

# 2017 CULTURAL CONSUMPTION BAROMETER

## CULTURE ON THE EVE OF THE GREAT UNION CENTENARY: IDENTITY, HERITAGE AND CULTURAL PRACTICES



NATIONAL INSTITUTE  
FOR CULTURAL RESEARCH AND TRAINING

# **2017 CULTURAL CONSUMPTION BAROMETER.**

## **CULTURE ON THE EVE OF THE GREAT UNION CENTENARY: IDENTITY, HERITAGE AND CULTURAL PRACTICES**

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NATIONAL INSTITUTE  
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# INTRODUCTION

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# **Content**

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For several years now, the Cultural Consumption Barometer has been trying to offer an objective image of the manner in which the beneficiaries consume and respond to the cultural offer. For most of them it is less important who is offering them the cultural product. Once released in the public space, the cultural good finds its addressees, but the latter's behaviour is still far from being predicted.

For several years we have been trying to interpret the data on the Romanians' cultural attitudes as objectively as we can. By constantly measuring the preferences and inclinations towards certain forms of culture, we managed not to get too excited or journalistically worried for every statistical difference or declining trend. Even though on short intervals and reduced time horizons some results confirm some intuitions, we have learnt that predictability is impossible, and the desire for predictability can be downright risky.

For several years we have been patiently explaining and arguing that reading is not dying, that contemporary visual arts will enter the consumption circuit, that „entertainment” is not really „culture” and that the fundamental differences in appreciating the artistic act are directly proportional to the number of decryption codes for the various symbols, as well as to the size of the knowledge acquired formally, by means of education.

For several years we have been insisting on drawing the attention of the authorities in charge that the instrument to attain a higher level of civic awareness is found on the shelf where people keep their successful cultural experiences (we insist on the term „successful”, not „pleasant”!). We could probably easily show, with the help of figures, that there is no field disconnected from a part of the definition of *Culture*. We could even show, quite easily and with quite a lot of figures, how *Culture* is the cause, as well as the solution to most of today's social and political problems.

The study 2017 *Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage*

and Cultural Practices

 aims at capturing and retaining for the collective memory the manner in which the population resonates with the cultural field, in general, and with certain topical themes, in particular. Through this edition, the Consumption Barometer once again achieves its goal stated in all the previous editions – i.e. to provide the experts in cultural and creative sectors important information on the dynamics of the values, perceptions, behaviours, needs and expectations of the general population.

This edition of the Cultural Consumption Barometer is a special one, which tackles several neuralgic points of the forms of cultural manifestations. Some are related to values, others to the feeling of national identity, while others are related to manifest tastes and practices. We could remind here that a great part of the consumption preferences are built in early childhood and settled or modified in time, with a certain slowness. The fact that on some people's agenda the attendance of theatres, museums, exhibitions, the visiting of historical sites or listening to a certain type of music have occurred is only partially influenced by the effort of the contemporaries. The consumption habit is built and preserved with difficulty, and the responsibility of mediators and producers of culture is to develop and educate „audiences”, as well as to keep a certain aesthetical level of the everyday consumption.

The everyday consumption of culture is a complicated and sensitive calendar, which urges for happy or sad celebrations, for moments of introspection, for Dionysian decompensations or chivalrous revivals. Anyway, the days of this cultural consumption calendar are not alike and they race for a memorable immaterial place in the consumer's conscience.

In order to capture the manner in which the Romanian society is positioned versus its own culture, identity and history (and by that we mean its explicit forms, the tangible and intangible heritage), we proceeded from a conceptual

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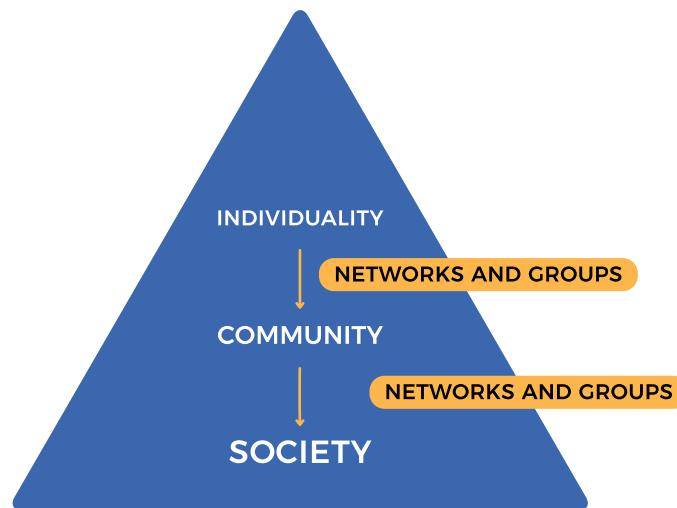
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triad, well-known in the literature of social sciences, i.e. *individuality-community-society*.

The relation between the three components of the triad was exhaustively presented by Ferdinand Tönnies in his work *Gemeinschaft und Gesellschaft*<sup>1</sup> and taken forward by his disciples or critics, from the viewpoint of the types of solidarities created at the level of the social fabric, which generate identities and social structures. While in small, local communities, a kind of organic solidarity operates, when we move forward to a greater scale, towards society as a whole, a kind of mechanical, artificial solidarity manifests itself, which is imposed by written social norms and controlled by public institutions.

The concepts are essential for the understanding of the manner in which the Romanian identity, culture and nation – as we know them today – have been built, in the 100 years since the Great Union. An important role was obviously played by the cultural elites, who at the moment were aware of the major opportunity offered by history and of their essential role in establishing the cultural, social and economic trajectory for the generations to come. This is why we believe this is the right moment for this edition of the Cultural Consumption Barometer to capture the point where the society and culture are placed on the history axis in the year prior to the anniversary of the Centenary of the Great Union and to provide today's elites a useful instrument for them to fulfil the role that society is expecting them to assume.

Starting from the triad *individuality-community-society*, which is visually expressed below, in the shape of a triangle, we consider that the link between them is made via social networks or groups, wherein people with similar (socio-demographical and cultural) traits are united and divided, starting from the time and space coordinates where they are placed.



This conceptual chart summarises the theoretical perspective assumed by this volume in all its chapters, particularly in its first three chapters, which tackle the identity and the heritage in all its three forms (local, regional, national heritage). With this volume we place ourselves under the umbrella of the Bucharest Sociology School, the anniversary of which coincides with the Centenary of the Great Union, and we pay our tribute to Professor Dimitrie Gusti and his team.<sup>2</sup> This conceptual chart summarises the theoretical perspective assumed by this volume in all its chapters, particularly in its first three chapters, which tackle the identity and the heritage in all its three forms (local, regional, national heritage). With this volume we place ourselves under the umbrella of the Bucharest Sociology School, the anniversary of which coincides with the Centenary of the Great Union, and we pay our tribute to Professor Dimitrie Gusti and his team<sup>3</sup>, Gusti's team applied the „strategy of

2 Henri H. Stahl, Mircea Vulcănescu, Traian Herseni, Anton Golopenția, Ernest Bernea, Ion I. Ionică, Vasile V. Carameala, Ion Conea, Gheorghe Focșa, Mihai Pop, Xenia Costaforou, Valer Butură, Ovidiu Bărlea

3 V. Mihăilescu, „Iletrism sociologic”, in *Scutecele națiunii și hainele împăratului*, Editura Polirom, 2013 p. 61

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1 Jose Harris, *Ferdinand Tönnies. Community and Civil Society*, Cambridge University Press, 2001

the dominant political elite of the Great Union, to achieve, as quickly as possible, a homogenous, unitary national culture, in a country with provinces that had been part of other empires before 1918".<sup>4</sup>

After 12 years of sociological measurements within the Cultural Consumption Barometer, we are noticing the consequences of this strategy, as well as the reminiscences of some historical realities expressed in cultural differences between certain regions. However, as we shall highlight in the following chapters, under the effect of the trends of globalisation and of the development of new technologies, the cultural differences are being delocalised and starting to manifest less and less on geographical coordinates and more and more on socio-demographical coordinates, as well as on coordinates of cultural preferences, practices and tastes.

2018 should be such a special year.

This edition of the Cultural Consumption Barometer was particularly dedicated to the substantiation of the projects and programmes organised on the occasion of the celebration of the Great Union Centenary and our main goal is to provide the public decision makers a right image of the perceptions, needs and expectations of the general population, related to this topic.

A great part of the cultural attitude is revealed on the occasion of historical commemorations related to the existence of peoples – or, more precisely, of „nations”. These occasions bring into the public space in a more pregnant manner discourses and reasonings related to the belonging to various communities or nationalities, as well as a wide range of less explainable or logical emotions, an imaginary territory strongly polarised, surpassing the historical reality. This is a probable explanation for the fact that, although Romania's territory is an authentic cradle of multiculturalism and of a

<sup>4</sup> Z. Rostás, "Contextul cristalizării școlii sociologice de la bucurești în anul 1936". Available at <http://www.revistadesociologie.ro/sites/default/files/4.pdf>. Accessed on 11.04.2018.

happy ethnic blend, in the 21<sup>st</sup> century its inhabitants are positioning themselves as being Romanians because they „feel Romanian”<sup>5</sup>.

Before giving you the occasion of discovering other paradoxes related to how Romanians perceive their own identity, it would be useful to relate how this study should be read and interpreted. For starters, we are drawing your attention that the entire sociological investigation unfolded in the autumn of 2017, that is several months prior to the announced „Centenary Year”. The preparation of this year was greatly covered by all kinds of subjects in the public space, or, better said, insufficiently prepared as a subject in the public space.

This is how the lack of options is explained, as well as the „standardised” manner of choosing the closed answers of the respondents and the „safer” options for certain statements. In other words, we think that people answered rather what was expected from them to answer, than in full knowledge of the topic. A kind of desirable mimicry, uncovered by the answers related to the types of events they are expecting to mark the Centenary. Others chose to honestly say that they knew nothing on the subject. Almost half of them. In short, the predictable result of the lack of knowledge and expectations is based on the lack of preparation of such a sensitive and important subject. This is visible in the stereotypy of the expressed preferences.

Symmetrically, the discussion on identity is formal and traditionalistic-like reduced to the borders of the state formed after the Second World War, with significant uncertainties related the eastern border, a kind of self-induced imprecision out of the desire to not admit „the revenge of the geography”.

Another stereotype unconfirmed by our survey shows us that, in fact, Romania's inhabitants identify themselves with the former regions / countries reunited in 1918 to a lesser extent than expected. One of the explanations may be the

<sup>5</sup> See Chapter „National Identity and commemorative Events dedicated to the Centenary of the Great Union”, p. 21 (a.n.).

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massive programme of delocalisation of communities and their forced relocation by colonisation in other regions. The community-level self-identification (town/locality) is more significant than the regional or national one and at any rate clearly superior to a belonging to the European Union, an entity about which the respondents have little information and too few representations (only 3% of the respondents stated they considered themselves as belonging to the European space).

Similarly unpredictable was the fact that Romanians consider that a behaviour complying with the laws and institutions of the country represents an assertion of the national identity, as is a behaviour of a „good Romanian”. An intuitive prediction, based on the frequent criticism of these administrative forms, present in all media channels and social networks would have contradicted this very high percentage of identification (95%).

At the opposite pole, of confirmed expectations, we unfortunately find the lack of representation of the cultural dimensions of the Centenary: more than 50% of the respondents could not associate the Centenary of the Great Union with any historical or cultural representation. Are there explanations for that? Certainly, although they cannot work as excuses for a total lack of preparation of the expectation horizon by the authorities, politicians, by the public institutions that know that a cultural offer must be assisted from its very formulation as an intention and, least but not last, by the Romanian mass media, which makes the public agenda, whether we like it or not.

Regardless of the motivations, one thing stands out from the survey: the fact that the Centenary did not benefit from any preparation of opinion, as it would have deserved. The rest of the details related to what kind of events were expected and how many other series of stereotypes were activated on the occasion of these questions are for you to discover in the chapter dedicated to this topic.

Another chapter covering the other major subject of the year is the chapter on the heritage. As usual, the heritage suffers from a lack of understanding which originates in the dictionary and goes on through classifications only known by intellectual elites. The intensive explanation and communication of the term with all its implications could have been, like the Centenary, a topic of great popularity and popularisation in the year 2017.

The many preparing meetings and manifestations at European level resulted in few technical meetings at national level. The museum professionals have prepared themselves, although this year was not necessarily theirs only. The experts are also prepared, as are their budgets, within existing possibilities. However, the Year of the European Heritage has started in silence.

Unfortunately, as extensively explained in the chapter dedicated to the subject, the heritage is atrophying, in the lack of the public's attention and affection. As a matter of fact, it only exists to the extent it is reflected in the collective mind, although it is in some cases the most powerful economic engine of a community. This statement is at the same time valid in the case of the built heritage, as well as of the intangible, immaterial one. Heritage is geography and, quite often, history, as well as national identity or community culture. Provided that it is respected, valued, communicated and integrated in the everyday activity. For many of the authorities the heritage is a costly ballast, an old elephant in the living room they would like to change. For others, the heritage is a resource and a tourist attraction. For some, the heritage is a black hole for the budget and a useless black stain on the map. For others, it is local pride. One thing is certain: regardless of its age and state of degradation, the heritage marks the lifestyle and values of the communities and cannot be disregarded.

For us, the heritage and its relationship with people are an object of study. In all the circumstances when we

approached the subject, we noticed, however, a disclaimer of responsibility. The Romanian communities regarded the heritage (particularly the built one) as being the propriety and full responsibility of the state. Sometimes, its neglect went as far as vandalism or destruction by dismantling. This piece of information also shows us the level of relating to the public space, a space which we had the occasion to speak about in the previous investigations of the Cultural Consumption Barometer.

Hopefully, in the last years, the perception and attitude towards the built heritage have changed substantially. Noticing the potential for the economy and tourism, a large part of the authorities have begun to invest massively in the rehabilitation of these buildings, from their own budgets or by accessing European funds. The percentages expressing the interest in the education on heritage have also grown visibly. The communication and valorisation of this heritage were left behind, as were the strategies of preservation, not assumed publicly by any programmatic document. The figures regarding the perception of this heritage are optimistic, and they are about to confirm (or not) a positive trend.

On the other hand, although the intangible heritage has apparently benefited by the authorities' attention and the degree of awareness on its importance is still very high, the knowledge and practice of intangible heritage elements are relatively low and decreasing (if we follow the distribution on age categories). This being the first time when we approached this subject within the Cultural Consumption Barometer, the stake was to offer an objective image on the contemporary forms of the traditional culture, without entering the territory of dedicated academic disciplines (anthropology, ethnography and folklore, ethnology etc.).

The quite controversial history of the ideological use of traditional culture's forms of manifestations (either from a colonial standpoint or from the point of view of building the

national states, or from the perspective of legitimising some political regimes) has determined a cautious approach of the subject. However, globalisation and cultural leveling trends have led to a revival of the theme, on the background of the policies of protection and promotion of diversity at European and international level. As with other themes, the periodical measurements will offer us in the future a complete image of the manner in which traditional culture is surviving the era of new technologies.

The individuality-community relation is best expressed in the chapter dedicated to the cultural consumption in the public space. This stable question-module of the Cultural Consumption Barometer has been permanently adapted and re-thought methodologically in order to provide more versions of interpreting the results, which do not differ too much from one year to another. Although the expectations of the wide public from the social scientists are related to providing accurate explanations and demonstrations, without the least doubt on the results of their work, the growth of the scientific knowledge in this field is only achieved through the change of paradigms, as Thomas Kuhn showed<sup>6</sup>.

This is why this year our attention was directed towards the identification of cultural consumption communities, by using a classification of the cultural practices developed in the previous edition of the Barometer. The results of the analyses allow the segmentation of the forms of participation in the public space and provide an informational instrument, useful for the organisers of cultural events, either public or private.

The passage from community to society is manifested through social structures and networks, analysed in-depth in the chapter dedicated to the non-public cultural consumption. This undertaking is unique at national level and was meant to be an innovative one, surpassing the descriptive level

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<sup>6</sup> T. Kuhn, *The Structure of Scientific Revolutions*, The University of Chicago Press, 1962.

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of social reality and offering detailed information on the forms of social aggregation. The analyses have confirmed the positive association between cultural omnivorousness and non-public cultural consumption, thus confirming one of the work hypotheses, and in the future editions we are going to take a step forward in testing the relation between the cultural consumption and the structuring of the social connections. The music consumption was paid a special attention within a case study, because this theme was the basis for the studies that made the difference between the elitist cultural consumption and the omnivorous consumption types.

The major challenges faced by the contemporary culture are also related to the appearance and development of new technologies. The manner in which the classical forms of culture interact with „the brave new world” of the Internet has started to raise the interest of social sciences researchers, as well as of representatives of public institutions or private organisations. The social practices developed in the online are still insufficiently studied and the chapter dedicated to this subject is a step in our undertaking of knowing the forms of expressions of digital culture. The chapter provides important information on the manner of using the new technologies with a cultural goal, as well as on culture in digital format.

## 2. Conclusions

Our perseverance in keeping our lucidity over the cultural manifestations, in providing numerical evidence related to the public impact and our persistence for a rational management of the cultural offer often turn us into non-players in the cultural market. Constrained to neutrality in a war that we - like no other - would rather see won by Culture, we are trying to plead for research and conceptualisation, the only means that can bring back this field to the place it deserves in society.

Many times our voice is not strong enough. Many times the language we speak is too strange. A single institute that permanently states that there is a need to change the paradigm of approaching Culture, a single organisation that states that with no directions, policies and sectoral strategies every embryo of artistic and cultural creativity is jeopardised seems to be too little. We would need almost all the professionals of this occupational sector.

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# **Methodology**

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The study *2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices* is based on a survey conducted by the Romanian Institute for Assessment and Strategy – as operator, in the period September 28th-November 22nd 2017 on a national sample of 1,300 persons aged 18 and above. In addition to the national sample, we also included a supplement of 400 questionnaires applied in Bucharest. The theoretical margin of error on the whole sample was +/- 2.7 and +/- 4.3 at the level of the Bucharest sample, 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 by the size of the localities, and the selection was also random (towns over 200 thousand inhabitants, towns between 100 and 200 thousand inhabitants, towns between 30 and 100 thousand inhabitants, towns under 30 thousand inhabitants, commune-centre villages and peripheral villages).

The number of persons selected in a certain locality was proportional to the size of the locality and with the statistical weight of that type of locality in its county. The random route method was applied for the selection of households and the selection of the respondents was made by using the birthday method.

The survey was developed by the experts of the National Institute for Research and Cultural Training and pre-tested on a number of 24 respondents (12 men and 12 women, with high school- or lower education and with higher education). The medium duration of survey application was 40 minutes. The interviews were applied via the CAPI method (face-to-face interviews, with the use of tablets as collection support, which allowed the export of the interviews in a format recognised by the Microsoft Office applications).

For the validation of the sample, approximately 42% of the applied questionnaires were verified (714

questionnaires, by random selection on interview operators, with no deviations from the control criteria – conducting the interview with the selected person of the sample, certain socio-demographical questions, duration of the interview). The data base was made by the survey operator and additional codifications and re-codifications were made for the open questions, at the beneficiary's request.

The main themes of the survey were: the *Public Cultural Consumption* and the *Non-public Cultural Consumption*, as standard modules (recurrent themes) and the modules regarding the *National Identity and the Centenary of the Great Union*, the *Tangible Cultural Heritage*, the *Intangible Cultural Heritage*, and *Culture in Digital format*.

It is important to mention that every year the survey has had two standard modules, within which, from one edition to another, we approached the same themes and questions in the same format, in order to allow longitudinal analyses on the collected data. However, out of the need to improve certain methodological aspects (for a deeper exploration of theoretical and analytical aspects) or in order to decrease the time of applying the questionnaire (by reducing the respondents' tiredness) through more intuitive categories of answers, even the standard modules must undergo certain modifications.

For example, this year, the section on the *public cultural consumption* was segmented in two parts. The first part contains questions on cultural products in the regular sense of the term – plays, movies, music concerts etc. The second part included activities that may be regarded as cultural in a broader, anthropological sense – if the persons went to restaurants, if they attended sports competitions, if they went to church etc. As regards the modalities of measuring these elements, we remind here that in the previous editions of the Cultural Consumption Barometer the same scale was used: 7) daily; 6) weekly; 5) monthly; 4) once every 2-3 months; 3) once every 4-6 months; 2) once a year; 1) never. In this edition, we preferred to work with different levels of measuring the variables. Thus, the elements

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in the first part were measured by free answers as numerical variables whose level of measurement is ratio-type. In other words, the respondents were no longer asked to choose from a list of pre-defined answers, but they had the possibility to point out any degree of participation, provided that it was in a numerical format – e.g. „five times”; „twice”; „never” (which can be translated as „zero times”) etc. The advantage of this modality of measurement of the answers is given by the fact that they are simultaneously kept under numerical format and that it allows the re-codification and presentation of the answers in a simplified form, as ordinal variables with a lower and more intuitive number of categories.

As regards the elements in the second part of the questions set dedicated to the public cultural consumption, they were measured on an ordinal scale, taking into account the categories of answers: 6) daily; 5) weekly; 4) monthly; 3) several times a year; 2) more rarely (than several times a year); 1) never. This scale was also used for the questions included in the section dedicated to the non-public cultural consumption, which in the previous format included the categories: 7) daily, more than three hours; 6) daily, between one and three hours; 5) daily, less than one hour; 4) once or twice a week; 3) once or twice a month; 2) once or twice a year; 1) never. In both situations the reason was not theoretical or analytical, but the decrease of the time of applying the questionnaire, through simpler categories of answers.

Moreover, we must mention that, out of theoretical and analytical reasons, the question „*In the last 12 months, how*

*many times have you visited museums / exhibitions/*” was separated into two distinct questions and in a modified form: *art museums* and *art exhibitions*. The reason behind this modification was the need to build cultural omnivorousness indices, which must contain both consumption indicators for some cultural products deemed „popular” (for the wide public) and for some cultural products with a narrower public. The initial form of the question, more generally expressed – *museums / exhibitions* would have generated the risk of mixing the two categories of public.

For all the analyses made by the authors weighting variables were used, depending on the sample. For the national sample we used a weight considering the structure of the population (according to INS Tempo – the National Institute of Statistics’ database) depending on: gender, age, residence area and development region, while the additional sample, dedicated to the city of Bucharest, the weighting was made depending on the population structure by: gender, age, education and administrative sectors.

It is also important to mention that the analyses were made by taking into account two criteria. The first one, at the level of primary analyses, was the standardisation criterion. The second one was the specificity criterion. Taking into consideration that each chapter has its own approach, starting from the chosen theoretical framework, the authors have also made other types of analyses that they deemed appropriate, folded on the argumentative and analytical logics of the approached theme..

# **NATIONAL IDENTITY AND COMMEMORATIVE EVENTS DEDICATED TO THE CENTENARY OF THE GREAT UNION**

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## **1. Abstract**

In this chapter we are aiming at harnessing the data obtained within the 2017 *Cultural Consumption Barometer*, for two distinct themes: *national identity* and the *Centenary of the Great Union*. The national identity theme is mainly focused on an area of attitudes and values, particularly on the manner in which the respondents subjectively define their belonging to the national identity and to the various sub-national identities. The second theme, that of the *Centenary of the Great Union*, mainly approaches the respondents' expectations and consumption behaviours regarding the specific category of commemorative events.

## **2. Introduction: conceptual framework**

In the specialised literature, the concept of *national identity* is usually approached from a micro-sociological perspective and it refers to the individuals' relation to the nation they belong to.<sup>1</sup>

As a matter of fact, the macro-level approaches attempting to draw-up a unitary or „official” definition of the *identity of a nation* are often challenged. In his already classic work, Benedict Anderson<sup>2</sup> argues that the very idea of nation is just a cultural construct. For him, the nation is „an imagined political community”.<sup>3</sup> The idea of *imagined communities* refers to the fact that the large dimensions of nationality-based groups make the inter-personal relationship between all the individuals of a nation impossible, yet, despite all that,

1 T. Blank, P. Schmidt și B. Westle, „Patriotism” – A Contradiction, a Possibility or an Empirical Reality?, ECPR Joint Sessions of Workshops, „ECPR Workshop 26: National Identity in Europe”, Grenoble (France), 6-11 April, 2001, p.5.

2 B. Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism*, New York, Verso, third edition, 2006, p. 4.

3 Ibid., p. 6.

Section II of the chapter introduces the main conceptual outlines used in structuring our research. The methodology section discusses how the concepts were operationalised and illustrates the questions used in this respect. The results obtained for each of the two themes are detailed in Sections IV and Section V, respectively. In Section VI we present several proposals regarding the public communication strategy of the institutional actors in relation to the cultural events dedicated to the Centenary. The chapter ends with a discussion on the main conclusions and implications for the activity of the public cultural institutions.

## **the individuals build a representation of a community, based on „horizontal relationships”.**

Moreover, Anderson argues that these types of representations occur at the level of all communities, regardless of their dimensions. Thus, even small communities, mainly based on face-to-face relationships, may represent, in the author's perspective, examples of imagined communities.<sup>5</sup>

Anderson's point of view is complemented with the observation that many of the nation-states are, in fact, made from several sub-nations (e.g. the case of Spain, Belgium, Great Britain etc.). This is precisely why people's relating to the national identity does not require a dichotomic choice between their identification or non-identification with the nation-state, but a flexible choice between several national sub-identities. Therefore, the decision on these sub-identities is not mutually exclusive, as an individual can identify himself with several

4 Ibid., pp. 6-7.

5 Idem.

## 26 Introduction: conceptual framework

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national and sub-national identities<sup>6</sup>, with several *imagined communities* at the same time.

In an inventory of the specialised literature, Blank, Schmidt and Westle<sup>7</sup> do not manage to identify a single definition of the national identity, but they propose a classification of the main dimensions of the concept. These are aimed at various aspects, such as: *the subjective belief regarding the nation to which someone formally belongs or wishes to belong; the importance of the national self-identification in relation to other elements of identity (ethnicity, religion etc.); or emotions and feelings regarding the nation*<sup>8</sup>. Therefore, in the authors' view, national identity is a „diffuse bond” that people have with their nation, a relationship partly outlined through „the intensity and the type of the relationship towards the nation”.<sup>9</sup>

In this context, a similarly unclarified debate is that on the distinction between the concepts of national pride, *nationalism* and *patriotism*.<sup>10</sup> Although both nationalism and patriotism are deemed forms of national pride, certain authors have tried to differentiate between these concepts. Blank and his collaborators have tried to draw a conceptual line between an excessive *nationalism* and a positive *patriotism*.<sup>11</sup> The difference

they proposed regards the type of individuals' feelings and attitudes towards their country. Thus, nationalism is supposed to involve a non-critical acceptance of the constructed national identity (e.g. by idealising the official history) and the valorisation of certain authoritarian structures (e.g. of the army), while patriotism supposedly requires a critical analysis of the national identity and the valorisation of democratic principles.<sup>12</sup> A second theoretical perspective presumes that, although nationalism and patriotism are based on feelings of pride towards one's country, the nationalistic feelings place one's country above other countries, having an imperialistic or chauvinistic nature<sup>13</sup>, while patriotism does not.<sup>14</sup>

Considering the diffuse nature of the national identity and its conceptual dimensions, our undertaking was guided by the selection of dimensions already operationalised and tested in previous studies. In this respect, the three waves of surveys on the national identity conducted within the *International Social Survey Programme* (ISSP) in 1995, 2003 and 2013 are particularly relevant.<sup>15</sup> Amongst the advantages of using certain dimensions and operationalisations of the ISSP there are the visibility of the data in the specialised literature (up until 2013, there had been over 500 studies using the data collected within the waves of 1995 and 2003)<sup>16</sup>, the tested

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6 J. Billiet, „Questions about National, Subnational and Ethnic Identity”, *European Social Survey*, 2007, pp. 399-400, [https://www.europeansocialsurvey.org/docs/methodology/core\\_ess\\_questionnaire/ESS\\_core\\_questionnaire\\_national\\_ethnic\\_identity.pdf](https://www.europeansocialsurvey.org/docs/methodology/core_ess_questionnaire/ESS_core_questionnaire_national_ethnic_identity.pdf).

7 T. Blank, P. Schmidt și B. Westle, „Patriotism” – A Contradiction, a Possibility or an Empirical Reality?, ECPR Joint Sessions of Workshops, „ECPR Workshop 26: National Identity in Europe”, Grenoble (France), 6-11 April, 2001, p.5.

8 For the full list of dimensions see Blank, Schmidt and Westle (2001). As further discussed in the next section, the three dimensions mentioned here were the basis of the operationalisation we used.

9 Ibid., pp. 5-6.

10 J. Billiet, „Questions about National, Subnational and Ethnic Identity”, *European Social Survey*, 2007, pp. 401-403, [https://www.europeansocialsurvey.org/docs/methodology/core\\_ess\\_questionnaire/ESS\\_core\\_questionnaire\\_national\\_ethnic\\_identity.pdf](https://www.europeansocialsurvey.org/docs/methodology/core_ess_questionnaire/ESS_core_questionnaire_national_ethnic_identity.pdf).

11 T. Blank, P. Schmidt and B. Westle, „Patriotism” – A Contradiction, a Possibility or an Empirical Reality?, ECPR Joint Sessions of Workshops, „ECPR Workshop 26: National Identity in Europe”, Grenoble (France), 6-11 April, 2001, p.4.

12 Ibid., p. 8.

13 T. Smith and L. Jarkko, „National Pride: A Cross-national Analysis”, National Opinion Research Center, GSS Cross-national Report No. 19, University of Chicago, mai, 1998, <http://gss.norc.org/Documents/reports/cross-national-reports/CNR19%20National%20Pride%20-%20A%20cross-national%20analysis.pdf>.

14 T. Smith and S. Kim, „National Pride in Cross-national and Temporal Perspective”, *International Journal of Public Opinion Research*, vol. 18, 2006.

15 ISSP Research Group, „International Social Survey Programme: National Identity III, GESIS Data Archive, 2015, <https://dbk.gesis.org/dbksearch/sdesc2.asp?ll=10&notabs=&af=&nf=&search=&search2=&db=e&no=5950>.

16 T. Smith and B. Schapiro, „A Compilation of Documents Used to Develop the National Identity III Questionnaire for the International Social Survey Program in 2014”, NORC at the University of Chicago, 2015, [https://dbk.gesis.org/dbksearch/file.asp?file=ZA5950\\_NationalIdentityCompilationISSP.pdf](https://dbk.gesis.org/dbksearch/file.asp?file=ZA5950_NationalIdentityCompilationISSP.pdf).

validity of the survey questions and the possibility to compare the data to be obtained for Romania with the data already available for other European countries.<sup>17</sup>

However, although the 2017 *Cultural Consumption Barometer* aims at covering a wide range of themes, the number of questions on the national identity is limited. This is precisely why we did not aim for a full replication of the questions used in the ISSP, but only at taking over and adapting certain dimensions and survey questions. Besides the ISSP questions, we have introduced in our undertaking certain questions on the national identity included (or proposed for inclusion) in the European Social Survey (ESS).<sup>18</sup>

The theme of the Great Union Centenary can be placed within the literature on the role of commemorations in the process of national identity building.<sup>19</sup> For Turner<sup>20</sup>, commemorations are mechanisms through which nations define their temporal identity, both by representing the past and by building a sense of belonging which might influence the future actions of individuals. These mechanisms include various commemorative events, such as building monuments or museums, street naming, visiting monuments, museums or streets, participating in public or individual remembrance activities etc.<sup>21</sup>

We can argue that all these types of mechanisms contribute to the representation of national identities, as *imagined communities*. A piece of evidence in this respect is the selective character of the commemorated historical events. Turner gives

17 Romania did not participate in any of the three waves of the ISSP on the national identity. Therefore, this study is, most probably, the first study to apply these sections of the ISSP on a representative sample at the level of Romania.

18 The process of the ESS question-building for this theme is detailed by J. Billiet (2007).

19 C. Turner, „Nation and Commemoration”, in Delanty G., Kumar K. (eds.), *The Sage Handbook of Nations and Nationalism*, SAGE Publications, 2006.

20 Idem.

21 Idem.

numerous examples wherein States choose to commemorate the events that reduce social polarities (e.g. events marking a military victory or the achievement of political autonomy) and not necessarily the events with the most historical implications for the respective states.<sup>22</sup>

Studies using this theoretical framework usually utilise methodologies from the area of history, anthropology or critical theories, resorting to case studies, discourse analyses, qualitative studies etc. Even though the quantitative methodology within the 2017 *Cultural Consumption Barometer* does not allow a detailed exploration of this theoretical framework, certain questions used in the survey attempt to approach the manner in which the theme of the Great Union Centenary is represented at respondents' level (see Section III).

Several recent studies using survey data were focused on the population's participation in national commemoration events, with the purpose to test the relation with the feelings of national belonging<sup>23</sup>, and to identify the factors that make the individuals participate in such events.<sup>24</sup> Since the participation in commemorative events is a form of cultural consumption, these types of questions were used in the 2017 *Cultural Consumption Barometer*, too. The questions on the participation in previous commemoration events were supplemented with questions on the intention to participate in events dedicated to the Centenary of the Great Union, the types of events that should be organised and the expectations towards the cultural institutions involved in organising these events.

22 Idem.

23 S. de Regt, „On the causal relationship between participation in national commemorations and feelings of national belonging”, *Ethnic and Racial Studies*, 2017.

24 M. Coopmans, T. Van Der Lippe and M. Lubbers, „What is 'needed' to keep remembering? War-specific communication, parental exemplar behaviour and participation in national commemorations”, *Nations and Nationalism*, 2017.

## 3. Methodology

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In this section we present an inventory of the types of questions used within the two main themes of this chapter: *national identity* and the *Centenary of the Great Union*. At the end of the section, we outline the manner in which the analyses included in the next two sub-chapters will be organised.

### 3.1 Questions used for the operationalisation of the national identity

As previously mentioned, the micro-sociological approach advances a multidimensional definition of the concept of national identity. In our undertaking we used the following four dimensions:

- **National self-identification;**
- **Self-definition of identity;**
- **Subjective definition of national identity;**
- **Feelings of national pride.**

The *national self-identification* is a dimension discussed both in the *International Social Survey Programme* (ISSP) and in the *European Social Survey* (ESS). The purpose of this dimension is to identify the manner in which the respondents relate to various identity groups to which they may belong (sub-national, national and supranational groups). Within this dimension it is admitted that an individual may simultaneously identify himself with several such identity groups. This is precisely why it is recommended to use questions that will manage to measure the importance the individuals give to each identity and not only to identify the groups that the individuals feel they belong to.<sup>25</sup> In this respect, the question

discussed in the context of the ESS (and adapted in this study) asks the respondents to rank the first groups they identify with, in the order of the importance they give to the belonging to each of the groups<sup>26</sup>. For Romania, we used a question requiring the interviewees to identify themselves with three of the following groups: *the commune or town they live in, the county they live in, the historical region, Romania, Europe* and to rank their options.

The dimension of the *self-definition of identity* is focused on comparing the importance given by an individual to their national identity with the importance given by the same individual to other identity components, such as language, ethnicity or religion. The question was adapted from an item proposed within the ESS.<sup>27</sup>

For the third dimension (*subjective definition of national identity*) we used a translation of a scale used within ISSP 2013.<sup>28</sup> Alt includes eight options, each of them representing a characteristic which the individuals may deem important in order to be a „true Romanian”. Previous analyses from other countries have shown that this scale allows the outlining of two distinct ways to relate to the concept of citizenship: *civic citizenship* and *ethnic citizenship*.<sup>29</sup> Such characteristics as „To have Romanian citizenship” or „To respect the laws and institutions of Romania” define the civic citizenship, while „To have Romanian origins” or „To be an Orthodox-Christian” define the ethnic citizenship.

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[europeansocialsurvey.org/docs/methodology/core\\_ess\\_questionnaire/ESS\\_core\\_questionnaire\\_national\\_ethnic\\_identity.pdf](http://europeansocialsurvey.org/docs/methodology/core_ess_questionnaire/ESS_core_questionnaire_national_ethnic_identity.pdf).

26 Ibid., p.403.

27 Ibid. pp 397-398.

28 ISSP, „National Identity III Basic Questionnaire”, 2013, <https://dbk.gesis.org/dbksearch/download.asp?id=55551>.

29 T. Reeskens and M. Hooghe, „Beyond the Civic-Ethnic Dichotomy. Investigating the Structure of Citizenship Concepts Across 33 Countries”, *Nations and Nationalism*, Vol. 16, no. 4, 2010.

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25 J. Billiet, „Questions about National, Subnational and Ethnic Identity”, *European Social Survey*, 2007, pp. 401-403, [https://www.europeansocialsurvey.org/docs/methodology/core\\_ess\\_questionnaire/ESS\\_core\\_questionnaire\\_national\\_ethnic\\_identity.pdf](https://www.europeansocialsurvey.org/docs/methodology/core_ess_questionnaire/ESS_core_questionnaire_national_ethnic_identity.pdf).

The dimension of the feelings of national pride was also operationalised by adapting a scale used within ISSP 2013. The scale includes a series of statements towards which the respondents were asked to express their agreement or disagreement (e.g.: „I would rather be a citizen of Romania than of any other country” or „The world would be a better place if people from other countries were more like Romanians”). As most of the included statements require placing one’s country above other countries, the scale is rather a measurement of nationalistic feelings.<sup>30</sup> However, the used questions only represent a partial adaptation of the ISSP 2013 scale and this is precisely why they do not allow the calculation of a global index of nationalistic feelings.

### **3.2 Questions used within the theme of the Great Union Centenary**

A first question used within this theme was focused on the cultural consumption behaviours regarding the commemorative events dedicated to the National Day of Romania. Thus, the respondents were asked how often they had watched on TV and how often they had attended the manifestations dedicated to the National Day of Romania, in reference to the last five years.

In order to assess the respondents’ initial relation to the Centenary of the Great Union, we used an open question: *What comes first to your mind when hearing the phrase „Centenary of the Great Union”?*. The answers obtained were re-coded in the data-analysis stage.

Another aspect assessed within this theme was focused on the population’s expectations regarding the types of events that should be organised within the Centenary of the

Great Union and the role of cultural institutions in organising national commemoration events. In order to identify the population’s preferences in terms of cultural events dedicated to the Centenary, we also used an open question. The role of the cultural institutions was assessed through a series of statements towards which the respondents were asked to express their agreement or disagreement.

Finally, another question used within this theme measured the respondents’ stated interest in attending cultural events dedicated to the Centenary of the Great Union.

### **3.3 Structure of data analysis**

The data in the next sub-chapters present the results of the descriptive analyses for the questions included in the two themes regarding the national identity and the Centenary of the Great Union. For each question, the results for the national sample were presented first, followed by the results for the additional sample at the level of Bucharest.

Furthermore, for each question in the national sample tables were included, comprising distributions by socio-demographic variables (development region, residence area, gender, age, education level etc.). In order to simplify the reading of the text, some of these distributions were included in annexes, found at the end of the chapter.

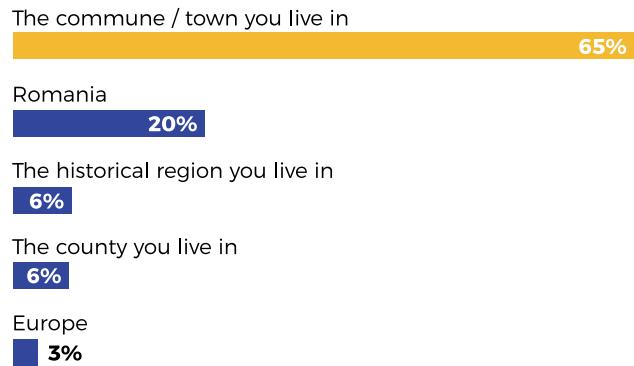
These additional distributions have the role to illustrate the possible differences for the variables of interest. Both the low volume of the sample for certain sub-groups of the socio-demographic variables (e.g. for the ethnicity variable) and the descriptive nature of the analysis do not allow us an accurate testing of these differences, though. However, they provide useful insights for our undertaking and for future research, which might deepen the highlighted differences.

<sup>30</sup> See the theoretical delimitation between nationalism and patriotism discussed in the previous section.

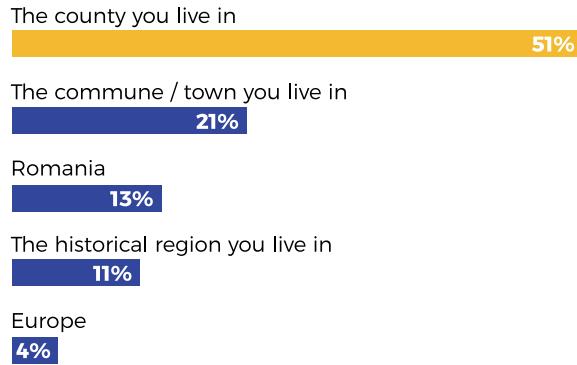
## 4. National and sub-national identities

As regards the self-identification at national level, the data suggest that most of the respondents in the national sample identify themselves firstly with the local level (the commune or town they live in) – 65%, secondly with the county level (51%) and thirdly with the national level (40%) – **Graphs 1, 2 and 3**. We notice in the order of preferences a gradual transition from local to national – **Figure 1**. We can notice that the historical region level is not an intermediary stage in this process, as the belonging to this category in terms of identity is mentioned by far fewer respondents.

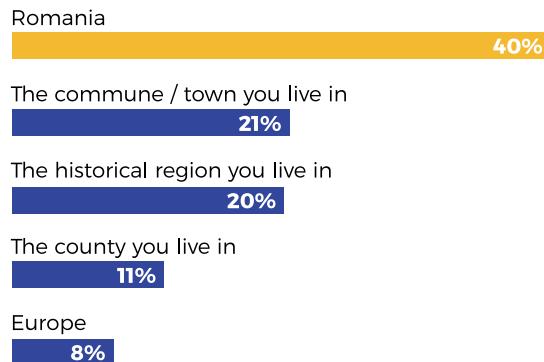
**Graph 1. National and sub-national self-identification**  
 [Which group do you feel you belong to? – first mention –  
 national sample 2017]



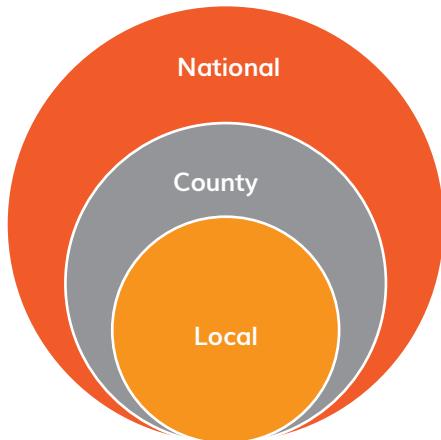
**Graph 2. National and sub-national self-identification**  
 [Which group do you feel you belong to? – second mention –  
 national sample 2017]



**Graph 3. National and sub-national self-identification**  
 [Which group do you feel you belong to? – third mention –  
 national sample 2017]

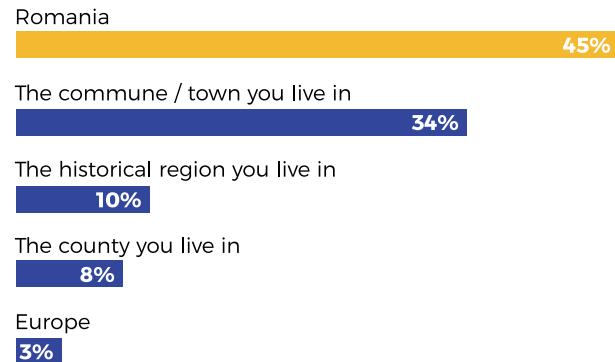


**Figure 1. Hierarchy of national and sub-national self-identification (national sample)**

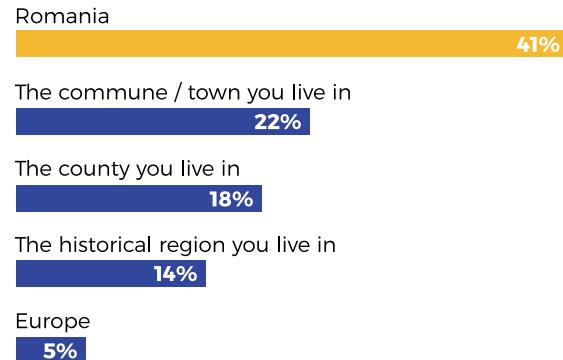


The data for the Bucharest sample (**Graphs 4, 5 and 6**) show a different hierarchy, as compared to the national sample. For each of the three mentions, most respondents (over 40%) identify themselves through the national level. The local level (the town where they live) represents a second identity group in the hierarchy of preferences, being mentioned by 34% of the respondents as a first mention and by 22% as a second mention. Thus, we notice that for Bucharest we find a reversed hierarchy between the local and the national identity on one hand, and a reduction of the importance given to the county identity, on the other hand. Furthermore, we also notice a higher importance given to the European identity, as almost a quarter of the respondents identify themselves as Europeans within the third mention.

**Graph 4. National and sub-national self-identification**  
*[Which group do you feel you belong to? – first mention – Bucharest sample 2017]*



**Graph 5. National and sub-national self-identification**  
*[Which group do you feel you belong to? – second mention – Bucharest sample 2017]*

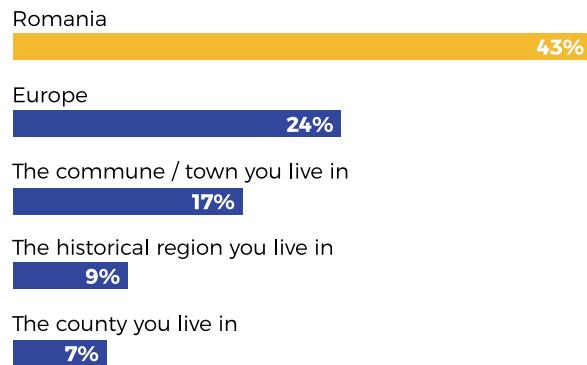


## 32 National and sub-national identities

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**Graph 6. National and sub-national self-identification**

[Which group do you feel you belong to? – third mention –  
Bucharest sample 2017]



The distributions by socio-demographic variables suggest several important differences regarding the answers for the first mention in terms of self-identification of respondents in the national sample. As far as the development region is concerned (**Table 1**), we notice that, although the local level is the identity group to which most of the respondents feel they belong to in the first place, the percentages vary considerably between regions, from 77% for the North-West region, to 43% for the Bucharest-IIfov region<sup>31</sup>. Significant differences by residence area are pointed out, too (**Table 2**). Rural inhabitants identify themselves with the local level in a higher proportion (75%), as compared to the urban inhabitants (56%). The distribution by the experience of living outside the locality (**Table 3**) suggests that, regardless of the time period they have been living in the current locality, the respondents identify themselves with the local level in the first place. Furthermore,

we notice that there is no proportional relation between the period of living in a locality and the identification with the local level. As regards the distribution of answers by gender (**Table 4**), we notice that the structure of the answers is similar at the level of both men and women in the sample. The distribution of answers by age (**Table 5**) shows a positive relation between the respondents' age and the identification with the local level. The age segment 18-29 years old is an exception from this trend, having a high level of self-identification with the local identity, comparable to that of the population aged 65 and above. Furthermore, the identification with the national level decreases with age, from 29% for the segment 30-39 years old, to 14% for the segment 65 years old and above. Again, the population aged between 18 and 29 deviates from this trend, as the percentage of respondents in this age segment who identify themselves through the national level is 20%. The data in **Table 6** show a reverse relation between the education level and the self-identification with the town or commune of residence. Thus, the local level was chosen as a first option by 74% of the persons with elementary education, by 64% of the persons with high school education and by 48% of the persons with higher education. At the same time, the education level is in a positive relation with the identification with the national level, the latter being mentioned as a first option by 14% of the persons with elementary education, by 21% of the persons with high school education and by 35% of the persons with higher education. The distribution of answers by ethnicity (**Table 7**) suggests some visible differences between respondents of Romanian, Hungarian and Roma ethnicity. Thus, there is a higher level of self-identification with the local level for Hungarian respondents (84% for the first option, as compared to 64% of the Romanians, or 62% of Roma people). Moreover, from the answers given for the first mention we notice that the Roma respondents identify themselves to a greater extent with the historical region they live in (18%), as compared to the 6% for the entire sample.

31 The difference from the previously presented results (Graph 4) is given by the fact that, for the Bucharest-IIfov region of the national sample, the answers of the respondents in the Ilfov county are different from the answers of the Bucharest respondents, which makes the hierarchy of preferences similar to that of the entire national sample.

**Table 1. National and sub-national self-identification by development region**  
 [first mention – national sample 2017]

Development region	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
North-West	77%	2%	3%	14%	4%	100%
Centre	74%	4%	10%	11%	1%	100%
South-West	73%	10%	0%	17%	0%	100%
North-East	68%	4%	8%	18%	2%	100%
South Muntenia	65%	2%	2%	27%	4%	100%
South-East	63%	6%	6%	23%	2%	100%
West	51%	16%	9%	22%	3%	100%
Bucharest-Ilfov	43%	5%	12%	37%	3%	100%

**Table 2. National and sub-national self-identification by residence area**  
 [first mention – national sample 2017]

Residence area	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
Rural	75%	2%	5%	17%	1%	100%
Urban	56%	9%	7%	24%	4%	100%

**Table 3. National and sub-national self-identification by the experience of living outside the locality**  
 [first mention – national sample 2017]

Living experience	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
I've been living in the same locality since birth	68%	6%	5%	19%	3%	100%
I've been living in the locality for more than 30 years	51%	6%	15%	26%	2%	100%
I've been living in the locality for 11-30 years	56%	4%	5%	32%	3%	100%
I've been living in the locality for 1-10 years	63%	8%	4%	21%	4%	100%

## 34 National and sub-national identities

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**Table 4.** National and sub-national self-identification by gender [first mention – national sample 2017]

Gender	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
Male	62%	7%	7%	21%	3%	100%
Female	68%	5%	5%	20%	2%	100%

**Table 5.** National and sub-national self-identification by age [first mention – national sample 2017]

Age categories	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
18-29 years old	69%	4%	4%	20%	3%	100%
30-39 years old	55%	8%	4%	29%	4%	100%
40-49 years old	60%	4%	9%	24%	3%	100%
50-64 years old	65%	8%	6%	19%	2%	100%
65 de years old and above	71%	6%	7%	14%	2%	100%

**Table 6.** National and sub-national self-identification by educational level [first mention – national sample 2017]

Education level	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
Elementary education	74%	4%	7%	14%	1%	100%
High school education	64%	7%	5%	21%	3%	100%
Higher education	48%	5%	6%	35%	6%	100%

**Table 7.** National and sub-national self-identification by ethnicity [first mention – national sample 2017]

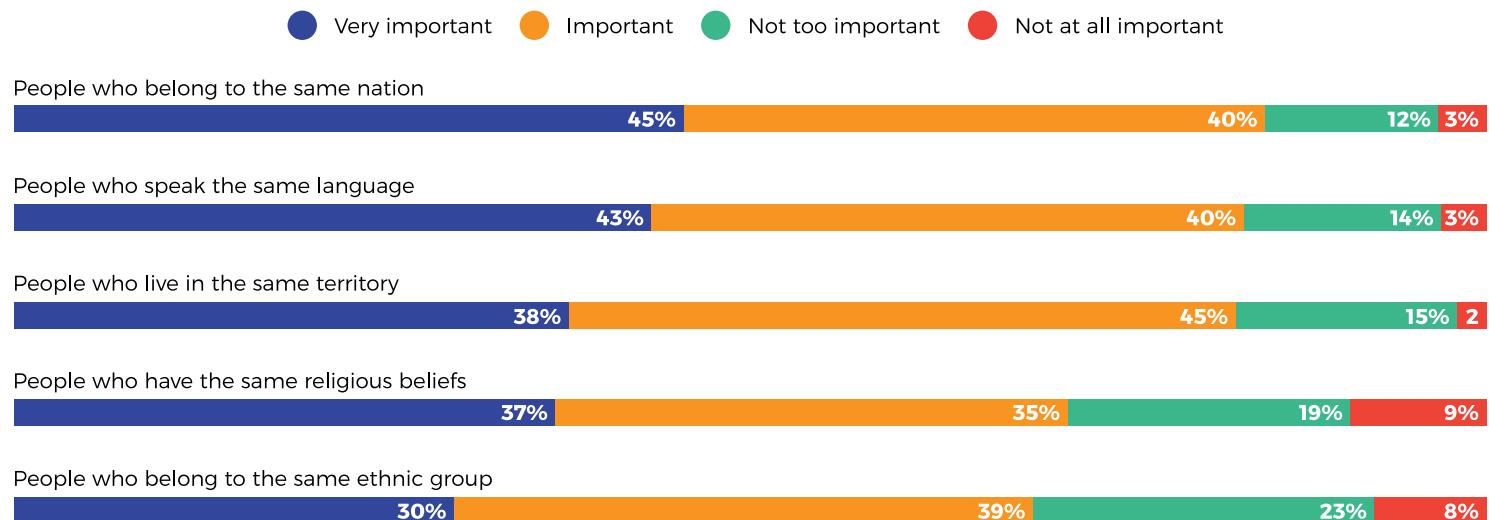
Ethnicity	The commune / town you are living in	The county you are living in	The historical region you are living in	Romania	Europe	TOTAL
Romanian	64%	6%	6%	22%	2%	100%
Hungarian	84%	2%	3%	6%	5%	100%
Roma	62%	9%	18%	11%	0%	100%
National sample	65%	6%	6%	20%	3%	100%

The data from the national sample (**Graph 7**) suggests that the various identity components (na-tional identity, language, religion, ethnicity) are deemed very *important* and *important* by over two thirds of the respondents – from 69% for the *belonging to the same ethnic group*, to 85% for the *belonging to the same nation*. However, the hierarchy of preferences suggests that, in the self-definition of identity, most respondents deem national identity more important than ethnic and religious identity. These two

identity elements (ethnicity and religion) are also surpassed by the belonging to identity groups defined by territory or language.

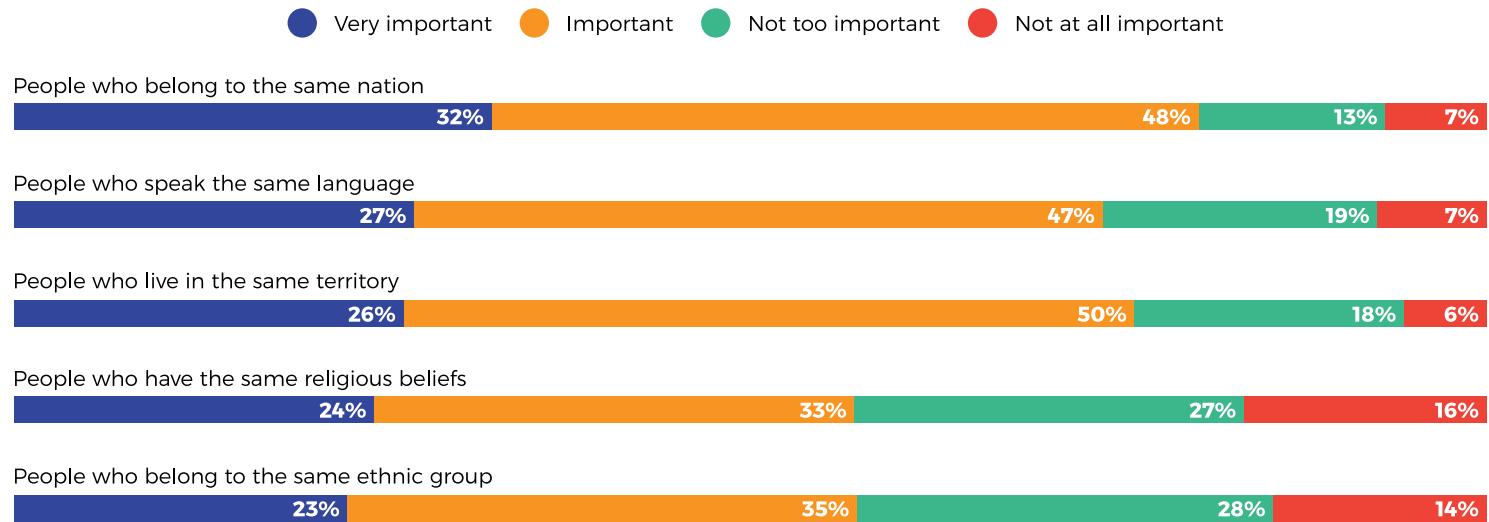
The data from the Bucharest sample (**Graph 8**) show a hierarchy of the answers identical to that obtained for the national sample. However, we notice a decrease of the proportion of respondents who deem the various identity components as very important, with differences over the national sample varying between 6 and 16 percentage points.

**Graph 7. Self-definition of identity [To what extent is it *important* to you to be part of the following groups? - national sample 2017]**



## 36 National and sub-national identities

**Graph 8. Self-definition of identity [To what extent is it important to you to be part of the following groups? – Bucharest sample 2017]**



The distributions by the socio-demographic variables suggest that there are certain categories of respondents who value the identity components in question to a greater extent.<sup>32</sup> Both the rural inhabitants (**Table 8**) and the female respondents (**Table 9**) consider the belonging to similar groups in terms of religion and ethnicity more important. The data in **Table 10** show that the importance given to identities outlined by nation, language, territory, religious beliefs and ethnicity are in a positive relation to the respondents' age: the proportion of persons who deem the belonging to these identity groups *important* and *very important* grows with their age. Thus, we notice that the persons aged 65 and above score the highest percentages for all the five identity dimensions assessed. As regards the national identity, we notice that this identity component has a high importance for the age segments 40-49 years old (88%), 50-64 years old

(90%) and 65 years old and above (90%). On the other hand, the data in **Table 11** suggest that the importance given to the analysed identity components is in inverse proportion to the respondents' educational level. Thus, the importance given to the belonging to groups defined by similarities in terms of nationality, language, territory, religious beliefs and ethnicity scores the highest values for the respondents with elementary education and it gradually decreases for the respondents with high school and higher education. The distribution of answers by ethnicity (**Table 12**) shows that, for Romanians, the elements regarding the nation, language and territory are more important in their self-definition of identity as compared to the religious or ethnic identity. At the level of Hungarian respondents, we notice that, although there is a greater importance given to the religious or ethnic identity, the latter does not surpass the importance given to the national or territorial identity. In the case of Roma

<sup>32</sup> See also Annex 1 for the distribution by development regions.

respondents, we also notice a high importance given to the religious identity (83%) and to the ethnic identity (84%). In the hierarchy of the self-definition of identity, these identities are surpassed by the importance given to the national identity (92%) and to the territorial identity (94%). A possible

explanation in this respect is given by the various exclusion experiences of the respondents belonging to this ethnic minority, which makes them value more their belonging to such identity groups.

**Table 8. Self-definition of identity by residence area**  
[national sample 2017]

To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”	
	Rural	Urban
People who live in the same territory	88%	79%
People who belong to the same nation	87%	83%
People who speak the same language	84%	83%
People who have the same religious beliefs	79%	65%
People who belong to the same ethnic group	73%	66%

**Table 9. Self-definition of identity by gender**  
[national sample 2017]

To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”	
	Male	Female
People who belong to the same nation	83%	87%
People who live in the same territory	82%	83%
People who speak the same language	81%	86%
People who have the same religious beliefs	67%	76%
People who belong to the same ethnic group	63%	73%

**Table 10. Self-definition of identity by age** [national sample 2017]

To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”				
	18-29 years old	30-39 years old	40-49 years old	50-64 years old	65 years old and above
People who belong to the same nation	78%	79%	88%	90%	90%
People who speak the same language	77%	86%	82%	86%	89%
People who live in the same territory	76%	78%	87%	86%	88%
People who have the same religious beliefs	62%	64%	70%	79%	82%
People who belong to the same ethnic group	62%	59%	71%	75%	77%

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**Table 11.** Self-definition of identity by education level [national sample 2017]

To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”		
	Elementary education	High school education	Higher education
People who belong to the same nation	89%	84%	80%
People who speak the same language	89%	81%	78%
People who live in the same territory	88%	83%	74%
People who have the same religious beliefs	85%	67%	56%
People who belong to the same ethnic group	78%	67%	57%

**Table 12.** Self-definition of identity by ethnicity [national sample 2017]

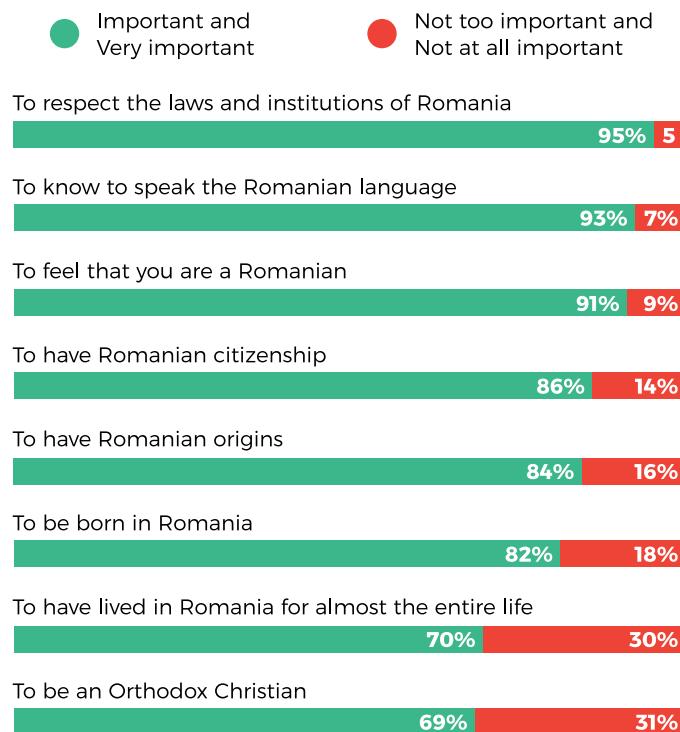
To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”		
	Romanian	Hungarian	Roma
People who belong to the same nation	85%	89%	92%
People who speak the same language	84%	84%	80%
People who live in the same territory	82%	89%	94%
People who have the same religious beliefs	70%	86%	83%
People who belong to the same ethnic group	68%	85%	84%

Another sub-theme approached in our study had the purpose to identify the identity characteristics which the respondents deem important for somebody to be a „true Romanian”. The results reported in **Graph 9** suggest that all the assessed components were deemed important and very important by most respondents. We notice that the respect for the laws and institutions of Romania, which is mentioned by 95% of the respondents, is on the first position in this hierarchy. On the opposite side, the last position of the hierarchy is taken by the belonging to the Orthodox Christian religion, deemed important or very important by 69% of the respondents.

Despite these descriptive differences at the level of recorded percentages, the additional (factorial) analyses we made illustrate the fact that all the eight identity characteristics assessed are components of the same construct. Thus, the statistical results show that the population's preferences for the eight characteristics are not mutually exclusive: the respondents who deemed the respect for the laws and institutions of Romania important also deemed important aspects like belonging to the Orthodox Christian religion, having Romanian origins or living almost the entire life in Romania. Such a result suggests that the data obtained at the level of Romania do not allow the differentiation between the civic and the ethnic citizenship, pointed out in the specialised literature.

The results obtained for the Bucharest sample (**Graph 10**) are similar to the results obtained at national level, both in terms of the hierarchy of the identity components, and of the recorded percentages.

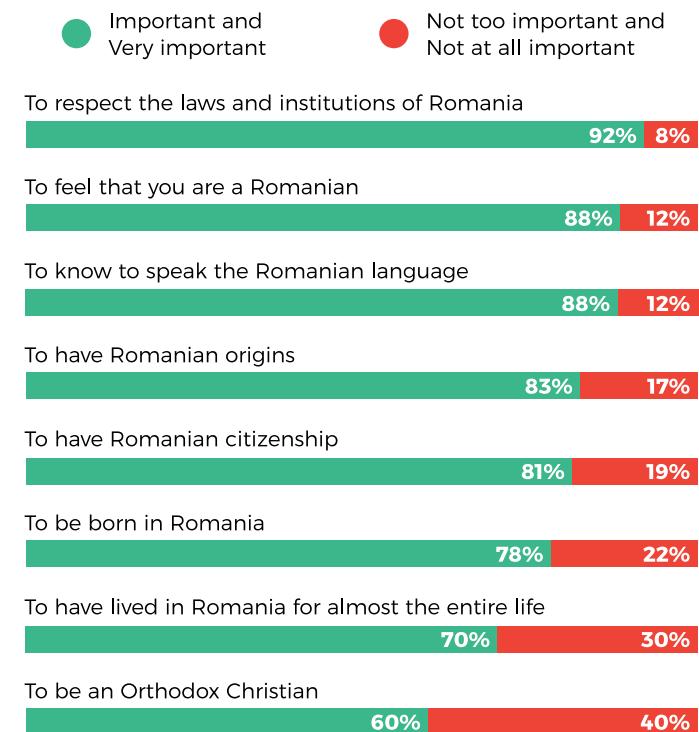
**Graph 9. Subjective definition of national identity [In your opinion, how important are the following aspects for somebody to be a "real Romanian"? – national sample 2017]**



As regards the distribution of the answers by socio-demographic variables, we point out visible differences for the distributions by ethnicity (Table 13) and religion (Table 14).<sup>33</sup> Considering the high statistical weight of the Romanian respondents in the total sample (90%), the data for this ethnic group are similar to the data of the national sample. The data obtained at the level of Hungarian respondents suggest a different definition of the national identity. Thus, we notice that

33 See also Annex 2 for the distributions by development region, residence area, gender, age and education level

**Graph 10. Subjective definition of national identity [In your opinion, how important are the following aspects for somebody to be a "real Romanian"? – Bucharest sample 2017]**



the components of ethnic citizenship<sup>34</sup> („to have Romanian origins”, „to be born in Romania”, „to be an Orthodox Christian”, „to have lived in Romania for almost the entire life”) are deemed important by approximately half of the respondents only, compared to the national sample. On the other hand, certain components of civic citizenship („to know to speak the Romanian language” or „to respect the laws and institutions of

34 T. Reeskens and M. Hooghe, „Beyond the Civic-Ethnic Dichotomy. Investigating the Structure of Citizenship Concepts Across 33 Countries”, *Nations and Nationalism*, Vol. 16, no. 4, 2010.

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Romania") are given a higher importance. Thus, the percentage of Hungarian ethnics that deem the respect for the Romanian laws and institutions important is identical to the percentage for the national sample. In the case of Roma respondents, we notice percentages above the average of the national sample for almost all the assessed aspects. These data strengthen our previous explanation, that this group's segregation and discrimination experiences may lead to a definition of identity built on a logic of assimilation. The persons of other religions than Orthodox Christianity deem the various aspects assessed less important for the definition of the national identity (particularly the belonging to Orthodox Christianity, where we highlight a difference of 50 percentage points between the two categories). However, we notice a high importance given to the two main components of civic citizenship (respect for the legislative and institutional framework – 86% and knowing the Romanian language – 85%).

**Table 13. Subjective definition of national identity by ethnicity [national sample 2017]**

In your opinion, how important are the following aspects for somebody to be a „true Romanian”?	Percentages for the answer options „Very important” and „Important”			
	Romanian	Hungarian	Roma	National sample
To respect the laws and institutions of Romania	96%	95%	85%	95%
To know to speak the Romanian language	94%	62%	100%	93%
To feel that you are a Romanian	94%	45%	91%	91%
To have Romanian citizenship	88%	42%	95%	86%
To have Romanian origins	87%	41%	91%	84%
To be born in Romania	83%	43%	91%	82%
To be an Orthodox Christian	71%	25%	77%	70%
To have lived in Romania for almost the entire life	70%	30%	94%	69%

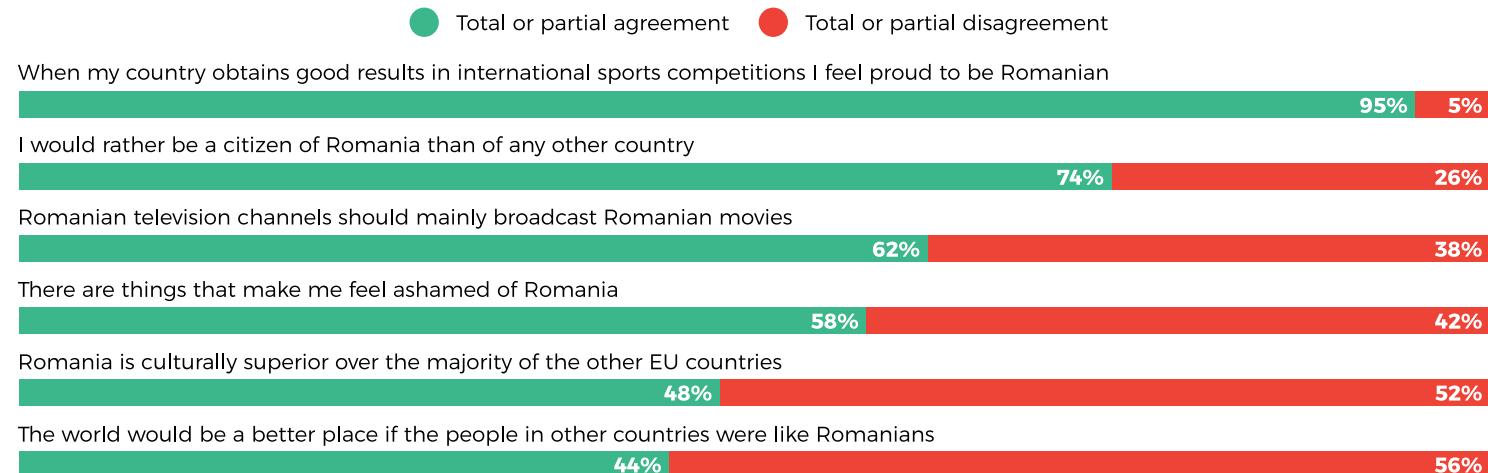
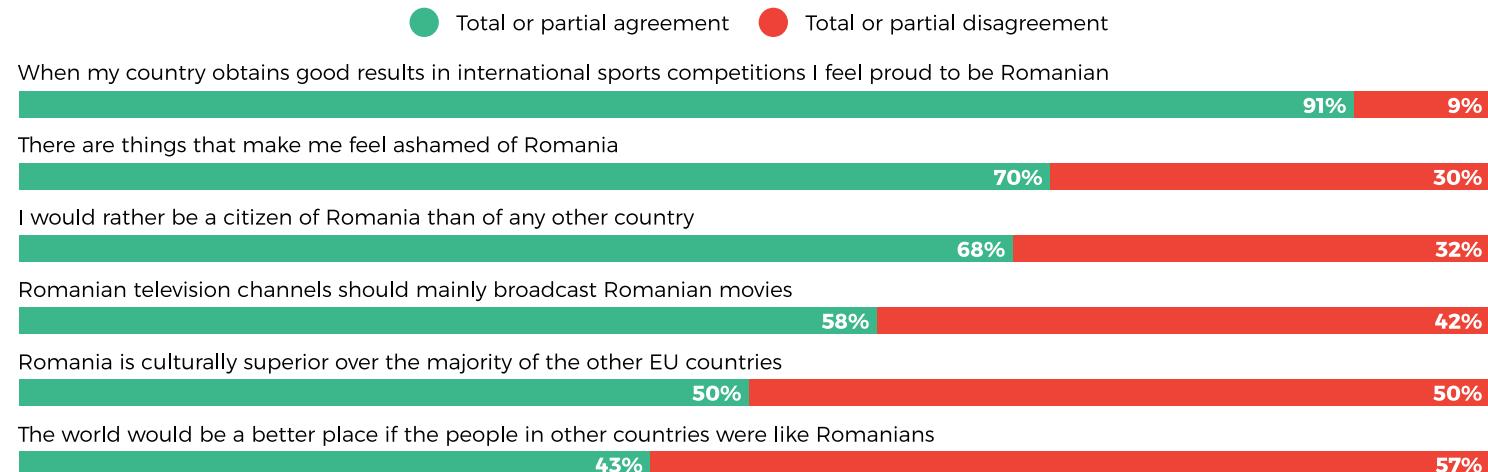
**Table 14. Subjective definition of national identity by religion [national sample 2017]**

In your opinion, how important are the following aspects for somebody to be a „true Romanian”?	Percentages for the answer options „Very important” and „Important”	
	Orthodox	Other religions
To respect the laws and institutions of Romania	97%	86%
To feel that you are a Romanian	95%	67%
To know to speak the Romanian language	94%	85%
To have Romanian citizenship	88%	70%
To have Romanian origins	88%	64%
To be born in Romania	84%	65%
To be an Orthodox Christian	75%	25%
To have lived in Romania for almost the entire life	73%	48%

As far as the feelings of national pride are concerned, at national level we notice favourable attitudes towards most of the statements of the questionnaire (**Graph 11**).<sup>35</sup> The highest percentage (95%) is recorded for the pride towards the international performances obtained by Romanian sportspeople.

The data for the Bucharest level (**Graph 12**) suggest similar results. The only notable difference is recorded for the statement *There are things that make me feel ashamed of Romania*. While at national level the percentage of people who agree with this statement is 58%, this percentage reaches 70% at Bucharest level.

<sup>35</sup> The statement *There are things that make me feel ashamed of Romania* is an option with a negative connotation as compared to the rest of the statements used. This is precisely why, for this statement, the percentage of people who feel proud of their own country is given by the percentage who chose Total or partial disagreement with this statement.

**Graph 11. Feelings of national pride [Do you rather agree or disagree with the following statements? – national sample 2017]****Graph 12. Feelings of national pride [Do you rather agree or disagree with the following statements? – Bucharest sample 2017]**

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The percentages in Graph 11 suggest that a significant proportion of the population shows feelings of national pride, in various forms and intensities. This is precisely why we are going to provide some preliminary data on the socio-demographic categories wherein a higher percentage of persons with feelings of national pride are found (Tables 15, 16, 17 and 18)<sup>36</sup>. The data in Table 15 suggest that women show feelings of national pride in a higher proportion (through the high percentages recorded for the agreement with statements like: *I would rather be a citizen of Romania than of any other country or Romania is culturally superior over the majority of the other EU countries*). Table 16 shows that the feelings of national pride are structured differently depending on the age, too. Even though the percentages obtained do not suggest a perfectly linear relation between age and feelings of national pride, we notice that the highest percentage of persons that express their national pride is found in the age category of 65 years old and above. Moreover, the data suggest that the feelings of national pride are in a negative relation to the educational level (Table 17) and income level (Table 18). Thus, a higher proportion of the persons with elementary education and low incomes show feelings of national pride, as compared to the other socio-demographic categories.

**Table 16. Feelings of national pride by age [national sample 2017]**

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”				
	18-29 years old	30-39 years old	40-49 years old	50-64 years old	65 years old and above
When my country obtains good results in international sports competitions I feel proud to be Romanian	92%	95%	92%	95%	98%
I would rather be a citizen of Romania than of any other country	70%	63%	72%	79%	85%
There are things that make me feel ashamed of Romania	64%	66%	64%	51%	45%
Romanian television channels should mainly broadcast Romanian movies	60%	56%	58%	59%	74%
Romania is culturally superior over the majority of the other EU countries	46%	38%	45%	53%	52%
The world would be a better place if the people in other countries were like Romanians	38%	39%	41%	48%	55%

<sup>36</sup> See also Annex 3 for the distributions by development region, residence area and ethnicity.

**Table 15. Feelings of national pride by gender [national sample 2017]**

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”	
	Male	Female
When my country obtains good results in international sports competitions I feel proud to be Romanian	94%	95%
I would rather be a citizen of Romania than of any other country	67%	81%
Romanian television channels should mainly broadcast Romanian movies	60%	64%
There are things that make me feel ashamed of Romania	58%	57%
The world would be a better place if the people in other countries were like Romanians	43%	46%
Romania is culturally superior over the majority of the other EU countries	43%	52%

**Table 17. Feelings of national pride by education level [national sample 2017]**

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”		
	Elementary education	High school education	Higher education
When my country obtains good results in international sports competitions I feel proud to be Romanian	94%	95%	94%
I would rather be a citizen of Romania than of any other country	83%	72%	62%
Romanian television channels should mainly broadcast Romanian movies	72%	62%	41%
The world would be a better place if the people in other countries were like Romanians	53%	43%	31%
Romania is culturally superior over the majority of the other EU countries	53%	47%	40%
There are things that make me feel ashamed of Romania	45%	64%	65%

**Table 18. Feelings of national pride by income [national sample 2017]**

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”		
	Low incomes <sup>37</sup>	Average incomes	High incomes
When my country obtains good results in international sports competitions I feel proud to be Romanian	97%	96%	94%
I would rather be a citizen of Romania than of any other country	87%	73%	73%
Romanian television channels should mainly broadcast Romanian movies	77%	56%	48%
The world would be a better place if the people in other countries were like Romanians	63%	42%	37%
Romania is culturally superior over the majority of the other EU countries	57%	48%	42%
There are things that make me feel ashamed of Romania	54%	56%	71%

## 5. Centenary of the Great Union: expectations and cultural consumption behaviours regarding commemorative events

The first two questions included in the theme of the Centenary were focused on the extent to which the respondents attended or watched/ listened to the commemorative manifestations dedicated to the National Day of Romania on TV, radio or online in the last five years. The data obtained at national level (**Graph 13**) suggest that, in the period in question, 50% of the respondents have attended such manifestations at least once and that 82% have watched or listened to the manifestations organised on the 1st of December on TV, radio or online. However, only 6% of the respondents stated they participated annually in

the manifestations dedicated to the National Day of Romania and only 21% of the respondents watch these manifestations annually, which suggests an occasional participation in such commemorative events

At Bucharest level (**Graph 14**), the stated participation in commemorative events is higher: 12% of the respondents state

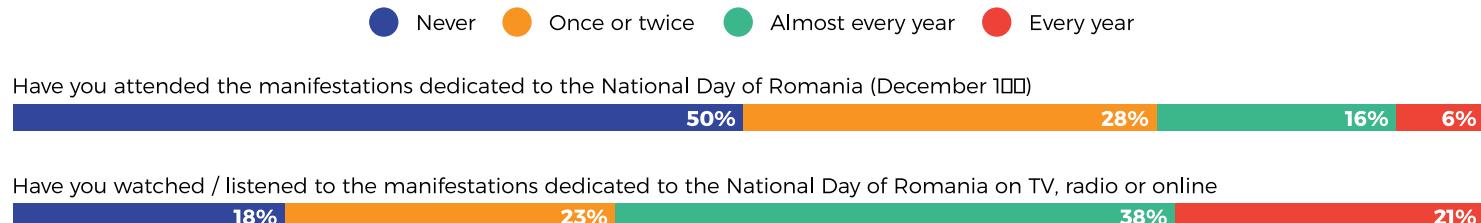
<sup>37</sup> The low, average and high incomes refer to the respondents' individual incomes and were calculated by relating to the following thresholds: incomes lower than the minimum net wage, incomes between the minimum net wage and the average net wage and incomes above the average net wage.

## 44 Centenary of the Great Union: expectations and cultural consumption

they participate annually. On the other hand, the percentage of those who annually watch the manifestations via mass media (22%) is similar to the percentage reported at national level. This comparison suggests that at Bucharest level there is not necessarily a higher interest in the participation in commemorative events, but that the organised events have a wider scope, and that there is an easier access of the population to these events.

By comparing the participation in commemorative events with the participation in local celebrations/ events (Graph 15), we notice that the two types of events have a relatively similar structure of participation (despite the different measuring scales used for the two questions). Moreover, a high frequency of participation in commemorative events is associated with a high participation in local events.<sup>38</sup>

**Graph 13. Participation in commemorative events [Considering the last five years, how often...? – national sample 2017]**



**Graph 14. Participation in commemorative events [Considering the last five years, how often...? – Bucharest sample 2017]**



**Graph 15. Participation in local events [In the last 12 months, how often have you participated in local celebrations / events (e.g. the days of the town /commune)? – national sample 2017]**



<sup>38</sup> As a matter of fact, there is a statistically significant correlation between the two variables, with an average size of the effect ( $r_s = .32$ ,  $p < .01$ ).

The data in **Tables 19, 20, 21** and **22** present the participation in commemorative events depending on socio-demographic variables (gender, age, education level and residence area). These distributions provide useful information to identify both certain segments of population with a high participation in such events, and the categories of respondents with a lower participation. **Table 19** shows a relatively similar distribution between men and women in terms of watching/listening to commemorative manifestations dedicated to the National Day of Romania, on TV, radio or online. On the other hand, the proportion of men who have participated in the December 1<sup>st</sup> manifestations at least once in the last five years is higher (with a six percentage-point difference as compared to women).

The frequent (*almost every year or every year*) watching or listening of commemorative events is positively associated with the age (**Table 20**). Thus, the highest media consumption for the manifestations dedicated to the National Day of Romania is found among the age categories 50-64 years old and 65 years old and above. On the other hand, the actual participation in these manifestations is not in proportional relation to the respondents' age. Moreover, we can notice that the age segment 65 years old and above has the lowest rate of participation in

the National Day manifestations, as 68% of the participants have never attended one. The data in **Table 21** suggest that the respondents' education level does not influence the media consumption (*on TV, radio or online*) for the manifestations organised on December 1<sup>st</sup>. On the other hand, the education level is positively associated with the actual participation in commemorative events. Thus, the persons with elementary education have frequently (*almost every year or every year*) attended these events in a proportion of 15%, those with high school education – in a proportion of 23%, while those with higher education – in a proportion of 35%. We notice that this relation is also valid for the category of respondents who have never in the last five years attended the manifestations dedicated to the National Day of Romania: 67% of the persons with elementary education, 44% of the persons with high school education and 28% of the persons with higher education. The distributions by residence area (**Table 22**) suggest that the urban and rural inhabitants present a similar frequency of the consumption of commemorative manifestations via the TV, radio or online. On the other hand, the urban inhabitants have an easier access to the actual participation in commemoration events. Thus, 59% of the urban inhabitants have participated in such events at least once, while the proportion for the rural inhabitants is only 40%.

**Table 19. Participation in commemorative events by gender [national sample 2017]**

Have you watched / listened to the manifestations dedicated to the National Day of Romania on TV, radio or online?					
Gender	Never	Once or twice	Almost every year	Every year	TOTAL
Male	20%	24%	34%	22%	100%
Female	17%	21%	41%	20%	100%
Have you attended the manifestations dedicated to the National Day of Romania (December 1 <sup>st</sup> ?)					
Gender	Never	Once or twice	Almost every year	Every year	TOTAL
Male	46%	31%	15%	8%	100%
Female	53%	25%	17%	5%	100%

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**Table 20.** Participation in commemorative events by age [national sample 2017]

Have you watched / listened to the manifestations dedicated to the National Day of Romania on TV, radio or online?					
Age	Never	Once or twice	Almost every year	Every year	TOTAL
18-29 years old	30%	33%	26%	11%	100%
30-39 years old	18%	35%	33%	14%	100%
40-49 years old	22%	22%	37%	19%	100%
50-64 years old	9%	16%	51%	24%	100%
65 years old and above	15%	12%	38%	35%	100%

Have you attended the manifestations dedicated to the National Day of Romania (December 1 <sup>st</sup> )?					
Age	Never	Once or twice	Almost every year	Every year	TOTAL
18-29 years old	42%	35%	17%	6%	100%
30-39 years old	42%	32%	15%	11%	100%
40-49 years old	54%	24%	18%	4%	100%
50-64 years old	41%	34%	19%	6%	100%
65 years old and above	68%	17%	10%	5%	100%

**Table 21.** Participation in commemorative events by education level [national sample 2017]

Have you watched / listened to the manifestations dedicated to the National Day of Romania on TV, radio or online?					
Education level	Never	Once or twice	Almost every year	Every year	TOTAL
Elementary education	26%	14%	38%	22%	100%
High school education	15%	25%	38%	22%	100%
Higher education	15%	30%	39%	16%	100%

Have you attended the manifestations dedicated to the National Day of Romania (December 1 <sup>st</sup> )?					
Education level	Never	Once or twice	Almost every year	Every year	TOTAL
Elementary education	67%	18%	11%	4%	100%
High school education	44%	33%	17%	6%	100%
Higher education	28%	37%	26%	9%	100%

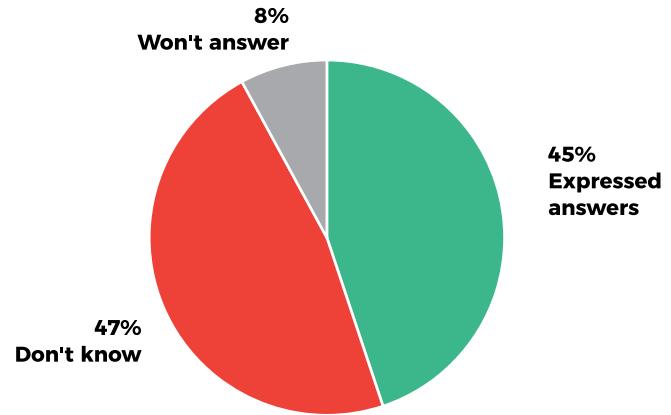
Table 22. Participation in commemorative events by residence area [national sample 2017]

Have you watched / listened to the manifestations dedicated to the National Day of Romania on TV, radio or online?					
Residence area	Never	Once or twice	Almost every year	Every year	TOTAL
Rural	19%	20%	40%	22%	100%
Urban	18%	25%	36%	21%	100%
Have you attended the manifestations dedicated to the National Day of Romania (December 1 <sup>st</sup> )?					
Residence area	Never	Once or twice	Almost every year	Every year	TOTAL
Rural	60%	24%	11%	5%	100%
Urban	41%	31%	21%	7%	100%

The data in **Graph 16** suggest that more than half of the respondents in the national sample have not answered the question *What is the first thing that comes to your mind when you hear the syntagm „Centenary of the Great Union”?* (*Don’t know* and *Won’t answer* options). Similar data were also obtained for the Bucharest sample (**Graph 18**). Beyond the high rate of non-answers usually associated with the open questions, these results show that an important segment of the population does not have a concrete representation of the Centenary of the Great Union.

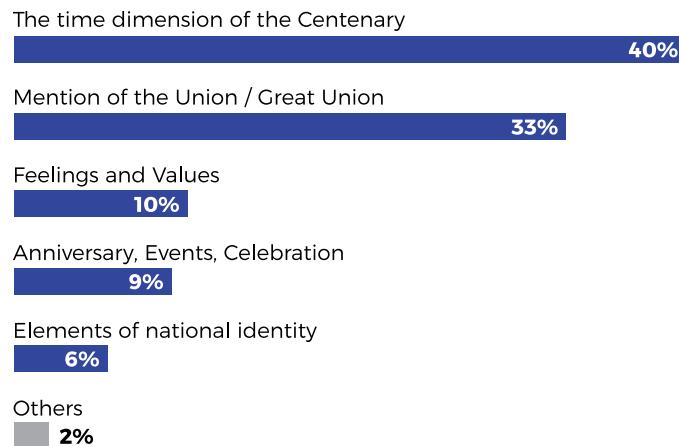
Through the codification of the expressed answers (**Graph 17**), we notice that the most answers (40%) mentioned the temporal dimension of the Centenary („100 years”, „1918”, „100 years since 1918” etc.) or the idea of union („the Union”, „the Great Union”, „the Union of the Romanian countries”, „the Union of Romanians” etc.), with 33% of the answers. For the Bucharest sample (**Graph 19**), the hierarchy of the first two categories was reversed, as 34% of the answers mentioned the idea of union and 23% - the temporal dimension of the Centenary. Furthermore, we notice that more answers (21% as compared to 10% for the national sample) were included in the category *Feelings and Values* („pride”, „proud to be a Romanian”, „patriotism”, „freedom”, „love for one’s country” etc.).

**Graph 16. Relation to the Centenary of the Great Union**  
[What is the first thing that comes to your mind when you hear the phrase “Centenary of the Great Union”? –national sample 2017]

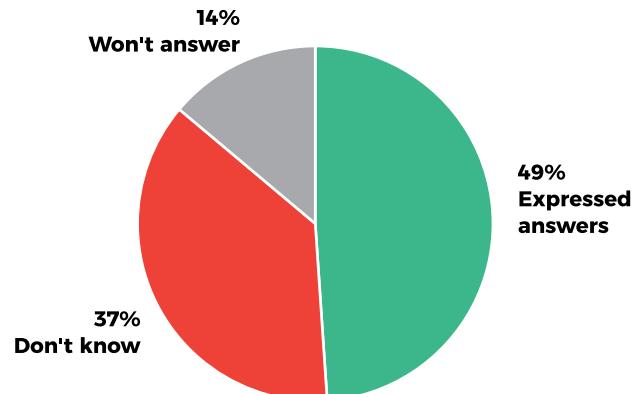


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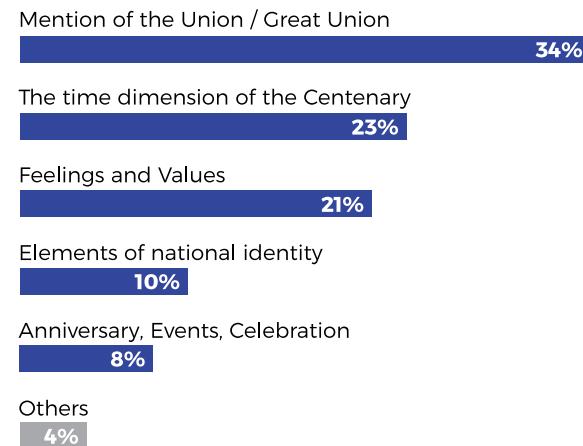
**Graph 17. Relation to the Centenary of the Great Union**  
 [Distribution of expressed answers – Cumulated percentages  
 – national sample 2017]



**Graph 18. Relation to the Centenary of the Great Union**  
 [What is the first thing that comes to your mind when you hear the phrase "Centenary of the Great Union"? – Bucharest sample 2017]



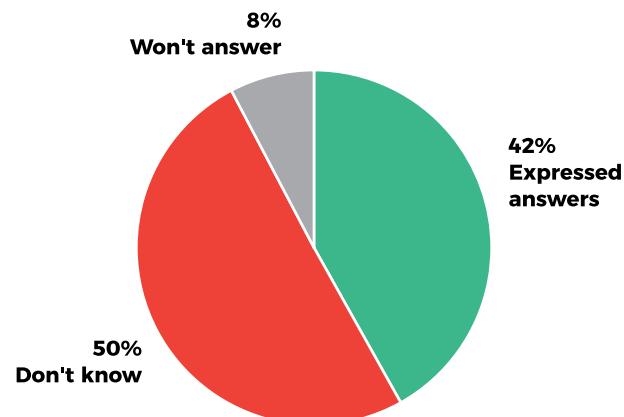
**Graph 19. Relation to the Centenary of the Great Union**  
 [Distribution of expressed answers – Cumulated percentages  
 – Bucharest sample 2017]



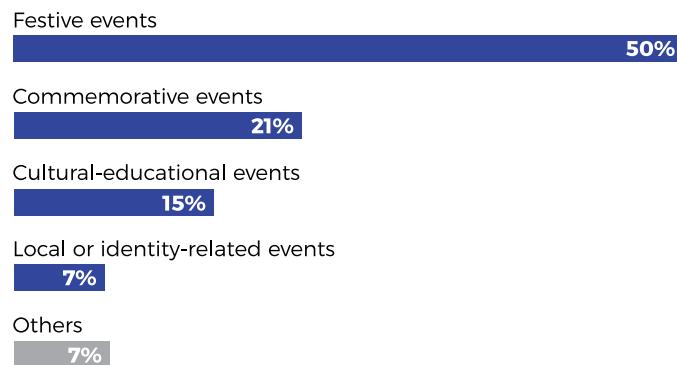
Similarly to the previous question, both at national (Graph 20) and at Bucharest (Graphic 22) level we notice a high percentage of non-answers (58% and 60%, respectively) as regards the population's preferences for the locally-organised events dedicated to the Centenary of the Great Union.

When analysing the expressed answers, we notice that at national level (Graph 21), 50% of the answers regarded festive events, 21% - commemorative events and 15 % - cultural and educational events. At Bucharest level (Graph 23), although the same hierarchy is maintained, the percentages are much closer: 30% - festive events, 27% - commemorative events and 25% - cultural and educational events.

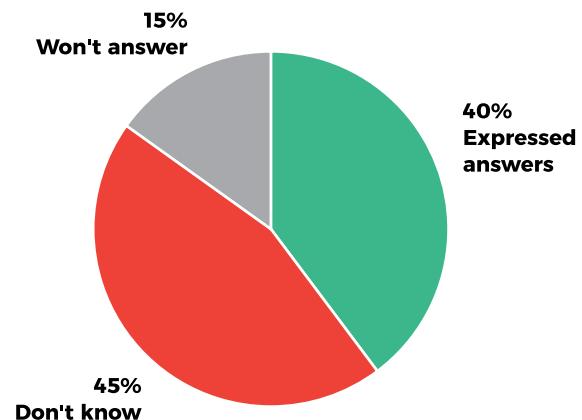
**Graph 20.** Preferences regarding the events dedicated to the Centenary of the Great Union [What type of events would you like to be organised in your locality on the occasion of the Centenary of the Great Union? – national sample 2017]



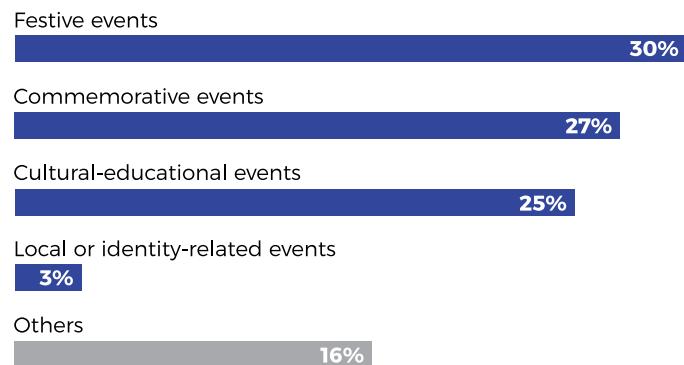
**Graph 21.** Preferences regarding the events dedicated to the Centenary of the Great Union [Distribution of expressed answers – Cumulated percentages – national sample 2017]



**Graph 22.** Preferences regarding the events dedicated to the Centenary of the Great Union [What type of events would you like to be organised in your locality on the occasion of the Centenary of the Great Union? – Bucharest sample 2017]



**Graph 23.** Preferences regarding the events dedicated to the Centenary of the Great Union [Distribution of expressed answers – Cumulated percentages – Bucharest sample 2017]



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The distribution of preferences for the events dedicated to the Centenary of the Great Union by gender, age, education and residence area are presented in Tables 23, 24, 25 and 26. Although we can notice that festive events are mainly preferred by persons living in rural areas or by persons with elementary studies, the highlighted differences do not indicate the necessity of organising events differentiated by these socio-demographic criteria.

**Table 23. Preferences for events dedicated to the Centenary of the Great Union by gender [national sample 2017]**

	Male	Female
Festive events	51%	52%
Commemorative events	19%	23%
Cultural and educational events	17%	15%
Local or identity-related events	7%	4%
Others	6%	6%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>

**Table 24. Preferences for events dedicated to the Centenary of the Great Union by age [national sample 2017]**

	18-29 years old	30-39 years old	40-49 years old	50-64 years old	65 years old and above
Festive events	44%	51%	60%	45%	60%
Commemorative events	25%	28%	13%	24%	15%
Cultural and educational events	15%	8%	15%	22%	14%
Local or identity-related events	9%	1%	6%	5%	6%
Others	7%	12%	6%	4%	5%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

**Table 25. Preferences for events dedicated to the Centenary of the Great Union by education level [national sample 2017]**

	Elementary education	High school education	Higher education
Festive events	66%	50%	33%
Commemorative events	16%	22%	27%
Cultural and educational events	11%	16%	25%
Local or identity-related events	4%	6%	4%
Others	3%	6%	11%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

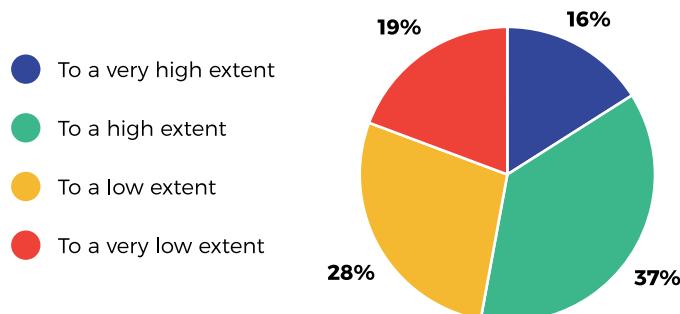
**Table 26. Preferences for events dedicated to the Centenary of the Great Union by residence area [national sample 2017]**

	Rural	Urban
Festive events	58%	46%
Commemorative events	16%	25%
Cultural and educational events	16%	16%
Local or identity-related events	4%	6%
Others	6%	7%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>

As regards the interest in attending the cultural events dedicated to the Centenary of the Great Union, we notice a quasi-symmetrical distribution between the persons who wish to participate in these events (to a very high and high extent) and those who don't wish to participate (to a low and very low extent). The same trend is highlighted both nationwide (Graph 24) and in Bucharest (Graphic 25).

**Graph 24. Interest in participating in cultural events dedicated to the Centenary of the Great Union**

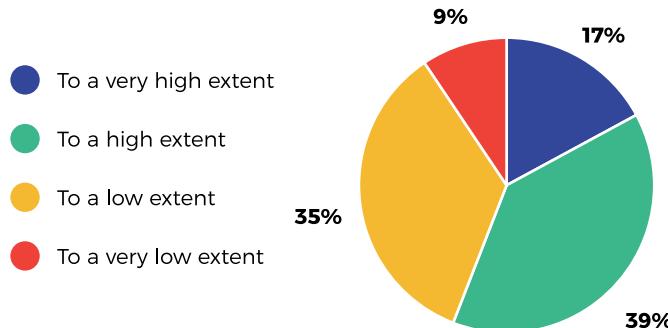
[Would you be interested in participating in cultural events dedicated to the Centenary of the Great Union organised in your county? – national sample 2017]



When analysing the distributions by gender (**Table 27**), age (Table 28), education level (**Table 29**) and residence area (**Table 30**), we cannot identify significant differences as regards the interest to participate in such events. This is why we think

**Graph 25. Interest in participating in cultural events dedicated to the Centenary of the Great Union**

[Would you be interested in participating in cultural events dedicated to the Centenary of the Great Union organised in your county? – Bucharest sample 2017]



that the activities of promoting the events dedicated to the *Centenary of the Great Union* should address all the socio-demographic categories.

**Table 27. The interest in attending cultural events dedicated to the Centenary of the Great Union, by gender**  
[national sample 2017]

Gender	To a very high extent	To a high extent	To a low extent	To a very low extent	TOTAL
Male	15%	39%	27%	19%	100%
Female	17%	35%	29%	19%	100%

**Table 28. The interest in attending cultural events dedicated to the Centenary of the Great Union, by age** [national sample 2017]

Age	To a very high extent	To a high extent	To a low extent	To a very low extent	TOTAL
18-29 years old	17%	32%	31%	20%	100%
30-39 years old	10%	41%	32%	17%	100%
40-49 years old	13%	39%	25%	23%	100%
50-64 years old	24%	41%	25%	10%	100%
65 years old or above	13%	33%	27%	27%	100%

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**Table 29.** The interest in attending cultural events dedicated to the Centenary of the Great Union, by education level [national sample 2017]

Education level	To a very high extent	To a high extent	To a low extent	To a very low extent	TOTAL
Elementary education	14%	36%	27%	23%	100%
High school education	15%	37%	29%	19%	100%
Higher education	21%	36%	27%	16%	100%

**Table 30.** The interest in attending cultural events dedicated to the Centenary of the Great Union, by residence area [national sample 2017]

Residence area	To a very high extent	To a high extent	To a low extent	To a very low extent	TOTAL
Rural	14%	37%	30%	19%	100%
Urban	18%	37%	26%	19%	100%

The last question used within this section measured the population's general attitudes towards the various aspects of organising events dedicated to the National Day of Romania and to the Centenary of the Great Union. **Graphs 26** and **27** show very similar results for the national and Bucharest sample, respectively. Firstly, we notice a high support for the authorities' involvement to a higher degree in organising events dedicated

to the National Day of Romania (88% for the national sample). Furthermore, the respondents support the necessity of a better promotion of commemorative events (84%), they assert the distinct importance of the manifestations dedicated to the Centenary of the Great Union (72%) and agree that the State should invest more in national commemorative events (68%).

**Graph 26. Evaluation of commemorative events**

[To what extent do you agree with the following statements...? – national sample 2017]

● Total or partial agreement    ● Total or partial disagreement

The institutions in the field of culture should get more involved in organising events dedicated to the National Day of Romania



88% 13%

More people would participate in national commemoration events if they were better promoted



84% 16%

The manifestations dedicated to the Centenary of the Great Union should be more important than any other cultural events in the country



72% 22%

The state should invest more in national commemoration events (e.g.: the National Day of Romania)



68% 32%

Military parades are an obsolete form of celebrating the National Day of Romania



32% 68%

**Graph 27. Evaluation of commemorative events**

[To what extent do you agree with the following statements...? – Bucharest sample 2017]

● Total or partial agreement    ● Total or partial disagreement

The institutions in the field of culture should get more involved in organising events dedicated to the National Day of Romania



84% 16%

More people would participate in national commemoration events if they were better promoted



81% 19%

The manifestations dedicated to the Centenary of the Great Union should be more important than any other cultural events in the country



69% 31%

The state should invest more in national commemoration events (e.g.: the National Day of Romania)



63% 37%

Military parades are an obsolete form of celebrating the National Day of Romania



33% 67%

## 6. Centenary of the Great Union: public communication perspectives

The Centenary of the Great Union could be more than a commemoration occasion for the population of Romania. It could also be an occasion for a change.

### 6.1 Not only commemoration...

Commemorations always have a festive side, this being a reason why in many parts of the world there is a wide participation of citizens in such events. Not in Romania, though. In Section V of this chapter we can see that Romanians do not regularly participate in manifestations dedicated to the National Day of Romania: 50% of the respondents have never attended such manifestations, while 18% have never watched/listened to December 1st manifestations on TV, radio or online. Unfortunately, only 6% of the respondents stated they annually participated in manifestations dedicated to the National Day of Romania and only 21% watch/listen to these manifestations annually.

Why «unfortunately»? As we have mentioned in Section II, public commemorations are mechanisms through which nations define their temporal identity, by remembering the past and building a sense of belonging<sup>39</sup>. If we take a look at the *Barometer's* results from this viewpoint, we have to worry about the *temporal identity of Romanians*, about their capacity to feel they are the actors of a narrative that comes from the past and must continue in the future, about Romanians' feeling that they have the duty to ensure this nation's continuity, about their capacity to devise a project for their country's future and to behave like active participants in this project.

39 C. Turner, „Nation and Commemoration”, în Delanty G., Kumar K. (eds.), *The Sage Handbook of Nations and Nationalism*, SAGE Publications, 2006.

At the same time, commemorations also contain something displeasing or, more accurately, something that does not fully satisfy the organisers or the participants. In commemorative ceremonies there is a certain dose of hypocrisy, a vague sensation that paying a tribute to the heroes of the past spares us from heroic acts in the present. There are authors that see the masking of a flaw of identity in such ceremonies.<sup>40</sup>

Therefore, labelling any awareness of belonging as „tribalism” is out of the question, especially when we know that the sense of belonging (to a people, culture or religion) is closely related to the needs for communion, for emotional security and for identity – which Erich Fromm deemed perennial, fundamental to the human nature.<sup>41</sup> But reducing the personal identity to the identity of the group of belonging is obsolete and backward, because it results in the dissolution of individuality, in the individual's getting lost in the category. It is also deeply immoral, because it favours irresponsible behaviour, since the individuals do not feel responsible for their acts and do not assume their consequences. In terms of

40 For example, Andrei Pleșu, on the Digi 24 TV show «În fața ta» («Facing you») of February 3rd 2017 stated that: «When one does not have their own well-defined identity, they need an identity, the handiest is the vague one (...) When someone says he is Romanian, this means for many 'I am related to Stephen the Great, this legitimises me. What Stephen did is in all of us'. Is this relation of belonging an atavism, or is it legitimate? Here is what Andrei Pleșu said: «I do not say that belonging is not legitimate, it is something given and one should honour it, but replacing one's own portrait with a historical fresco is not a positive thing for the individual or for the community, either». Source: L. Voiculescu, „Pleșu, despre Catalonia, mitici și ardeleni. <<Unii români din Ardeal par să susțină că regatul îl diminuează, nu e la nivelul lor>>”. *Republika*. 4 October 2017, <https://republica.ro/plesu-despre-catalonia-mitici-si-ardeleni-zunii-romani-din-ardeal-par-sa-sustina-ca-regatul-ii-diminueaza>, (accessed on March 10th 2018).

41 E. Fromm, *Societate alienată și societate sănătoasă*, Bucharest, Editura Politică, 1992, pp. 45-206.

modern thinking, „being a Romanian” is not enough „to be proud”; if your knowledge, skills and actions do not follow up the achievements of the Romanians who preceded you and if you do not participate in the enrichment of the treasure of culture and civilisation that you have inherited.

## 6.2 ... but also change

It would be good for us to be changed by the Centenary, to let it change us! When Romania comes up in a discussion, let us be less sentimental, more rational and more pragmatic. Let us organise ourselves against those who benefit from the fact that things are not working, against those who are not willing to change the state of facts. Let us fight against indifference. Let us accept that we are not the greatest on the planet, that we will always have something to learn from others. Let us understand that today's world is a world of inter-dependences and that, rather than praising an illusory independence, we would better learn how to harness the advantages of the new world and to obtain as good as possible a position for our country.

The Centenary must not be an occasion for the reinvigoration of that irrational and resentful nationalism, bordering on chauvinism and xenophobia, born under the specific circumstances of the 19<sup>th</sup> century. It must not be an occasion for the unleashing of the popular kitsch, which all kinds of profiteers present to us as a „national tradition”. It is desirable that the public institutions should imprint a decent, responsible and instructive note to the manifestations that will take place on the occasion of the Centenary, they should sanction the ethno-centric excesses, the ethnic-religious speculations, they should encourage the self-knowledge of the Romanian nation and promote a responsible and documented civic patriotism, a patriotism „within the truth”, as Eminescu requested. Those who falsify the historical truth out of „love for their country” are not patriots, as they claim, but anti-patriots, because they prevent their co-citizens from seeing themselves as they are,

from understanding the society and learning what is to be done in order for them to become better and for the Romanian society to become more successful. In the year of the Centenary, it would be desirable that our elites should have a significant contribution to the building of the public discourse regarding this event. A century after the completion of the modern Romanian state, it would be wise to ask ourselves whether we have fully entered modernity, while our economic, political and intellectual elites should help us realistically understand what we still have to do for the development of our society.

## 6.3 What kind of identity?

We shall once again ask questions on the role of the Centenary in the lives of Romanian citizens: What kind of identity should commemorative ceremonies strengthen? Or would it be more profitable to „reset” the national identity, to adjust it to the new historical conditions?

In order to answer these questions, we should first answer other, deeper questions: Is national identity immutable, ahistorical, or is it re-defined from one historical period to another? Should the Centenary encourage Romanians to stay as they are, or should it urge them to change, should it encourage them to accept change, should it show them the things to change, things that cannot be successful in the 21<sup>st</sup> century?

In terms of national self-identification, the data show us that, at national level, the respondents identify themselves firstly with the village, commune or town they live in, secondly with the county and only in the third place with the national level, which shows a gradual transition from the local to the national level. This situation reminds us of Benedict Anderson's concept of the nation as „an imagined political community”.<sup>42</sup>

<sup>42</sup> B. Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism*, New York, Verso, 3rd edition, 2006, pp. 4-7.

The notion of *imagined community* does not deny the reality of defining elements of the nation (national territory, national language, national conscience, national culture or national state), but it refers to the fact that the large dimensions of these communities make the inter-personal relations between all their members impossible, which forces the individuals to build the representation of a community, a representation based on face-to-face „horizontal relationships”. Therefore, the empirical basis of the imaginary representation is given by the unmediated relationships between the members of a small community – a model extrapolated to larger communities (which, in the theory of knowledge, in logic and rhetoric is called „unacceptable generalization” or „illicit extrapolation”). That explains the fact that many individuals represent their town as a „bigger village”, their county – as a „village bigger than the town”, and their country – as a „village bigger than the county”<sup>43</sup>.

Hence the analogy made by many researchers between the belonging to a nation and the kinship – a kind of relationship widely spread in the traditional village. Not anybody can „see” the ontological difference between the levels of social organisation, and this is a reason why many people linger with their local identity and only later they reach their national identity, which is a *cultural construct*. One who does not have a political culture and a thought capable of abstraction does not reach the idea of nation, which is an „imagined political

43 The persistence of the village as empirical model explains why numerous people cannot separate the national identity from the ethnic and/or religious one (according to the Barometer, 69% of the respondents think that a condition for being “a real Romanian” is “to be an Orthodox Christian”). The primeval model of multiple identity incurs the prevalence of kinship and neighbourhood relations as sources of trust and moral obligations, hence the distrust towards the “alien” or the “stranger”, which can mean non-Romanian (ethnically speaking), as well as non-Christian or non-Orthodox (religiously speaking). That kind of patriotism set within biological and topological parameters will be inclined towards chauvinism and xenophobia, that is it will be permissive to nationalist excesses. Cognitively, this is a form of ethnocentrism. Source: D. Borțun, „Etnocentrism și xenofobie. Bazele epistemice ale etnocentrismului”, in the volume *Colocviul național de științe sociale ACUM*, Brașov, Editura Universității Transilvania, 2009.

community”. And the harder will be for them to reach European identity („European citizen”) or global identity („citizen of the world”), because: 1) these identities are too abstract for a mindset underpinned by the limits of the everyday life; 2) these identities cannot be built on ethnicity anymore („The Swedish may be Europeans, but they are not related to us!”).

## 6.4 Formation and information

Most Romanians can firstly imagine their local community (the village, commune or town), then their county and only lastly their nation. It is interesting that at the level of Bucharest the hierarchy is different from that at national level (**Graphs 4, 5 and 6**). Another kind of everyday experience, of representations and self-identifications.

The distributions by socio-demographic variables support the idea that the progression from the local identity to the national one is in direct proportion to the level of education, area of everyday experience and relationships outside the country:

- inhabitants in rural areas identify themselves with the local level (75%) in a much higher proportion than urban inhabitants (56%);
- the local level was chosen as the first option by 74% of the persons with elementary education, 64% of the persons with high school education and 48% of the persons with higher education – and vice versa: the national level was mentioned as the first option by 14% of the persons with elementary education, by 21% of the persons with high school education and by 35% of the persons with higher education;
- the identification with the national level decreases with age, from 29% for the 30-39 years old segment to 14% for the segment 65 years old and above.

The research data explicitly show the role of the Romanian public cultural institutions, in general, and of those involved

in organising the manifestations within the Centenary of the Great Union, in particular. If we speak of something other than entertainment of sales, it is imperative to devise the programme of the Centenary on two directions: *information* and *formation*. *Information* on the events of 1914-1920 and especially on the Great Union of December 1st 1918. We cannot disregard one of the most troubling findings of the 2017 *Cultural Consumption Barometer*: for half of the respondents, the syntagm „Centenary of the Great Union” does not mean anything (see **Graph 16**). *Formation* can mean the wide-scale building of a „historical conscience” (Lucian Blaga), as well as the building of a new kind of patriotism. But we cannot follow the directions outlined by the two extreme orientations so far: „There's no one better than us!” and „There's no one worse than us”, respectively. In his „Foreword” to the volume *De ce este România astfel* („Why Romania is as it is”), Vintilă Mihăilescu, the coordinator of the book, treats these orientations as errors of the extremes and frames them in the wider category of the *Romanian exceptionalism*: we are oscillating, he says, „between the mirror of Prince Charming and that of the Dragon”<sup>44</sup>, and somewhere else in the book he decodes the metaphor: „We are oscillating between our self-evaluation as exceptional people and our belief that we are hopeless in the face of history and of the level of the society we are living in (...) the whole art is to make the level of expectations as realistic as possible, as close to the level of achievements as possible.”<sup>45</sup>

## 6.5 What kind of patriotism?

In Section II of the Barometer we raised a sufficiently clear discussion on the *notions of national pride, nationalism and patriotism*. In terms of national pride, the highest percentage

44 V. Mihăilescu, *De ce este România astfel? Avatarurile exceptionalismului românesc*, Bucharest, Polirom, 2017.

45 C. Zidaru, „Vintilă Mihăilescu despre obștesia pentru exceptionalism și mitul „la noi ca la nimeni””, RFI, 21 July 2017, <https://www.rfi.ro/cultura-96678-vintila-mihăilescu-despre-obștesia-pentru-exceptionalism-si-mitul-la-noi-ca-la-nimeni>, (accessed on March 10th 2018).

(95%) is recorded for the pride concerning the international performances of Romanian sportspeople (**Graph 11**).

Some authors say that the idea of being pride of „our Romanians” is an atavism, it is the expression of a tribalistic mentality, which comes from the haze of closed societies. This point of view was very plastically expressed by Andrei Pleșu: „the «Kiebitz» is proud of the talent of the person on the sports field, and ends up by identifying with them. «Our kin» have won, «our Romanians» have beaten «them», «we are the best» - these are all candid phrases, beyond which is hidden the absurd belief that the individual who utters them is himself the subject of success. Uncle Ghiță applauds Ilie Năstase, as if the latter were a delegate of the former's own competence. Ilie is but the extension in the tennis court of Uncle Ghiță, his battle tool, his right hand. The Romanian is now Hagi, then Nadia Comăneci, now Țiriac, then Brâncuși or Mircea Eliade. Exhausted by so many performances, he finally falls asleep, tired, but proud. He has won on all fronts”.<sup>46</sup>

Such a tribalistic pride, justified only by virtue of imagined kinship relations („we are of the same kin”) is related to the absence of values and systems of values such as *meritocracy, professionalism, activism or realism*. Being proud of another person's performances, to which you have no contribution at all, is a form of self-delusion. The belief that being part of the performers' community offers you some „secret” merits is explained through the establishment of closed societies on kinship relations. When you meet someone in the village lanes, they will not ask you where you come from, where you were schooled or what you do for a living, but they will ask you, for sure: „Whose are you?”.

Blank, Schmidt and Westle make a difference between „excessive nationalism” and „positive patriotism”.<sup>47</sup> Thus,

46 Pleșu, A. „Mândria de a fi român”, Contributors, 9 Mai 2014, <http://www.contributors.ro/editorial/mandria-de-a-fi-roman/>, (accessed on March 10th 2018).

47 T. Blank, P. Schmidt and B. Westle, „Patriotism” – A Contradiction, a Possibility or an Empirical Reality?, ECPR Joint Sessions of Workshops,

nationalism involves a non-critical acceptance of the culturally-built national identity (of history text books and treatises), as well as the valorisation of certain authoritarian structures (the army, for instance); *patriotism* involves a critical analysis of the national identity and the valorisation of democratic principles, of human rights and citizens' freedoms. Therefore, it is all about a *civic patriotism*, emancipated from the burden of the land, blood and martyrdom, specific to the ethnic-religious patriotism.

This kind of patriotism is more and more frequently called *active citizenship*. It is neither related to the metaphysics of the „eternal nation”, nor to the theology of the „sovereign state”, which is the foundation of the ethnic-religious patriotism. Modern citizenship is not linked to the kinship or neighbourhood relations, or to the religious denomination, either, but to common values (*res publica*), to a shared political ideal, therefore to a *political community*. Or, in the Romanian society there has never been such a community. Historian Daniel Barbu stated in his work, *The Absent Republic*, that the failure of communism is explained, in our case, through the lack of the population's appetite for participation in public matters, *inter alia*: „Romanians have abandoned communism not only because it was a global project, faultily conceived and applied, but also because they have never actually wished to participate in any kind of social project”<sup>48</sup>. Therefore, civic patriotism implies that the individual feels part of a political project, as were all the nation-states built at the dawn of modernity, as was also the modern Romanian state, which is celebrating 100 years since its completion. In the modern approach, patriotism is not linked to the blood relations or to the belonging to a territory, but to a system of values, desiderata and ideals regarding the future of the community rather than its past.

For this reason, patriotism can only be cultivated together with other values and sets of values, which we called „the values of modernity”, and which we present in opposition to

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<sup>48</sup> „ECPR Workshop 26: National Identity in Europe”, Grenoble (France), 6-11 April, 2001, p.4.

48 D. Barbu, *Republica absentă*, Bucharest, Nemira, 1999.

the pre-modern values: *meritism* versus *clientelism*, *moral contractualism* vs. *moral transactions*; *communitarianism* vs. *individualism*; *interest in the common good* vs. *self-interest*; *obeying the norms and laws* vs. *voluntarism*; *focus on the future* vs. *legitimation through the past*; *dialogue* vs. *monologue*; *professionalism* vs. *professional imposture*; *activism* vs. *contemplative laziness*; *strategic thought* vs. *short-term improvisation*; *critical thinking* vs. *desiderative thinking*; *realism* vs. *ideologised vision*; *multiculturalism* vs. *ethnocentrism*; *tolerance* vs. *xenophobia*, *chauvinism* and *racism*; *civic identity* vs. *ethnic and/or religious identity*; *historical optimism* vs. *fatalism* (*defeatism*); *culture of responsibility* vs. *culture of obedience*.<sup>49</sup>

## 6.6 How should the Centenary be communicated?

What conclusions can be drawn from this Barometer on the manner of communication of the events that are about to be organised in the year of the Centenary? We now have the great advantage of knowing how the majority of Romanians relate to such events: 50% of the respondents in the national sample have never attended such a manifestation; for half of them, the syntagm „Centenary of the Great Union” does not mean anything (see Graph 16).

The first condition of an efficient communication act is the existence of a common language, and when there is no such a language, the creation of one. In order to build the possibility conditions of communication, it is absolutely necessary to know the Other: the interlocutor – in a conversation, or the public – in a communication campaign.

Aşadar, de la ce ar trebui să plece strategia de comunicare a So, where should we start from in the strategy of communicating the activities that will take place under the umbrella of the Centenary? From reality. This strategy cannot

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<sup>49</sup> D. Borțun, „The discourse of modernity. From critical thinking to critical attitude”, *Interstudia – Discursive Forms. New Perspectives – Language, Literature, Communication*, №19, Bacău, Alma Mater Publishing House, 2016.

start from some suppositions rejected by the research, but from the unpleasant, but realistic findings of this research:

1. Romanians are **not** very eager to attend commemorative events (50% of the respondents have never attended such events);
2. When they cannot attend these events, most of Romanians do **not** watch or listen to them on TV, radio or over the Internet, either (79% do not even watch or listen to them once a year, while 18% have never done this);
3. Almost half of Romanians (47%) do **not** count the days until the 2018 celebration of the 100 years since the completion of the Modern Romanian State, as a unitary, sovereign and independent state.

For this reason, in the case of communicating the Centenary, it will not be enough that the competent institutions aim for developing information campaigns. The

## 7. Conclusions

In order to conceptually outline the national identity, we used a multidimensional definition in our approach. By analysing the manner in which most of the respondents have positioned themselves for each of the dimensions, we can draw a series of conclusions:

1. The sense of belonging to a local or county community is more important than the identification with the national level;
2. In the self-definition of identity, the national identity is deemed more important than the ethnic or religious identity;
3. In the self-definition of national identity, the civic identity-related elements (e.g. respect for the laws and institutions of Romania or knowing the Romanian language) are mentioned by the same respondents alongside the

research data presented in this *Barometer* urge us to opt for awareness campaigns.

Awareness campaigns, focused on changing the behaviour of a certain public, require knowing the „cultural loading” specific to the respective target public: perceptions, knowledge, beliefs, values and value orientations, needs and interests, expectations and aspirations, language (common language only or specialised language, too), type of thinking (rational or symbolic, traditional or critical, desiderative or analytical), dominant type of thinking (common knowledge or scientific, theoretical or experimental knowledge). This knowledge can be ensured by combining the theoretical approach with sociological research undertakings, such as those within the 2017 *Cultural Consumption Barometer*. In the 20<sup>th</sup> century, changing the behaviour of some categories of public became an increasingly easier task, synonymous to the efficient management of the cultural loading. This is why one of the definitions of the public relations is „the management of social representations”.<sup>50</sup>

ethic citizenship-related elements (e.g. belonging to the Orthodox religion, Romanian origins);

4. The feelings of national pride are reported for most of the respondents in various intensities, especially as regards the performances of the Romanian sportspeople;
5. The detailed distributions by socio-demographic variables suggest that the national identity is structured in a similar manner for many of the analysed demographic categories. In this respect the distributions by respondents' ethnicity are relevant, as they dismantle a series of stereotypes within the public space regarding the insurmountable cultural differences between the Romanian and Hungarian or Roma citizens

<sup>50</sup> D. Borțun, *Relațiile publice și noua societate*, 2<sup>nd</sup> edition, Bucharest, Tritonic, 2012.

## 60 Bibliography

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Even though the questions regarding the national identity did not aim at producing direct implications for the institutional actors in the field of culture, the findings could be used to structure the messages transmitted via cultural events dedicated to the Centenary of the Great Union and to draw-up public communication strategies regarding the national identity, on a wider scale.

At national level, the participation in commemorative events is relatively low, yet similar to the participation in local celebrations and events. The cultural institutions organising events dedicated to the Centenary should be more worried by the fact that more than half of the respondents do not have an opinion on what the Centenary of the Great Union means and they do not have any preference regarding the cultural activities organised on the occasion of this event. Therefore, there is a need to inform the population on this subject, which can be covered by means of various public communication activities and awareness campaigns. The institutions operating in the field of culture are perceived as the main actor that should take action in this respect, almost 90% of the respondents supporting a more significant involvement of

cultural institutions in organising the commemorative events.

The respondents who have nevertheless expressed their preferences on the types of cultural events that should be organised on the occasion of the Centenary particularly mentioned festive events (festivities, traditional folk music performances, concerts etc.) commemorative events (military parades, heroes' commemorations etc.) and cultural and educational events (exhibitions, debates, theatre performances etc.).

The distributions by socio-demographic variables suggest that there are no major differences between the various segments of population, both in terms of interest in attending Centenary-related events and of the level of preferences for the specific types of events that should be organised. This is precisely the reason why the data suggest that there is no need to organise distinct cultural events for certain socio-demographic categories, but only to adjust certain cultural activities to the demographic specificity of some categories of the target public (taking into account the age of the participants in particular).

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## 9. Annexes

### Annex 1

#### Self-definition of identity by development region [national sample 2017]

To what extent is it important to you to be part of the following groups of people?	Percentages for the answer options „Very important” and „Important”								
	NE	SE	S	SW	W	NW	C	BIF	TOTAL
People who belong to the same nation	85%	89%	75%	98%	90%	82%	88%	79%	85%
People who live in the same territory	79%	94%	79%	98%	90%	77%	83%	70%	83%
People who speak the same language	83%	90%	76%	96%	89%	78%	76%	85%	83%
People who have the same religious beliefs	71%	82%	53%	92%	71%	68%	74%	67%	72%
People who belong to the same ethnic group	65%	82%	55%	84%	67%	64%	74%	67%	69%

## Annex 2

### 2.1. Subjective definition of national identity by development region [national sample 2017]

In your opinion, how important are the following aspects for somebody to be a „true Romanian”?	Percentages for the answer options „Very important” and „Important”								
	NE	SE	S	SW	W	NW	C	B-IF	National sample
To respect the laws and institutions of Romania	90%	98%	95%	98%	97%	96%	92%	99%	95%
To know to speak the Romanian language	93%	96%	92%	96%	92%	85%	95%	92%	93%
To feel that you are a Romanian	94%	95%	96%	95%	93%	76%	90%	92%	91%
To have Romanian origins	87%	91%	96%	93%	79%	65%	91%	84%	86%
To have Romanian citizenship	86%	95%	88%	93%	78%	71%	90%	87%	84%
To be born in Romania	84%	89%	83%	88%	78%	70%	81%	79%	82%
To have lived in Romania for almost the entire life	65%	80%	69%	88%	70%	49%	69%	73%	70%
To be an Orthodox Christian	61%	84%	75%	90%	70%	42%	60%	73%	69%

### 2.2. Subjective definition of national identity by residence area [national sample 2017]

In your opinion, how important are the following aspects for somebody to be a „true Romanian”?	Percentages for the answer options „Very important” and „Important”	
	Rural	Urban
To respect the laws and institutions of Romania	95%	95%
To know to speak the Romanian language	93%	93%
To feel that you are a Romanian	89%	93%
To have Romanian citizenship	88%	85%
To have Romanian origins	88%	82%
To be born in Romania	83%	81%
To be an Orthodox Christian	74%	65%
To have lived in Romania for almost the entire life	72%	68%

### 2.3. Subjective definition of national identity by gender [national sample 2017]

In your opinion, how important are the following aspects for somebody to be a „true Romanian”?	Percentages for the answer options „Very important” and „Important”	
	Male	Female
To respect the laws and institutions of Romania	93%	98%
To know to speak the Romanian language	91%	94%
To feel that you are a Romanian	90%	93%
To have Romanian citizenship	86%	86%
To have Romanian origins	84%	85%
To be born in Romania	82%	82%
To have lived in Romania for almost the entire life	67%	72%
To be an Orthodox Christian	67%	70%

## 2.4. Subjective definition of national identity by age [national sample 2017]

In your opinion, how important are the following aspects for somebody to be a „real Romanian”?	Percentages for the answer options „Very important” and „Important”				
	18-29 years old	30-39 years old	40-49 years old	50-64 years old	65 years old and above
To respect the laws and institutions of Romania	96%	94%	93%	98%	97%
To know to speak the Romanian language	94%	89%	92%	95%	93%
To feel that you are a Romanian	93%	91%	87%	93%	92%
To have Romanian citizenship	87%	82%	81%	87%	92%
To be born in Romania	84%	74%	76%	83%	89%
To have Romanian origins	84%	80%	82%	86%	89%
To be an Orthodox Christian	67%	64%	64%	67%	80%
To have lived in Romania for almost the entire life	63%	61%	67%	72%	82%

## 2.5. Subjective definition of national identity by education level [national sample 2017]

In your opinion, how important are the following aspects for somebody to be a „real Romanian”?	Percentages for the answer options „Very important” and „Important”		
	Elementary education	High school education	Higher education
To have Romanian citizenship	94%	84%	77%
To know to speak the Romanian language	94%	93%	90%
To respect the laws and institutions of Romania	94%	97%	95%
To feel that you are a Romanian	91%	92%	91%
To be born in Romania	88%	81%	71%
To have Romanian origins	88%	84%	89%
To be an Orthodox Christian	79%	66%	58%
To have lived in Romania for almost the entire life	78%	67%	59%

## Annex 3

### 3.1. Feelings of national pride by development region [national sample 2017]

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”							
	NE	SE	S	SW	W	NW	C	BIF
When my country obtains good results in international sports competitions I feel proud to be Romanian	94%	99%	96%	94%	94%	92%	88%	97%
I would rather be a citizen of Romania than of any other country	75%	75%	73%	88%	83%	68%	76%	61%
Romanian television channels should mainly broadcast Romanian movies	67%	65%	56%	90%	68%	51%	60%	43%
There are things that make me feel ashamed of Romania	51%	66%	45%	76%	56%	56%	52%	63%
Romania is culturally superior over the majority of the other EU countries	50%	66%	26%	73%	50%	51%	37%	39%
The world would be a better place if the people in other countries were like Romanians	48%	46%	31%	69%	41%	44%	37%	39%

### 3.2. Feelings of national pride by residence area [national sample 2017]

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”	
	Rural	Urban
When my country obtains good results in international sports competitions I feel proud to be Romanian	94%	95%
I would rather be a citizen of Romania than of any other country	78%	71%
Romanian television channels should mainly broadcast Romanian movies	68%	57%
There are things that make me feel ashamed of Romania	53%	61%
Romania is culturally superior over the majority of the other EU countries	47%	48%
The world would be a better place if the people in other countries were like Romanians	43%	45%

### 3.3. Feelings of national pride by ethnicity [national sample 2017]

Do you rather agree or disagree with the following statements?	Percentages for the answer choice „total or partial agreement”		
	Romanian	Hungarian	Roma
When my country obtains good results in international sports competitions I feel proud to be Romanian	95%	58%	97%
I would rather be a citizen of Romania than of any other country	75%	46%	85%
Romanian television channels should mainly broadcast Romanian movies	63%	23%	83%
There are things that make me feel ashamed of Romania	58%	46%	53%
Romania is culturally superior over the majority of the other EU countries	48%	28%	53%
The world would be a better place if the people in other countries were like Romanians	44%	37%	61%



# **TANGIBLE CULTURAL HERITAGE. PROTECTION, VALORISATION, UTILISATION**

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# 1. Abstract

## 1.1 Tangible cultural heritage – theoretical perspectives

The definition of the tangible cultural heritage has been modified over time, being permanently transformed by the change of perceptions and values of communities, of society in general. The people's different cultural landmarks and education generate nuances of the heritage, sometimes diversified by the very points of view of divergent groups interested in the field. At the middle of the last century and in the decades that followed, the archaeologists, art historians, architects, restorers and other professionals in the field used to decide the contents of the heritage and the specialisation of each of them was contributing to the definition and validation of values. The local community, sometimes too little involved in the subject, the professionals of other fields or other groups of stakeholders used to be excluded from the activity of heritage identification and evaluation, the general belief was that the decision should belong to persons with specific training, exclusively. The appreciation criteria were mainly focused on aesthetical, historical, constructive, typological or age-related values, while the values regarding the tradition, identity, social belonging – generally values bordering on the emotional dimension of the heritage, extremely important for the community – were excluded. The position of the „demiurgic expert”, which was in fact specific to numerous fields of activity in the 20th century, has many times resulted in a rupture between the scholars of the field and the local communities, which oftentimes moved away from their owned heritage. The lack of dialogue and common engagement has outlined antagonistic positions, each party alleging the other party's disinterest in the identified values. The state's financial engagement in the conservation of the values identified by experts and sometimes the indifference towards the values

of the local communities have resulted in the deepening of divergences.

In the last decades the notion of heritage has expanded its limits, attracting new groups interested in the definition, research and evaluation of the subject. Analyses specific to the fields of ethnography, anthropology, sociology and economy were introduced, contributing to the expansion of the notion of heritage, the latter having become a multidisciplinary, extremely complex subject. The old, universally acknowledged criteria have been supplemented with new ones, which have expanded the research area in various directions and the results sometimes resulted in the formulation of antagonistic positions<sup>1</sup>. Re-discussing or amending the doctrine principles is becoming the subject of intense debates between the professionals of the field and the representatives of communities or groups interested in the valorisation of heritage. Oftentimes controversies on the priority of economic values over doctrine principles, not long ago intangible, occur. The difference in the language and understanding of values, found among the heritage conservation experts and in the various groups interested in the existence of heritage, must be diminished and each party must understand the other's needs, without leading to conclusions that might compromise the scientific/artistic/educational value of the heritage in the entire complexity of the subject, though.

The introduction of the heritage into a circuit of everyday uses, and particularly an approach that would provide the owner/user and local community the awareness on the owned heritage may outline a right answer. The idea of maintaining the heritage in the everyday life by means of its continuous use is not new, it is repeatedly being nuanced by charters and

1 See the contradiction between restorers and religious practitioners as regards the (re)painting of the faces of saints or the manner in which the authenticity of the historical/artistic work is regarded by the two sides.

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international conventions drawn-up since the middle of the last century. On the other hand, the local communities' attachment and the stimulation of the emotional relationship with the owned heritage, as well as the awareness on its value are the main subjects approached, especially in recent decades, by various groups and organisations focused on the protection of heritage – policies that are also supported by the decision makers, at least at theoretical narrative level.

The idea of bringing the heritage into the present and developing a powerful connection with the local community is also highlighted by Robert Palmer, the director of the EC Directorate for Culture and Cultural and Natural Heritage, who states that „Heritage is not simply about the past; it is vitally about the present and future. A heritage that is disjoined from ongoing life has limited value. Heritage involves continual creation and transformation. We can make heritage by adding new ideas to old ideas. Heritage is never merely something to be conserved or protected, but rather to be modified and enhanced. Heritage atrophies in the absence of public involvement and public support. This is why heritage processes must move beyond the preoccupations of the experts in government ministries and the managers of public institutions, and include the different publics who inhabit our cities, towns and villages. Such a process is social and creative, and is underpinned by the values of individuals, institutions and societies”<sup>2</sup>.

The relation between the past, the present and the future, found at community level, turns heritage into an engine of urban, economic and social regeneration. Thus, besides the necessary protection provided by the group that created and assimilated it, an institutional protection is mandatory, too, as a means of passing the values on to the future generations.

The values, partly acknowledged by communities and validated by experts (archaeologists, architects, art historians) are manifested at emotional, social, cultural and economic level. These attributes underpin the preservation of heritage. It is obvious that no society will conserve something that has no value<sup>3</sup>. This is why it is necessary that the promotion of the heritage values be made at all levels, by various means, so that all those who see the heritage as a burden should understand the necessity and obligation of preserving it. In the absence of concrete actions of the state representatives, that would develop educational programmes, activities of promotion and support of the values specific to a region, or would provide fiscal facilities, the heritage may become a burden that discourages the efforts of small action groups.

In a coherent policy, devised on a long term, it is much easier and more advantageous to invest in such actions and measures, than in a restoration intervention that would advance objectives beyond the needs of the community, wherein the locals' engagement would be occasional, at best. Seen from the centre, the intervention creates the illusion of success, or at least of an accomplished objective, but it only delays the agony for yet other several decades, when the „problem” will reappear in the same form. The actions developed with no support and engagement of communities often generate a reflex of estrangement from the objective, requiring – at mental level – a transfer of property to another entity. The responsibility of the owned asset and the emotional connections are gradually diminished and transferred to the central authorities, which, from the community's point of view, become responsible for keeping and promoting the monument. An overturn of a natural situation takes place when an owner thinks that a third party has the obligation to solve some of his problems.

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2 Sergiu Nistor, *Importanța pentru România a Convenției-cadru a Consiliului European privind valoarea patrimoniului cultural pentru societate*, in „Transsylvania Nostra”, no. 1, 2013, p. 7, apud Robert Palmer.

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3 Marta de la Torre, Randall Mason, *Assessing the Values of Cultural Heritage*, Los Angeles, The Getty Conservation Institute, 2002, p. 3.

## 1.2 Tangible cultural heritage and public policies

The policy of the state's radical intervention in preserving the identity elements of some (smaller or larger) communities, with no engagement from their part, seems to have reached its goals in part only. The values, in their form defined by scholars and to a smaller extent by local communities, have been protected through focused actions and interventions, but the connection with those who have defined them over the years has often been lost.

In the last half of century, the theories, sometimes turned into doctrines, have changed, accumulating multiple nuances. A first transformation of the policies regarding heritage preservation took place in the last century's ,70s, when the idea of valorisation was added to that of conservation. The UNESCO Convention concerning the Protection of World Cultural and Natural Heritage, adopted in Paris, in 1972, advanced a worldwide approach of heritage, by establishing a protection system collectively assumed by the signatory states. Among the active measures, the convention states that it is necessary „to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes”<sup>4</sup>. Three years later, in the *Amsterdam Declaration* new ideas were included, highlighting the role of the public, of education and organisations operating in the field. Thus, it is stated that „the architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation”<sup>5</sup>, and that „encouragement should

<sup>4</sup> “to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes” art. 5, par. (1) of the UNESCO Convention concerning the Protection of World Cultural and Natural Heritage, Paris, 1972.

<sup>5</sup> “The architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation”, *Amsterdam Declaration*, Amsterdam, 1975.

be given to independent organizations - international, national and local - which help to awake public interest”<sup>6</sup>. These ideas, alongside others added over time by international forums and expert groups, have resulted in a significant change of position, permanently increasing the role of those who identify themselves through the built, natural or intangible heritage.

Implicarea într-o măsură crescută a profesioniștilor din doThe increased engagement of professionals in heritage-related fields has generated new perspectives and concepts, which have diversified the fields of analysis. Heritage sustainability and the definition of the cultural landscape – subjects that appeared in the public debate in the early ,90s – have changed the approach on heritage and at the beginning of the 21st century a new model was defined, which does not exclude last century's formulations, but puts humans and human values in the centre of the discourse. The Framework Convention on the Value of Cultural Heritage for Society, adopted in 2005 by the Council of Europe (the Faro Convention), transforms heritage into a resource aiming at increasing the quality of life, the social cohesion, the sustainable development, the education of groups and interaction between stakeholders, regardless of their training. This change is the result of the transformation of the society, which adds new values to the heritage. Aesthetical, historical, memorial, artistic values are complemented with other types of values, which mainly concern the individual and the community to which he or she belongs.

The expansion of the view on heritage, the complex perception of the subject by the present generations have generated a re-definition of the responsibilities at the level of the individual, of the groups, as well as of the local or central authorities. Under these circumstances it is mandatory to re-think the manner in which heritage is investigated and researched, the management strategies, the interaction between authorities and citizens, as well as the legal framework, considering the new realities.

<sup>6</sup> “Encouragement should be given to independent organizations - international, national and local - which help to awake public”. *Ibidem*.

However, all these changes must be supported by statistics, interviews, case studies, conducted at global and local level, in order to discover the complex values of heritage and the hidden relationships between heritage and its related activity fields. As far as this subject is concerned, Plácido Domingo highlighted that „Cultural heritage is a capital of irreplaceable cultural, social, environmental and economic value. This is true for Europe, as it is for the rest of the world. We know this in our hearts and minds, but the policies and investments necessary to sustain our heritage have to be based on more than profound feelings or strong beliefs. We also need facts and figures to prove and illustrate those convictions. [...] This is essential to feed into local, regional, national and European decision making and thus provide a sound basis for effective policies for heritage. Such evidence, similarly, provides intelligible information for investors of all sorts – governments, commercial developers, private owners, philanthropists, civil society organisations – who need to compare options and make choices”<sup>7</sup>.

### 1.3 Benefits of the tangible cultural heritage

A great majority of the people intuitively states that heritage counts, particularly considering its cultural and educational values, while the social and economic dimensions are almost excluded; or, the latter are important values, highlighted through various studies and analyses conducted

in the last decades. The number of these investigations is growing, and thus accurate information is built, emphasising the relations between heritage and various fields of activity. At European level there is a noticeable gap between the studies on the subject, as in the eastern and south-eastern parts of Europe their number is much lower. Therefore, there is a need to encourage the states of the former communist bloc to start this kind of projects, so that we can have an overview to generate a database and common development strategies, tailored to the specificity of each region.

The conducted investigations show surprising results. The project *Cultural Heritage Counts for Europe*, based on 750 studies, shows that in Europe the number of persons directly involved in the field of heritage is over 300,000 (heritage administration, research, conservation/restoration and valorisation); this figure might seem relatively small, but it generates 7.8 million indirect jobs, and this value is quite impressive. Therefore, a job in the heritage sector generates 26 indirect jobs, while in the automotive industry the ratio is 1 to 6.3. Significant values to be analysed are also comprised in a 2001 World Bank study showing that for each USD million invested in building rehabilitation 31.3 jobs are created, and the same amount invested in manufacturing industries generates 21.3 jobs<sup>8</sup>. A concrete example is that of the British National Gallery of Modern and Contemporary Art (*Tate Modern*, London), which, in only one year since its opening in the year 2000, has become the third tourist attraction in Great Britain, with 4.7 million visitors. London's South Bank area, which used to be of little interest for tourists and Londoners, has become a well-structured pole, wherein the former building of the power plant gained a central role. There were created between 2,100 and 3,900 jobs (in the building industry, administration, hotel and catering services), which bring 75-140 million pounds to the British economy<sup>9</sup>.

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<sup>7</sup> "Cultural heritage is a capital of irreplaceable cultural, social, environmental and economic value. This is true for Europe, as it is for the rest of the world. We know this in our hearts and minds, but the policies and investments necessary to sustain our heritage have to be based on more than profound feelings or strong beliefs. We also need facts and figures to prove and illustrate those convictions. (...). This is essential to feed into local, regional, national and European decision making and thus provide a sound basis for effective policies for heritage. Such evidence, similarly, provides intelligible information for investors of all sorts – governments, commercial developers, private owners, philanthropists, civil society organisations – who need to compare options and make choices" Plácido Domingo, Foreword, in „Cultural Heritage counts for Europe," CHCfE Consortium, Cracovia 2015.

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<sup>8</sup> \*\*\*, *Cultural Heritage counts for Europe*, CHCfE Consortium, Cracovia 2015, p. 117, 155.

<sup>9</sup> *Ibidem*, p. 159.

The studies confirm that 87% of the employees working in heritage buildings felt a better working ambience, with positive consequences on productivity and life quality in general<sup>10</sup>. At the same time, 68% of the Europeans believe that the presence of a cultural heritage site might influence their decision on their holiday destination. A site's belonging to the UNESCO World Heritage List generates a spectacular growth of the number of tourists and connected services; the site's entry on the list is a renowned marketing instrument.

These are just some of the examples that show the economic and social value of heritage in figures. The surprising, yet relevant results lead to the mandatory development and diversification of the studies. Collecting and interpreting data as rigorously as possible proves to be an essential operation that reveals quantitative and qualitative proof to establish the cultural, social and economic impact.

The case studies and statistical data show that cultural heritage is not a burden for the states' budgets and that it is rather a reliable resource. According to the *White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors*, the turnover of the companies involved in the restoration of heritage sites was double in 2015 as compared to 2011, and the recorded profit was 18,559,000 lei in 2015<sup>11</sup>, which shows the contribution of the heritage activities to the national economy.

Although invaluable, heritage value can be assessed through the impact it has on culture, on the economy, society, as well as on the natural and built environment. We should also highlight that heritage is a non-renewable resource and

this is why the conservation and protection policies must be extremely well and carefully outlined, so that the heritage-related values could be passed on to the future generations under the best conditions. The experts in all fields of activity (history, art, architecture, economy, anthropology, ethnography etc.), who seek to protect and valorise the heritage must have a crucial role in policy assessment and draw-up, yet taking into account the expectations of persons with no training, too. A correct, multidisciplinary assessment is particularly important, as it fundamentally shapes future decisions. The high number of heritage-related fields oftentimes generates divergent interests that must be balanced, with a view to preserving the values proven in time, though.

In Romania's particular case we must mention that the overall approach on the heritage follows the traditional directions, as there is a relatively small interest regarding the involvement of owners' associations, non-governmental organisations and other stakeholders. Although their presence in the society is more and more visible, their involvement in decisional actions is extremely feeble, as most of the time the law-makers consider their input inconclusive or too little contended. The studies focused on the heritage and its implications within society are in an incipient stage, as the questionnaires are mainly focused on the general perception on the heritage at society level. Their results show that most of the interviewees are aware of the benefits of the heritage and ask the authorities to protect it. Undoubtedly, in order to refine the results it is necessary to conduct a much larger number of studies, so that suitable strategies to protect and harness the tangible, intangible and natural heritage are developed.

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<sup>10</sup> *Ibidem*, p. 161.

<sup>11</sup> Carmen Croitoru, Valentin Cojanu, Delia Mucică, Anda Becuț, *Cartea Alba pentru activarea potențialului economic al sectoarelor culturale și creative*, Pro Universitaria, Bucharest, 2016, p.38.

## 2. Methodology

The results presented in this chapter start from the theoretical perspective announced in the previous sections, which consider that the definitions of the cultural heritage are the result of a general process that rallies both the experts in the field and the local communities and the society overall. The operationalisation of the concept and the data collection were made based on the following working definition: „Tangible Cultural Heritage is the legacy of buildings of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”.

Based on this definition we created a series of questions with the following goals:

- To identify the benefits brought by the protection of tangible cultural heritage;
- To identify the degree of respondents' agreement/disagreement with statements referring to the knowledge, protection and valorisation of the tangible cultural heritage;
- To identify the level of population's awareness on the existence of tangible cultural heritage sites in the locality of residence and on the state of these sites;

- To identify the practices of visiting tangible cultural heritage sites;
- To identify the importance of the tangible cultural heritage from the viewpoint of the funds allocated from the local budget;
- To identify the visitor profiles for the tangible cultural heritage sites.

In order to achieve these research goals we used the descriptive analysis method, with a view to identify the distribution of answers both at the level of the national sample and at the level of the Bucharest sample. Where possible (the number of cases was statistically significant), we conducted distributions of answers depending on the main socio-demographic variables. It is important to specify that the comparison of this study's results to the results of previous studies of the *Cultural Consumption Barometer* or to other survey-type studies can only be made if the same methodology was used and if the answer options are identical. Otherwise, the comparisons can only be indicial and used only to identify possible consumption trends.

## 3. Tangible cultural heritage - general population's perceptions and engagement

In the previous editions of the *Cultural Consumption Barometer* we showed that the general population's perceptions and attitude regarding heritage in general and tangible heritage in particular are different from those of the experts in the field. The concern to identify the degree of awareness on the importance of heritage and the level of

ordinary people's engagement in heritage-related activities is old, as studies measuring these aspects are conducted periodically. The most recent study on this theme at European level is the special Eurobarometer „Europeans and Cultural Heritage”. It is based on a survey conducted in Romania in September-October 2017, on a sample of 1,031 respondents.

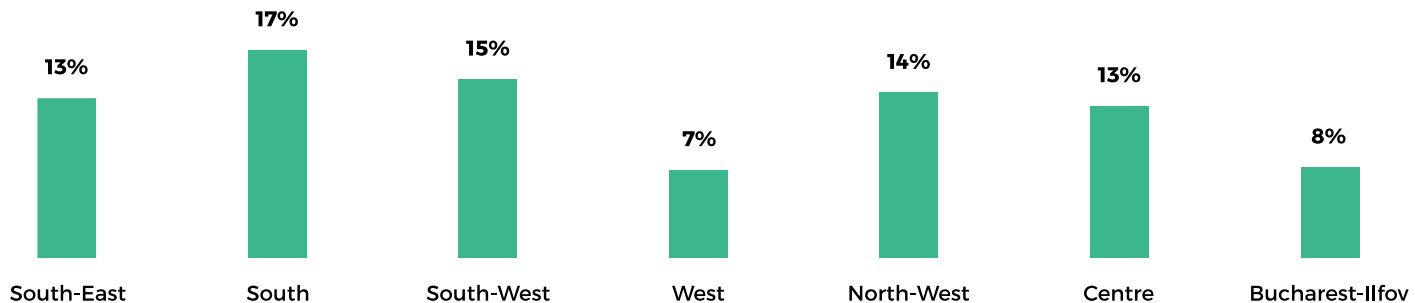
According to the results of this special Eurobarometer<sup>12</sup>, 82% of the Romanian respondents consider the cultural heritage important to them, personally (as compared to the European average of 84%), 78% consider that cultural heritage important is important for the local community (as compared to the European average of 84%), 74% consider that it is important for the European Union (as compared to the EU average of 80%). We can notice the high differences in percentages between the national perception on the importance of the cultural heritage at the level of the respondents in Romania (78%) and the European average (91%), as well as in the perception on the importance of heritage in the resident region of the respondents: 77% in the case of Romanians, as compared to the European average of 87%.

In Romania, 70% of the respondents showed their desire to learn more about the European cultural heritage, as compared to the European average of 68%<sup>13</sup>. At the same time, 84% of the Romanian respondents state that they are proud of the historical monuments or the intangible heritage elements in their region or country (as compared to the European average of 82%) and 73% are proud of the same heritage elements

from other European countries over their country of origin (as compared to 70% of the Europeans). Moreover, more Romanians (77%) than Europeans (71%, on average) think that living close to European heritage sites can improve the life quality of the inhabitants and that this strengthens the sense of belonging to Europe (73% of the Romanian respondents over 70% European average).<sup>14</sup> As regards the visiting of heritage sites, 40% of Romanians stated that they had visited a historical monument or archaeological site at least once a year, unlike the Europeans (61%, on average).

The results of the special Eurobarometer are similar to those of our study, although the comparisons between data must be made with caution, because of the methodological differences. According to our results, 31% of the respondents at national level stated that they had visited a heritage site at least once a year. The profile of the heritage visitor mainly includes women, aged between 50 and 64, with a medium education level and a household income above the net average wage. Those who have visited a heritage site at least once a year mainly live in the South and South-West development regions.

**Graph 1. Distribution of visits to heritage sites (at least once a year) at the level of development regions level**  
*[In the last 12 months, how many times...? Have you visited a historical monument or archaeological site (e.g. palace, castle, church, monastery, old buildings, gardens etc.) – year 2017]*



12 \*\*\*, Special Eurobarometer 466. Europeans and Cultural Heritage, 2017, p. 4; [http://ec.europa.eu/commfrontoffice/publicopinion/indEx.cfm/ResultDoc/ download/ DocumentKy/80882, \(2.03.2018\).](http://ec.europa.eu/commfrontoffice/publicopinion/indEx.cfm/ResultDoc/ download/ DocumentKy/80882, (2.03.2018).)

13 Ibidem.

14 Ibidem, p. 3.

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The top of the most important benefits of the protection of the tangible cultural heritage, perceived by the population at national level, records on its first position the contribution of heritage to the local identity (it helps people to be proud of the locality/area where they were born or are living), followed by the contribution to the preservation of the old rural or urban landscapes, to the knowledge of the national history and to education (regardless of the age), as well as to the heritage transmission to the future generations. On the last positions there are the benefits related to the economic valorisation of the heritage (for the development of tourism, economic benefits, improvement of life quality). The impossibility to identify the economic benefits related to the

presence of the cultural heritage may be generated by the lack of coherent policies of the local or central authorities, which should carry out investments or provide facilities to the field, so that businesses could be started to support the regional, national or even international tourism. The promotion of material or immaterial values cannot be accomplished efficiently at individuals' or small groups' level, the initial help from the decision makers being almost mandatory. The financial success of projects focused on the heritage must be the result of a cooperation between public authorities and local communities, developed on a long period of time, as the individual actions cannot be supported individually on a long term.

**Graph 2. Perception of TCH (national sample) [Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?]**



Other benefits identified by the respondents referred to memory and identity, harmony and optimism. The socio-demographic profile of the persons who perceived the benefits of the tangible cultural heritage can be found in the following

table and it mainly includes persons aged 50-64, with a medium level of education, with a household income above the net average wage, living mainly in the South and North-East development regions.

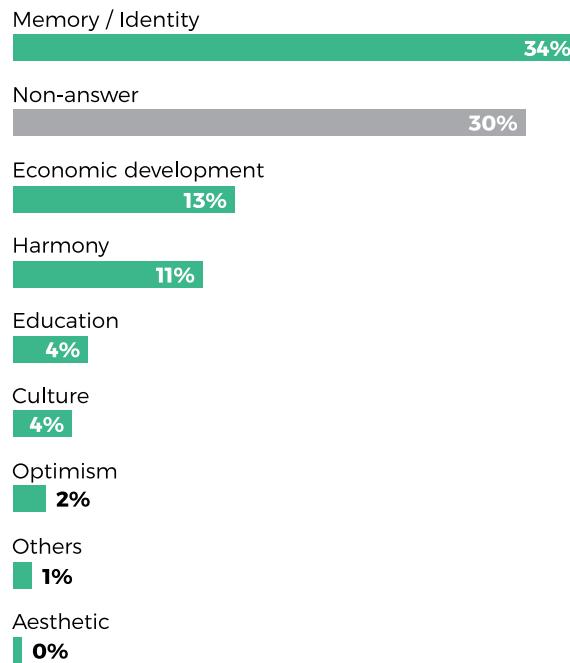
**Table 1. Benefits perceived – tangible heritage**

	Age	Gender	Education	Household income	Development region
1. Preservation of the identity and traditions of communities / groups of people	50-64 years old	Mainly female	medium education level	above the net average wage	S or NE
2. Tourism development	50-64 years old	Male and female	medium education level	above the net average wage	S, NE or SE
3. Knowing the national history	50-64 years old	Male and female	medium education level	above the net average wage	S, NE or SE
4. A heritage for future generations	50-64 years old	Male and female	medium education level	above the net average wage	S, NE or NW
5. Support in education, regardless of age	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, SE or NW
6. Economic benefits	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, SE or NW
7. Improvement of life quality	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, SE or NW
8. Preservation of old rural or urban landscapes	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, or NW
9. It brings joy to people	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, SE or NW
10. It helps people to be proud of the locality / area in which they were born or are living	50-64 years old	Male and female	medium education level	above the net average wage	S, NE, SE or NW

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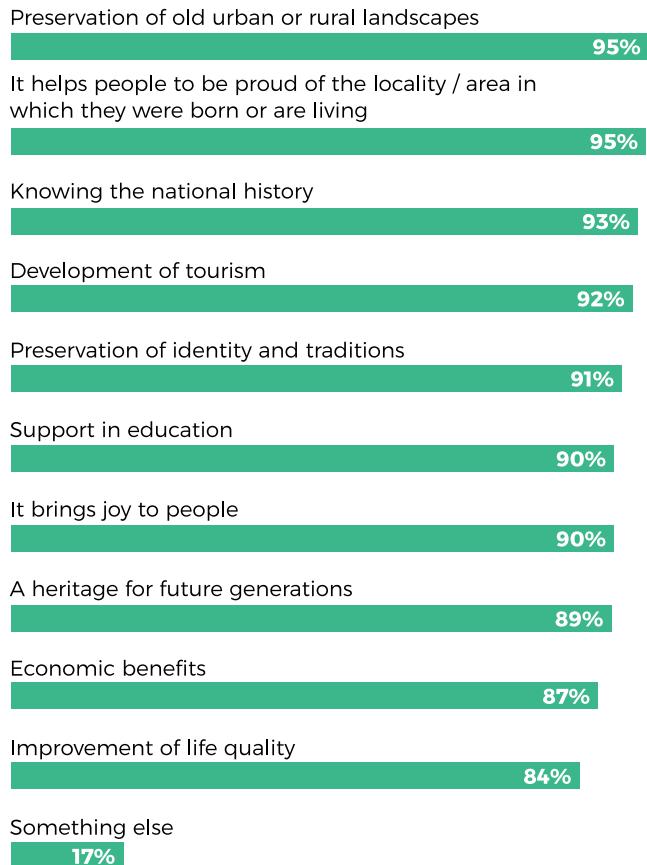
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**Graph 3. Perception of TCH – something else (national sample) [Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage? Something else]**



The Bucharest inhabitants' perception on the benefits of heritage is similar to that at national level, with a difference in their positions and with a higher appreciation of the importance of heritage for the development of tourism.

**Graph 4. Perception on TCH benefits (Bucharest sample) [Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?] [1]**



The results at national level show a high degree of awareness on the protection and valorisation of the tangible cultural heritage, particularly of the local one, as well as on heritage in general, including facing the consequences derived from its destruction. Education for heritage protection is deemed very important, and the responsibility is rather

perceived as an individual problem, than as responsibility of the public authorities. The answer to the devised questions shows a right attitude towards the cultural heritage, which requires protection from the authorities, while highlighting its educational value. However, there are obvious differences between each respondent's statements – which include some degree of generalisation – and the actual actions. When the

local authorities started proceedings to protect the heritage and they did not match the individual interests, inherent conflicts occurred, some exemptions being deemed necessary or even mandatory. The incapacity to exert control efficiently and to apply the established rules leads to specific deficiencies, which are amplified as new requests from various investors occur.

**Graph 5. Awareness on the protection and valorisation of the TCH (national sample)**

[Please tell me to what extent you agree with the following statements.]

I wish that the tangible cultural heritage in my locality be protected

96%

The tangible cultural heritage must be protected

96%

The tangible cultural heritage should be valorised for tourism

95%

People should suffer legal consequences for destroying the tangible cultural heritage

93%

More education should be done in school for the protection of the tangible cultural heritage

93%

The protection of the tangible cultural heritage is everyone's responsibility

92%

I am proud of the tangible cultural heritage of Romania

90%

The authorities should offer benefits to those who protect the tangible cultural heritage

88%

Public money should be used for the protection of the tangible cultural heritage

79%

I need more information on this topic

76%

At the level of the Bucharest population, the awareness on the importance of heritage protection in general is higher,

followed by the necessity to protect the local heritage and a greater degree of assuming the consequences for its destruction.

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**Graph 6. Awareness on the protection and valorisation of the TCH (Bucharest sample)**

[Please tell me to what extent you agree with the following statements.]

The tangible cultural heritage must be protected

99%

I wish that the tangible cultural heritage in my locality be protected

98%

People should suffer legal consequences for destroying the tangible cultural heritage

94%

The tangible cultural heritage should be valorised for tourism

94%

More education should be done in school for the protection of the tangible cultural heritage

90%

The protection of the tangible cultural heritage is everyone's responsibility

87%

I am proud of the tangible cultural heritage of Romania

83%

The authorities should offer benefits to those who protect the tangible cultural heritage

81%

Public money should be used for the protection of the tangible cultural heritage

79%

I need more information on this topic

79%

The socio-demographic profile of the persons aware of the importance of tangible cultural heritage protection and valorisation can be found in the following table and it mainly includes persons between 50 and 64 years old or between 18

and 29 years old, with a medium level of education, with a household income above the net average wage, living mainly in the South or North-East Development Regions.

Table 2. Awareness on the importance of tangible cultural heritage protection and valorisation

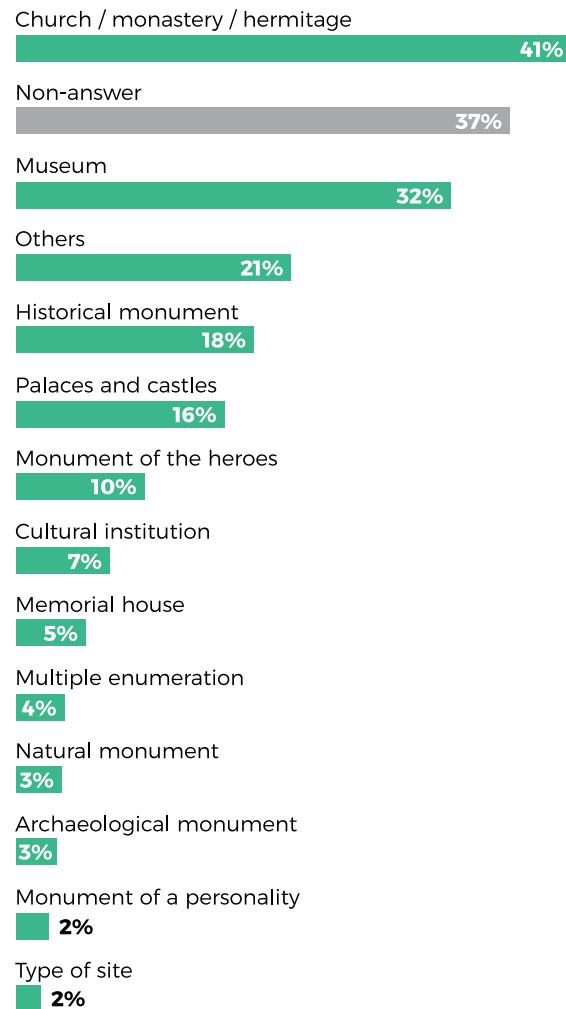
	Age	Gender	Education	Household income	Development region
1. The tangible cultural heritage must be protected	50 - 64 years old or above 65 years old or 18-29 de years old	Mainly female	medium education level	above the net average wage	NE, S, NW
2. I am proud of the tangible cultural heritage of Romania	50 - 64 years old or above 65 years old or 18-29 de years old	Mainly female	medium education level	above the net average wage	S, NE, SE
3. I wish that the tangible cultural heritage in my locality be protected	50 - 64 years old or above 65 years old or 18-29 de years old	Mainly female	medium education level	above the net average wage	NE, NW, S
4. The protection of the tangible cultural heritage is everyone's responsibility	50 - 64 years old or above 65 years old or 18-29 de years old	Mainly female	medium education level	above the net average wage	NE, NW, S
5. Public money should be used for the protection of the tangible cultural heritage	50 - 64 years old or above 65 years old	Male and female	medium education level	above the net average wage	NE, S, SE
6. People should suffer legal consequences for destroying the tangible cultural heritage	50 - 64 years old or above 65 years old or 18-29 de years old	Male and female	medium education level	above the net average wage	S, NE, NW
7. The authorities should offer benefits to those who protect the tangible cultural heritage	50 - 64 years old or 18-29 de years old	Male and female	medium education level	above the net average wage	S, NW, SE
8. The tangible cultural heritage should be valorised for tourism	50 - 64 years old or 18-29 de years old	Male and female	medium education level	above the net average wage	S, NE, SE
9. More education should be done in school for the protection of the tangible cultural heritage	50 - 64 years old or above 65 years old or 18-29 de years old	Mainly female	medium education level	above the net average wage	S, NE, NW
10. I need more information on this topic	50 - 64 years old or 18-29 de years old	Feminin și masculin	medium education level	above the net average wage	S or SE

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At national level, 69.1% of the respondents are aware of the existence of a tangible cultural heritage site in their locality, while in Bucharest the percentage is much higher (84.6%). The most identified tangible heritage sites at national level were religious sites (churches, monasteries, hermitages), museums, historical monuments, palaces and castles. Yet, we have to notice the high percentages of respondents who could not mention a heritage site (36.8%), or who mentioned other types of sites (20.5%), usually unrelated to what the experts consider a heritage site. We can also notice that most of the respondents (93.2%) stated they had visited at least once in their life the heritage site in their locality belonging to one of the categories mentioned in our study. The identification of churches/monasteries/hermitages as heritage sites should not surprise us, as the religious sites are, to a high extent, preservers of the artistic, architectural, historical and memorial values, the latter being an extremely present component within the community. The naming of museums, palaces or castles among the sites representative for the cultural heritage highlights their association with the past, this type of sites being part of the community's memory. On the other hand, the inability of 36.8% of the respondents to identify a heritage site and of 20.5% of them to correctly name such a site suggests people's lack of knowledge of the term, semantic confusion or indifference towards the subject.

**Graph 7.** Identification of the type of TCH (national sample)  
[What type of tangible cultural heritage site is / are the following?]



The persons who are aware of the existence of a tangible cultural heritage site in their locality are mainly women, with a medium level of education, between 50 and 64 years old, with a household income above the net average wage, living in the North-West, North-East or Bucharest-Ilfov development regions. We notice gender differences as regards the awareness on the heritage sites within the locality, depending on their type. While men are aware of the existence of historical, archaeological, natural monuments, of monuments dedicated to a personality or memorial houses, women are mainly aware of museums, castles and palaces, heroes' monuments, cultural institutions or churches.

The analysis of the distribution of answers regarding the type of heritage site identified depending on the respondents' age highlights that museums, castles and palaces and cultural institutions are rather identified by youngsters aged between 18 and 29, while historical monuments and monuments dedicated to a personality, archaeological monuments, churches and memorial houses are mainly identified by respondents between 50 and 64 years old. Heroes' monuments are mainly identified by seniors aged above 65. Natural monuments are equally identified by persons between 40 and 49 years old and by people aged above 65.

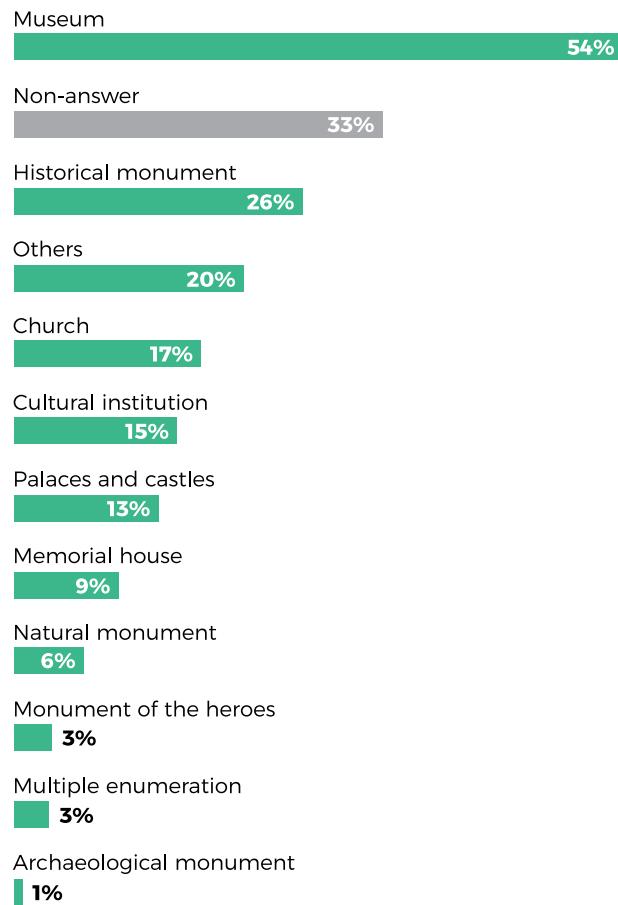
**Table 3. Awareness on tangible cultural heritage sites, by types of heritage**

	Age	Gender	Education	Household income	Development region
Museum	18-29 years old, 40-49 years old, 50-64 years old	Mainly female	medium education level	above the net average wage	W
Historical monument	50-64 years old	Male and female	medium education level	above the net average wage	W
Monument dedicated to a personality	50-64 years old	Male and female	medium education level	above the net average wage or under the net minimum wage	NW
Cultural institution	18-29 years old	Male and female	medium education level	above the net average wage	SE
Church	50-64 years old	Male and female	medium education level	între salariu minim și salariul mediu net	NE, NW, S
Archaeological monument	50-64 years old	Male and female	medium education level	above the net average wage	NW, NE, S, SE
Memorial house	50-64 years old	Male and female	medium education level	above the net average wage	NE, S
Others	50-64 years old	Male and female	medium education level	above the net average wage	NW
Palaces and castles	18-29 years old, 50-64 years old	Male and female	medium education level	above the net average wage	BIF, NW
Natural monument	40-49 years old, 65 years old or above	Male and female	medium education level	above the net average wage	BIF, NW
Heroes' monument	65 years old or above		medium education level	above the net average wage	C, SE
Multiple enumeration	40-49 years old		medium education level	Under the net minimum wage or between the net minimum and the net average wage	BIF

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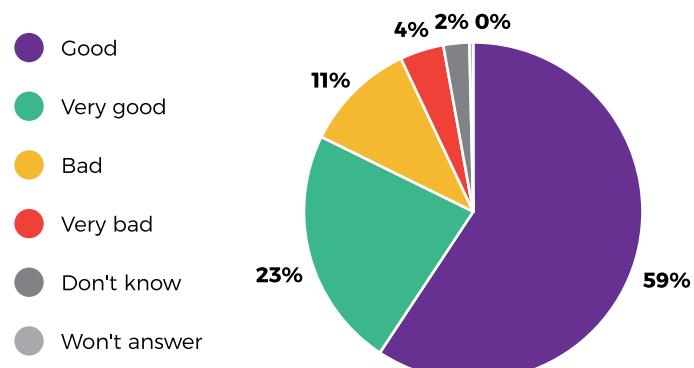
In Bucharest, the order of mentions of heritage sites identified by the population is different from that at national level, as the first position is taken by museums, followed by historical monuments, religious sites and cultural institutions. Although the non-answer situations are numerous, their percentage is lower at national level. We notice a similar percentage for the mention of other heritage sites than those included in the official definition.

**Graph 8. Identification of the type of TCH (Bucharest sample)**  
[What type of tangible cultural heritage site is / are the following?]

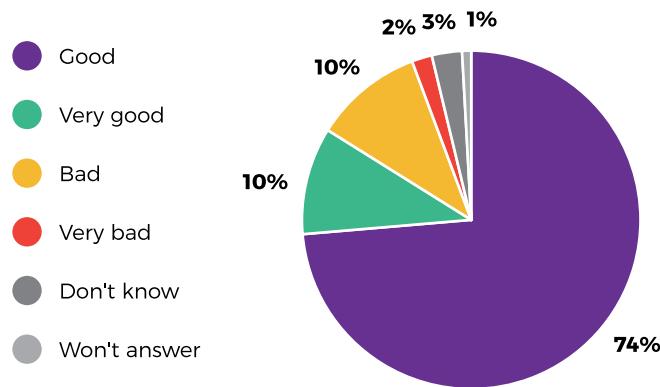


Most of the respondents, both at national level (82.3%) and at Bucharest level (84%) think that the state of the heritage sites identified in their locality is good and very good. The value resulted from the questionnaires reflects very well the respondents' knowledge on the tangible cultural heritage. Many of them cannot define heritage correctly, so its state of degradation is associated with other built elements, while those respondents who refer to churches, hermitages, museums, castles and palaces consider representative sites of the local or national heritage, i.e. those of special interest from authorities or locals, organised in associations or not. Many heritage elements that are in a critical state of degradation are not associated with the notion (urban centres, individual residences that define the characteristics of an area, industrial heritage), they raise resentments (the case of boyar/noble residences) or are disregarded by the communities wherein they were built. The ruin or even disappearance of this heritage is not a loss in the eyes of many people, as it even brings along the advantages of reusing their building materials.

**Graph 9. Awareness on the state of the TCH (national sample)** [How do you assess the state of this / these site(s)?]



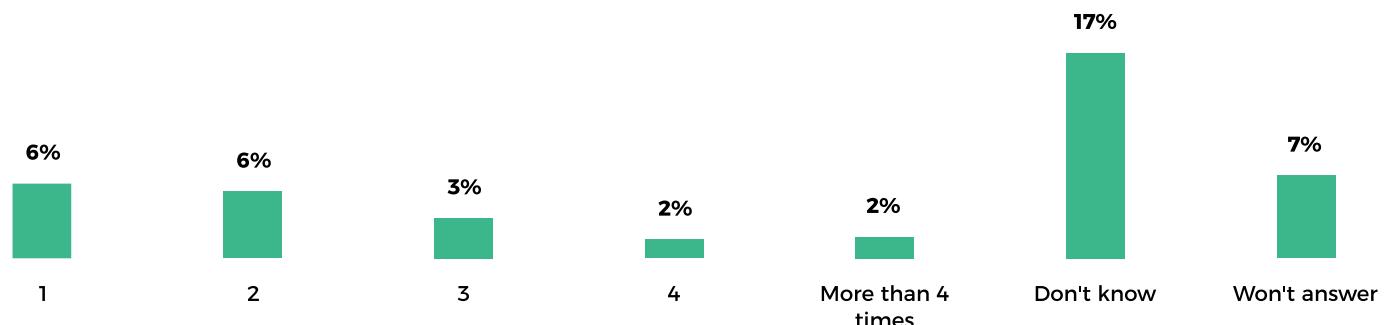
**Graph 10. Awareness on the state of the TCH (Bucharest sample) [How do you assess the state of this / these site(s)?]**



The majority of respondents at national level have never visited a heritage site from other towns than their residence locality in the last year, and when they did, they chose religious sites, palaces and fortresses and museums (18.3% of the respondents). This percentage seems extremely small, but it

must be considered within the national social and economic context, wherein a great part of the population has other priorities than culture or tourism. Oftentimes, the travels dedicated to heritage visiting take place once in a few years, when there is time and money for this kind of activities; in the case of families concerned with the everyday life, these conditions can be met after long periods of time. Those respondents who managed to visit tourist attractions in their residence locality chose religious sites, palaces, fortresses or museums, eliminating less known destinations from their circuit. At the same time, we must mention that some of the national museums are either closed or anchored in a museum discourse specific to the '70s of the last century and therefore their attractiveness to those interested, especially to youngsters, is minimal. The lack of interaction, of events' visibility and publicity gradually leads to the diminishing of the wide public's interest in the subject. The same observation is also valid for exhibition halls, libraries or cultural centres, which, in the absence of investments and of real support from the authorities, were closed or re-functionalised, turned into spaces of increased commercial interest.

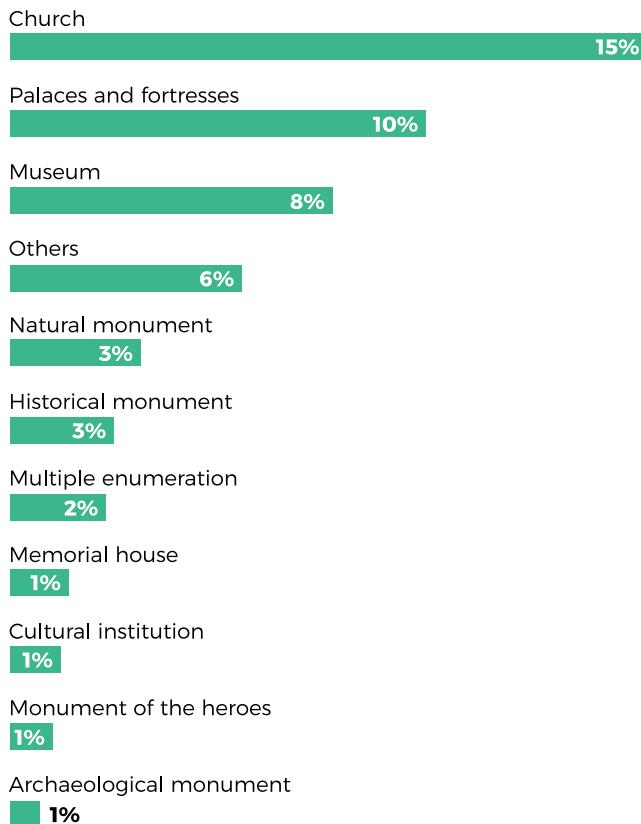
**Graph 11. Level of visiting TCH sites in the last year (national sample) [How many times have you visited tangible cultural heritage sites in Romania (not including your locality) in the last 12 months?]**



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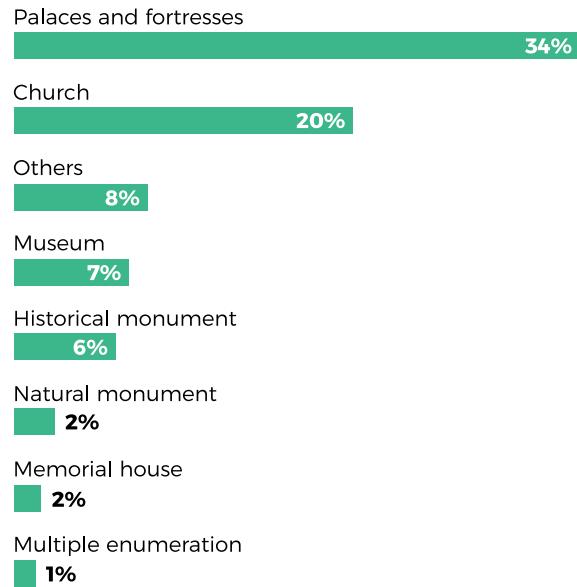
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**Graph 12.** Types of visited TCH sites in the last year (national sample) [What were these sites?]

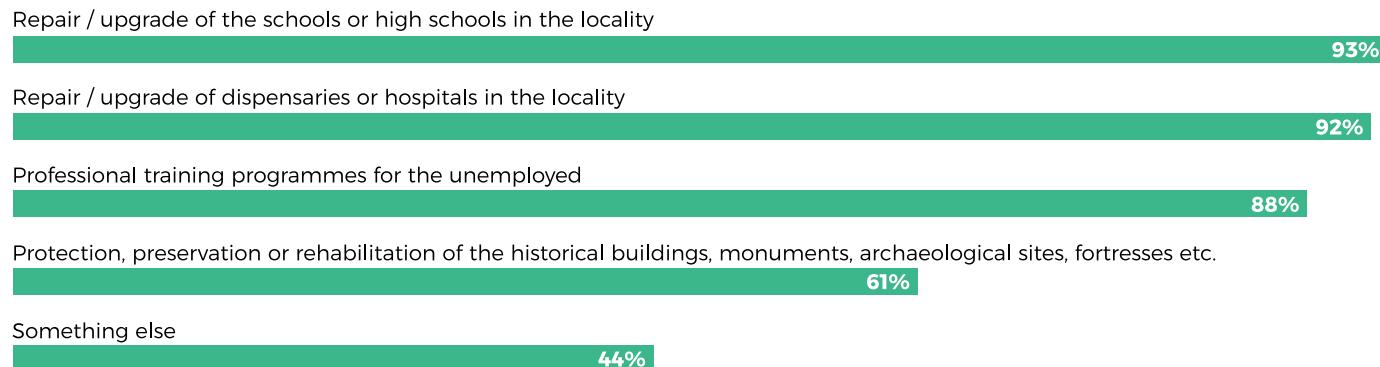


In Bucharest, the situation is different: 27.3% of the respondents mentioned the visiting of heritage sites outside their locality and chose palaces and fortresses, religious sites and other types of heritage sites.

**Graph 13.** Types of visited TCH sites in the last year (Bucharest sample) [What were these sites?]



**Graph 14. Fields of public budget allocation (national sample) [If the authorities in your locality (town/village hall and local council) benefited from more money in the budget, to what extent would you like this money to be spent for the following fields?]**



As regards the destination of the local budget, most of the respondents (both at national and at Bucharest level) wish that the allocation of public money be directed with priority towards the rehabilitation of schools, hospitals, as well as towards professional training programmes and subsequently towards the protection or rehabilitation of heritage sites. The result is not surprising at all: the deficiencies of some services

and facilities, directly felt by each respondent, lead to their prioritisation; heritage, although acknowledged as a value of the society and of the individual, becomes less important. The input of the cultural heritage to everyone's welfare rather seems a remote value that the future generations might harness economically, but the present requires other priorities.

## 4. Museums and visiting practices

In order to understand the results of the analysis on the visiting practices of our study we need to present the wider context of the visiting statistics provided by the National Institute of Statistics. According to the report *Activity of Cultural-Artistic Units*, 10,697,000 visitors were recorded in the country's 400 museums in 2016<sup>15</sup>. Most of the visitors were recorded in archaeology and history museums, in art museums and in ethnography and anthropology museums. Of the total visitors, only 4,247,000 paid for the full ticket, while the rest paid a smaller fee (2,898,000) or benefited from free visits

(2,976,000).<sup>16</sup> The statistical data highlight that, of the total beneficiaries of free access, 573,000 visitors were recorded on the occasion of the „Museum Night” event.<sup>17</sup>

The distribution of ticket-paying visitors by types of museums highlights the same total as in the case of museum visiting in general, but we notice a higher number of visitors who benefit from free tickets in the case of art museums, of ethnography and anthropology museums, as compared to other types of museums. During the „Museum Night” event, the most visited museums were archaeology and history museums,

<sup>15</sup> \*\*\*, *Activitatea unităților cultură artistică*, Bucharest, Institutul Național de Statistică, 2017, p. 13.

<sup>16</sup> Ibidem, p. 15.

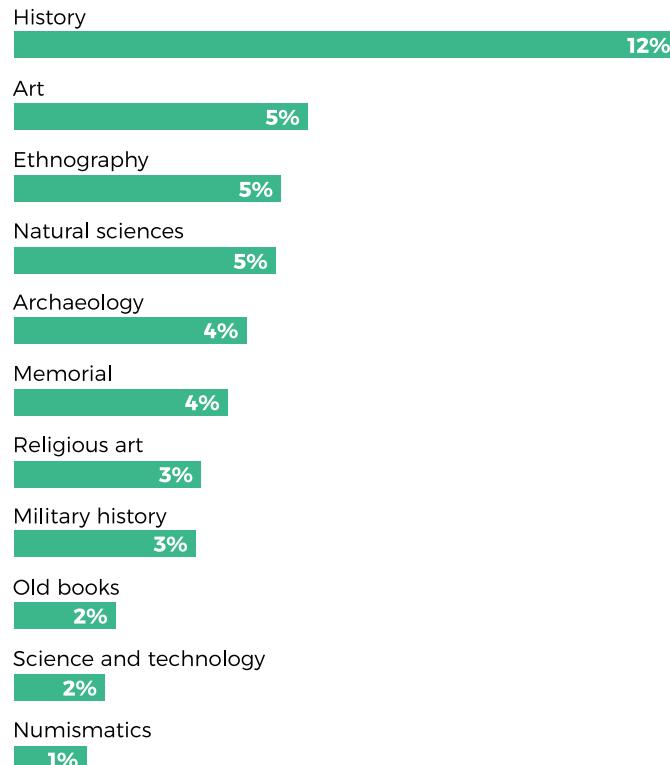
<sup>17</sup> Ibidem.

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followed by ethnography and anthropology museums and art museums.

The results of our study confirm the official statistics on the visiting preferences depending on museum types. Thus, we notice that the respondents' museum-visiting options at national level were mainly directed towards art, history, ethnography and natural sciences museums.

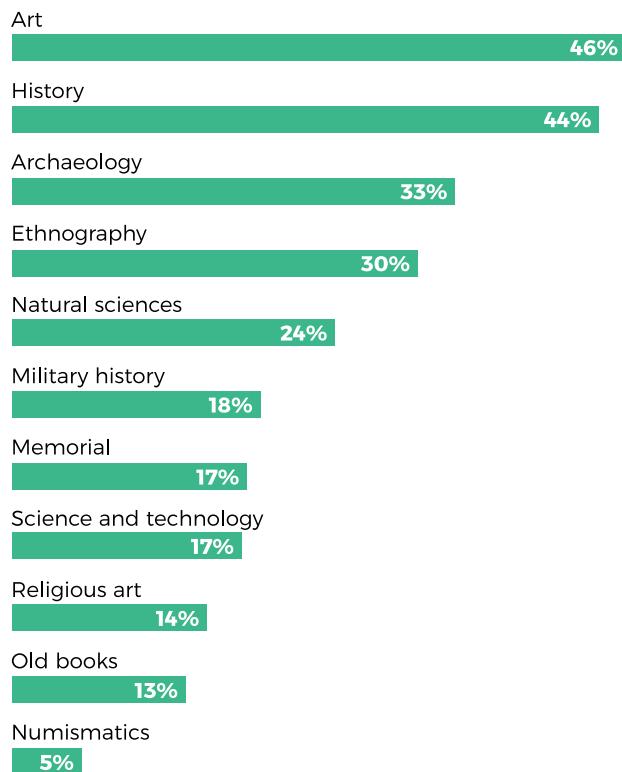
**Graph 15. Level of attendance depending on the type of museums (national sample) [In the last 12 months, in Romania, have you visited the following types of museums?]**



We can notice that Bucharest inhabitants had options different from those expressed by the respondents at national level and that they preferred other types of museums, i.e.

in descending order: art museums, history and archaeology museums.

**Graph 16. Level of attendance depending on the type of museums (Bucharest sample) [In the last 12 months, in Romania, have you visited the following types of museums?]**



The socio-demographic profile of the persons who have visited museums in the last year, depending on museum types, can be found in the following table and it mainly includes persons aged 18-29 and between 50 and 64 years old, with medium or high level of education, with a household income above the net average wage, mainly living in the Bucharest-Ilfov (BIF) or North-East Development Regions.

**Table 4.** Museum visiting by museum types

	Age	Gender	Education	Household income	Development region
1. Archaeology (ancient human cultures and civilisations)	18-29 years old	Mainly male	medium education level	above the net average wage	BIF, C, NE
2. Art (painting, sculpture, drawings, garments, decorations, furniture etc.)	18-29 years old	Mainly male	medium and high education level	above the net average wage	BIF
3. Religious art (cult garments and objects)	18-29 years old, 50-64 years old	Mainly male	medium education level	above the net average wage	NE
4. Old books (old manuscripts, rare editions etc.)	18-29 years old	Mainly female	nivel de educație ridicat	above the net average wage	BIF
5. Ethnography (exhibits on the life, customs and traditions of rural communities)	18-29 years old	Male and female	medium education level	above the net average wage	W
6. History	18-29 years old	Mainly male	medium education level	above the net average wage	NE
7. Military history	50-64 years old	Mainly male	medium education level	above the net average wage	BIF
8. Memorials (houses of historical, cultural personalities)	18-29 years old, 50-64 years old	Mainly male	medium education level	above the net average wage	BIF
9. Numismatics (old currency and coins collections)	40-49 years old	Mainly male	medium and high education level	above the net average wage	NE
10. Science and technology (objects used in industrial, scientific activities etc.)	18-29 years old	Mainly male	nivel de educație ridicat	above the net average wage	NE, BIF
11. Natural sciences (biology, zoology, geology etc.)	18-29 years old, 40-49 years old	Mainly male	medium and high education level	above the net average wage	BIF

## 5. Conclusions

The definitions of the tangible cultural heritage have been modified in time, and the differences in the perception on this type of heritage are expressed at the level of experts and of the general population through different social practices and attitudes. The benefits of the tangible cultural heritage, although admitted by professionals, are less acknowledged by the general population and by the main decision makers involved in the process of protecting, conserving and valorising the heritage. The low level of heritage sites visiting may be explained through its weak valorisation. The typology of

heritage sites (including museums) may be an explanatory factor for this level, but there is a need for more detailed qualitative and quantitative analyses aimed at identifying the direct and indirect factors that determine the level of visiting the tangible cultural heritage. There are also differences in the perception on the tangible cultural heritage as regards its related practices, depending on the respondents' socio-demographic characteristics, but the data are not sufficient to identify a segmentation of the beneficiaries of this type of heritage.

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## 7. Annexes

**Table 1. Distribution of perception on the benefits of the tangible cultural heritage (TCH) by age**

Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above	Total
1. Preservation of human communities' and groups' identity and traditions	20,6%	14,8%	18,6%	25,4%	20,7%	100,0%
2. Development of tourism	22,6%	14,2%	19,2%	24,3%	19,7%	100,0%
3. Knowing the national history	22,5%	13,9%	18,8%	24,2%	20,6%	100,0%
4. A heritage for future generations	20,5%	14,2%	19,5%	24,8%	21,0%	100,0%
5. Support in education, regardless of age	20,7%	14,5%	19,6%	23,6%	21,6%	100,0%
6. Economic benefits	21,6%	13,8%	19,2%	24,1%	21,3%	100,0%
7. Improvement of life quality	20,3%	13,5%	19,6%	25,5%	21,1%	100,0%
8. Preservation of old urban or rural landscapes	21,0%	14,4%	19,5%	24,3%	20,9%	100,0%
9. It brings joy to people	20,5%	14,0%	19,6%	24,5%	21,4%	100,0%
10. It helps people to be proud of the locality / area in which they were born or are living	20,9%	14,3%	19,5%	24,1%	21,3%	100,0%

**Table 2. Distribution of perception on the benefits of the TCH by de education level**

Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?	low education level	medium education level	Post high school education	high education level	Total
1. Preservation of human communities' and groups' identity and traditions	30,9%	47,7%	5,0%	16,3%	100,0%
2. Development of tourism	33,8%	46,1%	4,8%	15,3%	100,0%
3. Knowing the national history	32,7%	46,7%	5,1%	15,5%	100,0%
4. A heritage for future generations	33,7%	46,3%	4,7%	15,3%	100,0%
5. Support in education, regardless of age	35,2%	45,1%	4,7%	15,0%	100,0%
6. Economic benefits	33,5%	46,5%	4,5%	15,5%	100,0%
7. Improvement of life quality	35,1%	45,0%	4,9%	15,0%	100,0%
8. Preservation of old urban or rural landscapes	32,5%	47,4%	4,9%	15,3%	100,0%
9. It brings joy to people	34,5%	46,1%	4,9%	14,5%	100,0%
10. It helps people to be proud of the locality / area in which they were born or are living	34,4%	45,7%	4,9%	15,0%	100,0%

**Table 3. Distribution of perception on the benefits of the TCH by income**

Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
1. Preservation of human communities' and groups' identity and traditions	26,7%	33,3%	40,0%	100,0%
2. Development of tourism	27,9%	32,8%	39,3%	100,0%
3. Knowing the national history	27,6%	34,1%	38,3%	100,0%
4. A heritage for future generations	28,4%	33,1%	38,5%	100,0%
5. Support in education, regardless of age	28,9%	33,5%	37,6%	100,0%
6. Economic benefits	30,5%	31,9%	37,6%	100,0%
7. Improvement of life quality	30,8%	32,5%	36,7%	100,0%
8. Preservation of old urban or rural landscapes	29,2%	32,5%	38,3%	100,0%
9. It brings joy to people	29,6%	32,5%	37,9%	100,0%
10. It helps people to be proud of the locality / area in which they were born or are living	29,7%	32,3%	38,1%	100,0%

**Table 4. Distribution of perception on the benefits of the TCH by development regions**

Do you consider that the following can be deemed benefits brought by the protection of the tangible cultural heritage?	NE	SE	S	SW	W	NW	C	BIF	Total
1. Preservation of human communities' and groups' identity and traditions	15,2%	12,8%	17,1%	8,8%	9,0%	14,4%	11,9%	10,8%	100,0%
2. Development of tourism	14,1%	13,2%	16,6%	10,4%	7,9%	13,2%	12,4%	12,2%	100,0%
3. Knowing the national history	13,8%	13,1%	15,8%	10,9%	9,0%	12,3%	12,8%	12,2%	100,0%
4. A heritage for future generations	14,2%	12,7%	16,0%	10,8%	8,8%	13,8%	12,3%	11,5%	100,0%
5. Support in education, regardless of age	15,4%	13,4%	15,5%	10,2%	8,4%	13,2%	12,5%	11,5%	100,0%
6. Economic benefits	14,3%	13,3%	16,6%	11,1%	8,4%	13,5%	10,7%	12,1%	100,0%
7. Improvement of life quality	13,9%	13,5%	16,1%	11,2%	8,5%	13,8%	11,8%	11,2%	100,0%
8. Preservation of old urban or rural landscapes	15,2%	12,4%	16,0%	10,1%	9,8%	14,0%	10,8%	11,8%	100,0%
9. It brings joy to people	15,0%	13,8%	15,5%	11,8%	8,1%	14,2%	11,1%	10,6%	100,0%
10. It helps people to be proud of the locality / area in which they were born or are living	14,9%	13,0%	15,5%	10,8%	8,8%	13,8%	11,8%	11,3%	100,0%

**Table 5. Distribution of the awareness on the TCH protection and valorisation by age**

Please tell me to what extent you agree with the following statements	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 65 years old or above	Total
1. The tangible cultural heritage must be protected	21,1%	14,6%	19,3%	23,5%	21,5%	100,0%
2. I am proud of the tangible cultural heritage of Romania	21,5%	14,0%	18,3%	23,9%	22,3%	100,0%
3. I wish that the tangible cultural heritage in my locality be protected	21,3%	13,9%	19,0%	23,7%	22,0%	100,0%
4. The protection of the tangible cultural heritage is everyone's responsibility	21,2%	13,2%	18,9%	24,2%	22,5%	100,0%
5. Public money should be used for the protection of the tangible cultural heritage	20,8%	14,4%	18,3%	24,9%	21,6%	100,0%
6. People should suffer legal consequences for destroying the tangible cultural heritage	22,2%	13,9%	19,6%	23,0%	21,3%	100,0%
7. The authorities should offer benefits to those who protect the tangible cultural heritage	22,6%	14,4%	18,9%	23,9%	20,2%	100,0%
8. The tangible cultural heritage should be valorised for tourism	21,6%	13,8%	19,8%	23,9%	20,9%	100,0%
9. More education should be done in school for the protection of the tangible cultural heritage	21,2%	14,7%	17,7%	23,4%	23,0%	100,0%
10. I need more information on this topic	22,0%	15,2%	17,3%	24,7%	20,9%	100,0%

**Table 6. Distribution of the awareness on the TCH protection and valorisation by education level**

Please tell me to what extent you agree with the following statements.	low education level	medium education level	post high school education	high education level	Total
1. The tangible cultural heritage must be protected	33,4%	46,5%	4,5%	15,6%	100,0%
2. I am proud of the tangible cultural heritage of Romania	32,2%	47,3%	5,1%	15,4%	100,0%
3. I wish that the tangible cultural heritage in my locality be protected	32,8%	46,5%	4,9%	15,8%	100,0%
4. The protection of the tangible cultural heritage is everyone's responsibility	34,3%	46,1%	4,7%	14,9%	100,0%
5. Public money should be used for the protection of the tangible cultural heritage	31,7%	47,6%	4,5%	16,1%	100,0%
6. People should suffer legal consequences for destroying the tangible cultural heritage	33,7%	46,0%	4,7%	15,5%	100,0%
7. The authorities should offer benefits to those who protect the tangible cultural heritage	33,0%	46,6%	4,5%	15,9%	100,0%
8. The tangible cultural heritage should be valorised for tourism	33,2%	47,0%	4,5%	15,3%	100,0%
9. More education should be done in school for the protection of the tangible cultural heritage I	34,4%	46,0%	4,5%	15,2%	100,0%
10. I need more information on this topic	32,7%	47,0%	4,5%	15,8%	100,0%

**Table 7. Distribution of the awareness on the TCH protection and valorisation by income**

Please tell me to what extent you agree with the following statements	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
1. The tangible cultural heritage must be protected	30,1%	32,9%	37,0%	100,0%
2. I am proud of the tangible cultural heritage of Romania	29,6%	33,2%	37,2%	100,0%
3. I wish that the tangible cultural heritage in my locality be protected	29,8%	32,5%	37,7%	100,0%
4. The protection of the tangible cultural heritage is everyone's responsibility	29,9%	33,0%	37,0%	100,0%
5. Public money should be used for the protection of the tangible cultural heritage	29,3%	34,7%	36,0%	100,0%
6. People should suffer legal consequences for destroying the tangible cultural heritage	28,8%	33,8%	37,4%	100,0%
7. The authorities should offer benefits to those who protect the tangible cultural heritage	31,0%	33,1%	36,0%	100,0%
8. The tangible cultural heritage should be valorised for tourism	29,2%	33,5%	37,3%	100,0%
9. More education should be done in school for the protection of the tangible cultural heritage	29,6%	33,7%	36,7%	100,0%
10. I need more information on this topic	28,6%	34,6%	36,8%	100,0%

**Table 8. Distribution of the awareness on the TCH protection and valorisation by development regions**

Please tell me to what extent you agree with the following statements.	NE	SE	S	SW	W	NW	C	BIF	Total
1. The tangible cultural heritage must be protected	15,0%	12,6%	14,9%	10,7%	9,4%	13,5%	12,4%	11,6%	100,0%
2. I am proud of the tangible cultural heritage of Romania	14,3%	13,1%	16,7%	11,1%	9,8%	12,9%	12,7%	9,4%	100,0%
3. I wish that the tangible cultural heritage in my locality be protected	14,5%	12,3%	16,0%	10,5%	9,7%	14,0%	12,5%	10,4%	100,0%
4. The protection of the tangible cultural heritage is everyone's responsibility	14,9%	12,5%	14,8%	11,2%	9,8%	14,9%	12,8%	9,2%	100,0%
5. Public money should be used for the protection of the tangible cultural heritage	16,1%	13,9%	15,3%	11,2%	10,4%	10,7%	12,6%	9,8%	100,0%
6. People should suffer legal consequences for destroying the tangible cultural heritage	15,0%	12,0%	16,2%	9,8%	9,3%	13,5%	11,6%	12,6%	100,0%
7. The authorities should offer benefits to those who protect the tangible cultural heritage	12,8%	13,4%	16,9%	11,4%	8,8%	14,1%	11,7%	10,9%	100,0%
8. The tangible cultural heritage should be valorised for tourism	14,5%	13,0%	16,4%	10,7%	8,7%	13,3%	11,5%	11,8%	100,0%
9. More education should be done in school for the protection of the tangible cultural heritage	13,8%	12,8%	16,6%	11,2%	9,7%	13,5%	10,8%	11,7%	100,0%
10. I need more information on this topic	11,0%	15,6%	18,5%	12,3%	9,6%	13,5%	12,8%	6,8%	100,0%

**Table 9. Distribution of the awareness on the existence of the TCH sites by age**

As far as you know, is there any intangible cultural heritage site within your locality?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old or above	Total
Yes	19,9%	14,1%	19,6%	28,1%	18,3%	100,0%

**Table 10. Distribution of the awareness on the existence of the TCH sites by education level**

As far as you know, is there any intangible cultural heritage site within your locality?	low education level	medium education level	post high school education	high education level	Total
Yes	28,4%	47,0%	4,3%	20,2%	100,0%

**Table 11. Distribution of the awareness on the existence of the TCH sites by income**

As far as you know, is there any intangible cultural heritage site within your locality?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
Yes	21,4%	33,7%	44,8%	100,0%

**Table 12. Distribution of the awareness on the existence of the TCH sites by development regions**

As far as you know, is there any intangible cultural heritage site within your locality?	NE	SE	S	SW	W	NW	C	BIF	Total
Yes	15,0%	10,8%	10,8%	2,7%	13,1%	17,6%	15,0%	15,0%	100,0%

**Table 13. Distribution of the awareness on the types of TCH sites by development regions**

What type of tangible cultural heritage is / are? First mention	NE	SE	S	SW	W	NW	C	BIF	Total
Museum	10,9%	10,1%	12,6%	,8%	27,7%	5,0%	14,3%	18,5%	100,0%
Historical monument	10,3%	8,6%	3,4%	8,6%	22,4%	13,8%	19,0%	13,8%	100,0%
Monument dedicated to a personality	0,0%	11,1%	0,0%	0,0%	22,2%	55,6%	0,0%	11,1%	100,0%
Cultural institution	4,2%	25,0%	4,2%	0,0%	20,8%	12,5%	20,8%	12,5%	100,0%
Church	20,8%	6,2%	18,0%	1,1%	8,4%	20,2%	16,3%	9,0%	100,0%
Archaeological monument	20,0%	20,0%	20,0%	0,0%	10,0%	30,0%	0,0%	0,0%	100,0%
Memorial house	38,9%	11,1%	27,8%	0,0%	0,0%	11,1%	5,6%	5,6%	100,0%

What type of tangible cultural heritage is / are? First mention	NE	SE	S	SW	W	NW	C	BIF	Total
Others	18,2%	19,7%	6,1%	7,6%	13,6%	24,2%	6,1%	4,5%	100,0%
Palaces and castles	5,1%	5,1%	0,0%	1,3%	2,6%	37,2%	10,3%	38,5%	100,0%
Natural monument	18,2%	9,1%	0,0%	0,0%	0,0%	27,3%	9,1%	36,4%	100,0%
Heroes' monument	20,0%	24,0%	16,0%	2,0%	2,0%	6,0%	26,0%	4,0%	100,0%
Multiple enumeration	5,9%	0,0%	0,0%	0,0%	11,8%	0,0%	47,1%	35,3%	100,0%

Table 14. Distribution of the awareness on the types of TCH sites by age

What type of tangible cultural heritage is / are? First mention	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above	Total
Museum	24,1%	19,8%	22,4%	22,4%	11,2%	100,0%
Historical monument	26,3%	12,3%	15,8%	33,3%	12,3%	100,0%
Monument dedicated to a personality	20,0%	10,0%	10,0%	60,0%	0,0%	100,0%
Cultural institution	36,4%	4,5%	22,7%	18,2%	18,2%	100,0%
Church	13,4%	17,4%	19,2%	29,7%	20,3%	100,0%
Archaeological monument	0,0%	20,0%	10,0%	40,0%	30,0%	100,0%
Memorial house	16,7%	16,7%	27,8%	33,3%	5,6%	100,0%
Others	20,0%	12,3%	23,1%	27,7%	16,9%	100,0%
Palaces and castles	31,2%	9,1%	13,0%	29,9%	16,9%	100,0%
Natural monument	10,0%	10,0%	30,0%	20,0%	30,0%	100,0%
Heroes' monument	8,0%	10,0%	10,0%	30,0%	42,0%	100,0%
Multiple enumeration	6,7%	0,0%	53,3%	20,0%	20,0%	100,0%

Table 15. What type of tangible cultural heritage is / are? First mention

What type of tangible cultural heritage is / are? First mention	low education level	medium education level	post high school education	high education level	Total
Museum	17,1%	49,6%	3,4%	29,9%	100,0%
Historical monument	37,9%	48,3%	5,2%	8,6%	100,0%
Monument dedicated to a personality	36,4%	54,5%	0,0%	9,1%	100,0%
Cultural institution	3,8%	53,8%	3,8%	38,5%	100,0%
Church	35,1%	43,3%	4,1%	17,5%	100,0%

What type of tangible cultural heritage is / are? First mention	low education level	medium education level	post high school education	high education level	Total
Archaeological monument	33,3%	55,6%	0,0%	11,1%	100,0%
Memorial house	0,0%	70,6%	5,9%	23,5%	100,0%
Others	21,2%	50,0%	9,1%	19,7%	100,0%
Palaces and castles	33,3%	36,0%	6,7%	24,0%	100,0%
Natural monument	22,2%	33,3%	11,1%	33,3%	100,0%
Heroes' monument	42,0%	50,0%	2,0%	6,0%	100,0%
Multiple enumeration	37,5%	31,3%	0,0%	31,3%	100,0%

Table 16. Distribution of the awareness on the types of TCH sites by income

What type of tangible cultural heritage is / are? First mention	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
Museum	16,1%	32,3%	51,6%	100,0%
Historical monument	7,7%	42,3%	50,0%	100,0%
Monument dedicated to a personality	50,0%	0,0%	50,0%	100,0%
Cultural institution	11,1%	33,3%	55,6%	100,0%
Church	30,1%	38,6%	31,3%	100,0%
Archaeological monument	0,0%	25,0%	75,0%	100,0%
Memorial house	16,7%	16,7%	66,7%	100,0%
Others	5,9%	23,5%	70,6%	100,0%
Palaces and castles	26,3%	21,1%	52,6%	100,0%
Natural monument	0,0%	0,0%	100,0%	100,0%
Heroes' monument	21,7%	47,8%	30,4%	100,0%
Multiple enumeration	50,0%	50,0%	0,0%	100,0%

**Table 17. Distribution of TCH sites visiting by age**

Have you ever visited this/these tangible cultural heritage site(s)?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above	Total
Yes	20,5%	13,9%	18,8%	27,7%	19,0%	100,0%

**Table 18. Distribution of TCH sites visiting by education level**

Have you ever visited this/these tangible cultural heritage site(s)?	low education level	medium education level	post high school education	high education level	Total
Yes	28,4%	47,2%	4,5%	19,9%	100,0%

**Table 19. Distribution of TCH sites visiting by income level**

Have you ever visited this/these tangible cultural heritage site(s)?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
Yes	20,3%	33,9%	45,8%	100,0%

**Table 20. Distribution of TCH sites visiting by development regions**

Have you ever visited this / these tangible cultural heritage site(s)?	NE	SE	S	SW	W	NW	C	BIF	Total
Yes	15,1%	11,1%	10,8%	2,5%	13,4%	18,3%	13,6%	15,2%	100,0%

**Table 21. Distribution of TCH sites visiting outside the locality by age**

How many times have you visited tangible cultural heritage sites in Romania (not including your locality) in the last 12 months?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above	Total
Yes	20,0%	11,7%	17,8%	22,0%	28,5%	100,0%

**Table 22. Distribution of TCH sites visiting outside the locality by education level**

How many times have you visited tangible cultural heritage sites in Romania (not including your locality) in the last 12 months?	low education level	medium education level	post high school education	high education level	Total
Yes	45,7%	41,7%	4,3%	8,3%	100,0%

**Table 23. Distribution of TCH sites visiting outside the locality by income**

How many times have you visited tangible cultural heritage sites in Romania (not including your locality) in the last 12 months?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
Yes	40,9%	33,7%	25,4%	100,0%

**Table 24. Distribution of museum visiting by age**

In the last 12 months, have you visited a museum in your locality or in the biggest city close to your locality?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old or above	Total
Yes	30,1%	16,8%	20,2%	25,9%	7,1%	100,0%

**Table 25. Distribution of museum visiting by education level**

In the last 12 months, have you visited a museum in your locality or in the biggest city close to your locality?	low education level	medium education level	post high school education	high education level	Total
Yes	21,9%	46,9%	6,4%	24,7%	100,0%

**Table 26. Distribution of museum visiting by income**

In the last 12 months, have you visited a museum in your locality or in the biggest city close to your locality?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
Yes	23,8%	30,0%	46,2%	100,0%

**Table 27. Distribution of museum visiting by development regions**

	NE	SE	S	SW	W	NW	C	BIF	Total
Yes	17,8%	9,3%	13,1%	7,7%	12,6%	12,0%	13,4%	14,2%	100,0%

**Table 28. Distribution of visiting various types of museums by education level**

In the last 12 months, in Romania, have you visited the following types of museums?	low education level	medium education level	post high school education	high education level	Total
1. Archaeology (ancient human cultures and civilisations)	7,3%	47,3%	12,7%	32,7%	100,0%
2. Art (painting, sculpture, drawings, garments, decorations, furniture etc.)	5,9%	41,2%	10,3%	42,6%	100,0%
3. Religious art (cult garments and objects)	9,1%	50,0%	4,5%	36,4%	100,0%
4. Old books (old manuscripts, rare editions etc.)	4,3%	34,8%	0,0%	60,9%	100,0%
5. Ethnography (exhibits on the life, customs and traditions of rural communities)	7,9%	49,2%	3,2%	39,7%	100,0%
6. History	24,3%	46,1%	3,9%	25,7%	100,0%
7. Military history	0,0%	56,1%	12,2%	31,7%	100,0%
8. Memorials (houses of historical, cultural personalities)	10,0%	44,0%	6,0%	40,0%	100,0%
9. Numismatics (old currency and coins collections)	18,8%	37,5%	6,3%	37,5%	100,0%
10. Science and technology (objects used in industrial, scientific activities etc.)	0,0%	28,6%	19,0%	52,4%	100,0%
11. Natural sciences (biology, zoology, geology etc.)	4,9%	44,3%	6,6%	44,3%	100,0%

**Table 29. Distribution of visiting various types of museums by age**

In the last 12 months, in Romania, have you visited the following types of museums?	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above	Total
1. Archaeology (ancient human cultures and civilisations)	32,0%	18,0%	22,0%	20,0%	8,0%	100,0%
2. Art (painting, sculpture, drawings, garments, decorations, furniture etc.)	39,7%	17,6%	17,6%	19,1%	5,9%	100,0%
3. Religious art (cult garments and objects)	28,6%	14,3%	16,7%	28,6%	11,9%	100,0%
4. Old books (old manuscripts, rare editions etc.)	34,8%	21,7%	17,4%	17,4%	8,7%	100,0%
5. Ethnography (exhibits on the life, customs and traditions of rural communities)	37,7%	19,7%	21,3%	16,4%	4,9%	100,0%
6. History	37,5%	16,4%	14,5%	23,7%	7,9%	100,0%
7. Military history	27,5%	15,0%	15,0%	37,5%	5,0%	100,0%
8. Memorials (houses of historical, cultural personalities)	30,6%	12,2%	20,4%	28,6%	8,2%	100,0%
9. Numismatics (old currency and coins collections)	17,6%	23,5%	41,2%	5,9%	11,8%	100,0%
10. Science and technology (objects used in industrial, scientific activities etc.)	35,0%	25,0%	15,0%	10,0%	15,0%	100,0%
11. Natural sciences (biology, zoology, geology etc.)	33,9%	15,3%	30,5%	13,6%	6,8%	100,0%

**Table 30. Distribution of visiting various types of museums by income**

In the last 12 months, in Romania, have you visited the following types of museums?	under the net minimum wage	between the net minimum and the net average wage	above the net average wage	Total
1. Archaeology (ancient human cultures and civilisations)	9,5%	28,6%	61,9%	100,0%
2. Art (painting, sculpture, drawings, garments, decorations, furniture etc.)	4,8%	23,8%	71,4%	100,0%
3. Religious art (cult garments and objects)	15,0%	20,0%	65,0%	100,0%
4. Old books (old manuscripts, rare editions etc.)	0,0%	37,5%	62,5%	100,0%
5. Ethnography (exhibits on the life, customs and traditions of rural communities)	0,0%	35,7%	64,3%	100,0%
6. History	31,5%	22,2%	46,3%	100,0%
7. Military history	14,3%	7,1%	78,6%	100,0%
8. Memorials (houses of historical, cultural personalities)	21,1%	26,3%	52,6%	100,0%
9. Numismatics (old currency and coins collections)	20,0%	0,0%	80,0%	100,0%
10. Science and technology (objects used in industrial, scientific activities etc.)	0,0%	16,7%	83,3%	100,0%
11. Natural sciences (biology, zoology, geology etc.)	4,2%	45,8%	50,0%	100,0%

**Table 31. Distribution of visiting various types of museums by development regions**

In the last 12 months, in Romania, have you visited the following types of museums?	NE	SE	S	SV	V	NV	C	BIF	Total
1. Archaeology (ancient human cultures and civilisations)	20,4%	5,6%	11,1%	3,7%	13,0%	3,7%	20,4%	22,2%	100,0%
2. Art (painting, sculpture, drawings, garments, decorations, furniture etc.)	17,6%	4,4%	8,8%	2,9%	5,9%	8,8%	16,2%	35,3%	100,0%
3. Religious art (cult garments and objects)	29,5%	4,5%	4,5%	2,3%	11,4%	9,1%	25,0%	13,6%	100,0%
4. Old books (old manuscripts, rare editions etc.)	8,7%	4,3%	17,4%	0,0%	8,7%	13,0%	21,7%	26,1%	100,0%
5. Ethnography (exhibits on the life, customs and traditions of rural communities)	11,1%	4,8%	14,3%	1,6%	22,2%	14,3%	17,5%	14,3%	100,0%
6. History	22,7%	9,1%	14,9%	1,9%	8,4%	13,0%	18,2%	11,7%	100,0%
7. Military history	22,5%	7,5%	2,5%	2,5%	10,0%	22,5%	0,0%	32,5%	100,0%
8. Memorials (houses of historical, cultural personalities)	21,6%	9,8%	7,8%	5,9%	9,8%	3,9%	13,7%	27,5%	100,0%
9. Numismatics (old currency and coins collections)	47,1%	0,0%	5,9%	11,8%	0,0%	17,6%	5,9%	11,8%	100,0%
10. Science and technology (objects used in industrial, scientific activities etc.)	33,3%	9,5%	14,3%	0,0%	4,8%	0,0%	9,5%	28,6%	100,0%
11. Natural sciences (biology, zoology, geology etc.)	19,0%	4,8%	9,5%	7,9%	11,1%	3,2%	17,5%	27,0%	100,0%



# **INTANGIBLE CULTURAL HERITAGE**

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## **1. Abstract**

In this chapter we shall present and analyse the population's practices and perception on the intangible cultural heritage, both at national and at Bucharest level. In order to facilitate the understanding of the findings, we shall draw up a theoretical introduction, starting from the concept of intangible cultural heritage as a living, dynamic heritage, then we shall make a foray into the evolution of the process of safeguarding the living cultural heritage at international level, culminating with the 2003 UNESCO definition of the intangible cultural heritage. Thus, we shall speak about the enhancement of the concept of intangible cultural heritage of the last decades, by discussing the traditions, social practices, common idioms and lore, as intangible forms of a living culture, crucial in the definition of a

certain community's identity. Furthermore, we shall tackle the main recent concerns of international forums on the protection of these intangible elements, as well as the main definition of the intangible cultural heritage, approved by the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

We shall aim in this analysis at identifying the perception on the role of traditions from the respondents' point of view (at national and Bucharest level), the degree of knowledge of various heritage elements, the degree of their valorisation and transmission.

## **2. Intangible cultural heritage, a living heritage**

In the last decades, the term cultural heritage has known a major change worldwide, due firstly to the increasing awareness of the fact that the cultural phenomenon is still dynamic, alive, continually experienced and permanently evolving. Starting from this idea, it becomes obvious that the field of heritage is not limited to monuments and art collections, but it also comprises all those essential elements representing the living culture of communities, their evolution and permanent development. Therefore, it includes all those intangible elements deemed fundamental by a community in defining its identity, as well as its uniqueness or diversity by comparison with other communities.

It is all about culture practised by people as part of their everyday lives. We are referring to a living heritage, made from lore, rituals, social practices, idioms that are not tangible cultural objects – like monuments, paintings, books or other works of art – and are inherited from our

ancestors and passed on to our descendants. Oftentimes, it is about what we call the „spirit” underlying the identity of a community or group of people. The term „living heritage” highlights its continuity, being associated with the importance of people's social life, granting them identity, a sense of belonging, as well as a capital of knowledge that can be transmitted to the future generations.

In a society more and more affected by the phenomenon of globalisation, oral traditions and expressions play a significant role in the preservation of cultural diversity. At the same time, knowing the traditions and common idioms, specific to a certain community or group of people, can facilitate the intercultural dialogue and encourage mutual respect and cherishing of the others' way of living.

Being aware of these aspects, in the last thirty years, experts across the world have expressed their concern with the possible negative effects of globalisation on the people's cultural diversity, particularly on their living heritage, and have

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drawn the attention on the necessity of adopting measures aiming at ensuring the safeguarding and conservation of this living heritage.

In this context, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, within the 32nd session of the General Conference that took place in Paris, in the period September 29<sup>th</sup> – October 17<sup>th</sup> 2003. The convention represents the first international instrument on intangible cultural heritage and establishes a general legal,

administrative and financial framework for the preservation of the intangible cultural heritage.

In the very first lines of the Convention we can read that „the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage”<sup>1</sup>.

### **3. Worldwide evolution of the process of safeguarding the intangible cultural heritage**

Important steps<sup>1</sup> in safeguarding the intangible cultural heritage have been taken ever since the '80<sup>s</sup>. Thus, the concept of intangible cultural heritage was officially mentioned for the first time in 1982, in the Declaration on the cultural policies adopted within the World Conference on Cultural Policies, which took place in Mexico City, at the invitation of the Mexican government, in the period July 26<sup>th</sup> – August 6<sup>th</sup>: „The cultural heritage of a people includes the works of its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people's spirituality, and the body of values which give meaning to life. It includes both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries.”<sup>2</sup>

In 1989, the UNESCO General Conference, in its 25<sup>th</sup> session, adopted the „Recommendation on the Safeguarding of

Traditional Culture and Folklore”<sup>3</sup> through which the Member States were invited to take measures for safeguarding traditional culture and folklore through the identification of their constitutive elements and building a national inventory, conservation by establishing national archives and specialised museums, preservation by introducing the studying of folklore in the formal and informal education, dissemination by fostering the set-up of events and festivities dedicated to folklore, and, last but not least, the protection of folklore and cooperation in this field.

In 2001, the UNESCO document entitled „Report on the preliminary study on the advisability of regulating internationally, through a new standard-setting instrument, the protection of traditional culture and folklore”<sup>4</sup> significantly changed the terms of the 1989 Recommendation. B. Kirshenblatt-Gimblett best explains this phenomenon,

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1 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris, 2003, available at <https://ich.unesco.org/en/convention>.

2 UNESCO, *Mexico City Declaration on cultural policies, Final Report, World Conference on Cultural Policies*, Mexico City, available at <http://unesdoc.unesco.org/images/0005/000525/052505eo.pdf>.

3 UNESCO, *Recommendation on the Safeguarding of Traditional Culture and Folklore*, available at [http://portal.unesco.org/en/ev.php-URL\\_ID=13141&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html).

4 UNESCO, *Report on the preliminary study on the advisability of regulating internationally, through a new standard-setting instrument, the protection of traditional culture and folklore*, available at <http://unesdoc.unesco.org/images/0012/001225/122585e.pdf>.

referring to this Report: „rather than emphasize the role of professional folklorists and folklore institutions to document and preserve the records of endangered traditions, it focused on sustaining the traditions themselves by supporting the practitioners . This entailed a shift from artefacts (tales, songs, customs) to people (performers, artisans, healers), their knowledge, and skills.”<sup>5</sup>

Therefore, after the publication of the 2001 Report, we have been assisting to an enhancement of the scope of the intangible cultural heritage and of the attention that must be given, through protection measures, not only to oral expressions and traditions, but also to all the people who hold, practise and transmit them from one generation to another, in particular.

## **4. Definition of intangible cultural heritage –** **UNESCO perspective**

The 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage defines the intangible cultural heritage as:

“the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly

In this respect, based on the proposals of experts within the international meeting that took place in Torino in the period 14-17 March 2001<sup>6</sup>. the Report on the preliminary study on the advisability of regulating internationally, through a new standard-setting instrument, the protection of traditional culture and folklore defines the intangible cultural heritage as „peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity ”.<sup>7</sup>

recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.”<sup>8</sup>

The intangible cultural heritage is manifested in the following domains<sup>9</sup>:

- 5 Barbara Kirshenblatt-Gimblett, *Intangible Heritage as Metacultural Production*, p. 53, available at [http://www.nyu.edu/classes/bkg/web/heritage\\_MI.pdf](http://www.nyu.edu/classes/bkg/web/heritage_MI.pdf).
- 6 UNESCO, *International Round Table on Intangible Cultural Heritage – Working Definitions*, 14-17 March 2001, Turin, Italy, available at <https://ich.unesco.org/doc/src/00077-EN.pdf>.
- 7 UNESCO, *Report on the preliminary study on the advisability of regulating internationally, through a new standard-setting instrument, the protection of traditional culture and folklore*, paragraful 26, available at <http://unesdoc.unesco.org/images/0012/001225/122585e.pdf>.

8 Law no. 410 of 29 December 2005 on the acceptance of the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in Paris on the 17th of October 2003, published in the Official Gazette, Part I, nr. 17 of 9 January 2006, art. 2, it. (1). Available on the site of the Chamber of Deputies, at the address: [http://www.cdep.ro/pls/legis/legis\\_pck.hpt\\_act\\_text?id=69449](http://www.cdep.ro/pls/legis/legis_pck.hpt_act_text?id=69449).

9 Idem, art. 2, alin. (2).

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- a) „oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) performing arts;
- c) social practices, rituals and festive events;
- d) knowledge and practices concerning nature and the universe;
- e) traditional craftsmanship”.

In legal terms, the main characteristics<sup>10</sup> of the intangible cultural heritage are:

- a) „the anonymous nature of the origin of the creation;
- b) mainly informal transmission;
- c) preservation within the family, group and/or community;
- d) delimitation according to the following criteria: territorial, ethnic, religious, age, gender and socio-professional;
- e) its perception as being intrinsically related to the groups and/or communities wherein it was created, preserved and transmitted;
- f) the making process, performance or creation of intangible cultural heritage elements within the group and/or community, by observing traditional forms and techniques”.

Several elements fundamental to the understanding of the concept of intangible cultural heritage emerge from the above definitions. A significant contribution in this respect was that of Federico Lenzerini<sup>11</sup>, international law and EU legislation expert, UNESCO consultant for the intangible cultural heritage protection. Hereinafter we present the results of this author's analysis in a nutshell:

### 1. Intangible cultural heritage is acknowledged by communities, groups or individuals as an integral part of their cultural heritage.

The necessity of a community's or a group's identification with the intangible cultural heritage and its acknowledgement as belonging to their cultural inheritance explain the major difference between the principles underpinning the protection / safeguarding of the material/tangible and immaterial/intangible heritage. More precisely, according to the Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)<sup>12</sup>, the following are acknowledged as cultural heritage worthy of international protection: monuments of architecture, sculpture or painting, groups of buildings and sites of exceptional universal value. On the other hand, the Convention on the Safeguarding of the Intangible Cultural Heritage (2003) defines the nature of the intangible cultural heritage based on its acknowledgement by the communities, groups and individuals as an integral part of their cultural heritage. In other words, the value of the intangible cultural heritage is not given by the latter's exceptional universal character, but by its creators and transmitters, who acknowledge it as an essential part of their cultural inheritance.

### 2. The intangible cultural heritage is constantly re-created by communities or groups, as a response to their social and historical evolution.

Culture is a living, ever-changing entity; a cultural manifestation can only represent a culture over time if that manifestation has the capacity to permanently adapt itself to the transformations of the culture it is a part of. The intangible cultural heritage is, by definition, a living entity, and its capacity to permanently adapt itself in response to the historical and social evolution of its creators and transmitters is one of its essential characteristics. Practised regularly and transmitted

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10 Law no. 26 of 29 February 2008 on the protection of the intangible cultural heritage. Available on the site of the National Institute of Heritage; <http://www.cimec.ro/Legislatie/Legea-26-2008-PatrimoniuMaterial.pdf>.

11 Federico Lenzerini, „Intangible Cultural Heritage: The Living Culture of Peoples”, in *The European Journal of International Law* Vol. 22, no. 1, 2011, available at <https://academic.oup.com/ejil/article/22/1/101/436591>.

12 UNESCO. Convention concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention), 1972, available at <http://whc.unesco.org/en/conventiontext/>.

within a group, or from one generation to another, the intangible cultural heritage acquires a dynamic character, as it is ever-changing and permanently re-created.

### **3. The intangible cultural heritage is closely linked to the identity of its creators and of those who pass it on.**

This bond is very well presented in the definition of the intangible cultural heritage included in Art. 2 of the 2003 UNESCO Convention, where the concept of intangible cultural heritage appears as an entity providing the communities or groups „a sense of identity and continuity”<sup>13</sup>. Therefore, the importance of safeguarding the intangible cultural heritage is justified in terms of its significance for the identity of its creators and transmitters. Moreover, unlike the tangible cultural heritage, no ranking can be made within the intangible cultural heritage, for the mere reason that its importance is based on its significance for its creators and transmitters, and not on its outer qualities.

### **4. The condition of the intangible cultural heritage's „authenticity” is an implicit requirement.**

Although in the definition of the intangible cultural heritage comprised in Art. 2 of the 2003 UNESCO Convention there is no explicit mention of the condition of „authenticity”, the latter should be understood as an implicit requirement for the intangible cultural heritage to be legally safeguarded. More precisely, its „authenticity” is closely related to the profound connection it has with the cultural identity of its creators and transmitters. Losing this connection results in losing the „authenticity” and determines the creation of an artificial cultural heritage. At the same time, considering that, as previously mentioned, the intangible cultural heritage is ever-changing and permanently re-created, depending on its creators' and transmitters' historical and social evolution, the safeguarding of the “authenticity” of the intangible cultural

heritage would require the necessity of creating a context to allow this heritage to adapt to the cultural identity of the communities, groups or individuals it belongs to.

### **5. Intangible cultural heritage is closely related to human rights.**

The relation between intangible cultural heritage and human rights is obvious from several points of view. Firstly, a large part of the intangible cultural heritage is closely related to religious beliefs. Thus, an inappropriate safeguarding might result in a violation of the right to freedom of thought, conscience and religion, as provided in Art. 18 of the Universal Declaration of the Human Rights<sup>14</sup> or in Art. 18 of the International Pact on Civil and Political Rights<sup>15</sup>.

Secondly, the intangible side of culture is closely related to human rights, as established by the Committee of the International Covenant on the Economic, Social and Cultural Rights<sup>16</sup>. In the General Comment no. 14 to Art. 12 of the Covenant it is mentioned that the health services of certain communities, particularly those of the indigenous population “should be culturally appropriated, taking into account the traditional preventive care, healing practices and medicines”<sup>17</sup> (traditional healing practices being typical examples of intangible cultural heritage).

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14 UNO. Universal Declaration of Human Rights, 1948, available at [https://lege5.ro/Gratuit/g42doobx/\\_declaratia-universala-a-drepturilor-omului-din-10121948](https://lege5.ro/Gratuit/g42doobx/_declaratia-universala-a-drepturilor-omului-din-10121948).

15 UNO. International Covenant on the Civil and Political Rights,, 1966, available at [http://www.cdep.ro/pls/legis/legis\\_pck.htp\\_act\\_text?dt=63815](http://www.cdep.ro/pls/legis/legis_pck.htp_act_text?dt=63815).

16 UNO. International Pact on the Economic, Social and Cultural Rights, art. 12, 1966, available at <https://lege5.ro/Gratuit/g43dqnrz/pactul-international-cu-privire-la-drepturile-economice-sociale-si-culturale-din-16121966>.

17 CESCR General Comment no. 14: The Right to the Highest Attainable Standard of Health (Art. 12), Adopted at the Twenty-second Session of the Committee on Economic, Social and Cultural Rights, on 11 August 2000, paragraf 27, available at <http://www.refworld.org/pdfid/4538838d0.pdf>.

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13 UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 2003, available at <https://ich.unesco.org/en/convention>.

## 5. Several theoretical considerations on the concept of intangible cultural heritage, according to the 2003 UNESCO Convention

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1. . *Consumerism.* As we have mentioned in the section dedicated to the definition of the intangible cultural heritage, losing the authenticity of the heritage may result in the occurrence of artificial elements. This might happen in case the authorities of the state should prioritize interests that do not pertain to the creators and transmitters of a heritage. For example, the state might try to adapt the characteristics of a form of intangible heritage to the expectations of certain sectors of society, expectations that may be different from the specific interests of a community, of a group or of some individuals. At the same time, the state, through its tutelary actions, might give a greater importance to the economic factor, making the heritage a tourist attraction, thus adapting it to the tourists' demands.

2. *Internationalism versus Nationalism.* Starting from Lenzerini's<sup>18</sup> considerations on the indissoluble link between the intangible cultural heritage and the identity of its creators and transmitters, devising a hierarchy between the elements of the intangible cultural heritage does not comply with the principles underpinning the 2003 UNESCO Convention. This might become problematic because of an instrument provided to the States Parties of the UNESCO Convention itself: the Representative List of the Intangible Cultural Heritage of Humanity, managed by the Intergovernmental Committee of the Convention for the Safeguarding of the Intangible Cultural Heritage. Inscribing some intangible cultural heritage elements on this list might lead to the general perception that those elements have a greater value than other elements. While

such an approach – of establishing a hierarchy – might work with respect to the Convention Concerning the Protection of the World Cultural and Natural Heritage, in the case of the intangible cultural heritage it would be totally inappropriate, simply because its value is not given by its outer qualities, but by the significance of this heritage for its creators and for the identity of a community or a group.

On the other hand, Art. 16 of the 2003 UNESCO Convention mentions that the purpose of the Representative List of the Intangible Cultural Heritage of Humanity is to provide a better visibility of the intangible cultural heritage, for a better awareness on its importance and for the encouragement of a dialogue based on respect for cultural diversity. Therefore, the principle of classification is not the basis of this list.

A mainly nationalistic view, on the other hand, is focused on the significance of the intangible cultural heritage for the national identity, thus justifying the predominance of local interests over those of the international community.

Considering the arguments above, we believe that an essential principle in understanding the concept of intangible cultural heritage is to provide a balance between internationalization – or international display of the various elements – and a nationalistic view.

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<sup>18</sup> See Chapter. 3, pt. 3 of this paper: *The intangible cultural heritage is closely linked to the identity of its creators and of those who pass it on.*

## 6. Methodology

The section dedicated to the intangible cultural heritage aimed at identifying the degree of the population's awareness on the importance of the intangible heritage, as well as the degree of knowledge of the main categories of intangible cultural heritage elements, at national and at Bucharest level. The awareness on the importance of the intangible cultural heritage, particularly among youth, contributes essentially to its safeguarding for future generations. On the other hand, the knowledge of traditional creations expressed in verbal, non-verbal or material forms has a fundamental role in the formation of an individual's identity, as well as of the collective identity, and it concomitantly facilitates the intercultural dialogue and mutual respect. Furthermore, we analysed the phenomenon of transmitting the intangible cultural heritage inter-generationally, informally, by means of learning certain traditions from grandparents and/or parents, and, as far as the traditional creations expressed in material form are concerned, we monitored the degree of transmission of the crafts via specialised workshops. An element of the intangible cultural

heritage stays alive and preserves its significance within a community only if it is practised with a certain regularity and passed on from a generation to another. The intangible cultural heritage is not static, but very dynamic. The transmission of the intangible heritage from one generation to another is crucial for its safeguarding.

Further on in the research of the phenomenon of intangible cultural heritage transmission, we focused on the identification of the degree of knowledge of the „Living Human Treasures” category. Starting from the premise that the Living Human Treasures are persons who have special skills and knowledge, acknowledged by the community they belong to as the only ones able to create certain elements of intangible heritage, their role becomes extremely important for those elements' viability, whether we speak about their safeguarding or transmission.

In order to attain these objectives, we made descriptive analyses, and where the data allowed we made distributions of the answers depending on certain socio-demographic variables deemed relevant for the analysis.

## 7. Intangible heritage. Social practices and perceptions

The results of our study highlight that the respondents' perceptions on the role of traditions and customs in the development of society are diverse. Thus, on the one hand, we can notice that 90% of the respondents think that traditions and customs have an important role in the Romanian society, although 74% of them think they are not appreciated enough in Romania. On the other hand, more than half of the analysed population thinks that the observance of some traditions/customs may hinder the development of society. However, more than 80% of the respondents believe that the observance of traditions ensures a better future. A very high proportion of the respondents (over 90%) think that all the cultures' customs

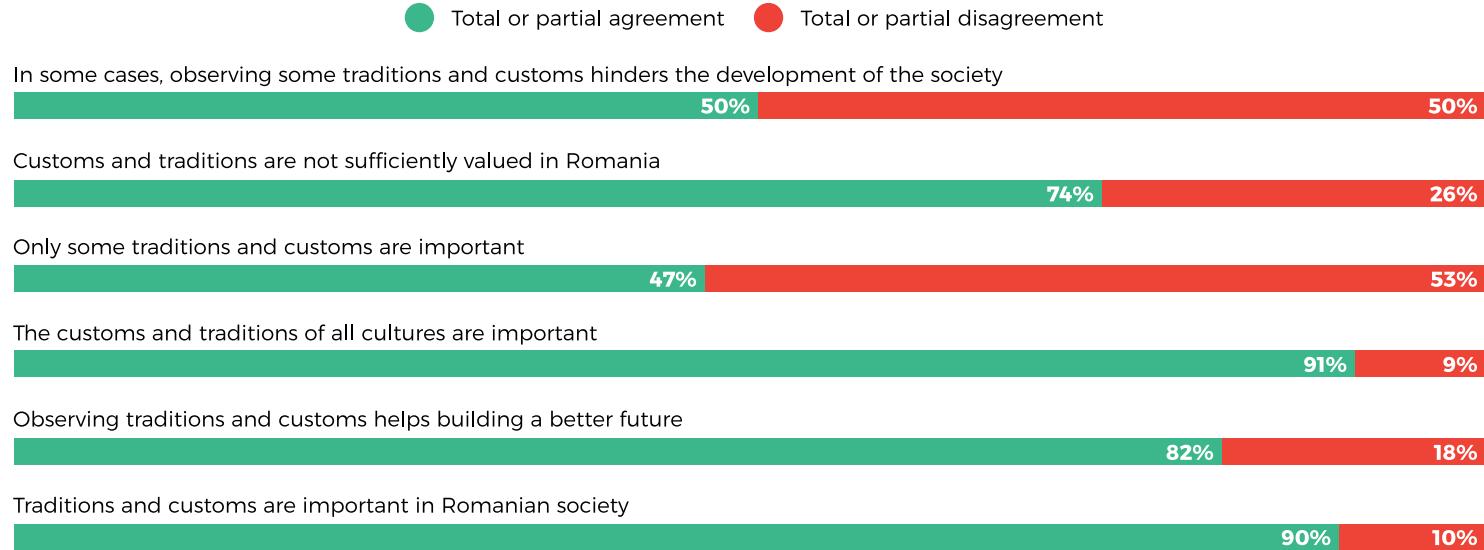
and traditions are important, thus suggesting an openness to multiculturalism. Moreover, as regards the higher importance of some customs and traditions over others, 53% do not agree with this statement, therefore considering that all traditions and customs are equally important.

Consequently, the respondents value traditions and customs regardless of the culture that produces them, considering them an important factor in building a better future and only to a certain degree as factors that may hinder the development of society. These results may suggest a respondents' trend towards conservatism.

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**Graph 1. Perceptions on the relation between society and intangible heritage (national level) – year 2017**  
[Do you rather agree or disagree with the following statements...?]



The perceptions on the society-intangible heritage relation at Bucharest level are similar to those at national level. A very high proportion of the respondents consider that traditions and customs have an important role in the Romanian society and that their observance helps building a better future; moreover, they appreciate their importance, regardless of the culture they belong to. On the other hand, as far as the hierarchy

of the customs is concerned, 53% of the respondents do not agree that only some traditions and customs are important. We also find a similar situation for the relation between the development of society and the observance of traditions and customs, a little more than 50% of the respondents considering that this observance may hinder the development of society.

**Graph 2. Perceptions on the relation between society and intangible heritage (Bucharest level)***[Do you rather agree or disagree with the following statements...?]*

● Total or partial agreement    ● Total or partial disagreement

In some cases, observing some traditions and customs hinders the development of the society

60%    40%

Customs and traditions are not sufficiently valued in Romania

70%    30%

Only some traditions and customs are important

57%    43%

The customs and traditions of all cultures are important

88%    12%

Observing traditions and customs helps building a better future

84%    17%

Traditions and customs are important in Romanian society

90%    10%

The most known elements of local intangible heritage are traditional folk songs, traditional folk dances and traditional celebrations. More than half of the respondents know specific customs and common idioms from their locality. But less than half know traditional crafts. This hierarchy can be explained through the easiness of transmitting these elements: a traditional song, for example, can be learnt more easily than a craft.

**Graph 3. Degree of knowledge of intangible heritage elements (national level) [Considering the locality you live in, do you know...?]**

● Yes    ● No

Common idioms

56%    44%

Traditional crafts

48%    52%

Specific customs

63%    37%

Traditional celebrations

76%    24%

Traditional folk dances

76%    24%

Traditional folk songs

80%    20%

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The socio-demographic profile of the persons who know elements of intangible heritage is similar for almost all categories, i.e. it includes persons aged above 50, of female gender, with a medium level of education, with an income under the average wage, and, in terms of residence, they mainly come from rural areas. The only exception occurs in the case of crafts, which are mainly known by male respondents. As regards the development regions, the highest percentages are recorded by the North-East and

North-West regions. As regards the differences between the age categories, the youth know elements of intangible heritage in a lower proportion than older people. Other significant differences in terms of knowledge were noticed between the development regions: the elements of intangible heritage are more known among the respondents in the West and North-West regions, and less known among the respondents in Bucharest-Ilfov.

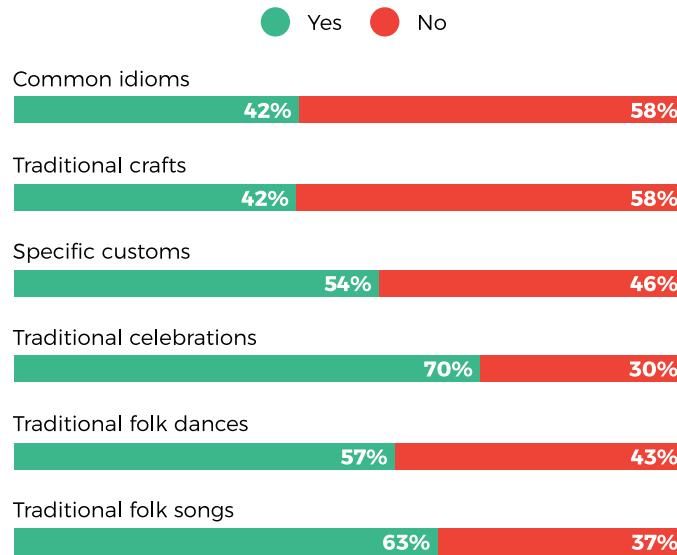
**Table 1. Profile of respondents who know elements of intangible heritage from their locality of residence, depending on gender, education level, personal income and development regions – national sample**

Intangible heritage element	Age	Gender	Education	Income	Development region
Traditional folk songs	Above 50 years old (50%)	Female (53%)	Medium level of education (46%)	Under the minimum wage (52%)	North-East (17%)
Traditional folk dances	Above 50 years old (54%)	Female (53%)	Medium level of education (49%)	Under the minimum wage (52%)	North-East (17%)
Traditional celebrations	Above 50 years old (46%)	Female (53%)	Medium level of education (47%)	Under the minimum wage (54%)	North-East (17%)
Specific customs	Above 50 years old (47%)	Female (53%)	Medium level of education (49%)	Under the minimum wage (55%)	North-West (17%)
Common idioms	Above 50 years old (47%)	Female (52%)	Medium level of education (47%)	Under the minimum wage (50%)	North-West (20%)
Crafts	Above 50 years old (48%)	Male (54%)	Medium level of education (48%)	Under the minimum wage (50%)	North-East (18%)

At Bucharest level, the results are similar to those at national level. The most known elements of intangible heritage are traditional folk songs, traditional folk dances

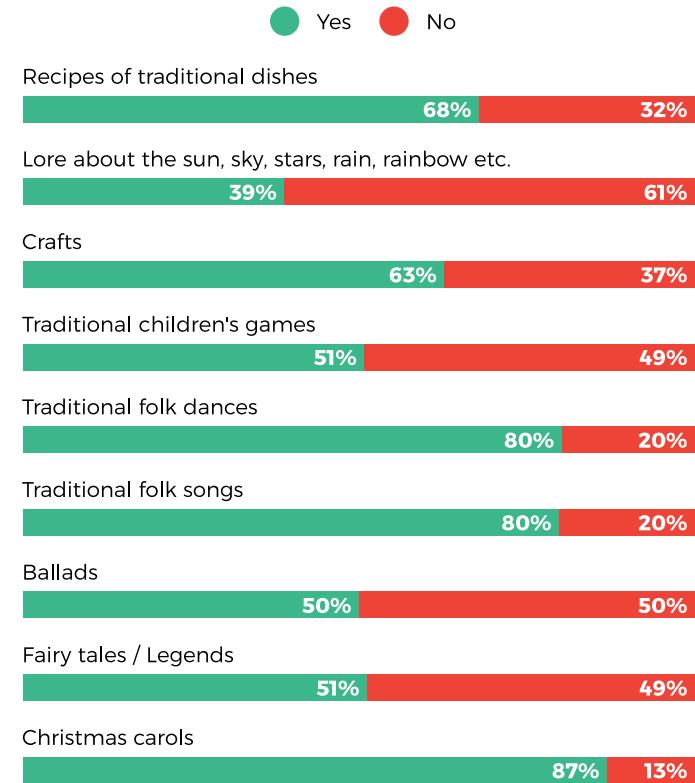
and traditional celebrations. The least known are traditional crafts.

**Graph 4. Degree of knowledge of intangible heritage elements (Bucharest level) [Considering the locality you live in, do you know...?]**



In the respondents' perception, the most important elements of intangible heritage are Christmas carols. They appreciated to a similar extent the importance of traditional folk dances and songs, too. Recipes of traditional dishes and crafts were mentioned as important by approximately 60% of the respondents. Traditional children's games, ballads and fairy tales received similar answers; approximately 50% of the respondents consider they are important. The elements deemed least important are the popular beliefs about the sun, sky, stars etc.

**Graph 5. Perceptions on the importance of the intangible heritage (national level) [Please tell us which of the following elements are important...?]**



The socio-demographic profile of those who consider the intangible heritage elements important is similar to that of those who know this heritage, i.e. females from rural areas, aged above 50, with a medium education level and incomes under the minimum wage.

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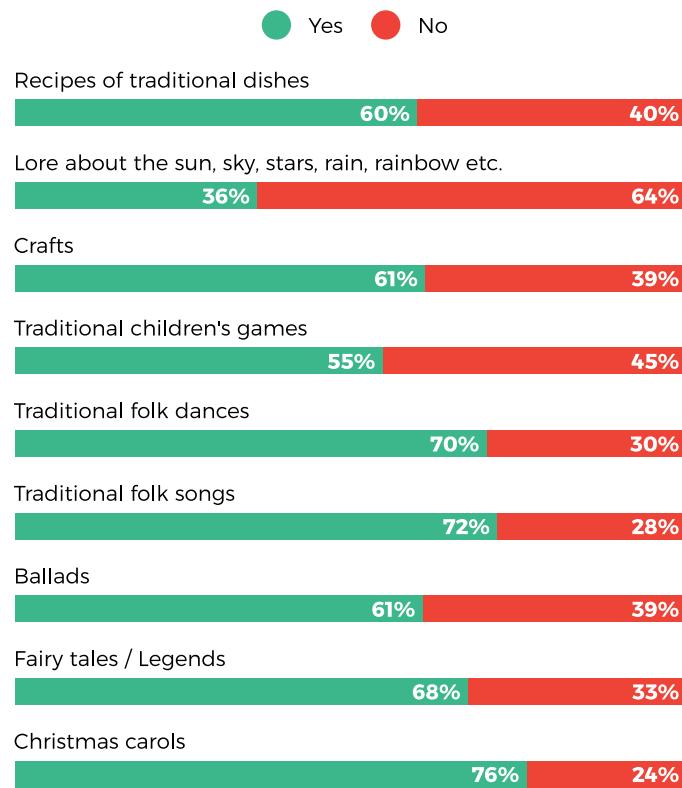
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**Table 2. Profile of respondents who appreciate as important certain intangible heritage elements, depending on age, gender, education level, personal income and development regions– national sample**

Intangible heritage element	Age	Gender	Education	Income	Residence area
Christmas carols	50-64 years old (23%)	Female (52%)	Medium level of education (46%)	Under the minimum wage (53%)	Rural (58%)
Traditional folk dances	Above 65 years old (25%)	Female (53%)	Medium level of education (45%)	Under the minimum wage (53%)	Rural (58%)
Traditional folk songs	Above 65 years old (25%)	Female (53%)	Medium level of education (45%)	Under the minimum wage (54%)	Rural (58%)
Traditional recipes	Above 65 years old (25%)	Female (56%)	Medium level of education (46%)	Under the minimum wage (52%)	Rural (57%)
Crafts	Above 65 years old (25%)	Female (50%)	Medium level of education (43%)	Under the minimum wage (50%)	Rural (58%)
Traditional children's games	50-64 years old (24%)	Female (53%)	Medium level of education (48%)	Under the minimum wage (56%)	Rural (53%)
Fairy tales / Legends	Above 65 years old (25%)	Female (54%)	Medium level of education (46%)	Under the minimum wage (57%)	Rural (53%)
Ballads	50-64 years old (26%)	Female (55%)	Medium level of education (47%)	Under the minimum wage (58%)	Rural (56%)
Lore	50-64 years old (25%)	Female (52%)	Medium level of education (45%)	Under the minimum wage (53%)	Rural (53%)

The perceptions on the importance of the intangible heritage at Bucharest level are similar to those at national level. Christmas carols, traditional folk dances and songs are deemed the most important. Ballads and lore are deemed the least important.

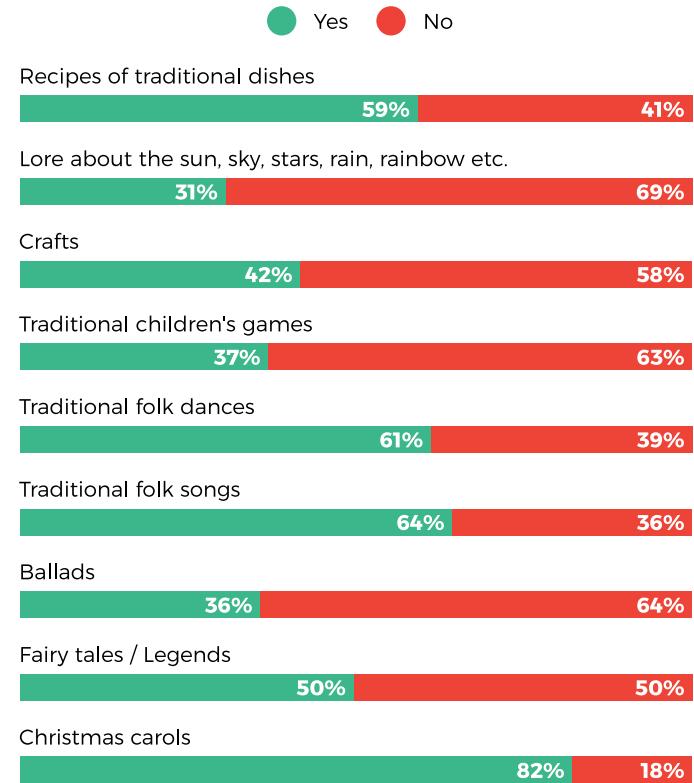
**Graph 6. Perceptions on the importance of the intangible heritage (Bucharest level) [Please tell us which of the following elements are important...?]**



As regards the degree of inter-generational transmission, the most mentioned are, again, Christmas carols – mentioned by over 80% of the respondents. Traditional folk songs and

dances and traditional recipes were mentioned by more than 50% of the respondents. The least transmitted are fairy tales, crafts, traditional games and lore. The answers to this question are similar to those to the previous question, which measured the degree of intangible heritage elements' importance.

**Graph 7. Degree of inter-generational transmission of intangible heritage elements (national level) [Please tell us which of the following elements have you learnt from your parents / grandparents...?]**



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The profile of the persons who know elements of intangible heritage and deem them important is similar to the profile of those who learnt intangible heritage elements from their parents/grandparents, except from the viewpoint of the development region: Christmas carols are known to a higher proportion by respondents in the South, traditional folk songs and dances, traditional recipes, crafts, children's games and lore are more known

in the South-East and Bucharest-Ilfov regions. As the inter-generational transmission is important for the protection of the intangible heritage, we made an analysis for the age categories, within which youngsters in the categories 18-29 years old and 30-39 years old mentioned to a lower extent - as compared to other age categories - that they received elements of intangible heritage from their grandparents and parents.

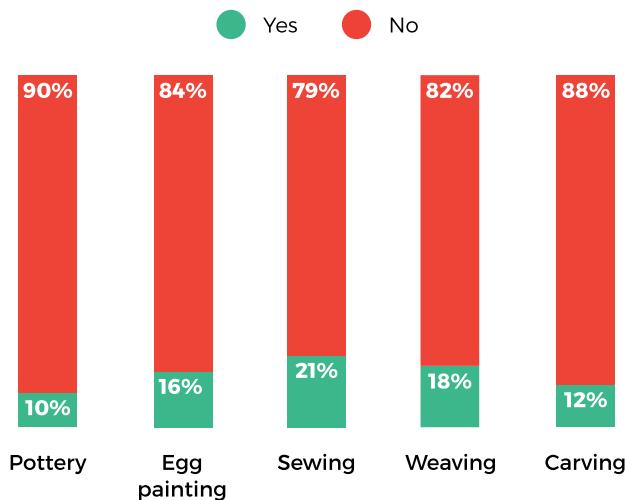
**Table 3. Profile of respondents who have learnt intangible heritage elements from their parents/grandparents, depending on age, gender, education level, personal income and development regions – national sample**

Intangible heritage element	Age	Gender	Education	Income	Development region
Christmas carols	50-64 years old (24%)	Female (52%)	Medium level of education (46%)	Under the minimum wage (51%)	South (16%)
Traditional folk songs	Above 65 years old (25%)	Female (53%)	Medium level of education (45%)	Under the minimum wage (54%)	North-East (16%)
Traditional folk dances	Above 65 years old (25%)	Female (53%)	Medium level of education (45%)	Under the minimum wage (53%)	North-East (16%)
Traditional recipes	Above 65 years old (25%)	Female (56%)	Medium level of education (46%)	Under the minimum wage (52%)	North-East (17%)
Fairy tales / Legends	Above 65 years old (25%)	Female (54%)	Medium level of education (46%)	Under the minimum wage (57%)	BIF (17%)
Crafts	Above 65 years old (29%)	Male (53%)	Low level of education (43%)	Under the minimum wage (55%)	North-East (61%)
Traditional children's games	50-64 years old (24%)	Female (53%)	Medium level of education (48%)	Under the minimum wage (56%)	North-East (15%)
Ballads	Above 65 years old (26%)	Female (55%)	Medium level of education (47%)	Under the minimum wage (58%)	South-East (18%)
Lore	50-64 years old (25%)	Female (52%)	Medium level of education (45%)	Under the minimum wage (53%)	North-East (17%)

As regards the inter-generational transmission of the intangible heritage elements, Christmas carols are again on the first place, followed by traditional songs and dances. The least transmitted are ballads and lore. The percentages for both categories – importance and transmission – are similar to the results at national level.

When monitoring the type of crafts practised by the respondents, we notice that the participation in traditional crafts workshops is generally low at national level; the most mentioned were sewing and weaving, while the least mentioned was pottery.

**Graph 8. Level of participation in crafts workshops (national level) [Have you ever attended workshops in...?]**



The sewing workshops were also attended by female persons from rural areas, with incomes under the average wage, aged between 50 and 64, with a medium level of education. The participants in egg-painting workshops are – in a higher proportion – female rural persons aged above 65, with low education level and incomes under the minimum wage. Their profile is similar to that of the participants in weaving workshops. The woodcarving workshops were attended in a much higher proportion by men from rural areas, above 65 years old, with a low education level and incomes under the minimum wage. The socio-demographic profile of the persons who attended pottery workshops is different from the other types of workshops; the participants are mainly urban youngsters, with a medium level of education and incomes under the minimum salary. Furthermore, they are mainly males.

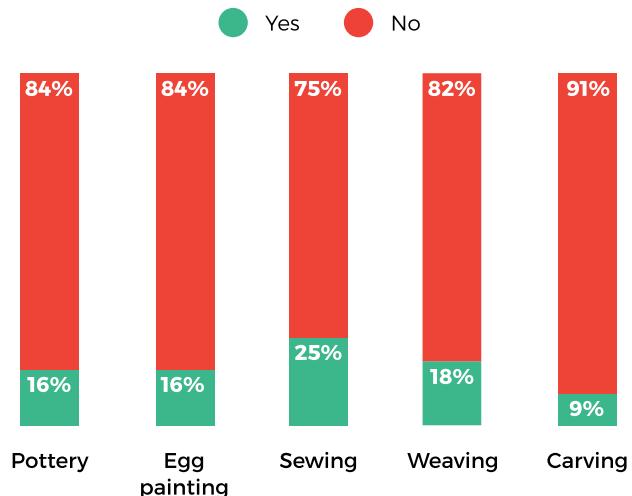
**Table 4. Profile of participants in traditional crafts workshops, depending on age, gender, education level, personal income and development regions – national sample**

Have you ever attended workshops in...?	Age	Gender	Education	Income	Residence area
Sewing	50-64 years old (30%)	Female (77%)	Medium level of education (47%)	Under the minimum wage (49%)	Rural (59%)
Weaving	Above 65 years old (34%)	Female (74%)	Low level of education (46%)	Under the minimum wage (60%)	Rural (59%)
Egg painting	Above 65 years old (30%)	Female (61%)	Low level of education (43%)	Under the minimum wage (58%)	Rural (67%)
Woodcarving	Above 65 years old (40%)	Male (84%)	Low level of education (47%)	Under the minimum wage (48%)	Rural (65%)
Pottery	18-29 years old (31%)	Male (63%)	Medium level of education (37%)	Between the minimum and the average wage (49%)	Urban (55%)

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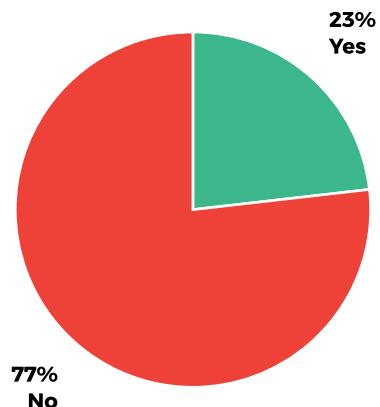
The level of participation in traditional crafts workshops is similarly low at national and at Bucharest level. Sewing workshops were the most mentioned, followed by weaving workshops. The least mentioned were pottery workshops.

**Graph 9. Level of participation in crafts workshops (Bucharest level) [Have you ever attended workshops in...?]**



A significant percentage of the respondents (approximately a quarter of them) collect objects made by traditional craftsmen.

**Graph 10. Degree of collecting objects made by traditional craftsmen (national level) [Do you collect objects made by traditional craftsmen?]**



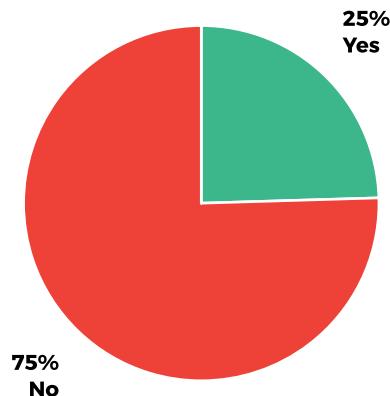
The persons who collect objects made by traditional craftsmen are mainly women from rural areas, aged above 50, with a medium education level and an income under the average wage.

**Table 5.** Profile of respondents who collect objects made by traditional craftsmen, depending on age, gender, education level, personal income and development regions – national sample

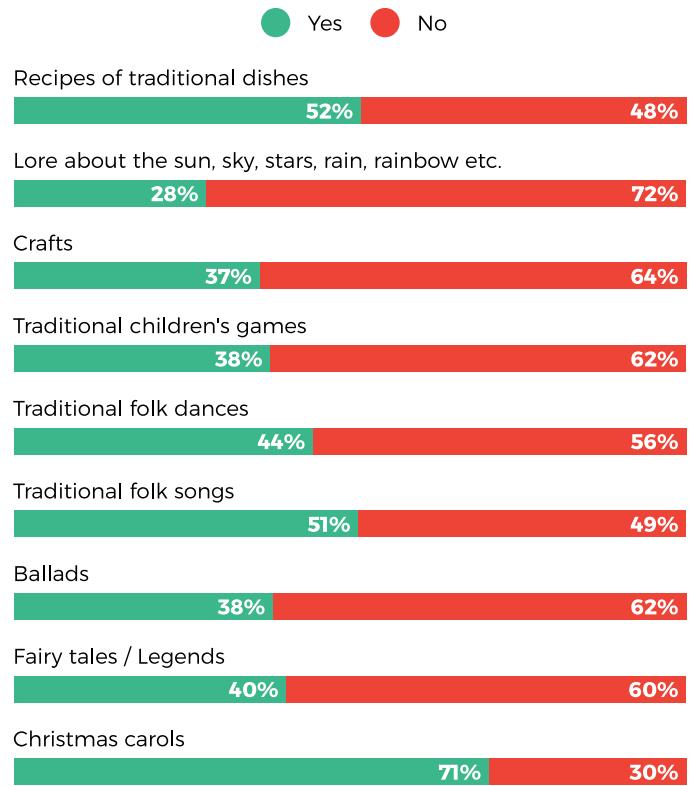
Age	Gender	Education	Income	Residence area
50-64 years old (30%)	Female (54%)	Medium level of education (48%)	Under the minimum wage (46%)	Rural (53%)

A quarter of the Bucharest respondents collect objects made by traditional craftsmen and the percentage is similar to that at national level.

**Graph 11. Degree of collecting objects made by traditional craftsmen (Bucharest level) [Do you collect objects made by traditional craftsmen?]**



**Graph 12. Degree of inter-generational transmission of intangible heritage elements (Bucharest level)**  
[Please tell us which of the following elements were transmitted to you by your parents / grandparents...?]

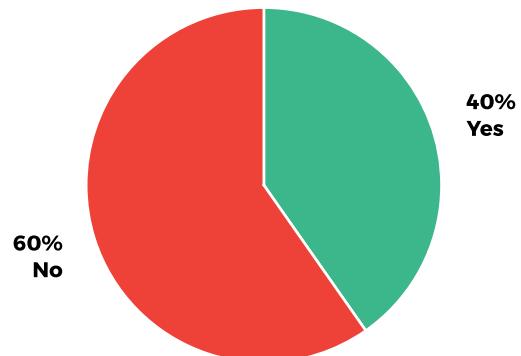


As regards the degree of knowing people deemed very skilled in the field of traditional folk dances and songs, traditional customs or crafts (known as „Living Human Treasures”), we notice that it is quite high: approximately 40% of the respondents stated they knew such persons.

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**Graph 13. Degree to which respondents know persons acknowledged as "Living Human Treasures" (national level)**

[Do you know people who are very skilled in the field of traditional folk dances, traditional folk songs, traditional customs or traditional crafts (known as "Living Human Treasures")?]



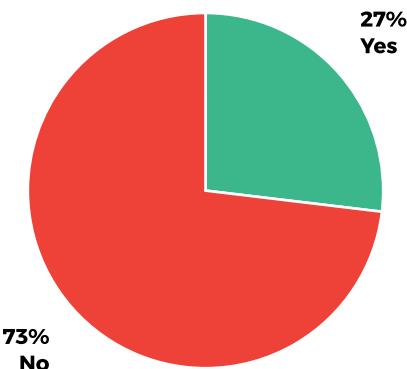
Female persons from rural areas, aged above 50, know persons known as Living Human Treasures to a higher extent.

**Table 6. Profile of respondents who know persons known as „Living Human Treasures”, depending on age, gender, education level, personal income and development regions – national sample**

Age	Gender	Education	Income	Residence area
50-64 years old (27%)	Female (51%)	Medium level of education (49%)	Under the minimum wage (46%)	Rural (58%)

At Bucharest level, about a third (27%) of the interviewees know persons known as „Living Human Treasures”.

**Graph 14. Degree to which respondents know persons acknowledged as "Living Human Treasures" (Do you know people who are very skilled in the field of traditional folk dances, traditional folk songs, traditional customs or traditional crafts (known as "Living Human Treasures")?]**



## 8. Conclusions and future directions

The role assigned to tradition in the development of society may be an indicator that can place the answers on an axis between traditional and modern; the results of this study show a trend towards traditionalism of the analysed population, which requires deeper analyses. In this analysis, the high degree of importance of the customs and traditions in the respondents' perception is a positive signal for the safeguarding of the intangible cultural heritage. We noticed a higher degree of knowledge of traditional songs, dances and celebrations and a lower statistical weight for the knowledge of common idioms, crafts and customs specific to some areas. These results can also be determined by the fact that the former can be promoted by mass media and local events, while the latter require other media of transmission. Similarly to the degree of knowledge, Christmas carols, traditional songs and dances were mentioned to the highest degree in terms of importance, followed by traditional recipes and crafts. Fairy tales and ballads were mentioned to a lower extent, and lore was considered the least important. Furthermore, transmission can be ensured by attending workshops, particularly in the case of crafts. Sewing workshops scored the highest degree of participation, followed by the workshops in weaving and egg painting, while the carving and pottery workshops had a lower degree of participation.

Starting from the mention that the analysis presented in this chapter is not intended to be comprehensive, having a rather explanatory nature on certain levels of the research on the interest in the cultural consumption specific to the intangible cultural heritage, we still believe that the depiction of the most important themes and the interpretation of the findings can be a basis for future extensive studies, as well as for the set-up of future general measures to generate the increase of consumption of

various forms of traditional culture, particularly amongst youngsters and, through this, the safeguarding of the intangible cultural heritage.

The analysis of the role assigned to traditions by the population resulted in positive findings expressed through high values for the importance of customs and traditions in the development of society. This phenomenon might be justified, in our opinion, both through the presence of traditions in the system of cultural values specific to the Romanian society, and through the implementation of measures for the safeguarding of the intangible cultural heritage, particularly since 2005, when Romania accepted the Convention of October 17<sup>th</sup> 2003.

The high degree of the importance of traditions is a crucial element for any of the main „actors” of the intangible cultural heritage field involved in its safeguarding. Whether we speak about central or local public institutions, professional associations, researchers, professionals, communities, groups or individuals, a first direction in their future activity could be the follow-up of the undertakings initiated so far and the prioritisation of the local and national awareness on the intangible cultural heritage, as well as the shift of attention towards a more in-depth research of the relation between certain elements of intangible cultural heritage and the process of society's evolution.

A second future direction is represented by the identification of the media through which certain categories of the intangible cultural heritage – such as traditional creations expressed in oral forms (idioms, fairy tales, ballads etc.), social practices specific to a certain region, crafts and culinary recipes – can be valorised and transmitted locally, particularly amongst the young generation and in the urban areas. The possible measures

could refer to educational programmes of raising awareness and dissemination of information, educational and training programmes within the targeted communities or groups, with the direct involvement of the holders of intangible cultural heritage elements, particularly of those who were awarded the honorary title of „Living Human Treasures”.

As regards the traditional crafts, the low level of the population's participation in traditional crafts workshops might be an indicator for the insufficient measures related to the transmission of this category of intangible cultural

heritage. Thus, one of the goals of future research should be the economic and social impact of these workshops.

We should mention that the cultural elements expressed in material forms, i.e. the handicrafts, are consumed by the public not only for their cultural values, but also for satisfying some everyday needs. Thus, a future direction is represented by the increase of the degree of awareness on the opportunities offered by the traditional crafts and their products, in the economic and social life, yet with consideration for the unaltered traditional forms and means that exist in the community that practises them.

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# **COMMUNITIES OF PUBLIC CULTURAL CONSUMPTION**

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FOR CULTURAL RESEARCH AND TRAINING

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## 1. Abstract

This chapter aims at exploring the types of symbolic communities outlined by the segmentation of the leisure activities, in general, and by the cultural consumption practices, in particular. The study follows up the analysis of the forms of participation in activities within the public space, initiated in the 2016 Cultural Consumption Barometer, by identifying the trends describing the engagement in a set of activities, as follows: (1) cultural activities (cultural leisure), (2) entertainment and leisure activities (casual leisure), (3) community activities (community leisure) and (4) activities specific to an active lifestyle (physically active leisure). The practices corresponding to the four categories of activities are analysed differently according to aspects that describe the respondents' position in

the social structure. Among the differentiation factors there are the gender, age, education level, income and residence area. At the same time, the analysis includes a presentation of how the activities performed within the public space are distributed on the level of homogenous groups of individuals that make up symbolic communities consisting of members that share similar cultural consumption behaviours and ways of social engagement. Structured in this manner, the results are relevant both for the elaboration of public policies approaching the problems of inequalities in the access to cultural resources, and for the draw-up of cultural products or services offers taking into account the characteristics of the main consumption segment.

## 2. Characteristics of consumption communities

The term „community” is part of the basic vocabulary of social sciences. However, the significations of the concept are extremely diverse and often ambiguous. The theoretical approach of the notion of community has varied over time, and the meaning of the concept proved to be very sensitive to the changes that have taken place on cultural, social and political level. For example, the approaches on the concept of community have modified as a result of transformations that took place in the economic systems of production, as well as of factors associated to the evolution of the new technologies that make the interaction between persons in different spaces possible<sup>1</sup>.

Therefore, there is no consensus on what a community represents in the context of today's society. Starting from the etymology of the word (Lat. *communis*), though, communities

can be largely defined as groups of individuals characterised by at least one common element<sup>2</sup>. Hence, there is a social proximity between the members of a community, not only in terms of space, but also in terms of symbols. This social proximity basically represents the ground of the similarity in the participation in various social practices - as a foundation of communities' formation, functioning and preservation.

In traditional sociology, communities are understood as groups of individuals who share a series of characteristics. Thus, expressing the sense of belonging to a collectivity, the common practices materialised in ritual or ritualised forms and the moral responsibility translated into social institutions are considered the main three elements that describe a community<sup>3</sup>. However, in the context of re-defining interactions

1 Ronald Brownstein, „How Has Technology Changed the Concept of Community?”, *The Atlantic*, 2015, [Online] Available at: <https://www.theatlantic.com/technology/archive/2015/10/community-in-the-digital-age/408961/>. [Accessed on 7 March 2018]

2 Graham Crow, „Community,” In *The Blackwell Encyclopaedia of Sociology*, ed. George Ritzer, 2007, pp. 617-620

3 Anthony Cohen, *The Symbolic Construction of Community*, Londra and New York: Taylor & Francis, 2001, pp. 11–15.

through the shaping of a social life in the digital environment, it becomes more and more difficult to establish comprehensive traits to define what a community represents.

In John Swales' approach (1987), „communality” is the essence of communities. „Communality” would therefore represent the structure of relevance shared by various members of a group in order to give a meaning to the world<sup>4</sup>. This „communality” ends up being reflected not only in the discourse adopted to give meaning to reality, but also in the forms of engagement in social life or everyday practices. Nowadays, „communality” as a foundation of community is expressed in various forms and takes up various significations, which results in multiple social formations or entities being categorised as social<sup>5</sup>.

It is this very malleability in the understanding and definition of the concept of community that made the community taxonomy extremely diverse. In this respect, we can identify multiple types of communities depending on the forms of social organisation they require. As a consequence, we may take into consideration communities of interests, epistemic communities, imagined communities, communities of practice, territorial communities, intentional communities, virtual communities, communities of action and, last but not least, communities of consumption. According to Robert Canniford (2011), consumption communities are delocalised identity communities, with no formal organisation structures, but having specific forms of participation in the social and cultural life<sup>6</sup>.

The concept of „consumption communities” was advanced for the first time by Daniel Boorstin (1969), in his work „The

decline of radicalism: Reflections on America today”. In the initial approach, the concept was used to signify a group of „people who have a feeling of shared well-being, shared risks, common interests and common concerns that come from consuming the same kinds of objects”<sup>7</sup>. In time, the concept has come to signify „consumers who share a commitment to a product class, brand, activity, or consumption ideology”<sup>8</sup>. In this sense, the concept became extremely influential in the theory and practice of social sciences, being integrated into the vocabulary that describes social reality, not only in market research, but also in fundamental studies of sociology of culture.

Consumption communities have appeared in a specific context that favoured the articulation of new ways to express identity and to manifest solidarity within the public space. More precisely, it is believed that the social reality of consumption communities was shaped as an effect of the erosion of proximity relations within traditional communities and as a response to an individual need to be together with the others in a symbolic space<sup>9</sup>. The proximity required by consumption communities is not a territorial proximity, but a proximity of social values and shared preferences. In other words, it is considered that a consumption community can provide a sense of belonging when the latter is not satisfied at the level of a local community<sup>10</sup>. Empirical studies show that consumption practices are more pregnant in social spaces wherein weak connections between individuals are formed, and more diminished in social spaces characterised by strong

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7 Daniel Boorstin, *The Decline of Radicalism: Reflections on America Today*, New York: Random House, 1969, p. 22.

8 Tandy Chalmers Thomas, Linda Price, and Hope Jensen Schau, "When Differences Unite: Resource Dependence in Heterogeneous Consumption Communities," *Journal of Consumer Research* 39, no. 5 (2013), p. 1012.

9 Monroe Friedman, Piet Vanden Abeele and Koen De Vos, "Boorstin's Consumption Community Concept: A Tale of Two Countries," *Journal of Consumer Policy* 16, no. 1 (1993), p. 36.

10 Ibid.

4 John Swales, "Approaching the Concept of Discourse Community," *Proceedings of the Annual Meeting of the Conference on College Composition and Communication* 1987, Boston: Cambridge UP, 1990, pp. 466-473.

5 Gerard Delanty, *Community*, Londra și New York: Routledge, 2010, pp. xi-xii.

6 Robin Canniford, "How to Manage Consumer Tribes," *Journal of Strategic Marketing* 19, no. 7 (2011), pp. 591-606.

connections<sup>11</sup>. In this context, the engagement in consumption activities works as an expressive practice to which individuals resort to compensate for the absence of reciprocity relations or identity affirmation in territorial proximity relations.

Cultural consumption communities are a subcategory specific to consumption communities and represent groups of individuals who share the same forms of participation in cultural and leisure activities based on common preferences, value orientations or resources<sup>12</sup>.

According to this approach on the term, we can synthesise certain characteristics of cultural consumption communities: (a) cultural literacy; (b) social identification; (c) interactional fluidity; (d) institutionalised form of organisation; (e) diffuse sense of belonging to a group and (f) multidimensionality.

1. *Cultural literacy:* Cultural consumption communities are built as an expression of individual preferences resulted from social influences and socialisation processes<sup>13</sup>. The members of a cultural consumption community give an individualised significance to the cultural practices they participate in, and this significance is dependent on the individual's position in the social structure, as well as on the values shared at the level of the various other groups of belonging.
2. *Social identification:* The engagement in cultural consumption practices is a form of signalling and acknowledging the flexible social position, asserted through discourse<sup>14</sup>. This is because the cultural

11 Elina Närvenen, Evert Gummesson și Hannu Kuusela, "The Collective Consumption Network," *Managing Service Quality* 24, no. 6 (2014), p. 559.

12 Bernard Cova, "Community and Consumption: Towards a Definition of the 'Linking Value' of Product or Services," *European Journal of Marketing* 31, no. 3–4 (1997), p. 305.

13 Eric Arnould and Craig Thompson, "Consumer Culture Theory (CCT): Twenty Years of Research," *The Journal of Consumer Research* 31, no. 4 (2005), pp. 872–873.

14 Stuart Hall and Paul Du Gay, *Questions of Cultural Identity* (London: Sage Publications, 2003), p. 6.

consumption communities are built around elements that describe social structures. However, cultural consumption communities are not to be mistaken for social classes or other forms of social organisation (subcultures, masses, status systems), even though sometimes their characteristics may coincide<sup>15</sup>. The „communality" within the groups is more important for the understanding of cultural consumption communities than the differentiations or even social inequalities between various social categories.

3. *Interactional fluidity:* The interactions that take place between the members of a cultural consumption community are ephemeral and unstable, they seldom extend beyond the context wherein the artistic, entertainment or some other kind of act is produced<sup>16</sup>. Nevertheless, in the case of cultural consumption communities, interactional fluidity has no significant effects on the social identification at interactional level, but it reflects more sizeable social stratification systems<sup>17</sup>.
4. *Institutionalised form of organisation:* Every activity that ends up characterising a cultural consumption community is organised according to rules and norms of conduct depending on the characteristics of the institutions wherein the activity takes place. Adopting these elements makes the members of the cultural consumption communities able to extract the individual value and define the respective activity as relevant in relation to their own preferences or interests<sup>18</sup>.

15 Robin Canniford, "A Typology of Consumption Communities," *Research in Consumer Behavior* 13 (2011), pp. 57–75.

16 Tally Katz-Gerro, "Cultural Consumption and Social Stratification: Leisure Activities, Musical Tastes, and Social Location," *Sociological Perspectives* 42, no. 4 (1999), pp. 629–639.

17 Ibid.

18 Jan Breitsohl, Werner Kunz and David Dowell, "Does the Host Match the Content? A Taxonomical Update on Online Consumption Communities," *Journal of Marketing Management* 31, no. 9–10 (2015), pp. 1040–1064.

5. *Diffuse sense of belonging to a group:* Although the members of cultural consumption communities define themselves as members of the community, and by means of cultural literacy they come to recognise other potential or current members, cultural consumption communities are not characterised by a well-defined sense of belonging to a group and, as such, they do not attain a high level of social cohesion. Members of cultural consumption communities are a public that does not have the resources to get engaged in common activities on a daily basis<sup>19</sup>.
6. *Multidimensionality:* On the one hand, cultural consumption communities are characterised by a certain level of heterogeneity in terms of their members' socio-demographic characteristics.<sup>20</sup> For each cultural consumption community a profile can be built to highlight the distribution of its members in relation to different variables. For example, a cultural consumption community may comprise members with different socio-demographic characteristics (age, income, education etc.). It is important to point out that these variables used in building the profile do not necessarily represent explanatory factors of the respective type of cultural consumption<sup>21</sup>. On the other hand, members of the same cultural consumption community can be drawn towards several cultural or leisure practices. This is why the interpretation of a cultural consumption community must be made by taking into account this multidimensionality found both at the level of the profile and at the level of cultural participation.

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19 Ibid.

20 Tak Wing Chan and John Goldthorpe, "Social Stratification and Cultural Consumption: The Visual Arts in England," *Poetics* 35, pp. 168–190 (2007).

21 Tally Katz-Gerro, "Cultural Consumption Research: Review of Methodology, Theory, and Consequence," *International Review of Sociology* 14, no. 1 (2004): pp. 1–19.

Some researchers believe that the term „collective consumption network“ is more appropriate than „consumption community“ for the interpretation of the segmentation of participants in cultural activities<sup>22</sup>. However, the preference for one term or another is rather a methodological option than a basic reason in the theoretical conceptualisation. Cultural consumption networks can be highlighted through a network analysis, while cultural consumption communities are defined by statistical profiles.

According to this approach, „consumption communities“, including „communities of cultural consumption“, vary depending on various aspects: main theme, duration, element of attractiveness, accessibility, dispersion, public- or market-orientation, structure of dependence on resources, collective belonging and heterogeneity<sup>23</sup>.

The results of previous studies highlighted a very high heterogeneity at the level of public cultural consumption communities. In this context, we can point out three trends. The first one is the tendency of people coming from privileged groups to engage, more and more often, in various forms of cultural consumption<sup>24</sup>, while the second one shows that the patterns of active and frequent cultural participation are found among persons with a high social status, measured through education, income and residence area<sup>25</sup>. A third trend brings to light the fact that the heterogeneity of cultural consumption practices is higher in economically developed societies<sup>26</sup>. Moreover, various studies have highlighted a

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22 Elina Närvenen, Evert Gummesson and Hannu Kuusela, "The Collective Consumption Network," *Managing Service Quality* 24, no. 6 (2014).

23 Thomas, Tandy Chalmers, Linda Price and Hope Jensen Schau. "When Differences Unite: Resource Dependence in Heterogeneous Consumption Communities." *Journal of Consumer Research* 39, no. 5 (2013), p. 1012.

24 Tally Katz-Gerro, "Cross-National Cultural Consumption Research: Inspirations and Disillusions," *Kölner Zeitschrift für Soziologie Und Sozial Psychologie* 51 (2011), p. 353.

25 Ibid., p. 342.

26 Ibid., p. 343.

relation between the economic resources of individuals and the cultural consumption forms they engage in, but economic resources themselves are not an explanatory factor of the cultural consumption<sup>27</sup>.

Cultural consumption communities are empirically profiled, through various procedures of statistical analysis, amongst which the cluster analysis, but they are an independent reality which, once understood, can bring to light complex social relations and processes, and through this it may contribute to a more nuanced understanding of the society, surpassing the paradigm of social classes.

The identification of public cultural consumption communities at the level of a society plays a crucial role in drawing up public policies. The emergent types of cultural consumption communities do not represent only reflections of the accessibility of the public infrastructure, but also frameworks through which social structures are created and re-created<sup>28</sup>. Cultural consumption communities represent more than a mere segmentation of the public. They give us clues on the value that the members of a society assign to the various forms of engagement in cultural and leisure activities<sup>29</sup>. Knowing the cultural consumption communities facilitates the familiarisation with the lifestyles adopted by the members of a society, and it also allows making inferences on the social institutions that govern a certain social space<sup>30</sup>.

Leisure activities appear to be associated to the processes of individualisation<sup>31</sup>. Based on this premise, public cultural

consumption communities work as social spaces through which a series of identities are asserted, relevant in the definition of a certain socially acceptable view and understanding of the self. According to this view, the self is articulated through consumption patterns and the individuals have the power of decision on the lifestyles they embrace.<sup>32</sup>

The identification of the public cultural consumption communities allows the explorations of the manners in which the forms of social participation are distributed at the level of a society and, therefore, consumption is no longer exclusively understood as an individual practice pertaining to certain particular decisions, but it becomes a characteristic attributed to societies, and this way we can speak about consumption from a systemic point of view. The patterns of cultural consumption that can be identified through the analysis of the consumption communities can illustrate the link between the cultural consumption systems and the social or political systems. In this respect, the production and consumption of cultural products and activities are two aspects that facilitate social and cultural innovation<sup>33</sup>. The studying of cultural consumption systems is important, as it highlights aspects that can provide valuable information on the organisation of a society. Moreover, the public cultural consumption communities may represent structures through which social change is generated, given the fact that the cultural consumption patterns are associated to political and civic attitudes and values<sup>34</sup>.

27 Tak Wing Chan and John Goldthorpe, "The Social Stratification of Cultural Consumption: Some Policy Implications of a Research Project," *Cultural Trends* 16, no. 4 (2007), p. 383.

28 Tally Katz-Gerro "Cultural Consumption and Social Stratification: Leisure Activities, Musical Tastes, and Social Location." *Sociological Perspectives* 42, no. 4 (1999): pp. 627–646.

29 Ibid.

30 Neil MacKinnon and David Heise, *Self, Identity, and Social Institutions*, New York: Palgrave Macmillan, 2010.

31 Ulrich Beck and Elisabeth Beck-Gernsheim, *Individualization: Institutionalized*

*Individualism and Its Social and Political Consequences*, Londra: Sage Publications, 2002.

32 Stefan Wahlen and Mikko Laamanen, "Consumption, Lifestyle and Social Movements," *International Journal of Consumer Studies* 39, no. 5 (2015), pp. 397–403.

33 Andy Pratt and Paul Jeffcutt, *Creativity, Innovation and the Cultural Economy*, Londra: Routledge, 2009.

34 Katz-Gerro, Tally. "Cross-National Cultural Consumption Research: Inspirations and Disillusions." *Kölner Zeitschrift für Soziologie Und Sozial Psychologie* 51 (2011), p. 355.

### 3. Methodology

The analysis presented in this chapter is based on the classification used by Ana-Maria Despoiu and Ștefania Matei in the chapter „Forms of participation in cultural and recreational activities in the public space” of the 2016 Cultural Consumption Barometer<sup>35</sup>. The practices corresponding to the main categories of activities are described in Table 1.

**Table 1. Classification of the forms of participation in cultural and leisure activities within the public space<sup>36</sup>**

General category	Subcategory	Practices	Analysis directions
„Cultural leisure”	Forms of participation in cultural activities	Participation in cultural performances	- theatre - classical (or symphonic) music concert - ballet, opera or operetta performance
		Consumption of cultural institutions' products/ services	- library (to borrow books) - art museum - gallery (art exhibition) - historical monument or archaeological site
„Casual leisure”	Forms of participation in entertainment and relaxation activities	Participation in passive entertainment activities	- cinema (to see a movie) - attending sports competitions as a spectator - music / entertainment shows - jazz or blues music concert
		Participation in active entertainment activities	- malls - disco / club - restaurants / bars / cafés (not in malls)
„Community leisure”	Forms of participation in community activities		- Main trends - Forms of participation depending on gender, age, education, income, residence area - Segmentation of the public
„Physically active leisure”	Forms of participation requiring an active lifestyle	- going to parks, green areas - trips outside the locality - fitness	- Main trends - Forms of participation depending on gender, age, education, income, residence area - Segmentation of the public

<sup>35</sup> Ana-Maria Despoiu and Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiu public," În Barometrul de Consum Cultural 2016. O Radiografie a Practicilor de Consum Cultural, ed. Carmen Croitoru and Anda Becuț (Bucharest: Pro Universitaria Publishing House, 2017), pp. 121–163.

<sup>36</sup> Table adapted after Ana-Maria Despoiu and Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiu public," in Barometrul de Consum Cultural 2016. O Radiografie a Practicilor de Consum Cultural, ed. Carmen Croitoru and Anda Becuț (Bucharest: Pro Universitaria Publishing House, 2017), p. 131.

The following statistical analysis methods are used for the identification of the specific traits of the forms of participation in cultural and leisure activities:

**I. Descriptive statistics:** Descriptive statistics (percentage distributions, measurements of the central trend) are used to identify the frequency of practising certain activities at the level of the entire sample. It is important to point out that the degree of participation was measured differently, depending on the consumption practice in discussion. On one hand, the data on the frequency of participation in activities with a cultural dimension were collected taking into account the actual number of practices that respondents have performed in the last year. This option allowed carrying out a detailed analysis at the level of the public that consumes cultural products and services. On the other hand, the data on the frequency of participation in the other three types of activities were collected by using categorical variables. These variables were translated into three intervals grouping the respondents as follows: (1) respondents who have never practised the activity in the last year, (2) respondents who have practised the activity at least once in the last year, but not more than once a month and (3) respondents who have practised the activity at least once a month.

**II. Bivariate statistics:** Bivariate statistics are used to analyse the distribution of the cultural consumption practices or of the forms of leisure depending on multiple socio-demographic variables, amongst which gender, age, education level, income and residence area. The age, education level and income were included in the analysis as ordinal variables translated into specific categories, as presented in the methodological section of this volume. Specific coefficients are used for the analysis of the statistical significance of the associations<sup>37</sup>.

<sup>37</sup> Considering the statistical tests applicable depending on the level of variable measuring, we used the Phi coefficient to test the association between the two dichotomic variables and the Gamma coefficient in order

**III. Tests for the identification of the differences between independent groups:** Besides the descriptive and bivariate statistics, the analysis also includes the application of significance tests on the differences between the groups. These significance tests have the role to highlight the situations where there are statistically significant differences between two or more categories of persons in terms of forms of participation in cultural and leisure activities in the public space<sup>38</sup>.

**IV. Cluster analysis:** Cluster analysis is a particular type of statistical procedure used with the purpose to identify the manner in which the participants in the study are grouped depending on certain characteristics. Therefore, the result of this analysis articulates a classification system, based on statistical procedures, through which we identified homogeneous segments of respondents similar from the viewpoint of the cultural consumption practices and of the participation in entertainment and leisure activities<sup>39</sup>.

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to test the association between a dichotomic variable and a variable measured at ordinal level.

- 38 As a consequence of the fact that the variables measuring the frequency of the cultural consumption do not present a normal distribution, we used the Kruskall-Wallis test as a non-parametric test for the identification of the differences in the distribution of the values of some variables across independent categories.
- 39 The cluster analysis through the k-means statistical method is used for the identification of the segments grouping persons depending on the type of activities they perform. In the cluster analysis there were used four index-type measures describing the frequency of respondents' participation in various activities: index of participation in cultural activities, index of participation in entertainment and leisure activities, index of participation in community activities and index of participation in activities requiring an active lifestyle. Each index-type measure represents a score that grows with the respondent's frequency of practising a larger number of activities within the respective category. Besides the four index-type measures, the cluster analysis is made by also considering the (last birthday) age variable. The segments thus obtained are then described in detail through a large set of variables, amongst which: gender, income level, education degree, size of residence locality, perceptions on the public infrastructure and practices of media consumption in the public space.

## 4. Cultural leisure activities

The category of activities with a cultural dimension includes the leisure activities based both on the participation in performing arts events and on the consumption of products or services of cultural institutions<sup>40</sup>. This classification corresponds to the significance given by James Heilbrun and Charles Gray (2011) to the cultural consumption experiences mainly known for their artistic, aesthetic or educational nature. Such representations or manifestations appear as significant at the level of a public whose members share similar preferences, values or lifestyles. The forms of participation in activities with a cultural dimension are sources of social differentiation and practices of statement of belonging to certain communities.

In general, the degree of participation in activities with a cultural dimension is low. The data on the frequency of participation in cultural performances largely confirm the results of previous studies<sup>41</sup>. We find the same situation in the case of the consumption of cultural institutions' products.

Nevertheless, important trends in the forms of participation are made visible if we relate to the level of the sample made from persons who have participated in various activities with a cultural dimension at least once in the last year. (Table 2). Thus, we notice that attending libraries is a recurrent activity: the persons who belong to the consumption community attend public libraries to borrow books seven times a year, on average. Furthermore, the public of the theatre performances participate in these activities three times a year, on average. Similar average values are also found in the sample of persons who visit historical monuments or archaeological sites. On the other hand, a lower frequency of participation characterises the public of the classical or symphonic music concerts: the

members of this consumption community participate in such events twice a year, on average. In the context of a low degree of participation in cultural activities, the visiting of art galleries or museums, alongside with the participation in ballet, opera or operetta performances are activities with an occasional public.

**Table 2. Consumption behaviour of the persons who have participated in activities with a cultural dimension at least once in the last year (year 2017)**

	Average	N
...attended a play	2.63	116
...attended a classical (or symphonic) music concert	2.10	61
...attended a ballet, opera or operetta performance	1.07	30
In the last 12 months, how many times have you...?	... gone to a library to borrow books	6.68
	...visited an art museum	1.44
	...visited a gallery (art exhibition)	1.43
	...visited a historical monument or archaeological site	2.71
		376

The associations between the frequency of participation in cultural activities and the socio-demographic variables (gender, age, education level and income) follow a trend similar to the trend pointed out in the 2016 Cultural Consumption Barometer<sup>42</sup>.

Therefore, the data highlight the fact that there are no gender differences in relation to the degree of participation in activities with a cultural dimension (Table 3): the percentage of

<sup>40</sup> Ana-Maria Despoiu and Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiu Public," in *Barometrul de Consum Cultural 2016. O radiografie a practicilor de consum cultural*, ed. Carmen Croitoru și Anda Becuț (Bucharest: Pro Universitaria Publishing House, 2017), pp. 121–163.

<sup>41</sup> Ibid., p. 133.

<sup>42</sup> Ibid., p. 134.

female respondents who participate in cultural performances or who consume products of the cultural institutions is similar to the percentage of male respondents ( $p>0.05$  for any of the cultural activities in discussion).

Based on the results presented in the same table, we can notice that there is no significant association between age and annual participation in activities with a cultural dimension. The younger the respondents, the higher their rate of participation in cultural activities. The negative and statistically significant values of the Gamma coefficient highlight that the participation rate decreases progressively at the level of the age categories, so that the highest percentage of persons who annually participate in cultural activities is found among respondents aged between 19 and 29, while the lowest participation degree characterises the respondents aged above 65. The situation describes all seven types of cultural activities considered in the study. In relation to the age variable, the strongest association is recorded at the level of public libraries attendance, while the weakest corresponds to the practice of visiting historical monuments or archaeological sites. This observation can be interpreted considering the fact that a higher value of the coefficient shows that the differences between the age categories in terms of participation rate are higher.

The degree of engagement in activities with a cultural dimension appears differentiated depending on education, too: the higher the level of respondents' education, the higher frequency of participation. In general, the percentage of

persons who annually participate in artistic performances or consume products of the cultural institutions is higher among respondents with higher education than among those with a medium or low education. In this respect, the largest gap can be noticed for the participation in theatre performances: the percentage of persons with higher education who attended a play in the last year is 32% higher than the percentage recorded among the respondents with a low education. At the same time, the educational level is a differentiation factor for consumption communities in terms of the rate of participation in the other cultural activities. The only exception from this trend is the participation in classical or symphonic music concerts, where the degree of participation does not appear to be significantly different across the educational categories, as it is generally low.

Besides age and education, income is a variable depending on which the frequency of participation in activities with a cultural dimension is different. Therefore, the highest degree of participation can be found among the persons with an average monthly income above the net average wage. Smaller gaps characterise the practise of going to the library: the percentage of persons with a high income who attend the library annually is 7% higher than that of the persons with a low income. Comparatively, the difference between the two categories of persons classified by income level is 31% for attending plays and 33% for the practice of visiting monuments or archaeological sites.

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**Table 3.** Association between the participation in cultural activities and the socio-demographic characteristics – national sample (year 2017)

	Participation at least once a year ...							
	... in a play	... in a classical (or symphonic) music concert	... in a ballet, opera or operetta performance	... in a library (to borrow books)	... in an art museum	... in a gallery (art exhibition)	... in visiting a historical monument or archaeological site	
Gender	Phi	.052	.032	.037	.068	-.042	-.036	.031
	Sig (p)	.195	.524	.195	.060	.138	.212	.556
	N	1198	1227	1247	1200	1128	1234	1197
Age categories	Gamma	-.458	-.565	-.466	-.579	-.396	-.399	-.226
	Sig (p)	.000**	.000**	.000**	.000**	.000**	.000**	.000**
	N	1167	1199	1219	1169	1200	1207	1169
Education categories	Gamma	.760	.402	.301	.553	.584	.467	.524
	Sig (p)	.000**	.000**	.066	.000**	.000**	.000**	.000**
	N	1174	1204	1223	1181	1204	1213	1179
Income categories	Gamma	.534	.522	.527	.270	.500	.462	.547
	Sig (p)	.000**	.012*	.045*	.040*	.000**	.000**	.000**
	N	511	526	523	515	525	530	513

Note: \*\* p<0.01, \* p<0.05

Since the distribution of the values of variables measuring the frequency of participation in cultural activities is significantly different from a normal one, the non-parametric Kruskall-Wallis test was applied to explore the differences in the degree of participation in cultural practices for the persons from different residence areas. Except for the participation in

classical or symphonic music concerts, where the participation rate is generally low, we can notice at the level of all the other activities a significantly higher rate of participation in cultural activities among the persons living in Bucharest, as compared to that found among the persons from other cities or from rural areas. (Table 4).

**Table 4.** Differences in the participation in cultural activities depending on the residence area – national sample (year 2017)

	In the last 12 months, how many times have you...?						
	... attended a play	... attended a classical (or symphonic) music concert	... attended a ballet, opera or operetta performance	... gone to a library to borrow books	... visited an art gallery	... visited a gallery (art exhibition)	... visited a historical monument or archaeological site
Average rank: Rural	574	618	629	586	599	611	536
Average rank: Urban	637	636	641	633	639	639	641
Average rank: Bucharest	677	627	650	639	715	695	726
Kruskall-Wallis Test	50.674	5.477	7.811	20.529	30.921	27.235	43.216
Sig	.000**	.065	.020*	.000	.000	.000	.000
N	1221	1253	1272	1223	1257	1261	1217

Note: \*\* p<0.01, \* p<0.05

## 5. Casual leisure activities

In this sub-chapter we describe the entertainment and leisure activities, based on the concept of casual leisure, coined by Robert Stebbins in 1982<sup>43</sup>. Unlike the forms of participation in cultural activities, oriented towards articulating experiences resulted from the consumption of products of the cultural and artistic sectors, the forms of participation in casual leisure activities are characterised by the low effort required for their practice, they are pleasant, they give a feeling of inner reward, they are short-termed and do not require previous training to be practised<sup>44</sup>. Robert Stebbins (1997) classifies these activities into two categories: *passive entertainment* and *active entertainment*<sup>45</sup>. The first set of activities do not require the participants' concentration or analysis, being practised mainly for their recreational function derived from receiving a specific content. On the other hand, active entertainment activities are based on performing a direct action and require customised forms of engagement or experiences.

The data in **Table 5** show a higher degree of respondents' participation in entertainment and leisure activities, as compared to the degree of participation in cultural activities. Going to the mall is the most frequent activity among the respondents. Thus, 31% of the respondents state they have gone to the mall at least once a month. Another activity characterised by a high level of participation is the attendance of restaurants, bars or cafés (not in malls) – attended monthly by 28% of the respondents. The activities with the highest degree of occasional consumption are music or entertainment shows: 42% of the respondents stated they had attended such a show several times a year. On the other hand, by comparison to all the activities included in this category, jazz or blues concerts score the lowest participation rate, as 98% of the respondents stated they had never attended such events in the last year.

43 Robert Stebbins, "Casual Leisure: A Conceptual Statement," *Leisure Studies* 16, no. 1 (1997), p. 17.

44 Ibid., p. 18.

45 Ibid., p. 19.

## 146 Casual leisure activities

Table 5. Frequency of participation in entertainment and leisure activities - national sample (year 2017)

	In the last 12 months, how often have you...?						
	... gone to cinema to see a movie	... attended sports competitions (as a spectator)	... gone to music / entertainment shows	... gone to a jazz or blues concert	... gone to malls	... gone to discos / clubs	... gone to a restaurant / bar / café (not in a mall)
Never in the last year	77%	65%	52%	98%	37%	75%	40%
Once or several times a year	20%	27%	42%	2%	32%	16%	32%
At least once a month	3%	8%	6%	0%	31%	9%	28%
Total	100%	100%	100%	100%	100%	100%	100%
N	1189	1228	1282	1261	1279	1288	1286

Hereinafter we shall present the analysis of the frequency of participation in passive entertainment activities, depending on various variables, such as gender, age, education level and income.

The data in Table 6 show that, in general, there are no significant gender differences as regards the forms of participation in entertainment and leisure activities. The only exception from this trend is the participation in sports competitions, where we can notice a higher degree of participation among men. Thus, 39% of the male respondents state they have attended sports competitions as spectators at least once in the last year, unlike 23% of the male respondents.

Furthermore, based on the same table, we notice a low degree of participation among the elderly. This low participation rate is visible after the age of 39. The highest participation rate in all age categories is recorded for the music or entertainment shows. More precisely, 66% of the respondents aged between 18 and 29 and 67% of those aged between 30 and 39 have participated in such an activity at least once in the last year.

A higher rate of participation in entertainment and leisure activities can be observed in the case of persons with a high education level. Thus, more than 50% of the persons with a high education level have participated annually in all the entertainment and leisure activities monitored in the study, except for jazz or blues concerts.

In addition, the data illustrate an association between the income and the frequency of participation in passive entertainment activities: the higher the persons' income, the higher their participation degree. The persons with an income under the net minimum wage participate in such activities significantly less often, as compared to persons with a high income. However, regardless of the income category, it is the music or entertainment shows that score the highest annual participation rate: 27% for those with an income under the net minimum wage, 49% for those with an average wage and 67% for those with an income above the net average wage.

**Table 6. Frequency of participation in passive entertainment activities, depending on age, education and income – national sample (year 2017)**

		Percentage of persons who at least once a year have ...			
		... gone to cinema to see a movie	... attended sports competitions (as a spectator)	... gone to music / entertainment shows	... gone to a jazz or blues concert
Gender	Male	25%	39%	52%	3%
	Female	22%	23%	41%	2%
Age	18-29 years old	51%	47%	66%	5%
	30-39 years old	44%	50%	67%	3%
Education	40-49 years old	20%	42%	49%	1%
	50-64 years old	8%	31%	42%	2%
Income	65+ years old	2%	10%	15%	0%
	Low level	4%	19%	24%	1%
	Medium level	26%	43%	54%	2%
	Post high school education	32%	44%	57%	7%
	High level	62%	52%	75%	4%
	Under the net minimum wage	4%	15%	27%	1%
	Between the net minimum wage and the net average wage	26%	39%	49%	2%
	Above the net average wage	46%	39%	65%	6%

Active entertainment activities include going to the mall, disco or clubs and going to restaurants, bars or cafés (not in malls). Table 7 includes data on the degree of participation in activities within this category.

The activity that scores the highest participation frequency is still going to the mall, even though the analysis is made differently at the level of social categories established depending on age, educational level and wages earned. This activity is followed, in the attendance ranking, by the attendance of restaurants, bars and cafés (not in malls) and finally by the attendance of discos or clubs.

In this context, we can notice that, generally, the frequency of the participation in active entertainment activities is not significantly different across the gender categories in terms of going to malls and attending restaurants or cafés. At the level

of this activity we can notice a higher degree of participation amongst male respondents: 30% of men have attended discos or clubs at least once in the last year, while the percentage is 20% amongst women.

As expected, going to the disco or club is the activity mainly mentioned by the respondents in the age category 18-29 years old: 68% of the members of this category have been to a disco or club at least once in the last year. The participation in active entertainment activities decreases with ageing and the differences become more and more visible after the age of 39.

Similarly to the case of passive entertainment activities, the education level is associated with the participation frequency. In this respect, 95% of the respondents with a high education level have gone to the mall at least once in the last year, and

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89% of them have gone at least annually to restaurants, bars or cafés (not in malls).

Going to the disco or club is the least frequent activity amongst the respondents with higher education. At the same time, we can point out that the persons with a medium education level have attended discos or clubs in a proportion of 30%, unlike the 18% of the respondents with post high school education.

The persons with a higher income are engaged to a higher extent in active entertainment activities, as compared to the

persons with a lower income. The activity with the highest degree of participation, regardless of the income category, is going to the mall. Thus, 69% of the persons with an income above the net average wage and 31% of those with an income under the minimum wage have gone to a mall at least once in the last year. The highest difference is noticed for discos and clubs: the lower the income, the lower the participation degree. Thus, only 9% of the persons with an income under the net minimum wage have gone to a disco or club at least once in the last year, while the percentage is 34% among persons with an income above the net average wage.

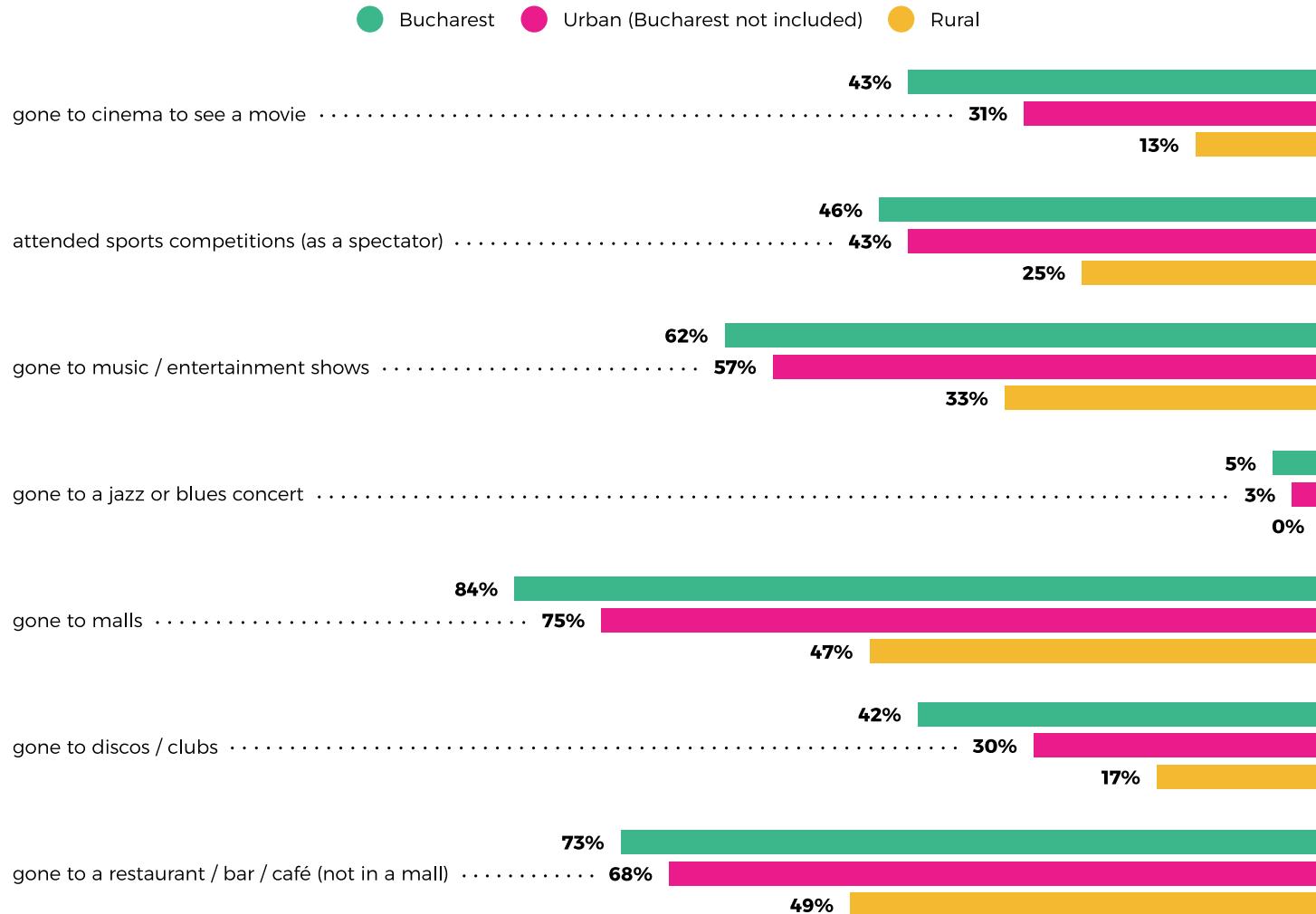
**Table 7. Frequency of participation in active entertainment activities depending on gender, age, education and income – national sample (year 2017)**

		Percentage of persons who at least once in the last year have ...		
		... gone to malls	... gone to discos / clubs	... gone to a restaurant / bar / café (not in a mall)
Gender	Male	63%	30%	67%
	Female	64%	20%	53%
Age	18-29 years old	86%	68%	88%
	30-39 years old	84%	42%	81%
Education	40-49 years old	64%	15%	64%
	50-64 years old	67%	5%	54%
Income	65+ years old	20%	1%	18%
	Low level	34%	12%	34%
	Medium level	74%	30%	71%
	Post high school education	71%	18%	60%
	High level	95%	45%	89%
	Under the net minimum wage	31%	9%	29%
	Between the net minimum wage and the net average wage	79%	26%	48%
	Above the net average wage	89%	34%	75%

The highest degree of participation in entertainment and leisure activities is recorded in Bucharest (Graph 1). Moreover, the persons living in urban areas have participated in all the entertainment and leisure activities to a higher extent than

the persons in rural areas. The low values found for the rural areas may represent an indicator of the fact that in the rural area these activities are not as accessible as in urban areas.

**Graph 1. Frequency of participation in entertainment and leisure activities depending on residence area (year 2017)**  
[percentage of persons who at least once a year have...]



## 6. Community leisure activities

Hereinafter we present the analysis of the degree of participation in activities with a community dimension. According to Les Haywood's approach (1995), activities with a community dimension contribute to the affirmation of a local culture and have an extremely important role in the growth of social cohesion<sup>46</sup>. Such activities involve the building of interactions contributing to the development of the social capital in communities formed within a certain space. The collective identity asserted through the participation in community activities is more visible than the one built through the participation in cultural or casual leisure activities.

The degree of participation in activities with a community dimension remains higher than the degree of participation in activities with a cultural or entertainment dimension, thus reflecting results similar to those of the 2016 Cultural Consumption Barometer<sup>47</sup>. The data in Table 8 show that 70% of the respondents have participated in local celebrations or events at least once in the last year, while 51% of the respondents have attended church at least once a month.

**Table 8. Frequency of participation in activities with a community dimension - national sample (year 2017)**

In the last 12 months, how often have you ...?		
	... participated in local celebrations/events (days of the town/commune)	... attended church
Never in the last year	30%	7%
Once or several times a year	67%	42%
At least once a month	3%	51%
Total	100%	100%
N	1269	1306

The participation in activities with a community dimension appears different depending on all four socio-demographic variables considered: gender, age, education and income.

Based on the data in Table 9 we can notice that the frequency of participation in local celebrations or events is significantly higher among men than among women: 74% of the male respondents stated they participated in local events at least once a year, while female respondents score 67% for such activities. On the other hand, the frequency of participation in religious activities follows a different trend: in this case, the participation rate is 17% higher among women than among men.

On the one hand, the percentage of people who have participated in local celebrations or events at least once in the last year is around 73% for all the four age intervals classifying the respondents aged between 18 and 64. By contrast, the rate of participation in local events is significantly lower among people aged above 65. On the other hand, the rate of participation in religious activities grows with age. However, we notice a high percentage (48%) of youngsters aged 18-29 who have attended church at least once in the last year. In the context of the analysis of the degree of participation in

46 Les Haywood, *Community Leisure and Recreation: Theory and Practice*, Oxford: Butterworth-Heinemann, 1995.

47 Ana-Maria Despouï and Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiu Public," în *Barometrul de Consum Cultural 2016. O radiografie a practicilor de consum cultural*, ed. Carmen Croitoru and Anda Bucuț, Bucharest: Pro Universitaria Publishing House, 2017, p. 144.

activities with a community dimension depending on age, we can point out that there are no significant differences between age categories as regards the participation in local celebrations or events.

The analysis of the degree of participation in community activities highlights a higher rate of participation in local celebrations or events among the persons with a high level of income and education: 83% of the persons with higher education have participated in local events at least once in the last year, while the percentage is 55% for the persons with middle-school level of education. Smaller gaps are noticed in the analysis of the frequency of participation in community activities depending on income: the percentage of persons with a high income who have participated in local celebrations or events at least once in the last year is 13% higher than the percentage of respondents with a low income.

At the same time, the data in **Table 9** highlight a negative correlation between the frequency of going to church and variables like education level and income. In general, we notice a relatively lower rate of participation in religious activities among persons with a higher education and among the persons with an income above the average wage. For example, 41% of the persons with higher education have attended church at least once a month, as compared to the percentage of 59% that characterises the category of persons with a low education. Furthermore, 48% of the respondents with an income above the average wage stated they had gone to church at least once a month in the last year, as compared to 61% of the persons with earnings below the minimum average wage.

**Table 9. Frequency of participation in community activities, depending on gender, age, education and income - national sample (year 2017)**

		Percentage of persons who...	
		... at least once a year...	... at least once a month...
		... have participated in local celebrations / events (days of the town/ commune)	... have attended church
Gender	Male	74%	43%
	Female	67%	60%
Age	18-29 years old	73%	48%
	30-39 years old	77%	30%
Education	40-49 years old	75%	43%
	50-64 years old	73%	63%
Income	65+ years old	55%	64%
	Low level	55%	59%
	Medium level	76%	49%
	Post high school education	84%	54%
	High level	83%	41%
	Under the net minimum wage	64%	61%
	Between the net minimum wage and the net average wage	70%	51%
	Above the net average wage	77%	48%

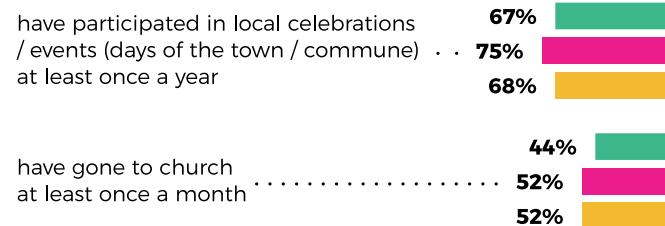
Unlike the forms of participation in cultural activities, which are different depending on the residence area, community activities are relatively evenly distributed depending on the respondents' residence area (**Graph 2**). Thus, the analysis of the participation in local events depending on the residence area highlights similar results across categories: even though the rate of participation in local celebrations or events is higher

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among urban respondents, the differences in percentages are not statistically significant to highlight a trend that could be extrapolated at the level of the entire population. Furthermore, the percentage of persons who attend church at least once a month is similar for the urban and the rural samples. At Bucharest level this percentage is 8% lower, but the differences noticed at the level of the residence areas are not statistically significant.

**Graph 2. Frequency of participation in community activities depending on residence area (year 2017)**

Bucharest      Urban (excl. Bucharest)      Rural



## 7. Physically-active leisure activities

In this section we analyse the forms of participation in activities requiring an active lifestyle: walking in the park or green areas, trips outside the locality and fitness. These activities are different from casual leisure activities in that their practice require physical effort<sup>48</sup>.

According to the data in **Table 10**, walking in the park or green areas represents a category of activities practised by 59% of the respondents at least once a month. The trips outside the locality are practised occasionally: 56% of the respondents stated they had gone on such trips several times a year. Fitness is generally the activity with the lowest degree of participation: 67% of the respondents stated they had never practised fitness in the last year, and the difference between those who practised sports several times a year (18% of the respondents) and those who practised it at least once a month (15%) is not significant..

**Table 10. Frequency of participation in activities that require an active lifestyle - national sample (year 2017)**

	In the last 12 months, how often...?		
	... have you walked in parks, green areas	... have you gone on trips outside your locality	... have you practised fitness
Never in the last year	15%	26%	67%
Once or several times a year	26%	56%	18%
At least once a month	59%	18%	15%
Total	100%	100%	100%
N	1301	1296	1267

<sup>48</sup> Ana-Maria Despoiu and Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiul Public," in *Barometrul de Consum Cultural 2016. O radiografie a practicilor de consum cultural*, ed. Carmen Croitoru and Anda Becuț, Bucharest: Pro Universitaria Publishing House, 2017, p. 147.

Hereinafter we analyse the activities requiring an active lifestyle in relation to the following socio-demographic variables: gender, age, education level and income. (**Table 11**). First of all, we can notice that gender is not a differentiating factor for any of the activities discussed in this section: female respondents practise activities specific to an active lifestyle to the same extent as male respondents.

On the other hand, for the age category 65 years old and above, we notice a significant decrease of the rate of participation in activities that require an active lifestyle: 68% of the respondents in this age category stated they walked in the park at least once in the last year. The percentage is 18% lower than the one recorded for the age category 50-65 years old. By comparison to the trips outside the locality, we can notice that the decrease of the participation rate takes place from the age of 49: 73% of the respondents in the category 50-64 years old state they have been on trips outside the locality at least once a year. This per cent is 12% lower than that recorded for the persons aged 18-29. For these activities, the participation degree begins to decrease significantly after the age of 39.

The education level and the income are in a close relation to the degree of participation in activities requiring an active lifestyle. Thus, the higher the education level and income, the higher the degree of practising activities requiring an active lifestyle. Hence, 99% of the respondents with a high education level state they have walked in parks or green areas at least once in the last year, unlike 74% of the respondents with a low education level. Fitness sport was practised at least once in the last year by 63% of the respondents with a high education level, as compared to 12% of the respondents with a low and medium education level. In addition, we notice significant differences between the persons with a low, average and high income. Thus, 93% of the persons with an income above the net average wage have gone on trips outside the locality at least once

in the last year, as compared to 44% of the persons with monthly earnings under the net minimum wage.

**Table 11.** Frequency of participation in activities that require an active lifestyle, depending on gender, age, education and income – national sample (year 2017)

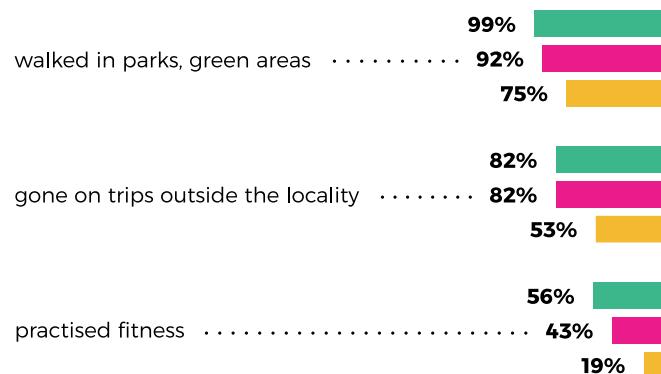
		Percentage of persons who at least once a year ...		
		... have walked in parks, green areas	... have gone on trips outside the locality	... have practised fitness
Gender	Male	87%	72%	36%
	Female	83%	67%	30%
Age	18-29 years old	94%	83%	59%
	30-39 years old	93%	93%	48%
Education	40-49 years old	85%	85%	34%
	50-64 years old	86%	73%	22%
Income	65+ years old	68%	68%	6%
	Low level	74%	44%	12%
Education	Medium level	88%	78%	39%
	Post high school education	87%	82%	35%
Income	High level	99%	96%	63%
	Under the net minimum wage	74%	44%	14%
Income	Between the net minimum wage and the net average wage	90%	80%	33%
	Above the net average wage	95%	93%	40%

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The residence area is also related to the three activities requiring an active lifestyle. Thus, 92% of the respondents in the urban areas have walked in parks at least once in the last year, unlike 76% of the respondents in the rural areas. Fitness is the least practised activity: 43% of the urban persons and 20% of rural persons state they have practised fitness at least once in the last year.

**Graph 3. Frequency of participation in active leisure activities depending on residence area (year 2017)**

Bucharest      Urban (excl. Bucharest)      Rural



## 8. Segmentation of public leisure activities

Further on we present the results of the segmentation of the public leisure activities. The segmentation is based on a cluster analysis using the k-means statistical method. The variables depending on which the grouping of respondents is made uses the typology of the public leisure activities, according to the classification chart in **Table 1**. The classification chart is translated into four index-type measures, as follows:

- index of participation in activities with a cultural dimension,
- index of participation in entertainment and leisure activities, index of participation in activities with a community dimension,
- index of participation in activities that require an active lifestyle.

Through the index-type measures, each respondent is assigned a score calculated by taking into account the frequency of participation or practising the activities in the main category: the higher the respondents' score, the more frequent the practice of that type of activities. Besides the four index-type measures, the age is another variable considered for the classification of persons by the degree of participation in activities in the public space. Thus, the application of the statistical classification procedures resulted in the identification of five segments of persons, whose characteristics are synthetically presented in **Table 12**.

Table 12. Public cultural consumption segments

	Segment 1	Segment 2	Segment 3	Segment 4	Segment 5
Statistical weight	20%	19%	23%	25%	13%
Index of participation in cultural activities [7-21]	8.30 (High)	7.95 (High)	7.87 (High)	7.47 (Medium)	7.14 (Low)
Index of participation in entertainment and leisure activities [7-21]	12.76 (High)	11.45 (High)	9.94 (Medium)	8.63 (Low)	7.57 (Low)
Index of participation in community activities [2-6]	4.10 (High)	4.06 (Medium)	4.27 (High)	4.27 (High)	3.96 (Low)
Index of participation in activities requiring an active lifestyle [3-9]	6.40 (High)	6.17 (High)	5.58 (Medium)	5.00 (Low)	4.37 (Low)
Average age	23	37	49	64	77
Gender	Female / Male	Female / Male	Female / Male	Female	Female / Male
Education level	High school (graduated)	Higher education	Medium education (vocational school or high school – not graduated)	Middle school	Middle school
Income	High	High	Medium	Low	Low
Type of residence locality	Big cities	Big cities	Small towns	Big rural / Small towns	Rural
Most frequent activities (in the public space)	Restaurant, bar, cafe Malls Disco or club	Malls Restaurant, bar, cafe Entertainment shows	Malls Restaurant, bar, cafe Entertainment shows	Churches Parks Local celebrations, events	Churches Parks Local celebrations, events
Most frequent activities (in the private space)	Using the computer	Using the radio and TV for recreational purposes	Using the TV and radio to listen to the news or informative programmes	Newspapers Using the TV and radio both for informative and entertainment programmes	Cultural programmes (TV)
Perceptions on the cultural infrastructure in the locality	Diverse cultural infrastructure	- Libraries - Bookshops / stationery shops - Culture houses	- Classical or symphonic music concerts performance halls - Ballet performance hall - Opera or operetta house - Performance hall - Private cultural centres	- Churches - Rural culture houses	- Non-existent cultural infrastructure

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### **Segment 1. Segment of persons with a high level of participation in all categories of activities in the public space**

Segment 1 comprises 20% of the total respondents. The general characteristics of this segment are:

- Average index of participation in cultural activities: 8.30 (high level)
- Average index of participation in entertainment and leisure activities: 12.76 (high level)
- Average index of participation in activities with a community dimension: 4.12 (high level)
- Average index of participation in activities that require an active lifestyle: 6.40 (high level)
- Average age: 23 years old

This category of persons includes youngsters with high school education, with a high income and a high frequency of participation in all four categories of activities considered during the study. At the same time, this segment is made from persons who mainly live in urban areas (towns with a large number of inhabitants). A distinctive mark is given by the fact that the members of Segment 1 state, in a higher proportion than other categories of persons, that in their residence locality there is an infrastructure that allows participation in cultural and entertainment activities. Moreover, the members of this segment are characterised by a high degree of engagement in activities that require using the computer (listening to music on the computer, watching movies or practising computer games).

### **Segment 2. Segment of persons with a high level of participation in cultural, entertainment and leisure activities, as well as in activities that require an active lifestyle, but with a medium level of participation in community activities**

The Segment includes 19% of the total respondents and gathers persons with the following general characteristics:

- Average index of participation in cultural activities: 7.95 (high level)
- Average index of participation in entertainment and leisure activities: 11.46 (high level)
- Average index of participation in activities with a community dimension: 4.06 (medium level)
- Average index of participation in activities that require an active lifestyle: 6.17 (high level)
- Average age: 37 years old

This category of respondents includes the persons who score a high frequency of participation in cultural, entertainment/leisure activities, as well as in activities that require an active lifestyle. Unlike the first identified category, the members of Segment 2 record medium values of engagement in community activities.

Thus, this category of persons includes persons aged 37 on average, with a high education and a high income, coming mainly from urban areas (cities with a large number of inhabitants). Segment 2 mainly integrates persons whose consumption in the private space is focused on using the radio and TV for recreational purposes (listening to music, watching movies or serial movies). Moreover, at the level of this segment we notice significant statistical weights of respondents who perceive the existence of a specific category of public infrastructure in their locality, made from: libraries, bookshops or stationery shops and culture houses.

### **Segment 3. Segment of persons with a high level of participation in cultural and community activities, but with a medium level of participation in entertainment/leisure activities and activities that require an active lifestyle**

This category includes 23% of the total respondents, and is characterised by the following values of the index-type measures:

- Average index of participation in cultural activities: 7.87 (high level)
- Average index of participation in entertainment and leisure activities: 9.94 (medium level)
- Average index of participation in activities with a community dimension: 4.27 (high level)
- Average index of participation in activities that require an active lifestyle: 5.58 (medium level)
- Average age: 49 years old

This category of public is different from the two segments previously presented in terms of high values for the participation in community activities. Moreover, the members of the segment score a high frequency of participation in activities with a cultural dimension. However, both the value of the rate of participation in entertainment or leisure activities and the value of the rate of participation in activities requiring an active lifestyle are around the average value at the level of the sample made from the representatives of Segment 3. This segment includes persons aged 50 on average, with a medium education (vocational school or unfinished high school) and an income between the net minimum and the net average wage. In this case, the members of the segment mainly come from small towns.

The domestic consumption characterising the members of Segment 3 is mainly focused on using the TV and radio to listen to the news or informative programmes. At the same time,

we can notice that the percentages regarding the perception on the infrastructure elements are lower than among the younger categories. At the level of the residence locality, the existence of the following cultural institutions is mainly pointed out: classical or symphonic music concerts performance hall, ballet performance hall, opera or operetta performance hall, performance hall and private cultural centres.

### **Segment 4. Segment of persons with a high level of participation in community activities, with a medium level of participation in cultural activities and with a low level of participation in entertainment/leisure activities and in activities requiring an active lifestyle**

This category, which comprises 25% of the respondents, includes persons with the following general characteristics:

- Average index of participation in cultural activities: 7.47 (medium level)
- Average index of participation in entertainment and leisure activities: 8.63 (low level)
- Average index of participation in activities with a community dimension: 4.27 (high level)
- Average index of participation in activities that require an active lifestyle: 5.00 (low level)
- Average age: 64 years old

Segment 4 is characterised by persons with a high level of participation in community activities. Unlike the category of persons previously presented, this segment includes respondents who score low values of the participation in entertainment activities and in activities requiring an active lifestyle. At the same time, the rate of participation in cultural activities records medium values. In this segment we find mainly recently-retired or about-to-be-retired female persons, middle-school graduates, with an income mainly under the minimum wage, coming from big villages or small towns.

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The most frequent types of cultural infrastructure mentioned by the members of this segment are churches and rural culture houses. Moreover, the members of Segment 4 opt for diversified activities within the domestic space, recording relatively high values for the use of TV and radio, both for informative purposes and for entertainment purposes. We have to notice that this segment represents the category of persons with the highest level of reading the newspapers.

### Segment 5. Segment of persons with a low level of participation in all the activities in the public space

Segment 5 comprises 13% of the total respondents, being made from persons with the following general characteristics:

- Average index of participation in cultural activities: 7.14 (low level)

- Average index of participation in entertainment and leisure activities: 7.57 (low level)
- Average index of participation in activities with a community dimension: 3.98 (low level)
- Average index of participation in activities that require an active lifestyle: 4.37 (low level)
- Average age: 77 years old

This category includes elderly persons, with a low education, an income under the minimum wage and a low frequency of participation in all four activities considered during the study. Moreover, Segment 5 is made from persons living mainly in rural areas. Members of this segment mention to a lower extent the existence of cultural infrastructure elements in their locality of residence. Furthermore, the analysis of the cultural consumption in the domestic space reveals that the elderly segment is the main audience of cultural programmes.

Table 13. Distribution of members of public consumption segments by gender, education, income and residence area (year 2017)

		Segment 1	Segment 2	Segment 3	Segment 4	Segment 5
Gender	Male	43%	43%	57%	41%	56%
	Female	57%	57%	43%	59%	44%
	Total	100%	100%	100%	100%	100%
Education degree	No school	0%	2%	2%	0%	2%
	Primary school (4 grades)	6%	3%	4%	8%	38%
	Middle school (8 grades)	23%	17%	13%	45%	46%
	High school - level I (10 grades)	11%	9%	14%	7%	2%
	Vocational or trade school	4%	10%	20%	18%	7%
	High school - level II / Baccalaureate	35%	24%	29%	12%	2%
	Post high school / apprenticeship school	3%	5%	6%	6%	2%
	Short-term higher education / college	0%	2%	1%	1%	0%
	Bachelor's degree	13%	18%	9%	3%	1%
	Master degree	4%	8%	1%	0%	0%
Personal income	Post university education	1%	2%	1%	0%	0%
	Total	100%	100%	100%	100%	100%
	under the net minimum wage	33%	25%	28%	67%	77%
	between the net minimum and the net average wage	57%	58%	58%	31%	21%
	above the net average wage	10%	17%	14%	2%	2%
Locality	Total	100%	100%	100%	100%	100%
	rural under 2500	5%	7%	14%	7%	15%
	rural 2500+	31%	41%	39%	42%	49%
	urban under 30000	16%	11%	10%	17%	18%
	urban 30-100 thousand	13%	11%	11%	13%	8%
	urban 100-200 thousand	6%	9%	11%	8%	4%
	urban 200 thousand+	18%	13%	10%	5%	0%
	Bucharest	11%	8%	5%	8%	6%
	Total	100%	100%	100%	100%	100%

Segment 1. Category of persons with a high level of participation in all categories of activities in the public space

Segment 2. Category of persons with a high level of participation in cultural activities, entertainment and leisure activities and activities that require an active lifestyle, but with a medium level of participation in activities with a community dimension

Segment 2. Category of persons with a high level of participation in cultural activities, entertainment and leisure activities and activities that require an active lifestyle, but with a medium level of participation in activities with a community dimension

Segment 4. Category of persons with a high level of participation in community activities, medium level of participation in cultural activities and low level of participation in entertainment/leisure activities and activities that require an active lifestyle

Segment 5. Category of persons with a low level of participation in all categories of activities in the public space

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**Table 14.** Perceptions on the existence of cultural infrastructure at the level of the segments of cultural consumption in the public space („In your town / commune there is/are“)

	Segment 1	Segment 2	Segment 3	Segment 4	Segment 5	
(Public) library	65%	68%	59%	51%	44%	Segment 1. Category of persons with a high level of participation in all categories of activities in the public space
Theatre	33%	26%	24%	21%	8%	
Cinema theatre	38%	31%	26%	19%	10%	
Classical or symphonic music concerts hall	22%	16%	17%	15%	7%	
Ballet, opera or operetta performance hall	22%	13%	13%	12%	4%	
Museum	46%	40%	36%	35%	14%	
Art gallery	25%	22%	23%	16%	7%	
Performance hall	39%	28%	31%	24%	15%	
Exhibition halls	25%	22%	18%	16%	8%	
Heritage sites (historical monuments or monasteries, archaeological sites, fortresses)	51%	44%	37%	33%	22%	
Philharmonics, ballet, operetta or opera house	20%	13%	11%	14%	9%	Segment 4. Category of persons with a high level of participation in community activities, medium level of participation in cultural activities and low level of participation in entertainment/leisure and in activities that require an active lifestyle
Newspaper kiosks	47%	42%	34%	31%	18%	
Bookshops or stationery shops	47%	47%	38%	32%	21%	
Opera / Operetta, ballet or philharmonics	17%	12%	9%	11%	6%	
Private (not state-owned) cultural centres	17%	10%	13%	10%	5%	
Handicraft shops	27%	27%	25%	20%	11%	Segment 5. Category of persons with a low level of participation in all categories of activities in the public space
Church	99%	94%	96%	94%	95%	
Parks	71%	63%	56%	56%	48%	
Mall or shopping center	37%	32%	28%	21%	10%	
Discos / Clubs	48%	44%	46%	37%	17%	
(Urban) Culture houses	37%	40%	35%	32%	19%	
(Rural) Culture houses	47%	50%	49%	56%	55%	

Table 15. Distribution of daily activities performed in the domestic space at the level of the cultural consumption segments

	Segment 1	Segment 2	Segment 3	Segment 4	Segment 5	
... you have used the radio to listen to music	40%	59%	58%	45%	28%	Segment 1. Category of persons with a high level of participation in all categories of activities in the public space
... you have used the radio to listen to the news	27%	53%	56%	53%	34%	Segment 2. Category of persons with a high level of participation in cultural activities, entertainment and leisure activities and activities that require an active lifestyle, but with a medium level of participation in activities with a community dimension
... you have used the radio to listen to cultural programmes	7%	19%	19%	23%	16%	
... you have watched TV to see movies or serial movies	37%	52%	52%	53%	45%	
... you have watched TV to see entertainment shows	32%	36%	34%	38%	34%	
... you have watched TV for the news	41%	70%	80%	83%	78%	Segment 3. Category of persons with a high level of participation in cultural and community activities, but with a medium level of participation in entertainment/leisure and in activities that require an active lifestyle
... you have watched TV to see cultural programmes	9%	15%	23%	25%	28%	
... you have read newspapers in paper format	3%	6%	5%	9%	4%	
... you have listened to music in general (on the computer, radio etc.)	66%	50%	44%	27%	18%	Segment 4. Category of persons cu with a high level of participation in community activities, medium level of participation in cultural activities and low level of participation in entertainment/leisure activities and activities that require an active lifestyle
... you have read books (in general)	5%	1%	3%	5%	1%	
... you have watched movies on DVD / Blu-ray	3%	0%	2%	1%	0%	
... you have read magazines in paper format	2%	1%	2%	2%	0%	Segment 5. Category of persons with a low level of participation in all categories of activities in the public space
... you have played games on computer/ laptop or console	14%	5%	4%	0%	0%	

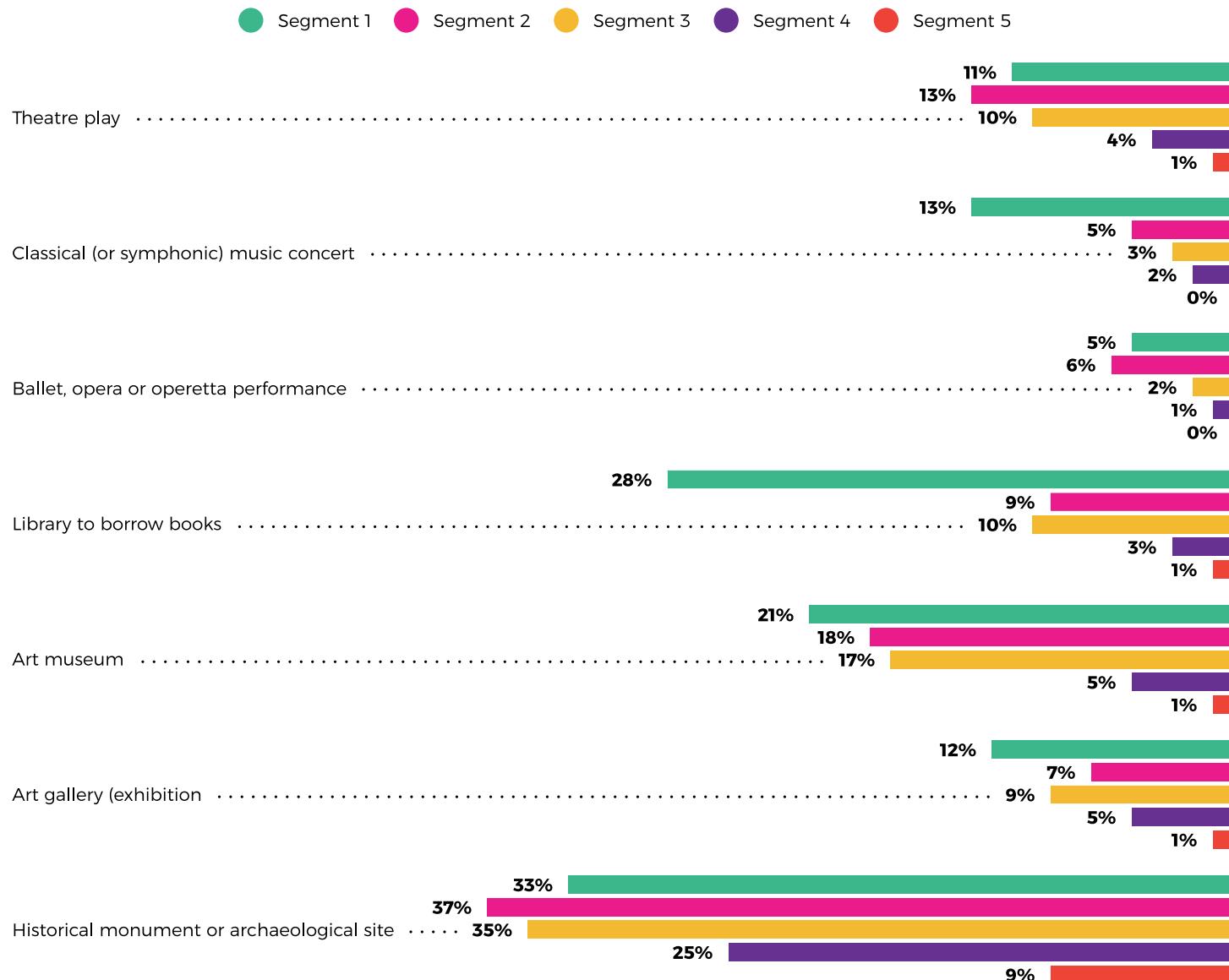
## 8.1 Cultural consumption communities in the public space

As we can see in Graph 5, the audience of theatre plays, art museums and monuments or archaeological sites is mainly made from the members of Segments 1, 2 and 3, thus grouping the persons with different socio-economic statuses and ages. On the contrary, the audience of classical (or symphonic) music concerts is mainly made from the members of Segment 1,

which groups young people from big or very big cities, with an income above the average wage. It is important to notice that the persons who go to the library more often belong to Segment 1.

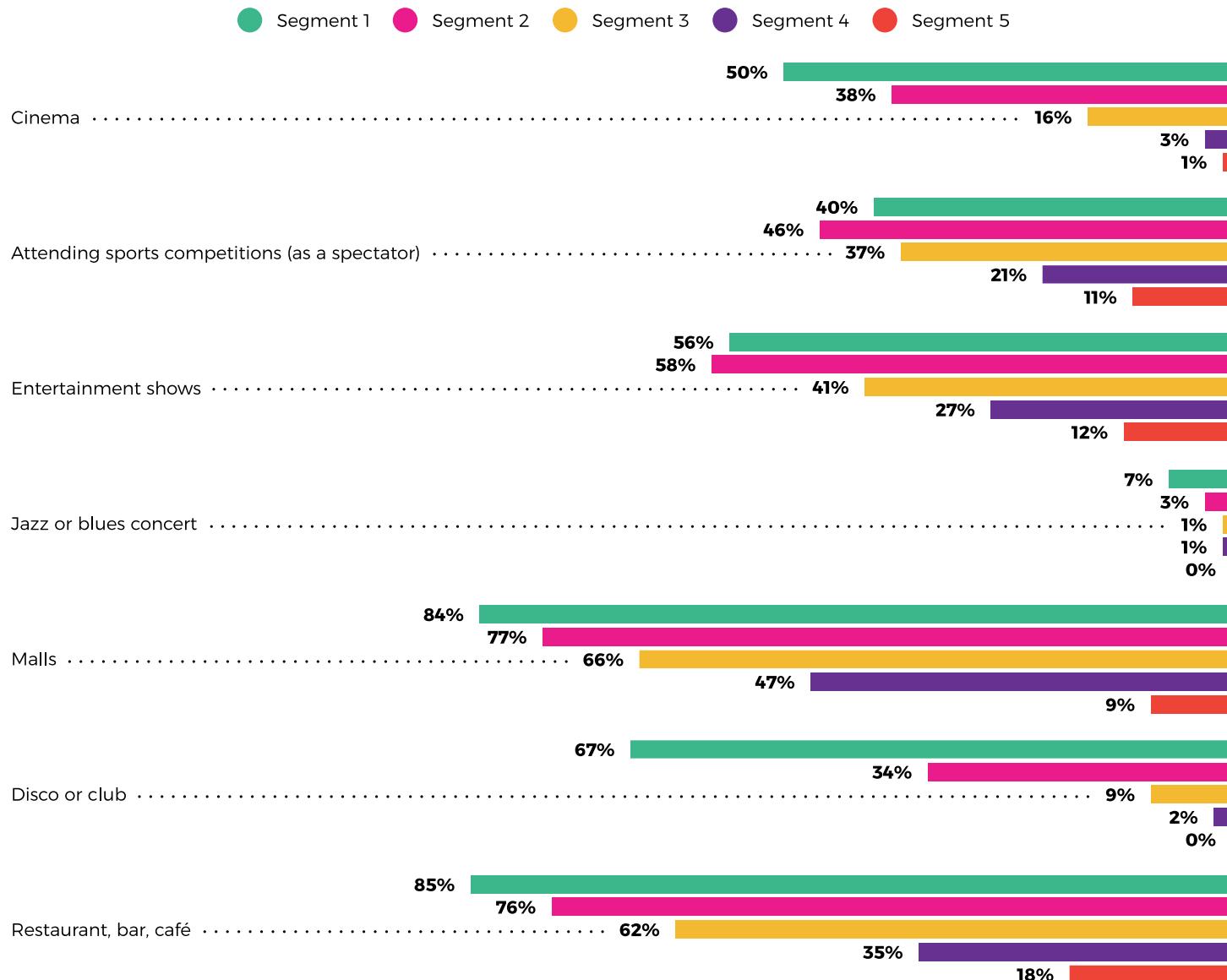
## 162 Segmentation of public leisure activities

Graph 4. Forms of participation in cultural activities depending on the consumption segment – year 2017



Note: See Table 12 for details on the characteristics of the segments of persons who participate in activities with a cultural dimension

Graph 5. Forms of participation in entertainment and leisure activities depending on the consumption segment – year 2017



Note: See Table 12 for details on the characteristics of the segments of persons who participate in entertainment and leisure activities

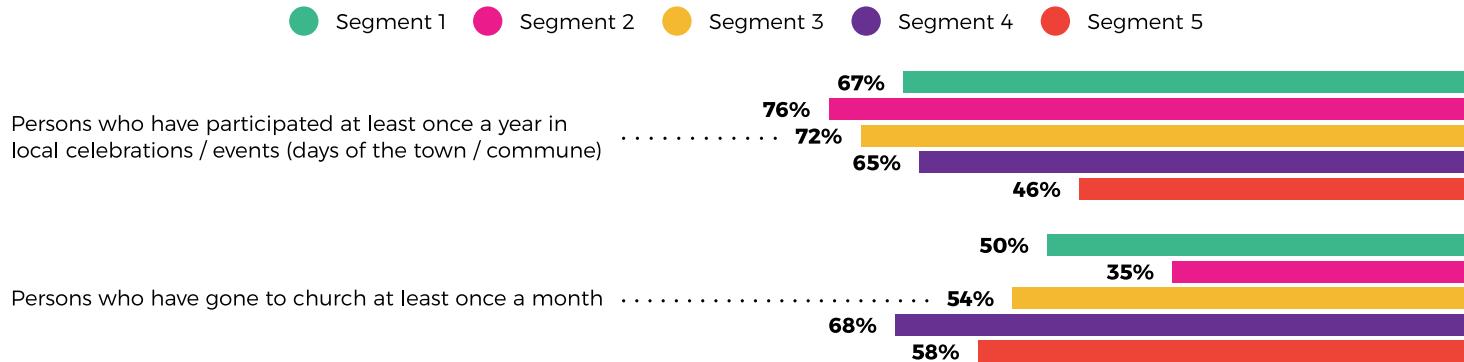
## 164 Segmentation of public leisure activities

According to the data in **Graph 5**, we can notice that Segment 1 represents the main category of persons who watch movies in cinema theatres. Furthermore, Segment 1 represents the category of persons who participate in active entertainment activities (going to malls, going to discos / clubs and going to restaurants / bars / cafés). It is important to point out that Segment 1 groups young people with a high income, coming from big or very big cities. Attending entertainment shows and sports competitions as a spectator is an activity

characterising the members of Segment 2 to a greater extent, made from persons aged 37 on average, with a high education, living in big or very big cities.

The persons who attend church once a month mainly belong to Segments 4 and 5, thus grouping rural elderly persons, with a relatively low socio-economic status (measured through income and education). The lowest degree of participation in local celebrations and events is recorded for Segment 5, and the highest level – for Segments 3 and 4.

**Graph 6. Forms of participation in community activities depending on the consumption segment – year 2017**

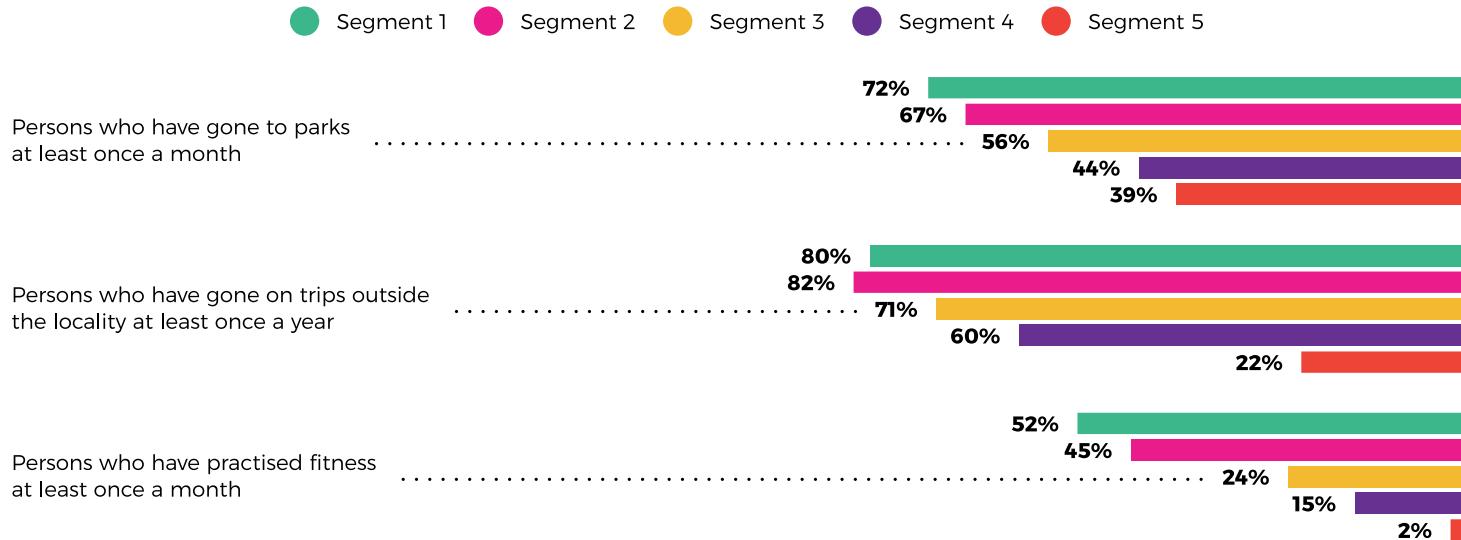


Note: See Table 12 for details on the characteristics of the segments of persons who participate in activities with a community dimension

The data in **Graph 7** highlight that fitness is mainly practised by the members of Segments 1 and 2. This situation is also true for the participation in other activities

that require an active lifestyle (going to parks or green areas and organising trips outside the locality).

Graph 7. Forms of participation in active leisure activities depending on the consumption segment – year 2017



Note: See Table 12 for details on the characteristics of the segments of persons who participate in activities that require an active lifestyle

## 9. Conclusions

The analyses presented in this chapter reflect an understanding of the forms of participation in cultural and recreational activities in the public space as sources of social differentiation and modalities of building the belonging to a symbolic community. The cultural consumption practices and leisure activities support forms of social engagement transcending individual preferences, being interposed with social processes through which the identity of those engaged as members of a consumption community is built. In particular, a cultural consumption community represents a group of individuals who make up the public of cultural products or services. This type of community is characterised by its members' attachment to certain artistic or aesthetic values

and share similar preferences, cultivated by the recurrent exposure to certain contents.

The forms of participation in activities in the public space contribute to the delineation of symbolic communities, whose members extract value from practising activities to which they assign a common significance. In this respect, the results highlight that the activities corresponding to shared practices as part of a subculture are those that generally score the highest degree of participation: both the frequency of participation in community activities, and the frequency of participation in activities requiring an active lifestyle are higher than the frequency of participation in entertainment activities or in activities with a cultural dimension. The forms of

participation in activities in the public space become a support in the building of symbolic communities, and this aspect is reflected by means of analysing the four main categories of practices depending on variables that position the respondents in the social structure. The belonging to a certain social category is related to the forms of participation in cultural and

entertainment activities in the public space, thus contributing to the building of segments of respondents that are in a social proximity given both by the sharing of common values, conducts and orientations and by the access to a similar set of resources, as an effect of the social position.

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# **NON-PUBLIC CULTURAL CONSUMPTION**

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culturadata.ro



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# 1. Introduction

This chapter approaches the relation between the *cultural consumption practices* (or *individual cultural preferences*) and the *structure of social networks* (specifically, *personal networks*). The discussion may be placed on a direction of study that has recently appeared worldwide, which uses the *social network analysis* (both as research method and as theoretical framework<sup>1</sup>) in the exploration and understanding of the specific issues of the sociology of culture. The association of the study of social networks with the study of cultural preferences requires at least three alternative statistical analysis methods:

- (1) the way that social relations are organised around the individuals determines the preferences for the consumption of certain cultural objects – e.g. the exposure to interactions with the others results in a contagion process followed by certain acquired cultural preferences;
- (2) the personal profile of cultural preferences operates as an antecedent or building principle for social networks, resulting in certain patterns of organising social interactions – e.g. the cultural habits make the individuals interact with specific alters (persons from the group of family, friends and acquaintances), which has effects on the shape of the personal network;
- (3) the individual cultural consumption behaviours and the shape of the personal networks are in a dynamic and cyclic relation of co-generation.

From the viewpoint of theoretical options, we are starting in this paper from the following assumptions: (a) cultural omnivorousness is positively associated with the people's preferences as regards the non-public consumption of cultural products; (b) the structural and compositional characteristics of the personal networks are defined as a predictive factor for the individual cultural consumption behaviours. In other words, the information on the social networks of individuals can give us clues on the personal trajectories of consumption of cultural objects and services. We must also mention that this type of approach is the first undertaking of its kind in the Romanian research, because it places the cultural consumption analysis in the context of data that surpass the level of strictly personal attributes of a person and that consider the context of the social relations wherein the person is placed.

In the first part of the chapter, we aim at clarifying the conceptual content of such terms as *social network analysis*, *structural and compositional characteristics of personal networks*, *cultural consumption*, *cultural preferences*, *cultural omnivorousness in terms of participation and preferences* etc., while also providing information on the methodology used for our research and statistical analysis. The second part of the chapter includes the presentation of the empirical data obtained within the analysis and points out the limitations of the research. In conclusion, we shall highlight the relevance and the original elements of this approach.

<sup>1</sup> M.-G. Hâncean, *Rețelele sociale. Teorie, metodologie și aplicații*, Iași: Polirom, 2014.

## 2. Social structures and cultural preferences

The social<sup>2</sup>, and the economic<sup>3</sup>, life of a person are embedded into social networks of diverse sizes and shapes, both locally (direct relations a person has with their own social contacts) and globally (the way that these relations are structured at the general level of a community, for example). In other words, the social reality can be regarded as a multi-level structure<sup>4</sup>, , wherein the individuals are the first level and the dyads, triads, networks etc. are the higher integrating frames. A considerable amount of social networks studies report empirical results supporting the effects of social networks on individuals, from the viewpoint of both opportunities and constraints<sup>5</sup>. From this point of view, the distribution of the gains, benefits, advantages, as well as of the losses or disadvantages is the result of the manner in which the individuals are incorporated in the architecture of inter-individual connections. The distribution of power within collectivities, the degree of similarity of attitudes, the satisfaction with the work processes, the process of getting a job, the performance, welfare or occupational mobility are affected by the social networks or, better said, by the manner in which social networks are structured. The cultural consumption preferences can be deemed a result of the *social contagion*: ideas are circulated via networks, and the mere contact with the others can be decisive in the adoption of certain behaviours<sup>6</sup>. Therefore, social networks

2 R.S. Burt, *Structural Holes: The Social Structure of Competition*, 1992, p. 82.

3 M. Granovetter, "Economic Action and Social Structure: The Problem of Embeddedness", *The American Journal of Sociology*, vol. 91, no. 3, 1985 p. 481.

4 E. Lazega, M-T Jourda, L. Mounier, & R. Stofer. "Catching up with Big Fish in the Big Pond? Multi-level Network Analysis through Linked Design", *Social Networks*, vol. 30, 2008, p. 159.

5 D. Brass, J. Galaskiewicz, H.R. Greve & W. Tsai. "Taking Stock of Networks and Organizations: A Multilevel Perspective", *The Academy of Management Journal*, 2004, p. 795.

6 S.P. Borgatti & D.S. Halgin, "On Network Theory", *Organization Science*, 2011, p. 8.

are essential for the understanding of the social processes and phenomena.

The forms taken by social networks are responsible for the spread of „obesity, smoking, alcohol consumption, health screening, happiness, loneliness, depression, sleep, medicine use, divorce, food consumption, cooperative behaviour, influenza, sexuality and sexual orientation and tastes in music, reading and movie preferences”<sup>7</sup>. Food habits are the result of the way individuals are mutually connected. Food habits are passed on via individuals' social connections<sup>8</sup>. In this approach it becomes obvious that an individual's social positioning is essential for the understanding of their preferences and attitudes. In our context, by *social positioning* we understand the manner in which social relations are arranged around a reference person (i.e. the ego). *Whom you interact with* as well as *how you interact* (the pattern of locally structured social relations of a person; the arrangement of the social connections around the ego) are equally important questions.

In this chapter, we believe that the manner in which individuals are incorporated into social structures (networks) is essential in order to explain the cultural consumption behaviours and preferences. This is not the only way to relate to what individuals prefer or decide to do, though. Another equally substantial research direction accumulates empirical data highlighting that the network structures are the result of antecedents such as: *homophily*<sup>9</sup>, *heterophily*<sup>10</sup>, *personality*

7 N.A. Christakis & J.H. Fowler, "Social Contagion Theory: Examining Dynamic Social Networks and Human Behavior", *Statistics in Medicine*, vol. 10, no. 32, 2012, p. 557.

8 M.A. Pachucki, P.F. Jacques & N.A. Christakis, "Social Network Concordance in Food Choice Among Spouses, Friends, and Siblings", *American Journal of Public Health*, vol. 101, no. 11, 2011, p. 2170.

9 M. McPherson, L. Smith-Lovin, & J.M. Cook, "Birds of a Feather: Homophily" in Social Networks, *Annual Review of Sociology*, vol. 27, 2001, p. 415.

10 C. Lozares, J.M. Verd, I. Cruz & O. Barranco, "Homophily and Heterophily in

type<sup>11</sup> or spatial and temporal proximity<sup>12</sup>. In other words, the individuals are the „engineers” of their own networks structures. In such a context, the cultural preferences operate as a filter of social connections and interactions.

Lizardo, for example, highlights the impact of various types of cultural preferences on the shape or structural configuration of the personal networks<sup>13</sup>. Specifically, he claims that the preference for a much wider or heterogeneous range of cultural tastes increases the probability for the personal networks to have a much higher number of components (groups of nodes that remain unconnected in the absence of the ego or of the reference individual).

## 2.1 Personal social networks

Any personal network analysis has under observation a focal or reference node, the ego, his/her social contacts, the alters and the relations between the alters.

An example of personal social network is given in Figure 1. At the level of the personal networks, the ego (shown as a square) has different social connections with alters that belong to different cultural practices (the belonging of an alter to a cultural practice is shown as various geometrical shapes). The connection of the three groups of cultural practices is only possible through the ego (if the ego were absent, the three groups would be separated from each other). Structurally, the disappearance of the ego (see Figure 1b) leads to the impossibility of interaction between the

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Qual Quant vol. 48, 2014, p. 2657.

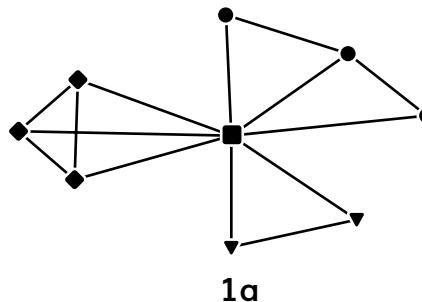
11 A. Mehra, M. Kilduff & D. J. Brass, “The Social Networks of High and Low Self-Monitors: Implications for Workplace Performance”, *Administrative Science Quarterly* vol. 46, no. 1, 2001, p. 121.

12 M.T. Rivera, S.B. Soderstrom & B. Uzzi, “Dynamics of Dyads in Social Networks: Assortative, Relational, and Proximity Mechanisms”, *Annual Review of Sociology*, vol. 36, 2010, p. 91.

13 O. Lizardo, “Cultural Correlates Of Ego-Network Closure”, *Sociological Perspectives*, vol. 54, no. 3, 2011, p. 480.

three groups of cultural practices. Furthermore, according to Burt, the analysis of the individuals’ positions allows the assessment of the structural advantage in the accumulation of benefits<sup>14</sup> (in this context the structural advantage is the impact of a certain position on the accumulation of resources). For example, in a social network, the individuals with brokerage positions have advantage over others. These brokerage positions increase the probability for the individuals to accumulate new resources. The brokers are the actors who hold positions that allow them to connect to groups otherwise unconnected<sup>15</sup>. In the example presented in Figure 1, the ego has a broker position in the sense that he/she has connections with each of the three groups of cultural practices and can extract extremely diverse information. At the same time, the three groups (the members of which are shown as identical geometrical shapes) can only interact through the ego. In the absence of the latter, they remain unconnected.

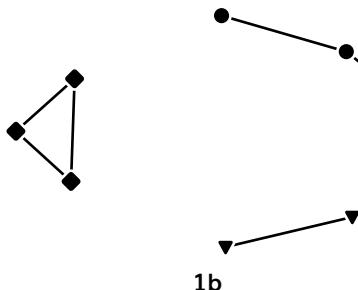
Figure 1. Example of personal social network




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14 R.S. Burt, *Neighbor Networks: Competitive Advantages Local and Personal*, Oxford: Oxford University Press, 2010, pp. 1 - 56.

15 M.-G. Hâncean, *Rețelele Sociale. Teorie, Metodologie și Aplicații*, Iași: Polirom, 2014, pp. 117 - 124.



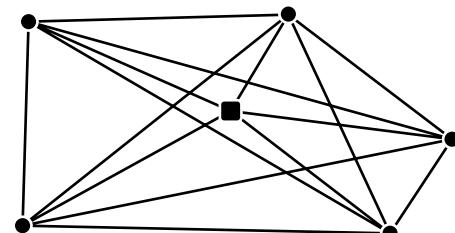
Note. In the network in Figure 1a, the focal node (the ego) is shown as a square and the alteri are represented by other geometrical shapes. In order to visually illustrate the structural pattern at the level of the personal network, the ego was eliminated from Figure 1b.

The manner in which social connections are arranged in a personal network is essential for the understanding of the degree of success of instrumental actions (accumulation of new resources) and of expressive actions (keeping the existing resources) of an ego. For example, the increase of the degree of information accumulation is facilitated by a personal network wherein the ego has many connections with alters that do not know each other.<sup>16</sup> Such a network is called „fragmented personal network” – that is a network made of alters or alters formations that remain unconnected in the absence of the ego (in the situation illustrated in Figure 1b, the ego is absent; the direct consequence is that the three groups of practices can no longer interact). In the situation described in Figure 1a, the ego benefits from a much more diverse information than any of the other alteri. The explanation resides in the manner in which the ego is connected. The ego is the only actor that has connections with each of the three groups of cultural practices.

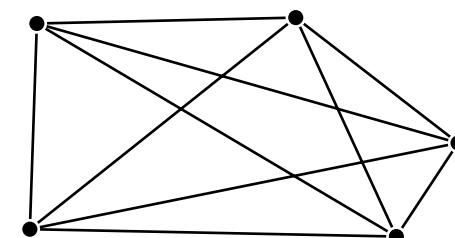
In another theoretical framework, a high control of how the members of collectivities conform to social and cultural practices (e.g. preservation of certain resources) is possible in dense networks (little fragmented networks, wherein members know each other). An example in this respect is given by Figure 2. The removal of the ego, in Figure 2b, does not affect the

connections between the alters. For example, in a highly cohesive community (the number of connections between the members is very high), the control of the compliance with certain cultural practices stays the same, regardless of the disappearance of certain members. In other words, even after the removal of the ego, the members of the network keep their connections with the others and, therefore, they keep their level of information on what is happening in the network. This situation is significantly different from the one presented in Figure 1b, where, in the absence of the ego, the members of the network remain uninformed as regards what is happening in the rest of the network.

**Figura 2. Example of dense personal social network**



2a



2b

Note. In the network in Figure 2a, the focal node (the ego) is shown as a square, and the alteri are shown as circles. In order to visually illustrate the structural pattern at the level of the personal network, the ego was removed from Figure 2b.

In the context of the discussion on the personal networks illustrated in Figures 1 and 2, we must emphasise that the

<sup>16</sup> R.S. Burt, *Structural Holes: The Social Structure of Competition*, Cambridge: Harvard University Press, 1995, pp. 8 – 50.

references were only made to the pattern of the connections surrounding the ego. Additionally, references can be made to the composition of the networks (e.g. socio-demographic, economic, cultural, symbolic etc. profile of the alters and of the ego). These are also useful in the analysis of the cultural consumption preferences. For example, the personal network in Figure 1 illustrates a higher degree of heterogeneity as compared to the network in Figure 2. The ego in Figure 1 is exposed to a wider range of cultural practices (he/she has connections with three different groups of cultural practices) in comparison to the ego in Figure 2 (who only has connections with the members of a single group of cultural practices). This shows that the ego in Figure 1 has a much higher probability to acquire more diverse cultural preferences (as he/she is exposed to the interaction with multiple cultural groups). On the other hand, the ego in Figure 2 has a much higher probability to preserve his/her profile of identity and their own cultural practices; he/she is exposed to the interaction with the members belonging to the same group of cultural practices. Therefore, it becomes obvious that the social connections have a major impact in case of accumulation of new resources (e.g. cultural preferences) or of preservation of existing resources (e.g. preservation of a single set of cultural preferences).

The degree of reproduction or change of cultural practices and preferences (resource preservation) is affected by the type of *structural configuration* (the way social connections are arranged around the ego)<sup>17</sup>. This was illustrated through the examples given in Figures 1 and 2. On the other hand, from the viewpoint of the *homophily effect* (individuals' natural tendency to mainly prefer interacting with similar alters on criteria they deem socially significant), personal networks tend to regularly manifest a higher degree of homogeneity in terms of composition (e.g. men's tendency to have more men

than women among their regular social contacts)<sup>18</sup>. Naturally, individuals tend to interact and develop social connections (networks) with persons they find similar, inclusively from the viewpoint of cultural consumption (*selection effect*). For example, it is expected that the personal networks of elderly people be more similar in terms of composition (socio-demographic profile of the alters; e.g. it is more probable that an elderly person have among their acquaintances more elderly persons than a younger person), by relating to the personal networks of the persons in other age categories. Furthermore, we expect that these personal networks be made of similar alters in terms of cultural consumption.

If social networks are regarded as systems allowing the circulation of resources and objects (including cultural objects, values, practices etc.)<sup>19</sup>, then the structural configurations (the way social connections are arranged) represent antecedents in determining the cultural preferences and behaviours. In other words, the cultural consumption preferences, like any other resources, can circulate through the networks<sup>20</sup>. Mark shows the way music preferences are transmitted via homophilic social connections (connections between persons with similar socio-demographic profiles)<sup>21</sup>. Moreover, the social networks may strengthen various processes of social influence. For example, the exposure to the cultural consumption behaviours of the alters may result in a contagion process<sup>22</sup>.

18 M. McPherson, L. Smith-Lovin, & J.M. Cook, "Birds of a Feather: Homophily in Social Networks", *Annual Review of Sociology*, Vol. 27 2001, pp. 415-444.

19 S.P. Borgatti, & V. Lopez-Kidwell, "Network Theory", in *The SAGE Handbook of Social Network Analysis*, 2011 pp. 40 – 54.

20 B.H. Erickson, "Culture, Class and Connections", *American Journal of Sociology*, Vol. 102, nr. 1, 1996, pp. 217 – 251. O. Lizardo, „How Cultural Tastes Shape Personal Networks”, pp. 778 – 807.

21 N. Mark, "Birds of a Feather Sing Together", *Social Forces*, vol. 77, no. 2, 1998, pp. 453 – 485.

22 N.A. Christakis, & J.H. Fowler, „Social contagion theory: examining dynamic social networks and human behavior”, *Statistics in Medicine*, vol. 32, no. 4, 2013, 10.1002/sim.5408. C.S. Crandall, „Social Contagion of Binge Eating”, *Journal of Personality and Social Psychology*, vol. 55, no. 4, 1988, pp. 588 – 598.

17 P. DiMaggio, "Classification in Art", *American Sociological Review*, vol. 52, no. 4, 1987, pp. 440-455. N. Lin, 'Building a Network Theory of Social Capital', *Connections*, vol. 22. No. 1, 1999, pp. 28 -51.

As regards the causality relation between the cultural consumption preferences, on the one hand, and the personal networks, on the other hand, from a theoretical standpoint, the issues are not cleared yet. The assumption underpinning this chapter is that the manner in which a person's social connections are structured (or shaped) determine that person's cultural consumption preferences. Furthermore, personal networks can be regarded both from the viewpoint of the way social connections are arranged around a person (ego), and

from the viewpoint of the socio-demographic profile of the alters (people the ego interacts with). In this context, we must emphasise that the related analysis illustrated in this chapter will be focused on the *impact of the arrangements of friendship connections on the cultural consumption preferences*, as well as on the *impact of individuals' direct access to certain social positions on the cultural preferences* (i.e. it is expected that the friends' occupation have a positive impact on the cultural consumption preferences of an ego).

### **3. Cultural preferences – short theoretical reviews**

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In the last 25 years, cultural omnivorousness has been one of the most discussed aspects in the field of cultural consumption studies, and it is a theme also approached in the previous editions of the *Cultural Consumption Barometer*<sup>23</sup>. We shall not re-discuss all the theoretical aspects of cultural omnivorousness, but a short description in this chapter is still necessary.

Advanced by Peterson<sup>24</sup>, in the early '90s, the distinction between cultural univores and omnivores is an alternative to P. Bourdieu's<sup>25</sup>, distinction between people with a „highbrow” cultural consumption and those with a „lowbrow” cultural consumption. Bourdieu's thesis is direct: social space is regarded as multidimensional and the access to resources

within its dimensions requires the use of various types of capital<sup>26</sup>. Thus, the individuals are placed within the social space depending on their contacts with other members of the society (social capital), on their financial resources (economic capital) and on their degree of knowing the legitimate cultural products (cultural capital). In theory, at least, the three types of capital are positively correlated with each other, as the persons in the dominant class are those who set the legitimate means and purposes underpinning the mobility within the social structure. In other words, idealistically speaking, the type of a person of the dominant class is that of a man / woman who has alters with high statuses among their social contacts, has the necessary financial resources to attain his or her goals by legitimate means and has gone through socialisation stages followed by the acquisition of knowledge on various spheres of the arts. Such approaches are gathered under the umbrella of the argument on structural homology<sup>27</sup>.

On the other hand, the cultural omnivorousness thesis appeared together with a change in the theorisation of the dominant class' relation to the multitude of existing cultural

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23 I. Oană, „Consum cultural non-public”, in C. Croitoru and A. Becuț (coord.), *Barometrul de consum cultural 2015. Preferințe, practici și tendințe*, Bucharest, Pro Universitaria, 2016, pp. 59-110. M.-G. Hâncean and I. Oană, "Capital social și consum cultural în rândul seniorilor", in C. Croitoru and A. Becuț (coord.), *Barometrul de consum cultural 2016. O radiografie a practicilor de consum cultural*, Bucharest, Pro Universitaria, 2017, pp. 165-210. I. Oană and A. Becuț, "Metodologie și precizări teoretice", in C. Croitoru și A. Becuț (coord.), *Barometrul de consum cultural 2016. O radiografie a practicilor de consum cultural*, Bucharest, Pro Universitaria, 2017, pp. 19-26.

24 R. A. Peterson, "Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore", *Poetics*, vol. 21, no. 4, 1992. R. A. Peterson and R. M. Kern, "Changing Highbrow Taste: From Snob to Omnivore", *American Sociological Review*, vol. 61, no. 5, 1996.

25 P. Bourdieu, *Distinction. A Social Critique of the Judgement of Taste*, Cambridge: Harvard University Press, 1984, pp. 169 - 225.

26 P. Bourdieu, "What Makes a Social Class? On the Theoretical and Practical Existence of Groups", *Berkeley Journal of Sociology*, 32 (1987), pp. 1-17.

27 T. W. Chan and J. H. Goldthorpe, "Social Stratification and Cultural Consumption: Music in England", *European Sociological Review*, vol. 23, no. 1, 2007, pp. 1-3.

products, that is the (at least partial) disappearance of the distinction between „legitimate” and „illegitimate”<sup>28</sup>. cultural products. Consequently, a person’s *distinction* (in Bourdieu’s approach) no longer comes from knowing what one must know, culturally speaking, but from *knowing as much as possible* – an attitude that overlaps with the new circumstances of contemporary societies, i.e. *tolerance and openness towards the other*<sup>29</sup>. And, even though we can state that such attitudes are not genuine, the argument stands at least from the viewpoint of the existence of a social pressure that these attitudes should be present, at least declaratively.

Operationally speaking, the simplest definition of omnivorousness is: *the sum of cultural products, from one or more artistic spheres, that a person consumes*<sup>30</sup>. For example, if a person only listens to one music genre, he or she can be

deemed a cultural univore (in terms of music preferences) and their degree of omnivorousness increases when they open towards both niche and popular music genres. Of course, we can also discuss the fact that there are various categories of *cultural omnivorousness* and *univorousness*. Authors like A. Goldberg, M. T. Hannan and B. Kovács<sup>31</sup> have differentiated between the consumption of a certain number of cultural products that may be under the same umbrella (e.g. only popular music genres, only niche writers etc.) and the „real omnivores”, who combine both „elitist” genres (from a conservative point of view) and „popular” artistic genres. We admit that such distinctions are important, but conceptual refinements require dedicated studies, with special variables. In the methodology section we shall detail on the methods of building the cultural omnivorousness indices.

## 4. Methodology

Since there is a diversity of cultural manifestations and a multitude of cultural consumption forms, the methods of building an index to measure the people’s degree of omnivorousness are also numerous.

Firstly, there are two types of definitions: *omnivorousness in volume* and *omnivorousness in composition*<sup>32</sup>. Omnivorousness

in volume, according to R. Peterson<sup>33</sup>, is the standard way to devise such measurements, and it is expressed as the number of cultural objects that a person consumes, a higher number indicating a higher degree of omnivorousness. On the other hand, the composition aspect takes into account the fact that there are certain similarities between various cultural genres, which are not captured in the manifestation form itself. For example, the jazz and the blues music genres are different from each other, but they have in common the fact that they are niche genres and can attract persons with similar characteristics. Therefore, we can speak about omnivores and univores who only prefer popular genres, or about the „real omnivores”, who appreciate cultural manifestations from the entire scope of possibilities.

Secondly, regardless of the definition used, we must take into account the modality of consumption and how cultural consumption can be measured across the dimensions considering

28 R. A. Peterson, "Problems in Comparative Research: The Example of Omnivorousness", *Poetics*, vol. 33, no 5-6, 2005. G. Rossman and R. A. Peterson, "The Instability of Omnivorous Cultural Taste over Time", *Poetics*, vol. 52, 2015.

29 A. Goldberg, M. T. Hannan and B. Kovács, "What Does It Mean to Span Cultural Boundaries? Variety and Atypicality in Cultural Consumption", *American Sociological Review*, 81/2, 2016, 215–141.

30 R. M. Kern, "Changing Highbrow Taste: From Snob to Omnivore", *American Sociological Review*, vol. 61, no. 5, 1996.

31 R. A. Peterson and R. M. Kern, *op. cit.* A. Warde, D. Wright și M. Gayo-Cal, "Understanding Cultural Omnivorousness: Or, the Myth of the Cultural Omnivore", *Cultural Sociology*, 1/2, 2007, pp.143–164.

32 A. Warde, D. Wright and M. Gayo-Cal, "Understanding Cultural Omnivorousness: Or, the Myth of the Cultural Omnivore", *Cultural Sociology*, 1/2 (2007), pp. 143–164.

33 R. A. Peterson, "Problems in Comparative Research: The Example of Omnivorousness", *Poetics*, vol. 33, no. 5-6, 2005.

the participation, preferences and cultural knowledge of the persons<sup>34</sup>. The participative dimension refers to the types of cultural events, the preferences dimension is focused on certain (music, literary, movie) genres preferred by people, while the knowledge dimension tests the degree of familiarisation with both niche and popular cultural products.

Considering the data structure, we chose to focus in this chapter on the first type of definition – omnivorousness in volume – with two dimensions: participation and preferences.

The index of participation omnivorousness was made from variables measuring the public cultural consumption: movie; theatre; classical / symphonic music concert; ballet / opera / operetta performance; art museum; art gallery / exhibition; blues / jazz music concert; visiting an historical monument / archaeological site; library; music / entertainment shows; shows dedicated to local celebrations / events; mall; club;

restaurant / bar / café. When a person stated they had attended a place at least once in the last year, the respective item received a score of 1 (non-participation was graded with 0). The index of participation omnivorousness resulted from the sum of these scores.

The index of preferences omnivorousness was made of variables measuring the music consumption for 20 genres (see Graph 9 or Graph 10 for details). All music genres included were measured on a scale from 1 (Never) to 6 (Very often). The answer categories „often“ and „very often“ were combined in a single category, which shows that the person frequently listens to that music genre. The other answer categories received a 0 score. Similarly to the previous index, the sum of all the answers for each music genre shows a person's degree of omnivorousness.

**Table 1. Descriptive statistics of cultural omnivorousness indices**

	National sample				
	Minimum	Maximum	Mean	Standard deviation	Median
Index of participation omnivorousness	0	13	3,58	2,76	3
Index of preferences omnivorousness	0	13	1,82	1,80	1
Bucharest sample					
Index of participation omnivorousness	0	14	4,89	2,95	5
Index of preferences omnivorousness	0	20	2,69	2,95	2

Besides the results of the descriptive statistics reported in the first section, dedicated to the presentation of results, we can also find the results obtained following the testing of statistical models that took into account <sup>34</sup>

(a) relations of association between the types of cultural omnivorousness and the items measuring the non-public cultural consumption. At this point of the research we preferred not to make assumptions regarding the causal direction of the relation between phenomena, because the direction is not very clear. In other words, there is a possibility that the cultural omnivorousness determine consumption

<sup>34</sup> Semi Purhonen, Jukka Gronow and Keijo Rahkonen, "Nordic Democracy of Taste? Cultural Omnivorousness in Musical and Literary Taste Preferences in Finland", *Poetics*, 38/3, 2010, pp. 266–198.

practices from the non-public sphere, and, on the other hand, there is also a possibility that the exposure to various cultural practices influence the people's cultural omnivorousness.

(b) the causal relation between the structural predictors (characteristics derived from someone's position within the personal social network) and the cultural omnivorousness indices. Thus, two categories of regression models were built. They had the *participation omnivorousness* and the *preferences omnivorousness* as dependent variables. The predictors used to estimate the average individual scores of the dependent variables can be distributed into three classes:

i.) *individual predictors* (ego; see theoretical section of the chapter): socio-occupational status score (ISEI - International Socio-Economic Index), varying between 16 and 85, the age and gender of the people in the sample;

ii.) *structural predictors* (number and density of connections observed between the alters of the personal networks of friends of participants in the sociological survey, individual score of betweenness centrality, normalised for each of the alters that made up the personal friendship networks);

iii.) *compositional predictors* (scores of age, gender and ISEI socio-occupational status *homophily*).

The structural and compositional predictors inserted in the regression models were derived from the personal networks built by means of a name generator (a question through which every participant in the survey was asked to name five close friends, and subsequently they were asked to provide information on their friends' gender, education level and occupation). Only personal networks of size 4 and 5 were considered in the analysis – i.e. only the cases where the respondents named at least four close friends; thus, the respondents who reported fewer than four friends were ignored within the analysis. This

preference is justified by the excessive sensitivity of structural measurements towards the total number of nodes, particularly in the case of small networks (such as those built in our case). The structural predictors were calculated by using algorithms available in the UCINET software programme. Thus, at the level of personal networks of friends built based on the data collected within the sociological investigation we calculated: the *density* (relation between the number of connections observed and the total number of theoretically possible connections), the *number of social connections between the alters* (in order to control the effect of the networks' dimensions, the observed connections between the alteri of the personal networks were counted) and the individual score of betweenness centrality, in normalised version (for each alter of the observed networks a score was calculated, highlighting the capacity to control the information circulating within an ego's personal network; the higher the score, the more dependent is the personal network on a certain alter ).

The compositional predictors were also calculated by using the routines available in UCINET. Thus, *homophily* (individual's tendency to interact with similar alteri on criteria of gender, age and ISEI socio-occupational status was calculated by using the following formula: *the number of connections between the ego and the alteri with the same attribute over the total number of connections*. For example, in the case of gender homophily the number of connections of the ego with alters of the same gender was divided to the total number of connections within the network.

The regression models were tested at a *nodal* or *individual* level of analysis. The regression coefficients were estimated by using a permutation procedure. By running 20,000 permutations, probability distributions were generated, allowing statistical assessment of regression coefficients.

## 5. Non-public cultural consumption – descriptive aspects

*Public cultural consumption* refers to preferences of participation in events organised in the public sphere by various organisations (either public or private cultural organisations, or organisations from the central or local public administration). *Non-public cultural consumption* includes activities performed within the domestic space (e.g. watching TV shows, listening to the radio) or outside it, but in a private form (e.g. listening to the radio in the car).

In the following section, we shall present a series of items (questions) used to measure the non-public cultural consumption.

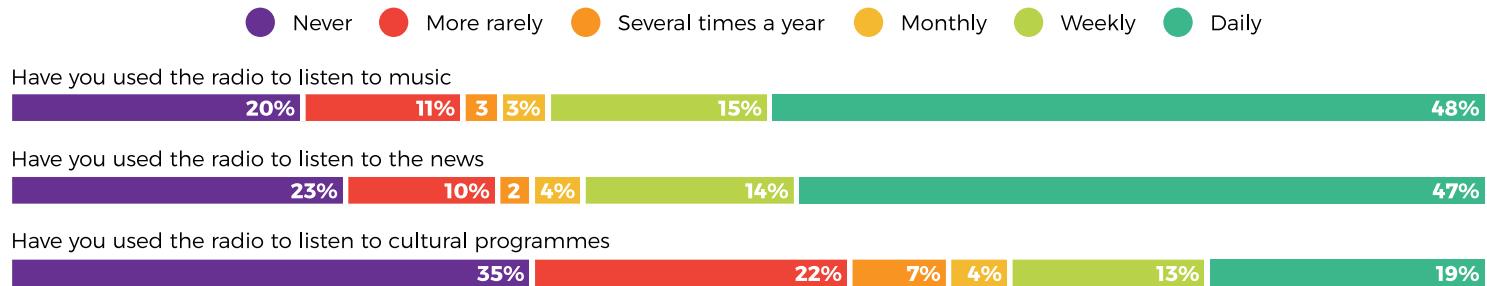
These items are divided into several categories:

- a) category of items that measure the non-public cultural consumption by „radio use”;
- b) category of items that measure the non-public cultural consumption by „TV use”;

- c) category of items that measure „reading activities”;
- d) the last category, generically called „other activities of non-public cultural consumption”, which includes activities with a lower degree of homogeneousness (listening to music, in general; watching movies on DVD or Blu-ray and using the computers or consoles for games).

As regards the use of radio, at national level, almost half of the respondents stated they used it daily to listen to music (48%) or news (47%). At the opposite end there is the use of radio to listen to cultural programmes (e.g. 35% of the respondents stated they „never” used it for cultural programmes; see Graph 1).

**Graph 1. Radio use – general distributions in the national sample [In the last 12 months, how often...?]**



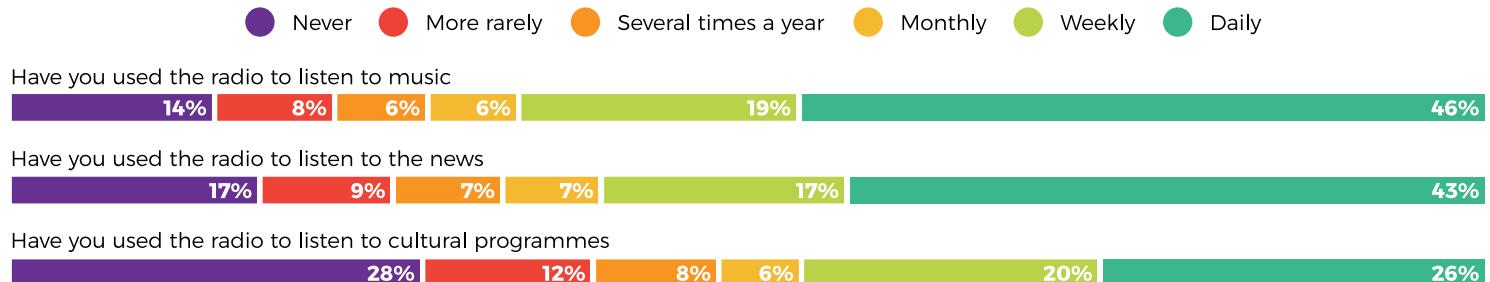
In Bucharest the situation is similar: *music* and *news* are the most frequently consumed contents - 46% of the respondents stated they used the radio *daily* to listen to music, while 43% use it to listen to the news. Moreover, we must also mention that there is a difference between the

national and the Bucharest sample in terms of using the radio to listen to cultural programmes. Firstly, the non-consumption rate is lower (28% in Bucharest for the category „never”, as compared to 35% of the national sample). Secondly, and if we widen the interval considered for the consumption frequency

(e.g. at least monthly or at least weekly), we notice high percentages in the Bucharest sample: 52% of the Bucharest people stated they listened to cultural radio programmes at

least monthly (36% in the national sample) and 46% stated they used the radio at least monthly for cultural programmes (32% in the national sample) (see Graph 2).

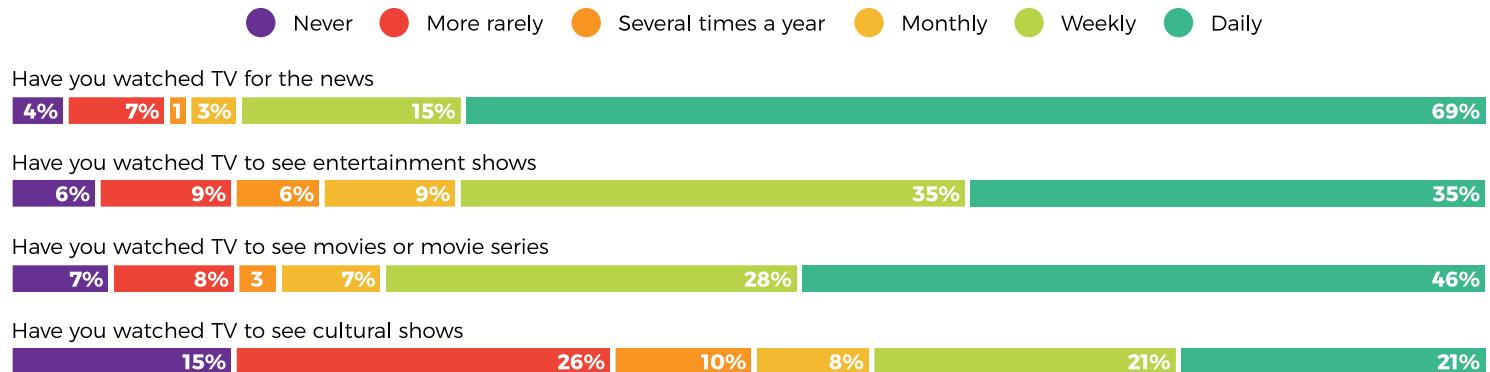
**Graph 2. Radio use – general distributions in the Bucharest sample [In the last 12 months, how often...?]**



As regards the use of TV, most of the respondents in the national sample (69%) stated they used it daily to watch the news. Watching movies and movie serials comes next in this ranking, as 46% of Romanians state they watch this kind of cultural products on a daily basis. As in the case of radio

use, cultural programmes have the lowest frequency among the types of programmes watched by the respondents: 21% stated they watched such programmes daily and 42% - at least weekly.

**Graph 3. TV use – general distributions in the national sample [In the last 12 months, how often...?]**

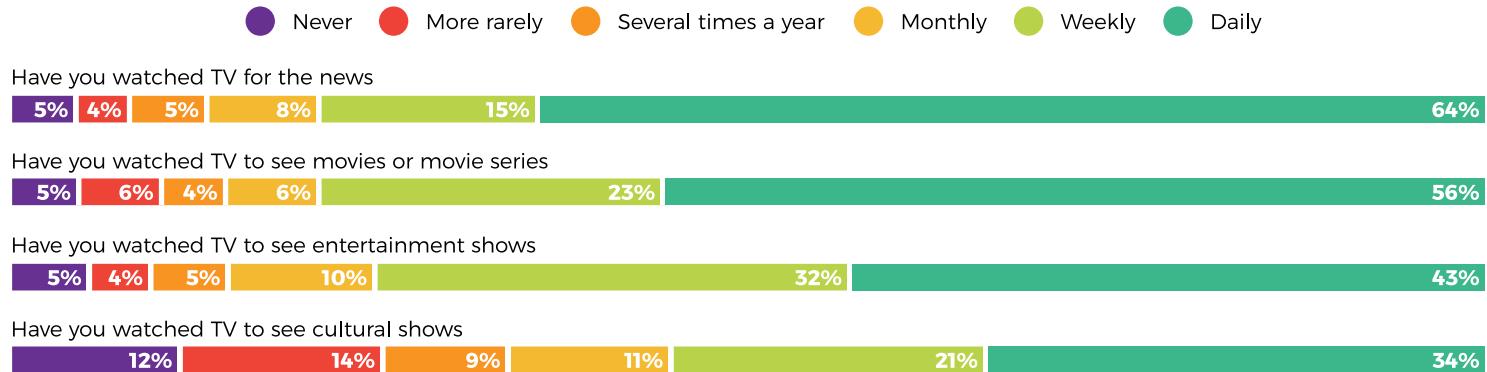


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In the Bucharest sample we find similar distributions: the news programmes are the first in the top of programmes watched on TV (64% in the answer category „daily”), followed by *movies* and *serial movies* (56% in the answer category „daily”). In this case, too, the *cultural programmes* have the

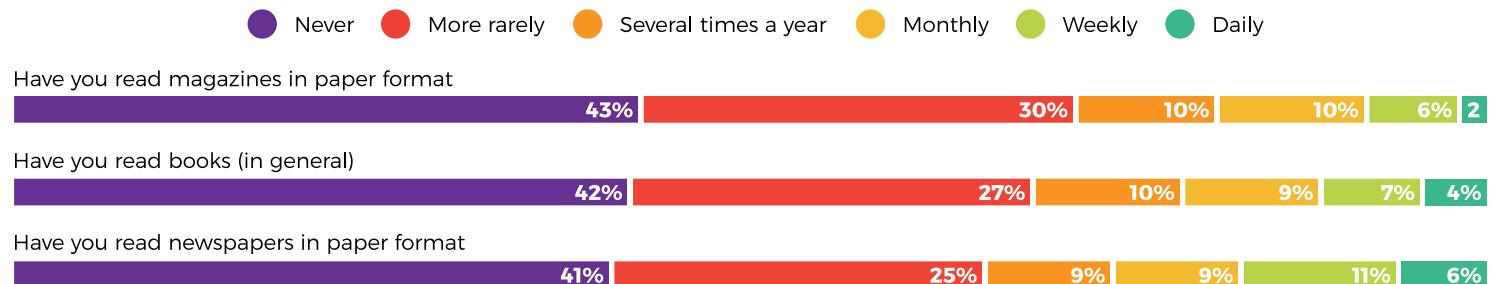
lowest frequency when compared to the others, but we must also add that the percentage of respondents who stated they watched this type of programmes is higher: 34%, versus 21% in the national sample (**Graph 4**).

**Graph 4. TV use – general distributions in the Bucharest sample [In the last 12 months, how often...?]**



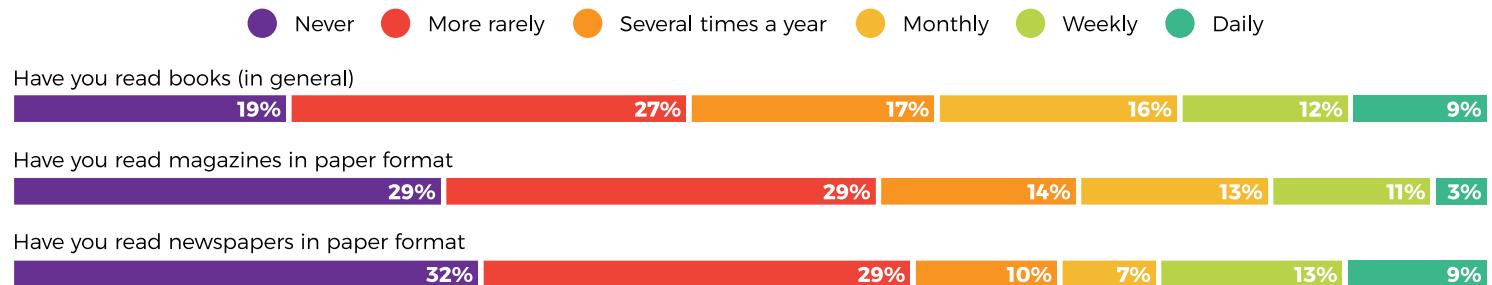
In comparison to the previously presented items, the items in the general category of „reading activities” have higher rates of non-consumption. Thus, of the three types of products used in the survey, *printed magazines* are rather absent in the national sample: 73% of the respondents stated they had never (in the last 12 months) read such magazines or had, but rarely, while 18% said they read at least monthly. Books (of

any kind) are second in terms of non-consumption, as 69% of the respondents state they have never or have rarely read in the last year, while 20% stated they read at least monthly. On the other hand, *printed newspapers* have a higher rate of consumption, 26% of the respondents in the national sample stating they read them at least monthly (**Graph 5**).

**Graph 5. Reading activities – general distributions in the national sample [In the last 12 months, how often...?]**

On the other hand, at the level of the Bucharest sample we noticed a higher rate of consumption for the indicators in the category „reading activities”. All three questions obtained lower percentages for the category of answer „never”, which resulted in the division of the difference among the answer

categories indicating a certain consumption frequency. For example, we can notice that in the city of Bucharest we have 36% persons who stated they read books at least monthly, as compared to the 26% in the national sample.

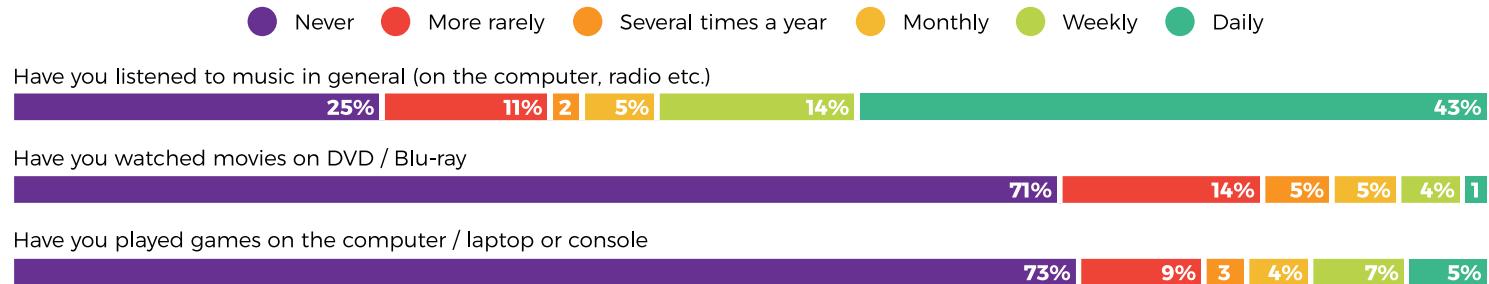
**Graph 6. Reading activities – general distributions in the Bucharest sample [In the last 12 months, how often...?]**

In the last category of items measuring the non-public cultural consumption, generally called „others”, we notice that the question measuring the *music consumption* (in general) presents the highest percentages for those who answered „daily”: 43%. On the other hand, 73% of the respondents in the national sample said that they had never (in the last year,

at least) played games on any kind of support, either we speak about desktop or laptop computers or dedicated consoles. Furthermore, 71% of the respondents stated that they have never in the last 12 months watched movies on DVD or Blu-ray; a high percent, if we compare it to the 46% of the Romanians who watch TV daily to see movies or serial movies.

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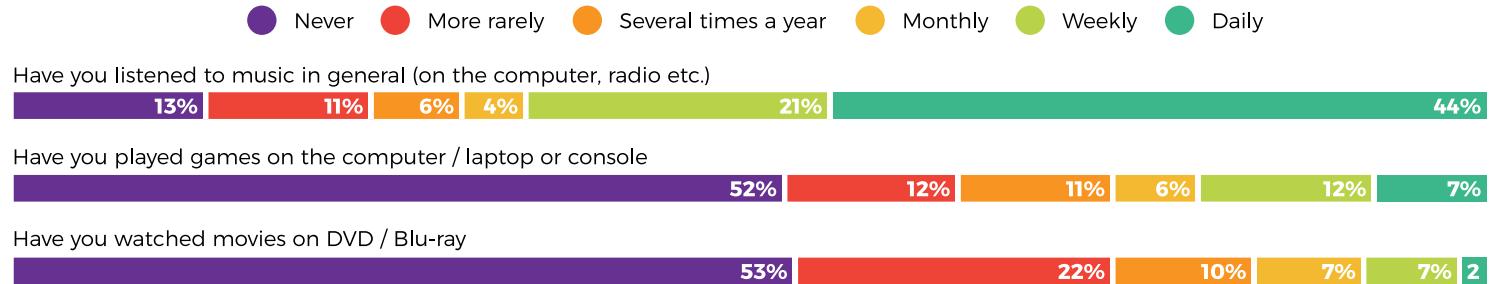
**Graph 7. Other activities of non-public cultural consumption – general distributions in the national sample**  
 [In the last 12 months, how often...?]



In the sample dedicated to the city of Bucharest, we notice a decrease of the percentages for the answer category „never” among the items measuring the consumption of computer games or the watching of movies on other media (DVD or Blu-ray). Thus, 53% of the Bucharest people stated they have

never (in the last year) watched movies on DVD or Blu-ray (as compared to 71% in the national sample), while 52% stated they have never (in the last year) played games on computer or dedicated consoles (as compared to 73% in the national sample).

**Graph 8. Other activities of non-public cultural consumption – general distributions in the Bucharest sample**  
 [In the last 12 months, how often...?]



To summarise the previously presented data, we can conclude with the observation that the activity with the highest frequency (of the entire set of items presented to the respondents) is *watching the news on TV*, while in the non-consumption area there are those activities that require respondents' bigger investments in technology and related products.

If we take a look at how these distributions appear when differentiating between men's and women's consumption, we shall notice both differences, and similarities. As regards the similarities, both men and women score the highest percentages in terms of TV news consumption: 71% of women stated they watched the news on TV on a daily

basis (**Table 3**), while men score 67% for the daily TV news consumption (**Table 2**).

The differences appear in terms of the order the other activities appear. For men, the second place in terms of daily consumption is taken by the use of radio to listen to music (57%), while on the third position we find the use of radio to listen to the news (53%) (**Table 2**). On the other hand, for women, the second place in the top of non-public cultural consumption activities is taken by watching movies and serial movies on TV – 50% of women stated they watched

TV daily to see movies or serial movies (**Table 3**). In terms of radio use, we notice that, on average, the same proportion of women (40%) state they listen to the radio for news or music daily. These differences are maintained even if we consider the category of answers „weekly”. For example, 79% of the women watch movies or serial movies on TV at least weekly, as compared to 71% of the men. The same happens if we take a look at the radio use for music: 72% of men perform this activity at least weekly, as compared to 55% of women (see **Table 2** and **Table 3**).

**Table 2.** Distributions of non-public cultural consumption items by gender (male) – national sample

In the last 12 months, how often...?	Men						Total
	Never	More rarely	Several times a year	Monthly	Weekly	Daily	
<b>Radio use</b>							
Have you used the radio to listen to music	12%	8%	3%	4%	15%	57%	100%
Have you used the radio to listen to the news	15%	9%	3%	4%	17%	53%	100%
Have you used the radio to listen to cultural programmes	29%	21%	9%	4%	15%	22%	100%
<b>TV use</b>							
Have you watched TV to see movies or serial movies	9%	9%	4%	8%	28%	43%	100%
Have you watched TV to watch entertainment shows	7%	10%	6%	9%	36%	33%	100%
Have you watched TV for the news	5%	9%	1%	3%	15%	67%	100%
Have you watched TV to see cultural programmes	16%	26%	11%	7%	18%	21%	100%
<b>Reading activities</b>							
Have you read newspapers in paper format	37%	26%	10%	9%	11%	8%	100%
Have you read books (in general)	42%	33%	10%	8%	5%	2%	100%
Have you read magazines in paper format	42%	31%	11%	9%	6%	2%	100%
<b>Others</b>							
Have you listened to music in general (on computer, radio etc.)	25%	8%	2%	7%	13%	45%	100%
Have you watched movies on DVD/Blu-ray	69%	14%	6%	4%	6%	1%	100%
Have you played games on computer/laptop or console	68%	6%	3%	7%	9%	7%	100%

**Table 3.** Distributions of non-public cultural consumption items by gender (female) – national sample

In the last 12 months, how often...?	Women						Total
	Never	More rarely	Several times a year	Monthly	Weekly	Daily	
<b>Radio use</b>							
Have you used the radio to listen to music	27%	13%	2%	3%	15%	40%	100%
Have you used the radio to listen to the news	31%	11%	2%	3%	13%	40%	100%
Have you used the radio to listen to cultural programmes	41%	23%	4%	4%	12%	16%	100%
<b>TV use</b>							
Have you watched TV to see movies or serial movies	5%	8%	2%	6%	29%	50%	100%
Have you watched TV to watch entertainment shows	5%	9%	6%	9%	33%	37%	100%
Have you watched TV for the news	3%	5%	1%	4%	16%	71%	100%
Have you watched TV to see cultural programmes	15%	25%	8%	9%	23%	20%	100%
<b>Reading activities</b>							
Have you read printed newspapers	44%	25%	7%	9%	10%	4%	100%
Have you read books (in general)	42%	23%	10%	10%	9%	6%	100%
Have you read printed magazines	43%	29%	8%	11%	7%	1%	100%
<b>Others</b>							
Have you listened to music in general (on computer, radio etc.)	25%	15%	2%	4%	14%	40%	100%
Have you watched movies on DVD/Blu-ray	73%	14%	3%	5%	3%	2%	100%
Have you played games on computer/laptop or console	76%	11%	3%	2%	4%	3%	100%

The residence area, in its turn, has a word to say as regards the differentiation of the non-public cultural consumption. The use of TV for news consumption remains the most mentioned activity, both for the urban and the rural areas, regardless of the daily or weekly frequency. In rural areas, 87% of the respondents watch TV for the news at least weekly and 74% - daily, while in urban areas we have 81% respondents who watch TV for the news at least weekly and 62% for the consumption of TV news with a daily frequency (see Table 4

and Table 5). Therefore, we notice differences even within the activity most frequently performed by the Romanians: in rural areas, there are 12% more people who watch the news on TV on a daily basis. Furthermore, the differences between urban and rural are visible not only in the manner of using the TV, but also in the use of radio, because in the rural environment there is a higher frequency of its daily use for the news, than in urban areas (51% rural versus 41% urban)

**Table 4.** Distributions of non-public cultural consumption items by de residence area (urban) – national sample

In the last 12 months, how often...?	Urban						Total
	Never	More rarely	Several times a year	Monthly	Weekly	Daily	
<b>Radio use</b>							
Have you used the radio to listen to music	17%	12%	2%	3%	17%	48%	100%
Have you used the radio to listen to the news	22%	11%	2%	5%	18%	41%	100%
Have you used the radio to listen to cultural programmes	34%	20%	6%	6%	14%	19%	100%
<b>TV use</b>							
Have you watched TV to see movies or serial movies	5%	7%	3%	6%	34%	45%	100%
Have you watched TV to watch entertainment shows	5%	8%	5%	11%	39%	31%	100%
Have you watched TV for the news	5%	6%	3%	5%	19%	62%	100%
Have you watched TV to see cultural programmes	12%	24%	10%	12%	21%	22%	100%
<b>Reading activities</b>							
Have you read printed newspapers	32%	30%	10%	8%	15%	5%	100%
Have you read books (in general)	26%	29%	15%	14%	11%	4%	100%
Have you read printed magazines	30%	35%	12%	12%	10%	2%	100%
<b>Others</b>							
Have you listened to music in general (on computer, radio etc.)	14%	12%	2%	6%	17%	49%	100%
Have you watched movies on DVD/Blu-ray	56%	20%	8%	7%	7%	2%	100%
Have you played games on computer/laptop or console	60%	12%	5%	7%	9%	7%	100%

Obviously, these results must not necessarily lead to the conclusion that the persons in the rural environment have a greater interest in news programmes (either on TV or on the radio), but rather to the observation that in rural areas the use of traditional technologies is higher.

The difference between the urban and rural areas in terms of degree of technological endowment is visible when we look at the other end of the answer scale, i.e. non-consumption

expressed through the category „never”. If, for example, we consider movie watching on DVD or Blu-ray, we notice a difference of 26%: 82% of the rural respondents fall into the answer category „never”, as compared to 56% of respondents in urban areas. Furthermore, we have a 21% difference for the use of computers/laptops or consoles for games: 81% of the rural respondents fall into the answer category „never”, as compared to 60% of the urban respondents.

Table 5. Distributions of non-public cultural consumption items by de residence area (rural) – national sample

In the last 12 months, how often...?	Rural						Total
	Never	More rarely	Several times a year	Monthly	Weekly	Daily	
<b>Radio use</b>							
Have you used the radio to listen to music	22%	10%	3%	4%	13%	49%	100%
Have you used the radio to listen to the news	23%	10%	2%	3%	12%	51%	100%
Have you used the radio to listen to cultural programmes	36%	23%	7%	3%	13%	18%	100%
<b>TV use</b>							
Have you watched TV to see movies or serial movies	8%	9%	3%	8%	24%	47%	100%
Have you watched TV to watch entertainment shows	6%	10%	6%	8%	31%	38%	100%
Have you watched TV for the news	3%	7%	0%	2%	13%	74%	100%
Have you watched TV to see cultural programmes	18%	27%	10%	5%	21%	20%	100%
<b>Reading activities</b>							
Have you read printed newspapers	47%	22%	8%	9%	8%	6%	100%
Have you read books (in general)	53%	26%	7%	6%	4%	4%	100%
Have you read printed magazines	52%	26%	8%	9%	4%	1%	100%
<b>Others</b>							
Have you listened to music in general (on computer, radio etc.)	33%	11%	2%	5%	11%	38%	100%
Have you watched movies on DVD/Blu-ray	82%	10%	2%	3%	2%	1%	100%
Have you played games on computer/laptop or console	81%	6%	1%	2%	5%	4%	100%

Another differentiating characteristic of the non-public cultural consumption of Romanians is the age. If we take a look at the data in Table 5, we notice, first of all, a difference in the items that require a higher degree of familiarisation with technology: 53% of those who have played games on computer or console at least weekly are aged between 18 and 29. Moreover, this age category includes 47% of the respondents who stated they watched movies on DVD or

Blu-ray on a weekly basis. For other items, the general trend is a higher frequency of consumption behaviour among older people. For example, of those who have watched TV to see cultural programmes at least once a week, the majority (54%) are at least 50 years old. And in terms of reading printed newspapers we have a similar situation – the majority (51%) of those who read such newspapers at least once a week are at least 50 years old.

Table 6. Distributions of non-public cultural consumption items by age – national sample

In the last 12 months, how often...?	Frequency	Age categories				
		18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
<b>Radio use</b>						
Have you used the radio to listen to music	less than weekly	25%	10%	16%	19%	30%
	at least weekly	19%	17%	22%	24%	17%
Have you used the radio to listen to the news	less than weekly	31%	11%	15%	18%	25%
	at least weekly	15%	16%	23%	26%	20%
Have you used the radio to listen to cultural programmes	less than weekly	25%	15%	17%	21%	23%
	at least weekly	14%	14%	23%	28%	21%
<b>TV use</b>						
Have you watched TV to see movies or serial movies	less than weekly	25%	8%	19%	17%	31%
	at least weekly	21%	16%	20%	25%	19%
Have you watched TV to watch entertainment shows	less than weekly	26%	12%	18%	16%	29%
	at least weekly	20%	15%	20%	26%	19%
Have you watched TV for the news	less than weekly	48%	15%	16%	4%	16%
	at least weekly	17%	14%	20%	26%	23%
Have you watched TV to see cultural programmes	less than weekly	26%	16%	20%	19%	19%
	at least weekly	16%	12%	18%	28%	26%
<b>Reading activities</b>						
Have you read printed newspapers	less than weekly	24%	14%	18%	21%	23%
	at least weekly	14%	14%	22%	31%	20%
Have you read books (in general)	less than weekly	20%	14%	19%	23%	24%
	at least weekly	35%	16%	19%	19%	11%
Have you read printed magazines	less than weekly	22%	13%	19%	22%	23%
	at least weekly	17%	19%	24%	26%	14%
<b>Others</b>						
Have you listened to music in general (on computer, radio etc.)	less than weekly	11%	7%	19%	26%	37%
	at least weekly	30%	19%	20%	20%	11%
Have you watched movies on DVD/Blu-ray	less than weekly	20%	14%	19%	23%	23%
	at least weekly	47%	20%	14%	11%	7%
Have you played games on computer/laptop or console	less than weekly	17%	13%	20%	24%	25%
	at least weekly	53%	22%	14%	9%	2%

## 192 Non-public cultural consumption – descriptive aspects

As regards the distributions of the non-public cultural consumption items by education, we must firstly mention that we chose a different method of calculation. Unlike the previous situations, where the proportion of gender, age or residence categories in the sample shows smaller differences, in the case of education the differences are bigger. The persons with post high-school education represent approximately 5% of the sample and those with higher education – approximately 15%. For this reason, we chose to calculate percentages depending on the categories for the education level, not depending on

the two chosen categories for the consumption frequency („less than weekly” and „at least weekly”). We can notice even from the beginning that for some items education is positively associated with the consumption frequency. And this is most obvious even for items that, at general distribution level (see **Graph 1**), have the highest non-consumption rate. Therefore, 19% of the persons with higher education stated they played games on computer or console at least weekly (as compared to 4% of those with a low education level).

**Table 7. Distributions of non-public cultural consumption items by education – national sample**

In the last 12 months, how often...?	Frequency	Education level			
		Low education level	Medium education level	Post high-school education	Higher education
<b>Utilizare radio</b>					
Have you used the radio to listen to music	less than weekly	50%	29%	28%	29%
	at least weekly	50%	71%	72%	71%
Have you used the radio to listen to the news	less than weekly	46%	36%	28%	36%
	at least weekly	54%	64%	72%	64%
Have you used the radio to listen to cultural programmes	less than weekly	75%	63%	60%	69%
	at least weekly	25%	37%	40%	31%
<b>Utilizare televizor</b>					
Have you watched TV to see movies or serial movies	less than weekly	32%	20%	24%	27%
	at least weekly	68%	80%	76%	73%
Have you watched TV to watch entertainment shows	less than weekly	37%	24%	22%	36%
	at least weekly	63%	76%	78%	64%
Have you watched TV for the news	less than weekly	16%	15%	5%	20%
	at least weekly	84%	85%	95%	80%
Have you watched TV to see cultural programmes	less than weekly	60%	58%	50%	59%
	at least weekly	40%	42%	50%	41%

In the last 12 months, how often...?	Frequency	Education level			
		Low education level	Medium education level	Post high-school education	Higher education
<b>Reading activities</b>					
Have you read printed newspapers	less than weekly	89%	81%	79%	80%
	at least weekly	11%	19%	21%	20%
Have you read books (in general)	less than weekly	94%	89%	90%	76%
	at least weekly	6%	11%	10%	24%
Have you read printed magazines	less than weekly	97%	90%	94%	85%
	at least weekly	3%	10%	6%	15%
<b>Others</b>					
Have you listened to music in general (on computer, radio etc.)	less than weekly	65%	35%	30%	25%
	at least weekly	35%	65%	70%	75%
Have you watched movies on DVD/Blu-ray	less than weekly	96%	94%	92%	90%
	at least weekly	4%	6%	8%	10%
Have you played games on computer/laptop or console	less than weekly	96%	84%	85%	81%
	at least weekly	4%	16%	15%	19%

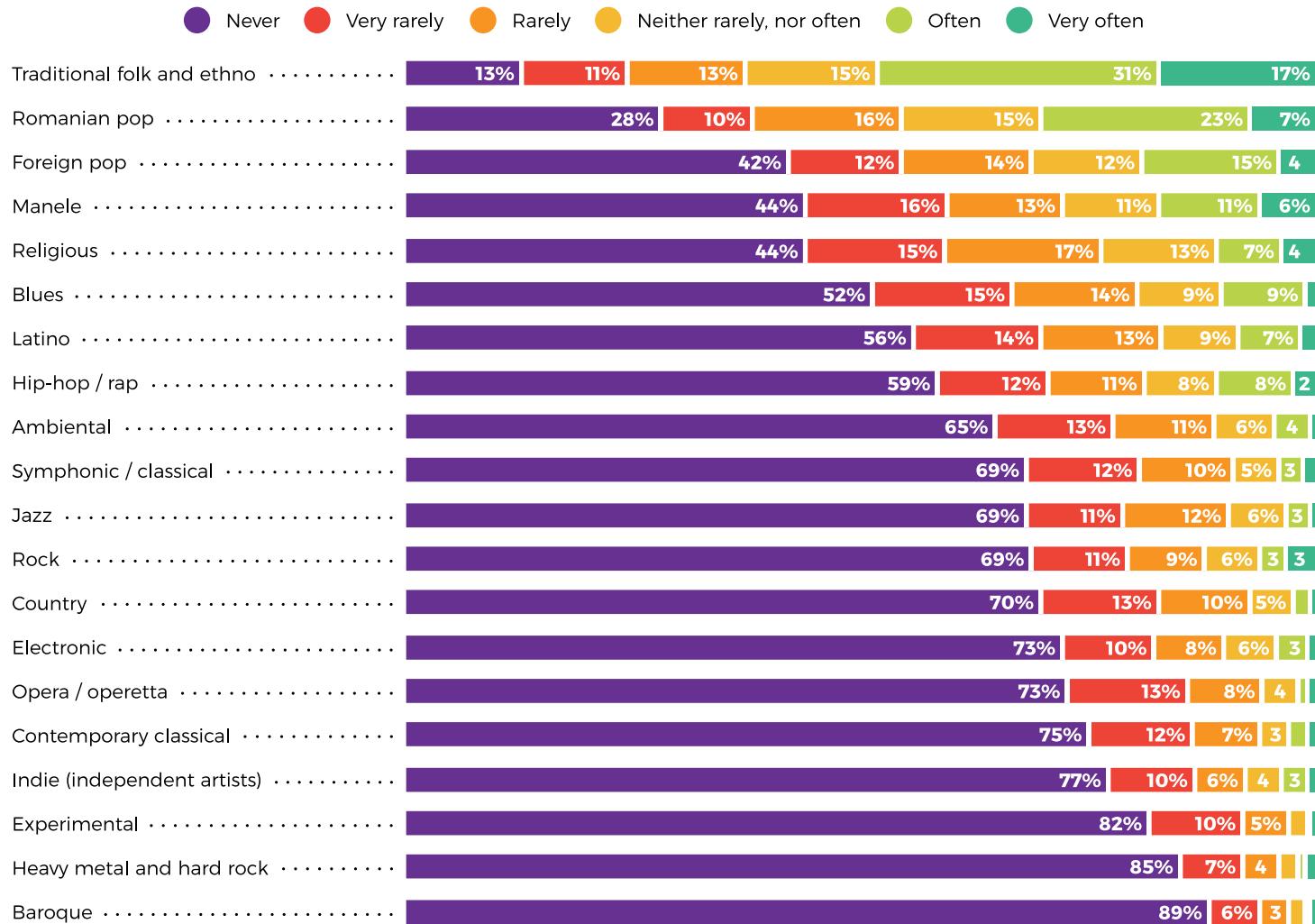
## 6. Music consumption – case study

Music consumption, in general, and the consumption of various forms of musical expression, in particular, has been and still is one of the basic themes in the cultural consumption studies, as research focused on the elitist cultural consumption or on the omnivorous cultural consumption were, initially, based on measurements in this sphere. When we look at the overall image, we see that the most listened music genres are

traditional folk music and ethno music; on average, 48% of the Romanians mentioned they listened to these music genres „often” or „very often”. At the opposite pole, the highest percentage of non-consumption is recorded for baroque music: 89% of the Romanians stated they had never listened to this music genre in the last 12 months (see Graph 9).

## 194 Music consumption – case study

**Graph 9. General distributions for music genres consumption – national sample**  
 [In the last 12 months, how often have you listened to the following music genres...?]



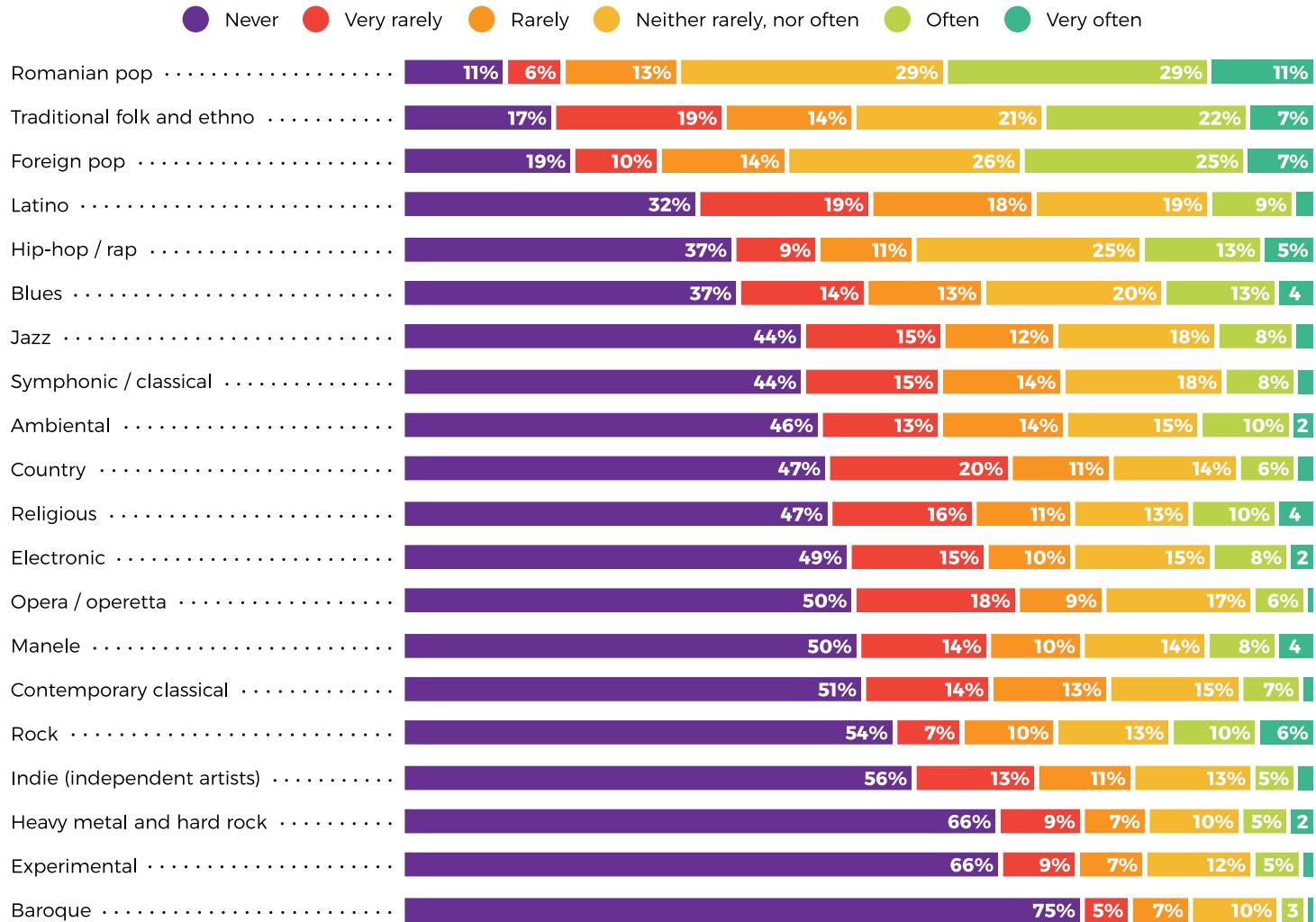
In the Bucharest sample (Graph 10) we notice a largely similar picture. But, at the same time, we can also notice that

we have percentage differences when non-consumption is considered. For example, baroque music is the genre with

the lowest consumption rate in this case, too, but with a smaller frequency 75% of the Bucharest people stated they

had never (in the last year) listened to this music genre, as compared to 89% of the national sample.

**Graph 10. General distributions for music genres consumption – Bucharest samplei**  
*[In the last 12 months, how often have you listened to the following music genres...?]*

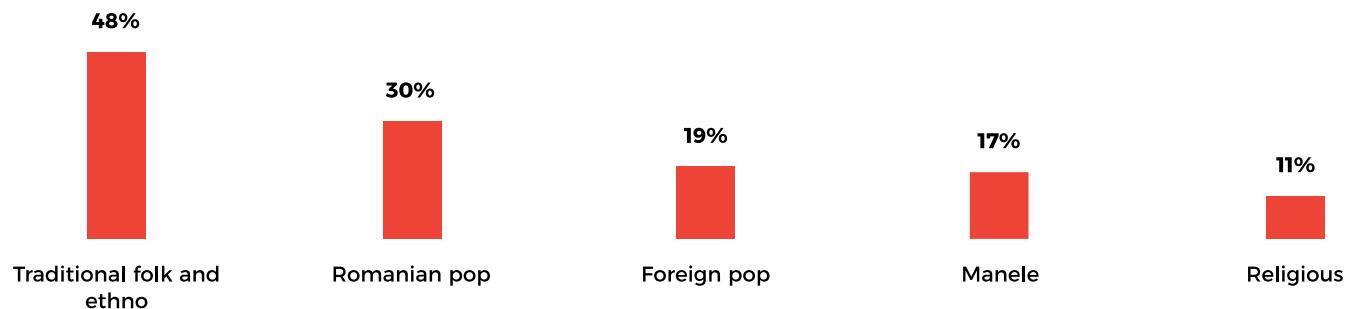


## 196 Music consumption – case study

**Graph 11** presents a top of the most listened music genres at national level, if we consider the answer categories „often” and „very often”. Therefore, we can see that the top of Romanians’ music preferences is dominated by genres that meet two conditions, either simultaneously or separately. Firstly, they are music genres created for

the wide public, the top being dominated by popular music genres (traditional folk music and pop music). Secondly, the genres in the top are mostly dominated by the Romanian language, although, here and there, even Romanian pop music includes songs in international languages (usually English).

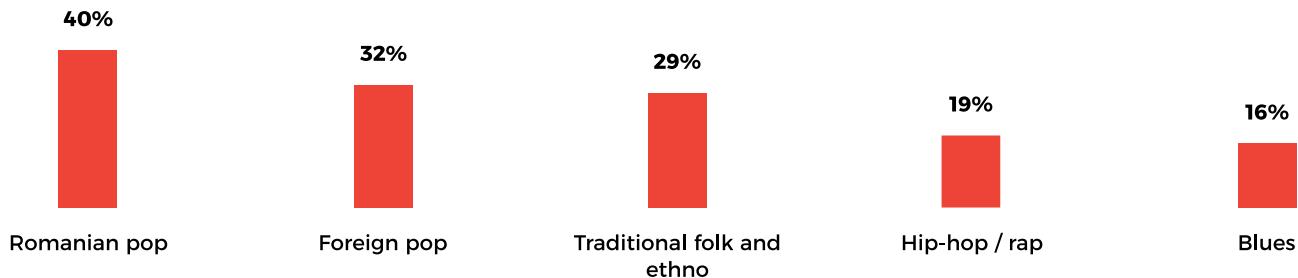
**Graph 11.** Top five most popular music genres – national sample (% who mentioned Often or Very often)



At Bucharest level (**Graph 12**), we can notice both similarities to and differences from the previously presented top. As regards the similarities, both at national and at Bucharest level the first positions are occupied by „traditional folk and ethno”, „Romanian pop” and „foreign pop”; these genres meet the previously discussed characteristics (music genres for the wide public, mainly in Romanian). The differences are given by two aspects: a) the positions of the first three music genres are

changed; while at national level traditional and ethno are the first in the preferences of Romanians (48%), in the preferences of Bucharest people Romanian pop music is the first (48%); b) the last two positions in the ranking (four and five) feature entirely different music genres: manele and religious music in the national sample, versus hip-hop and blues in the Bucharest sample.

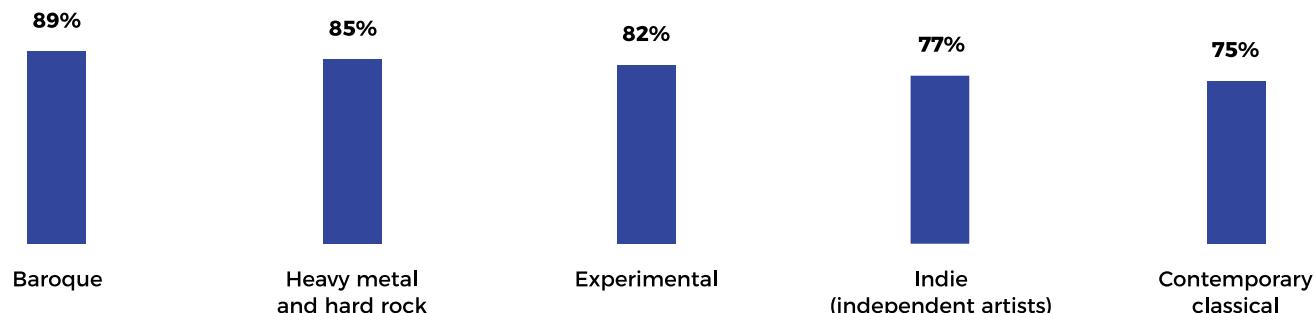
**Graph 12.** Top five most popular music genres – Bucharest sample  
(% who mentioned Often or Very often)



Since any top of preferences has its reversed counterpart, Graph 13 presents the top of the least listened music genres at national level and it was built by considering the percentage of people who fall into the answer category „never”. We can say about all the five genres that they do not enjoy too high a popularity, because: a) they tend to be

niche genres, with no high exposure in the mass media; b) they are music genres that require an active engagement of the persons; c) the names of these genres are not well-known, either, and when an independent artist is highly exposed in the media, some people do not directly associate that person with a particular genre (Indie, for example).

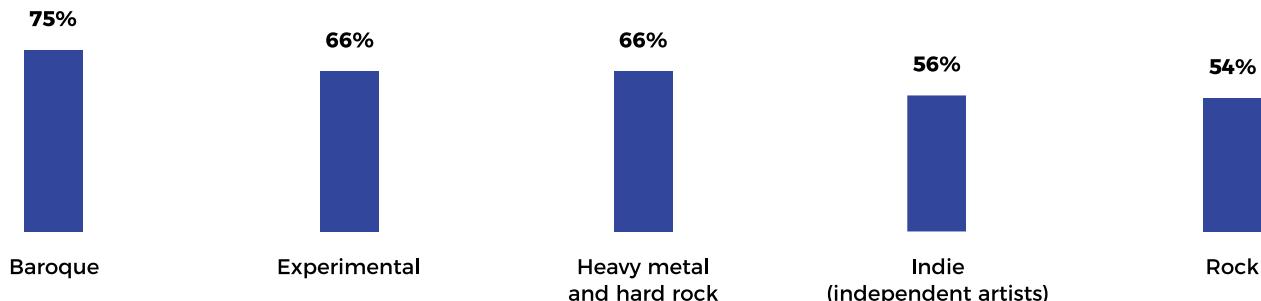
**Graph 13.** Top five most unpopular music genres – national sample (% who mentioned Never)



In Bucharest, the situation is relatively similar (Graph 14). The baroque, experimental and heavy metal and hard rock genres are the first three in the top of the most unlistened music genres. However, the number of persons related to the

level of the sample is smaller. The difference between the two samples is given by the music genres on the fifth position. While at national level this position was occupied by contemporary classical music, in Bucharest it is taken by rock music.

**Graph 14.** Top five most unpopular music genres – Bucharest sample (% who mentioned Never)



## 7. Cultural omnivorousness and personal networks

### 7.1 Cultural omnivorousness and non-public cultural consumption

Descriptive statistics give us information on the way the percentages are distributed at the level of populations through the prism of a set of characteristics (e.g. gender, age, residence area etc.). However, in order to observe the statistical relevance of some indicators in relation to others, we must enter the area of inferential statistics, which test if certain patterns noticed within the sample are maintained at the level of the overall population.

Table 8 illustrates the absence of possible associations between the cultural omnivorousness indices (previously presented in the Methodology section) and the non-public consumption indicators measured at national level. Thus, we

noticed that, as regards the use of radio, both the preferences omnivorousness and the participation omnivorousness show positive associations, indicating a higher use of the radio among cultural omnivores, regardless of the purpose.

As regards the consumption of TV programmes, only the preferences omnivorousness correlates positively with the selected indicators. On the other hand, the participation omnivorousness (participation in as many as possible cultural events) is positively correlated only with watching cultural programmes. Reading activities, in their turn, are positively associated only with the participation omnivorousness, while the preferences omnivorousness is not correlated to either of them (Table 8). The last category, of general music consumption, watching movies on DVD or Blu-ray and playing games on computer or dedicated consoles, is positively correlated with both indices of cultural omnivorousness.

**Table 8. Correlations between omnivorousness indices and non-public cultural consumption activities – national sample**

Radio use				
	Have you used the radio to listen to music	Have you used the radio to listen to the news	Have you used the radio to listen to cultural programmes	
Preferences omnivorousness				
Participation omnivorousness				
TV use				
	Have you watched TV to see movies or serial movies	Have you watched TV to watch entertainment shows	Have you watched TV for the news	Have you watched TV to see cultural programmes
Preferences omnivorousness				
Participation omnivorousness				

		Reading activities			
	Have you read printed newspapers	Have you read books (in general)	Have you read printed magazines in paper format		
Preferences omnivorousness					
Participation omnivorousness					
Others					
	Have you listened to music in general (on computer, radio etc.)	Have you watched movies on DVD/Blu-ray	Have you played games on computer/laptop or console		
Preferences omnivorousness					
Participation omnivorousness					

Notes on the table:

The cells were coloured based on the intensity of association between the omnivorousness indices and the non-public consumption activities. The coefficients were generated based on analyses of partial Spearman correlations controlling the age, gender and education level. All statistically significant correlations ( $p<0.05$ ) were coloured in green and red.

Colour codes:

- a) the green-coloured cells represent positive correlations between the variables. The stronger the intensity of the correlation, the darker the colour.
- b) the orange cell represents a negative correlation between the variables
- c) the grey-coloured cells show the statistically non-significant correlations ( $p>0.05$ )

Methods of reading:

- 1) Persons with a higher score of „participation omnivorousness” read more books on average than persons with a low score.
- 2) There is no difference between the persons with a low score of „preferences omnivorousness” and those with a high score, in terms of reading newspapers in paper format.

At the level of the Bucharest sample, both similarities to and differences from the national results were noticed. In terms of similarities, we notice that some of the positive correlations are maintained: a) the use of radio and both indices of cultural omnivorousness; b) the reading activities and the participation omnivorousness; c) other non-public consumption activities and participation omnivorousness. Furthermore, similarly to the results obtained for the national sample, the preferences omnivorousness index and the reading activities are not statistically significantly associated (Table 9).

In terms of differences, we firstly notice that the TV programmes consumption activities are the same, on average, regardless of the degree of omnivorousness. The same observation is valid for the association between watching movie on DVD / Blu-ray and the consumption of games on computer / console and the preferences omnivorousness index. Secondly, the relation between the participation omnivorousness and watching the news on TV, which at national level is negative, becomes statistically non-significant at the level of Bucharest (Table 9).

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**Table 9. Correlations between omnivorousness indices and non-public consumption activities – Bucharest sample**

Radio use				
	Have you used the radio to listen to music	Have you used the radio to listen to the news	Have you used the radio to listen to cultural programmes	
Preferences omnivorousness				
Participation omnivorousness				
TV use				
	Have you watched TV to see movies or serial movies	Have you watched TV to watch entertainment shows	Have you watched TV for the news	Have you watched TV to see cultural programmes
Preferences omnivorousness				
Participation omnivorousness				
Reading activities				
	Have you read printed newspapers	Have you read books (in general)	Have you read printed magazines	
Preferences omnivorousness				
Participation omnivorousness				
Others				
	Have you listened to music in general (on computer, radio etc.)	Have you watched movies on DVD/Blu-ray	Have you played games on computer/laptop or console	
Preferences omnivorousness				
Participation omnivorousness				

Notes on the table:

The cells were coloured based on the intensity of the association between the omnivorousness indices and the non-public consumption activities. The coefficients were generated based on analyses of partial Spearman correlations, controlling the age, gender and education level. All the statistically significant correlations ( $p<0.05$ ) were coloured in green and red.

Colour codes:

- a) the green-coloured cells represent positive correlations between the variables. The stronger the intensity of the correlation, the darker the colour.
- b) the red-coloured cells represent negative correlations between the variables. The higher the intensity of the correlation, the darker the colour.
- c) the grey-coloured cells show the statistically non-significant correlations ( $p>0.05$ ).

Methods of reading:

- 1) Persons with a higher score of „participation omnivorousness” read more books on average than persons with a low score.
- 2) There is no difference between the persons with a low score of „preferences omnivorousness” and those with a high score, in terms of reading newspapers in paper format.

For both the national and the Bucharest sample, we can assume that the differences in the intensity of association or in the statistical significance reside in the distribution of the individual variables used in building the omnivorousness indices. In the case of the (music) preferences omnivorousness, we can notice that there are differences for the answer categories „often” and „very often” – i.e. those categories considered for the classification of a person as a „real” listener of a certain genre of music. We can state the same for the participation omnivorousness index, too. For example, we have a 19 per cent difference in terms of persons who at least once have attended cinema in the last 12 months (national = 77%; Bucharest = 58%). Such differences lead to higher means at the level of the Bucharest sample and of the final distribution of the indices.

## 7.2 Personal networks and determinant factors of cultural omnivorousness

The last analyses considered tested the manner in which the structure and composition of the people's personal networks determine the cultural consumption behaviour, measured through the indices of cultural omnivorousness in terms of preferences or participation. Thus, as mentioned in the theoretical section of this chapter, the structural characteristics of the personal social networks act as a causal substratum of the explanations for peoples' tendency to have a higher degree of omnivorousness or univorousness from the viewpoint of cultural consumption.

In Table 10 we can notice the effects of the variables measuring individual characteristics of the respondents and those measuring characteristics of their networks on the types of cultural omnivorousness. The analyses we made showed that, at national level, the socio-economic status score (ISEI) has a positive impact on the cultural omnivorousness in terms of

preferences. Therefore, the persons with a higher socio-economic status prefer, on average, to listen to more music genres.

**Table 10. Linear regression models: standardised Beta coefficients of the predictors for cultural omnivorousness in terms of taste and participation<sup>t</sup>**

	National sample		Bucharest sample	
	Cultural omnivorousness in terms of preferences	Cultural omnivorousness in terms of participation	Cultural omnivorousness in terms of preferences	Cultural omnivorousness in terms of participation
<b>EGO Variables</b>				
ISEI Score	0.39*	0.13	0.30	0.31
Gender (male = 0)	0.13	-0.19	0.47	0.08
Vârstă	-0.23	-0.37	0.04	-0.05
<b>Network structural variables</b>				
Number of connections within the network	-0.04	0.43	0.46	-0.38
Network density	0.56	-1.17	-0.12	0.88
Normalised betweenness	0.4	-0.80	-0.15	0.11
<b>Network compositional variables</b>				
Gender homophilia	1.84	-1.55	-0.16	0.12
Age homophilia	-1.98	1.31	-0.67	-0.11
ISEI score homophilia	-0.02	-0.05	-0.40	0.29
Adj. R <sup>2</sup>	0.15	0.09	0.41	0.00
Number of valid personal networks	46		15	
Sample	1310		414	

Note on table:

The beta coefficients were estimated through a randomisation procedure with 20000 permutations, \*p < .05.

The table illustrates the standardised Beta coefficients related to the linear regression models (equations) tested for the estimation of the average scores of omnivorousness in terms of taste and participation. These coefficients mark the impact of a specific predictor on the variation of the dependent variable. In other words, the Beta coefficients illustrate the change that takes place at the level of the dependent variable as a consequence of the change in the predictor by one unit. According to the table, at the level of the national sample, the (music) preferences omnivorousness is modified by 0.4 units (standard deviations) as a result of the increase of the ISEI score (the ego's socio-economic status) by one unit. As we can notice, the ego's ISEI score is the only statistically significant predictor of the entire set of tested predictors.

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It is interesting that the rest of the predictors inserted in the analysis models have statistically non-significant Beta scores. At the level of the analysed empirical data, apart from the causal relation of the positive impact of the ego's ISEI score on the positive variation of the cultural omnivorousness in terms of preferences, we did not find support for the relations between the omnivorousness indices and the other characteristics inserted in the analysis.

The statistical results reported in Table 10 must be considered carefully. Although they show the lack of empirical support for the analysed relations (with the notable exception of the impact of the ISEI score on the dependent variable, previously discussed), we must not reach the conclusion that we should reject the possible relations between the characteristics presented in Table 10 and the cultural omnivorousness. These can be further tested in future studies, at the level of other databases (with more substantial valid observations), in order to control the results obtained and presented within this chapter. There is a possibility that the effects we wanted to test require a greater statistical power (and implicitly a higher number of valid personal networks). As a matter of

fact, one of the limitations of the study is the extremely low number of valid cases that we inserted in the analysis. Out of 1310 observations, we only had complete information to run the statistical analysis models for 46 respondents (national sample). And at the level of the sample built for Bucharest, we only had valid information for 15 out of 414 respondents. For this reason, we preferred to use the estimation of the Beta coefficients of the predictors by generating probability distributions resulted from permutations.

Secondly and additionally, even though we obtained empirical support at the level of the tested relations and of the manner in which we assumed the causal direction of the explanations for the observed phenomena, this does not mean that the reciprocal statement is true. In other words, if the illustrated structural variables do not have a statistically significant impact, this does not have to be an implicit proof to support the alternative approach, according to which personal networks are defined as a result of the cultural consumption behaviours – people have the tendency to develop social relationships with more or less significant alteri, depending on their cultural preferences.

## 8. Conclusions

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In order to summarise the previously presented results, we can remind that:

- a) as regards the use of radio, the music and news consumption score the highest percentages, while cultural programmes are the last in the ranking, regardless of the sample;
- b) in the case of TV shows, both the persons in the national and in the Bucharest sample firstly prefer the news and lastly – the cultural programmes;
- c) reading activities (reading of books, newspapers and magazines) tend to be more frequent in Bucharest and, simultaneously, higher percentages were recorded for the urban areas, at national level;
- d) activities that require the use of newer technological equipment – computer / console games and watching movies on DVD / Blu-ray – score the highest non-consumption rate.

As regards the relation between cultural omnivorousness and non-public cultural consumption, we noticed that, overall, the omnivorousness is positively correlated with some of the non-public consumption activities. Thus, regardless of the sample, both indices of omnivorousness are correlated with the use of radio for music, news and cultural programmes; participation omnivorousness is positively correlated with reading activities and with the indicators in the section „others” (music consumption, in general, consumption of movies on DVD / Blu-ray and games on computer / console); (musical) preferences omnivorousness is positively correlated with listening to music, in general. On the other hand, the hypothesis on the role of the residence area (urban vs. rural) in the mediation of the relation between the cultural omnivorousness and the non-public consumption remains open. Therefore, we can consider that the urbanisation degree leads to a higher omnivorousness (either in terms of preferences or of participation) and tends not to

differentiate between persons for certain activities; on the other hand, we can say that the city of Bucharest is a special case in the cultural consumption landscape of Romania.

The study proposed in this chapter is a novelty both for the international specialised literature and for the research directions in Romania, in the area defined by the sociology of culture. Specifically, for the first time in our country, social network data were collected by means of the sociological inquiry applied on samples representative for the national and the Bucharest level. Moreover, in the international context, we advance an approach alternative to that of the specialised literature, as regards the relation between the cultural consumption and the structuring of the social connections. As mentioned in other sections of the chapter, we assumed, based on theoretical arguments taken from the study area of social networks, that the structural variables affect the cultural consumption behaviour. The analysed empirical data did not provide empirical support for the relations between the tested variables. We believe that the testing of the effects of the structural predictors on the cultural preferences must be extended to the level of other empirical data bases generated via a similar methodology. This way, a larger number of cases (personal networks) might generate significant results for the process: *structural characteristics of personal networks → cultural omnivorousness → cultural consumption practices*. As we have already mentioned, the empirical support for the first part of the causal chain (*structural characteristics of personal networks → cultural omnivorousness*) might come from the increase of the statistical power of the analyses. The second part of the causal chain (*cultural omnivorousness → cultural consumption practice*) finds its empirical support in the previously presented analyses, which, although focused on the non-causal dimension of the relations between cultural omnivorousness and non-public cultural consumption, highlighted the positive association between them.

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# **DIGITAL CULTURE AND INTERNET CONSUMPTION**

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# 1. General context of Internet use

In this section we shall analyse the cultural impact of the Internet and the manner in which the online access to cultural resources affects the traditional cultural<sup>1</sup> consumption. It is important to include this section, considering the raising statistical weight of the online access to cultural resources.

It is important to highlight that what we call cultural capital, acquired by a person through online access, does not completely fit into the typology advanced by Bourdieu<sup>2</sup>. We believe that it is not institutionalised cultural capital (education level), nor corporal cultural capital (language competence, accent, posture, gestures) and even less an objectified cultural capital (possession of culturally significant objects). In this context, the question we ask is whether we can deem it a new type of cultural capital or not.

In 2017, more than 4 billion people used the Internet<sup>3</sup> (a 7% growth as compared to 2016), and over 3 billion used various social networks (a 13% growth as compared to 2016). Nine out of ten users use mobile devices to access the Internet inside or outside their household. Statistics show that the average Internet user utilises Internet-connected devices for 6 hours a day, on average. In 2017, the first three countries with the highest number of users were<sup>4</sup>:

<sup>1</sup> And, even though it is not very „politically correct”, we actually speak about the „high” culture [*Hochkultur*], which is also inappropriately called „elite culture”. This type of culture is not, in fact, an „elite” culture, because it is not the exclusive attribute of „elites”, but accessible to anyone.

<sup>2</sup> Pierre Bourdieu. "The forms of capital". – în *Cultural Theory: An Anthology*. Disponibil la <https://pdfs.semanticscholar.org/ca18/e562d34a1981662e33c5170669f221178393.pdf> Accesat la 16.03.2018.

<sup>3</sup> Kemp Simon, „Digital in 2018: World's Internet Users Pass the 4 Billion Mark”. Wearesocial.com. <https://wearesocial.com/blog/2018/01/global-digital-report-2018>. Accesat la 16.03.2018.

<sup>4</sup> According to Internet World Stats. Information available at <https://www.internetworldstats.com/top20.htm>. Accessed on 16.03.2018.

**Table 1. Top of states with the highest number of Internet users 2017**

Country	Number of Internet users	Internet-service penetration degree	Number of Facebook users
China	772.000.000	54,6%	1.800.000
India	462.125.000	34,1%	241.000.000
United States	312.322.000	95,6%	240.000.000

By comparison, in 2016 Romania was the 40th in the world<sup>5</sup>:

**Table 2. Romania's global position in terms of number of Internet users.**

Position	Country	Number of Internet users	Internet penetration degree
39	Peru	13.000.000	41%
40	Romania	11.236.000	58%
41	Sudan	10.887.000	26%

According to Eurostat<sup>6</sup>, in 2016, in the European Union:

- The number of households connected to the Internet varied between 97% in the Netherlands and Luxembourg and – at the other end – Romania and Latvia with 72%, Greece – with 69% and Bulgaria – with 64%. However, between 2010 and 2016, this proportion grew significantly, by 30%, in Bulgaria and Romania.
- The statistical weight of daily users varies between 93% in areas such as Luxembourg and 40-50% in states like Bulgaria (49%) and Romania (42%). The data reveal that the age and the education level have a major impact on the use of Internet and we can notice a digital divide both between generations and between persons with different education levels. Thus, 96% of the persons between

<sup>5</sup> According Internet Live Stats. Information available at <http://www.internetlivestats.com/internet-users-by-country/>. Accessed on 16.03.2018

<sup>6</sup> According to Eurostat. Information available at [http://ec.europa.eu/eurostat/statistics-explained/index.php/Internet\\_access\\_and\\_use\\_statistics\\_-\\_households\\_and\\_individuals](http://ec.europa.eu/eurostat/statistics-explained/index.php/Internet_access_and_use_statistics_-_households_and_individuals). Accessed on 16.03.2018.

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16 and 24 years old are frequent users, while only 57% of the persons aged 55-74 use the Internet on a regular basis. Similarly, 96% of those with a high level of education use the Internet regularly, as compared to 60% of those with a lower education level.

- Approximately 90% of the users between 16 and 24 years old consume video productions and music online, versus 63% for those aged between 25 and 54. Significant differences are recorded at state level, too: the proportion of those who do not use the Internet at all varies between 33% in Bulgaria and 30% in Romania, as compared to Luxembourg or Denmark, with 2%.

It is well-known that, especially in the last years, the memory institutions (museums, libraries and archives) around the world have been making serious efforts to offer digitised collections to the public and to display them online. In several countries, these efforts are also supported by explicit public policies, wherein governments finance massive digitisations. In this respect we have the relevant examples of Germany (under the aegis of *Deutsche Digitale Bibliothek*<sup>7</sup>) or Finland<sup>8</sup>.

Moreover, in the last 10 years, the European Union has been massively involved in this issue. On the one hand, several member states have been using structural funds for important digitisation projects<sup>9</sup>, and, on the other hand, since 2008, the European Commission has been financing (and monitoring) the European Digital Library<sup>10</sup> (*Europeana*), which is considered one of its major cultural projects<sup>11</sup>. It is, in fact, a collective catalogue containing descriptive (catalographic) cards of digital

cultural resources, displayed online on the providers' websites. We must mention that, since *Europeana*, by „digital library” we understand not only a collection of texts, but also an online display of texts, images, audiograms, videograms and 3D objects. Therefore, over 3,700 cultural institutions (museums, libraries, text archives, audio-video archives etc.) display their digital resources in the *Europeana* (which in December 2017 comprised over 51 million exhibits). These institutions mainly belong to the 28 Member States, but there are also institutions from other European states<sup>12</sup>, plus the US and Israel. It is noteworthy that the *Europeana* is one of the few European „innovations” replicated by the Americans in the last decades: *Digital Public Library of America* [dp.la].<sup>13</sup>

In 2011, the European Commission issued the Recommendation C(2011) 7579<sup>14</sup> „on the digitisation and online accessibility of cultural material and digital preservation”, a key document for the channelling of the efforts to make the European cultural resources accessible to as wide a public as possible<sup>15</sup>. Through this Recommendation, the European Commission emphasises that digitisation is not itself a purpose, but a means to get a better access to cultural heritage, at present and in the future as well (hence the „digital preservation”).

The online accessibility of cultural resources may be regarded from two points of view:

- The access of the wide public to public cultural resources (after all, citizens finance public collections, with the taxes they pay)<sup>16</sup>;

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12 It is ironic that the country with the most substantial contribution (5.5 million exhibit) is Norway, which is not a EU member.

13 Digital Public Library of America. Official site: <https://dp.la/>.

14 See the website EUR-Lex. <http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1513245550657&uri=CELEX:32011H0711>. Accessed on 16.03.2018.

15 The recommendation also includes „indicative” quantitative goals for the display in the *Europeana* (until 2015), for each Member State, calculated depending on the population and GDP. Unfortunately, the goal for Romania (789,000) has not even been reached by the end of 2017 (a little over 154,000 up to present).

16 Obviously, private collections are not excluded, but their display is the owners' choice.

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7 Information available at <https://www.deutsche-digitale-bibliothek.de/>. Accessed on 16.03.2018.

8 Information available at <http://www.kdk.fi/en/digitisation>. Accessed on 16.03.2018.

9 Famous example: Slovakia. See the website Interarts.net: <http://www.interarts.net/descargas/interarts2572.pdf>. Accessed on 16.03.2018.

10 Official site: <https://www.europeana.eu/portal/en>. Accessed on 16.03.2018

11 See the website EUR Lex: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32011H0711>. Accessed on 16.03.2018.

- The (less costly) satisfaction of the long tail<sup>17</sup>, i.e. making the cultural resources of interest accessible, particularly to researchers, who may be relatively few and very widely spread geographically..

As regards the wide public's access to the highbrow culture<sup>18</sup>, the „traditional” forms are very limited. We are used to take the „geographic disadvantage” (urban-rural, capital-province) for granted, and this is not normal. Usually, the rural public only has access to the commune library (and neither is the latter present – despite of the law – in every commune, on the contrary, the number of commune libraries is decreasing). Thus, according to the latest Annual Statistical Directory (2016)<sup>19</sup>, there were 2,352 public libraries in Romania at the end of 2015 (versus 2,836 in 2010). The same source shows that Romania has 320 towns and 2,861 communes. Therefore, in the (optimistic) hypothesis that each town has a functional public library, we can assume that we have 2,043 commune libraries. Consequently, we have 829 communes with no libraries. On the other hand, in 12,957 villages plus 320 towns, we only have 7,119 school libraries (versus 8,300 in 2010). Accordingly, we can assume that there are over 6,000 schools with no libraries (in the optimistic hypothesis that there aren't many villages without a school).

For the citizens in the rural areas, going to theatre or philharmonics is a travel experience, at best. And, although major institutions in (but not limited to) Bucharest have the term „national” in their name, they actually serve the entire population to a low extent, as they mainly serve the local population, exclusively. Therefore, the remote, online access to cultural resources is a major progress from the viewpoint of fighting these disadvantages or inequalities.

17 Wikipedia. The Free Encyclopedia. [https://en.wikipedia.org/wiki/Long\\_tail](https://en.wikipedia.org/wiki/Long_tail). Accessed on 16.03.2018. The syntagm was made famous by Chris Anderson in 2001, in a celebrated article in the *Wired* magazine (<https://www.wired.com/2004/10/tail/>), very influential among IT professionals.

18 Or the culture deemed „elite culture”.

19 Andrei Tudorel (coord.), *Anuarul Statistic al României 2016*. INSSE.ro, [http://www.insse.ro/cms/sites/default/files/field/publicatii/anuar\\_statistic\\_al\\_romaniei\\_2016\\_format\\_carte.pdf](http://www.insse.ro/cms/sites/default/files/field/publicatii/anuar_statistic_al_romaniei_2016_format_carte.pdf). Accessed on 16.03.2018.

Obviously, the online access to cultural resources, particularly in rural areas, highly raises the issue of connecting localities to the Internet. Hopefully, Romania has a good connection to the Internet. According to ANCOM (the National Authority for Management and Regulation in Communications)<sup>20</sup>, in our country there are over 19 million (fixed and mobile) broadband Internet connections. This means that, culturally speaking, the Romanian users can comfortably access high-resolution images and numerous informational resources. However, in order for this particular aspect to be really useful, providers must also provide high (technical) quality online digital resources.

We must notice that the use of the Internet in rural areas is mostly due to a cultural project: „Biblionet”<sup>21</sup>. The goal of the project, developed between 2009 and 2014, was the endowment of commune libraries with computers and the proper training of commune librarians. The immediate effect was that many citizens, even seniors, became users of the library, even though, particularly at the beginning of the period, they only used it as a free Internet Café<sup>22</sup>. However, in the meanwhile, it was noticed that many users, when „discovering” the local library, began to also use the latter's traditional services; in other words, they started to borrow books (and to read them).

On the other hand, even if we disregard the geographic discrepancies, we cannot ignore that most of the exhibits in the public collections are found in storerooms, not in basic exhibitions, and relatively few of them have the chance of being

20 Vasilache Adrian, „Consumul de internet in Romania: Prin intermediul a 19 milioane de conexiuni de internet fix si mobil, români au generat anul trecut un trafic de aproape 2,7 milioane TB”. Hotnews.ro <http://economie.hotnews.ro/stiri-telecom-21698436-consumul-internet-romania-prin-intermediul-19-milioane-conexiuni-internet-fix-mobil-romanii-generat-anul-trecut-trafic-aproape-2-7-milioane.htm>. Accessed on 16.03.2018.

21 Toma Mari Cecilia. „Biblionet - Biblioteci Globale Romania”. Europa.eu. <https://ec.europa.eu/epale/ro/blog/biblionet-global-libraries-romania>. Accessed on 16.03.2018.

22 At the end of the project, several librarians involved stated that actually the main means of familiarisation with the Internet was Skype: at first, the users were interested in communicating with their relatives working abroad via Skype.

displayed in exhibitions. Consequently, most of the exhibits are only seen by the collections' custodians. Therefore, the online display is the only way to publicly display millions of cultural resources, the only chance for these resources to be seen by the public.

Of course, we do not disregard the fact that, except for the texts and films, the digital representations of the exhibits are surrogates. It is true that there are still many cultural institutions that might think that the online display of collections generates the risk of fewer physical visitors. In British museums<sup>23</sup> (high in the top of online collection display), as well as in the French ones<sup>24</sup>, the number of visitors has decreased in the last two-three years, but not because the online display, but as an effect of the fear of terrorist attacks. In the United States, museum visits have been growing continually<sup>25</sup>, as did those of the Rijksmuseum, in Amsterdam (which in the last years has displayed hundreds of thousands of its exhibits, over 25% of the total)<sup>26</sup>.

Unfortunately, we can notice that there still are quite a few cultural institutions that do not present their cultural products online in a proper manner for the wide public. For instance, the user landing on the site of an institution is not immediately directed to the virtual gallery, and if this happens, though, oftentimes the legend accompanying the exhibit is very brief.

Not only must virtual galleries be carefully designed, considering the final user, but also the online library

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23 Jones Jonathan. „The drop in museum visitors reveals a nation without aspiration or hope”. TheGuardian.com. <https://www.theguardian.com/artanddesign/jonathanjonesblog/2017/feb/02/drop-uk-museum-attendance>. Accessed on 16.03.2018.

24 Neuendorf Henri. „6 Takeaways From the Art Newspaper's Museum Attendance Report”. Artnet.com. <https://news.artnet.com/art-world/tan-2016-museum-report-911219>. Accessed on 16.03.2018.

25 „Art Museums By the Numbers 2016”. AAMD.org. <https://aamd.org/our-members-from-the-field/art-museums-by-the-numbers-2016>. Accessed on 16.03.2018.

26 Heyman Stephen. „A Museum at the Forefront of Digitization”. NYTimes.com. <https://www.nytimes.com/2015/05/14/arts/international/a-museum-at-the-forefront-of-digitization.html>. Accessed on 16.03.2018.

catalogues should go beyond the mentality of traditional cardboard-cards catalogues. The metadata cards of the online libraries must be brought into the present<sup>27</sup>. Most of the times, the online bookshops' websites are much more attractive and full of information than the libraries'. Usually, the online bookshops also display a short description of the offered book.

Moreover, each website of the memory institutions would be gaining visitors, if they put the „exhibit of the week” on the first page, very visibly displayed. Thus, they would give visitors the opportunity to access the respective site every week, not only when they have a specific interest. And even the design of the site and of every page of the site count in the quality of access (as behavioural economist Shlomo Benartzi shows<sup>28</sup>), therefore the digital library designers should not treat the site's design superficially<sup>29</sup>.

Hopefully, things have started to improve worldwide. Major institutions give examples of displaying cultural goods in digitised format (famous cases: Google Cultural Institute<sup>30</sup>, Rijksmuseum<sup>31</sup>, Metropolitan Museum of Art<sup>32</sup>, and also our Romanian National Museum of Art<sup>33</sup>). SiThe European Digital Library (*Europeana*) is also more and more oriented towards the wide public, by developing thematic

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27 Typical example: the exhibit in the descriptive card of the UDC [Universal Decimal Classification] classifying the work. Only classification professionals understand, for instance, that „821.133.1” means „French literature”

28 Shlomo Benartzi; Jonah Lehrer. „Interfețe mai inteligente: Modalități surprinzătoare de a influența și perfecționa comportamentul din mediul online”. – Publica, 2016. – ISBN 978-606-722-199-2.

29 Usually, it is not a good idea that the design of a cultural website be left in the hand of IT professionals only; the exhibition curators seem to be more fit for this.

30 Official site: Google Arts and Culture - <https://www.google.com/culturalinstitute/beta/>.

31 Official site: Rijksstudio - <https://www.rijksmuseum.nl/en/rijksstudio>.

32 Official site: The Metropolitan Museum of Art - <https://www.metmuseum.org>.

33 Official site: Muzeul Național de Artă al României - <http://www.mnar.ro> (unfortunately, the museum is still present online with too few of its exhibits).

collections (e.g. „The Great War”<sup>34</sup>, „Arts”<sup>35</sup>, „Migrations”<sup>36</sup>, and even „Fashion”<sup>37</sup>).

On the other hand, an increasingly numerous public accesses cultural resources on channels that are not provided by public institutions, and some of them are even commercial (obvious examples: YouTube<sup>38</sup>, Spotify<sup>39</sup>, Netflix<sup>40</sup>). Some institutions enjoy the existence of this kind of channels to disseminate their products. For instance, more and more important orchestras create their own YouTube channel, where they post concert recordings and they have worldwide visitors on these channels, without their concert halls going empty<sup>41</sup>. Even in our country, the site Radio România Muzical offers recordings of past broadcasts, besides the regular live streamings<sup>42</sup>.

Finally, online magazines and newspapers are also digital cultural objects. As a matter of fact, nowadays almost all cultural magazines also have online versions, and in the last years many of them have been exclusively published online. In addition, most of the notable works of Romanian (and foreign) literature in the public domain are accessible on Wikisource<sup>43</sup>.

34 Europeana Collection 1914-1918: <https://www.europeana.eu/portal/en/collections/world-war-i>.

35 Europeana Art Collection: <https://www.europeana.eu/portal/en/collections/art>.

36 Europeana Migration Collection: <https://www.europeana.eu/portal/en/collections/migration>.

37 Europeana Fashion Collection: <https://www.europeana.eu/portal/en/collections/fashion>.

38 Official site: <https://www.youtube.com/>.

39 Official site: <https://www.spotify.com/>.

40 Official site: <https://www.netflix.com/>.

41 For instance, the video recording of Brahms' 3rd Symphony in the concert of the New York Philharmonics, of November 14 2017, posted on YouTube on the 19<sup>th</sup> of April 2017, had been accessed by 61,000 music lovers by December 2017.

42 Recordings of the live broadcasts on the official website: <http://www.romania-muzical.ro/articole/art-index.htm?c=32&g=2>.

43 Wikipedia [https://ro.wikisource.org/wiki/Pagina\\_principal%C4%83](https://ro.wikisource.org/wiki/Pagina_principal%C4%83).

Undoubtedly, the issue of free versus paid access to a cultural resource is crucial. On international level, major museums and public libraries display their digital resources for free. Famous example: the Metropolitan Museum of Art has placed 375,000 reproductions of exhibits from its collection<sup>44</sup> under Creative Commons. In Romania, too, most of the online cultural magazines offer free access. Examples: „Revista muzeelor”<sup>45</sup>, „Suplimentul de Cultură”<sup>46</sup>, „Liternet”<sup>47</sup>, „România Literară”<sup>48</sup>. But a great part of the online cultural offer suffers from the so-called „black hole of the 20<sup>th</sup> century”<sup>49</sup>, which refers to the fact that most of the major works of the 20th century cannot be displayed because of their related copyrights<sup>50</sup>.

As regards the researchers' („long tail”) access to cultural resources of specialised interest, there are many libraries specialised in such materials around the world. In Romania, too, they are (relatively) well represented. For instance:

- Bucharest's Digital Library<sup>51</sup> contains tens of thousands of volumes and periodical issues, especially from the inter-war period, therefore of interest (particularly) for historians;

44 Greenberger Alex. "Metropolitan Museum of Art Puts 375,000 Public-Domain Images in Creative Commons". Artnews.com. <http://www.artnews.com/2017/02/07/metropolitan-museum-of-art-puts-375000-public-domain-images-in-creative-commons/>. Accessed on 16.03.2018.

45 „Revista Muzeelor” magazine online: <http://www.culturadata.ro/publicatii/revista-muzeelor/>

46 „Suplimentul de cultură” magazine online: <http://suplimentuldecultura.ro/>.

47 „Liternet” magazine – Official site: <http://www.liternet.ro/>.

48 „România literară” magazine online: <http://www.romlit.ro/>.

49 Fallon Julia, Uceda Gomez Pablo. "The missing decades: the 20th century black hole in Europeana". Pro.europeana.eu. <https://pro.europeana.eu/post/the-missing-decades-the-20th-century-black-hole-in-europeana>. Accessed on 16.03.2018.

50 See the article "A copyright black hole swallows our culture" in the online edition of the Financial Times: <https://www.ft.com/content/6811a9d4-9b0f-11de-a3a1-00144feabdc0>.

51 Official site: <http://digibuc.ro/>.

- On the website of the National Library there are several thousands of cultural resources of historical interest<sup>52</sup> accessible online (e.g. the manuscripts and incunabula of the Batthyaneum<sup>53</sup> collection);
- The Medieval Archive of Romania<sup>54</sup> contains almost 40,000 documents dating before 1600, which mainly come from the collections of the National Archives.

Even though it reduces the public's dependence on the physical cultural infrastructure, the online access to cultural resources does not lack negative sides. As Dick Stanley emphasises in „The Social Effects of Culture”<sup>55</sup>, the participation in cultural events significantly contributes to the building of social capital, while the online access is individualised, usually including no socialisation. While, not long ago, reading was individual, now, with the Internet and mobile devices, more and more types of cultural resources (not only publications/books) are accessed individually, not in a group. Therefore, the Internet does not (or barely does) contribute to the building of social capital.

We reproduce below the observation of the „Sectoral Strategy in the Field of Culture and National Heritage for the Period 2014-2020”<sup>56</sup> cu privire la subiectul discutat:

*„In Romania, the informational circuits are not yet well-defined, and the degree of interoperability is low, so that several cultural institutions separately own and manage various databases (the National Heritage Institute, the*

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52 National Digital Library: <http://digitool.bibnat.ro/R>.

53 National Digital Library, Biblioteca Batthyaneum collection [http://digitool.bibnat.ro/R/DRKMKG89G5Q528LPHC2UNLJFLD21KBHAMRYYBS8PKCLVYKUJQ3-01667?func=collection&collection\\_id=1320](http://digitool.bibnat.ro/R/DRKMKG89G5Q528LPHC2UNLJFLD21KBHAMRYYBS8PKCLVYKUJQ3-01667?func=collection&collection_id=1320).

54 Romania's Medieval Archive online: <http://arhivamedievala.ro>.

55 Stanley Dick, „The Social Effects of Culture”. Cjc-online.ca. <http://cjc-online.ca/index.php/journal/article/view/1744/1856>. Accessed on 16.03.2018.

56 Delia Mucică (coord.) „Strategia Sectorială în Domeniul Culturii și Patrimoniului Național pentru perioada 2014-2020”. Culturadata.ro. [http://www.culturadata.ro/wp-content/uploads/2014/05/STRATEGIA\\_SECTORIALA.pdf](http://www.culturadata.ro/wp-content/uploads/2014/05/STRATEGIA_SECTORIALA.pdf). Accessed on 16.03.2018.

National Archives, the national and university libraries). The existing databases have a significant degree of redundancy, their contents partially overlap and they are updated from different information sources, with a different frequency, because of the lack of documents to formalise the informational flows. Another problematic aspect of the public databases in the field of culture is related to the semantic presentation of the data. Many times, the same information is presented in a different manner in various databases. These distortions occur as a result of the lack of adequate channels to transmit the information, as well as because of the lack of a set of unitary norms and regulations, and because of the reduced communication between institutions.”

However, there are chances that the launch of the „E-Cultura”<sup>57</sup> project in 2018 (through which the information platform of the Digital Library of Romania will be developed and around 600,000 cultural resources will be digitised and displayed online) would remedy this state of facts.

Both the general goal set in the „Sectoral Strategy” – the fostering of digitisation and the online access to the national cultural resources – and the specific goals remain perfectly valid four years after their formulation:

- Increasing Romania's contribution to the resources displayed by the European Digital Library
- Using digital instruments to increase the access to the national cultural resources
- Using digital instruments to protect and promote the national cultural heritage
- Using digital instruments to transform the manner in which arts and culture are produced and experienced

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57 The documentation for the participation in the project is available on the site of the Management Unit of the Project within the Ministry of Culture: <http://www.umpcultura.ro/Files/uploads/1504-Invita%C8%9Bie%20de%20participare%20%C8%99i%20Caiet%20de%20sarcini%20-%20Servicii%20elaborare%20studiu%20de%20fezabilitate%20%C8%99i%20proiect%20tehnici%20E-CULTURA%20-%202006.04.2016.pdf>.

- Using digital instruments to create new artistic or cultural forms and to increase and diversify the consumer categories
- Fostering the use of digital instruments by public cultural institutions and private cultural operators
- Fostering the use of digital instruments with the purpose to improve the cultural management system.
- Promoting the Internet interaction and digital storage, archiving and inventory methods
- Establishment of the legal deposit for digital heritage.<sup>58</sup>

## 2. Methodology

In the first part of the paper we tackled the importance of digitisation and how important it is that the entire contents should be digitised, in order for it to be accessed by users. In the second part we shall present the results of the analyses through which we aimed at identifying how people consume cultural products by means of the Internet and how they relate to digitised contents. Besides people's frequency of using the Internet and the main places this service is most accessed from, we also analysed the main digital goods or services accessed by the population at national and at Bucharest level.<sup>58</sup>

In our analyses we also took into account the socio-demographic variables, which influence the behaviour on the Internet: age, education, income, residence area etc. This chapter also contains a section dedicated to the online games consumption, where we intend to provide a set of information on how often people play games, where they do

The establishment of this digital library will provide a significant amount of quality cultural material to the wide public.

In short, it is obvious that the online access to cultural resources (with its positive as well as negative aspects) is significantly growing around the world. Therefore, the public cultural institutions (in particular) have the duty to provide as much and significant contents as possible. Especially that the online resources are more and more used in teaching processes, too.

it the most often, if they pay for these games or not and on what types of devices they most often prefer to play online or electronic games. The analyses within this section are made for the general population, at national level, and the general Internet and games consumption behaviour was distinctly analysed for the city of Bucharest, too.

We paid a special attention to the section „online and electronic games”, because this section is new and raises a high interest. Therefore, we also made a descriptive profile of the games consumer, in order to understand the categories of people most interested in this type of consumption.

Considering the international efforts to provide the population with access to digitised culture, we also monitored the people's frequency of accessing the websites of public institutions, such as libraries, museums, galleries, theatres and cinemas.

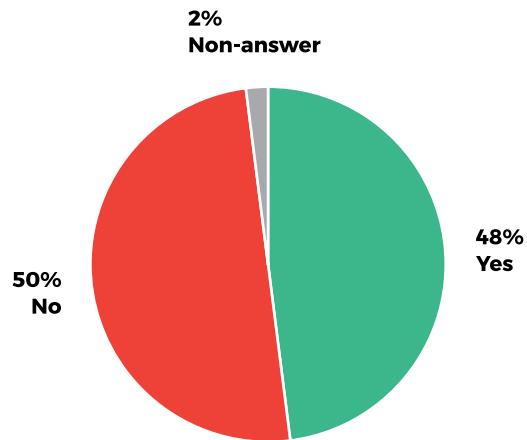
<sup>58</sup> Delia Mucică (coord.) „Strategia Sectorială în Domeniul Culturii și Patrimoniului Național pentru perioada 2014-2020”. Culturadata.ro. [http://www.culturadata.ro/wp-content/uploads/2014/05/STRATEGIA\\_SECTORIALA.pdf](http://www.culturadata.ro/wp-content/uploads/2014/05/STRATEGIA_SECTORIALA.pdf), p. 345. Accessed on 16.03.2018.

### 3. Internet consumption practices and spaces of utilisation

As regards the use of the Internet, at national level, 48% of the population stated they used the Internet, while at Bucharest level this percentage is significantly higher, as 70% of the respondents stated they used the Internet. The

**Graph 1. Internet use – national level**

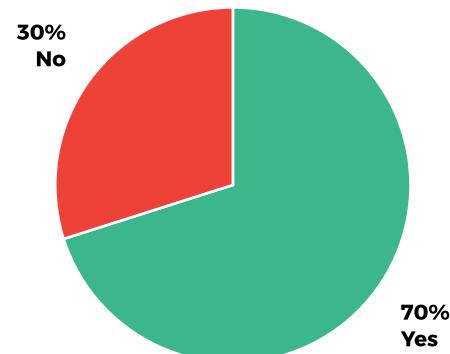
[*Do you use the Internet?*]



difference between the national and the Bucharest levels may be explained through the higher access of the population to Internet networks, due to the more developed infrastructure, but the education level may also be an explanatory factor.

**Graph 2. Internet use – Bucharest**

[*Do you use the Internet?*]



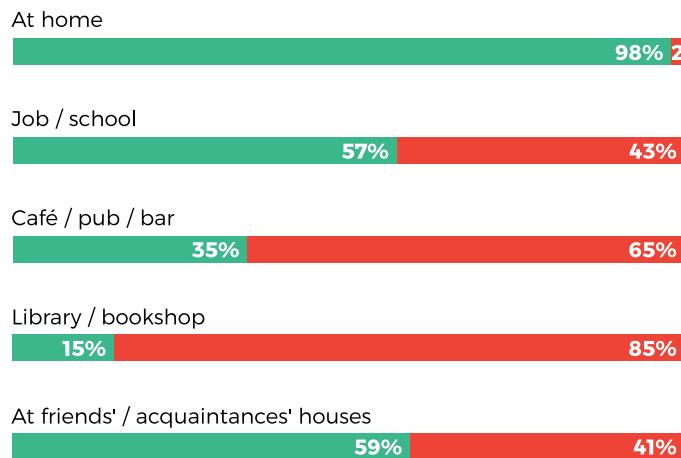
The spaces where the Internet is used are relevant for the understanding of people's consumption behaviour related to the use of new technologies and media services. At national level, 98% of the respondents stated they mainly used the Internet from home, most probably using a fixed data network, while 57% use the Internet at work or at school - the second place, after home, where they spend most of their time.

The percentage of those who use the Internet at their acquaintances' or friends' houses is interesting and relevant: 59% of the interviewees stated they used to utilise the Internet at other people's houses. Although there are no information in this

study on the motivation for using the Internet at other people's houses, one of the possible explanations is related to the fact that people want to get connected to the Internet no matter where they are, even when sharing time with other persons. Fewer respondents use the Internet from libraries or cafés.

Most of the Bucharest people also use the Internet from home. As compared to the national sample, the respondents in Bucharest also use the Internet from school or work more frequently, but they do it more rarely when visiting friends or acquaintances, less frequently in libraries or bookshops, but more often in cafés or bars.

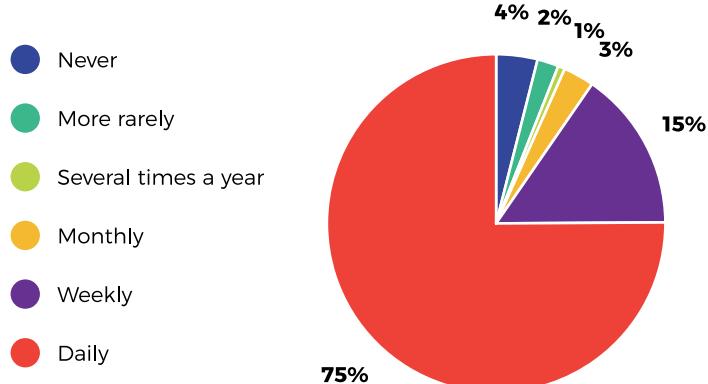
**Graph 3. Internet use depending on various places / spaces – national level [Where do you use the internet?]**



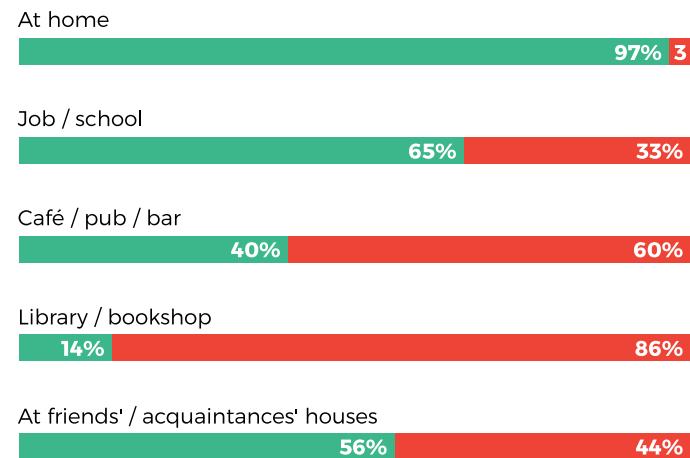
At national level, 75% of the respondents stated they used the Internet daily to access social networks like Facebook or Twitter, while at Bucharest level 70% of the interviewees stated

**Graph 5. Internet use for social networks (for Facebook, Twitter, Instagram or other social networks) – national level**

[In the last 12 months, how often have you used the Internet (on computer / tablet / phone etc.) for social networks (for Facebook, Twitter, Instagram or other social networks?)]



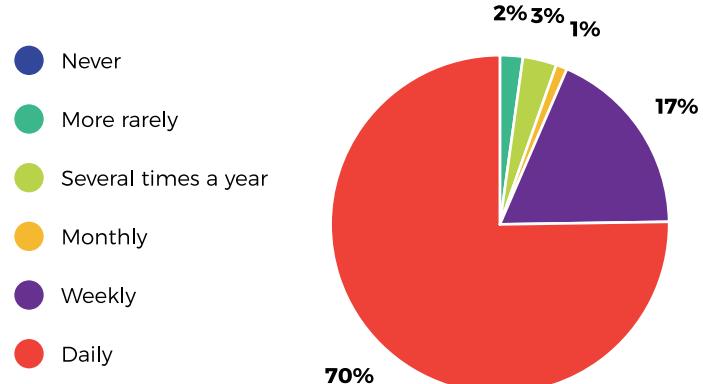
**Graph 4. Internet use depending on various places / spaces – Bucharest [Where do you use the internet?]**



they used social networks daily. Social networks are actually the most spread forms of Internet consumption, taking up a significant part of the time allocated to the Internet.

**Graph 6. Internet use for social networks (for Facebook, Twitter, Instagram or other social networks) – Bucharest**

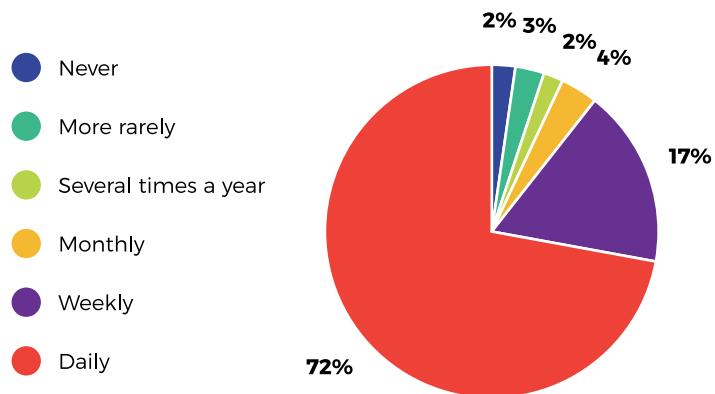
[In the last 12 months, how often have you used the Internet (on computer / tablet / phone etc.) for social networks (for Facebook, Twitter, Instagram or other social networks?)]



## 220 Internet consumption practices and spaces of utilisation

The Internet is very often used to communicate with family or friends. At the level of the national sample, 72% of the respondents stated they used the Internet to communicate with close persons. For the Bucharest inhabitants the situation is similar. Of all the types of activities performed via the Internet,

**Graph 7. Internet use for communication with family or friends – national level [In the last 12 months, how often have you used the Internet (on computer / tablet / phone etc.) to communicate with family / friends?]**

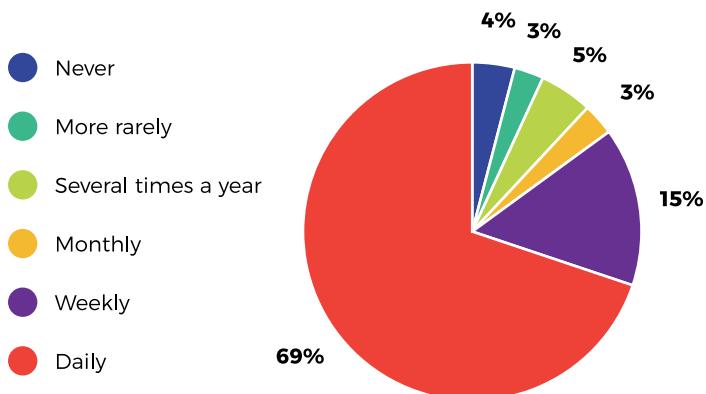


Hereinafter we shall present data on people's frequency of using digital services provided by cultural institutions at national and Bucharest level. Increasingly numerous international cultural institutions give more and more access to digitised content, so that people can access it anywhere, while institutions can thus maintain a permanent relation with the public, unlimited by time or space. The studies previously mentioned in the theoretical context of this work show that the people's access to digitised content provided by cultural institutions can positively influence the consumption level.

Generally, both at national and at Bucharest level, people most frequently choose to use the Internet to search for information to help them in their work, to use the email service, to read the online press, to listen to music or watch movies or

communication ranks among the first. Only 7% of the inhabitants with Internet access, at national level, and 3% at Bucharest level, respectively, never use the Internet to communicate with their family or group of friends.

**Graph 8. Internet use for communication with family or friends – Bucharest [In the last 12 months, how often have you used the Internet (on computer / tablet / phone etc.) to communicate with family / friends?]**



serial movies. The respondents use the Internet less frequently with the purpose to take a virtual tour of a national or foreign museum, or to visit the websites or photo / video galleries of the cinema or theatre institutions. On the other hand, they stated that they rather used the Internet to watch online concerts / shows (e.g.: on YouTube) or to search information on cultural events.

As we can notice in the following table, people's degree of interaction with the digitised content offered by public or private cultural operators is medium to low. The situation is better only for the cinema theatres, and one of the explanations may be related to the fact that most cinema theatres are private entities with a sufficient flow of information on the Internet, and which have also invested resources in this type of communication and

interaction with the consumers. It is obvious that, in time, these cinema theatres have managed to develop a type of people's behaviour of interaction with the services provided, in and for the online environment. There is a less fortunate situation in the case of theatres, which, unlike other types of institutions, have a

very low degree of online interaction with the public. In this case, one of the possible explanations is related to the theatre's lack of digitised information; thus, the public can only access a small amount of information related to these institutions.

**Table 3. Main activities performed on the Internet at national and Bucharest level**

In the last 12 months, how often have you used the Internet:	Daily		Weekly		Monthly		Several times a year/ more rarely		Never		Total
	N	B	N	B	N	B	N	B	N	B	
To search for information to help you in your work or career	39%	24%	19%	15%	7%	8%	21%	15%	10%	2%	100%
For email	37%	42%	21%	21%	5%	10%	15%	13%	17%	14%	100%
To read online newspapers or magazines	18%	28%	20%	26%	8%	11%	26%	19%	28%	16%	100%
To listen to online music	43%	40%	21%	25%	7%	9%	14%	9%	16%	17%	100%
To watch online movies or movie serials	16%	15%	22%	31%	12%	14%	22%	21%	28%	18%	100%
For blogs / vlogs or forums	8%	13%	15%	22%	9%	13%	21%	27%	47%	25%	100%
To watch the news of other informative shows	17%	20%	23%	27%	8%	13%	24%	26%	29%	14%	100%
To take a virtual tour of a Romanian / foreign museum	2%	2%	3%	7%	4%	6%	22%	29%	70%	56%	100%
To visit websites / online portals or photo / video (trailer) galleries of theatres	1%	3%	3%	6%	4%	8%	24%	32%	69%	51%	100%
To visit websites / online portals or photo / video (trailer) galleries of cinema theatres	1%	3%	7%	8%	5%	12%	24%	33%	64%	45%	100%
To read / download / use digital documents / archives / books of a library	2%	3%	5%	10%	5%	7%	26%	51%	61%	29%	100%
To access sites with movies / shows / concerts archives	3%	2%	5%	9%	7%	10%	30%	35%	54%	44%	100%
To search for information on cultural events (theatre, cinema, museum, show programmes etc.)	1%	1%	4%	16%	8%	15%	41%	39%	46%	29%	100%
To search for travel information / tickets / offers (trips, holidays, travel packages)	2%	3%	3%	11%	5%	13%	56%	58%	34%	16%	100%
To watch online concerts/shows (e.g. on YouTube)	7%	9%	13%	23%	10%	13%	31%	35%	35%	20%	100%
To read specialised / scientific books or articles	3%	7%	7%	11%	10%	10%	34%	40%	46%	32%	100%
To watch / download hobby-related materials (online documentaries, articles, books)	4%	7%	9%	15%	8%	10%	37%	44%	42%	24%	100%

Note N = NATIONAL; B = BUCHAREST

For the option „several times a year or more rarely” the percentages for the two answers were cumulated.

## 4. Internet use in relation to various forms of cultural consumption in the public space<sup>59</sup>

In this section we shall approach the possible influence of people's interaction with the digitised content on their consumption behaviour. We are drawing the attention on the fact that we do not claim that there is a cause-effect type of relation between the two, i.e. we do not start from the premise that taking a virtual tour of a museum inherently entails the physical visit to the museum, too, but we can identify the trend, with a view to conducting future in-depth studies that would show the impact of the access to digitised content on the people's actual consumption behaviour. The Internet can be an instrument to facilitate people's access to the cultural products and productions they desire, particularly that they can access real-time information and details on them. The access to updated information on the cultural offer or to online services like websites, online galleries or archives of the cultural institutions may enhance the cultural consumption. In the last 12 months, the people who stated they had attended cinema at least once also visited a cinema's web portal.

<sup>59</sup> For this analysis, we took into account the indicators: In the last 12 months, how often... To take a virtual tour of a Romanian/foreign museum / To visit websites / online portals or the photo / video (trailer) gallery of theatres / To visit websites / online portals or the photo / video (trailer) gallery of cinema theatres / To read / download / use digital documents / archives / books of a library – and they were correlated with the indicators: In the last 12 months, how many times have you attended a cinema theatre to see a movie? / In the last 12 months, how many times have you attended a play? / In the last 12 months, how many times have you visited an art museum? In the last 12 months, how many times have you attended a library to borrow books?. For the first set of indicators, the answers were: daily, weekly, monthly, several times a year and more rarely = 1 (Yes), while never = 0 (No). Thus, the question will be read: „In the last 12 months, have you used the Internet for...“ For the second set of indicators the answers Never = 0, and the answers starting from one visit and the answer „I have, but I do not know how many times“ = 1 (at least once). Thus, the question will be read: „In the last 12 months, how many times have you...“

Table 4. Number of times the respondents went to the cinema in the last 12 months related to visiting the cinema theatres' websites

In the last 12 months, how many times have you attended a cinema theatre to see a movie?		Have you visited web portals of cinema theatres?		Total
		No/ Never	Yes	
Never	% of: In the last 12 months, how many times have you attended a cinema theatre to see a movie?	76%	24%	100%
At least once	% of: In the last 12 months, how many times have you attended a cinema theatre to see a movie?	48%	52%	100%

Of those who stated they had attended at least one play in the last 12 months, 51% also stated they had visited websites, portals or galleries of theatres. Similarly to the case of cinema theatres, those who have consumed this type of cultural service also accessed online information on it.

Table 5. Number of times the respondents attended theatre in the last 12 months related to visiting theatres' galleries or websites

In the last 12 months, how many times have you attended a play?		Have you visited websites / portals or galleries of theatres?		Total
		No/ Never	Yes	
Never	% of: In the last 12 months, how many times have you attended a play?	73%	27%	100%
At least once	% of: In the last 12 months, how many times have you attended a play?	49%	51%	100%

As regards the museums, 50% of those who have visited a museum have also taken a virtual tour of a museum on the Internet. However, 75% of those who have never visited a museum in the last 12 months have not accessed the Internet to take a virtual tour, either. In general, even though we cannot establish a causality between the physical and the virtual visiting of a museum, it is still important to emphasise that people use the Internet to access information and details on the activity of these institutions.

**Table 6.** Number of times the respondents visited an art museum in the last 12 months related to taking a virtual tour of a museum

In the last 12 months, how many times have you visited an art museum?		Have you taken a virtual tour of a museum?		Total
		No/ Never	Yes	
Never	% of: In the last 12 months, how many times have you visited an art museum?	75%	25%	100%
At least once	% of: In the last 12 months, how many times have you visited an art museum?	50%	50%	100%

In the case of libraries, 96% of those who have not attended a library to borrow books have not used the Internet to download or use documents or archives, either. Most of those who have been at least once to a library in the last 12 months (68%) have also used the Internet to download or use online documents or archives.

**Table 7.** How many times have you attended a library to borrow books in the last 12 months?

In the last 12 months, how many times have you attended a library to borrow books?		To download / use documents / archives etc. of a library		Total
		No/ Never	Yes	
Never	% of: In the last 12 months, how many times have you attended a library to borrow books?	69%	31%	100%
At least once	% of: In the last 12 months, how many times have you attended a library to borrow books?	32%	68%	100%

Considering the results presented above, we can highlight the fact that there is a relation between the behaviour of those who use websites or portals of cultural institutions and the actual consumption. Most of those who stated, for instance, that they had attended cinema or theatre also visited the sites or accessed the information on the respective institutions available online. Thus, we can conclude that the resources made available to the public by the institutions are important and valuable. Even though they are not a unique factor that triggers the consumption, they are a very important source of information and an environment supporting the interaction with the consumers or potential consumers. Moreover, people's tendency is to search the Internet more and more often for information on many other types of goods or services, and to use the Internet on a daily basis; this is why the necessity of continually digitising the cultural content is to be considered.

## 5. Internet use depending on socio-demographic variables

We shall further present the impact of the socio-demographic variables on the behaviour of using the Internet. As presented

in the theoretical section, the increased access to the Internet infrastructure is very important. Considering the inequalities

## 224 Internet use depending on socio-demographic variables

created in terms of access, the data below illustrate the impact of the residence area. The Internet use in urban areas is higher than in rural areas. Urban inhabitants consume Internet more than the rural population. One of the possible explanations is related to urban people's higher access to the infrastructure, as compared to rural inhabitants; another explanation might be the urban inhabitants' higher level of education.

**Table 8. Internet use by respondents' residence area**

Current residence area	Do you use the Internet? (whether on computer/ tablet/ phone, at work, at home etc.)		Total
	No	Yes	
Urban	32%	68%	100%
Rural	65%	35%	100%

As shown in the table below, the Internet consumption varies depending on the size of the locality. While in rural localities under 2,500 inhabitants 69% of the respondents stated they did not use the Internet, in rural localities above 200 thousand, 86% of the inhabitants use the Internet. The explanations might also be related to the Internet access and the existing infrastructure, as well as to the level of investments for increasing the population's access to these elements. The inequality of the access is obvious depending on the size of the locality people belong to. The level of Internet consumption increases with the level of urbanisation of an area. Big cities have access to the Internet and therefore the access to digitised content is boosted, too.

**Table 9. Internet use depending on the size of the locality**

Locality size	Do you use the Internet? (whether on computer/ tablet/ phone, at work, at home etc.)		Total
	No	Yes	
Rural under 2500	69%	31%	100%
Rural 2500+	64%	36%	100%
Urban under 30000	55%	45%	100%

Locality size	Do you use the Internet? (whether on computer/ tablet/ phone, at work, at home etc.)		Total
	No	Yes	
Urban 30-100 thousand	49%	51%	100%
Urban 100-200 thousand	38%	62%	100%
Urban 200 thousand+	14%	86%	100%

The differences between the male and the female users are not very high, when related to the Internet consumers' profile at national level.

**Table 10. Internet use by respondents' gender**

Gender	Do you use the Internet?		Total
	No	Yes	
Male	52%	48%	100%
Female	51%	49%	100%

Young people use the Internet the most frequently. In relation to the national sample, 86% of the youngsters have used the Internet in the last 12 months, while the persons above 65 years of age use the Internet the least frequently.

**Table 11. Internet use by respondents' age**

Age	Do you use the Internet?		Total
	No	Yes	
18 - 35 years old	14%	86%	100%
36 - 50 years old	45%	55%	100%
51 - 65 years old	72%	28%	100%
Above 65 de years old	96%	4%	100%

The persons with medium and higher education use the Internet more than the persons with elementary education. One of the explanations might be the fact that the Internet use requires a form of literacy.

**Table 12. Internet use by respondents' level of education**

Education level	Do you use the Internet?		Total
	No	Yes	
Elementary education	83%	17%	100%
Medium education	41%	59%	100%
Higher education	9%	91%	100%

The Internet consumption also varies with the income. The people with a personal income under the net minimum wage use the Internet less than those with incomes above the net average wage. In general, a higher life standard gives people the possibility to have access to devices or services that are not necessarily vital to subsistence.

## 6. Electronic and online games consumption

This section is included in the Cultural Consumption Barometer for the first time and we chose to analyse this type of consumption because we believed it was important and relevant for the following reasons:

1. Because it is part of the people's consumption preferences and habits, of their spare time or of the budgets they allocate for (either cultural or entertainment) leisure activities.
2. Game consumption is a form of participation to casual leisure (entertainment and relaxation) activities<sup>60</sup>. According to the chapter „Forms of participation in cultural and recreational activities in the public space of the 2016 Cultural Consumption Barometer. An in-depth analysis of cultural consumption practices, casual leisure activities are „a category of activities wherein the effort for their practice is reduced”<sup>61</sup>

60 Robert Stebbins, "Casual Leisure: A Conceptual Statement," *Leisure Studies* 16, no. 1 (1997): 18.

61 A.M. Despoiu and Ș. Matei, în C. Croitoru et al. „Forme de participare la activități culturale și recreative în spațiu public”. *Barometrul de consum cultural 2016. O radiografie a practicilor de consum cultural*, INCFC, Pro Universitaria, Bucharest, 2017. p. 137

**Table 13. Internet use by respondents' personal income**

Personal income	Do you use the Internet? (whether on computer/ tablet/ phone, at work, at home etc.)		Total
	No	Yes	
Under the net average wage	% Personal income	81%	19% 100%
Between the net minimum and the net average wage	% Personal income	41%	59% 100%
Above the net average wage	% Personal income	24%	76% 100%

3. The higher and higher Internet and digital products consumption also entails the implicit development of these creative products (online games, electronic games, related devices etc.).
4. Online and electronic games are part of the creative economy, and their consumption falls into the category of creative products consumption.
5. We have a growing development of these creative goods and, consequently, there is a high global demand for this type of creative products.
6. In the future, this type of consumption might explain certain cultural consumption behaviours, not only in the domestic, but also in the public space.

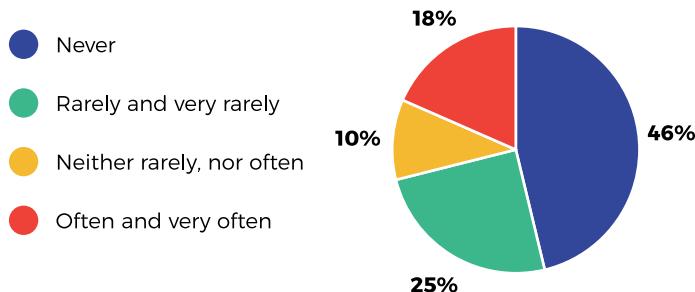
These analyses are brief and introductory and their main role is to capture a type of consumption preferences within the cultural behaviour consumptions, for which there are not many representative data at national level. There is a necessity for more in-depth studies to identify, for instance, what types of games people prefer. Furthermore, the theme of computer games is drawing the attention of experts in several fields, such as psychology and behavioural sciences.

## 226 Electronic and online games consumption

These analyses are brief and introductory and their main role is to capture a type of consumption preferences within the cultural behaviour consumptions, for which there are not many representative data at national level. There is a necessity for more in-depth studies to identify, for instance, what types of games people prefer. Furthermore, the theme of computer games is drawing the attention of experts in several fields, such as psychology and behavioural sciences<sup>62</sup>. There is a wider discussion on the impact of games on the human psyche and behaviour. There are even states that officially raised the problem of the video and online games addiction. For example, in 2013, the US debated on the inclusion of *video games addiction* in the scope of behavioural disorders pertaining to psychiatric disorders.

The purpose of our study is not to raise this kind of problems and we are not seeking to label the video games consumption behaviour. There are also equally numerous educational

**Graph 9. Frequency of respondents' playing a game on computer / laptop / TV set / console – national level [In the last 12 months, how often have you played a game on computer / laptop / TV set / console?]**



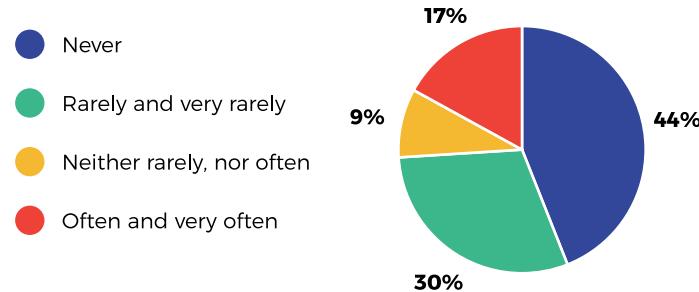
We can notice that the frequency of respondents' playing a game on the phone or tablet (mobile devices) while performing other activities (e.g. going to work or to school) is high, as this type of consumption is frequently found in the respondents'

games, which can develop new abilities and give access to knowledge, particularly among youth and children.

In the future, it is important to monitor and analyse the main types of computer games that people prefer. The games industry is part of the cultural and creative sectors and has an important position in the global entertainment industry. We mention that there are not many nationally-representative studies on the impact of the game consumption in Romania.

A quarter (25%) of the respondents stated they had played a game on computer/ laptop, TV or console etc. rarely and very rarely in the last 12 months. However, of those who stated they had played in the last 12 months, 18% have done it often and very often, and 11% - not often, nor rarely. At Bucharest level, 30% stated they had played rarely and very rarely, while 17% - often and very often. We must mention that these types of games require access to certain devices, as well as the purchase and/or download of the games (either for a price or for free)

**Graph 10. Frequency of respondents' playing a game on computer / laptop / TV set / console – Bucharest [In the last 12 months, how often have you played a game on computer / laptop / TV set / console?]**

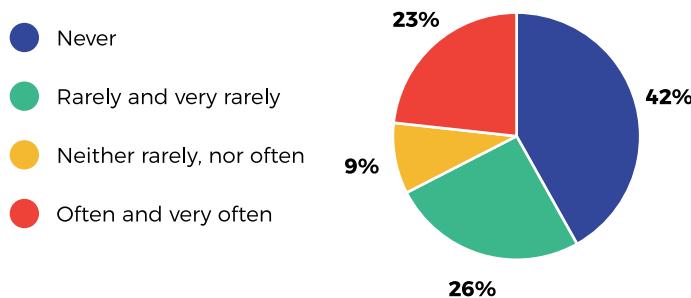


behaviour. Regardless of the frequency of their playing a game, more than half of the respondents have performed this activity in the last 12 months. As regards the frequency, 23% of the interviewees at national level stated they had played a game on the phone or tablet often and very often at home

62 Diagnostic and Statistical Manual of Mental Disorders, 2013.

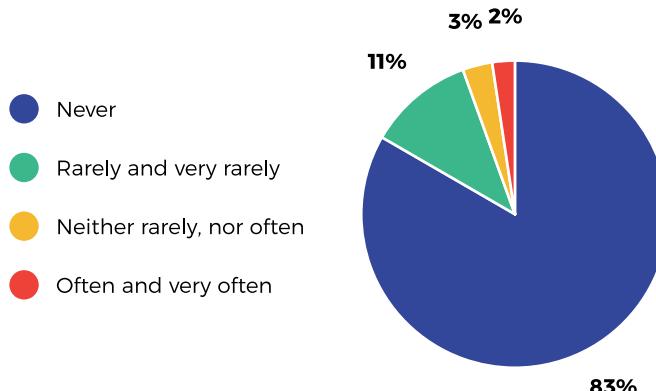
or while going to work or school. For Bucharest, the situation is not much different: 21% of the analysed population has

**Graph 11.** Frequency of respondents' playing a game on the phone / tablet (at home, on the way to one's job / school etc.) – national level [In the last 12 months, how often have you played a game on the phone / tablet (at home, on the way to your job / school etc.)?]



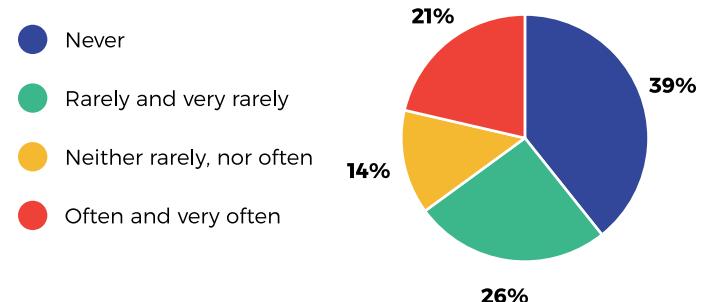
As regards the frequency of respondents' participation in video games-related events (competitions, championships, fairs etc.), at national level, 11% of the respondents have participated rarely and very rarely in the last 12 months, while

**Graph 13.** Frequency of respondents' participation in video games-related events (competitions, championships, fairs etc.) – national level [In the last 12 months, how often have you participated in video gamesrelated events (competitions, championships, fairs etc.)?]



practised games on mobile devices often and very often in the last 12 months.

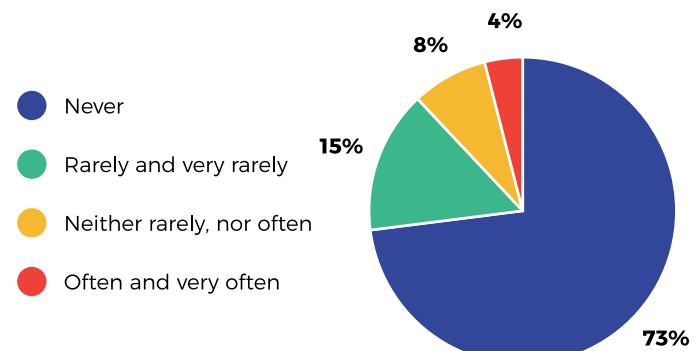
**Graph 12.** Frequency of respondents' playing a game on the phone / tablet (at home, on the way to one's job / school etc.) – Bucharest [In the last 12 months, how often have you played a game on the phone / tablet (at home, on the way to your job / school etc.)?]



the non-participation rate is 83%. At Bucharest level, 73% have never participated, while 15% have participated rarely and very rarely. One of the possible explanations is the fact that in Romania this kind of events are not common.

**Graph 14.** Frequency of respondents' participation in video games-related events (competitions, championships, fairs etc.) – Bucharest

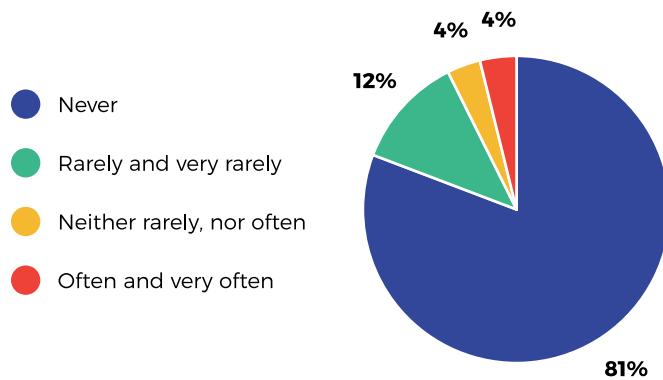
[In the last 12 months, how often have you participated in video gamesrelated events (competitions, championships, fairs etc.)?]



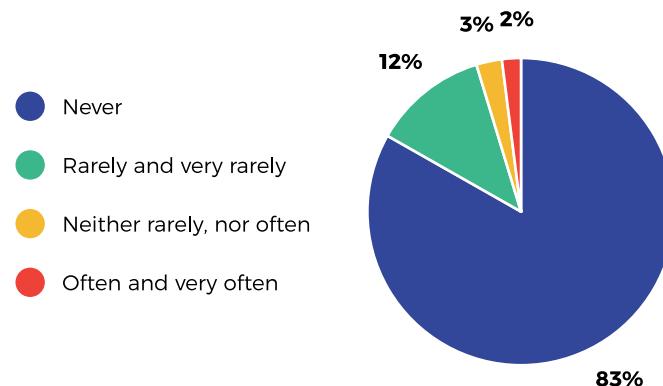
## 228 Electronic and online games consumption

As regards people's expenses to purchase a game or to pay for a subscription to a computer or console game, 81% of the general population of Romania has not paid at all, while 12% has paid rarely and very rarely. At Bucharest level, 69% of the

**Graph 15. Paying for games for computer or console - national level [In the last 12 months, how often have you paid for / have you bought a game for computer or console?]**

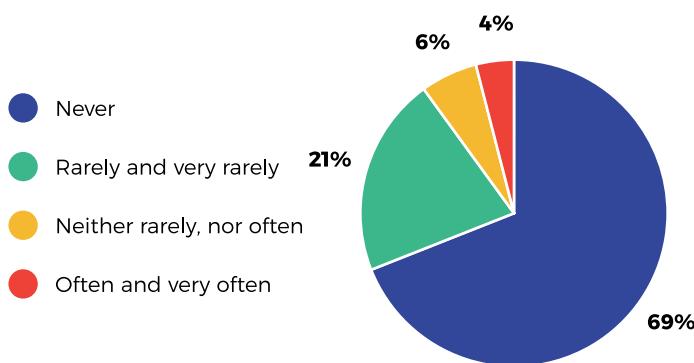


**Graph 17. Purchase of games for tablet / phone – national level [In the last 12 months, how often have you paid for / have you bought a game for tablet / phone?]**

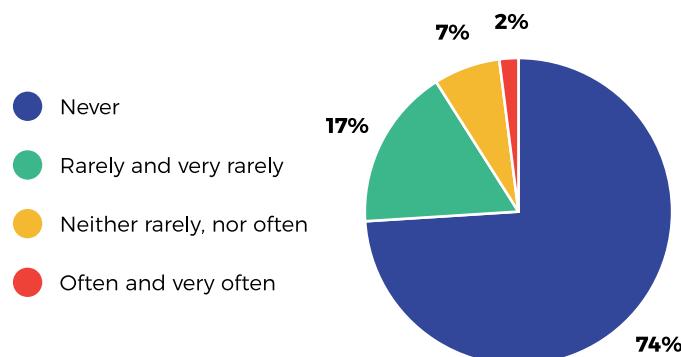


respondents have never paid for such a product, 21% stated they had paid rarely and very rarely, while 4% paid often and very often. The situation is similar for the games on mobile devices (tablet or phone).

**Graph 16. Paying for games for computer or console - Bucharest sample [In the last 12 months, how often have you paid for / have you bought a game for computer or console?]**



**Graph 18. Purchase of games for tablet / phone – Bucharest sample [In the last 12 months, how often have you paid for / have you bought a game for tablet / phone?]**



In order to make a descriptive profile of the game consumers, we considered the answer option „often and very often” to the question *In the last 12 months, how often have you played a game on the phone/ tablet (at home, on your way to work/ school etc.)?*

The profile of the game consumer:

- Male
- Between 18 and 29 years old;
- Living in an urban area;
- Medium and high education level;
- Uses the Internet everywhere (at home, in cafés, libraries, at friends' or acquaintances' houses)
- Does not go to the cinema very often;
- Mainly goes to museums and visits historical monuments or archaeological sites;

- Goes to parks or green areas on a weekly basis;
- Goes on trips outside the locality several times a year;
- Practises sports frequently;
- Goes to the mall weekly (for games, restaurants, movies);
- Goes to the disco or club weekly;
- Listens to music daily;
- Uses the radio daily to listen to the news;
- Watches TV daily to see movies or serial movies;
- Watches TV often to watch cultural programmes;
- Reads books monthly or more rarely;
- Believes it is important for him to be part of groups of people who belong to the same nation.

## 7. Conclusions

The nature of the online services and goods available to the population creates new types of interaction and cultural consumption.<sup>63</sup> The online consumption requires new ways of interaction with the artistic creation and cultural products. In the context wherein the online activities require a set of specific skills and knowledge to use or access the digitised cultural goods, this is a challenge both for the users and for the online content (cultural information) providers.

On the background of the Internet being used by half of the respondents and accessed from home by the majority of the of the population, at national level, we believe that the Internet users are a potential online as well as conventional public for the private or public cultural organisations. The use of the social

networks is one of the main activities that people perform on the Internet. The respondents use the Internet more rarely to take a virtual tour of a Romanian or foreign museum, to visit the websites or photo and video galleries of cinemas or theatres, but they use it more frequently to watch concerts/ shows or to search for information on cultural events.

In terms of future challenges for the cultural institutions or private cultural operators, these organisations should take into account the relevance of the communication with the public / consumers and of the Internet, in general, in their relation with the people. Furthermore, it is necessary to consider the spare-time budget that people invest in these activities specific to the online environment, so that in the future these institutions may be able to identify people's consumption trends.

<sup>63</sup> Traditional (here) meaning cultural consumption that does not require new media.

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## 9. Annex

Table 1. In the last 12 months, how often have you played a game on computer / laptop/ TV/ console – national level

	Valid percentage
Never	44%
Very rarely	15%
Rarely	14%
Not rarely, nor often	10%
Often	10%
Very often	7%
Total	100%





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