (streets, squares) or alternative spaces (clubs, factories etc.)	19,5%	12,7%	14,2%	14,2%	17,1%	16,6%
Local celebrations (e.g. the days of the town / village)	85,2%	71,6%	87,8%	71,8%	78,4%	72,8%
Cultural diversity promotion and familiarisation with the minorities	14,1%	7,1%	4,3%	4,6%	8,0%	10,7%

**Table 15. Types of festivals accessed in the last year.
Distribution of answers on residence areas (multiple answers)**

<i>What types of festivals have you attended in the last 12 months, in Romania?</i>	Urban	Rural
"Carnival" type	5,4%	4,3%
Open air theatre	14,4%	6,1%
Pop / rock music	41,1%	23,9%
Electronic music	17,7%	8,8%
Performing arts-type (e.g. theatre, ballet), in theatre halls	11,6%	6,2%
Cinema (indoors and outdoors)	16,8%	9,5%
Historical / vintage	15,3%	7,9%
Traditional / folk dances and music	46,3%	55,0%
Craftsmanship	40,2%	36,4%
Seasonal (e.g. Harvest Day, Sheep Shearing etc.)	40,4%	47,8%
Culinary	24,9%	16,2%
Art (in museums or galleries)	11,4%	5,7%
Urban art – in open air (streets, squares) or alternative spaces (clubs, factories etc.)	17,0%	12,1%
Local celebrations (e.g. the days of the town / village)	73,7%	77,1%
Cultural diversity promotion and familiarisation with the minorities	8,0%	6,7%

**Table 16. Types of festivals accessed in the last year.
Distribution of answers on development regions (multiple answers)**

<i>What types of festivals have you attended in the last 12 months, in Romania?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
"Carnival" type	5,2%	2,8%	5,3%	5,9%	1,0%	3,3%	6,9%	13,0%
Open air theatre	17,1%	0,6%	16,2%	8,9%	15,7%	4,3%	12,5%	22,4%
Pop / rock music	28,3%	39,7%	19,5%	55,3%	44,1%	36,8%	18,5%	47,7%
Electronic music	14,6%	16,0%	10,6%	10,3%	12,3%	14,4%	9,5%	24,4%
Performing arts-type (e.g. theatre, ballet), in theatre halls	11,1%	6,2%	3,5%	15,3%	8,4%	7,7%	10,2%	21,2%
Cinema (indoors and outdoors)	19,1%	10,6%	12,1%	10,1%	6,5%	6,9%	8,0%	49,3%
Historical / vintage	11,8%	15,2%	9,0%	8,4%	5,4%	20,7%	6,1%	12,8%
Traditional / folk dances and music	63,0%	52,5%	39,6%	67,7%	45,5%	55,2%	38,8%	42,9%

<i>What types of festivals have you attended in the last 12 months, in Romania?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
Craftsmanship	64,7%	27,0%	42,1%	50,7%	5,6%	55,0%	28,3%	28,6%
Seasonal (e.g. Harvest Day, Sheep Shearing etc.)	67,0%	48,5%	48,3%	48,6%	17,9%	43,3%	37,2%	28,6%
Culinary	31,7%	21,3%	23,1%	0,0%	15,6%	21,4%	14,1%	32,5%
Art (in museums or galleries)	19,6%	7,6%	8,1%	17,7%	2,4%	4,1%	6,1%	15,7%
Urban art – in open air (streets, squares) or alternative spaces (clubs, factories etc.)	30,3%	17,5%	1,8%	10,8%	11,8%	5,7%	13,8%	34,8%
Local celebrations (e.g. the days of the town / village)	82,4%	86,8%	67,4%	70,5%	56,8%	86,5%	71,9%	56,2%
Cultural diversity promotion and familiarisation with the minorities	13,6%	7,9%	2,6%	3,7%	4,9%	3,5%	12,6%	9,6%

Information sources

In order to identify the information sources used by the population as regards the festivals they participate in, we asked a multiple answer question²⁷.

Most of the respondents (70.1%) mentioned their friends or colleagues as an information source, followed by: billboards (47.7%), the Internet (37.1%) and TV (34.3%) - Graph 5.

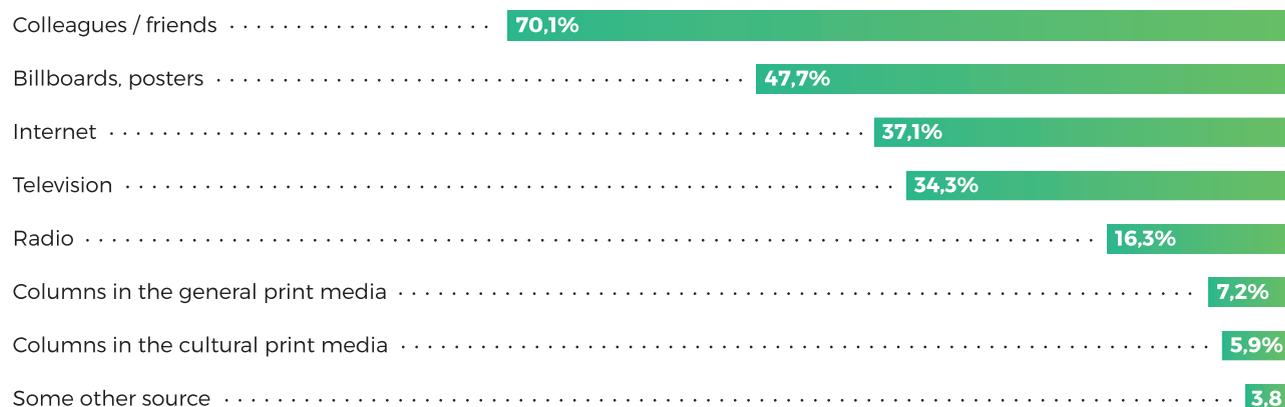
Although colleagues and friends are the most frequently used information source, regardless of the respondent's age (Table 17), the second

most popular information source is the Internet for the age groups 14-20 years old (55.3%), 21-27 years old (49%), 28-35 years old (43.5%), and billboards for the age categories 36-50 years old (53%) and 51-65 years old (52%) and TV, respectively, for the above 65 years old age category (42.9%). While the popularity of the Internet shows a declining trend depending on the age category, the TV records an ascending trend.

²⁷ The reference population for the analyses presented in this section is represented by the persons who stated that in the last year they had attended at least one festival (either within or outside their residence locality). This mention is valid for all the percentages / data presented in this section.

Graph 5. Sources of information on festivals

(Where do you get your information on the festivals you attend? (multiple answers))



**Table 17. Sources of information on festivals.
Distribution of answers on age groups (multiple answers)**

Where do you get your information on the festivals you attend?	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
Television	29,1%	28,4%	31,2%	36,0%	39,1%	42,9%
Internet	55,3%	49,1%	43,5%	40,8%	18,3%	3,5%
Radio	13,3%	14,9%	21,4%	15,6%	13,3%	22,1%
Billboards, street posters	47,0%	45,1%	41,6%	53,5%	52,0%	38,3%
Columns in general newspapers	4,1%	5,7%	4,9%	9,3%	8,5%	9,8%
Colleagues / friends	77,7%	70,6%	74,3%	73,7%	57,9%	63,5%
Columns in cultural publications	8,9%	11,8%	5,2%	3,3%	4,2%	3,9%
Other sources	0,7%	4,2%	3,4%	2,4%	4,7%	10,9%

Depending on the education level (Table 18), the third most popular information source (following colleagues / friends and billboards / street posters) is represented by: television – for the persons with post high school education

(43.8%) or who graduated from the first stage of high school (30.3%) - and the Internet – for the persons with higher education (53.1%) and for persons who graduated from high school (39.9%) or vocational school (21.7%). The same

analysis highlights that as the education stock increases, the range of information sources is more and more diversified (people with higher

education score high percentages for the most media of information on festivals).

**Table 18. Sources of information on festivals.
Distribution of answers on education levels (multiple answers)**

<i>Where do you get your information on the festivals you attend?</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education. including apprenticeship school	Higher education
Television	26,3%	30,3%	17,5%	37,9%	43,8%	37,1%
Internet	20,1%	27,0%	21,7%	39,9%	30,1%	53,1%
Radio	16,9%	5,6%	5,7%	13,9%	29,7%	25,3%
Billboards, street posters	38,3%	46,5%	48,0%	51,1%	54,9%	45,5%
Columns in general newspapers	7,7%	4,8%	7,3%	6,8%	7,2%	9,5%
Colleagues / friends	74,1%	76,3%	71,5%	69,8%	66,1%	68,6%
Columns in cultural publications	0,0%	6,2%	2,8%	8,2%	1,9%	7,9%
Other sources	2,6%	6,0%	7,8%	2,1%	1,1%	3,3%

When considering the residential environment (Table 19), the first five most popular information media are identical, both for the urban and for the rural environment: (1) colleagues and friends, (2) billboards or posters, (3) Internet, (4) television, (5) radioprogrammes. The differences in terms of preferences of the urban and rural inhabitants occur in reference

to the newspapers: more urban residents get their information from cultural publications than from general newspapers (6.5%), while most of the rural residents get their information from general newspapers (8.2%) rather than from cultural publications (3.3%).

**Table 19. Sources of information on festivals.
Distribution of answers on residence areas (multiple answers)**

<i>Where do you get your information on the festivals you attend?</i>	Urban	Rural
Television	39,5%	27,0%
Internet	43,6%	28,3%
Radio	16,7%	15,8%
Billboards, street posters	49,6%	45,1%
Columns in general newspapers	6,5%	8,2%
Colleagues / friends	66,4%	75,1%
Columns in cultural publications	7,8%	3,3%
Other sources	3,3%	4,4%

As regards the distribution of answers on the development region (Table 20), we notice that:

- » Bucharest is the only region where television programmes are the most important medium of information on festivals (70.4%);
- » In Bucharest, the main information sources are the Internet (57%) or radio (30.4%), with higher percentages as compared to the other regions;
- » Except for Bucharest, for all the other regions the most popular form of information pertains to the social network (colleagues or friends), with percentages varying between a maximum of 79.9%, for the West region and a minimum of 63.3% for the Centre region;
- » Street posters are the most popular in the South-East region (65.2%);

- » Most of the people who get their information from the general newspapers live in the North-East region (12.6%); Most of the people who get their information from the cultural publications live in the West region (12.0%)

**Table 20. Types of festivals accessed in the last year.
Distribution of answers on development regions (multiple answers)**

<i>Where do you get your information on the festivals you attend?</i>	N-E	S-E	S	S-W	W	N-W	Centre	Bucharest
Television	18,3%	19,7%	28,6%	39,1%	41,4%	38,0%	37,7%	70,4%
Internet	30,4%	41,1%	34,6%	28,0%	23,4%	40,2%	35,6%	57,3%
Radio	16,2%	11,5%	15,9%	14,0%	11,5%	10,8%	24,7%	30,4%
Billboards, street posters	51,4%	65,2%	49,7%	50,4%	50,6%	42,1%	27,4%	47,9%
Columns in general newspapers	12,6%	2,8%	3,6%	0,0%	10,4%	9,0%	10,7%	4,0%
Colleagues / friends	70,9%	76,5%	72,6%	71,3%	79,9%	72,6%	63,3%	48,3%
Columns in cultural publications	0,0%	10,8%	5,6%	3,7%	12,0%	6,8%	2,4%	4,6%
Other sources	14,1%	1,8%	5,3%	0,0%	0,0%	0,7%	5,4%	0,0%

3. DECISION TO PARTICIPATE IN FESTIVALS: ASPECTS EVALUATED AS IMPORTANT AND TYPES OF PUBLIC ²⁸

In this section we are interested in evaluating the importance of certain elements associated with the participation in festivals. Based on the answers given by the participants in the 2015 Cultural Consumption Barometer we shall first draw a general characterisation of the festivals' public, considering socio-demographic characteristics, inclusively. Later on, we shall classify these elements (and their associated importance) which are present in the decision to participate in a festival, with a view to outline various types

²⁸ The reference population for the analyses presented in this section is represented by the persons who stated that in the last year they had participated at least once in a festival (either within or outside their residence locality)

of public (both at national and at Bucharest level).

Arguing on the importance of studying the aspects that may influence the participation in a festival, J.L. Crompton and S.L. McKay identify three reasons supporting these research undertakings:²⁹

- » Knowing the reasons for participation helps the organisers: when they know what benefits the consumer expects from his/her participation, the organisers can make informed decisions on what events they should include in the festival's programme;
- » The participants' level of satisfaction with the events hosted within a festival is one of the aspects that determine the participation in the subsequent editions of the festival. Thus, knowing the reasons

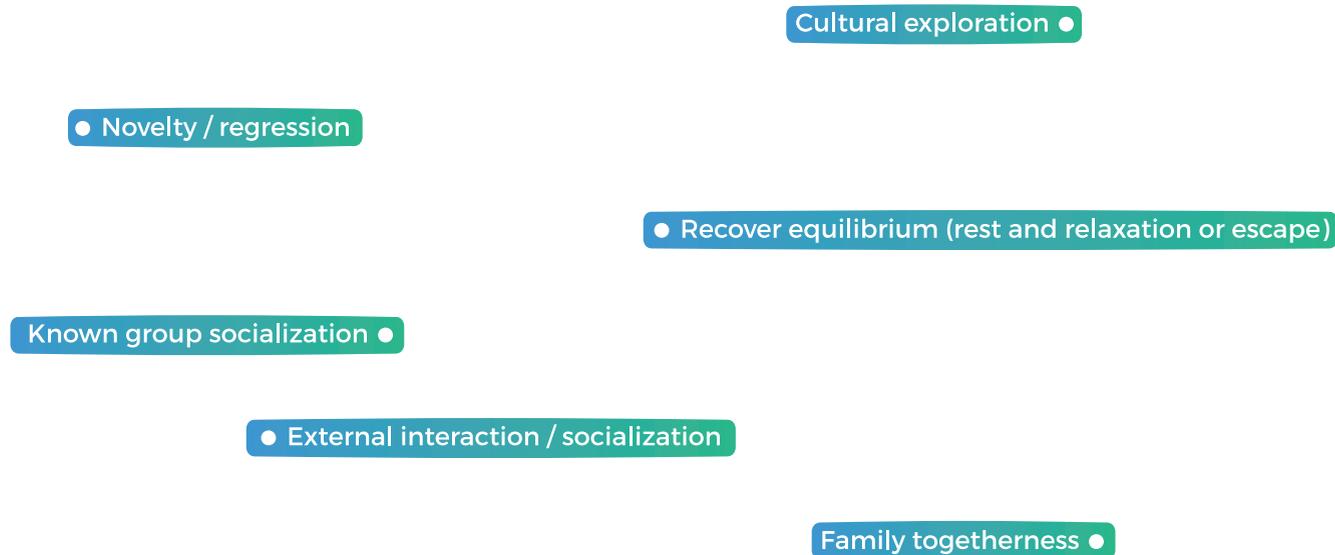
²⁹ J.L. Crompton, S.L. McKay, „Motives of visitors attending festival events”, *Annals of Tourism Research*, Vol. 24, No. 2, 1997, p.426.

for participation may lead to decisions of the organisers, which could increase the participant's satisfaction level;

- » Knowing a participant's reasons and their (priority) order makes possible

the classification of participants and the targeting of advertising messages and campaigns according to the category they belong to.

Figure 4. Categories of elements involved in the participation in festivals (after J.L. Crompton and S.L. McKay)



S.E. Iso-Ahola, G.M.S. Dann and J.L. Crompton³⁰ propose two main categories of needs to which festivals respond, i.e.: the dichotomies “escape-search” and “push-and-pull”. The “escape” and “push” categories advance the desire to escape the everyday environment as participation motivation, while the “search” and “pull” categories forward the desire for a psychological incentive following the

exploration of an environment different from the everyday one. Subsequent studies of sociologists Uysal, Gahan, Martin and K. Mohr, K.F. Backman, L.W. Gahan, S.J. Backman³¹ have highlighted the following five types of motivations: (1) desire to escape, (2), desire to feel excitement or captivation, (3) desire to experience new sensations, different from the everyday ones, (4) desire to socialise, (5)

³⁰ Crompton and McKay, *Op. cit.*, pp.428-430.

³¹ Apud Crompton and McKay, *Op. cit.*, p.429.

desire to feel closeness to the other members of the family. As expected, such a list is not non-reviewable and comprehensive, and J.L. Crompton and S.L. McKay have discovered four more categories that were not included in the previous studies: (1) desire for cultural exploration, (2) regression³², (3) socialisation within a group of persons that respondents already know and (4) socialisation or interaction with persons from other groups. When aggregating the distinct fields of their study and the abovementioned ones, J.L. Crompton and S.L. McKay forwarded a list containing six types of important elements in the decision to participate in a festival (Figure 4).

The six categories of elements were operationalised in eight items subjected to the participants' evaluation within the 2015 Cultural Consumption Barometer. Each item is actually represented by one or two statements on which the respondents had to express their agreement or disagreement.

Cultural exploration

„Possibility to learn new things, to enrich your knowledge”

„Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place”

Novelty / regression

„Possibility to see / attend / engage in events and activities to which you do not normally have access”

„Possibility to experience new things, which you have never been part of”

Recovery (rest and relaxation)

„Possibility to relax / rest / detach”

Socialisation within a group of already known persons

„Possibility to meet persons like you, with the same habits, cultural preferences etc.”

Socialisation or interaction with persons from other groups

„Possibility to explore habits and cultures different from the culture you live in”

Desire to be with one's family

„Possibility to attend an event together with other members of the family (children, partner, other relatives)”

In addition, we inserted four items through which we tried to capture aspects pertaining to the prestige of the manifestation, the free access or the space where it takes place.

Prestige of the manifestation

„Festival's recognition, tradition”

„Famous artists' participation”

Free access

„Free access”

Space where it takes place

„Open air”

³² By „regression”, J.L. Crompton and S.L. McKay mean „A desire to engage in behaviour reminiscent of an adolescent or child.” (J.L. Crompton and S.L. McKay, p. 430).

Elements involved in the decision to participate in festivals: general characterisation of the public

Out of the 12 items forwarded to the evaluation of the participants in the study, the possibility of attending together with other members of the family (children, partner, other relatives) recorded the greatest importance, with an average score of 3.43 (Table 21). Except for the existence of a tradition of the festival (2.94) and the space where it takes place (2.97), all the items recorded average scores above 3 (“quite important”).

As regards the analysis of the answers on the respondents’ age groups (Table 22), we notice that:

- » For the 14-20 years old group: high scores are recorded both for aspects pertaining to the “cultural exploration” category (such as the possibility to learn new things, to enrich one’s knowledge = 3.24 or the possibility to experience new things, to which the respondents has never been a part of = 3.22), and for aspects pertaining to relaxation (possibility to relax / rest / detach = 3.38), spending time with the family (possibility to attend with other members of the family = 3.28) or familiarity (possibility to meet persons “like you”, with the same habits and cultural preferences = 3.20). It is important to emphasise that this
- is the age category that records the highest average score for the need for a festival to take place in the open air (3.04);
- » For the 21-27 years old group: the structure of the most important elements is similar, with the mention that the possibility to attend together with other members of the family records a greater importance (3.49) than in the case of young people aged 14-20 (3.28);
- » For the 28-35 years old group: we notice a decrease of the importance given to the possibility to experience new things (2.97 – as compared to more than 3.20 for younger groups) or to the possibility to experience different habits and cultures (2.94 – as compared to more than 3.10 for younger groups);
- » For the 36-50 years old group: we find the highest importance given to the possibility to attend together with other members of the family (3.56);
- » For the 51-65 years old group: a more notable decrease is recorded for the importance of the aspects pertaining to cultural exploration or novelty;
- » For the group aged above 65: the only aspects with an importance higher than 3 (“quite important”) pertain to family togetherness (3.24) and relaxation / rest (3.21).

**Table 21. Elements involved in the decision to attend a festival.
Average scores obtained for the entire sample³³**

<i>How important are the following aspects for you, when making the decision to attend a festival?³³</i>	
Possibility to attend together with other members of the family (children, partner, other relatives)	3,43
Possibility to relax / rest / detach	3,37
Possibility to learn new things, to enrich your knowledge	3,22
Possibility to meet persons like you, with the same habits, cultural preferences etc.	3,21
Famous artists' participation	3,06
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	3,06
Possibility to see / attend / engage in events and activities to which you do not normally have access	3,05
Possibility to experience new things, which you have never been part of	3,04
Free access	3,03
Possibility to experience habits and cultures different from the culture you live in	3,01
Open air	2,97
Festival's recognition, tradition	2,94

**Table 22. Elements involved in the decision to attend a festival.
Average scores obtained by age groups**

<i>How important are the following aspects for you, when deciding to attend a festival? 1= not at all important, 4 = very important</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
Possibility to see / attend / engage in events and activities to which you do not normally have access	3,14	3,16	3,04	3,07	2,96	2,83
Possibility to experience new things, which you have never been part of	3,22	3,23	2,97	3,03	2,93	2,75
Possibility to experience habits and cultures different from the culture you live in	3,18	3,12	2,94	3,00	2,99	2,81
Free access	3,17	3,02	2,85	3,10	3,06	2,91

³³ The respondents could evaluate the importance of the various aspects by giving an answer on a scale as follows: 1 = not at all important, 2 = not very important, 3 = quite important, 4 = very important.

<i>How important are the following aspects for you, when deciding to attend a festival? 1= not at all important, 4 = very important</i>	14-20 years old	21-27 years old	28-35 years old	36-50 years old	51-65 years old	> 65 years old
Open air	3,04	3,02	2,82	3,00	2,98	2,88
Festival's recognition, tradition	2,94	3,09	2,86	2,84	3,07	2,83
Possibility to relax / rest / detach	3,38	3,41	3,33	3,40	3,40	3,21
Possibility to attend together with other members of the family (children, partner, other relatives)	3,28	3,49	3,42	3,56	3,37	3,24
Possibility to meet persons like you, with the same habits, cultural preferences etc.	3,20	3,29	3,21	3,20	3,26	2,99
Possibility to learn new things, to enrich your knowledge	3,24	3,20	3,23	3,31	3,17	2,98
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	3,18	3,20	3,07	3,04	3,01	2,72
Famous artists' participation	3,16	3,18	3,17	2,98	3,01	2,85

As regards the education level (Table 23), we notice that the possibility to relax / rest / detach and that of spending time with other members of the family are still among the most important items for the decision to participate in a festival, regardless of age (this is also valid for the analysis on age groups). From the data analysis, we notice that:

- » The persons who have graduated from the primary school at most are the group that offered the highest score for the possibility to learn new things (3.39), the possibility to meet similar people (3.35), the participation of famous artists (3.30), the possibility to see / attend / engage in

events and activities to which they do not normally have access to (3.25) and also the possibility to experience new things (3.25);

- » The higher education graduates represent the group that offered the lowest score for the participation of famous artists (2.86), free access (2.71), open air (2.66), festival's recognition / tradition (2.66).

**Table 23. Elements involved in the decision to attend a festival.
Average scores obtained by education levels**

<i>How important are the following aspects for you, when deciding to attend a festival? 1= not at all important, 4 = very important</i>	No school or elementary school	Middle school and high school stage 1	Vocational school	High school	Post high school education, including apprenticeship schools	Higher education
Possibility to see / attend / engage in events and activities to which you do not normally have access	3,25	3,01	2,97	2,99	3,08	3,12
Possibility to experience new things, which you have never been part of	3,25	3,00	2,90	3,01	3,05	3,10
Possibility to experience habits and cultures different from the culture you live in	3,21	2,90	2,80	3,12	3,09	3,04
Free access	3,06	3,15	3,20	3,14	3,19	2,71
Open air	3,17	3,08	2,95	3,05	3,21	2,66
Festival's recognition, tradition	3,27	2,91	3,08	3,05	3,14	2,66
Possibility to relax / rest / detach	3,50	3,27	3,37	3,39	3,49	3,38
Possibility to attend together with other members of the family (children, partner, other relatives)	3,51	3,29	3,55	3,52	3,41	3,39
Possibility to meet persons like you, with the same habits, cultural preferences etc.	3,35	3,15	3,27	3,30	3,26	3,09
Possibility to learn new things, to enrich your knowledge	3,39	3,11	3,02	3,29	3,22	3,28
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	3,23	2,99	2,85	3,23	3,11	3,01
Famous artists' participation	3,30	3,10	3,06	3,15	3,26	2,86

The analysis on residence areas (Table 24) for the evaluations provided by the participants in the survey show that:

- » For the rural environment: all the items are evaluated at levels higher than 3 (“quite important”); the highest scores are recorded for the possibility to participate

together with other members of the family (3.51) and the possibility to relax (3.44);

- » For the urban environment: the open air (2.91) and the festival’s prestige (2.85) are the least important elements.

**Table 24. Elements involved in the decision to attend a festival.
Average scores obtained by residence areas**

<i>How important are the following aspects for you, when deciding to attend a festival?</i>	Urban	Rural
1= not at all important, 4 = very important		
Possibility to see / attend / engage in events and activities to which you do not normally have access	2,94	3,20
Possibility to experience new things, which you have never been part of	2,96	3,14
Possibility to experience habits and cultures different from the culture you live in	2,94	3,11
Free access	3,00	3,08
Open air	2,91	3,04
Festival’s recognition, tradition	2,85	3,06
Possibility to relax / rest / detach	3,32	3,44
Possibility to attend together with other members of the family (children, partner, other relatives)	3,37	3,51
Possibility to meet persons like you, with the same habits, cultural preferences etc.	3,13	3,32
Possibility to learn new things, to enrich your knowledge	3,15	3,30
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	3,02	3,12
Famous artists’ participation	3,01	3,13

Factors involved in the decision to participate in festivals: types of public

Besides the general characterisation of the festival participants, made based on the importance given to the series of 12 elements that can describe such manifestations, we also aimed for the segmentation of the public. We used the same battery of 12 items, which we included in a factorial analysis. We devised the procedure both for the national sample and for the sub-sample representative for Bucharest's population.

Types of public at national level

The factorial analysis highlighted the distribution of the 12 items on three dimensions / factors (Table 25). Before discussing the results, it is important to mention that the items “possibility to experience several cultural products in one place” and “famous artists’ participation” had close correlation levels for two dimensions. This situation shows two important characteristics of the segmentation operation and its outcome.

Firstly, the borders of the analysed categories are not “impermeable”. In other words, the three dimensions show a general model for the public segmentation, but there is a possibility that some persons belong to a main category and at the same time present characteristics specific to other types of public. In this case, it is important that we keep the general model that gives us an overall image, though allowing for the existence of intermediary (hybrid) versions of configurations of reasons that explain the participation in festivals.

Secondly, it is plausible to see the elements that may influence the participation in festivals as having distinct meanings for distinct types of public. Thus, the item “possibility to experience several cultural products in the same place” works differently for a public mainly defined through the orientation towards relaxation activities and searching for an environment where they find “familiarity” (dimension 1), as compared to the situation of a public characterised by the search for the “new and different” (dimension 2).

**Table 25. Types of public at national level.
Analysis on the importance given to the 12 reasons for participation ³⁴**

<i>How important are the following aspects for you, when deciding to attend a festival?</i>	<i>In search for relaxation and similarity</i>	<i>In search for new and different</i>	<i>For the free access and open air</i>
Possibility to see / attend / engage in events and activities to which you do not normally have access		0,796	
Possibility to experience new things, which you have never been part of		0,883	
Possibility to experience habits and cultures different from the culture you live in		0,814	
Free access			0,817
Open air			0,839
Festival's recognition, tradition			0,701
Possibility to relax / rest / detach	0,729		
Possibility to attend together with other members of the family (children, partner, other relatives)	0,808		
Possibility to meet persons like you, with the same habits, cultural preferences etc.	0,652		
Possibility to learn new things, to enrich your knowledge	0,626		
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	0,521	0,515	
Famous artists' participation	0,481		0,472

³⁴ The results are based on a factorial analysis within which the extraction of the factors were made through the method Principal Component Analysis, with factor rotation via Varimax - Kaiser Normalization. Kaiser-Meyer-Olkin Measure of Sampling Adequacy = 0.861. Bartlett's Test of Sphericity significance of $p = 0.000$. The three factors (dimensions) extracted explain 64.91% of the variant of variables included in the analysis.

The values in the table represent the factorial saturations (factor loadings) and refer to the relation which a certain item of the 12 included in the analysis has with latent variables called „factors” (or dimensions). Example: „In search for relaxation and similarity” represents one of the dimensions (latent factors) resulted from the analysis. The „possibility to attend together with other members of the family is one of the 12 items included in the analysis, which have a 0.729 correlation with the dimension „In search for relaxation and similarity”. Saturations can take values between -1 and 1.

In the following lines, we present the three types of public highlighted by means of data analysis (Table 25):

» The public oriented towards relaxation activities and in search of a “similar” social and cultural environment, as compared to the one they come from. Of the six items strongly correlated with this dimension, the possibility to attend together with other members of the family stands out (0.808 correlation), and this is why we may call this category “the family in the festival”. The experience of a festival appears as a well defined moment in the leisure activities whose purpose is to offer relaxation and rest, and the possibility of some kind of “discomfort” associated with the interaction with practices, preferences or styles significantly different from those of the participants is cast out by the desire to meet similar persons, “with the same cultural preferences, habits”. The possibility to learn new things, to improve one’s knowledge is important, though (0.626 correlation), which shows a significant cultural consumption potential, most probably understandable through the participation together with young members of the family (children or teenagers). The same key of understanding may be applied in the case of the strong correlation of the item referring to the possibility to experience several cultural products in the same place (0.521). In other words, participation together with the family (including children, teenagers) may influence the level of desirability for

knowledge-enrichment / educational / cultural activities within a festival.

- » The public oriented towards activities of exploration, of searching for the new and different. This category records very high correlations for the items “possibility to experience new things, which you have never been part of” (0.883) and “possibility to experience habits and cultures different from the culture you live in” (0.814), as well as for the “possibility to see / attend / engage in events and activities which you do not normally have access to”. Thus, we can see in this group an increased potential of effervescent cultural consumption, associated with experiment and closeness to cultural diversity.
- » The public oriented towards festivals that provide free access and take place in the open air. Besides the open air (0.839) and the absence of an access fee (0.817), we also find here the interest in the festival’s recognition and tradition (0.701).

Types of public at Bucharest level

Due to some traits like the available cultural offer, the access to the cultural infrastructure or the demographic dimension, we made a distinct analysis for Bucharest (Table 26).

The results show a typology slightly different from the national one. Thus:

- » The public oriented towards obtaining educational benefits. We chose this denotation because out of the four items

that significantly correlate with this dimension, the highest score is found for the possibility to learn new things, to enrich one's knowledge (0.797). It is actually a

category that only partially overlaps with the first nationally identified segment, thus lacking the orientation towards family and meeting similar persons.

**Table 26. Types of public at Bucharest level.
Analysis on the importance given for the 12 reasons for participation ³⁵**

<i>How important are the following aspects for you, when deciding to attend a festival?</i>	In search for educational benefits	For free open-air relaxation	In search for the new and different
Possibility to see / attend / engage in events and activities to which you do not normally have access			0,795
Possibility to experience new things, which you have never been part of			0,743
Possibility to experience habits and cultures different from the culture you live in			0,663
Free access		0,668	
Open air		0,771	
Festival's recognition, tradition		0,659	
Possibility to relax / rest / detach		0,540	
Possibility to attend together with other members of the family (children, partner, other relatives)		0,650	
Possibility to meet persons like you, with the same habits, cultural preferences etc.	0,737		
Possibility to learn new things, to enrich your knowledge	0,797		
Possibility to experience several cultural products (music, films, dance, theatre etc.) in one place	0,786		
Famous artists' participation	0,628		

³⁵ The results are based on a factorial analysis; for the extractions of the factors, the Principal Component Analysis method was used, with factor rotation through the method Varimax - Kaiser Normalization. Kaiser-Meyer-Olkin Measure of Sampling Adequacy = 0.812. Bartlett's Test of Sphericity, significance $p = 0.000$. The three extracted factors explain 63.5% of the version of variables included in the analysis.

The values in the table represent the factorial saturations (factor loadings) and refer to the relation a certain item of the 12 included in the analysis has with latent variables called „factors” (or dimensions). Example: „In search for comfort and educational benefits” represents one of the dimensions (latent factors) resulted from the analysis. The „possibility to meet persons like you...” is one of the 12 items included in the analysis; it has a 0.737 correlation with the dimension „In search for comfort and educational benefits”. The saturations can take values between -1 and 1.

- » The public oriented towards relaxation activities available within free open-air festivals. It is a hybrid of the dimensions 1 and 3 found at national level. They are persons in search for relaxation together with family members, but not showing a particular interest in educational or cultural benefits; the open air (0.771) and the free access (0.668) are much more important.
- » The public oriented towards activities of exploration, of searching for the new and the different. This public overlaps very well with the category 2 observed at national level, but they lack the interest in the possibility to experience several cultural products in one place. This “disappearance” can be understood if we look at the results obtained at national level for this item as being tangent to the function of substituting for the cultural offer and infrastructure that the festivals fulfil. In other words, at national level this item obtains a much greater importance because many times the festivals expand the local cultural offer or infrastructure – at least periodically and punctually.

4. PERCEIVED IMPACT OF FESTIVALS

For this section of the chapter we reserved the results obtained by means of applying two sets of questions focused on the public perception on the (economic and social) effects that festivals can have at national, regional or local level.

As regards the effects of the festivals on the economy (Graph 6), the analysis of the data shows that:

- » For all the three levels included in the questionnaire (national, regional or local), the public perception shows the prevalence of positive effects (72.0%);
- » At the level of the residence locality, there is a high percentage of answers which state that festivals have positive effects. The increase of the percentage of people who point at positive effects as we go further from the national to the local level is understandable through the proximity of the reference element.

Graph 6. Perceived impact of festivals on the economy
(What effects do you think festivals have on...?)

● Positive effects ● Negative effects ● Both positive and negative effects ● No effects ● Non-answer



As regards the effects of the festivals on the social sphere (operationalised through the syntagm “relationships between people”, Graph 7), the data analysis show that:

» The public perception follows the same pattern as in the case of the economic dimension analysis: most of the answers

mention positive effects; the percentage increases as we go forward from the national level (67.7%) to the local level (75.5%).

In both situations (the evaluation of the economic and social effects), we notice significant percentages of non-answers.

Graph 7. Perceived impact of festivals on the relationships between people
(What kind of effects do you think festivals have on...?)

● Positive effects ● Negative effects ● Both positive and negative effects ● No effects ● Non-answer



CONCLUSIONS

Despite the fact that festivals may be opportunities to access a rich and diverse cultural offer, particularly in the areas with a deficient cultural infrastructure or offer, we notice that, for 2015, 58.2% of the population has not participated in any such manifestation at local level, while 72.4% have not participated in festival-type events outside their residence locality. The segment of non-participants tends to grow with age. When correlated with age, the education level captures very well the distribution of participation or non-participation in festivals: the percentage of non-participants tends to grow with the number of graduated school years. The cultural consumption discrepancies between the urban and rural areas are also found in the case of festivals: we find more non-consumers and less frequent consumers (several times a year) in the rural environment.

The lack of time or the fact that no festivals are organised at local level are the main reasons associated by the population with non-participation. The lack of time resources is a reason mentioned mainly by urban residents, employed, having a high educational stock (high school graduates at least).

For the segment of the population who participated in festivals, the most frequent manifestations are local celebrations, such as the Day of the Town or the Day of the Village (75.1%). Here we record the popularity of this

kind of events, given by the high accessibility they present from the viewpoint of their dissemination (they are organised in nearly all the localities of Romania) and of the free access (the absence of financial resources is actually an important reason for 22.4% of the non-participants). In correlation with the local celebrations is the fact that another type of frequently-accessed festival is focused on traditional / folk music and dance (50.0%). The art festivals or other cultural festivals (such as those dedicated to minorities or with historical, medieval themes) have attracted percentages between 7.4% and 15% of the total of persons who have attended a festival at least once in 2015.

The circle of colleagues or friends (70.1%), the billboards or street posters (47.7%), the Internet (37.1%) and television (34.3%) are the main information sources for the persons who choose to participate in festivals. Of course, the distribution of these sources varies, first of all, with age and education.

As regards the aspects that can contribute to the decision to participate in a festival, at national level, the collected data show a configuration that includes three types of public, as follows:

- » The public oriented towards relaxation activities and in search for a social and cultural environment „similar” to the one they come from.
- » The public oriented towards activities of exploration, of searching for the new and the different.

- » The public oriented towards free, open-air festivals.

At Bucharest level, on the background of the greater available cultural offer, of the easier access to the cultural infrastructure or due to the demographic dimension, the profile is slightly different. Here we can find:

- » The public oriented towards obtaining educational benefits.

- » The public oriented towards relaxation activities, available within free, open-air festivals.
- » The public oriented towards activities of exploration, of searching for the new and the different.

As regards the perceived impact of festivals on the economic or social dimension, a very high percentage of the population points to (nationally, regionally or locally) positive effects.

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**CULTURAL CONSUMPTION
AND LEISURE PRACTICES IN THE PUBLIC SPACE**

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culturadata.ro

INTRODUCTION

CONTEXT AND THEORETICAL FRAMEWORK

The approach on subjects like the public space or the cultural consumption within this space raises the most various reactions, from curiosity to the interest in obtaining actual information, useful for the foundation of the public policies, to the scepticism regarding the relevance of this information. This chapter invites to dialogue and contributes to the debate on this theme.

Knowing the participants in cultural manifestations in the public space is or should be a key preoccupation for the cultural consumption studies. This knowledge results from theoretical analyses that focus – on a narrative and logical level – on the extent to which it is plausible to apply certain theoretical constructs or concepts from the foreign literature to the Romanian space. We are referring particularly to distinctions such as highbrow-lowbrow culture (high culture – mass / popular culture) or omnivorous / univorous consumer. This type of knowledge can be, however, strengthened by empirical analyses, by verifying the existence of connections between theory and reality, through statistical methods. One of the goals of this chapter is to identify the

main types of cultural consumers in the Romanian public space, while another objective is to extend the omnivorous / univorous theoretical binomial to recreational activities in a wider sense, starting from a series of data reflecting the answers of a group - representative for the population of Romania aged above 14 - to questions relevant for the subject.

1. What kind of consumers are we in the public space?

Before considering the theoretical context, we must specify that we obviously refer to culture in the narrow sense of material and ideational practices and goods known as art¹. Hereunder we shall refer to the consumption of high culture as a category that includes the participation in opera, symphonic and theatre performances, as well as the visiting of museums and exhibitions. The mass cultural consumption includes, from the viewpoint of this report, watching films in cinema theatres, participation in entertainment shows and local celebrations. The high culture and mass culture activities are oftentimes jointly dealt with, under the generic name of **cultural activities**. In this chapter we shall consider the cultural consumption activities as **recreational activities** and they will be connected to other leisure activities, such as walking in the park, trips outside the locality, the participation (as a spectator) in sports competitions or the practice of a fitness

¹ Herbert Gans, *Popular Culture and High Culture: An Analysis and Evaluation Of Taste (Revised And Updated)*, pp. 5



sport, which we shall include in the category of **leisure activities**. The aim of presenting the cultural consumption activities in association with other types of activities is to offer an overall image on the practice of recreational activities and to outline a context wherein the mass culture and the high culture can be understood better.

In the specialised literature there are two main lines of arguments regarding the outline of several categories of cultural consumers in the public space, both dating back to the middle of the 20th century². The first one is based on the existence of a clear distinction between the high (*highbrow*) culture, belonging to the upper social classes, and a mass (*lowbrow*) culture, consumed on a wide scale by persons characterised by a lower socio-economic status, each category having its own sub-types³. The second standpoint states that, although the high culture forms belong exclusively to an "elite", the latter does not limit its interest to a certain type of consumption, but participates in a wide range of cultural activities, hence the term "omnivorous"⁴. Cultural omnivores are defined as persons who generally have a better socio-economic status and whose repertoire of cultural

practices includes both high culture- and mass culture-related practices.

On the other hand, cultural univores are persons who focus their consumption practices on a certain field, pertaining either to the popular or to the high culture.

What are the consumer types that can be identified in urban and rural Romania? To what extent are the high/mass culture and univore/omnivore distinctions valid instruments in understanding the Romanian reality of public cultural consumption? How can the univore-omnivore differentiation be applied to the practice of recreational activities in a wider sense, including the above described leisure activities? In this study, we shall mainly focus on finding an answer to these questions. The following diagram depicts the relationship between the main concepts used in this chapter.

2. Methodology

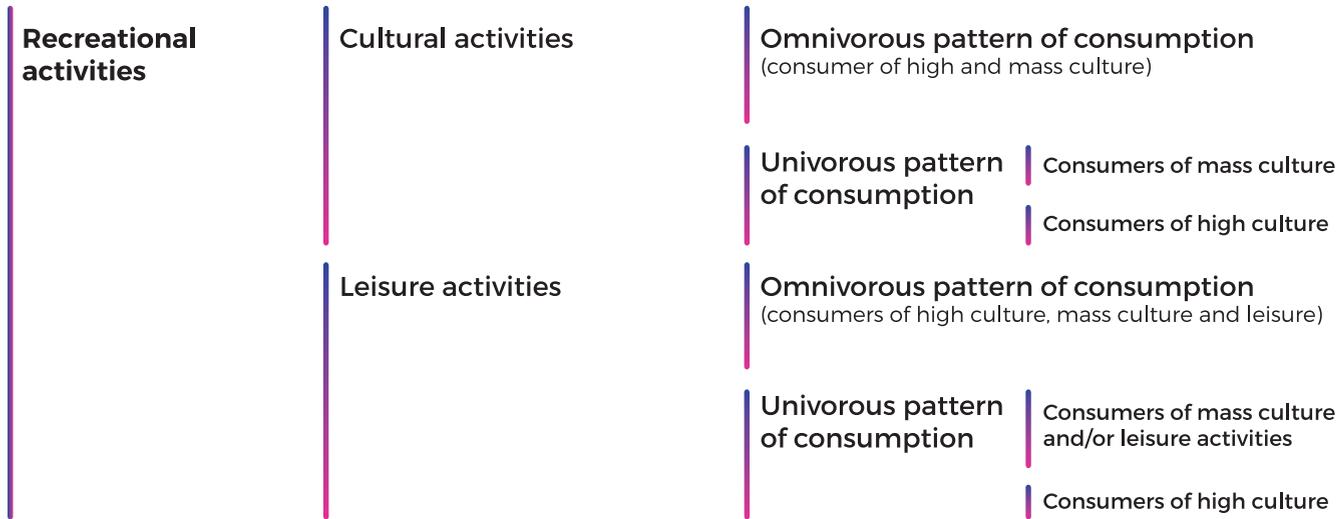
In order to answer the questions in case, we shall use specific analyses for each set of questions. Thus, in order to find out the types of cultural consumers in the rural and urban spaces, we shall use an analysis grouping the individuals on similarities regarding their cultural consumption behaviour; this way we shall identify empirical categories, which we shall compare to those identified in the specialised literature, in order to see where the resulted typology is placed. This is a *cluster* analysis. In order to verify the other hypotheses,

² Tak Wing Chan, ed., *Social Status and Cultural Consumption*, pp. 2-10.

³ Herbert Gans, *op. cit.*, p. 94-135.

⁴ Richard A Peterson, "Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore," *Poetics* 21, no. 4 (1992), pp. 243-58; Richard A Peterson and Albert Simkus, "How Musical Tastes Mark Occupational Status Groups," in *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*, ed. Michèle Lamont and Marcel Fournier (Chicago: The University of Chicago Press, 1992), pp. 169-70.

Diagram 1. Relationship among the basic concept used in this chapter



we shall analyse frequencies of the respondents' answers or associations between their answers to various questions. Subsequently, we shall detail the cultural and leisure consumption and its analysis with examples.

The people's leisure and cultural consumption behaviour might be seen as a consumption guided by the individual's own desires, interests and reasons, which they use to manage their resources efficiently and to get maximum utility from them. For example, attending the cinema theatre might be understood in this context, on one hand, as a conjugation of the desire to satisfy a taste for arts, to relax, to spend some time with friends and, on the other hand, of the desire to use one's money and time resources – a "battlefield" where attending the cinema theatre competes with other desires, such as the

desire to engage in a physical activity⁵. Another way to understand the behaviour of practising recreational activities pertains to the cultural norms and to the constraints which they exert upon us⁶. For instance, a young lady reserves her Friday night for friends whom she cannot meet during the week, when she works. Like every time, they meet in a coffee shop, continue their night in a club, where they remain until morning. This time she would like to invite them to the Opera, but she thinks that even the smallest suggestion in this respect would draw her friends' irony, so she renounces the idea and she goes to find something fit to wear in the following evening.

The two viewpoints shortly described focus either on the individual, isolated from the social

⁵ A viewpoint known as *homo oeconomicus*.

⁶ A viewpoint known as *homo sociologicus*.



structures, or on the social structures into which the individual is integrated. Therefore, in this way, we lose track of useful pieces of information that would result from expanding the point of view in order to also include the interactions between the individual and the social space, as well as the symbolic space to which they relate with the purpose to give meaning to their own actions and to the actions of the people around them. As a reaction to these ways of understanding the cultural behaviour in the public space, we embrace a comprehensive theory, which we consider a better guide in this undertaking: *the theory of practice*. We therefore view the cultural consumption and leisure activities behaviour as a set of practices. By practice we mean “A routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, ‘things’ and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge”⁷. This way of viewing the cultural consumption behaviour requires treating the individual as a whole and not fragmentarily, i.e. considering the cognitive and spiritual dimensions of his/her engagement in cultural activities, to the same extent as the physical activities, each of these activities generating possibilities and constraints in the interaction with the social environment.

3. Explanation of the frequency of practising recreational activities and omnivorosness

This section aims at identifying – in the specialised literature – the factors that explain the frequency of participation in various recreational activities as a way to spend one’s spare time, as well as of the factors that explain a behaviour of diverse cultural consumption of recreational activities in the public space, the so-called omnivorosness.

Omnivorosness is mainly investigated with reference to the cultural consumption and it is measured by summing up the types of cultural activities in which a respondent has participated in the last 12 months. For example, if a person attended the cinema theatre five times, the opera – once, the theatre – twice, we consider that the respective person has participated in three types of events. In this chapter, we analyse the omnivorosness both in relation to the participation in cultural activities and in relation to the practice of (cultural and leisure) recreational activities, in a wider sense. For the cultural consumption, omnivorosness shall be measured as the participation in at least one event classified in the mass culture and one event belonging to the sphere of the high culture.

The factors with explanatory potential for the level and type of consumption of recreational activities on which we focus are:

- » socio-demographic variables: *education, age, gender, marital status and family structure (with or without children), occupation and residence area;*

⁷ “Toward a Theory of Social Practices: A Development in Culturalist Theorizing,” *European Journal of Social Theory* 5, no. 2 (2002), p. 249.

- » the possession of devices facilitating the access to cultural media, such as laptop, TV set, CD player, tablet, as well as Internet access;
- » migration experience;
- » other leisure activities: watching TV shows, radio and music consumption, intellectual interests, respectively (reading books, newspapers and magazines).

Hereinafter we shall present the manner in which the potentially explanatory factors work and what theoretical hypotheses shall be tested to see to what extent they will be validated.

Education

Theoretically speaking, according to Bourdieu's theory⁸, the education level influences the cultural consumption level by means of two mechanisms: the facilitation of cultural knowledge accumulation and the learning and improvement of abilities to decode the various cultural forms. These abilities further favour the easy assimilation of new information in the field. In other words, the level and the type of education help the accumulation of cultural capital, which in its turn influences the level and type of cultural consumption.

The cultural capital has an effect not only on the cultural consumption, but also on the practice of leisure activities⁹. A study that uses data collected in the '90s, in the U.S., shows how this type or

resources influence the interest in sports¹⁰. The persons with a higher education level participate in sports activities more often, both as spectators and as practitioners, regardless of their income level.

- » The first hypothesis considers that there is a connection between the education level and the level of practising recreational activities / omnivorous-type consumption: the higher a person's level of education, the higher the level of cultural consumption or of practising leisure-related activities and the higher the probability of omnivorous consumption.

Age

Most of the studies consider that there is a negative relation between age and the frequency of cultural consumption. Ageing is on one hand linked to the accumulation of cultural capital, but on the other hand, it is also linked to various cycles of life, with their own characteristics. Thus, as the years pass, the relation reverses in many cases; although the income is supposedly rising, the time resources become more and more limited. Therefore, although elderly people have more time at their disposal, their incomes are low, which, together with the deterioration of their health, could result in a lower participation in cultural activities in the public space. The same reason can be invoked to explain the relation between age and

⁸ Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, pp. 50-2

⁹ A thesis forwarded by Bourdieu, *op.cit.*, e.g. p. 20.

¹⁰ Wilson, T. C. "The Paradox of Social Class and Sports Involvement: The Roles of Cultural and Economic Capital." *International Review for the Sociology of Sport* 37(1) (March 1, 2002), pp. 5-16.



leisure activities, which require financial, health and time resources.

Besides the level of consumption, the type of consumption is different for different age categories, the youngsters being most often associated with omnivorous-type consumption behaviours¹¹. This is explained, inter alia, by what we call “the cohort effect”, given by different socio-economic conditions characterising the time period within which different generations grow up and leave their print on some aspects of these generations’ lifestyle¹². Another set of explanations refers to the characteristics of the individuals’ life stages, wherein certain activities’ importance increases or decreases, or their structure modifies (e.g. interests in education, a job or a family)¹³.

» The second hypothesis refers to the relation between age and consumption level, i.e. omnivorous consumption of recreational (culture and leisure) activities. Thus, we can consider that ageing decreases the level of practising recreational activities and the probability for a person to adopt an omnivorous-type cultural / recreational behaviour.

Gender, marital status and family structure

As regards the gender difference in the adopted recreational behaviour, men and women have a different consumption pattern (level and type of consumption), depending on the activities we refer to.

As far as the cultural consumption is concerned, there is a difference of opinion, particularly as regards the influence of the gender on the type of manifested cultural consumption. Most of the studies show, however, that women tend to consume various types of culture and to participate in cultural activities more often¹⁴. Therefore, women tend to adopt more often omnivorous-type cultural behaviours and this situation is maintained in time and in different states.

For example, in a study conducted in 2005 on three series of data, related to the cultural consumption in 1982, 1992 and 2002, in the United States of America, Lopez-Sintas and Katz-Gerro¹⁵ noted that men are less omnivorous than women. Another study published in 2015, using data from 24 EU states¹⁶, shows that as far as the

¹¹ Richard A. Peterson and Roger M. Kern, “Changing Highbrow Taste: From Snob to Omnivore,” *American Sociological Review* 61(5) (October 1996), pp. 900-907; Koen van Eijck, “Social Differentiation in Musical Taste Patterns,” *Social Forces* 79, no. 3 (March 1, 2001), pp. 1163-85.

¹² Simone Scherger, “Cultural Practices, Age and the Life Course,” *Cultural Trends*, 2009, p. 25.

¹³ *Ibid.*, p. 27.

¹⁴ De ex., Erik Bihagen and Tally Katz-Gerro, “Culture Consumption in Sweden: The Stability of Gender Differences,” *Poetics* 27, no. 5-6 (June 2000), pp. 327-49.; Bourdieu, *op. cit.*,

¹⁵ Jordi López-Sintas and Tally Katz-Gerro, “From Exclusive to Inclusive Elitists and Further: Twenty Years of Omnivorousness and Cultural Diversity in Arts Participation in the USA,” *Poetics* 33, no. 5-6 (October 2005), e.g. at p. 314.

¹⁶ Falk and Katz-Gerro, “Cultural Participation in Europe: Can We Identify Common Determinants?,” *Journal of Cultural Economics*, 40, no 2, pp. 127-162 (May 2016). Romania, Bulgaria, Malta and Croatia not included.

consumption of high culture in concerned (visiting museums, art galleries, archaeological sites and historical monuments), the effect of the gender on the consumption frequency is higher in the states that have joined the EU recently. In other words, in Poland and the Baltic states, for instance, women consume high culture more often than men, as compared to Great Britain, Sweden or Holland, where, although kept, the difference is smaller¹⁷.

On the other hand, in the case of leisure activities, it is probable that we deal with a different situation, because men are keener consumers of sports activities than women¹⁸. In other words, men will practise leisure activities more often. However, this picture seems to change when there are children in a family, a situation that affects the possibilities of leisure activities. Persons who are married and have children tend to have a lower level of recreational activities in general¹⁹ and of cultural consumption in particular²⁰, and the more

¹⁷ *Ibid.*, p. 18.

¹⁸ Stewart G Trost et al., "Correlates of Adults' Participation in Physical Activity: Review and Update," *Medicine & Science in Sports & Exercise* 34, no. 12, 2002, p. 1998.

¹⁹ The adults' free time resources are limited by the duties to their children and by the activities to support the household, where children are present (Sayer, "Gender, Time and Inequality: Trends in Women's and Men's Paid Work, Unpaid Work and Free Time," p. 298).

²⁰ A study analyzing the effect of the type of personality on the participation in classical music concerts, art museums, pop music concerts and historical museums, using data from a Dutch survey, also showed that the presence of children in the household has a negative effect on the participation in both types of concerts and in art museums (Gerbert Kraaykamp and Koen van Eijck, "Personality, Media Preferences, and Cultural Participation," *Personality and Individual Differences*

notable effect is found in the case of women, at least in situations where the children are small²¹. It is supposed that we deal here with two factors: the reduction of the material resources, spent on the satisfaction of the children's needs, and the reduction of time resources, an explanation that is called *constraint model*²².

- » Two assumptions focus on the link between gender and consumption level, omnivorous consumption, respectively. It is assumed that women participate more often in cultural activities and adopt an omnivorous type of consumption more often. On the other hand, men practise leisure activities more frequently.
- » In terms of the relation between the marital status and the level of consumption, and the omnivorous-type recreational behaviour, respectively, we can assume that married persons, who have children, participate in cultural or leisure activities less often than the single persons, with no children, and the effect will be more pronounced in the case of women.

Occupation

The occupational status of the respondents (the professional categories to which they belong) is also an indicator for the respondent's type and level of consumption. Of course, the very fact of being employed, retired, home keeper

38, no. 7, 2005, p. 1684).

²¹ Mattingly and Blanchi, "Gender Differences in the Quantity and Quality of Free Time: The U.S. Experience," p. 1020.

²² Bihagen and Katz-Gerro, *op. cit.*, p. 329.



or pupil / student (i.e. the occupational status) offers information on a person's level of income and time resources, respectively. A drawback we recognise in this situation is not considering the unpaid, energy and time consuming work within the household, which, in the absence of data, we cannot include in this discussion this time.

Occupations can be considered an objective indicator of the social class and, following Bourdieu's²³ arguments, the social class system is supposedly in close relation with the type and frequency of the cultural consumption – an argument in the form of the homology between the space of the social hierarchies and that of the cultural consumption. This argument states that the hierarchy that exists between social positions is reflected in a hierarchy of cultural activities and that there is a correspondence between the two systems. Thus, for instance, the persons with a higher social status shall have an elitist cultural consumption. Another type of reasoning says that, on the contrary, the persons with a higher social status shall manifest an omnivorous behaviour more often than the persons with a lower social status, whose behaviour will be mainly univorous and limited to mass cultural activities²⁴.

Another hypothesis refers to the connection between a person's occupation and the level of cultural consumption, the adopted type of cultural consumption, respectively. We can consider that the persons with occupations that require a

high level of education will have a higher level of cultural consumption than those with occupations requiring a lower level of qualification or than inactive persons. However, the students, benefiting from both a high level of education and from more free time than employed persons, could have a higher level of cultural and leisure activities consumption than the latter.

Residence area

The residence area and the index that measures the number of electronic devices (mobile phone, television set, DVD player, CD player, computer) and services (such as Internet connection) that allow the access to the cultural media, refer to the availability of the infrastructure facilitating the connection to networks of cultural information circulation. While the residence area refers to the existence and accessibility of public spaces dedicated to the consumption of cultural activities, the index of electronic devices refers to intermediary media, which facilitate the circulation of information, so as to prepare the cultural consumption in the public space, inclusively. Another hypothesis will be that there is a smaller probability that the persons in the rural areas adopt an omnivorous cultural consumption, as compared to those the urban areas. Furthermore, we consider that the index of possession of devices that allow the access to cultural products will be associated with the omnivorous cultural consumption, as it is more probable that the persons who own more devices are omnivorous.

²³ Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, pp. 175-6.

²⁴ Peterson and Kern, "Changing Highbrow Taste: From Snob to Omnivore," pp. 903-4.

Migration experience

The fact of having lived in another country, as well as that of having a person with migration experience in one's own network of close acquaintances is important for the values and behaviours of a person. Analysing the survey data collected at national level and in the micro regions of Focșani and Alexandria, Dumitru Sandu showed, in 2006, how the experience of temporarily living abroad influenced the people's way of thinking²⁵. A proof in this respect is the hierarchy of values, which is different for the migrants who went abroad to work, as compared to the average of the sample. Thus, the percentage of migrants who stated that work and free time are very important aspects of their lives is 20% higher than the sample average. Another proof would be the fact that the migrants themselves consider that those who have been abroad "think differently". As the experience of temporarily living abroad is more reduced (from the persons who lived abroad to those intending to leave, to those who have someone in their household who left and to non-migrants, respectively), the opinion that the migrants' way of thinking is different is found in a lower and lower percentage, from 60% of the work migrants to 31% for non-migrants²⁶. Based on these results, in this study we aim to find out to what extent the migration experience can predict a different cultural consumption behaviour, as compared to non-migrants. The migration experience is

²⁵ Dumitru Sandu (Coord.), *Locuirea Temporară în Străinătate. Migrația Economică a Românilor: 1990-2006* (Bucharest: Open Society Foundation, 2006), p. 57.

²⁶ Ibid.

considered direct if a person left their country to work, visit or study abroad, indirect if a person has someone in their family who was or is abroad to work and non-existent, respectively, if the person is not in any of these situations.

The next hypothesis states that the persons who have a direct or indirect migration experience will have a greater probability to be omnivorous, as compared to the persons who have no migration experience. The relation will work in the same direction as far as the frequency of cultural and leisure activities consumption is concerned, too.

The last category of factors we are analysing in this chapter is made from other leisure interests than public-space cultural and leisure activities, i.e. watching TV, radio and music consumption, intellectual interests (reading books, newspapers, magazines), respectively. Like other authors who consider that the creative leisure interests should be treated as forms of cultural capital²⁷, we consider that the interests in entertainment (watching TV shows, music and radio consumption) and intellectual activities (reading books, newspapers,

²⁷ Vanherwegen and Lievens, for example, argue for the inclusion of the active participation in the field of arts (such as the engagement in visual and performing arts) in the category of cultural capital forms (Vanherwegen and Lievens, "The Mechanisms Influencing Active Arts Participation: An Analysis of the Visual Arts, Music, and the Performing Arts," p. 436). One of the results of the 2014 Cultural Barometer shows that the persons who engage, in their free time, in creative activities such as dance, music, theatre, participate in cultural activities (such as performing arts) in the public space more often than the persons who do not have such interests (Croitoru and Bălșan, "Artele spectacolului, între alfabetizare și elitizare," p. 82).



magazines) can be treated as forms of cultural capital, based on the tastes they form and on the cultural product decoding skills that they create. Therefore, these can influence the participation in recreational activities in the public space.

The last hypothesis connects the participation in cultural and leisure activities with the leisure interests, considering that a person who is interested in diverse entertainment or intellectual activities has more chances to be omnivorous and to participate in recreational activities more often.

The hypotheses connecting the frequency of practising cultural and leisure activities on the one hand and the level of education, age, gender, occupational status and migration experience, on the other hand, are demonstrated in Subchapter 4. The hypotheses pertaining to the factors that influence the type of cultural consumption (univorous, omnivorous) manifested by the respondents shall be demonstrated in Subchapter 5, while Subchapter 6 is dedicated to the analysis of the influence of the residence area on the frequency and type of cultural consumption.

4. Cultural practices and leisure practices. Testing the hypotheses (I)

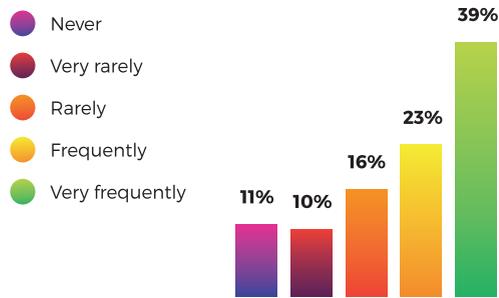
Before exploring the manner of classifying the consumers depending on their interest in cultural and leisure activities, we propose an evaluation of the relationship between the two types of practices. Therefore, we shall present hereunder an analysis of the cultural events (such

as attending theatre, opera, philharmonics, local celebrations, entertainment shows, museum and art galleries, cinema) in a comparative context, relating them to the practices that require an interest in leisure activities. By interest in leisure activities we mean both the participation as a spectator in sports events in the public space, and the practice of a fitness sport, as well as trips outside the locality and strolls in green areas.

In order to create a context wherein the verification of the above hypotheses – related to the factors that influence the type and level of cultural consumption – would have more sense, we propose the analysis of the frequency of the studied sample's participation in recreational activities in general, as well as in sub-groups of activities, i.e. in cultural activities, in leisure activities proposed for the analysis, respectively.

Graph 1 tells us that the majority of the persons who offered us information on the manner they spend their spare time participate often and very often in recreational activities (62%), which means participation in any of the activities in the range of cultural or leisure activities, as defined in this chapter.

Graph 1. Frequency of participation in recreational activities in the public space in the last 12 months^{28 29}



If we take a look at Graph 2 and Graph 3, we realise that there is an imbalance between the participation in cultural events and the participation in leisure activities, the latter having a higher level of popularity.

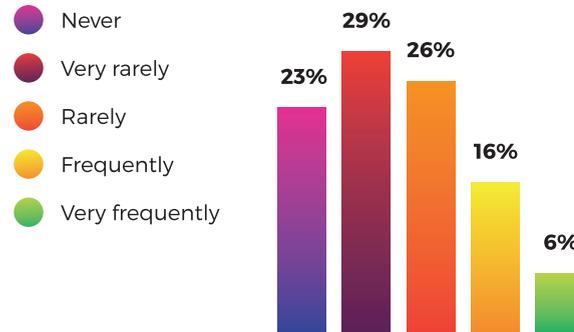
Thus, we note that most of the respondents attend cultural events very rarely, this category referring to a participation of less than four times a year for any of the mentioned cultural activities.

²⁸ The frequency of participation in public cultural events was deducted based on the approximate number of participations in events such as attending the cinema, opera, philharmonics, local celebrations, theatre, art exhibitions and museums, entertainment shows, in the last 12 months before the questionnaire was applied. The number of participations is not precise, because it was deducted from statements like: "I go to the theatre once every 2-3 months".

²⁹ By very rare consumption we mean a consumption more frequent than once a year, but less than once every 3-4 months. Those who participate rarely are those who participate more frequently than once every 3-4 months, but less than once a month. Frequent participants are people who participate more often than once a month, but less than twice a month, and by very frequent consumption we mean more than twice a month.

We notice that more than half (52%) of the respondents show either a total disengagement, or a very low interest in the cultural events analysed here. On the other hand, those who attend such events once a month or more frequently score a percentage of 23%, which means that there is a balance between the regular consumers and the non-consumers (23%).

Graph 2. Frequency of participation in cultural events in the public space in the last 12 months

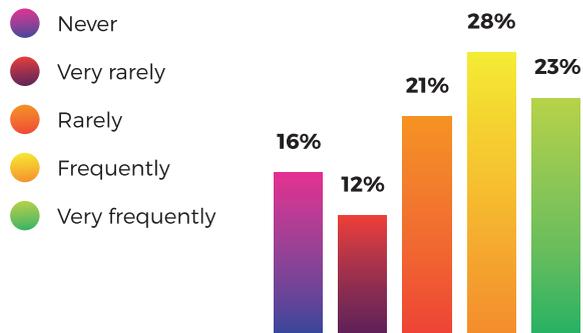


Therefore, the high frequency of the consumption of recreational activities is given by the frequency of participation in leisure activities and less by the people's participation in cultural activities. There is quite a high percentage among the respondents (16%) who do not participate in any of the discussed leisure activities, although among the latter there are also activities that require the mobilisation of minimum resources (e.g. walking in the park or green areas). Most of the respondents stated that in the last 12 months before the survey they had practised leisure



activities at least once a month, 23% of the total respondents participating more than twice a month, on average.

Graph 3. Frequency of participation in leisure activities in the public space, in the last 12 months

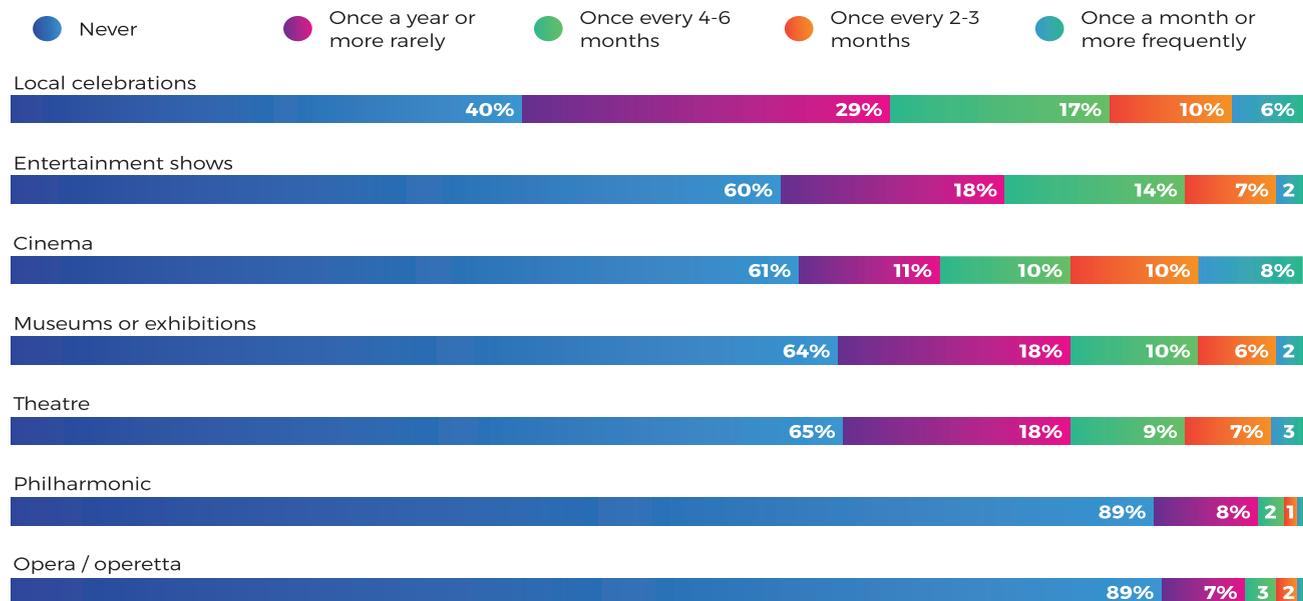


The level of interest in the cultural and leisure activities depicted in the above tables does not, however, tell us much about what exactly people do in their free time, what the respondents' favourite recreational activities were in the last 12 months before the discussion they had with us. Graph 4 and Graph 5 are illustrative for the types of events representing the highest attractiveness potential for the interviewed Romanians. For the cultural activities, the hierarchy from the viewpoint of their attractiveness is the following, in descending order: participation in local celebrations, in entertainment shows, attending the cinema, museums or exhibitions, theatre performances and finally participation in philharmonics and opera performances. The highest rate of non-participation is recorded for the opera/opera and philharmonics performances, while the

highest rate of more frequent participation (more than once every 2-3 months) is recorded for attending the cinema (18%) and local celebrations (15%).

Within the leisure activities, the smallest non-participation rate is recorded for strolls in the park or green areas (approx. 20%). It is an activity for which 64% of the people showed a high interest, having gone to such a recreational place more than once every 2-3 months. There follow, in descending order, in terms of attractiveness: trips outside the locality (practised at least once in the last 12 months by 66% of the respondents), the participation in sports competitions as spectators (which recorded an average frequency of at least once in the year prior to the interview, for 36% of the respondents) and practising a fitness sport (which seems to be the least popular leisure activity of all the activities discussed). However, those who engage in this kind of sports activities are among the most loyal consumers, as approximately 16% of the respondents state that they practise a fitness sport once a month or more often. This rate of very frequent participation comes after the strolls in the park, practised monthly or more frequently by almost 50% of the respondents, followed by the trips outside the locality, practised monthly or more often by 12% of the respondents.

Graph 4. Frequency of participation in cultural events in the public space, depending on the event type (In the last 12 months, how often have you attended cinema, philharmonics, opera/opera, music/entertainment shows, theatre, museums/exhibitions, local events/celebrations?)



In the following lines, we shall present the results of testing the hypotheses that highlight the connection between the education level, age, gender, occupational status, migration experience and the frequency of the cultural and leisure activities consumption.

One of the hypotheses advanced and a relation often confirmed in the specialised literature is that between the education level and the level of participation in cultural activities. Graph 6 suggests that the expected positive association is confirmed, i.e.: the higher the level of education, the higher the cultural consumption frequency. The cultural consumption was measured through the frequency of participation in mass and high

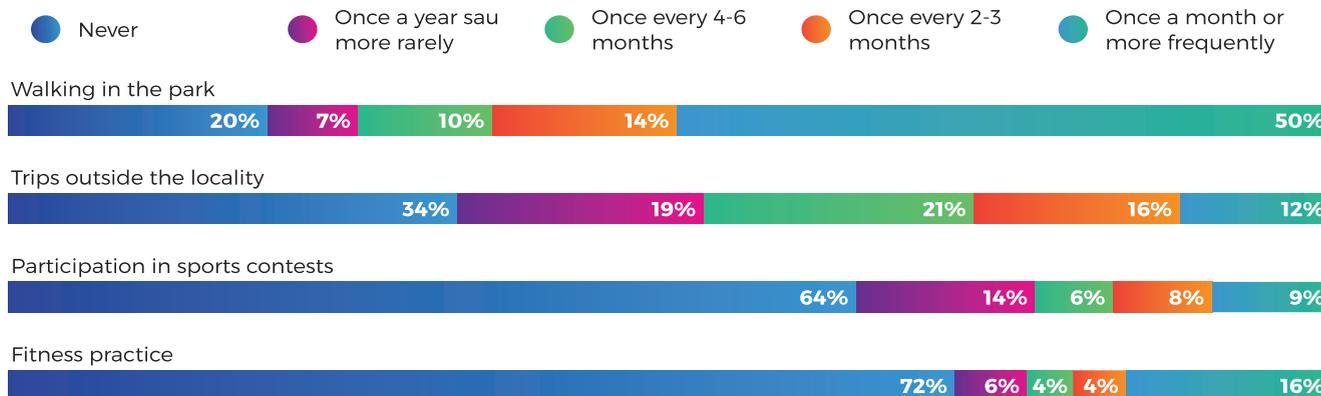
cultural practices. Thus, while in the case of the persons with no formal education or with a very low level of education, the percentage of non-consumers is approximately 58%, the percentage is around 33% among the persons who have only graduated from middle school, high school stage I or vocational school. Of those who have graduated from high school, less than 20% are non-consumers, and for those who have graduated at least from one college the percentage falls under 10%. The persons with post high school education, with their non-consumption rate higher than that of the high school graduates, make a discordant note with the linear relation between the education level and participation



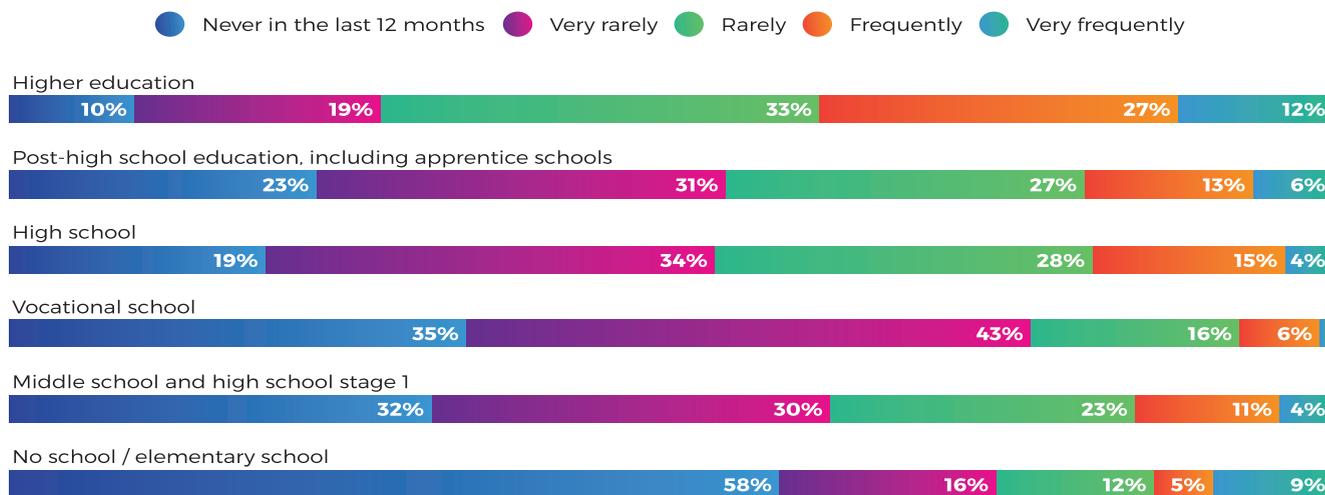
frequency. It is interesting to note that the most active persons in the participation in cultural activities, with an average participation frequency of more than twice a month, are found at the

extremes of the educational scale; approximately 12% of the persons with higher education and 9% of those with no school or elementary school only are found in this category.

Graph 5. Frequency of participation in leisure activities in the public space, depending on the event type (In the last 12 months, how often have you attended sports competitions, have you practiced fitness sports, have you gone on trips outside your locality, have you walked in parks / green areas?)



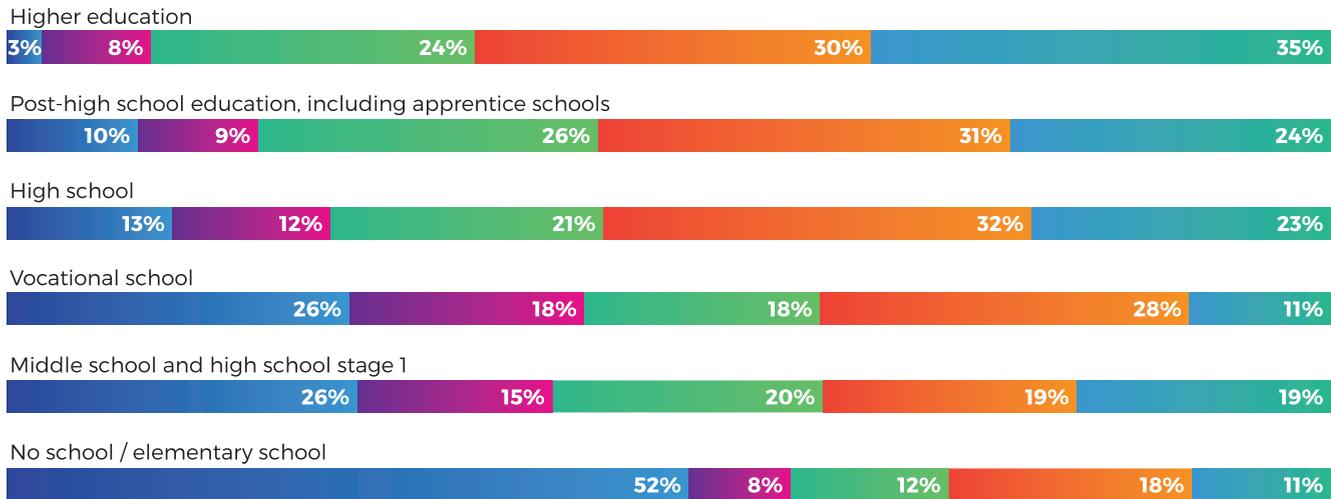
Graph 6. Frequency of participation in cultural events, depending on the level of education



* Chi-Square = 239.826309, p<0.001.

Graph 7. Frequency of participation in leisure activities, depending on the education level

● Never in the last 12 months ● Very rarely ● Rarely ● Frequently ● Very frequently



*Chi-Square = 212.763383, $p < 0.001$.

The graph showing the type of relation between the level of education and the frequency of participation in leisure activities (Graph 7) is even more eloquent as regards the linear relation between the education level and participation frequency. The higher the education level, the more numerous respondents among the participants in leisure activities. The non-consumption rate within each category of persons is lower than in the case of cultural activities, even for those who do not have a formal education or have elementary-school education only; this rate varies from less than 3% of the persons with higher education and almost 52% of the persons with no school. The groups that practise leisure activities frequently and very frequently are also more numerous

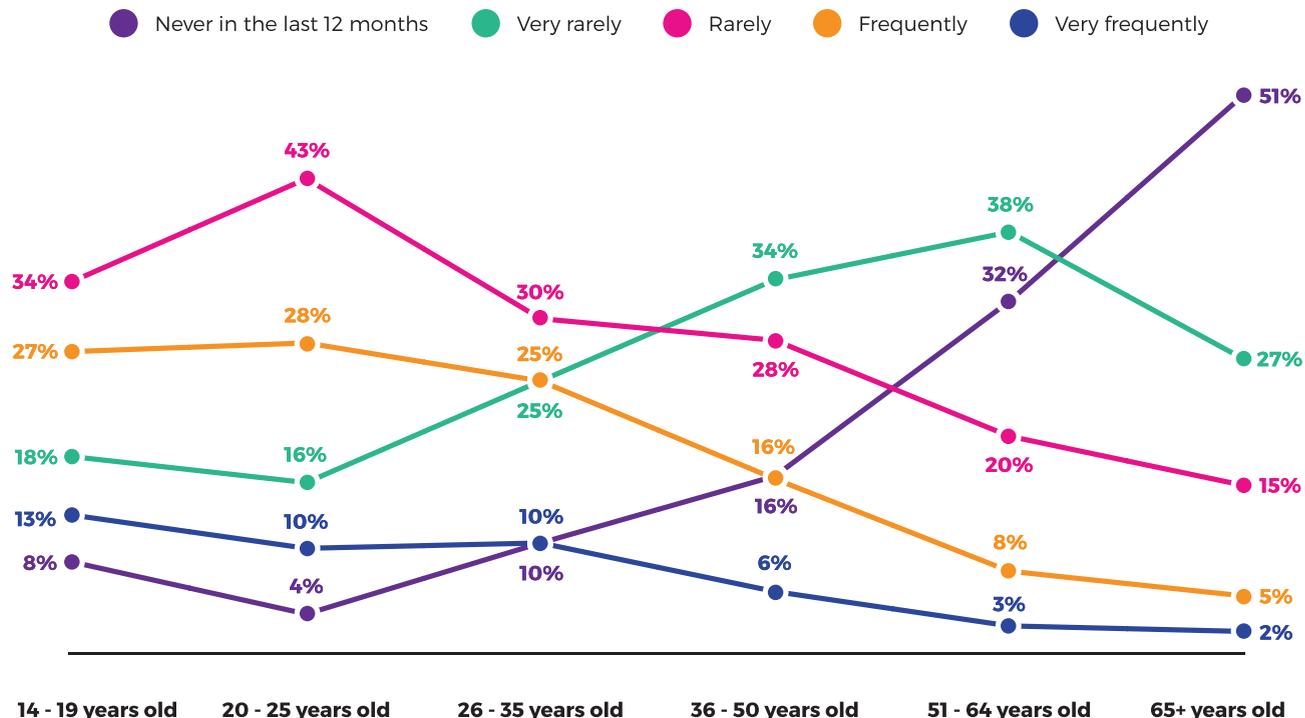
than those who participate in cultural activities frequently and very frequently. For instance, even among the persons with higher education, those who participate frequently and very frequently in leisure activities are more numerous³⁰ (approximately 65%) than those who participate in cultural activities often and very often (39%).

The next set of hypotheses subject to verification focuses on the relation between age and frequency of participation in cultural and leisure activities.

³⁰ We can make this statement because the total number of respondents in Graph 6 is similar to the total number of respondents in Graph 7. There were few persons who refused to answer the questions related to the participation in cultural and leisure activities, respectively.



Graph 8. Frequency of participation in cultural events, by age groups



* Chi Square = 320.241, $p < 0.001$.

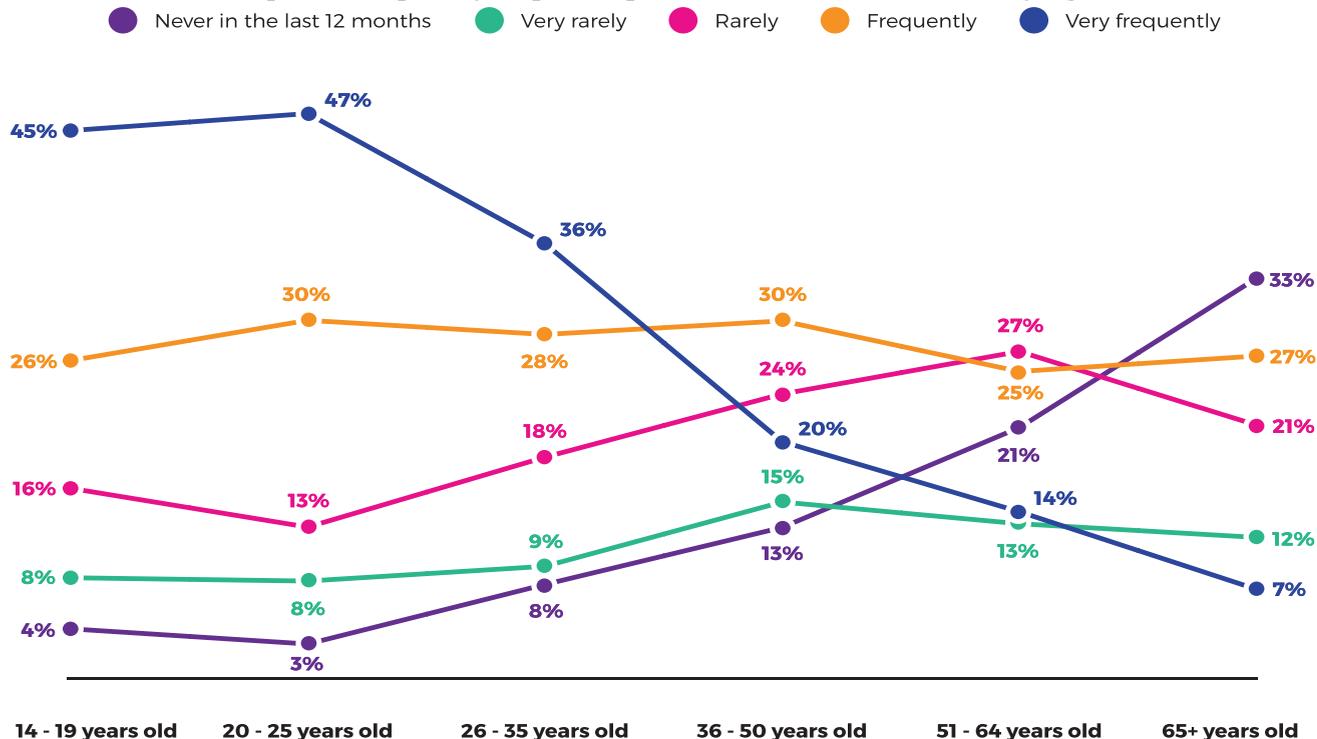
The hypothesis stating that as the age grows the level of participation in cultural activities in the public space decreases was confirmed by the analyses, as we can see in Graph 8³¹.

The hypothesis stating that as people grow older, their level of participation in cultural activities within the public space decreases was confirmed by the analyses, as we can notice in Graph 8. Thus, we can notice a decrease with

ageing in the consumption frequency. However, these data do not show that the decrease in the cultural consumption frequency is an effect of ageing; this phenomenon could also be a generation effect. As we mentioned in Subchapter 3, by “generation/cohort effect” we mean the effect of a certain manner of people’s socialisation, which varies with the social climate where these people develop and which may influence a certain type of behaviour, such as the participation in cultural events in the public space, in this case.

³¹ We mention again that by rare consumption we mean the consumption of at least one type of cultural event less than once a month, while the very frequent consumption amounts to more than twice a month.

Graph 9. Frequency of participation in leisure activities, by age



* Chi-Square = 227.601, p < 0.001.

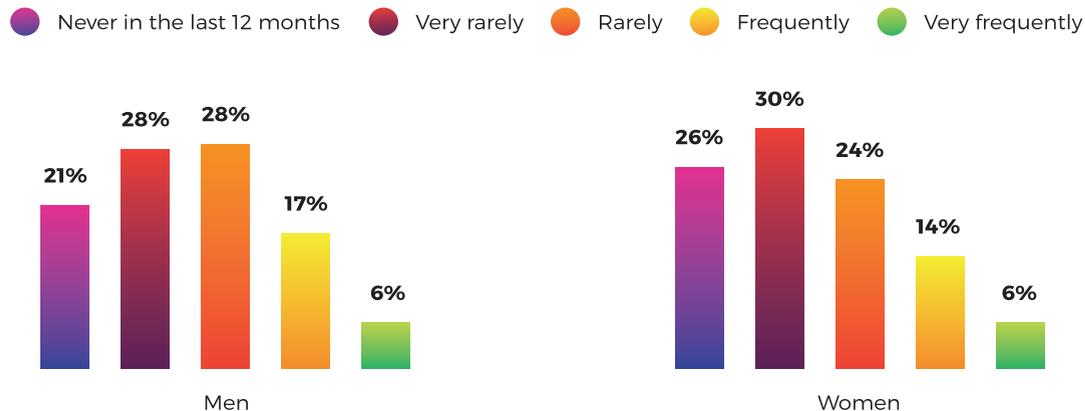
The highest level of cultural consumption is identified from the age of 14 to the age of 35, where the frequent consumption appears in a proportion of 25-27%, and the very frequent consumption, i.e. at least twice a month, appears in a proportion of 10-13%. Starting with the 36-50 years old category, an abrupt decrease of the participation is recorded, as the frequent consumption amounts to 16% of the respondents included in this age category, while the very frequent consumption is recorded for 6% of these respondents. However, we should emphasise something here. It is somehow predictable that for very young people, aged between 14 and 19

and 20-25, respectively (categories where the participation frequency is the highest) there should be an ascending trend of the consumption, because in this stage of life these persons gradually familiarise themselves with the cultural life of the public space wherein they perform their activities. It is possible that this ascending direction last until the moment when professional and familial obligations start to take over a more substantial part of the youngsters' resources³².

³² Richard A Peterson and Albert Simkus, "How Musical Tastes Mark Occupational Status Groups," in *Cultivating Differences: Symbolic Boundaries and the Making of*

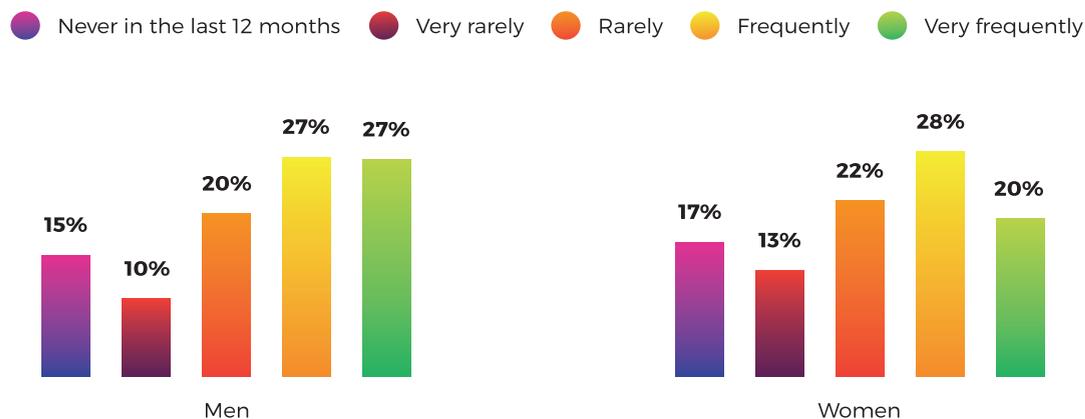


Graph 10. Frequency of participation in cultural events, by gender



* Chi Square = 9.380, p<0.1.

Graph 11. Frequency of participation in leisure activities, by gender



Graph 9, which illustrates the relation between the level of participation in leisure activities and the age categories, shows more clearly the negative relation between the two attributes, age and participation. The line uniting the points that mark the percentage of persons in each age category, who participate very frequently in

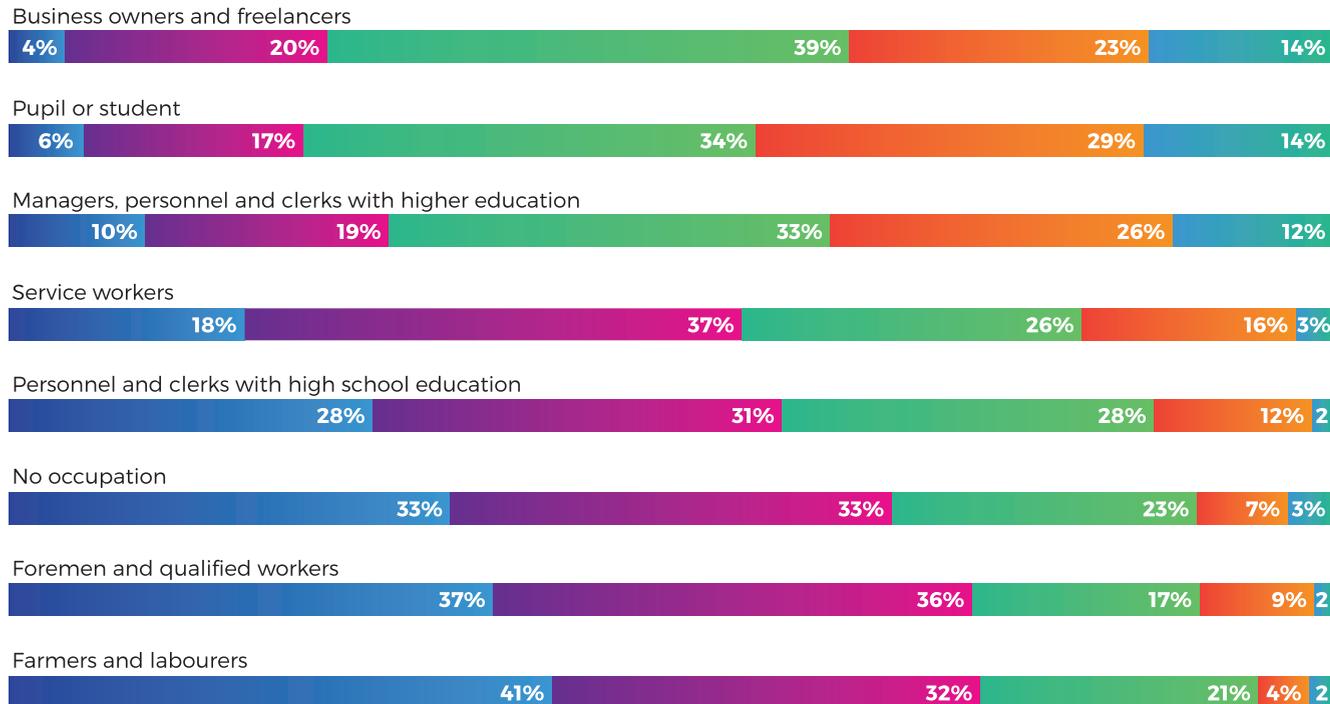
leisure activities, has a more abrupt slant than the corresponding line in Graph 8 and it starts from a higher level of participation than the latter. Therefore, from these illustrations we can infer the following:

- whether we speak of cultural events or leisure activities, the youngsters are the keenest consumers;

Inequality, 1992, p. 153.

Graph 12. Frequency of participation in cultural events, depending on the main professional categories

● Never in the last 12 months ● Very rarely ● Rarely ● Frequently ● Very frequently



* Chi-Square = 294.330, p<0.001.

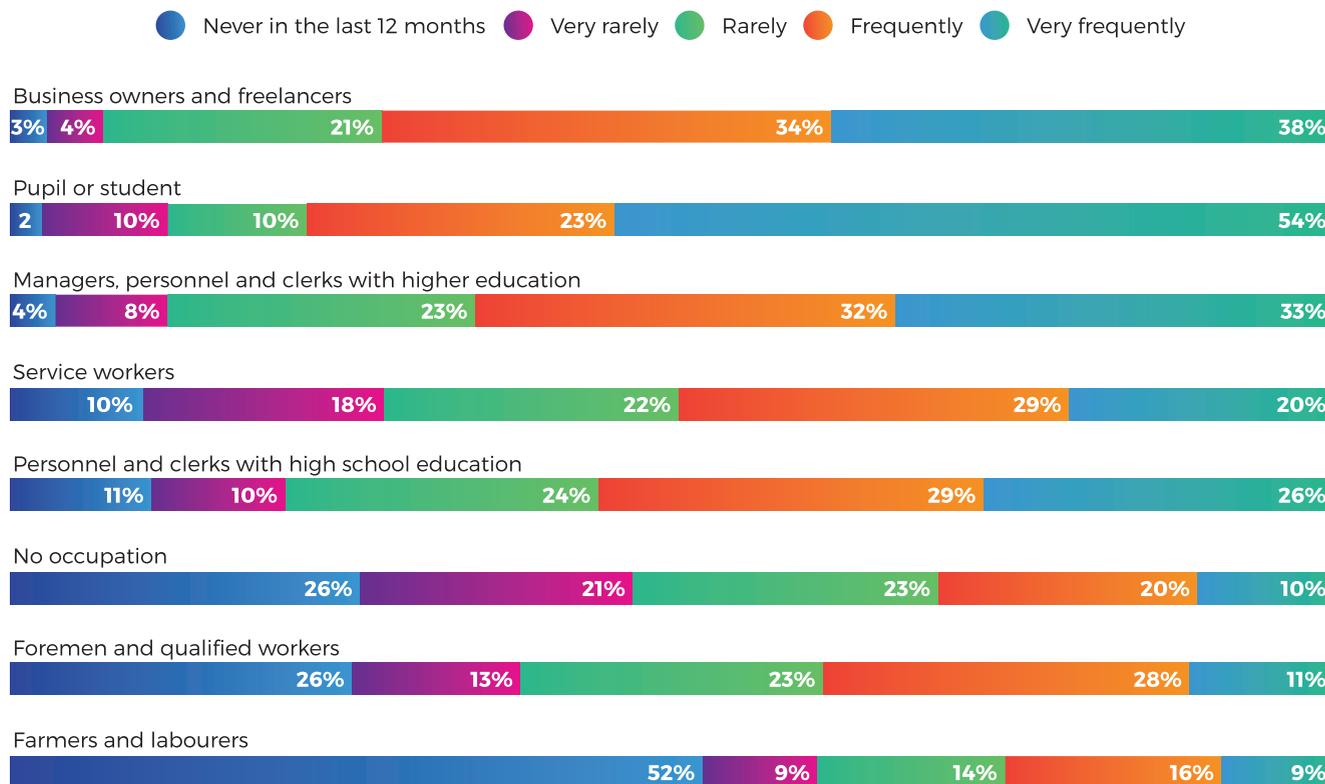
- Young people aged 14-19 and 20-25 participate in leisure activities more frequently than in cultural activities (more than 70% practise leisure activities frequently and very frequently, while approximately 40% practise cultural activities);
- The transition from the 20-25 to the 26-35 years old category is marked by an abrupt decrease of the rate of very frequent practice of leisure activities; for cultural activities the decrease is less notable and takes place

when moving on from the 26-35 to the 36-50 years old category;

- Besides the effect of ageing, the differences between the participation rates may be associated with a “generation effect”, in both cases;
- Both graphs show that the non-consumption records a continuous growth starting with the age of 20-25, reaching a peak for the cultural activities, where over 50% of the people aged above 65 have not participated



Graph 13. Frequency of participation in leisure activities, depending on the main professional categories



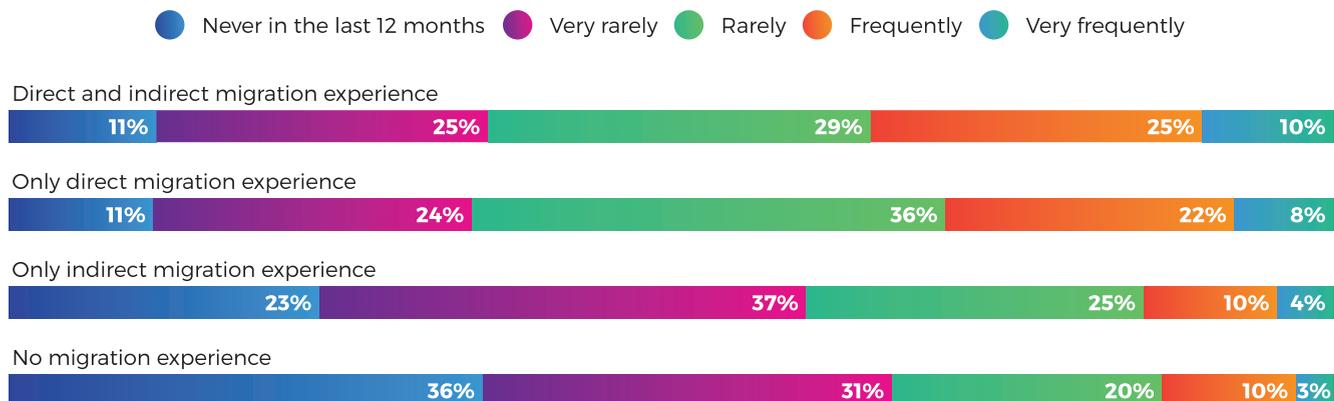
* Chi Square = 332.578, $p < 0.001$.

in such an activity in the last 12 months prior to the survey, as compared to only 33% of the people in the same age category who in the same period have not practiced leisure activities at all.

The following hypotheses refer to the patterns of men's and women's participation frequencies. In the case of the analysed sample, there are small differences between men's and women's frequency of participation in cultural (Graph 10) and leisure (Graph 11) activities. In

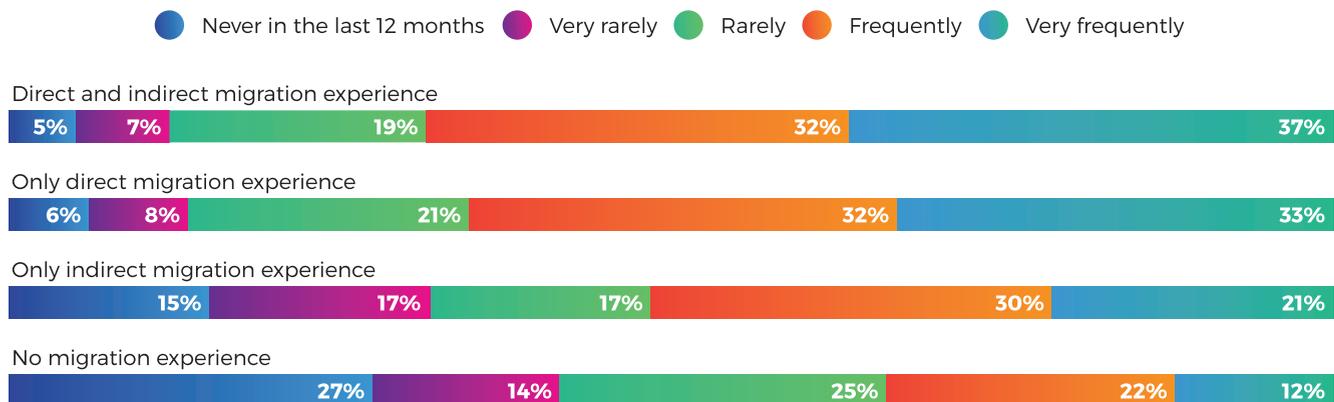
contrast to the conclusions of the specialised literature in other states, in both situations, the differences are in men's favour, as men participate in recreational activities in a higher number and more frequently. When referring to the cultural activities, the maximum gap does not exceed 5%, recorded for the percentage of persons who have not participated in any such activities in the months prior to the interview. If we take a look at the leisure activities, the maximum difference is approximately 7%, which this time is found in the

Graph 14. Frequency of participation in cultural activities, depending on the migration experience



* Chi-Square = 168.227, p<0.001. Procentele mai mici de 4% nu sunt marcate și prin valoarea numerică, ci doar prin dimensiune și culoare.

Graph 15. Frequency of participation in leisure activities, depending on the migration experience



* Chi-Square = 196.870, p<0.001.

case of participation with a high frequency, where 27% of the men practise a leisure activity at least twice a month on average, as compared to 20% of the women.

The hypotheses related to the occupation of the respondents refer to two relations, the first one between the occupational status (employed,

student/pupil, no occupation etc.) and the participation frequency; the second relation is between the participation frequency and the occupational prestige (the prestige associated with the professional category to which a person belongs). Graphs 12 and 13 combine occupational status and the occupational prestige in order



to offer an idea on how their relations with the participation frequency can be compared.

Both graphs (12 and 13) confirm that there is a connection between the prestige of a professional category and the frequency of participation in cultural and leisure activities, whether we speak of a current or a past occupation (for the retired respondents). The smallest non-participation rates and the higher rates of frequent participation are found for both types of activities, among those who own a business (with or without employees), followed by managers, heads of departments, clerks and officers with higher education. At the opposite pole there are the professional categories with the highest percentage of non-consumers. Among the foremen and qualified workers, 26% have not participated in any leisure activity in the year before the interview and around 35% have not participated in any cultural activity. Non-qualified and agricultural workers have not practiced any leisure activity in the reference period in a proportion of 50% and more than 40% have not participated in any cultural activity.

The hypothesis referring to the students' frequency of participation in relation to the employed and unemployed people is verified. More precisely, the available data show that the students' level of recreational activities consumption is among the highest, being surpassed only by that of the persons in the category of business owners and freelancers. It is certain that the explanation resides not only in the greater resources of spare time or

in the enthusiasm of exploration, specific to this age. Other factors that might contribute to the explanation of this high level of consumption are the special offers for these groups of persons, the group activities that involve the participation in cultural or sports events or, in the case of students, the high degree of clustering in the big cities - university centres, with a developed cultural and leisure activities infrastructure. Another thing that draws our attention in the graphs below is the level of consumption of unemployed people, which, on average, is higher than that of some groups that are active on the labour market. A more detailed investigation shows us that this group is mainly made from home makers – persons who only take care of their own households and whose social prestige might be given, at least in part, by their partners' occupations.

The last set of hypotheses we tackle in this subchapter refers to the relation between the type of migration experience and the frequency of participation in recreational (cultural and leisure) activities. As expected, the migration experience is associated with a higher level of recreational activities consumption, even though we are dealing with an indirect experience (when a person has close relatives that work or used to work abroad). In Subchapter 3 we referred to the possible explanation consisting in the different mentality of former migrants and of those who have acquaintances abroad, as compared to non-migrants, the experience abroad being associated with a stronger valorisation of one's spare time, for

instance. On the other hand, the migration experience can be associated with transnational relationships which, besides social remittances, also involve economic remittances – money sent to the country and used for consumption or investments. If the direct experience was a work experience, then it is possible that it also be associated with saved money. When coming back to the country, these savings are used either for the improvement of the life standard of the former migrants and their families – which generally means the increase of consumption and of leisure consumption, implicitly –, or for investments in businesses. As a matter of fact, the data show that more than 70% of the respondents who own a business have a direct migration experience (accompanied or not by an indirect experience).

5. Omnivorousness – Univorousness. Testing the hypotheses (II)

The first stage in the evaluation of matching the univore-omnivore distinction to the Romanian society is the classification of respondents on groups, depending on the similarity of the patterns of participation in various recreational activities. We start by evaluating to what extent the interviewees are distributed on categories according to the types of (lowbrow and highbrow) cultural activities and to what extent these categories overlap with the univore-omnivore distinction³³. We are using the same logics to see whether the practice of recreational activities polarizes the sample of the studied persons.

³³ We used the Two-Step Cluster Analysis in SPSS for two reasons. First: the high number of cases where this method can work, by using the strategy to classify the respondents in sub-groups. Second: the existence of measures that estimate the number of groups matching the data we work with, the measure in this case being Schwarz's Bayesian Criterion (BIC). As the hypotheses we are testing here refer to the existence to groups of omnivores and univores within the studied sample, we used dichotomous variables, i.e. "in the last 12 months I have participated in / I have not participated in..." without considering the participation frequency. After having identified the groups we verified the average frequency of participation in various events, within these groups, and we noticed that this represents another criterion to differentiate the resulted groups, besides the presence / absence of the variety of practicing recreational activities. As we shall show in the following lines, we shall infer that there are not only omnivores and univores, but also groups of omnivores who participate in recreational activities frequently and groups that participate rarely. The analyses were subsequently replicated by also using the ordinal variables showing the participation frequency.



Table 1. Grouping the respondents according to their frequency of participation in cultural events

Univores with a very low frequency of participation (55%)	Omnivores with a low frequency of participation (32%)	Omnivores with a low frequency of participation
<ul style="list-style-type: none"> - participate in local celebrations once a year, on average; 	<ul style="list-style-type: none"> - participate mainly in mass cultural activities (local celebrations, entertainment shows, cinema), but rarely (1-3 times a year for each activity, on average) - attend theatres and museums, but 1-2 times a year for each activity, on average. 	<ul style="list-style-type: none"> - participate in mass-culture events (local celebrations, entertainment shows, cinema), as well as in high-culture events (opera, philharmonics, theatre, museums); - participation frequency is higher (from 1-2 times a year for opera and philharmonics, on average, from 2-3 times a year, on average, for theatre, museums and cinema, respectively).

Firstly, the result of the statistical analysis shows – for the cultural activities consumption – that we can indeed speak about two groups of consumers, partly omnivores, partly univores, and this category of univores is characterised by a type of specific univorousness, i.e. they participate only in local celebrations. Therefore, the omnivore/univore distinction can be applied to the studied sample, but in an adapted manner. Univorousness is one-dimensional, not only from the viewpoint of the practiced (mass) activities, but also from the viewpoint of the activity type (it consists in a single type of activity). The first category - made from cultural activities consumers in general (representing more than half of the sample) – practices a diversity of activities, therefore can be considered omnivores.

Noticing that the practised activities and the participation frequency vary within the resulted

categories, we remade the analysis in order to see whether the manner of people’s grouping is maintained when considering how often people participate in certain events – not only in those where they choose to participate in. Three groups result from using this method of grouping the respondents (see Table 1).

While Table 1 informs us on the types of cultural consumers, we propose hereunder the testing of the hypothesis of the applicability of the omnivore / univore theoretical binomial to the recreational activities in general, i.e. by observing the definition of the recreational activities that we proposed in this chapter we add the leisure activities to the cultural ones.

Following the application of the statistical analysis grouping the persons in classes according to their cultural and leisure consumption pattern and using only information on the type of activity they

practise, we found out that there were two groups among the cultural consumers, with different characteristics of participation in these activities. When monitoring the behaviour type of the persons in each group, we notice that both groups are engaged in diverse recreational practices, the difference being that the first group prefers the events in the category of mass culture and leisure, while the people in the second group stated they also attended performances belonging to the high culture (see Table 2). If we look at the frequency of participation in recreational events, we notice that the second group has a higher participation level than the first one³⁴.

The persons participating in mass cultural activities and leisure activities is a hybrid group, wherein the people are not omnivores and they not consume a single type of activity, either. However, the data show that we can speak about omnivores in the landscape of practising recreational activities, as a group distinct from other consumers, and we are interested to identify these omnivores. By using a person's attribute of having participated in at least one leisure or mass cultural activity and at least once in a highbrow cultural activity in the last 12 months as a measure of omnivorousness³⁵,

³⁴ This time, the two grouping methods (1. Conducting the cluster analysis by using the dichotomised variables of the type "I have participated" / "I have not participated", with the subsequent calculation of the average of the frequency of participation in the various events within every group and 2. Conducting the cluster analysis with the ordinal variables measuring the participation frequency with values from "I have never participated" to "I have participated once a week" and by verifying the averages of the participation frequencies) have very similar results.

³⁵ Following a factorial analysis, we noticed that the recreational

we reanalysed the data we had, in order to see which of the respondents' characteristics increase or decrease the probability for these respondents to adopt an omnivorous type of consumption³⁶. The details of the analysis are available in Annex 1. Most of the hypotheses advanced at the beginning of this chapter were confirmed within this analysis. Indeed, ageing decreases a person's chances to belong to the group of omnivores. Moreover, the occupations requiring a low or medium level of qualification, as well as the unemployment decrease a person's chances to be omnivorous, as compared to the persons having an occupation requiring a high degree of qualification. The education level does not seem to have a significant impact in this case, possibly because its effect works through the occupations that consider the individuals' level of qualification.

activities discussed in this chapter measure two theoretical dimensions that can be mistaken for mass culture and leisure activities, and high culture-type activities, respectively. The factorial analysis used the PCA extraction method, Varimax rotation and the resulted dimensions explain 54% of the indicators' variation. The factorial loading varies between 0.549 (participation in local celebrations) to 0.734 (fitness sport practice) for the factor measuring the mass culture and leisure activities, and between 0.569 (museum visiting) and 0.865 (attending opera performances) for the factor measuring the high culture consumption. Furthermore, according to this method of measuring the omnivorousness, 85% of the omnivores overlap with the category deemed omnivore in the interpretation of the results of the cluster analysis for the national sample.

³⁶ The used analysis is logistical regression, using a person's attribute of being an omnivore or not as a dependent variable.



Table 2. Types of (cultural and leisure) recreational activities consumers

Cultural univores who practise leisure activities (68%)	Omnivores (32%)
<ul style="list-style-type: none"> - this category includes mainly non-consumers; - preferred activities: <ul style="list-style-type: none"> • walking in the parks or green areas (once every 3-5 months, on average); • trips outside the locality, participation in local celebrations (once a year or less) 	<ul style="list-style-type: none"> - this category practises diverse range of activities (high and mass culture and leisure activities); -the most frequent preferred activities are mainly active; <ul style="list-style-type: none"> • walking in the parks or green areas (once a month, on average); • trips outside the locality, practicing a fitness sport (once every 3-4 months, on average); • attending sports competitions (every 4-5 months, on average); - moderate frequency of participation in mass and high culture-type activities: <ul style="list-style-type: none"> • attending cinema theatres (once every 4-5 months, on average); • participation in local celebrations, entertainment shows, theatre performances and visiting museums (2-3 times a year, on average).

Women’s probability to be omnivores is higher than men’s, and, among the married persons having children under the age of 15, contrary to our expectations, women’s probability to be omnivores is higher when compared to men in the same situation, as well as to women with a different marital status and family structure. A possible explanation for this is that women are more likely to look after children and, having small children, are more exposed to the interaction with diverse recreational practices. A person who invites their friends more often over his/her house to practise diverse activities – which we use here as a measure of sociability – also has a higher probability to be an omnivore as regards the chosen recreational activities. The sociability thus measured can create domestic recreational consumption opportunities, as well as exposure to

information on products or recreational activities in the interaction with friends in one’s spare time.

The hypotheses referring to the music and radio consumption as well as to the intellectual motivations are confirmed. A high consumption of music, the frequent listening of radio shows and the frequent reading, whether we speak of books, newspapers or magazines, increase the probability for a person to embrace omnivorous cultural practices. Owning a large number of devices is also associated with a higher probability of omnivorous cultural consumption.

6. Cultural and leisure activities. Differences between the urban and rural areas

6.1. Consumption frequency

Another hypothesis that seems to be confirmed by the data is that the persons in rural areas participate less frequently in cultural events pertaining to cultural consumption (local celebrations, cinema, theatre, opera etc.), as compared to the persons in urban areas. A handy explanation might be related to the infrastructure that invites to a type of specific cultural consumption (the developed infrastructure creates more consumption possibilities), and this infrastructure is much poorer in rural areas. The cultural institutions (such as theatre and opera) are usually present in urban localities (in big cities, more precisely).

Returning to the concept of practice that we proposed at the beginning of this paper and to the dynamic component required by the cultural practices within the public space, as compared to those in the private space, we can see that in the case of urban residents the effort – and therefore the resources consumed in the process of cultural consumption are bigger and require a higher motivation. At the same time, these practices cannot be understood if they are taken into account as isolated behaviours; they are best observed – as Page and Mercer emphasise – in relation with the system of social relationships to which they belong³⁷. Any social mechanism is

coordinated around material objects. An example is the gravitation of the theatre-attending activity around the materiality of a space where a theatre performance takes place, as well as around the materiality of the staging. The specific link between the materiality of the bodies and the participation might be given by the capacity of things to invite, to allow an activity to be carried out or, on the contrary, to prevent it³⁸. In this key we can see the existence of various spaces in the urban environment, dedicated to cultural activities, which offer the possibility to experience these activities, while in the rural environment the distance between localities can be understood as an obstacle to the access of such places.

Graphs 16 and 17 show us that indeed the level of cultural consumption in rural areas is lower than in urban ones. The percentage of the persons who have never participated in a cultural or leisure activity in the last 12 months prior to the interview is much higher in the rural environment, as compared to the urban space (32% as compared to 19% for cultural activities and 37% as compared to 6% for leisure activities). A big difference is also found among those who practice cultural and leisure activities often or very often. 12% of the persons living in rural areas and 25% of the persons who live in urban localities attend cultural events often and very often, i.e. more than once a month; the difference is also high in terms of leisure activities, because, while 28% of the persons in the rural environment have practised leisure activities frequently or very frequently in the reference period, 60% of the persons in urban

³⁷ Ben Page and Claire Mercer, "Why Do People Do Stuff?: Reconceptualizing Remittance Behaviour in Diaspora-Development Research and Policy," *Progress in Development Studies* 12, no. 1 (2012): 1–18.

³⁸ This explanation is based on the concept of *affordances*, advanced by John Urry. See, for example, Urry, *Mobilities*.



areas have practised leisure activities with a similar frequency.

As we are going to tackle the cultural consumption level in the rural areas later on, in Subchapter 6, we only propose here a short discussion on the difference in the practice of leisure activities in the rural and urban environment. The discrepancy regarding the frequency of practising leisure activities, to the favour of urban residents, who report a higher rate of participation, is also confirmed by the specialised literature. For example, a study on the theme of physical activities in youngsters aged between 15 and 27, conducted in Poland, shows a similar result³⁹. The authors of this study show that the youngsters in the urban areas stated they had a more active lifestyle, were engaged more often in sports activities and that the variety of the sports they practised was greater than for young rural residents⁴⁰. However, situations of excessive body mass and obesity were identified among the interviewed youngsters living in urban localities more often than for those in the rural environment⁴¹.

A problem that might occur in this case is whether the questions match the context where people perform physical activities (or leisure activities for our study). When trying to find out how diverse the pupils' physical activities are, in the abovementioned study they are asked if, besides the sports classes in the school curriculum, they also practise sports as an optional activity proposed by the school or if they engage in "spontaneous physical

activities", such as football or biking⁴². Such activities require either an infrastructure owned by the school and the latter's initiative, or objects the children have in their household and, of course, adequate spaces to perform such activities. The authors themselves mention that in the rural environment the youngsters' physical activity is – at least partly – associated with agricultural activities, and they emphasise the possibility that the young people might not consider these activities when reporting their participation in physical activities.

Therefore, one of the explanations that might be given for the differences in the rate of participation in leisure activities, recorded among the urban versus the rural residents, is related to the differences in reporting the level of engagement in these activities. There is a discrepancy between the type of activities for which measurements are made (in our case, walking in the park or practising a fitness sport, for instance) and the possibilities of leisure activities offered by the rural infrastructure. Walking in the park requires, of course, the existence of a park in the locality, where one can take a walk. In fact, we consider that this is also a drawback for the studying of the cultural consumption and, with a view to solving this inconvenience – at least partially, the rural residents were also asked about events that took place at the cultural centre; we detailed the results in Subchapter 6.

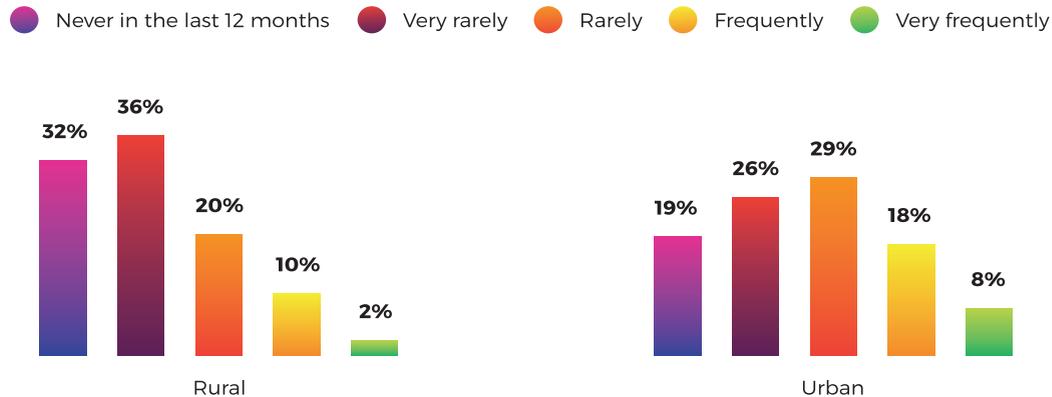
³⁹ Hoffmann et al., "Estimation of Physical Activity and Prevalence of Excessive Body Mass in Rural and Urban Polish Adolescents."

⁴⁰ *Ibid.*, p. 398.

⁴¹ *Ibid.*, p. 400.

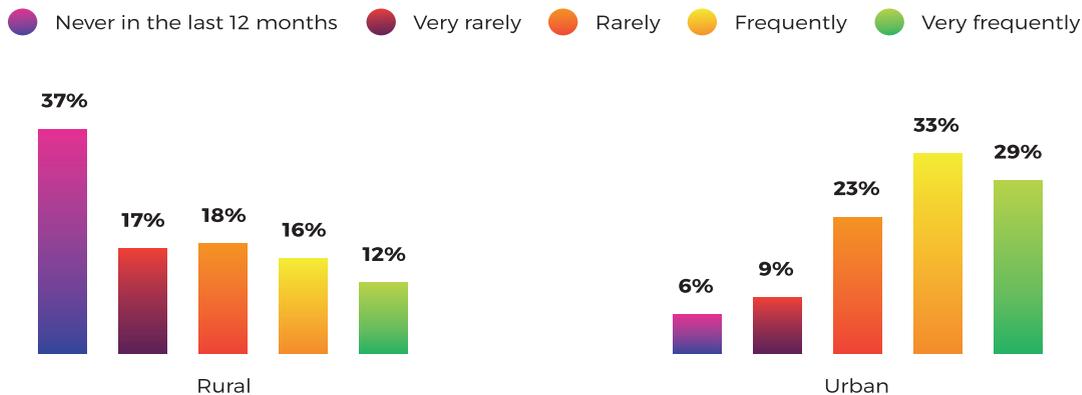
⁴² *Ibid.*, p. 401.

Graph 16. Percentage of persons who participated in cultural events in the public space, depending on the residence environment



* Chi Square = 69.521, $p < 0.001$.

Graph 17. Frequency of participation in leisure activities, depending on the residence environment



* Chi Square = 278.237, $p < 0.001$.

6.2. Omnivorousness and univorousness in urban and rural areas

If we were to compare the urban and rural areas from the viewpoint of the recreational activities practised by the residents, we would notice that the groups identified at the level of the residential

environment follow quite accurately the structure of the groups that cluster at the level of the sample.

For the urban areas, when we separate the respondents into three groups depending on the

⁴³ The separation was also made by using the method Two-Step Cluster Analysis, in SPSS. This is also available for all the analyses in this section, which focus on the grouping of respondents into classes.



frequency of their participation in cultural and mass events in the last twelve months⁴³, in order to verify the degree of the overlap with the structure of the consumption types at the level of the entire sample, we notice that the types of consumers within the urban environment are quite similar to those identified at the level of the entire

sample, except that the participation frequency is slightly higher. Table 3 depicts the three types of consumers that we called Univores with a very low participation frequency, Omnivores with a moderate participation frequency and Omnivores with a high participation frequency.

Table 3. Types of cultural consumers in urban areas

Univores with very low participation frequency (57%)	Omnivores with moderate participation frequency (34%)	Omnivores with high participation frequency (9%)
- participate in local celebrations approximately once a year, on average;	- participate mainly in mass cultural activities (local celebrations, entertainment shows, cinema), but rarely (2-3 times a year for each activity, on average) - attend theatres and museums, once every 5-6 months, on average;	- participate in mass-culture events (local celebrations, entertainment shows, cinema), as well as in high-culture events (opera, philharmonics, theatre, museums); <ul style="list-style-type: none"> • theatre, museums and exhibitions – 3-4 times a year, on average; • opera and philharmonics – 2-3 times a year, on average; - the favourite mass cultural activity is attending the cinema (once every 3-4 months); yet the entertainment shows and local celebrations are not neglected (the respondents participate in each of the two types of shows every 4-5 months).

At the level of the urban environment we also analysed the participation in recreational activities in general, separating the urban respondents into two groups in order to test the degree of the overlap with the grouping of respondents at the level of the sample in this case, too, as far as recreational activities were concerned. These respondents' characteristics can be consulted in Table 3; they are similar to the characteristics of the entire sample.

When focusing on the situation of the rural environment, as we can see in Table 5, the persons

living in rural localities can also be separated into three categories, depending on the type and frequency of the consumption. The categories are again similar to the consumption structure identified at the level of the entire sample, but this time the difference resides in a lower participation frequency among the omnivores, as the univore's participation is constant, i.e. once a year, on average.

As we go further, towards the analysis of the consumer types for the recreational activities, in the rural environment we identify two groups of

consumers, coinciding – from the viewpoint of consumption types – with those identified at national level and at urban level, differing from these in terms of the contents of the preferred activities, as well as relation between the size of the groups, which are

numerically balanced. Unlike the urban environment, the rural areas are characterised by a greater number of cultural Univores who practise leisure activities – four times more than the Omnivores, in terms of recreational activities.

Table 4. Types of consumers of recreational activities in urban areas

Cultural univores who practise leisure activities (58%)	Omnivores with a wide variety of recreational practices (42%)
<ul style="list-style-type: none"> - includes mainly non-consumers; - preferred activities: <ul style="list-style-type: none"> • walking in the park or green areas (once every 2-3 months, on average); • trips outside the locality (once every 5-6 months, on average) • local celebrations (less than once a year) 	<ul style="list-style-type: none"> - the respondents practise a diverse range of activities (high and mass culture type and leisure activities); - most frequent preferred activities are leisure activities <ul style="list-style-type: none"> • walking in the park or green areas (at least once a month, on average) • trips outside the locality and fitness sports (once every 3-4 months, on average); - the next category of activities in terms of frequency includes mass cultural events, highbrow cultural events and leisure events: <ul style="list-style-type: none"> • attending the cinema (once every 4-5 months, on average); • participation as spectators in sports competitions and participation in local celebrations, entertainment and theatre performances, museum visiting (once every 5-6 months for each type of activity, on average)

Table 5. Types of cultural consumers in rural areas

Univores with very low participation frequency (59%)	Omnivores with low participation frequency (29%)	Omnivores with moderate participation frequency (12%)
<ul style="list-style-type: none"> - some of the members of this group participate in local celebrations; the average is less than once a year for the entire group. 	<ul style="list-style-type: none"> - these respondents mainly participate in mass cultural activities (local celebrations, entertainment shows, cinema); - local celebrations are the most frequently attended events (once every 4-5 months, on average); - some persons in this group attend theatres, museums and cinemas; the participation average of the group is less than once a year 	<ul style="list-style-type: none"> - these respondents participate both in mass cultural events (local celebrations, entertainment shows, cinema) and in high culture-type activities (attending theatre, museums; some of the respondents also attend the opera and the philharmonics); - the most frequent activities are attending the cinema, entertainment shows, museums, theatres and local celebrations, once every 4-5 months for each type of events.



Table 6. Types of consumers of recreational activities in rural areas

Cultural univores who practise leisure activities (79%)	Omnivores with a wide variety of recreational practices (21%)
- this category mainly includes non-consumers; - preferred activities: <ul style="list-style-type: none"> • walking in parks or green areas (once every 5-6 months, on average) ; • trips outside the locality and participation in local celebrations (less than once a year, on average). 	- these respondents participate in all the cultural activities discussed in this chapter (high and mass culture type and leisure activities); - the most frequent preferred practices are leisure activities: <ul style="list-style-type: none"> • walking in the parks or green areas (at least once a month, on average); • trips outside the locality, attending sports competitions as spectators, practising a fitness sport (once every 4-5 months for each activity); - high rate of participation in mass cultural activities (local celebrations, cinema, entertainment shows), as well as in highbrow cultural activities (attending museums and theatre) – once every 4-5 months for each activity.

6.3. Cultural consumption in rural areas

The cultural infrastructure in the rural areas of Romania is different from that in the urban areas, which is much more attractive from this point of view. For this reason, the comparison of the cultural consumptions in the urban and rural areas by using traditional cultural consumption measurements, such as attending the opera or the participation in entertainment shows, gives us a partial image of the cultural consumption phenomenon in the rural environment. This image could be completed if we focus on the participation in cultural activities within public institutions typical for this residence environment, i.e. the rural culture house.

Attending the rural culture house in the last 12 months	
Never	56%
Once a year or less	22%
Once every 4-6 months	15%
Once every 2-3 months	6%
At least once a month	1%

In order to explain the frequency of the participation in events within the rural culture house, we propose the verification of the influence exerted on the frequency of attending this institution in the rural space by the factors with explanatory potential for the cultural consumption in general, which we described in Subchapter 3 (socio-demographic

characteristics, migration experience, other leisure interests etc.)⁴⁴.

The most important predictors concerning the effect on the participation frequency are education and age; when we consider the socio-demographic characteristics only, these two traits are the main factors that determine the frequency of a person's participation in the rural culture house's cultural activities. In other words, the persons living in rural areas, with no

⁴⁴ The analysis we used is the linear regression. In order to conduct this analysis we transformed the ordinal variable above (frequency of participation in the activities of the rural culture house) into a continuous variable, by attributing to each category the ordinal variable of a number to signify the approximate number of visits at the cultural centre in the last 12 months. It is easy to notice that the variable resulted has not a normal distribution, and this is why in the regression analysis we shall include the natural logarithm of this variable as a dependent variable. Because the minimum value which this variable can take is 0, we shall add a unit to the logarithm's argument. If we denote the variable measuring how often a person has attended the rural culture house in the last 12 months by Y, then we shall use $\ln(Y+1)$ as a dependent variable. In order to identify the factors explaining the frequency of participation in events within the rural culture house, we used two models. The first model - which includes only socio-demographic characteristics (age, gender, education, occupation, marital status and family structure) - explains 9% of the variation of the dependent variable, natural logarithm from the frequency of participation in cultural activities within the rural culture house. The second model includes an extra measure of sociability, a measure of the devices that allow the access to cultural information and products, a measure of the migration experience, measures of the leisure interests, such as watching TV, listening to the radio and music and reading books, newspapers and magazines. This explains approximately 1% of the variation of the dependent variable. The results are available in Annex no. 2.

formal education, those with middle school or first stage of high school education only, as well as the persons with post high school education attend the rural culture house less frequently than the persons with higher education. Furthermore, ageing has a negative effect on the attendance of the rural culture house.

Some of these influences disappear if we consider another set of predictors, related to the migration experience, other leisure interests or the sociability expressed through the invitation of friends to one's home. For example, the education level is not important anymore when we focus on these characteristics, and a possible explanation for this is that behind education there actually lies the intellectual motivation, the ability to read and the interest in reading. These are actually the most important characteristics in this second variant of identification of the predictors for the frequency of participation in activities within the rural culture house. In other words, the higher the sociability level - i.e., in our case, the more a person invites friends to their home -, the more frequent the participation in the rural culture house's activities. The (indirect and particularly the direct) migration experience also proves to be useful in attending the cultural centre, to the same extent as the intellectual motivation. A person who used to live abroad and reads books, newspapers or magazines on a weekly basis will attend the rural culture house more frequently than a person who has not left the country and reads less frequently.

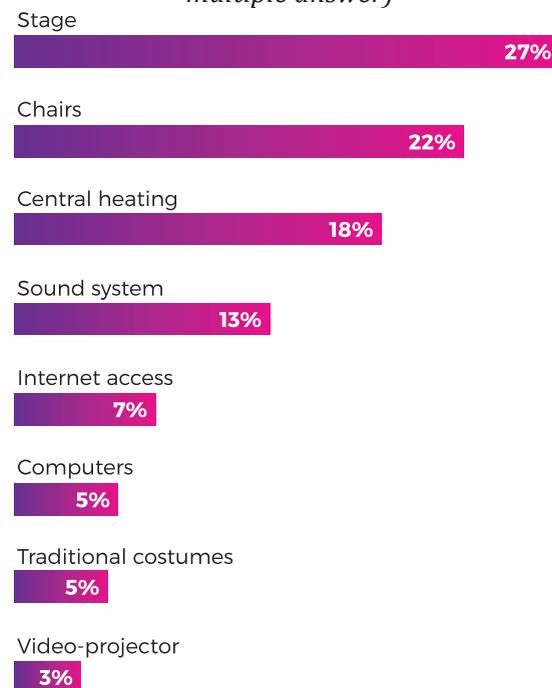
The frequency of attending the cultural centre is influenced not only by the personal characteristics, but also by the infrastructure



available for the potential consumers of cultural activities, as well as by the events offer. Graph 16 shows that the facilities in the rural culture house are poor, at least in the respondents' perception. When asked to choose from a list the facilities existing in the cultural centre in their locality, the stage and chairs were the most mentioned. The existence of a heating system was mentioned by 62% of the respondents, this answer having a proportion of 18% of the respondents' total choices. The least mentioned facilities were computers, traditional folk costumes and video projectors, mentioned by less than 20% of the respondents, each of these items cumulating a maximum of 5% of the total answers (Graph 18)⁴⁵.

When asking the people about the current offer of cultural activities within the locality's rural culture house and about the activities they wish to be performed at the rural culture house, the answers showed that the current cultural offer (Graph 19)⁴⁶ and the offer desired by the respondents (Graph 20)⁴⁷ did not match. For example, only the local celebrations appear both in the mentioned desired activities and in the top of current activities. On the other hand, activities such as creativity clubs

Graficul 18. Cultural center facilities, according to the respondents perception (*Does the cultural center in your locality has (owns) ...? - multiple answer*)



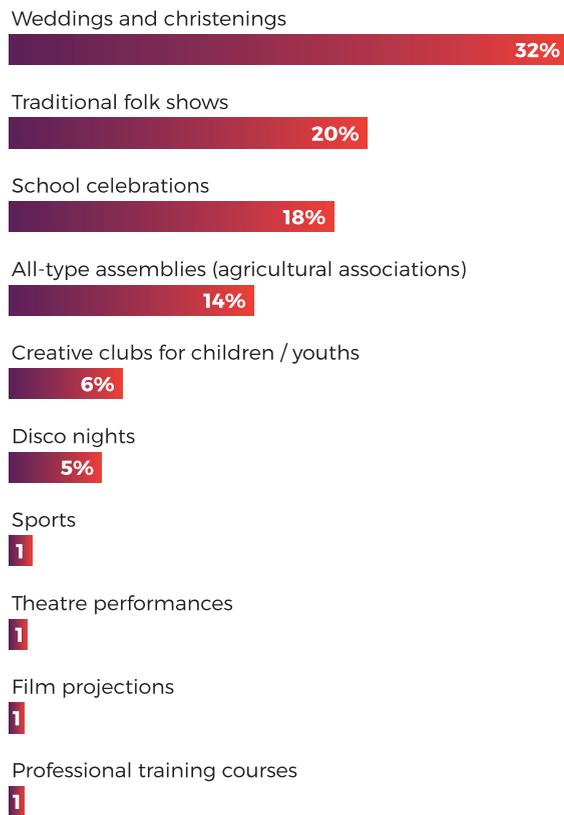
for children and youngsters, professional training classes, theatre performances and film projections – i.e. the most frequent answers to the question about the activities desired in the cultural offer of the rural culture house – appear the least frequently in the list of answers about the current activities of this institution. In this context, an analysis of the rural culture house's cultural offers would be useful, in order to see to what extent they match the respondent's perception on these offers. If there is a real discrepancy between the current cultural

⁴⁵ There were several answer choices to the questions on the rural culture houses facilities, the current cultural offer and the cultural offer that the respondents desired. Percentages are calculated from the total answers, not from the total respondents.

⁴⁶ Multiple answer question. Percentages are calculated from the total answers, not from the total respondents..

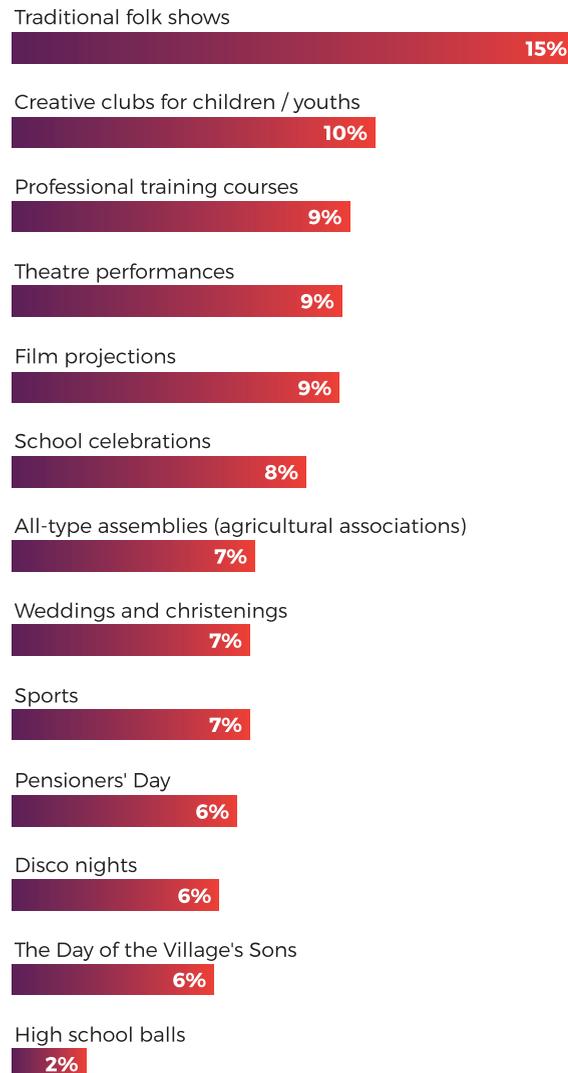
⁴⁷ Multiple answer question. Percentages are calculated from the total answers, not from the total respondents

Graficul 19. Activities carried out in the cultural center, according to the respondents perception *(Which of the following activities are carried out in the cultural center from your locality? - multiple answer)*



offer and the offer that people would find more interesting, then we would expect that a change in the type of proposed activities should determine an increase of the number of participants in the activities within the rural culture house.

Graficul 20. Activities that respondents would like to be carried out in the local cultural center *(Which of the following activities would you like to be carried out in the cultural center from your locality? - multiple answer)*



CONCLUSIONS

The goals we aimed for in this chapter were the identification of the types of cultural consumers, starting from the sample representative for the population of Romania, aged above 14, as well as the verification of the existence of a similar typology for the recreational activities in a wider sense, including both cultural events and leisure activities. The idea that underpinned our undertaking of connecting the two types of practices (cultural and leisure activities) was that this method would increase the knowledge on the cultural practices and would help us understand better how people prefer to spend their spare time.

We remind the readers the logics uniting the concepts in this chapter. We started from the theoretically-founded premise that the persons interested in cultural activities either focus their attention on mass cultural activities (local celebrations, entertainment shows, cinema) selectively or on highbrow cultural activities (opera or philharmonics performances, museums, theatre), which, on the one hand, would make them univores; on the other hand, they manifest their “distinction” by appreciating a wide range of cultural events, belonging both to the high culture and to the mass culture, which would make them omnivores. Considering these types of behaviours, we then analysed a wider sphere of recreational activities, wherein we also included the leisure activities (walking in the park, trips outside the locality, practising a fitness sport or participation in sports competitions as spectators).

The result of the analysis grouping the respondents depending on their participation in cultural activities shows us that three groups of consumers were defined: univores with a low frequency of participation (a little more than half of the respondents), omnivores with a low frequency of participation and omnivores with a high frequency of participation (less than 15% of the sample). Univores are those persons who participate only in one category of (mass) cultural activities and, moreover, they participate in a single type of activity, i.e. local celebrations. Omnivores participate both in mass and in high cultural events; the difference between the omnivores with a low participation frequency and those with a high participation frequency resides in the fact that the former participate in most of the activities 1-2 times a year at most, on average, while the latter participate in each of the discussed activities 3-4 times a year, at most, on average.

The participation in recreational activities separates the respondents into two categories, both showing a type of omnivorousness. The first category, omnivores with a wide variety of activities they participate in, is numerically small and made from people who practise a diverse range of activities (mass and high culture-type and leisure activities), with a high participation frequency. The second category, cultural univores who also participate in leisure activities, includes the majority of the respondents and the divergence from the cultural univorousness is materialised in the occasional participation in leisure activities, such as walking in the park or trips outside the locality.

As far as the residence areas are concerned, at this level we notice that the typologies outlined at the level of the entire sample also apply to the urban and rural environments, the difference being that in the rural areas the participation frequency is lower and the percentage of omnivores who practise mass and high cultural activities and leisure activities is much lower in this case (21%), as compared to the situation in the urban area (42%) and to the percentage of the entire sample, respectively.

We can conclude by stating that the univore / omnivore distinction may apply within the Romanian public space, with the following clarifications:

- univores are mainly interested in local celebrations and leisure activities, such as walking in the park or trips outside the locality, but they rarely participate in these activities;
- omnivores can be differentiated depending on the frequency of consumption; regardless of the practised type of omnivorousness, the leisure activities and the popular culture activities are preferred to the activities pertaining to the high culture; attending theatre performances and art galleries/museums are the most popular highbrow cultural practices;

In other words, the univore/omnivore distinction helps us understand the reality of the Romanian cultural consumption and it is all the more useful if we nuance it by also using the high culture / mass culture distinction. Univores can also be called occasional consumers of mass culture. Depending on the frequency of consuming various cultural services or goods within the public space, omnivores are moderate or frequent consumers

of mass culture and moderate or infrequent consumers of high culture products.

The feature of being an omnivore and the frequency of participation in recreational activities, regardless of the residential environment, have a series of predictors in common, such as gender, age, occupation, sociability degree, other leisure interests like reading or listening to the radio / music, as well as the ownership of a variety of devices that allow the access to cultural media products – television set, smartphone, photo camera etc., and of Internet access, as well. Among these predictors, only a person's gender has a different effect on the probability of being an omnivore and on the consumption frequency, in the sense that women have a higher probability to be omnivores, i.e. to practise a diversity of cultural or leisure activities, but participate less frequently in these activities. The other characteristics have a similar effect for both types of behaviours.

The probability to be an omnivore and the more frequent consumption are found in the case of youngsters, persons who work in activity fields requiring a high level of qualification, persons who read and listen to music / radio frequently in their spare time, persons who invite their friends over their house and those who own several types of media devices.

The frequency of practising recreational activities, in general, and the frequency of participation in the rural culture house's activities, in particular, are influenced by the migration experience. The persons who went abroad for working, studying or visiting purposes and those who have a family member or a close relative



working abroad practise recreational activities, regardless of their nature, more frequently than the persons without such a migration experience.

The marital status and the family structure also have an impact on the probability of being an

omnivore. Thus, the persons who live with their partner and have children under 15 years of age have a greater probability to be omnivores than the rest of the respondents. This effect is stronger in the case of women.



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Annex 1. Results of the logistical regression searching for the factors that increase a person's chance to be an omnivore in the consumption of recreational activities (Nagelkerke R Square = 0.408; Chi Square (Hosmer and Lemeshow) = 5.714, not significant for $p < 0.05$.)

Name of the predictor	The probability to have an omnivorous cultural or leisure consumption behaviour	Size of the effect*
Age***	Lower chances with ageing	Poor effect Exp(B) = 0.979
Gender**	Higher chances for women than for men	Moderate effect Exp(B) = 1.702
Civil status and family structure+	Higher chances for the persons who live in a couple and have children aged under 15, as compared to the persons who are single and do not have children.	Moderate effect Exp(B) = 1.641
Civil status and family structure, by gender***	Higher chances for married women, with children, than for men in the same situation as well as than women with a different marital status and family structure	Moderate effect Exp(B) = 1.386 Exp(B) = 1.336
Current or past occupation	- Persons with no occupation, persons who work in agriculture and non-qualified workers have lower chances than those with occupations requiring a high degree of qualification** - Workers in the field of services and qualified workers have lower chances than the persons with high-qualification occupations***. - Pupils and students have lower chances than the persons with high-qualification occupations+	Strong effect Exp(B) = 0.240; Exp(B) = 0.232; Strong effect Exp(B) = 0.281; Exp(B) = 0.282; Moderate effect Exp(B) = 0.436
Residence area***	Persons in urban areas have higher chances than persons in rural areas	Strong effect Exp(B) = 2.212
Sociability index**	People who frequently invite friends over their house have higher chances	Strong effect Exp(B) = .250
Listening to music and radio***	Higher frequency of consumption raise the chances for a person to be an omnivore	Poor effect Exp(B) = 1.220
Intellectual motivations***	An increase of the intellectual motivations is associated with an increase of chances.	Moderate effect Exp (B) = 1.559
Index of ownership of devices that allow the access to cultural products***	A higher number of such devices increases the chances of cultural or leisure omnivorousness.	Poor effect Exp(B) = 1.122

* acest indicator este construit în funcție de raportul de șansă (notat cu Exp(B) în SPSS), atfel încât dacă șansele pe care le are o persoană de a adopta comportamente de tip omnivor față de o persoană cu caracteristici similare, cu excepția celei precizate (ex., persoane care au absolvit doar liceul față de persoane care au studii superioare), sunt de 1,001 până la de 1,3 mai mari, atunci efectul este considerat slab, dacă șansele sunt de 1,301 până la de 1,75 mai mari, atunci efectul este moderat, iar dacă raportul de șansă este mare decât 1,75, atunci efectul este considerat puternic. Folosim aceeași logică și în ceea ce privește raportul de șanse rezultat în urma creșterii cu o unitate în cazul variabilelor continue, de tip interval sau raport (ex., vârsta). Nivel de semnificație: *** $p < 0,001$; ** $p < 0,01$; * $p < 0,05$; $p < 0,1$.



Annex 2. Predictors that influence rural residents' frequency of participation in activities within the cultural centre. Linear regression

Significant predictors *	Effect on attending the cultural centre in rural areas
Age	negative** (model I) negative* (model II)
Persons with no formal education, as compared to persons with higher education	negative* (model I) in the second model, the impact is no longer significant
Persons with middle school or first stage of high school education, as compared to persons with higher education	Negative+ (model I) in the second model, the impact is no longer significant
Persons with post high school education as compared to persons with higher education	Negative* (model I) in the second model, the impact is no longer significant
Business owners and freelancers, as compared to agricultural and non-qualified workers	Positive+ (model I) in the second model, the impact is no longer significant
Single persons, with children under the age of 15, as compared to persons living alone, with no children	Positive* (model I) in the second model, the impact is no longer significant
Sociability index	positive** (appears only in model II)
Migration experience	positive* (appears only in model II)
Intellectual interests	positive* (appears only in model II)

* The first model, which includes socio-demographic characteristics only (age, gender, education, occupation, marital status and family structure), explains 9% of the variation of the dependent variable, natural logarithm from the frequency of participation in cultural activities within the cultural centre. The second model includes an extra measure of sociability, a measure of devices that allow the access to cultural information and products, a measure of the migration experience, measures of leisure interests, such as watching TV, listening to the radio, music consumption and reading books, magazines and newspapers. This explains approximately 14% of the dependent variable.

