



NATIONAL INSTITUTE FOR RESEARCH  
AND CULTURAL TRAINING

*culturadata notebooks*



## THE CULTURAL CONSUMPTION BAROMETER

CULTURE AND NEW TECHNOLOGIES,  
BETWEEN SEDENTARINESS AND CULTURAL ACTIVISM



# THE CULTURAL CONSUMPTION BAROMETER

CULTURE AND NEW TECHNOLOGIES,  
BETWEEN SEDENTARINESS AND CULTURAL ACTIVISM

BUCHAREST, 2014



National Institute for Research and Cultural Training

## **The Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism**

The book edited by the National Institute for Research and Cultural Training presents the results of the studies carried out in 2012 by the Centre for Research and Consultancy on Culture.

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# INTRODUCTION



This publication is an edition of *caietele culturadata* (the *culturadata* notebooks) collection, dedicated to the Cultural Consumption Barometer annual study. Started in 2005, this undertaking to analyse the cultural sector has had the purpose to capture the perception of the general population on the topical cultural themes, to measure the degree of involvement and participation of the public in cultural events, to identify the manner in which the general population interacts with cultural products and creations. The Cultural Consumption Barometer is an instrument that provides valuable information on the dynamics of values and practices in the contemporary Romanian society.

This edition of the *caietele culturadata* collection presents data collected in 2012, which are an important link in the analysis of the cultural consumption dynamics in the last ca. ten years. In Romania, the Cultural Consumption Barometer is the only initiative of this kind, and its periodical repetition aims at recovering the absent information on various cultural themes. The structure and methodology of the Barometer were devised on the models of similar studies carried out by the UNESCO Statistics Institute, the Ministry of Culture and Communications of France and the European Commission's special Eurobarometers on cultural themes.

The main themes of this book are: the

level and characteristics of the public and domestic cultural consumption, the cultural consumption preferences and the importance of the various values for the analysed population. The novelty of this edition consists in the in-depth analysis of topical themes: the degree of cultural electronic products equipment of the domestic infrastructure, the analysis of children's and youth's cultural consumption practices, the more detailed analysis of the performing arts' public, the cultural consumption practices associated with spending one's spare time.

The usefulness of the information to be found in this publication depends on each reader's interest, but we can identify several categories of directly-interested beneficiaries. For the wide public, the *caietele culturadata* collection provides a comprehensive analysis on the level of participation in the cultural act, offering each reader the possibility to find themselves in a certain profile of cultural consumer or to compare their own cultural practices to those of the general population. For the experts working in the cultural and creative sectors, this publication – through the detailed information it provides on each cultural field, be it written culture, performing arts, visual arts, national cultural heritage etc. – is a useful tool for the cultural programmes and projects that they are developing. For the experts working in other sectors than the cultural and creative ones, such as the local





public authorities, *caietele culturadata* provide statistical data, useful for the substantiation of local development programmes and projects.

Hereinafter we shall present in brief the main themes of the 2012 Cultural Consumption Barometer and their relevance for various categories of readers. The analysis of the consumption within the domestic and public space was a theme approached in all the editions of the Barometer, because it provides critical information for the analysis of the factors that influence the consumption in general, not only the cultural one. We note the tendency to withdraw from the public space this year, too, but an interesting issue is the great importance still given to the community spaces. It is important to highlight the lower and lower attractiveness of the cultural consumption within the public cultural institutions, which should urge to a serious consideration of their place and role within the community.

The relation between the cultural consumption preferences and their causes was highlighted by Pierre Bourdieu<sup>1</sup>, who explained the behaviours of social reasoning and distinction by turning to concepts such as taste, style or *habitus*. The analysis of the music and film tastes of the last years reveals the same hierarchy of preferences,

<sup>1</sup> Pierre Bourdieu, *Distinction. A Social Critique of the Judgement of the Taste*, Harvard University Press, Cambridge, 1984, p. 169.

even though the percentages are different from one year to another. This is explained by the relatively low dynamics of tastes and preferences, materialised over a greater period of time; this is why the permanent measuring of these trends is important.

Ignored by researchers for a long time, leisure activities, other than the cultural ones, provide important information on the distinction between the working time and the spare time – a creation of the modern era. In this respect, the *caietele culturadata* collection provides important information on the leisure practices, associated with the cultural consumption practices, too. It is important to note the preference for religious practices, as well as for shopping and outdoors leisure activities. The participation in sports events is a special section of this edition, which highlighted the general population's tendency towards sedentariness, be it physical or intellectual.

This tendency is favoured by the development of the domestic network of electronic goods, as the new media have increasingly captured the population's interest in terms of leisure. The new technologies have entered our houses, being increasingly important, through the time and frequency of utilisation, through their allocated resources and their utilisation as a form of social distinction. The practices associated with the use of these technologies are a recent field of research, and the data presented in this collection are all the more important,

as they offer a detailed image of the manner in which technology has entered our houses and lives.

The analysis of the tastes is the basis for the differentiation between various types of public, particularly in the fields with a great diversity of artistic genres, such as performing arts. The preferences for a certain form of artistic expression, be it theatre, music or dance, are explained through the common inclination towards spectacular and novel things, but they are nuanced according to certain socio-demographic characteristics of the spectators. From this point of view, the *caietele culturadata* collection is a valuable instrument for practitioners in the field of performing arts, offering the image of a public that they see not from behind the curtain, as they are probably familiarised, but rather through the researcher's magnifying lens.

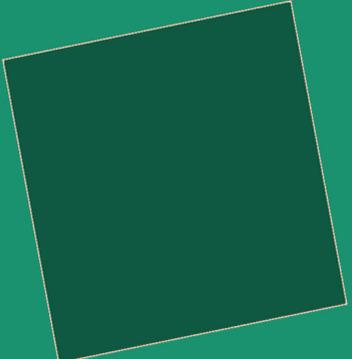
The diversification of the public, regardless of the cultural and creative sector that we refer to, has brought a new category to the attention of researchers, a category ignored until recently, from the viewpoint of the consumption in general and of the cultural consumption in particular. This is the category of children and teenagers, who have been at times ignored on purpose by social researches, out of ethic reasons. However, in recent years, they have become a subject of interest for the producers of goods, including cultural goods. This book presents the first analysis on this theme ever carried out in Romania

and provides very interesting information on children's socialisation within and through culture. The analysis is all the more interesting, as it approaches a category of consumers which is peripheral at present, but these consumers will become the main actors of the cultural consumption in the future.

Anda Becuț







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GENERAL DATA



## Bogdan Pălici

*The main themes of the Cultural Consumption Barometer tackle the preferences for cultural goods, the domestic infrastructure and consumption practices.*

*An overview of the data shows that the first places in terms of the respondents' access to home appliances are taken by the TV set, the mobile phone and the radio set, while on the last places there are goods such as the smartphone, the record player and the iPod. In terms of the access to the resources of written culture, we notice that over 17% of the respondents do not possess any printed books, except for newspapers, magazines or school books.*

*The space where the events take place remains an important factor for the participation in cultural activities. The cultural centres, the square / centre of the town or the cultural institutions are the places where the majority of these events take place. When choosing the places for their participation in future cultural events, most of the respondents name those which they have already attended. A possible explanation for their stability in the top of preferences is the fact that the respondents choose something that they are familiarised with or it may be more about the easy access and less about the power of choosing and taking initiative to participate in something different.*

*If money is on the second place in their system of values, after family, then we can directly correlate to the manner of spending it, according to the frequency of participation in certain leisure activities. Thus, 74% of the respondents have never attended a cinema theatre, while 50% frequently attend local celebrations or events. This behaviour may be explained through the fact that the trend to participate in cost-free events remains stable, to the detriment of events based on fees. These are some general features that characterise the domestic or public cultural consumption behaviour.*

*The following tables and graphs provide detailed information on the consumption preferences, on types of cultural sub-fields and frequency levels.*

## METHODOLOGY

Started in 2005, the Cultural Consumption Barometer monitors the evolution of the cultural consumption patterns at national level. The study is based on a survey on various culture-related themes, carried out periodically in Romania, on a sample representative for the population aged above 18. Each edition of the survey is made from a permanent section of questions (which allow multiannual comparisons) and special sections (addressing certain punctual topics, which vary from one year to another). Moreover, the survey comprises each time a sub-sample, representative for Bucharest, allowing detailed analyses for the biggest urban centre.

As regards the technical aspects of the Cultural Consumption Barometer – the 2012 edition, we mention that the volume of the national sample was 1308 persons, with an error of +/-2.8%, at a confidence level of 95%. The national sample is probabilistic, three-staged, stratified at the level of region, county and town size. The selection of the households was made starting from sampling points randomly selected, based on the voters lists, using the random-route method, following a statistical step of 5. The sample also comprised a boost of 1063 persons from Bucharest – a sub-sample representative for the capital, with an error of +/- 3.1%, at a confidence level of 95%. The data were collected by TNSCSOP in August 2012.



## CULTURAL INFRASTRUCTURE

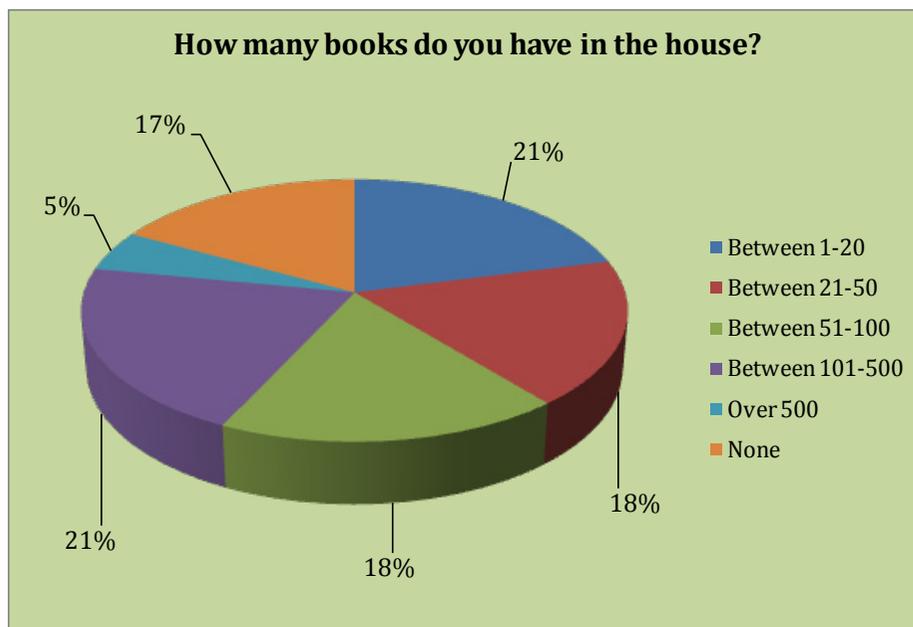
### DOMESTIC INFRASTRUCTURE

**Tabel 1:** Domestic cultural infrastructure resources

Do you have:	Yes
TV	97,9%
Mobile phone	88,2%
Cable TV	78,6%
Radio	62,1%
Computer/laptop	56,9%
Internet connection	47,4%



Foreign Language Dictionaries	45,8%
DVD player	44,0%
Digital camera	36,9%
Cassette	34,0%
CD player	30,2%
Encyclopedias	28,6%
Satellite dish	21,0%
MP3 player	19,8%
Cameras	18,9%
Specialized dictionaries	18,0%
Video camera	14,8%
Home cinema	14,4%
Smartphone	13,2%
Musical instruments	10,4%
Pick-up	6,5%
iPod	5,7%



**Graph 1:** Access to written culture's resources

## PUBLIC CULTURAL INFRASTRUCTURE

Tabel 2. Spaces used for cultural activities

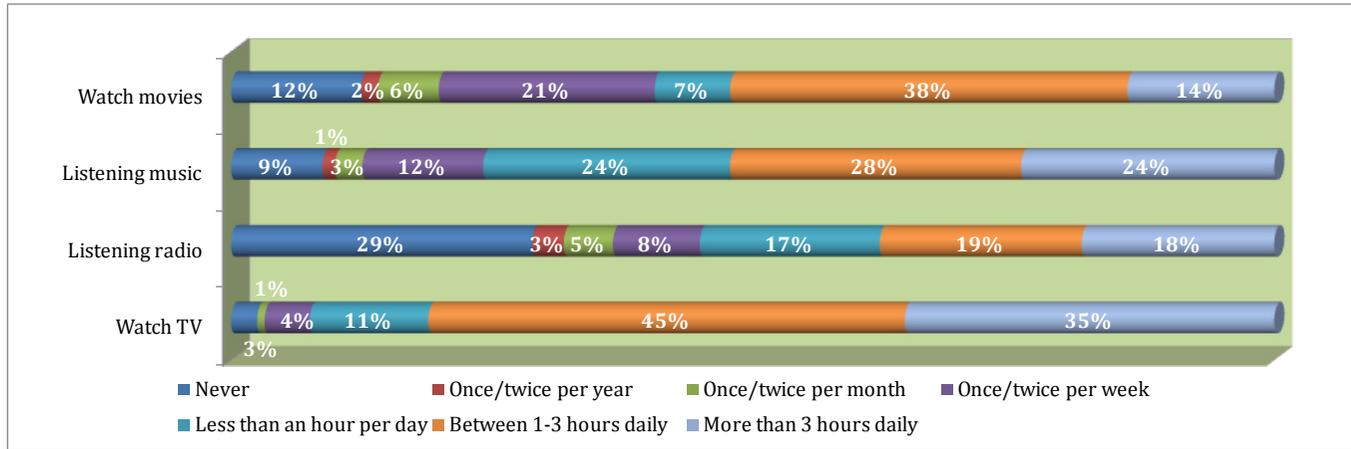
	Where take place the most frequent cultural activities?	Where do you prefer to attend cultural activities?
<b>Cultural institutions</b>	11,6%	15,9%
<b>Community centre</b>	19,2%	19,1%
<b>Public square</b>	16,2%	15,6%
<b>Parks</b>	10,2%	18,6%
<b>Unconventional spaces</b>	2,1%	1,4%
<b>Entertainment spaces</b>	0,3%	0,1%
<b>Churches</b>	0,1%	0,2%
<b>Open spaces</b>	0,0%	0,4%
<b>Elsewhere</b>	0,2%	0,5%
<b>Don't know</b>	39,4%	25,7%



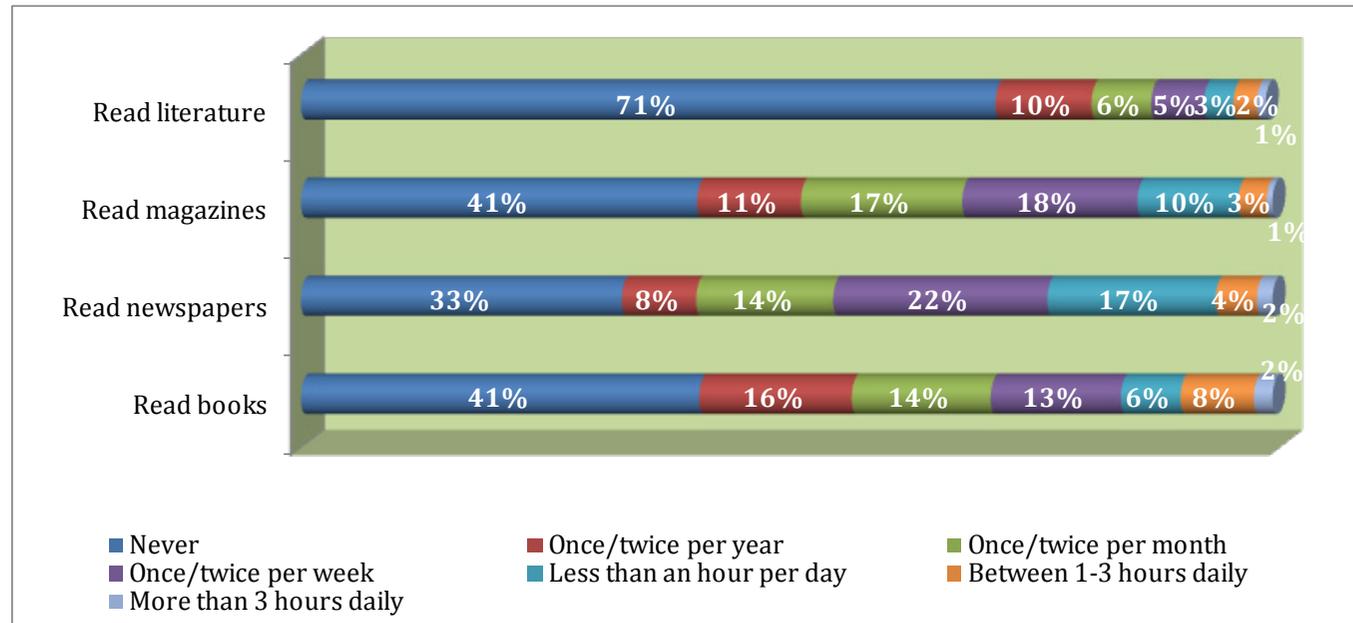


# CULTURAL CONSUMPTION

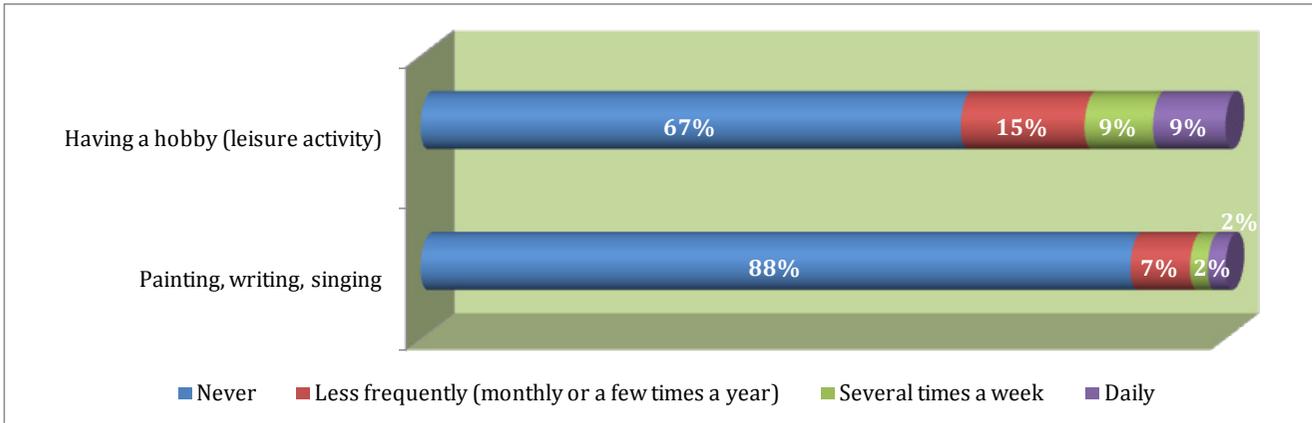
## DOMESTIC CULTURAL CONSUMPTION



**Graph 2:** Sources of domestic consumption and frequency of their use



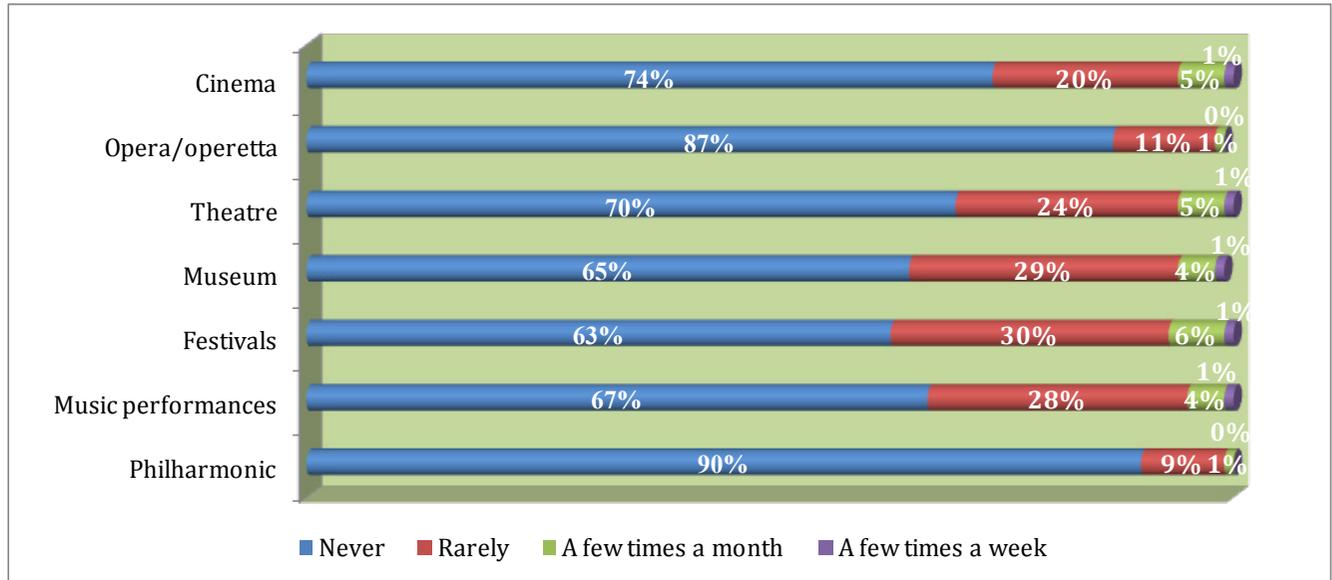
**Graph 3:** The type and frequency of reading



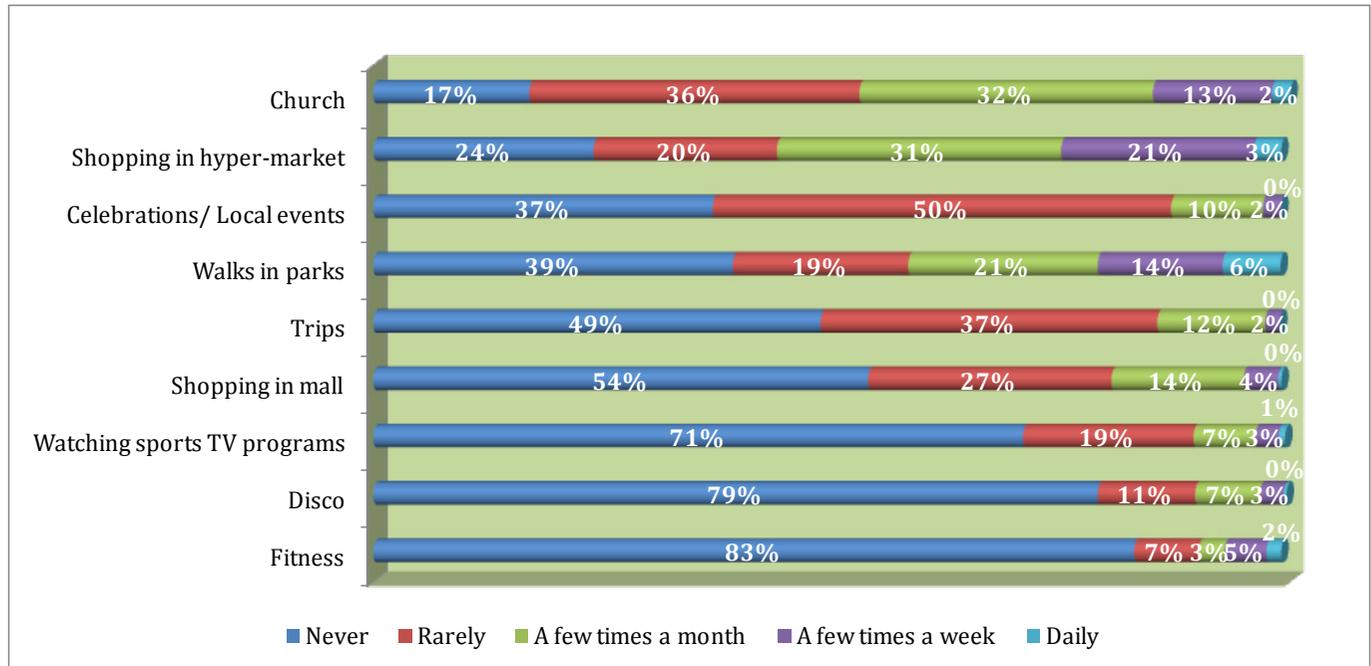
**Graph 4:** The Frequency of active participation in cultural and recreational activities

**Table 3:** Motivation and frequency of domestic computer use

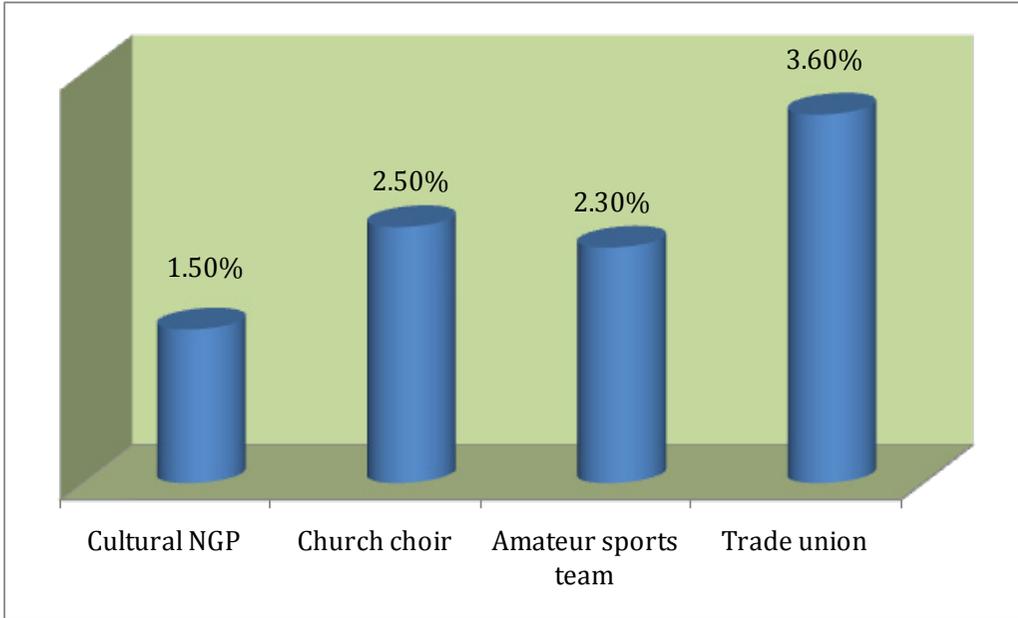
How often did you use the computer?	In professional matters	For entertainment (games, listen to music, watching movies)
More than 3 hours daily	14,0%	19,6%
Between 1-3 hours daily	16,6%	26,7%
Less than one hour daily	7,4%	12,5%
Once or twice per week	7,4%	9,4%
Once or twice per month	4,4%	3,3%
Once or twice per year	2,0%	1,3%
Never	43,1%	22,0%
No not know/No answer	5,2%	5,2%



**Graph 5:** The frequency of public cultural consumption



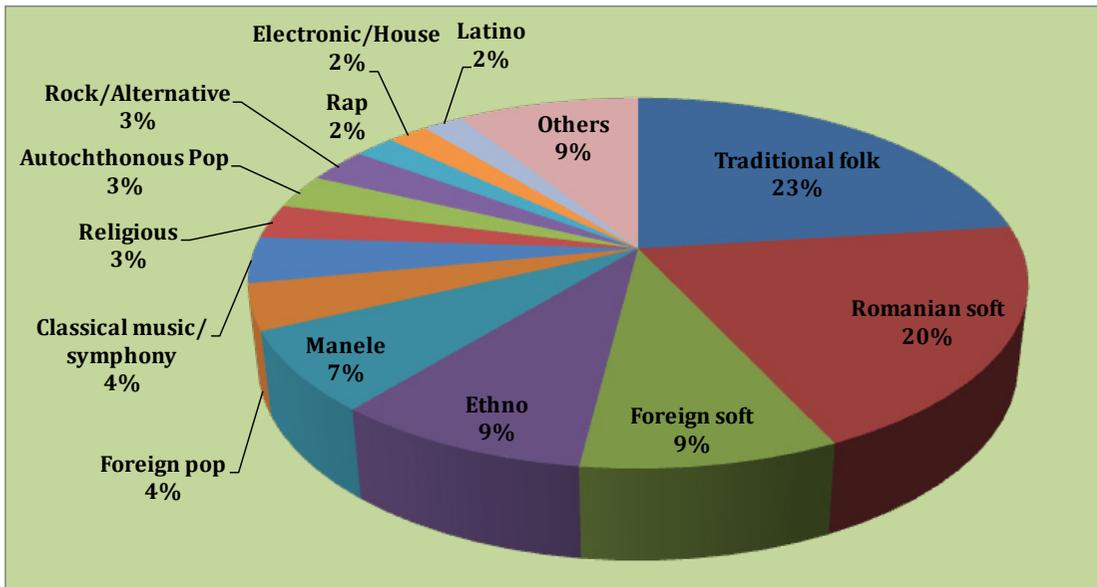
**Graph 6:** Frequency of participation in certain leisure activities



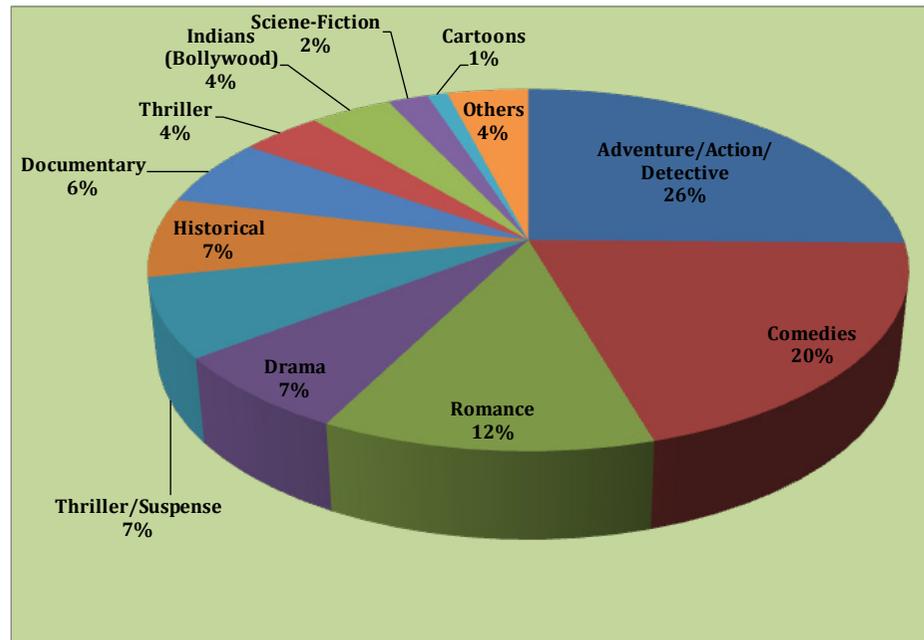
**Graph 7:** Percentage of respondents who are members of an organization



## CONSUMER PREFERENCES



**Graph 8:** Favorite music genres

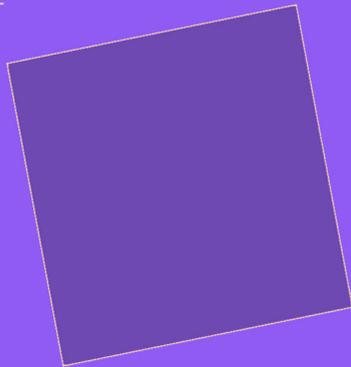


**Graph 9.** Favorite movie genres

## SISTEM OF VALUES

**Table 4:** The level of importance of various values

For you, how important is...	Very Important	Quite Important	Not very important	Not important	Don't know/ No Answer
<b>The family</b>	90,8%	7,8%	0,70%	0,10%	0,60%
<b>The money</b>	62,1%	31,6%	4,70%	1,00%	0,50%
<b>The work</b>	61,7%	31,7%	4,30%	1,20%	1,10%
<b>School, education</b>	54,7%	30,7%	10,20%	2,20%	2,10%
<b>Religion</b>	51,1%	33,6%	10,40%	3,60%	1,40%
<b>Leisure</b>	38,4%	42,3%	16,20%	2,20%	0,90%
<b>Friends</b>	30,4%	44,3%	21,30%	3,10%	1,00%
<b>Culture</b>	30,2%	40,0%	22,30%	5,60%	1,70%
<b>Politics</b>	9,7%	16,1%	34,80%	38,20%	1,20%



## THE DOMESTIC NETWORK OF ELECTRONIC CULTURAL GOODS

Ioana Ceobanu



*The cultural consumption within the private space is closely related to the existence of cultural goods within a household. The existent goods meant for cultural consumption within the household, among other things, give us a relevant image regarding the frequency of individuals' choices to consume cultural goods or products, pointing out what individuals choose to consume, too. The network of electronic cultural goods may be an indicator of the way individuals consume culture or invest in cultural goods or products. Electronic goods are divided into two main categories: electronic goods and household appliances.*

*This analysis refers strictly to those appliances within the household that have a cultural purpose, among other things. Besides the electronic cultural-goods network, we also analysed the existence of a network of cultural objects and products within the household, taking into account their physical structure and their role in the electronic cultural goods network. This analysis comprises a radiography of the domestic cultural consumption behaviour: the frequency of individuals' choices to pay for the cultural products and objects they own, the frequency of cultural activities within the household, the role and importance of Internet piracy and the way it influences the consumption of products that individuals have at home. Furthermore, the report also contains an analysis made at household level, regarding the re-invigoration of the network of existent goods and objects, by means of identifying the way this network changes due to the technological development and to the occurrence of a new set of needs, desires and expectations of the consumers.*



## INTRODUCTION

The technological development and the increased access to a larger category of electronic goods also determined a modification of the cultural consumption behaviour. People relate differently to the cultural products and practices involved in the cultural consumption. The growth of the private cultural consumption influences the way people relate to the cultural practices on one hand, and the structure and network of goods that they own and use, on the other hand. While going to the theatre, for instance, is a planned, special and unique activity in the household, the private cultural consumption may sometimes become an automatic act (for example, a play listened on the radio during other domestic activities) (Michael Pickering, 2008).

This analysis mainly refers to the private cultural consumption and to the network of electronic (media) cultural goods and objects that exist in the household, in particular. At present there are a series of indicators that help measuring the population's degree of access to electronic goods and digital services at international level, and the most used of these indicators is the ICT<sup>1</sup>, but it mainly refers to the household's equipment in terms of services, such as Internet, electricity and goods such as computer, television set, radio set and fixed or mobile phone (ITU, 2010)<sup>2</sup>, not including other electronic goods or digital services,

<sup>1</sup> Information and Communication Technology.

<sup>2</sup> International Telecommunication Union.

relevant for the private cultural consumption. ICT is an accurate indicator for the measurement of a country's or a region's degree of economic, social and educational development.

## METHODOLOGY

For the data analysed in this report the volume of the sample was 1308 persons, with an error of +/- 2.8%, at a confidence level of 95%. The national sample was probabilistic, three-staged, stratified on region, county and town-size levels, at national level for the population in Romania, aged 18 and above. The households were chosen using the random-route method, at a statistical step of 5. The sample contains a boost of 1063 persons from Bucharest – a representative sample for the capital, with an error of +/- 3.1%, at a confidence level of 95%.

## THE ELECTRONIC CULTURAL GOODS NETWORK

The electronic goods within a household are divided into two main categories: electronic goods and household appliances. These are classified according to the purpose they fulfil. However, there is not a specific definition for the network of electronic goods or objects that also





fulfil the cultural consumption function. The most common terms in the specialised literature for these goods are: *electronic goods* (Jeffery Yvonne, 2008) and *digital products*. This classification is generally made depending on their physical structure. Therefore, there are *physical* cultural goods and objects and (*non-physical*) digital cultural products (Stefania Lionetti, 2010).

In this study, we included in the analysis those electronic goods deemed cultural from the viewpoint of fulfilling the need for cultural consumption.

The electronic cultural goods may be classified in several categories of goods, on two criteria: the multimedia-complexity degree offered by the electronic goods and their independence degree. Thus, there are two main categories of goods: goods that require a low degree of interactivity, therefore they are more independent from this point of view (television set, radio set or tape recorder) and goods that require a high degree of interactivity (telephone, iPod, MP3 player, photo camera etc.). The latter belong to the category of *interactive cultural goods*, because of the attention they require from the users in order to fulfil their functions (Hieran Healy, 2002).

## CLASSIFICATION OF THE NETWORK OF ELECTRONIC CULTURAL GOODS WITHIN THE HOUSEHOLD

According to these criteria, there are several categories of goods: the first category is that of the *complex electronic goods (multimedia)*. In this category, there are the television set and the computer / laptop, which fulfil most of the media functions (audio, video etc.). For this reason, the TV set and the computer were analysed as separate goods. The second category is that of the *audio electronic goods*. In this category there are goods which mainly serve this purpose (audio play): the radio set, the tape recorder, the record-player, CD-player, MP3 player and the iPod. The third category is that of the *video electronic goods* and includes the DVD player and the home-cinema system. The fourth category is that of the *interactive electronic goods* and includes the mobile phone, the video camera, the MP3 player, the iPod, the film photo camera, the digital photo camera and the Smartphone, regardless of their main function. The (simple or satellite) TV antenna, the TV cable and the Internet belong to the category of *digital goods* existing within a household. These are complementary services and have the purpose to supplement other existing electronic goods, in order to multiply or improve their basic functions. These services have secondary roles within the network of electronic goods, because they

cannot exist and fulfil their functions independently from the network of electronic goods; however, in the data analysis and processing they were taken into account as a distinct category.

## THE ELECTRONIC EQUIPMENT OF THE HOUSEHOLD

### THE NETWORK OF ELECTRONIC GOODS WITHIN THE HOUSEHOLD

As far as the complex electronic (multimedia) goods are concerned, 98.5% of the households in Romania own at least one TV set at present. Actually, the TV set is the most widespread electronic good at national level. Maximal percentages are also found in the digital services related to this type of good; 85.3% of those who own a TV set also have TV cable in the household. A small percentage of the households in Romania (14.2%) own a TV satellite antenna at present. A possible explanation is the precarious infrastructure for the capture of TV signals; however, most of the households have access to cable TV programmes.

As regards the existence of computers or laptops, more than half (59%) of the households have access to such an electronic good, and 84% of the households having such a good also have an Internet connection.

In the category of electronic goods with audio functions, at present over half (64.5) of

the households have a radio set, 32% a CD-player, and 31.6% - a tape recorder. The most widespread of the video electronic goods is the DVD-player, existent in a significant percentage of households (46.9%).

For the category of interactive electronic goods, the mobile phone is the most widespread good. Thus, 87.1% of the households have at least a mobile phone. In the network of electronic goods, 38.8% of the households have a digital photo camera, 19.5% have an MP3 player, and 15.1% own a video camera. At the opposite pole, with the lowest percentages, we find goods such as the Smartphone or iPod.





**Table 1:** Structure of the domestic network of electronic cultural goods

<b>Domestic network of electronic goods</b>		
	<b>YES</b>	<b>NO</b>
<b>Complex electronic goods (multimedia)</b>		
TV set	98,5%	1,5%
Computer/laptop	59%	41%
<b>Audio electronic goods</b>		
Radio set	64,5%	35,5%
Tape recorder	31,6%	68,4%
Record-player	6,5%	93,5%
CD-player	32%	68%
<b>Video electronic goods</b>		
DVD player	46,9%	53,1%
Home cinema system	14,7%	85,3%
<b>Interactive electronic goods</b>		
Mobile phone	87,1%	12,9%
Video camera	15,1%	84,9%
MP3 Player	19,5%	80,5%
iPod	6,7%	93,3%
Film photo cameras	19,3%	80,7%
Digital photo cameras	38,8%	61,2%
Smartphone	13,5%	86,5%
<b>Digital services</b>		
Internet connection (of all households that own a PC / Laptop)	84%	16%
Simple TV antenna	85,3%	14,7%
Satellite antenna	14,2%	85,5%
TV Cable	85,3%	14,7%

## THE NETWORK OF ELECTRONIC OBJECTS WITHIN THE HOUSEHOLDS (DVDs, CDs, VIDEO AND AUDIO TAPES, MP3 MUSIC)

This category of cultural objects, containing audio and video tapes, music or film CDs and DVDs, was analysed apart from the analysis of the network of electronic goods within the household, for two reasons. The main reason is the financial investment required by the purchase of such goods for the household, and the second reason is related to the life-cycle of these objects and the high degree of fluctuation that these objects may withstand within the household. On the other hand, these objects also require a different way of handling (e.g. they can be easily borrowed or replaced). The electronic cultural objects are secondary, dependent objects, which cannot function independently from the goods they serve, but can influence the frequency and regularity of the use of electronic goods.

**Audio cultural objects and products acquired in the last 12 months within the household (audio tapes, music CDs/DVDs, MP3 music).**

### Audio tapes

In the last 12 months, 95% of the respondents stated that they had not purchased any such cultural objects, and only 5% of the respondents have purchased such objects. A possible explanation in this respect is that more than

half of the respondents do not have a tape recorder in the household at present, and another explanation might be related to the technological up-to-dateness of such cultural objects.

### Music CDs/ DVDs

As far as the purchase of music on CD or DVD support is concerned, 82.1% of the respondents have not purchased such objects at all in the last 12 months. However, compared to the percentage of those who have bought audio tapes, a higher percentage of respondents (18.9%) have purchased such objects within the household.

### MP3 audio

The MP3 audio represents a distinct structure, as it rather belongs to the category of *digital cultural products* or *non-physical cultural objects*. Digital products are those products supplied via an electronic medium and subsequently stored in an electronic format.

MP3 is a digital audio format meant for using on the PC and / or portable devices. Thus, MP3 music is distinct from the other musical cultural objects strictly on the structural level, i.e. they fulfil the same functions as the other cultural objects, save for their physical structure.

As regards the digital music cultural products, 96.4% of the respondents stated that they had not purchased such products and only 3.6% of the respondents have paid for MP3 music in the last 12 months. A possible

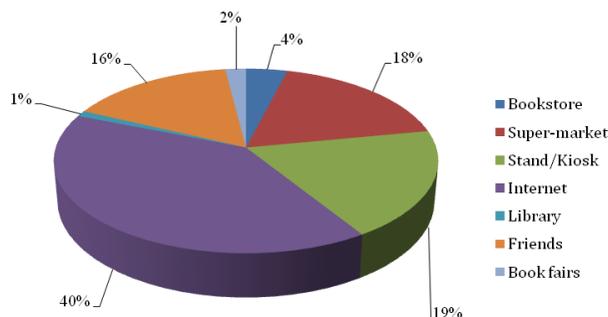




explanation is related to the manner of purchasing these products.

In terms of the source where the respondents obtain their music from, the most frequent option is the Internet. Thus, 40% of the respondents use the Internet service to obtain the music they have in the household, 19% acquire it from stalls or kiosks, 18% from the supermarket, and 16% from friends or acquaintances.

It is essential to point out that the electronic music does not always require the consumer to make a financial investment. Digital audio products can also be obtained through an Internet network, via digital piracy.

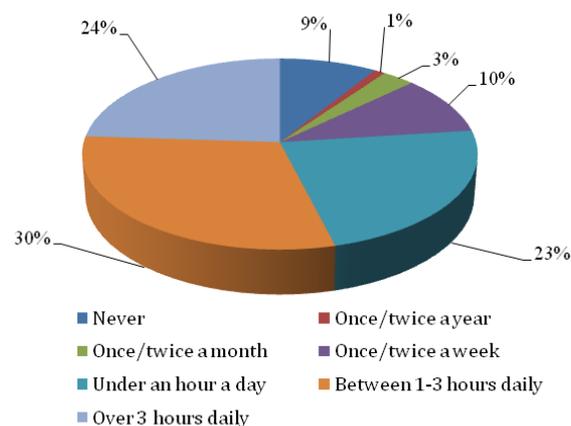


**Graph 1:** The main sources where the music in the household is obtained from (\* Per cent of the respondents who acquire / purchase or receive music)

The percentage of those who pay for musical cultural products or objects is not a relevant indicator in terms of the percentage of the population who own and consume music. If we take a look at the frequency of respondents' listening to music, 77% of them perform this cultural activity on a daily basis. If we

compare this to the frequency of music buying, there is a significant discrepancy between the two situations.

In conclusion, music is consumed with a high frequency, but few consumers choose to pay for this cultural good. Considering the main method of obtaining music, i.e. the Internet, we note a major spread of the digital piracy phenomenon.



**Graph 2:** Frequency of music listening

**Video cultural objects and products acquired in the last 12 months within the household (video tapes, video CDs/DVDs, movies on other types of media)**

### Video tapes

97.8 of the respondents stated that they had not purchased any video tapes in the last year. Similarly to the audio tapes, the percentage of those who purchase such objects is rather low; a possible explanation is also related to

the technological up-do-dateness of these objects.

### DVDs

In terms of DVDs purchase, 9.7 of the respondents have purchased movies on such media in the last year. The percentage is quite low, if we consider that 46.9% of the analysed population have a DVD player in the household.

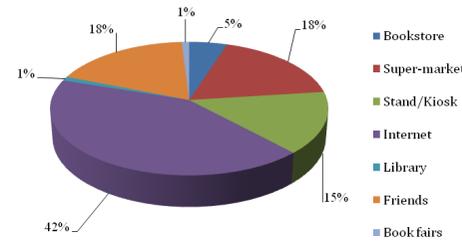
The percentage of those who have borrowed DVDs is not very high, either; only 3.7 of the respondents stated that they had borrowed such objects in the last year.

### Video CDs and movies on other media

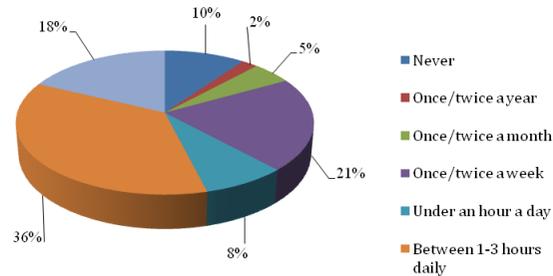
In the last 12 months, only 3.9 of the respondents stated that they had bought movies on CD support, while 99.5% of the respondents stated that they had not bought movies on other media in the last year. Similarly to music, the main source to acquire movies is the Internet (42% of the respondents). Other sources for the acquisition of movies are the supermarkets (18%), friends or acquaintances (18%), stalls or kiosks (15%).

Considering the frequency of movie purchases within the household, there are significant differences between those who choose to pay / consume this cultural good. Thus, even though the number of those who choose to pay for movies is quite low, this cultural

good is frequently consumed. In more than 62% of the households, movie watching is a current, daily activity. As we previously mentioned, the main source of acquiring movies is the Internet, and the free movie download is the most widespread form to obtain them.



**Graph 3.** The main sources of acquisition of movies owned within the household (\* per cents of respondents who acquire / purchase or receive movies)



**Graph 4.** Frequency of movie watching

As we emphasised in the above analysis, the digital piracy phenomenon is quite widespread within the households. The significant difference between the consumption frequency and the purchase frequency, added to the fact that the Internet is most of the time the main source of acquiring music or movies,





points out to a large spreading of online piracy.

## ONLINE PIRACY

The online piracy generally refers to the unauthorised, quick and easy distribution of music, movies, TV shows, software, video games, books and photos, to the detriment of creative artists and their legitimate copyrights (*Daniel Castro, Richard Bennett, 2009*). However, there is no clear and generally-accepted definition for the digital piracy. According to OECD (2009), digital piracy is only defined as „copyright infringement” (*Stefania Lionetti, 2010*). This phenomenon is globally spread, as there is a high rate of Internet-using population that practises online piracy to access digital products or services. The highest percentage is found in the USA, where 18% of the regular Internet-users frequently „file-share” over the Internet. In the European states, around 16% of the regular Internet users use this method to obtain the music they own (*Loraine Gelsthorpe, 2010*); and, while this proportion is 16% within the general population, it rises to approximately 34% within the category of people aged 15-24. Therefore, youngsters are the consumers that most frequently use this method of acquiring the music they listen and own.

In Romania, the percentages are similar. Youngsters aged 15-24 most frequently acquire the music and movies they own over

the Internet. Thus, 35.1% of the respondents within the youth category stated that they used the Internet as their main source of obtaining music, and 31.9% of them use the Internet service to obtain the movies they own, too. (2012 The Cultural Consumption Barometer)

The online piracy phenomenon is difficult to control within a precise framework, and the intellectual property and copyrights are becoming increasingly difficult to manage in this context. In the last years, most of the states have considered this issue of the copyrights and Internet theft, trying to establish and implement a legislation to manage this phenomenon more easily. However, such legislation is harder to establish and implement in a virtual environment, where the Internet user cannot be identified with a computer (or vice versa) all the time. The most important actors in this case might be the Internet providers, who can control all their users – at least theoretically. These providers would have the legal right to monitor each and every online activity of their customers and to identify the cases of Internet theft or fraud. In the case of a user who uses the Internet with the purpose to illegally acquire information, the providers may intervene with warnings or even discontinue the Internet service. This form of control might work, at least in theory; however, the population’s free access to the Internet is rooted in the fundamental right of the freedom of expression (*Irini A. Stamatoudi, 2010*), and such a measure would involve the violation of the

private space (personal computer), as well as the violation of this constitutionally-established right.

### THE REINVIGORATION OF THE CULTURAL GOODS AND OBJECTS NETWORK WITHIN THE HOUSEHOLDS

As regards the reinvigoration of the network of electronic cultural goods and objects within the households, we considered the technological up-to-dateness of the goods. In time, the electronic cultural objects or goods become obsolete, because of the increase of the social productivity and technological development on one hand, and because of the change of the population's tastes due to the growth of the needs or the occurrence of new needs, on the other hand. The technological evolution resulted in the decrease or total loss of the functionality degree of some categories of goods or objects. The tape recorder, the film photo camera, the audio or video tapes are a few examples of goods and objects which, in time, cannot fulfil their basic technological functions anymore, because of the lack of technological up-to-dateness. However, the obsolescence of these objects or goods is not only due to the fact that they are losing their up-to-dateness, but also to the fact that they are no longer supported by the exterior infrastructure of the household

(e.g. photo-film processing centres). Therefore, some electronic cultural goods and objects cannot fulfil their basic functions within the household anymore, and consequently they are either updated or replaced. Furthermore, the network of electronic goods within the household may be completed with technologically up-to-date goods, yet without totally modifying the network of older goods. These goods remain in the network of goods within the household mainly because of their symbolic functions (e.g. collectibles or objects with emotional value).

As regards the new, technologically-updated **electronic goods**, we notice the most significant difference in the case of photo cameras. Only 19.3% of the households still own a film photo camera at present, compared to 38.8% of the households that own at least a digital photo camera. In terms of audio goods, 32% of the households own a CD-player at this moment, to the detriment of the tape recorder (31.6%). The percentage difference is very small, yet it exists and highlights a technological improvement of the network of electronic goods.

The case of video goods is interesting: almost half (46%) of the households own a DVD-player and almost 15% own a home cinema system. Home-cinema systems are systems meant for watching cinema productions at a technological quality superior to that of the DVD-players. Consequently, although the DVD-player is deemed to belong to the category of new technologies, it will also fall, in its





turn, into the category of technologically-old goods in the near-future.

As regards **the electronic objects**, we considered the number of objects purchased in the household in the last year. The number of new, technologically-updated electronic objects purchased in the last year was higher. Thus, in the last year, the least purchased were the video tapes, while the most purchased were the music/movie CDs and DVDs. A possible explanation is the fact that in 2012 some Romanian print-media companies sold such objects along with the

newspapers. Considering the development of the online environment and taking into account the fact that most of the print-media information can also be found in digital format (on the Internet), numerous publishing houses have implemented these movie-DVD insert campaigns. These companies have facilitated the population's access to a series of video objects (particularly movie CDs/DVDs), through the presence of these objects in kiosks/stalls/supermarkets on one hand, and through their small price, on the other hand.

**Table. 2** The number of cultural objects and products purchased in the household (June 2012 - July 2012)

Number of cultural objects and products purchased in the last year per household	
<b>Audio cultural objects</b>	
Audio tapes	0,57 pc. / household
music CDs/ DVDs	1,99 pc. / household
MP3 audio	0,58 ppc. / household
<b>Video cultural objects</b>	
Videotapes	0,24 pc. / household
DVDs	0,85 pc. / household
CD and other media	0,42 pc. / household

## CONCLUSIONS

In terms of the network of the electronic goods within the households, the most widespread is the TV set, along with the TV cable service. As regards this category of complex electronic goods, more than half of the households own a computer or a laptop, and 84% of the households owning such a good also have an Internet connection. A high percentage of the households own at least one mobile phone, and more than half of them own a radio set.

The audio or video cultural objects and products found in the households were analysed by taking into account their acquisition within the last 12 months. Thus, the most purchased objects in the audio category were the music CDs/DVDs, while the least purchased were the audio tapes. Only 3.6% of the households have chosen to pay for digital music products, such as MP3 audio. For most of the respondents, the main source of obtaining the music is the Internet. Considering this aspect, along with the fact that most of the respondents listen to music on a daily basis, we highlighted the high degree of digital piracy. Therefore, although there is a high consumption of this type of cultural good, there is no consumers' financial investment related to its acquisition.

In terms of video cultural objects, the video tapes were the least purchased, while the most purchased were the movie DVDs, and a possible explanation is related to the

technological up-to-dateness of these objects. The situation of the movies is similar to that of the music products. The Internet is also the main source of obtaining movies within the households, to the detriment of consumers' financial investment, and youth (aged 15-24) use this method to obtain such goods to the highest degree.





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Bianca Bălșan

*In the last few decades, the performing arts have generated a high degree of attention, both from the policymakers and from the researchers. As part of the cultural and creative sector, performing arts are one of the most traditional cultural activities. The research on this field has focused on the economic contribution of the performing arts (Ruth Towse, Bruno Frey, David Throsby), or on the motivation of participation (Bowen and Daniels, Novak-Leonard and Brown).*

*This paper starts from the research carried out so far and it aims at identifying the role that the special features of the various forms of performing arts have in the rate of attendance of theatre, opera, entertainment or music performances. Moreover, the research takes into account the modifications in the behaviour of culture consumers and pays a special attention to the attendance of festivals. The attendance of theatre, opera, entertainment and music performances is analysed according to the level of education and income, as well as to the participation in other cultural activities. The outcome of the study highlights differences between the profile of the theatre consumer and the spectator of opera and philharmonic. At the same time, this paper confirms the high potential of festivals, highlighted by the high attendance rate.*

## INTRODUCTION

The transformations that the cultural and creative sector has undertaken had a direct effect on the consumer's role: culture still has the mission to educate the public, but this public's needs and desires are more and more taken into account when creating a new cultural product. In this context, what does the future have in store for the performing arts – one of the most traditional fields?

For a long period, arts have been considered a special field, subject exclusively to the rigours of aesthetics. This concept changes in the second half of the 20th century. In 1966, Baumol and Bowen publish *Performing Arts: The Economic Dilemma*. The two economists show that economic analysis can be extremely useful in making-up the offer and identifying the demand for cultural goods and services. Furthermore, in this book the economic contribution of the artistic sector is shown for the first time. The two authors' economic dilemma expressed in the title is the problem of financing the performing arts in the context of the constant growth of the unitary costs. The pressure of costs became known as the „cost disease” (*Baumol's cost disease*) (Towse, 2010). Half of century from its first mention, *the cost disease* remains one of the most conspicuous problems of the performing arts sector, having an impact upon all the components: from the production of a performance

to attracting the public; from choosing the modality of distribution to obtaining funds.

Once the barrier between the arts and the economic sector began to fade out, the research on the consumer became essential in the performing arts sector. In order to achieve their goals, cultural organisations must balance the contribution of the aesthetics and of the economy, respectively, in all their activities, attracting and keeping the consumers included.

The research on the audience is particularly important for the survival of this sector. The performing arts, as public good, compete with many other goods and services both at the level of drawing the public's attention and at the level of obtaining financial resources. Additionally, from the viewpoint of the spare-time limitation, performing arts compete with many other leisure activities.

The researches performed in the last years have revealed a decrease in the number of performing arts' spectators (CCCDC, 2010). This decrease was due both to the economic crisis and to the changes in the consumption habits.

This report aims at describing the world of the performing arts from the viewpoint of the cultural consumption for four performing arts forms: theatre, opera/opera, philharmonic and entertainment shows. Further attention will be paid to the festival, an activity seen as the future of the performing arts by many researchers.





## CRITIQUE

### PERFORMING ARTS

Traditionally, performing arts require people who perform a show, whether they are musicians, dancers or actors. Most of the time, in the performing arts field a difference is made between the *elitist (high) culture* and the *mass (low) culture*. In the last period, the differences between the two types of culture have begun to fade out, therefore many researchers consider that there are not great differences. From the viewpoint of the public policy, as well as from the marketing viewpoint, this delineation is important, though. *High culture* is associated with the theatre, opera, ballet, symphonic concerts, classical literature, art galleries and museums – fields that many times are considered part of the national heritage, therefore they obtain government subsidies. These cultural activities are associated with the cultural elite and with high incomes. By contrast, *mass culture* is made from those activities preferred by ordinary people, such as entertainment shows, music performances (jazz, rock, pop etc.) and so on. In the case of these cultural activities, we speak about a greater standardisation of the products and experiences (Getz, 2007).

Another fundamental problem of this field is defining the performing arts as an industry. On the one hand, it is considered that

the cultural value is subjectively evaluated by the artists, critics or spectators, therefore its analysis should be separated from the analysis of the economic value of the cultural good or service (Throsby, 2003). Another opinion is that arts are economic activities, therefore the resources used in their production and the effects they generate should be analysed using economic theories (Frey, 2001).

The publication of the first researches in the field of cultural and creative industries is a new chapter for the performing arts. The book *Creative Industries: Contracts between Art and Commerce* by Richard Caves, published in 2000, marks the first theoretical introduction of this field (Towse, 2010). Creative industries are those industries based on the individual creativity, talent and abilities. Through the development and exploitation of the intellectual property, creative industries have the potential to create welfare and jobs. In the last years, a new syntagm has been coined – „cultural and creative sectors“. The cultural and creative sectors are divided into arts (the centre of the cultural sector), cultural industries and creative industries (KEA, 2006). The arts or the non-industrial sectors produce goods and services that are consumed on the spot and are not meant for mass dissemination. Though they are a unitary field, the performing arts show some differences in terms of the modalities of production, distribution, promotion or consumer attraction.

Opera is deemed the most expensive form of performing arts by far. The high costs of an opera performance production are due to the nature of this cultural activity, which requires the combination of the resources of an orchestra, of a choir and of performing artists with those of a theatre (Towse, 2003). The analysis of the performing arts approaches the diversification of the offer, the utilisation of technological innovations and the growth of the audience through educational programs.

### Characteristics of the performing arts' public

Theatre, opera, dance or music performances are artistic fields, situated at the border between aesthetics, education, entertainment and economy. The complexity of the performing arts is one of the reasons for the insufficiency of research on the public in this field.

Performing arts, as a cultural and creative sector, have certain general features, but in the meanwhile, their various forms – theatre, opera, orchestras etc. – are facing various problems. The specificity of the performing arts forms has a direct impact on the motivation for participation, as distinct arts are attractive for distinct public categories. The study of the demand for performing arts has drawn the attention of a significant number of researchers. Among the factors that influence the demand in the field of performing arts there are the price of the ticket, the competition and the

public's characteristics. In the last decades, the motivations for the cultural consumption and the development of the taste for these products have been included in the patterns of determining the demand. Another factor that determines the cultural consumption is the so-called cultural virus: the people who participate in a cultural activity are more inclined to participate in other activities (Hill, 2012).

The researches carried out so far in other countries show that people with different socio-demographic characteristics have different needs and interests. Moreover, **the education level and the income of the household** are the main factors in the process of making the decision to attend a performance (Novak-Leonard, J et al, 2008). The uncertainty of the cultural and artistic education in public schools is mentioned as one of the factors of the decrease of the demand for performing arts.

The **income** has long been considered the most important determinant of the rate of attendance of performing arts. Theoretically, the high income raises the consumption of the performing arts when arts are a normal good<sup>1</sup>. Yet there is also the possibility that the attendance of performances by the people with a high income should show a high

<sup>1</sup> In economics, normal goods are those goods for which the demand increases when the income rises and decreases when the income lowers, under the circumstances of unchanged prices.





opportunity cost<sup>2</sup> (Wen, Cheng, 2012). In this context, a new determinant of the attendance rate emerges: the spare time.

The last years have witnessed the occurrence of a new trend: the flexibility of performing arts consumption. The spectators tend to prefer those artistic forms and ways of participation which allow them to decide what, when and especially how they consume.

In *Performing Arts in a New Era*, McCarthy analyses the trends in the performing arts in a period of ten years. These data show the increase of the number of spectators for the performing arts. We should mention that there is a much higher growth among the spectators of musicals than among the opera spectators. Furthermore, the authors of this study consider that the enhancement of the performing arts attendance is due to the growth of the population and education level, and not to some new product offered. The same study mentions the attractiveness and comfort offered by the Internet and the new technologies, which represent one of the motivations that will lead to the decrease of the number of live-performances spectators. For some forms of the performing arts, watching the recordings is much more spread than live performances attendance.

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<sup>2</sup> The opportunity cost is the cost of choosing a good from the viewpoint of the value of the best non-chosen alternative. This value is not quantified in material or monetary terms, but in terms of importance to the consumer. A high opportunity cost for performance attendance means a high value for other activities of leisure.

A research carried out in 2006 shows the main reasons of the non-consumption of symphonic concerts. The persons who do not attend such events consider that they are too expensive, reserved for the cultural elite and addressed to elderly people. At the same time, the participation in these cultural activities meets certain barriers, such as the lack of spare time, the lack of familiarisation to the classical music or simply the lack of affinities for this music genre (Towsend, 2006). The factors that influence the possibility of participation in the performing arts are not mandatorily factors that determine the frequency of participation (Wen, Cheng, 2012).

### **Performing arts festivals**

The festival, as artistic manifestation, can be traced back to the 11th century, when the guilds of French troubadours used to meet to show their creations (Frey, 1994). The festivals are characterized by periodicity (they are generally annual or biennial), duration limited to several days, performances belonging to the same genre and a specific location (Berberman and Petit, 2006). The British Association of Art Festivals presents the following typologies: music, dance, visual, theatre, film, comedy and street arts, as well as sub-categories of these fields. Other festivals focus on science, food or drinks, literature and arts for children and families (Getz, 2007).

In the last decades, festivals have developed significantly, particularly due to their characteristics: the uniqueness of the artistic art, the holiday atmosphere, the creation of a complete experience. On the other hand, their development may as well be interpreted as an effort to overcome the *cost disease*, according to which performing arts are always in deficit because the salary costs are always rising, while productivity remains constant. Festivals, having lower salary costs and benefiting from corporate sponsorships, have greater chances to survive (Frey in Towse, 2002).

Organised around a live performing act, music festivals have the capacity to attract a *wide range of spectators* (Bowen and Daniels, 2005). Many music festivals take place in a public space, which makes them very attractive for a significant part of the population. In making their choice of the place where the festival will be held, the organisers make an effort to go close to people (Frey, 1994) and they choose quite unconventional places, which draw the spectators' attention and become part of the festival's identity.

The concept of a festival is most often specialised on an artist, a certain period of the artistic evolution, a certain music or theatre genre, which attracts a group of *spectators interested in the respective subject*. Attracted by the artistic act, these spectators sometimes travel big distances (Frey, 2000), which leads to the increase of the costs associated to the participation in music festivals.

A great part of the researches carried out so far have focused on the role of festivals in the cultural tourism, their contribution to the development of performing arts being pushed to the background. This does not diminish the role of the artistic act in creating and developing a successful festival, though. The studies carried out within the music festivals show that the artistic act, alongside with the creation of a festive and entertaining atmosphere, are the most important characteristics in creating a long-lasting festival (Bowes and Daniels, 2005).

## METHODOLOGY

The cultural and creative sector includes live musical performances, the phonograms market and the incomes obtained by the companies operating in this field. Traditionally, the field of music is disputed by the performing arts, too. In order to attain the goals of this study, we considered the inclusion of philharmonic concerts and of music and entertainment performances in the performing arts to be welcome.

The emphasis was set on the cultural consumption within the public space and we dismissed from the analysis the forms pertaining to the domestic consumption, such as CDs, DVDs or radio and TV shows which broadcast recorded forms of the performing arts.





Five cultural activities were analysed: the theatre performances, the opera and operetta performances, the philharmonic concerts, the music and entertainment performances and the festivals. The introduction of festivals was deemed necessary from the viewpoint of the importance that this cultural activity has in the case of towns which do not have a high cultural vitality.

The goal of the study was to highlight the influence of certain factors (educational level, income, age etc.) on the rate of participation in the performing arts. Furthermore, we aimed to highlight the connection between the various forms of performing arts in terms of participation.

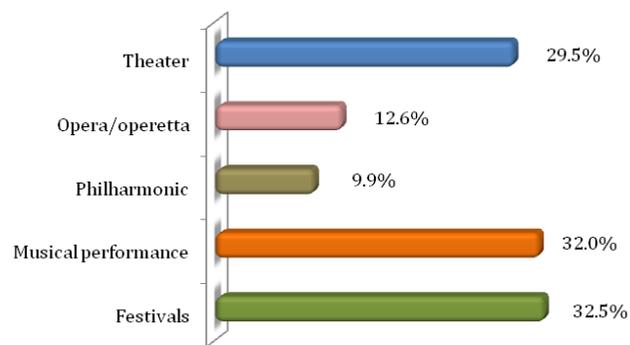
As we mentioned before, the researches carried out so far have revealed that the specific features of the performing arts have a direct effect on the participation. In this context, the research aims to indentify the differences in participation between the cultural activities pertaining to the *high culture* and those pertaining to the *mass culture*.

The questionnaire was administered to a national sample of 1308 persons, with an error of +/- 2.8%, at a trust level of 95%. The national sample is probabilistic, three-staged, stratified on the level of region, county and town size; it is representative at national level for the population in Romania, aged 18 and above. The households were chosen starting from sampling points randomly selected based on the voters lists, using the random-route method and following a statistical step

of 5. The sample contains a boost of 1063 persons from Bucharest – a sub-sample representative for the capital, with an error of +/- 3.1%, at a trust level of 95%.

## ANALYSIS

The most attractive form of performing arts is the entertainment / music performance – 32% of the respondents have attended at least one performance in 2012. Approximately 30% of the respondents have attended at least one theatre performance. The number of respondents who have attended at least one performance decreases in the case of opera / operetta performances – 12.6% and in the case of philharmonic concerts – 10%.



**Graph 1:** Percentage of respondents who attended at least one performance in 2012

We notice the significant number of persons who have participated in at least one festival in 2012 – 32.5%. The attractiveness of the festivals may be explained through the specific features of this cultural product. Unlike theatrical seasons, festivals take place only once a year or once every two years. Moreover, within festivals the respondents enjoy a larger number of performances belonging to the same genre. At the same time, the popularity of festivals may be interpreted as an attempt to free the artistic act from the restrictions existent within the traditional institutions, as well as an instrument of local inclusion and promotion.

In the last years, we have been assisting to the growth of the number of festivals. More or less lucrative, festivals are often a way of promoting the place where they are organised.

An explanation of the significant number of spectators may be the fact that a large part of these spectators are not from the town where the festival is held. Unlike the classic forms of performing arts manifestation, festivals are not limited to attracting the locals, but they aim to persuade the tourists. The periodicity and the cultural offer turn every festival into a unique event. Attending this unique event is a much greater motivation than that of the cultural offer presented within a theatrical season.

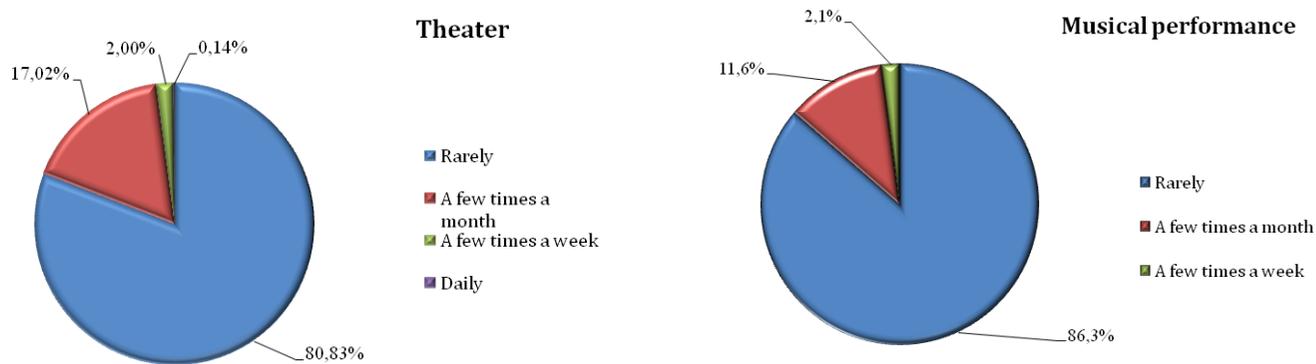
Depending on the number of respondents who have attended at least one performance, the forms of performing arts may be

grouped as follows: theatre performances and entertainment / music performances (approximately 30% of the respondents have attended at least one performance) and opera / operetta performances and philharmonic performances (approximately 10% of the respondents have attended at least one performance).

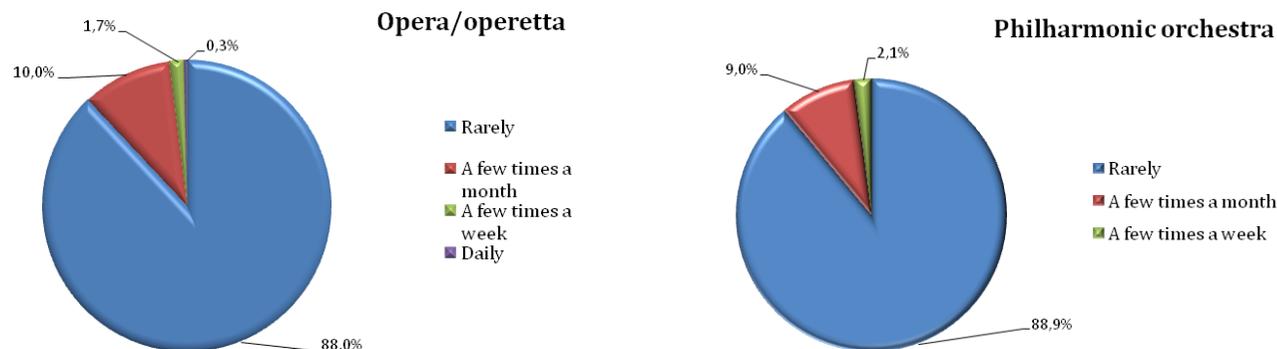
The frequency of performing arts attendance varies depending on the various artistic forms. The frequency of theatre attendance is higher than the frequency of entertainment / music performances attendance. Out of the 30% respondents who have gone to the theatre in 2012, around 81% go rarely, 17% go several times a month, while 2% go several times a week. On the other side, out of the 32% respondents who have gone to entertainment / music performances in 2012, 11.6% have gone several times a month. A possible explanation for the differences in participation is given by the transformations that the theatre has undergone in the last years, which led to the change of the relation between the spectators and this form of performance.

Graph 3 depicts the attendance frequencies for opera / operetta performances and symphonic concerts. According to this graph, 89% of the symphonic concerts listeners go rarely to the Philharmonic, while 11% attend the Philharmonic monthly or even more frequently. A similar distribution is recorded in the case of opera and operetta performances – 88% of the spectators go rarely, while 12% go monthly or more frequently.





**Graph 2:** Frequency of theatre, entertainment and music performances attendance in 2012



**Graph 3:** Frequency of attendance of opera/opera performances and philharmonic orchestra performances

Education remains one of the most important factors in determining the participation in the performing arts. With some exceptions, the rate of attendance of at least one performance grows with the level of education. The persons with long-term higher education or post-university education have an attendance rate twice as big as the entire analysed collectivity (Table 1).

In the case of persons with short-term higher education, there are two categories: compared to the total of respondents, the percentage of respondents who have attended entertainment and music performances or theatre performances is very high, comparable with the percentage recorded in the case of respondents with a higher education-level.

**Table 1:** Performing arts attendance rate on education level

Education level	Entertainment and music performances	Philharmonic	Opera/ operetta	Theatre
No education	10,5%	5,3%	5,3%	5,3%
Elementary school	4,1%	0,8%	0,0%	3,3%
Middle school (eight years)	11,9%	2,5%	2,5%	10,0%
Vocational school	20,9%	2,4%	2,7%	14,6%
Technical school	28,9%	10,5%	7,9%	18,4%
High school – first level	29,6%	5,0%	5,7%	22,6%
High school – second level / baccalaureate	<b>38,7%</b>	7,5%	10,4%	<b>29,9%</b>
Post high-school	<b>34,5%</b>	9,7%	13,9%	<b>34,5%</b>
Short-term higher education	<b>50,0%</b>	<b>13,2%</b>	<b>16,2%</b>	<b>47,1%</b>
Long-term higher education	<b>49,5%</b>	<b>26,7%</b>	<b>33,3%</b>	<b>57,3%</b>
Postgraduates	<b>55,3%</b>	<b>24,7%</b>	<b>37,6%</b>	<b>67,1%</b>
<b>Total</b>	<b>32,0%</b>	<b>9,9%</b>	<b>12,6%</b>	<b>29,5%</b>

On the other side, the percentage of respondents with short-term higher education who have attended opera / operetta or philharmonic performances is comparable with that recorded at the level of all the respondents. The fact that the segmentation on education of the theatre spectators is closer to that of the spectators of live music or entertainment performances than to that of the opera and philharmonic spectators raises certain question marks as regards the validity of including theatre into the so-called *high culture*. The delimitation *high culture/ mass culture* is theoretical, based on an ideal model.

The transformations of the theatre in the last years require a re-definition of the characteristics of this form of performing arts. Unlike the opera/ operetta and the philharmonic, the theatre has gotten closer and closer to the mass consumption.

A possible explanation for this transformation is the so-called *de-sacralisation* of this cultural form, through the appearance of a significant number of cafés, bars or clubs where theatre is performed<sup>3</sup>. Unlike the symphonic or opera / operetta performances, the theatre performances are more and more often

<sup>3</sup> CCCDC, *Alternative Spaces of Cultural Consumption. An Analysis of Bucharest Urban Culture*.





present in an independent space, which is attractive for a wider category of population. The potential of this independent space materialises also through the diversification of the theatre performances offer, which manages to attract diverse categories of public.

The attendance of theatre, opera, entertainment performances or of symphonic concerts is also influenced by the personal income of the spectators. We notice a higher attendance rate within categories with a higher income. Of the respondents who have an income over 4000 RON, 75% have attended at least one theatre performance, 50% have attended at least one opera/opera performance and / or at least one entertainment / music performance.

A possible explanation for the differences between the various forms of participation depending on the level of the personal income is the perception that the opera and classical concerts have higher costs than the theatre or entertainment performances. The price of the tickets – at the level of Bucharest – does not reflect the difference at the level of the costs, but the lack of promotion of these forms of the high culture has led to the perpetuation of the idea that the opera and the classical music concerts are more expensive cultural activities.

The Philharmonic seems to be the least attractive form of the performing arts: the attendance rate is the lowest both at the level of the general collectivity and at the level of the various segments of public. A possible

explanation for the low level of the attendance rate is the lack of musical education. At the same time, the level of listening to classical music is low among young people. At the level of the entire sample, 9% of the respondents have mentioned classical music in the top of their first three favourite music genres. This percentage lowers in the case of the respondents aged 18-24 – 6% of them prefer classical music.

Theatre is the most popular form of *high culture*, attracting a much larger number of spectators, compared to the opera and philharmonic. The very big difference between the percentage of respondents who have attended at least one theatre performance and those who have attended at least one opera or philharmonic performance may be explained through the reduced complexity of the theatre, compared to the opera and the philharmonic.

The attractiveness of the festivals is much higher among younger respondents: compared to the general collectivity, 55% of the respondents aged below 24 and 50% of the respondents aged 25-34 have attended at least one festival.

The percentage of respondents who have participated in at least one festival in 2012 is higher in the case of the spectators with an income higher than 1501 RON. The attendance of at least one festival by a higher percentage of the respondents with a high income may be explained through the fact that the attendance of a festival requires

**Table 2:** Performing arts attendance rate, on personal income

Personal income	Entertainment and music performances	Theatre	Opera/opera	Philharmonic
<500	29,6%	30,7%	13,8%	9,8%
500-1000	27,0%	19,8%	6,7%	5,2%
1001-2000	43,7%	36,6%	15,4%	15,4%
2001-3000	<b>50,0%</b>	<b>48,3%</b>	23,3%	18,3%
3001-4000	<b>40,0%</b>	<b>40,0%</b>	20,0%	<b>20,0%</b>
>4000	<b>50,0%</b>	<b>75,0%</b>	<b>50,0%</b>	<b>25,0%</b>
Total	32,0%	29,5%	12,6%	9,9%



more expenses than the attendance of a theatre, philharmonic, music or entertainment performance. In the case of festivals, the price of a ticket is bigger than the price of a ticket for a traditional performance. Moreover, the tourists have additional expenses, such as transport, accommodation and food.

The analysis has shown that the attendance of festivals is rather influenced by the household income than by the personal income. This correlation may be explained by the fact that in most cases the festival attendance overlaps with spending one's holiday. In this context, the motivation for participating in this cultural activity is spending time with the family; unlike other cultural manifestations, festivals promote group participation.

### The cultural virus

The education and the personal income are two extremely important factors in determining the attendance rate for a certain cultural activity, but the researches carried out so far have started to identify another element that influences the attendance: the consumption of other cultural products or services. The participants in a certain cultural activity have a greater inclination to attend other forms of cultural activities – a phenomenon called *the cultural virus*. The following section shall analyse the correlation between various sub-fields of the performing arts and other cultural activities.

We notice a significant correlation between the audition of a philharmonic concert and the attendance of an opera or operetta performance: 80% of the persons who have attended at least one symphonic concert have

THEATRE, OPERA,  
MUSIC: AN  
OVERVIEW ON  
THE PUBLIC OF  
PERFORMING  
ARTS



**Table 3:** Festivals attendance rate, on age groups

Age group	Have attended at least one festival in 2012	Have not attended a festival in 2012
	54,1%	45,9%
25-34	49,6%	50,4%
35-44	40,4%	59,6%
45-54	35,0%	65,0%
55-64	22,5%	77,5%
Over 65	14,9%	85,1%
<b>Total</b>	<b>32,5%</b>	<b>67,5%</b>

gone to at least one opera / operetta performance. Of the philharmonic spectators, 85% have seen at least one theatre performance, while 88.5% have visited a museum. The very high percentage of classical music listeners who participate in other cultural activities shows that this category of respondents is much more inclined towards cultural consumption.

In the case of opera / operetta spectators, attending a theatre performance seems more attractive: 87% of the opera / operetta spectators have attended at least one theatre performance in 2012, compared to 63% who attended at least one symphonic concert. A possible explanation of these correlations is given by the fact that the opera is at the same

**Table 4:** Festivals attendance rate, depending on the household income

Household income	Have attended at least one festival in 2012	Have not attended a festival in 2012
Less than 700	28,3%	71,7%
700-1500	26,6%	73,4%
1501-3000	43,3%	56,7%
3001-4500	52,9%	47,1%
Over 4500	47,3%	52,7%
<b>Total</b>	<b>32,5%</b>	<b>67,5%</b>

time a theatre and a music performance. Despite the common nucleus of the opera performances and symphonic concerts – the symphonic orchestra – we notice a closer relation between the public of the opera and that of the theatre.

Theatre spectators who have visited at least one museum represent 76.5% of the total theatre spectators, while 65% have attended at least one entertainment/music performance. Despite the high rate of theatre attendance and the characteristics that draw the theatre spectators close to the entertainment / music spectators, we notice a much stronger correlation between the theatre and the other forms of the *high culture*: opera, philharmonic and museum.

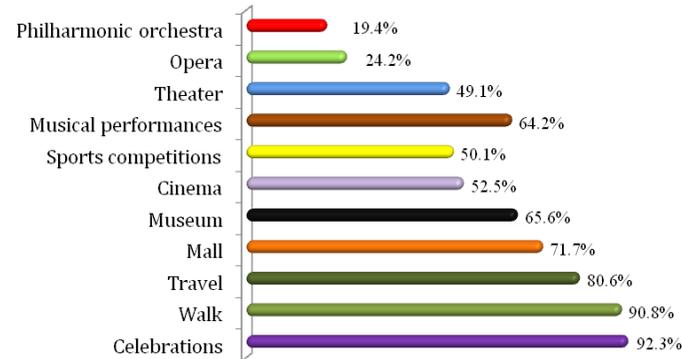
The correlation between the attendance of symphonic performances (23%), opera performances respectively (30%) and the attendance of entertainment/music performances is lower than that between the theatre performances attendance and entertainment performances attendance – 60%. These correlations show that the public of *high culture* forms is more inclined towards attending opera, philharmonic or theatre performances than towards performances belonging to the mass culture. Unlike opera and symphonic concerts, theatre performances seem to have a closer relation with the *mass culture* forms. This correlation may be explained through the transformations that the theatre has undergone in the last years. Even though it still remains a form of the high culture, theatre has managed to gain a significant number of spectators by adapting its cultural offer.

Festivals are at the border between cultural activities and leisure activities, and this is why we further analysed the correlation between the attendance of festivals and of other activities.

Out of the respondents who have attended at least one festival in 2012, around 65% have also attended entertainment and music performances. Other activities preferred by the festival spectators are the theatre performances – 59%. A low percentage of festival participants have also attended philharmonic and opera / operetta performances.

A significant percentage of the festival spectators have attended local celebrations or events (92%), have travelled (81%) or visited

museums (66%). The close relation between the festival attendance and these activities may be explained through the fact that these activities are leisure activities, being representative for a certain lifestyle.



**Graph 4:** Festival participants' attendance rate for various activities

## CONCLUSIONS

This research has shown the role that the age, the personal income and the attendance of other cultural activities have in determining the attendance of a theatre, opera, operetta, philharmonic, entertainment / music performance. The public of a concert or of a performance is more inclined to participate in another cultural activity. The influence of this factor called cultural virus upon the attendance is much more significant than that of the income or education.

The symphonic concerts public and the opera public have many common characteristics, and partnerships between these two





institutions are recommended in order to raise the public's satisfaction. At the same time, in terms of attendance, we notice a correlation between the various forms of high culture, stronger than the correlation between the forms of the high culture and those of the mass culture. This correlation is not limited to the performing arts, but it also includes museum visiting. For the institutions operating in the field, a partnership with institutions that might be included in the same cultural form might be useful, rather than a partnership with institutions which belong to the same cultural sector.

The research on the correlations between the various cultural activities in terms of attendance must be accompanied by the research on the motivation of attendance and on the shaping of tastes for various artistic forms.

The changes undergone by the performing arts in the last decades require the change of the methods of studying this sector. The research on the public (passive participation) represents a single component in the research on the attendance of the performing arts. Future researches may include the active participation component, which is becoming

increasingly important for the cultural and creative sector.

The small number of spectators and the low frequency of performance attendance have a direct impact on the cultural organisations' capacity to generate incomes. In the context of the growth of production expenses, the necessity to maintain the artistic standards requires drawing significant funds. Granting these funds may be justified by attracting a significant number of spectators.

The increase of the number of festivals has had a direct effect on the number of spectators of these types of activities. Most of the time, organising a festival has the goal of promoting the performing arts in the towns with a low cultural vitality, and this is why the popularity of these cultural activities can serve as a stimulus for organising tours in these towns.

Performing arts are an extremely important cultural sector, which has suffered numerous transformations in the last years, in its attempt to keep its spectators or to attract new ones. This study may be used to identify modalities of raising the public's satisfaction, particularly through partnerships with other cultural institutions.

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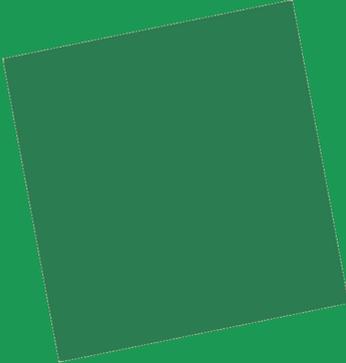
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CULTURAL CONSUMPTION AND  
LEISURE PRACTICES AMONG CHILDREN

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Ștefania Voicu

*The paper contains statistical information on children's cultural consumption and leisure practices. We tried to answer questions such as: Which are the cultural and leisure activities that children practice within their family and at school? How often do they practice these activities? How satisfied are the parents with the public cultural and leisure offer and infrastructure addressing children? What kind of goods do children own? How much time do they spend on certain cultural and leisure activities?*

*The analysed data were collected within the 2012 Cultural Consumption Barometer and pertain to the cultural and leisure consumption and practices of children aged 7-15. The main results show that children prefer animated activities, such as going to amusement parks and circus shows. Furthermore, museum/memorial houses/monument visiting is an activity attended by a significant per cent of children, either with their school or with their family. Children's most frequent leisure activities are watching TV and using the computer.*



## INTRODUCTION

Similarly to adults, children also have cultural and leisure activities. This type of activities may take place within the family, within their group of friends, at school, in public spaces, in the open air, in special places etc. Through leisure activities and cultural consumption, the children socialise, they develop their knowledge and their communication, interaction, thinking and learning skills, as well as their artistic or sports skills.

The bibliography on this topic is not vast. The polls and sociological (as well as marketing) studies on consumption almost exclusively address adult people. In her paper<sup>1</sup> on the methodology used in studies targeting children, Sarah Todd mentioned that this reality is determined not by the researchers' lack of interest, but rather by the lack of methodical knowledge on how the children should be studied. This lack pertains to the debate on the children's capacity to be subjects of study, on whether they may be considered independent subjects who are able to express their opinions, feelings and thoughts without parents' intervention. Some researchers – such as Morrow, who studies families from the children's point of view – consider that children should be studied independently from their parents. On the other hand, other authors (Gunter and Furnham) suggest that including the parents is a valuable aspect in understanding the results.

<sup>1</sup> Todd, Sarah, "Understanding Children As Consumers: Toward an Ethical and Integrated Methodological Approach" in Asia Pacific Advances in Consumer Research Volume 4, 2001 pp. 99-101.

We should also mention that „the specific research methods do not work in the same way as far as children are concerned" (Todd, 2001: 100).

An overview of marketing and sociological research targeting children suggests that so far there have mainly been studied themes pertaining to „children's consumption behaviour in their relation with the media, toys, clothing and food" (Boden, 2006; Martens *et al.*, 2004)" (Ellis, 2011: 94), to the process of children's socialisation through consumption<sup>2</sup> (Cook, 2010; Gunter and Furnham, 1998; John, 1999; McNeal, 1992, 2007; Martens *et al.*, 2004), or to how children should be understood as active actors of consumption (Rogoff *et al.*, 2006). Moreover, up to the present, most of the researchers have focused more on teenagers than on younger children (Ellis, 2011: 94).

Apart from the consumption sociology and marketing studies that pertained to the debate regarding children's capacity to be research subjects and the way they should be studied, and apart from the studies focused on the material consumption practices, on children's socialisation through consumption and (material) consumption behaviour, the hereby research aims at knowing the types of cultural and leisure activities which children attend, both within the school and within the family.

Before approaching the methodological aspects and the results obtained, we shall

<sup>2</sup> i.e. "the process through which children and youngsters learn / acquire aptitudes, knowledge and attitudes relevant for their functioning as consumers" (Ward, 1974: 2).





note some aspects regarding the concepts of „cultural consumption” and „cultural consumption practices”.

In the Canadian survey „Patterns in Culture Consumption and Participation”<sup>3</sup> conducted in 2000, cultural consumption is defined as „consumption (through participation) and purchase of cultural products and services”.

Moreover, this Canadian survey also mentions that participation or non-participation in cultural activities does not depend to a high degree on the interest in such activities, but on a series of factors, such as:

- available time;
- access to cultural activities and events;
- opportunity to participate;
- financial restrictions.

Another mention of the study, which we find important for this research, is related to the two components of the consumption: the economic component and the time component (how the consumer’s time available for consumption is used). These components are measured differently. In order to measure the economic component, the expenses made and their destination (types of products/services) are analysed, while in order to measure the time component, the manner of spending one’s time is analysed (depending on the practiced activity) – more precisely: Does the subject practise cultural activities? How often? What types of activities does he / she practise<sup>4</sup>?

<sup>3</sup> Patterns in Culture Consumption and Participation (2000), Culture Statistics Program, Culture, Tourism and the Centre for Education Statistics, Statistics Canada.

<sup>4</sup> Patterns in Culture Consumption and Participation (2000),

Considering these mentions, as well as the purpose of this research, we analysed only the time component of the cultural consumption and leisure practices of children.

## METHODOLOGY

The analysed data were collected by means of a questionnaire, within the 2012 Cultural Consumption Barometer. The questions on the children’s cultural consumption and leisure practices were addressed to their parents, i.e. to those respondents of the sample who have a child / more children in school (from the first grade to the eighth grade inclusively, aged up to 15 maximum). Of the total sample of the barometer – which comprised 2371 respondents – 438 people have a child / more children in school. 49.4% of these 438 respondents live in the rural environment, while 50.6% live in the urban environment. We used the study on the Cultural Consumption and Practices of Youth and Children in Catalonia, carried out in Spain in 2007-2008, as a model for the theme of our research. The Spanish study presents the results of two polls: Children’s Cultural Consumption and Practices (2007-2008) – which studies the cultural consumption of the population aged 6-14 – and the Communication and Culture Barometer (which studies the cultural consumption for the population aged 15-29).

Children’s cultural and leisure activities, on which we collected the data, pertain to: the audio-visual consumption, the practice

Culture Statistics Program, Culture, Tourism and the Centre for Education Statistics, Statistics Canada, p.7.

of artistic, sports and reading activities, the use and ownership of technological supports (computer, mobile phone), the family relations and social relations, the public cultural and leisure offer, the degree of visiting cultural institutions and leisure spaces.

## OUTCOME

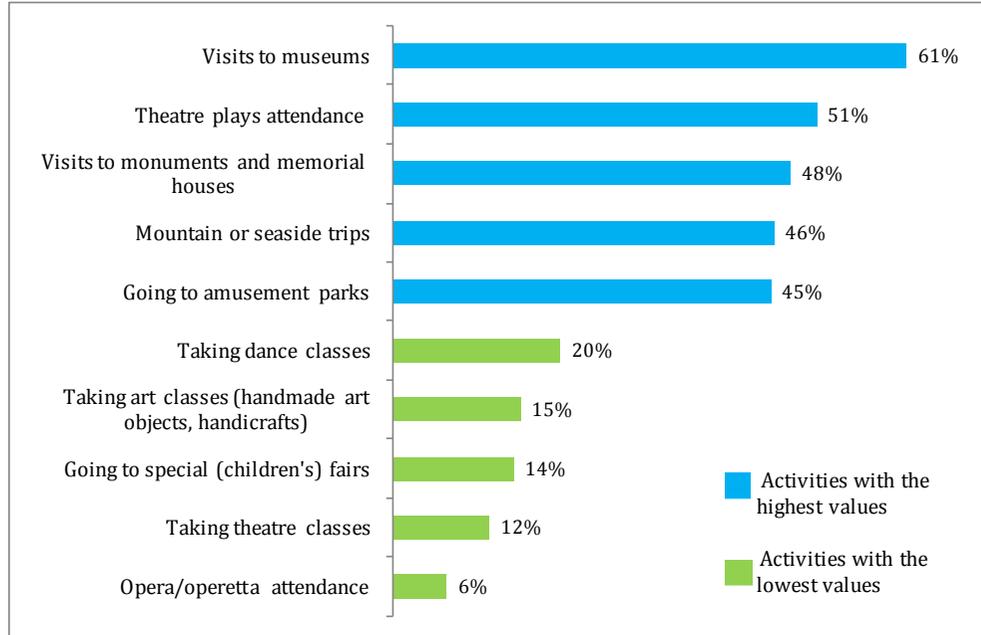
### The school offer in terms of cultural and leisure activities and the children's rate of participation in these activities

The analysis follows the type of cultural and leisure activities for children, which the education institutions have carried out in the last

year, as well as the children's rate of participation in these activities.

The most frequent cultural and leisure activities organised by schools in the last year were (in our list of 20 such activities that we asked about): museum visits, theatre attendance, monument/memorial house visits, trips to the mountains/to the seaside and going to amusement parks. The cultural and leisure activities that took place within the school the least frequently in the last year were: dance courses, art courses (handmade art objects, handicrafts), going to special (children's) fairs, theatre classes, opera/operetta attendance (see Graph 1).

Besides the activities in the graph, there were also organised: art galleries visits, circus attendance, dance performances attendance,



**Graph 1:** The most and the least attended cultural and leisure activities organised by the school, in the last year.



cinema attendance, mountain/seaside camps, going to fast-food restaurants (e.g. McDonalds/KFC/malls), painting/drawing classes, poetry/reading club, music choir.

For these 20 cultural and leisure activities organised by the school we also followed the children's rates of participation. Most of the children participated in activities that involved: museum visits, going to fast-food restaurants (McDonalds/KFC/mall), theatre attendance, monuments/memorial houses visits and circus show attendance. We notice here that second to museum

visits (which are the most frequently organised activity within schools), the children preferred to participate in a leisure activity (going to fast-food restaurants).

### **Cultural and leisure activities that took place within the family, which the children have attended**

In terms of cultural and leisure activities that took place within the family, which the child/children has/have attended in the last year, the following percentages were recorded:

*Table 1: Cultural and leisure activities within the family, attended by children*

<b>Activities attended by the child/children</b>	<b>Percentage</b>	<b>Total number of cases from which the percentage was calculated</b>
Going to circus shows	96,6%	122
Going to amusement parks	95,3%	201
Museum visits	94,3%	101
Mountain / seaside trips	92,2%	155
Monuments and memorial houses visits	92%	63
Going to fast-food restaurants or malls	89,9%	164
Theatre attendance	89,4%	73
Dance performance attendance	85,6%	63
Mountain/sea camp	84,5%	60
Going to special (children's) fairs	84%	64
Art Gallery visits	82,8%	25
Cinema attendance	82,6%	96
Opera / operetta attendance	74,7%	7

An interesting aspect of the way these activities take place is related to the decision factor. In order to see the influence of the children in taking the decisions regarding the cultural and leisure activities that take place within the family, we asked which activities the children willingly chose to participate in and which of them were the parents' choice. Children mainly wish to take part in activities that are directly addressed to them and are very animated. The activities chosen by the children themselves, which recorded a higher percentage than the parents' choices, were: going to circus shows, going to dance performances, going to the cinema, going to fast-food restaurants/malls, going to amusement parks and going to special (children's) fairs. In the table below we may see the distribution of percentages.

Another aspect that we followed was the identification of the type of activities that children attend in their spare time, i.e. activities besides those organised by the school (see Graph 2). The activities most practised by children are: watching TV (89%), playing on the computer (67.9%) and using the computer for other purposes than games (54.9%). The poll on the cultural consumption among children in Spain recorded similar results; the first three most practised activities are: watching TV (98%), listening to music (97.9%) and using the computer (92.2%).

To a certain extent, the preference for these activities may be explained through the influence of the current socio-cultural context on

the consumption. Ellis Liz mentioned in her paper<sup>5</sup>: „the context in which the children consume must not be disconnected from the socio-historical dimensions and from the space where the consumption takes place, as it is an important determinant of the way that children consume” (Ellis, 2011: 96). Here we may add the observation that „in the context of the globalisation and internationalisation of the mass media and consumer's culture, the present children's daily life is extremely different from that in the previous years” (Gunter and Furnham, 1998). At present there is a new phenomenon of the bedroom culture where children and teenagers have not only their own mobile phone and computer, but also an Internet connection and video games that offer them access to the world from their own bedroom, where they share information and experiences with many others<sup>6</sup>. Other authors have coined the term „The Net Generation”<sup>7</sup>, for this phenomenon of „children who grow-up surrounded by technological supports, which change the way they play, they learn, they think and behave in general.”<sup>8</sup>

<sup>5</sup> Ellis, Liz (2011) Towards a Contemporary Sociology of Children and Consumption, Durham theses, Durham University. Available at Durham E-theses Online: <http://etheses.dur.ac.uk/3206/>

<sup>6</sup> The concept of „bedroom culture” is taken from the Spanish study „Cultural Consumption and Practices of Youth and Children in Catalonia”

<sup>7</sup> Don TAPSCOTT (1996) *Growing up digital: The rise of the Net Generation*, New York, McGraw-Hill

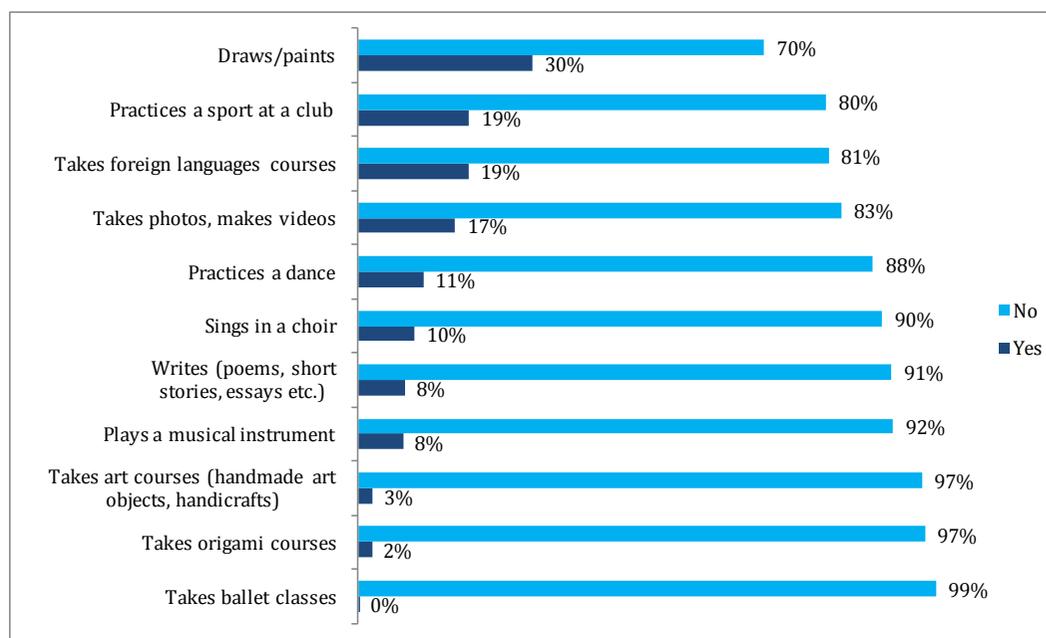
<sup>8</sup> Delicado A., Almeida Alves, (2010) Children, internet cultures and online social networks, disponible pe [http://www.enfanceetcultures.culture.gouv.fr/actes/delicado\\_almeidaalves.pdf](http://www.enfanceetcultures.culture.gouv.fr/actes/delicado_almeidaalves.pdf), 9es Journées de sociologie de l'enfance, Paris, p.2



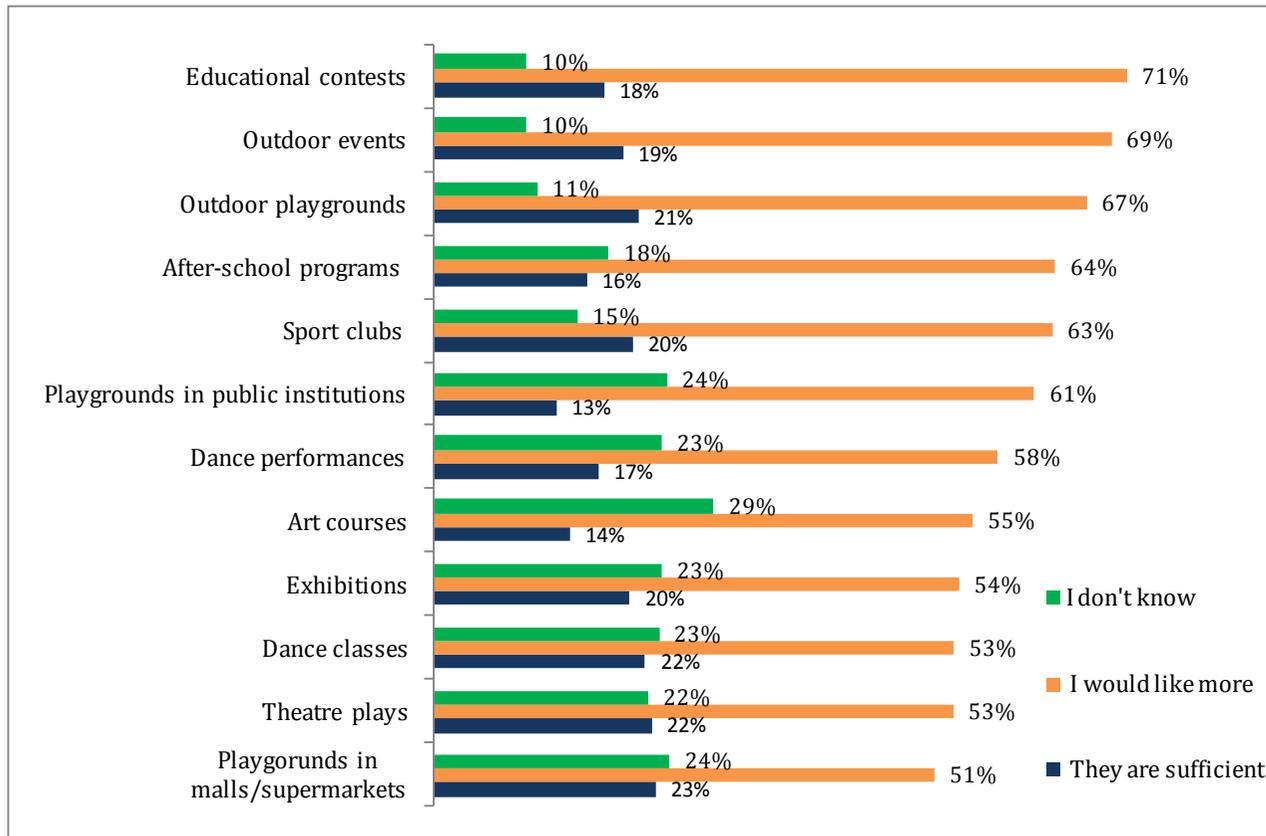


**Table 2:** Percentage distribution for cultural and leisure activities that took place within the family on the parents' or children's initiative

The activity	On parents' initiative	On children's initiative
Museum visits	78,2%	21,8%
Monuments and memorial houses visits	78%	22%
Art Gallery visits	91,5	7,8%
Theatre attendance	55%	45%
Opera / operetta attendance	79,4%	17,7%
Going to circus shows	24,3%	72,4%
Dance performance attendance	36%	64%
Going to the cinema	48,8%	50,9%
Mountain/seaside trips	68,5%	31,3%
Mountain / seaside camp	70,7%	25,6%
Going to fast-food restaurants or malls	26,8%	73,1%
Going to amusement parks	36,6%	62,6%
Going to special (children's) fairs	38,3%	61,3%



**Graph 2:** Activities practised by children outside the school programme



**Graph 3:** Parents' degree of satisfaction with the cultural and leisure offer and infrastructure addressed to children

### The cultural and leisure offer and infrastructure addressed to children<sup>9</sup>

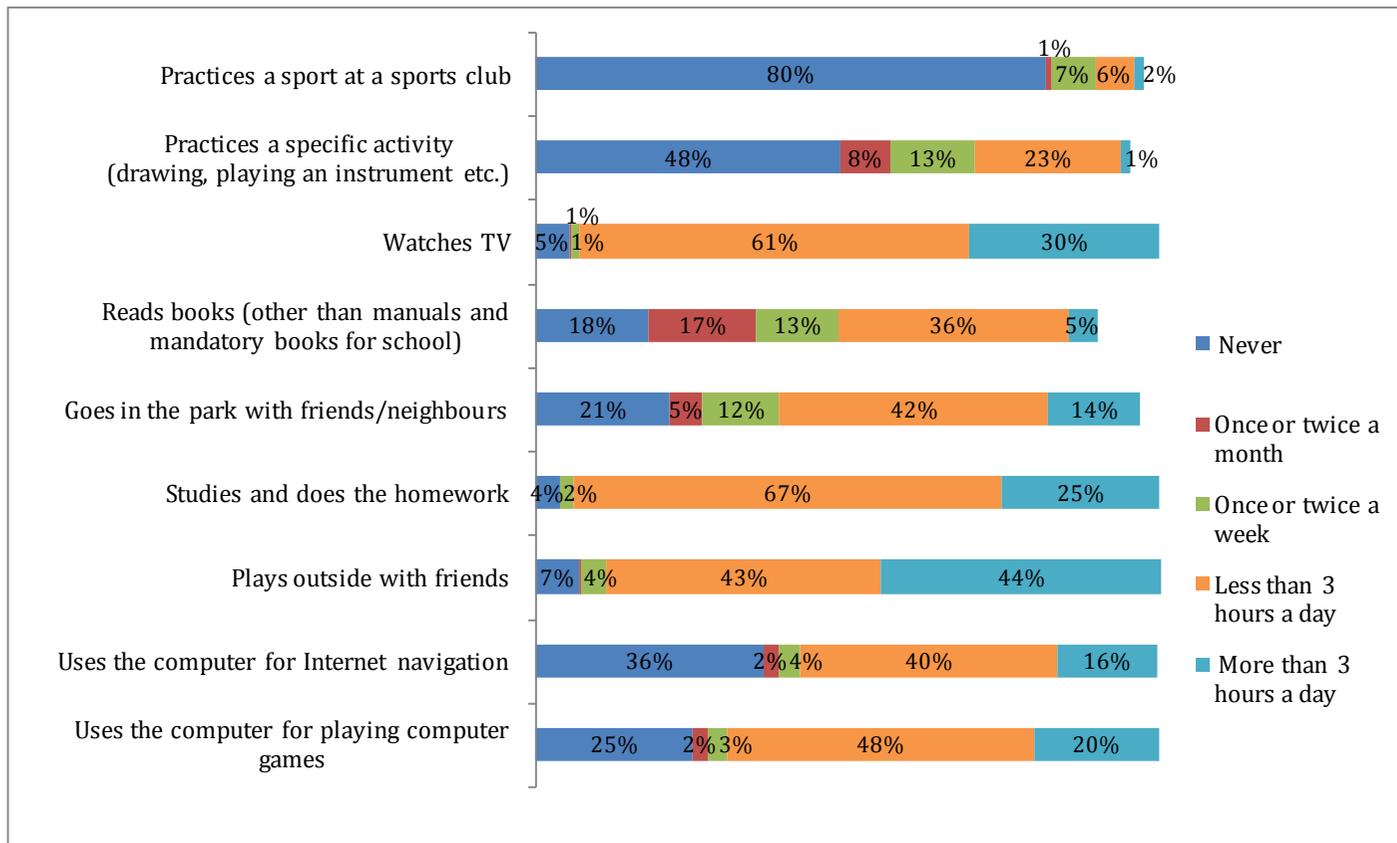
In order to identify the public cultural and leisure offer addressed to children and how satisfied the parents are with this offer, we asked if they are content with the following

<sup>9</sup> We also added in the graph the percentages for the „Don't know" answer, because we consider that the recorded percentages might suggest that the parents do not realise whether the cultural and leisure offer is sufficient or they would like it to be vaster.

activities, classes, programmes and services addressed to the children (see Graph 3):

According to the analysed data, the parents mostly want outdoor playgrounds and activities addressed to children (educational contests, outdoor events, outdoor playgrounds). In addition to the cultural and leisure offer depicted in Graph 3, the parents said that they would also like cinema





**Graph 4.** The amount of time spent by children on various activities

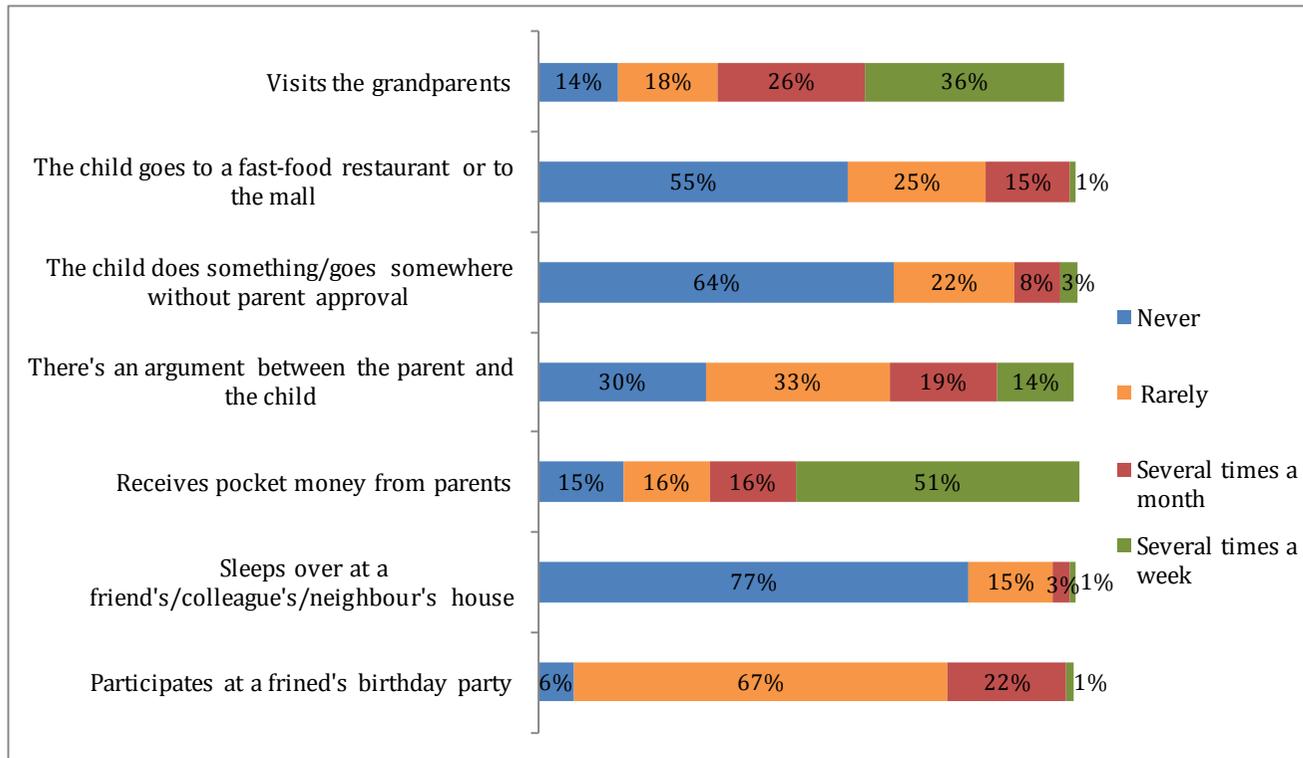
theatres (8.1%) and playgrounds for children with disabilities (5.4%).

### How much time the children spend on certain activities and how often they practise activities that depend on the parents' availability/approval

We followed the frequency of certain activities practised by children. Depending on the type of these activities, some of them may

take place often (daily, several times a day, once every few days), rarely (once or several times per month or year). The daily activities for which children allow the most amount of time are: learning and doing the homework, watching TV, using the Internet, spending time with friends (Graph 4).

How often do the children go to their grandparents or to a friend's birthday? How often do they do something without their parents' agreement or how often do



**Graph 5.** Frequency of children's activities that depend to a high degree on the parents' approval / available time.

they receive pocket money? We considered these activities to be highly dependent on the parents' approval or available time. The frequency of these events is depicted in Graph 5. Attending a friend's birthday party, sleeping overnight in a colleague's/friend's/neighbour's house are activities with low or null frequency. The low frequency is due either to the parent's lack of approval or to the low or null occurrence of the respective activity. On the other hand, visiting the grandparents and receiving pocket money

are activities that mostly happen several times a week or even daily.

### What children own

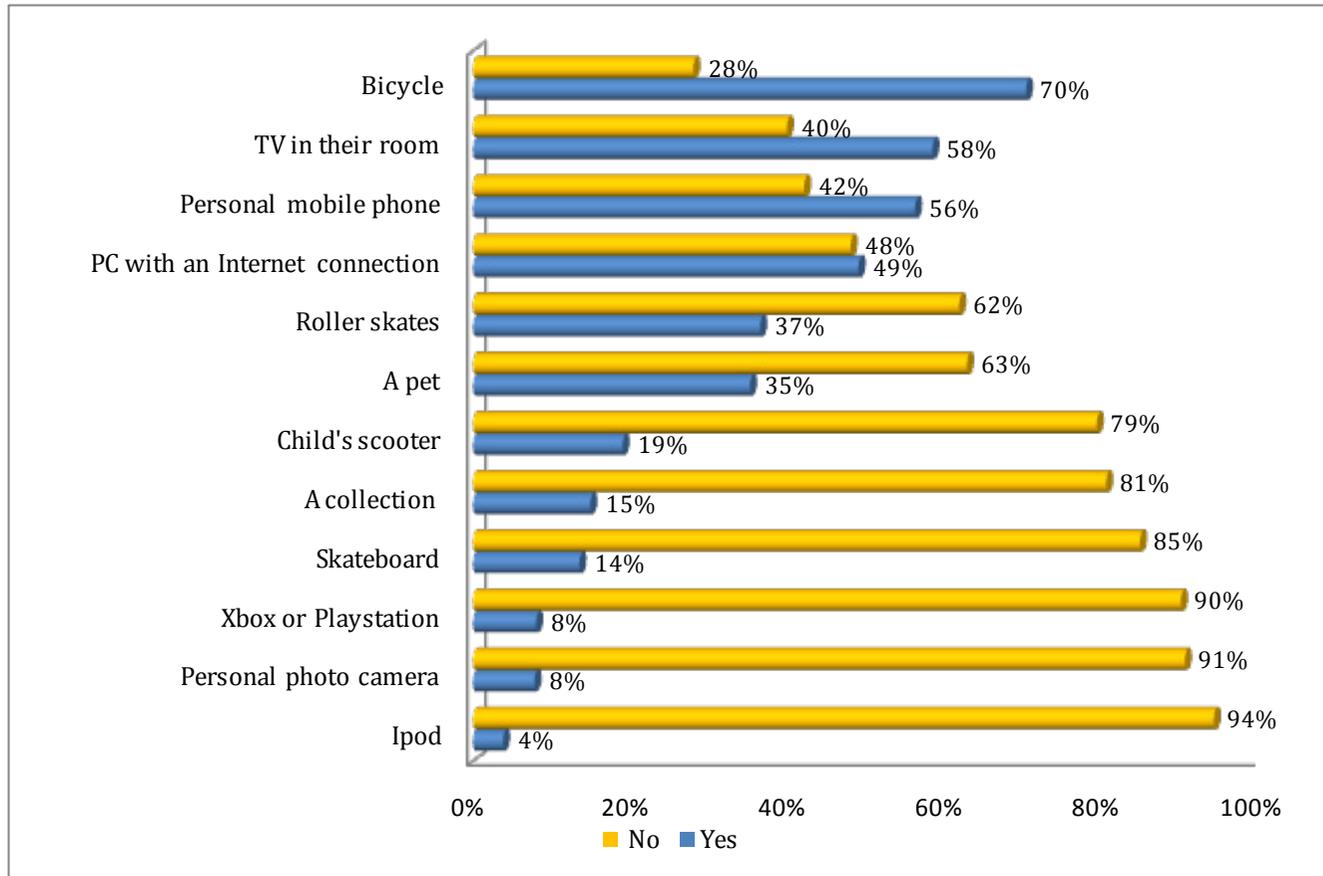
In addition to questions related to children's cultural and leisure activities, we asked about the types of objects they own.

The children mainly own: a bicycle (70.3%), TV set in their room (58.4%), personal mobile phone (56.2%) and Internet-connected



computer (49%). Moreover, 62.8% of the children (or their families) have a pet. The lowest rates of children-owned objects were

recorded for xbox games/playstation, photo camera and iPod.



**Graph 6.** What children own

## CONCLUSIONS

Children mainly attend animated cultural and leisure activities (circus shows, theatre), activities that pertain to their preference for playfulness (going to amusement parks, fast-food restaurants, trips) or curiosity (museums/memorial houses/monuments visiting), specific to the childhood period. In addition to these preferences of the children, the parents want the public cultural infrastructure addressing children to offer as many outdoor events and activities as possible, as well as special playgrounds for children with disabilities.

In terms of activities that take place at home, the children spend the most amount

of time watching TV, using the computer, spending time with friends/neighbours outside the house/block of flats, as well as studying for school and doing their homework. Apart from these, children rarely perform activities that develop particular skills, such as sports, arts, creative activities (playing a musical instrument, singing in a choir, taking dance classes, writing poems, taking photos etc.) As regards this low degree of participation, we point out – as we mentioned in the first part of the paper – that the degree of practice or participation in certain cultural and leisure activities not only pertains to the children's interest in these activities, but also depends on a series of other factors.

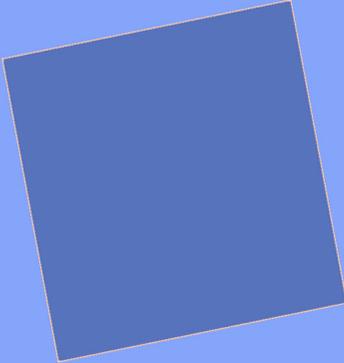


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SPORTS AND PHYSICAL RECREATION  
ACTIVITIES IN CONTEMPORARY ROMANIA:  
PRACTICES AND MODELS

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## Andrei Crăciun



*Practising sports and physical recreation activities is an important dimension in the analysis and understanding of lifestyles and cultural consumption patterns found in a society at a certain moment. Being directly associated with the various cultural consumption forms and practices, with the ways of leisure, and also with other elements such as the human capital (through the component related to the health state) or the opportunities offered by the residence environment (cultural and recreation structure), the analysis of the population's involvement in sports and physical activities offers an overall image of the cultural life's dynamics.*

*Two important dimensions of this type of practices are followed: firstly, the active involvement in sports and recreational activities and secondly the sports events consumption. After describing the most relevant results as regards the type and frequency of certain physical activities' practice or the reasons for sports non-practice, we shall integrate this component of the individual's life into the more general picture of the cultural consumption. The participation in sports events and the sports-media consumption, an important component of what we call mass culture (popular culture), reveals a special dimension of the cultural life, which could be interrelated to other types of practices and cultural consumption.*

## MAIN TRENDS IN THE STUDY OF SPORTS ACTIVITIES

Understood as cultural practices, sports activities represent an important dimension of the individual- or group life, as well as of the organisations', communities' or societies' dynamics. Over time, some of the sociological research and studies targeting sports have deemed these activities a *social institution* (which directly influences individuals' and communities' lives), while others defined the world of sports as a *miniature society* (where various social theories may be verified and where one may obtain a relevant knowledge on the *whole society*) (Albrecht, 2008:63).

The most frequent working hypothesis in the studies that deem sports a social institution assert that these practices contribute to the social reiteration of various sets of values (success, competition, sustained work, cooperation etc.) and to the growth of cohesion or, on the contrary, that sports is one of the institutions that favour the perpetuation of prejudices, discriminations and inequalities (the conflict perspective, according to which sports create the illusion that success can be attained by anyone who has talent and works hard) (ibid., 63-64).

The studies that started from the first assumption followed the consequences which the involvement in sports and physical recreation activities has upon the participants (first of all they tried to establish a relation

between practicing sports in childhood or adolescence and the various aspects of adult life, such as incomes or professional success).

The main conclusions of these studies highlight the fact that sports practising leads to the improvement of the human capital stock (measured through the state of health) that can be converted into other forms of capital (by means of self-confidence enhancement, communication skills improvement, social network enlargement etc.) (Shilling 1992, Curtis et al. 2003). In time, this approach ended up by being considered insufficient, as it rules out people who do not have resources to engage in sports and recreational practices, these type of activities being just another field where social inequality and marginalisation materialise (Coakley and Lever, 2000:2988-9).

Collins and Kay (2003) point out that, despite the widely-recognised benefits of sports practising, underprivileged groups have a very low degree of participation in this type of activities. In this case, exclusion from sports is widely spread, it settles at very young ages and is hard to fight against.

Taking these types of situations as a starting point, a distinct approach tries to give answers to questions pertaining mainly to the nature of the activities deemed *sportive* within various groups or to the value hierarchy of sports practices within a society or community at a certain moment (Coakley and Lever, 2000). Such a conceptual framing





allowed enhancing the comprehension of the various ways in which individuals include sports activities in their daily life, of the necessary conditions for their participation in sports, as well as of more general aspects, such as sponsorships (sources and reasons for sponsorships).

Some social-sciences researchers support the idea that the sphere of sports (particularly professional sports and related economic activities) offers a laboratory that facilitates the understanding of some general phenomena, such as bureaucratisation, development and extension of various production systems or (race or gender) discrimination) (Albrecht, 2008). The world of football, of high school- or college sports teams, the world of the professional sportspersons are as many possibilities of understanding and analysis of a society at a certain moment.

## SPORTS ACTIVITIES, LIFESTYLES AND CULTURAL CONSUMPTION

*Lifestyle* – a concept used both in the specialised literature and in the common language – most often refers to individual behaviours and consumption choices, associated with the health state (Blalock and Silva, 2008:445). In sociological approaches, lifestyles are analysed in terms of „social factors that result in exposing particular groups to certain high

health-risk behaviours from the start” (ibid.). Studies on deviance, on the culture of poverty or on consumption offer the main references in the conceptualisation of *lifestyles*.

For Pierre Bourdieu (1984), lifestyles are understandable within a conceptual frame comprising *the conditioning given by the position in the social space* and the *habitus* (p.166-7). A difference in terms of the position in the social space (established through the volume of economic and cultural capital that one possesses) causes a difference in terms of habitus (both structured and *structuring dispositions* that involve patterns of the practices, perceptions and practice-related appreciations). Through its structuring nature, the habitus conditions the lifestyles defined as „unitary sets of choices concerning people, goods and practices” (Bourdieu, 2001:8). Actually, individuals’ preferences and behaviours pertaining to sports activities are made-up in a manner similar to that of the cultural consumption: socialisation and life standards contribute decisively to the make-up of individual choices as regards sports practising, and these „choices” are consistent with those pertaining to the cultural consumption.

Other theorists of the contemporary culture, such as Zygmunt Bauman, Colin Campbell or Anthony Giddens, rather link the lifestyles to an identity crisis specific to modernity, where commodities, services and experience are a way to accomplish one’s self; in this respect, lifestyles represent „voluntary choices regarding the consumption”, and their

analysis shall be made without considering the traditional criteria of social stratification (class, race/ethnicity or gender) (Blalock and Silva, 2008:446).

## SPORTS CONSUMPTION: EVENTS ATTENDANCE AND MEDIA CONSUMPTION

The beginning of the 20<sup>th</sup> century is the moment when professional sports organisations begin to develop and the popularity of sports events gradually grows within wide categories of population; the ,60s bring the strengthening of both phenomena's evolution, along with the development of the TV networks and sports events broadcasts (Soroaka 2008).

At present, *the sports industry* is a major component of the national economies and a sphere of intense activity in the international trades. Whether we speak of national competitions or of major international events (such as the Olympic Games, the European, South-American or World Football Championships), sports are the crossroads for activities such as mass-media, entertainment, advertising, tourism or fashion industry. New areas of theoretic interest are associated with this evolution; in this respect, the studies on the body image (gender, sexuality, feminism), on fans' behaviour or the place of sports in the folk culture of a society stand out (Washington and Karen 2001).

The direct or indirect (via mass media) events attendance is included in most of the analyses of the lifestyles and cultural consumption. Mochmann (2002) identifies, for instance, seven predominant lifestyles in West Germany, out of which two, comprising 30% of the population, have among their main characteristics the (direct or indirect) interest in sports. We notice a similar percentage in Romania, where in two of the six lifestyles identified by Marian Vasile (2010) – through a cluster analysis of latent classes – we notice a major importance given to recreational activities (including sports) or high probabilities of engagement in such practices.

## METHODOLOGY OF THE STUDY

The Cultural Consumption Barometer is a nationally-representative annual poll, conducted since 2005 by the Centre for Research and Consultancy in the Field of Culture. The 2012 edition included a special section dedicated to the investigation of sports and physical recreation activities practised by the population, as well as of the (direct or indirect) consumption of sports events.

As regards the technical aspects describing the collected data, we mention that the volume of the national sample was of 1308 persons, with an error of +/- 2.8%, at 95% confidence level. The national sample is





probabilistic, three-staged, stratified on the levels of region, county, town size, and it is representative at national level for the Romanian population aged 18 and above. The households were selected starting from sample points chosen randomly based on the voters lists, using the random-route method and following a statistical step of 5. The sample also comprised a boost of 1063 persons from Bucharest – a sub-sample representative for the capital, with an error of +/- 3.1%, at 95% confidence level. The data were collected by TNSCSOP in August 2012.

In order to survey the sports and physical recreation activities practised by the population, a set of items was created; the items followed the frequency of the engagement in 26 activities, from those widely-available (such as walking or running), to more recent activities, mostly accessible on charge and having a certain degree of novelty for Romania (such as paintball).

Another researched dimension of the engagement in sports activities was the membership in a club / a structure where the individuals can work out. We did not follow professional clubs / teams, but any form of organisation in general (local fitness / body-building clubs, or large centres where one can swim, play tennis etc.).

In terms of sports events consumption, we focused on the presence „on the spot” at a football / basket / tennis match etc., in the last 12 months. This measure of the *direct* participation was doubled by an *indirect* one,

through which we measured the sports-media consumption.

## OUTCOME OF THE ANALYSIS

### ENGAGEMENT IN SPORTS AND RECREATION ACTIVITIES

The measurement of the population’s engagement in sports and recreation activities was made through a set of 26 questions that recorded, on one hand, all the activities of this type practised by respondents in the last year and, on the other hand, the intensity of their practice in the month previous to the data collection. We took into account a wide range of activities: the widely-available activities (such as walking, cycling or running), the outdoor activities (fishing, hunting, hiking) or more recently-developed activities with a certain degree of novelty, at least in Romania (such as paintball).

The data analysis highlights that *walking for recreation* is the physical activity practised by the most part of the respondents in the last year (58% of the respondents stated that they had walked for recreation for more than 30 minutes at least once in the last 12 months) (Table 1). Walking is the simplest choice for physical exercising and, despite the specific requirement of the item (which requires the respondent to exclude their travel to/from the workplace or shopping), it is possible that a much wider range of itineraries

were included in the answers. As we may notice from the number of persons who have practised physical activities at least once in the last month, walking is specific to 17% of the respondents (Table 2). Furthermore, the difference between walking and the second-rated activity (cycling – 19% of the respondents having practised this recreation activity

in the last year) is quite significant. That being the case, we appreciated that *walking* is rather a poor measure of the respondents' involvement in recreation activities, as it discriminates individuals a little and probably has a higher measurement error. For most of the analyses, walking was excluded.



**Table 1:** Example of an item used to measure the engagement in sports or physical recreation activities

F2. Please tell us which of the following activities you have practised yourself at least once a in the last 12 months.			F3. In the last 4 weeks, how many times have you...			
Activities	Yes	No	Number of days	I dont know	Non Answer	NC
1. Walking for <u>at least 30 minutes, for recreation</u> (do not take into account the travel to / from the workplace, going shopping etc.)	1	2	___ days	98	99	97

**Table 2:** Sports activities practised at least once in the last year

Please tell us which of the following activities you have practised yourself at least once a in the last 12 months.		%
1	Walking for at least 30 minutes, for recreation (do not take into account the travel to/from work, going shopping etc.)	58%
2	Cycling for at least 30 minutes, for recreation (do not take into account the travel to/from work, going shopping etc.)	19%
3	Swimming outdoors (lakes, rivers, sea)	16%
4	Doing physical exercise in the house / courtyard	16%
5	Swimming in the (swimming) pool	15%
6	Hiking	14%
7	Playing football	13%
8	Fishing	13%



9	Running / jogging	7%
10	Fitness / bodybuilding	5%
11	Playing ping-pong	5%
12	Dancing / taking dance lessons within a specialised club (Do not take into account special occasions, such as: parties, weddings, dancing in the disco/club etc.)	3%
13	Playing lawn tennis	3%
14	Skating	3%
15	Roller-skating	3%
16	Playing volleyball	3%
17	Playing basketball	3%
18	Practising contact sports (any type: box, karate, kick-boxing, taekwondo etc.)	2%
19	Practising Aerobics	2%
20	Ski (including snowboarding)	1%
21	Climbing (at the mountain or in a climbing hall)	1%
22	Playing paintball	1%
23	Practising yoga	1%
24	Hunting	1%
25	Skateboarding	1%
26	Practising water sports (canoeing, windsurfing etc.)	1%

**Table 3:** Statistical weight of persons who have practised sports or recreation activities at least once in the last four weeks

Percentage of respondents who have practised sports or recreation activities in the last four weeks	%
Taking walking into account	60
Not taking walking into account	43

Returning to the activities practised in the last year (Table 2), we notice that the options with more than 10% of the answers include outdoor activities and, more importantly, do not require a fee (except for swimming in swimming pools)

If we consider the respondents who have practised physical exercises in the last month (Table 4), physical exercises practised in the household, cycling and running are the most intensely practised activities: more than 40% of the respondents have practised them on more than eight days (this proportion is close to 60% for physical exercises within the household). The results suggest the effect of

the sports infrastructure's availability, combined with the individual financial resources, on the sports practices (17% of those who have practised sports in the last four weeks state that the reason is the lack of specialised places in the areas their residence area, while 13% state that they could not afford the access fee – Table 5).

The availability of the infrastructure and financial resources are not the only reasons why certain segments of the population do not participate in sports activities, though. The most mentioned reason is the lack of time resources. The lack of time, mentioned in the answers of 50% of the respondents,



**Table 4:** The most practised activities: situation in the last four weeks (walking was excluded)

	1. Cycling for recreation	2. Outdoor swimming	3. Physical exercise in the house / courtyard	4. Swimming in the (swimming) pool
<b>Frequency</b>	%	%	%	%
Once	9	15	5	18
Between 2 and 4 days	30	46	20	58
Between 5 and 8 days	18	23	17	13
More than 8 days	43	16	59	12
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>
	5. Hiking	6. Playing football	7. Fishing	8. Running
<b>Frequency</b>	%	%	%	%
Once	28	20	26	4
Between 2 and 4 days	48	60	51	25
Between 5 and 8 days	16	9	18	28
More than 8 days	8	11	5	43
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>



is actually masking a poor exploitation of sports activities and inherently the lack of interest in spending their spare time this way (those who do not usually practise sports are, among other things, big consumers of TV

programmes: 93% per cent of them consume TV programmes on a daily basis). Therefore, sports activities do not present a significant interest for a wide category of the population, and their importance is even underestimated:

**Table 5.** Reasons for non-practising sports or recreation activities

<b>Which are the reasons why you did not practise any sports or physical recreation activity in the last 4 weeks? (Multiple answers)</b>	<b>%</b>
1. I did not have time	50
2. I do not have to. I make enough physical effort in the household or at my workplace	26
3. In my residence area there are no specialised places to practise sports or recreation activities	17
4. My health did not allow me.	16
5. I could not afford paying the access fee for a specialised place to practise this type of activities.	13

**Table 6** Frequency of physical or recreational activities in the last month (walking excluded): general population and differences depending on residence environment and gender

	<b>General population</b>	<b>Residence</b>		<b>Gender</b>	
		Rural	Urban	Men	Women
<b>Frequency</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>	<b>%</b>
Never	57	54	31	33	47
Once	2	2	2	3	1
Between 2 and 4 days	9	7	9	7	8
Between 5 and 8 days	7	7	9	9	8
More than 8 days	24	30	49	48	36
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

for 26% of those who do not practise sports, the effort required by house chores or at their workplace is a good replacement.

Other major differences as regards the engagement in sports and recreational activities are given by the residence environment and by gender. Entailing problems such as the lack of infrastructure, low incomes or population aging, the rural residence means a lower engagement in sports (54% of the respondents are not used to physical or recreational exercises, unlike residents in the urban environment, where this proportion is close to 31%). In terms of gender, we may notice a higher degree of participation among men (Table 5). Those who practise sports regularly are younger people (having an average age of 38, compared to those who do not practise, whose average age is 51 – statistically relevant differences for  $p < 0.001$ )

Within the study we also aimed to obtaining a self-evaluation of the respondents' health state, by using a scale of 4 items (having the extremes 1-*very satisfied* and 4-*very satisfied*). Thus, the average of those who do not practise

sports regularly was 2.65, compared to 3.05 for those who have practised a sports activity at least once in the last month (statistically relevant differences for  $p < 0.001$ ).

### Direct and indirect participation in sports events

In terms of indirect sports consumption, by means of TV, the most watched programmes are the sports sections within the news programme (Table 8). 30% of the respondents watch such programmes daily; these programmes are followed by the broadcasts of events (15% watch football matches or other types of events daily) and talk-shows on sports topics or sports documentaries (watched daily by 11% of the respondents). The Internet presents less interest for the moment as regards the sports; over 90% of the respondents do not use it for this purpose.

The direct participation in sports events is reserved to a less numerous category of



**Table 7:** Evaluation of the health state for the persons who have practised at sports activities at least once in the last month

Thinking about your general health state, how satisfied are you?	%
1. Very dissatisfied	4,3
2. Not too satisfied	17,2
3. Quite satisfied	48,3
4. Very satisfied	30,3
<b>Total</b>	<b>100</b>



population. Only 15% of the respondents attended a sports event in the last year (Table 8).

The most preferred events, in terms of direct participation, are football matches (84% of those who have attended a sports event at least once were chose a football match) (Table 10). On average, football fans in Romania attend seven matches a year. Handball is on the second place in the top of preferences (12% attended a handball match).

In the case of basketball matches we find the highest rate of ticket-payers (72% of those who have attended a basketball match in the last 12 months bought a ticket), while in the case of hockey matches most of the spectators have free access.

Sports events attendance is a group practice, 90% of those who attended sports events in the last 12 months go with their friends, colleagues or families.

**Table 8:** Media consumption of sports (TV and Internet)

How often do you watch on TV / on the Internet...	Football matches (live broadcast / recorded)		Live broadcasts of (any kind of) sports events (except football)		Sports talk-shows	
	TV	Internet	TV	Internet	TV	Internet
Never	45%	92%	42%	93%	58%	95%
Once/ twice a year	7%	2%	10%	2%	9%	1%
Once/ twice a month	17%	2%	16%	2%	12%	1%
Once/ twice a week	17%	2%	18%	2%	11%	1%
Daily	15%	2%	15%	1%	11%	2%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
	Sports news		Sports documentaries			
	TV	Internet	TV	Internet		
Never	45%	94%	59%	95%		
Once/ twice a year	4%	1%	9%	1%		
Once/ twice a month	8%	2%	12%	2%		
Once/ twice a week	13%	1%	10%	1%		
Daily	30%	2%	11%	1%		
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>		

**Table 9:** Frequency of sports events attendance

How often did you attend sports events as a spectator in the last 12 months?	%
Never	85
Once	4
Once every 4-6 months	3
Once every 2-3 luni	3
Monthly	6
<b>TOTAL</b>	<b>100</b>

**Table 10:** Sports events most intensely consumed

What types of sports events have you attended at least once in the last 12 months? (multiple answers)	%
1. Football matches	84%
2. Handball matches	12%
3. Contact sports (any type: box, karate, kick-boxing, taekwondo etc.)	10%
4. Basketball matches	9%
5. Lawn tennis matches	8%
6. Rugby matches	3%
7. Hockey matches	2%

**Table 11:** Methods of access to sports events

In the last 12 months, in most cases, you attended this type of events based on...				
	1. Football	2. Handball	3. Contact sports	4. Basket
<b>Paid ticket</b>	66%	51%	37%	72%
<b>Membership fee</b>	3%	8%	11%	2%
<b>Invitation</b>	6%	22%	22%	25%
<b>Free access</b>	26%	19%	31%	1%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>





	5. Lawn tennis	6. Rugby	7. Hockey	
<b>Paid ticket</b>	39%	42%	9%	
<b>Membership fee</b>	1%	19%	54%	
<b>Invitation</b>	30%	6%	0%	
<b>Free access</b>	31%	33%	37%	
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	

**Table 12:** Sports events attendance: individual or group practice

<b>Generally, you go to sports events.... (multiple answers)</b>	<b>%</b>
With friends	80
With family, relatives	13
With work colleagues	11
Alone	10

## CONCLUSIONS

The engagement of Romania's general population in sports is rather low, only 57% of the respondents have the habit of practising a physical or recreation activity. This happens despite the positive effects on health (and inherently on other dimensions of the individual life, such as work capacity or the long-term structure of the incomes and expenses – if physical activities are understood as an investment in health, the lack of sport means - on a long term – directing significant parts of the incomes towards medical expenses). The causes of the non-engagement in sports are found on various levels.

The lack of individual interest in recreational physical activities and their

poor exploitation suggest differences in the habitus, in the manner conceptualised by Bourdieu. The differences concern the life standards (socialisation, limited stocks of economic and cultural capital, environment lacking specific infrastructure) determine the way the people structure their leisure practices and their perceptions on these practices. This way we may understand, for instance, why TV programmes are preferred or chosen over outdoor activities. Engaging in sports means a lifestyle defined as healthy and oriented towards enriching one's personal capital stocks, particularly the cultural stock. Some of those who regularly practise physical recreation activities have also a diverse cultural consumption behaviour.

The low cultural consumption in the rural environment or in very small towns

is also associated with a poor presence of sports and recreational activities, these areas being somehow marginal in the cultural landscape. Large cities (with over 200 000 inhabitants) do not escape some dysfunctions in the leisure possibilities, either. The decrease of the number of sports spaces free for use (no access fee required) on the background of the increased number of private/commercial sports spaces, of the increased security of sports areas associated with education institutions, or in the context of the growth of the car fleet (and inherently of the transformation of some sports fields

into parking lots) leads to the decline of the offer accessible to the wide public in terms of possibilities of practising sports. Both situations seem to describe a process of partial exclusion from the sports activities of those people who do not have the necessary resources.

Practised mainly in group, the participation in sports events is a way of leisure chosen by a small category of the population. Football matches stand out the most. The sports-media consumption is dominated by TV programmes, among which news sections are on the first position.

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