

TRENDS IN THE CULTURAL CONSUMPTION DURING THE PANDEMIC SECOND EDITION

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Trends in the cultural consumption during the pandemic - second edition

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Introduction and methodology

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1. Introduction

The second edition of the study *Trends in the Cultural Consumption during the Pandemic* presents the level of cultural consumption during the period July-October 2020 and the respondents' intention to spend their spare time within the public space in the period November 2020-April 2021. The analyses in this edition of the study focused on the identification of consumption trends, via comparisons with the results highlighted in the first edition. Some of the consumption trends identified in the first edition have not changed, i.e. the mainly online-oriented cultural consumption and the trends in the non-public cultural consumption. Yet, others have changed dramatically, and here we are referring to the level of the cultural consumption within the public space and the deepening of the gaps in the consumption of various social categories.

The measures taken by authorities to limit the effects generated by the COVID-19 pandemic have led to the shutdown of the cultural spaces, the cancelling of public events and suspension of public cultural activities. At international level, the cultural consumption trends are similar to those recorded in Romania, as shown by various studies made by the Audience Agency¹ in the UK or in New Zealand², but comparative analyses will only be available most probably at the end of 2021.

The usefulness of these analyses resides in the identification of the long-term impact of the crisis generated by the COVID-19 pandemic, as well as in formulating forecasts or hypotheses on the changes in the patterns of cultural practices in the next period. The results of this study may help public and private cultural institutions to organise their activity and to draw-up long and medium-term strategies, starting from the intentions

1 The Audience Agency, „COVID-19 Cultural Participation Monitor. Summary Report" <https://www.theaudienceagency.org/bounce-forwards/digital-audience-survey-findings>

2 NZ On Air, „Where are audiences 2020?", <https://www.nzonair.govt.nz/research/where-are-audiences-2020/>

of cultural consumption expressed by the participants in the study.

Chapter 1 *Public cultural consumption trends in the context of the COVID-19 pandemic. Comparative Analyses 2019-2020* presents the notable drops in the cultural consumption within the public space, which recorded the lowest level for artistic activities (under 25%) and the differences between the types of public consumption. The open-air cultural activities scored less significant drops in the consumption as compared to indoor ones; this trend – also identified in the first edition – has continued and will continue in 2021, too. Another identified trend was the dependence of the cultural consumption level on the evolution of the epidemiological situation, as the highest consumption intention was recorded for the option of participation in case the situation improved. Another important trend is that during this period the socio-demographic differences are not relevant for the explanation of the consumption behaviour. The chapter provides explanations for the trends identified by comparisons to the previous edition of the study and to the last edition of the Cultural Consumption Barometer of 2019. These explanations are dependent on the external influences (evolution in the number of infections, governmental measures, evolution of the vaccination rate), as well as on individual influences (personal characteristics and preferences, needs, aspirations).

Chapter 2 *Performing arts and consumption practices during the pandemic. Between the desire to participate and the fear of getting sick* presents the consumption dynamics in the performing arts during the second half of the year 2020 and the main reasons for non-participation, considering the very low level recorded for the period June-October 2020 (under 4%). Although the fear of getting sick was the main reason mentioned by the respondents for their non-participation in shows, another important reason was the absence of this kind of public events, as a consequence of the restrictions enforced by the authorities.

The fear of getting sick was mostly invoked in rural and in big urban (over 200,000 inhabitants) areas and by the persons above 50 years of age.

Chapter 3 *Digital capital and social gaps. Evolution of non-public cultural consumption practices during the pandemic* tackles the theme of social gaps manifested during the COVID-19 pandemic at the level of non-public cultural consumption practices. The chapter opens with the role of digital capital in a knowledge- and information-based society and continues with the approach on the social gaps through the convertibility of the forms of capital. The general trends in the non-public cultural consumption highlight the persistence of practices in the period July-October at similar levels to those recorded

2. Methodology

The study *Trends in the Cultural Consumption during the Pandemic* is a survey on various culture-related themes, on a nationally-representative sample (2000 respondents), which includes two biannual editions:

- socio-demographic characteristics;
- the theme of the cultural consumption in the period July-October 2020 and the estimates for the cultural consumption for the next months.³

The second edition of the study *Trends in the Cultural Consumption during the Pandemic* was conducted in the period 15th-28th of October 2020. The sample is representative at national level for the population aged 18 and above. The approximate volume is 1000 persons, with a maximum error of +/- 3.1% at a 95% confidence level.

in the period January-June 2020. The most relevant changes were recorded in the use of the Internet to listen to online music (a 9% drop), the use of social networks (an 8 percent drop), information/ press statements/releases of national importance (7% drop). We also notice a declining trend in practices of reading printed materials, from 58% in the period January-June 2020 to 52% in the period July-October, as well as in visiting library websites to search for materials, by 5% in the second versus the first half of the year 2020. The main conclusions of the chapter highlight the deepening of the cultural consumption gaps between the general population and vulnerable groups, women and persons with incomes below 1500 lei being the most affected.

The questionnaires were applied by using the CATI method, and the structure of the sample included: gender, age, education level, size of locality (cities with over 200 thousand inhabitants, cities between 100 and 200 thousand inhabitants, towns between 30 and 100 thousand inhabitants, towns below 30 thousand inhabitants, communes) and the regions of development.

³ For methodological reasons, the first edition of the study referred to the period "in the last 6 months", corresponding to the months January-June 2020, while for the second edition the reference period was "in the last 4 months", corresponding to the months July-October 2020.

Public cultural consumption trends in the context of the COVID-19 pandemic. Comparative analyses 2019-2020

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1. Introduction

The crisis triggered by Sars-CoV-2 is multi-faceted. Although its major attribute is that of being a sanitary crisis, its effects also influenced other fields – economy, social, culture, even politics. This is a standard example of how the societies we live in are, in fact, complex systems within which a disruption in an area of the system reverberates non-linearly and unequally towards the other areas¹. Thus, an imbalance in the field of health has generated major changes in the other areas, from which some have gained (e.g. online service providers), while others have recorded losses or are still in uncertainty. In some cases, regrouping and rebalancing were possible (at least temporarily), while other spheres of society are still in a state of shock. A good example is the educational system, where certain schools have managed to shift to the online learning more quickly, while others, because of the lack of qualified personnel and resources (of the teachers and students alike), had to unfold their activity via other methods, thus creating major gaps between schools and between students.

Similar types of instabilities were also felt in people's cultural consumption. Similarly to the manner in which some categories of employees managed to re-adjust and work from home, some cultural products had to gain from the context of major activities unfolding in the domestic space. Any cultural product whose main broadcast medium was the online space had a potential of growth (e.g. movies and movie series on the online streaming platforms). On the other hand, other cultural products, from the offline environment, have suffered. Because of this, some researchers² stated that the cultural sector was in a paradoxical situation: although the demand for cultural and creative content has increased, the cultural sector overall would be among those whose recovery would be the most difficult.

The current pandemic has shown us the sheer frailty of the social order that we had been trying to create and maintain until the outbreak of the virus. At global level, the manner in which economic inequalities deepen unequal stratification systems was revealed through the fact that practices like social distancing or observing sanitary rules are generally impossible in underdeveloped countries³. At the level of each country, a large part of the system's frailty came via the current economic arrangements, which did not include the possibility of a global pandemic, quarantine rules, social distancing, distinction between essential and non-essential services⁴.

In terms of cultural consumption – the object of this chapter – the most disadvantaged overall were those cultural products from the category "performing arts" (e.g. theatre, entertainment or music performances), dependent on a physical space, as well as on the physical presence of the public. Out of the will to minimize the spread of the virus, which is more powerful in closed spaces⁵, the authorities decided that any such event would be forbidden, and the moment of taking up these activities remained uncertain.

This chapter comprises the analysis of a series of leisure activities, which we may call *public cultural consumption*; i.e., activities that usually take place outside one's house and in the presence of other (known or unknown) persons. The analysed activities were divided into two categories: **artistic activities and**

1 Hiroki Sayama, *Introduction to the Modeling and Analysis of Complex Systems* (Geneseo, NY, 2015).

2 Anne-Sophie V Radermecker, 'Art and Culture in the COVID-19 Era: For a Consumer-Oriented Approach', *SN Business & Economics*, 1/1 (2020), 4.

3 OECD, 'COVID-19, Crises and Fragility', 2020 <<https://www.oecd.org/coronavirus/policy-responses/covid-19-crises-and-fragility-2f17a262/>> [accesat 10 ianuarie 2021].

4 Maria Nicola and others, 'The Socio-Economic Implications of the Coronavirus Pandemic (COVID-19): A Review', *International Journal of Surgery*, 78 (2020), 185–93.

5 ECDC, *Heating, Ventilation and Air-Conditioning Systems in the Context of COVID-19: First Update* (Stockholm: ECDC, 2020) <<https://www.ecdc.europa.eu/en/publications-data/heating-ventilation-air-conditioning-systems-covid-19#no-link>>.

non-artistic activities. In the former category we included those activities pertaining to the hard core of what we consider cultural consumption – those activities of cultural consumption requiring the participation in events where the results of artistic creation processes are presented. The latter refers to a series of other leisure activities that do not necessarily require the consumption of artistic products.

In this context, the explanations for the participation or intention to participate in such activities and events are dependent on two extremes: external influences and individual influences. External influences are represented by supra-individual factors. Although we are not talking about the same phenomenon, the effects are similar to those predicted by structuralist⁶ or ecological theories⁷, in that each individual's behaviour is dependent and sometimes controlled by factors outside their own will. In the case of the COVID-19 pandemic, the most important external influences are the restrictions enforced to minimise the spread of the virus. Obviously, this explanation is also the only one for a series of activities included in our study – i.e. cultural events in closed spaces. In other situations, other supra-individual factors may be brought up, though not related to the restrictions, but to the lack of opportunities: events that might have unfolded legally, but there were no funds or essential infrastructure. As far as the individual factors are concerned, they pertain to personal characteristics and preferences. Over the years it was demonstrated that the participation in cultural events is dependent on socialisation and education, in other words on *habitus*⁸, through which people acquire the habit of various forms of cultural consumption.

6 Anthony Giddens, *Central Problems in Social Theory. Action, Structure and Contradiction in Social Analysis* (London, 1979).

7 Shigehiro Oishi and Jesse Graham, 'Social Ecology: Lost and Found in Psychological Science', *Perspectives on Psychological Science*, 5/4 (2010), 356–77.

8 Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trad. Richard Nice (Cambridge, 1984); Mike Savage et al., 'On Social Class, Anno 2014', *Sociology*, 49/6 (2015), 1011–30.

We remind that the periods of questionnaire application for the data we are about to present are important both for the type of questions asked, and for the data interpretation in the context of the application. A first edition of the study was rolled out in the period 9-18 July 2020. At this stage the respondents were only asked prospective questions: what they would have intended to do in the following six months, considering the various scenarios of pandemic evolution – regardless of this evolution, in case the pandemic situation would stay the same⁹ or in case it improved. The second edition of the study was rolled out in the period 15-18 October 2020. At this stage the prospective questions were doubled by retrospective questions – what the respondents have done in the last four months. The distinction between the two types of questions (prospective and retrospective) may also be regarded as a series of indicators measuring intention, on the one hand, and the (stated) behaviour, on the other hand. This chapter shall focus on the data of the second stage, presenting comparisons with the results from the first stage, were applicable.

Last, but not least, we remind that *the results of these surveys must be interpreted strictly in the context of their application*. In the first edition of the study, the daily infection rates were lower than those of October (i.e. the second edition). The second distinction is given by the fact that in the first stage of questionnaire application the official discussions on the possibility of a vaccine were non-existent. It was only at the end of July when the president of Romania stated that the Romanian state was going to start the procedures for purchasing the vaccine, if and when it would be available¹⁰. In late October there was an announcement that Romania would receive the first lot of vaccines in December, with the mention that the vaccination of the

9 In this context, "staying the same" means staying at most within the parameters of infection on the date of questionnaire application.

10 Cosmin Pirv, 'Iohannis, Despre Achiziționarea Vaccinului Anti-COVID: Suntem Prinși În Procedură', *Mediafax*, 29 iulie 2020 <<https://www.mediafax.ro/coronavirus/iohannis-despre-vaccinului-anti-covid-avem-de-gand-sa-achizitionam-si-vaccinul-si-medicamentele-19446733>>.

medical personnel would start in January¹¹. At the moment this report was drafted, Romania had already entered the second stage of vaccination, aimed at vulnerable persons and essential workers. Consequently, we have a difference of perception given by the topicality of the vaccine, as compared to a situation of speculations. Such differences are important, as they enlarge the predicted possibilities, changing attitudes and perceptions. As the results of other

2. Results

Some of the analyses and results we are about to present resulted from the observations of the second edition of the study. Therefore, where the moment of conducting the study is not mentioned, we implicitly tackle the data collected in the period 15-28 October 2020. The other analyses are based on the comparison with the data obtained in the first edition of the study, as well as with the data of the 2019 *Cultural Consumption Barometer. Experience and cultural leisure practices*¹³, in order to have an image of the cultural consumption before the COVID-19 pandemic.

Graph 1 presents the answers for the behaviour from the last four months, taking into account a series of artistic activities and events. The obtained results highlight three aspects. First of all, there is a distinction between the indoor and the outdoor spaces, the latter obtaining the lowest percentages of participation. Secondly, the results overlap

11 Robert Kiss, 'Nelu Tătaru: Prima Tranșă de Vaccin Anti-Covid Vine În România La Sfârșitul Lunii Decembrie. În Ianuarie Începe Vaccinarea', *Digi24*, 27 octombrie 2020 <<https://www.digi24.ro/stiri/actualitate/sanatate/nelu-tataru-prima-transa-de-vaccin-anti-covid-vine-in-romania-la-sfarsitul-lunii-decembrie-in-ianuarie-incepe-vaccinarea-1391684>>.

12 'Sondaj IRES: Doar 4 din 10 români vor să se vaccineze Anti-Covid', *Radio Europa Liberă*, 21 ianuarie 2021 <<https://romania.europalibera.org/a/sondaj-ires-doar-4-din-10-romani-vor-sa-se-vaccineze-anti-covid/31061964.html>>.

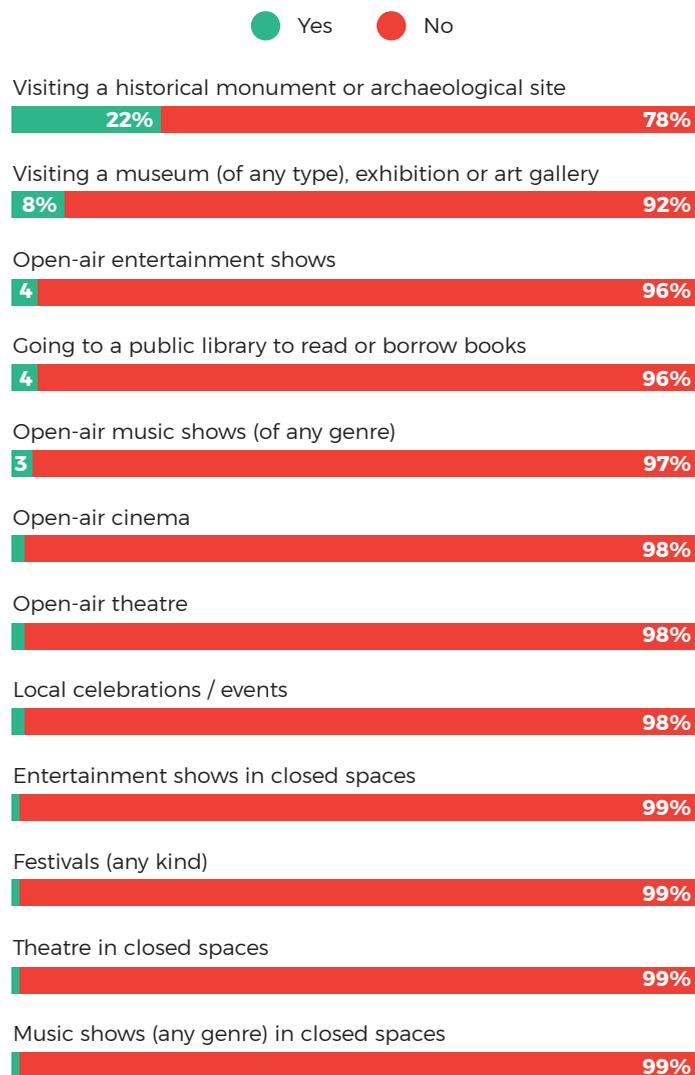
13 Carmen Croitoru and Anda Becuț Marinescu (coord.), *Barometrul de Consum Cultural 2019. Experiența și practicile culturale de timp liber*, (Bucharest, 2020).

surveys show, in December, only 25% of the respondents stated they were sure they wanted to get the vaccine. When the survey was repeated, after the start of the vaccination campaign, it showed a 16 percentage points increase – 41% of the Romanians stating they were sure they wanted to get the vaccine¹². Such a change in attitude might also appear in relation to leisure activities, given the new opportunities of stopping the COVID-19 pandemic.

with the characteristic of availability. We can notice that the most affected were the performing arts (theatre, music etc.), given that the possibility of developing such events was reduced. There was no accident in the fact that the highest percentages were recorded for visiting historical monuments and museums. In both cases, during the states of alert, the people had the possibility to go to such spaces and in some cases such activities could take place in the open air. Last, but not least, the percentage recorded by the visits to historical monuments (22%) is also explained through a series of circumstances: the period of conducting the study, the reference period of the question and the possibility to combine this activity with others. Therefore, there is a possibility that the visiting of such spaces might have been included in a bigger list of activities unfolded during the vacation period, when most of those who went on trips chose destinations within the country. For example, approximately 46% of those who stated that in the last four months they had gone on trips outside their locality mentioned they had visited such places and spaces.

16 Results

Graph 1. Activities practised in the last 4 months – attending cultural and artistic spaces/events



The data in Tables 1 and 2 show how the activities of going on vacation, visiting museums and historical monuments were

combined. Table 1 shows the proportion of persons who went on trips outside their locality and visited a museum or historical monument. One of the most obvious results is the fact that the vacations outside the residence locality were mentioned by approximately half of the respondents who stated they had visited a historical monument or archaeological site (46%). Furthermore, we notice that the placement on the first two positions of historical monuments and museum visits is also given by the fact that these activities were practised together – approximately one of three respondents (30%) who have visited historical monuments have also visited museums or art galleries (see Table 2).

Table 1. Relation between going on trips and visiting museums or historical monuments

				Total
		% Yes	% No	
Went on trips outside the locality	Visited a museum or an art gallery	20%	80%	100%
	Visited a historical monument or archaeological site	46%	54%	100%

Note to table.
The table presents the percentage of persons who went on trips outside their locality and visited a museum or historical monument
Reading: 20% of those who went on trips outside the locality stated that they had visited a museum or an art gallery.

Table 2. Relation between visiting museums and visiting historical monuments

		Visiting a museum or art gallery		Total
		Yes	No	
Visiting a historical monument or archaeological site	Yes	30%	70%	100%
		81%	17%	22%
	No	2%	98%	100%
		19%	83%	78%

	Visiting a museum or art gallery		Total
	Yes	No	
Total	8%	92%	

Note to table.

The calculation method is shown by shadows. The shadowed cells represent the proportion calculated from the number of persons who have or have not gone to a museum. The unshadowed cells represent the proportion calculated from the number of persons who have or have not visited a historical monument or archaeological site.

Reading of shadowed cells: 81% of those who stated they had visited a museum or art gallery mentioned they had visited a historical monument or archaeological site.

Reading of unshadowed cells: 30% of those who have visited a historical monument stated that in the last 4 months they had visited a museum or art gallery.

Unlike the participation in events of a cultural-artistic nature, the other leisure activities (presented in Graph 2) have a higher rate of participation. The highest percentages were scored by meetings with relatives or friends (66%), followed by going to church (51%) and walking in the park (40%)¹⁴. In this case, too, we notice that the activities unfolded within closed spaces obtained the lowest percentages (especially because of the restrictions of operation). We can also make an interesting comparison between the orders obtained in Graph 2 and in the 2019 Cultural Consumption Barometer. While meetings with relatives and friends were on the first position in 2019, too (97% at least once a year¹⁵), going to church and walking in the park recorded different percentages, by comparison. In 2019, walking in the park and going to church recorded equal percentages for the frequency "at least once a year" (84% and 83%, respectively¹⁶). The current data show a visible difference – approximately 9%.

When restricting the data of the first two graphs to means of percentages, we notice that there is a difference of 38% between

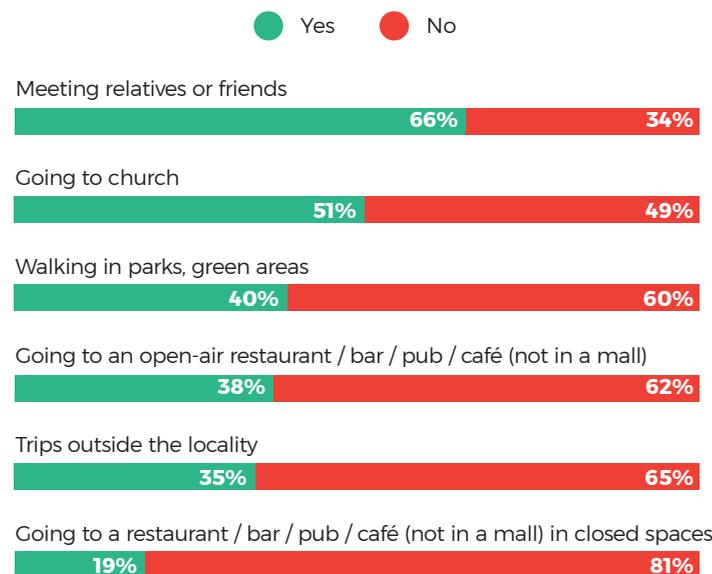
14 Dumitru Sandu and Iulian Oană, 'Practici culturale de timp liber în spații publice', in *Barometrul de Consum Cultural 2019. Experiența și practicile culturale de timp liber*, ed. Carmen Croitoru and Anda Becuț Marinescu (Bucharest, 2020), 47.

15 Sandu and Oană, 'Practici culturale de timp liber în spații publice', 47.

16 Sandu and Oană, 'Practici culturale de timp liber în spații publice', 47.

the two categories – approximately 4% of the respondents mentioned they had been to cultural and artistic events. The differences between the two categories of activities have intuitive explanations. Firstly, there were no general or particular restrictions for the activities in the non-artistic category. Secondly, such activities have always been predominant versus the activities of standard cultural consumption (going to theatre, cinema, opera etc.). Thus, a phenomenon of reinforcing existing behaviours occurs

Graph 2. Activities practised in the last 4 months – attending non-artistic spaces / events



As regards the intentions for the following six months, we notice that for the cultural-artistic activities most of the respondents mention that they would not intend to participate in such events or visit such spaces, regardless of the situation generated by the Sars-CoV-2 virus. Such answers vary between 62% for visiting a historical monument and archaeological site and 86% for going to the library (Graph 3). The second aspect to be noticed is that the first two positions

are taken by the same activities that have been in the top of events unfolded in the last four months (Graph 1), i.e. visiting heritage sites (historical monuments, archaeological sites or museums). The third noteworthy aspect is that for the positive answers of intention / desire to participate, the highest percentages were obtained on the category "yes, only if the situation improves". The intention to participate regardless of the pandemic situation or if the situation stays within the parameters on the date of questionnaire application is almost non-existent. Last, but not least, the distinction between the outdoor and the indoor events is highlighted. Here we should also mention a climate-related aspect, in conjunction with the prospective aspect. Given that the survey was conducted in the second half of October, there is a possibility that some of the answers might have been influenced by this reckoning (October + the next 6 months). We are referring here to the questionnaire items related to outdoor events, difficult to unfold during winter months (especially those in the performing arts category). However, we can notice that the percentage differences between the outdoor and indoor events are not very high when we consider the option "yes, only if the situation improves". Therefore, although the effect of projecting low temperatures is to be considered, the data show that this effect is not that strong.

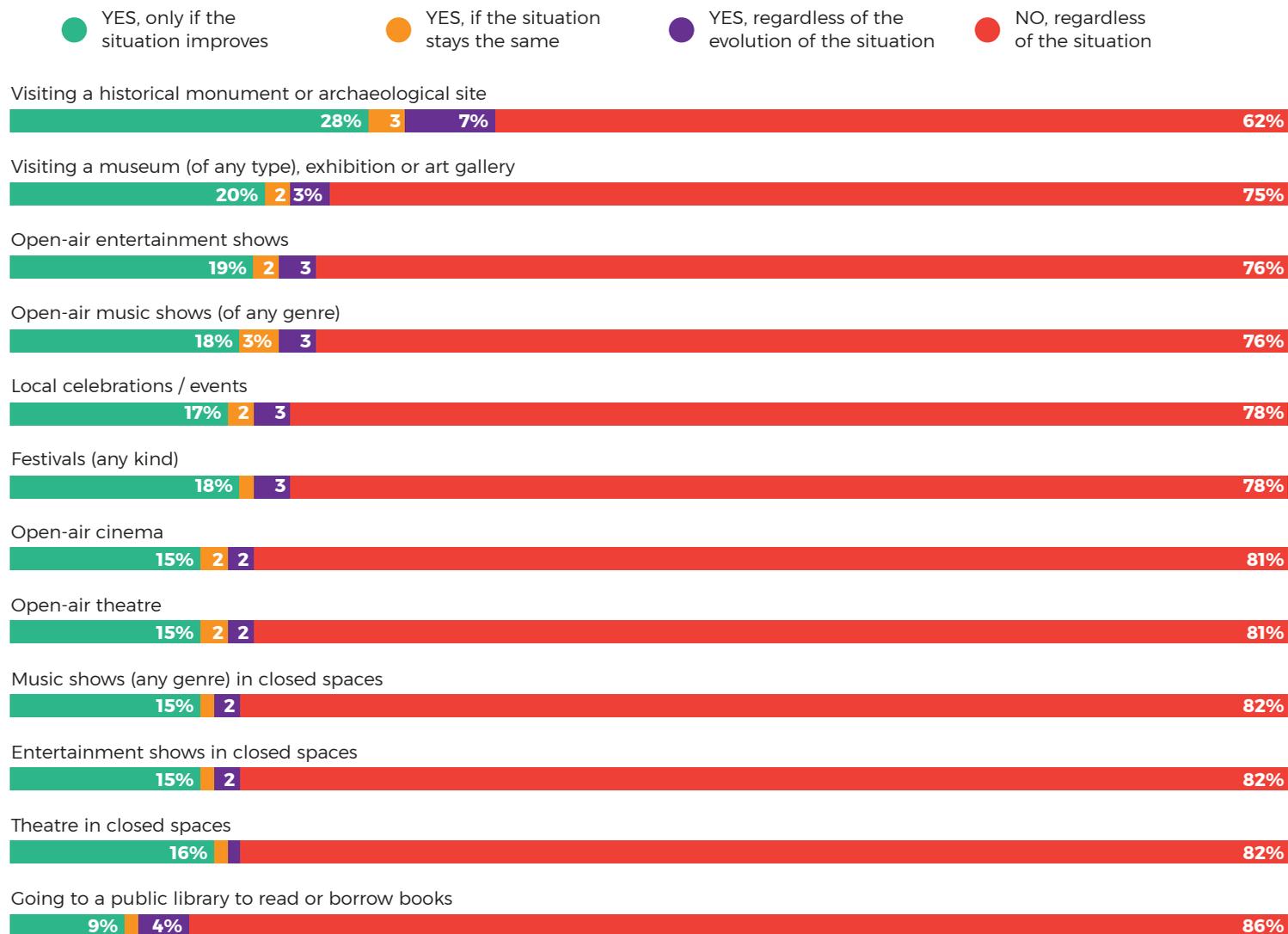
As regards the other leisure activities, the pattern is similar to that of the previous observations, having even a similar order, if we consider the non-participation intention as an ordering criterion (Graph 4). Meetings with relatives or friends scored the highest percentages for all affirmative answer categories, showing that the interactions with close people are an important part in people's lives. Another similarity with the cultural-artistic activities mentioned in Graph 3 is given by the higher percentages obtained for the category of answers "yes, only if the situation improves".

Another aspect to be discussed is the relation between the types of respondents' intentions for the near future in terms of leisure activities and events. Thus, we used indicators

expressing the number of activities in which a person would participate regardless of the evolution of the pandemic, if the situation improves etc. Table 3 presents a series of descriptive statistics for these indicators. As we can notice, the highest average and median values were recorded for the answers "Yes, if the situation improves" and "No, regardless of the evolution of the situation". These results were predictable, given that these answers also have the highest statistical weight. The descriptive results show that such answers are consistent at the level of each person. This result shows that there is a non-public, predominant at the level of the sample, followed by a potential public that depends on certain external factors for the activation of consumption.

As regards the correlations between these indicators, the strongest association was observed precisely for the indicators with the highest average values, the association being strongly negative: the number of activities in which a person says they would be willing to participate if the situation improved decreases as the number of activities in which they would not participate increases (Figure 1). In other words, the results reflect the intentions of culture consumers. Non-consumers of culture have a consistent behaviour as regards the next period. They would not participate in any way, and their preferences have not been modified by the pandemic period (e.g. the desire to go to an event on the background of the stress produced by the lack of possibilities to practice an activity outside the household). On the other hand, the pandemic has modified the intentions of consistent culture consumers – they would like such events to restart, but not under any conditions (the implication being that most of the culture consumers are not the ones who would return to the event halls regardless of the pandemic evolution). This observation is maintained regardless of the respondents' gender, their age, household income and residence area.

Graph 3. Intentions for the next 6 months – cultural-artistic activities



Graph 4. Intentions for the following 6 months – non-artistic activities

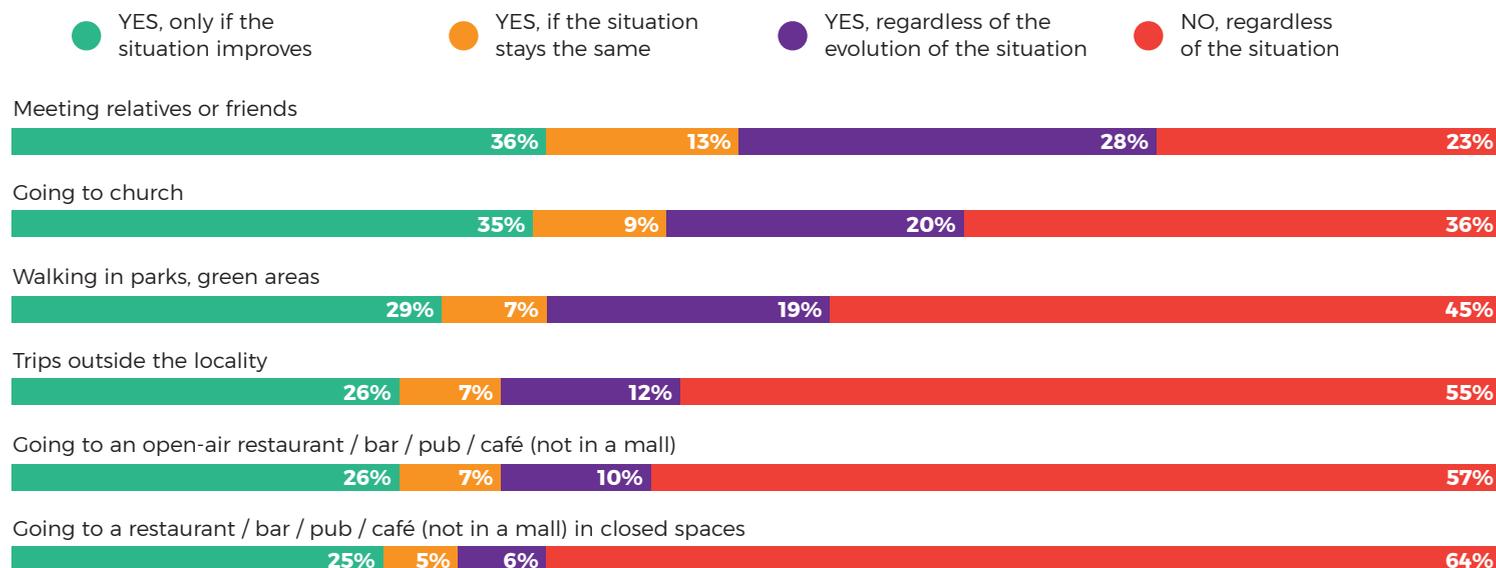
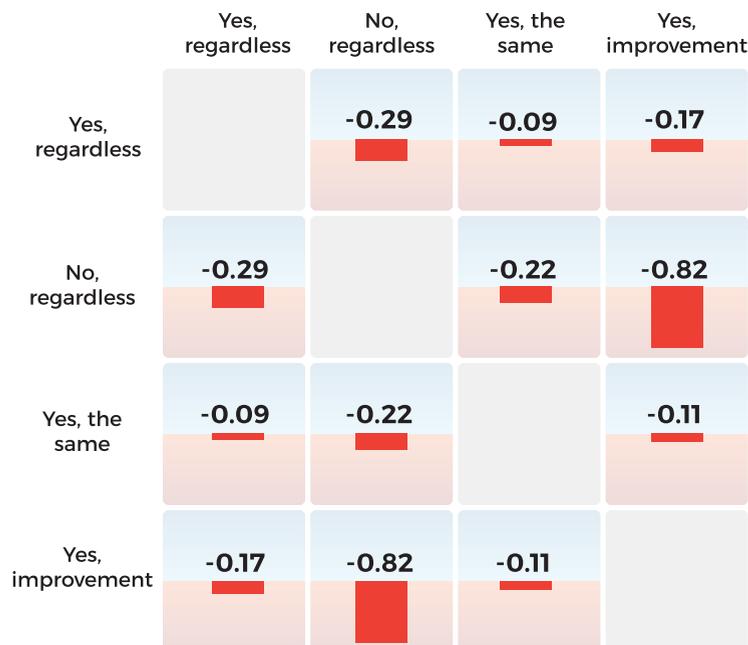


Table 3. Descriptive statistics – number of activities for each category of answers

Indicators	Descriptive statistics				
	Min	Max	Median	Mean	Standard dev.
Yes, regardless of the evolution of the situation	0	18	1	1,59	2,68
Yes, if the situation stays the same	0	18	0	0,78	1,82
Yes, if the situation improves	0	18	3	4,34	4,61
No, regardless of the evolution of the situation	0	18	12	11,28	4,93

Figure 1. Partial correlations between various intentions of participation



Note. The figure presents partial correlation coefficients controlling the variation introduced by *gender, age, household income and residence area*. All correlations are statistically significant for $p < 0.05$.

The data of the first stage of the study showed a possible influence of the pandemic on the manner in which people evaluate their behaviour, beyond conscious reasonings. More precisely, it is possible that they over-estimate their participation or non-participation behaviour. Thus, the positive or negative answers in the scenario "regardless of the situation" should logically show a certain consistency of the behaviour or intentions, with no significant variations from one period to another. Otherwise, we may presume that there are influences independent from individual preferences and the mere enforcement of restrictions.

Table 4 presents the percentage differences for the category of answers "yes, regardless of the evolution of the situation", as recorded in both editions of the study. As aforementioned, the scenario "regardless of the situation" should score relatively close percentages from one period to another, with percentage increases or decreases within the error margin of the sample ($\pm 3\%$). In other words, the differences for this type of answer should not be more or less than 3% from one edition of the study to another¹⁷. However, for most of the activities in Table 4, the percentage decreases are much higher than expected when considering that the proportion of these persons would remain relatively similar (i.e. within the mentioned margin error)¹⁸. Another noteworthy fact is that, in the second stage of the study, the place of the event does not influence the answer, as the percentage differences between the outdoor and indoor events are very small (e.g., 2% for open-air theatre and 1% indoor theatre). Such results show influences beyond solely individual preferences. It is obvious that such intention (to participate regardless of the pandemic evolution) has changed with the increase of the number of persons infected and deceased, and of related restrictions. Most probably, the persons who in the first stage of the study gave such an answer have changed their intention and agree with the participation in events only if the pandemic situation improves.

17 For example, while in the first edition we had 16% recorded for going to open-air music shows, i.e. within the 13-16% interval, in the second edition we should not have a percentage lower than those included in this interval or of least 10% (so that the minimum of 13% from the first edition should be equal to the hypothetical maximum from the second edition, i.e. $10\% + 3\%$ error margin).

18 Another example is visiting historical monuments or archaeological sites, for which in the first edition we have an interval of 15%-21% ($18\% \pm 3\%$) and in the second edition we have an interval of 4%-11% ($7\% \pm 3\%$).

Table 4. Intentions for the next 6 months - „yes, regardless of the evolution of the situation” (cultural-artistic activities)

Type of activity	Edition 1 (July 2020)	Edition 2 (October 2020)	Δ E2-E1
Going to open-air music shows (of any genre)	16%	3%	-13 p.p. (-81,2%)
Going to local celebrations / events	14%	3%	-11 p.p. (-78,5%)
Visiting a museum (of any type), exhibition or art gallery	14%	3%	-11 p.p. (-78,5%)
Going to open-air entertainment shows	14%	3%	-11 p.p. (-78,5%)
Visiting a historical monument or archaeological site	18%	7%	-11 p.p. (-63,1%)
Going to open-air cinema	12%	2%	-10 p.p. (-83,3%)
Going to open-air theatre	12%	2%	-10 p.p. (-83,3%)
Mers la o bibliotecă Going to a public library to read or borrow books	11%	4%	-7 p.p. (-63,6%)
Going to entertainment shows in closed spaces	7%	2%	-5 p.p. (-71,4%)
Going to theatre in closed spaces	6%	1%	-5 p.p. (-83,3%)
Going to music shows (any genre) in closed spaces	5%	2%	-3 p.p. (-60%)
Note to table: The differences from one edition to another (Δ) are presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 10% represents (minus) 10 p.p., but it translates into a percentage decrease of 50%.			

Table 5 presents the comparisons between the two stages of the study for the category of answers “yes, if the situation improves or stays the same”. Given that in the first edition of the study the two scenarios – “improvement” vs. “the same” – were not separated, for the second edition these distinct categories were merged by cumulating the percentages. In this case, too, we witness a drop in percentages, except for going

to theatre in closed spaces¹⁹. When comparing Tables 4 and 5, we notice that the percentage decreases are more drastic in the first case. On the other hand, the number of persons who – from one edition to another – have mentioned they wanted to attend cultural activities and events “if the situation improves or stays the same” does not decrease by more than 50% (the case of going to the library to borrow books). The results reported in Table 5 strengthen the idea that a large part of the cultural activities (that require the participation of the public) will relaunch more vigorously when the pandemic situation improves (decrease of cases and, consequently, of restrictions, as well as other prospects, such as a raise in the number of vaccinated persons).

Table 5. Intentions for the next 6 months - „yes, if the situation improves or stays the same” (cultural-artistic activities)

Type of activity	Edition 1 (July 2020)	Edition 2 (October 2020)	Δ E2-E1
Going to open-air entertainment shows	36%	20%	-16 p.p. (-44,4%)
Going to open-air theatre	31%	16%	-15 p.p. (-48,3%)
Going to open-air music shows (of any genre)	34%	20%	-14 p.p. (-41,1%)
Going to local celebrations / events	32%	19%	-13 p.p. (-40,6%)
Going to open-air cinema	28%	17%	-11 p.p. (-39,2%)
Going to a public library to read or borrow books	20%	10%	-10 p.p. (-50%)

¹⁹ Considering the error margins of the samples (+/- 3%), it may be argued that the drops in the case of indoor music or entertainment shows are not too high or significant, either. For indoor entertainment shows we have an interval between 18% and 24%, and in the second edition – an interval between 13% and 19%, having in common the percentages 18% and 19%.

Type of activity	Edition 1 (July 2020)	Edition 2 (October 2020)	Δ E2-E1
Visiting a museum (of any type), exhibition or art gallery	31%	21%	-10 p.p. (-32,2%)
Visiting a historical monument or archaeological site	39%	30%	-9 p.p. (-23,1%)
Going to music shows (any genre) in closed spaces	20%	15%	-5 p.p. (-25%)
Going to entertainment shows in closed spaces	21%	16%	-5 p.p. (-23,8%)
Going to theatre in closed spaces	16%	17%	1 p.p. (6,2%)
Note to table: The difference from one edition to another (Δ) is presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.			

For the last answer option – “no, regardless of the situation” – we notice an increase of percentages from one period to another. Actually, the differences from one period to another represent the sum of the absolute values from Tables 4 and 5, showing the percentage of people who moved from the categories of persons who want to participate (regardless of the situation or if it improves) to the category of people who stated they did not want to participate, regardless of the evolution of the situation²⁰. In fact, this table shows us how many persons have changed their attitude from a consumption attitude (with or without conditions) to a non-

²⁰ For example, for going to open-air music shows we have a 5% drop for the answer “yes, regardless of the situation” and a 5% drop for the answers “yes, if the situation improves or stays the same”. The sum of 10% is found in the percentage increase from the first to the second edition of the study, for the category „no, regardless of the evolution of the situation”. In all cases, the sums of percentage decreases from Tables 4 and 5 are found in Table 6, as exemplified (with +/- 1% differences, depending on the rounding applied in each case).

consumption one. But such an attitudinal change must be interpreted with caution. It is unlikely that all these persons turned into non-consumers of culture. It is more plausible that these answers may be dependent on the mentioned timeframe (the next 6 months), on the background of distrust in a better evolution of the pandemic in such a short time.

Table 6. Intentions for the next 6 months - „no, regardless of the evolution of the situation” (cultural-artistic activities)

Type of activity	Edition 1 (July 2020)	Edition 2 (October 2020)	Δ E2-E1
Open-air entertainment shows	50%	76%	26 p.p. (52%)
Open-air music shows (any genre)	50%	76%	26 p.p. (52%)
Open-air theatre	57%	81%	24 p.p. (42,1%)
Local celebrations/ events	54%	78%	24 p.p. (44,4%)
Open-air cinema	60%	81%	21 p.p. (35%)
Visiting a museum (of any type), exhibition or art gallery	55%	75%	20 p.p.(36,3%)
Visiting a historical monument or archaeological site	43%	62%	19 p.p. (44,1%)
Going to a public library to read or borrow books	69%	86%	17 p.p. (24,6%)
Entertainment shows in closed spaces	72%	82%	10 p.p. (13,8%)
Music shows (any genre) in closed spaces	75%	82%	7 p.p. (9,3%)
Theatre in closed spaces	78%	82%	4 p.p. (5,1%)
Note to table: The difference from one edition to another (Δ) is presented as percentage points (p.p.) and as percentages between the brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.			

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In all the three cases (Tables 4, 5 and 6) it is difficult to distinguish between the COVID-19-induced reluctance and the effect of the factors pertaining to temperature. More precisely, it is hard to say whether the participation intention is exclusively related to a cautious behaviour on the background of the pandemic or the respondents considered the low temperatures in the following months from the date of the questionnaire application, which would have made the set-up of and participation in outdoor events difficult. Nonetheless, the differences between the percentages for indoor and outdoor events are not so high, showing that, if there had been an effect of the low temperature, it would have been low.

Indirect evidence of the reluctance to participate in cultural events in the public space may also be observed when comparing the data on participation intention from the first edition of the study with the data from the second stage, which refer to the stated behaviour for the last four months. Table

7 compares the percentages for affirmative answers from the two moments (July and October 2020). The differences highlight two aspects. Firstly, there are lower differences when comparing the percentages for the behaviour of the last four months with the proportion of respondents who in July stated they would participate in events “regardless of the evolution of the situation” than when comparing with the proportion of those who intended to participate in a specific activity “only if the situation improves or stays the same”. Actually, such a result was expected, as the number of infections and deaths grew after July. Secondly, we notice that there are generalised decreases, which go beyond individual intentions, as there are also negative differences in the case of those activities and events for which there were no strong restrictions during that period – museum visiting, going to the library or open-air events.

Table 7. Prospective answers vs. retrospective statements – intentions of participation vs. actual participation

Type of activity	Edition 1: Yes, regardless of the evolution of the situation (in the next 6 months) (E1.1)	Edition 1: Yes, only if the situation improves or stays the same (in the next 6 months) (E1.2)	Edition 2: Yes (in the last 4 months) (E2)	$\Delta E2 - E1.1$	$\Delta 2 E2-E1.2$
Visiting a historical monument or archaeological site	18%	39%	22%	4 p.p. (22,2%)	-17 p.p. (-43,6%)
Visiting a museum (of any type), exhibition or art gallery	14%	31%	8%	-6 p.p. (-42,8%)	-23 p.p. (-74,2%)
Going to a public library to read or borrow books	11%	20%	4%	-7 p.p. (63,6%)	-16 p.p. (-80%)
Going to open-air entertainment shows	14%	36%	4%	-10 p.p. (-71,4%)	-32 p.p. (-88,8%)
Going to open-air music shows (of any genre)	16%	34%	3%	-13 p.p. (-81,2%)	-31 p.p. (-91,2%)
Going to open-air cinema	12%	28%	2%	-10 p.p. (-83,3%)	-26 p.p. (-92,8%)

Type of activity	Edition 1: Yes, regardless of the evolution of the situation (in the next 6 months) (E1.1)	Edition 1: Yes, only if the situation improves or stays the same (in the next 6 months) (E1.2)	Edition 2: Yes (in the last 4 months) (E2)	Δ E2 - E1.1	Δ 2 E2-E1.2
Going to local celebrations / events	14%	32%	2%	-12 p.p. (-85,7%)	-30 p.p. (-93,7%)
Going to open-air theatre	12%	31%	2%	-10 p.p. (-83,3%)	-29 p.p. (-93,5%)
Going to entertainment shows in closed spaces	7%	21%	1%	-6 p.p. (-85,7%)	-20 p.p. (-95,2%)
Going to music shows (any genre) in closed spaces	5%	20%	1%	-4 p.p. (-80%)	-19 p.p. (95%)
Going to theatre in closed spaces	6%	16%	1%	-5 p.p. (-83,3%)	-15 p.p. (-93,7%)

Note. For the first edition of the study (July 2020), the questions had a retrospective meaning: what do you intend to do in the next 6 months? For the second edition (October 2020), retrospective indicators were used: what have you done in the last 4 months? The value delta (Δ) represents the percentage differences between the second edition of the study and the values obtained for the two answer options. The negative values are interpreted as percentage decreases between the two periods (Edition 1 – Edition 2). The difference from one edition to another (Δ) is presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.

For the negative answers we notice more significant percentage differences. The number of persons who did not practise a specific cultural activity compared to the number of those who in July said that they would not participate regardless of the pandemic evolution has grown between 21 p.p. (for theatre in closed spaces) and 47 p.p. (for open-air music shows). Such differences are explained by several factors. Firstly, we have the restrictions for performing arts events, many of which used to take place in closed spaces, where the public used to attend directly and physically. Therefore, even in a scenario where some of the persons would have changed their intention of not going to theatre, music and entertainment shows or cinema in closed spaces, they would not have anywhere to go anyway. Secondly, for the events that could have taken place, we are dealing with the lack of participation opportunities. Thirdly, we may invoke

personal reasons, not related to the COVID-19 pandemic. There is a possibility that some of the persons who in July would have wanted to go to various events might not have had the possibility to participate in them afterwards, because of some difficulties generated by this period (e.g. financial problems). Last, but not least, there is also the possibility that some of the respondents who in July stated they would have attended some of the events might not have done this because of the evolution of the pandemic.

Table 8. Prospective answers vs. retrospective statements – intentions of non-participation vs. actual non-participation

Type of activity	Edition 1: No, regardless of the evolution of the situation (in the next 6 months) (E1)	Edition 2: No (in the last 4 months) (E2)	Δ E2 - E1
Open-air music shows (any genre)	50%	97%	47 p.p. (94%)
Open-air entertainment shows	50%	96%	46 p.p. (92%)
Local celebrations/ events	54%	98%	44 p.p. (81,5%)
Open-air theatre	57%	98%	41 p.p. (71,9%)
Open-air cinema	60%	98%	38 p.p. (63,3%)
Visiting a museum (of any type), exhibition or art gallery	55%	92%	37 p.p. (67,2%)
Visiting a historical monument or archaeological site	43%	78%	35 p.p. (81,4%)
Entertainment shows in closed spaces	72%	99%	27 p.p. (37,5%)
Going to a public library to read or borrow books	69%	96%	27 p.p. (39,1%)
Music shows (any genre) in closed spaces	75%	99%	24 p.p. (32%)
Theatre in closed spaces	78%	99%	21 p.p. (26,9%)
<i>Note.</i> The difference from one edition to another (Δ) is presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.			

Another comparison may be made in terms of participation differences between the year 2019 and the period June-October 2020. First of all, we must take into account the fact that we are not dealing with a perfect comparison, given that the 2019 Cultural Consumption Barometer (CCB) data measure the behavior over one year, while the data of the second stage of the study on the effects of COVID-19 only take into account a four-month period. Because of this, two categories were considered for the 2019 CCB data: respondents who at least once a year attended a specific event and those who attended at least once a month. In a general trend, the results show decreases between 2020 and 2019 for both criteria of comparison – monthly or at least once a year. The exception is museum visiting, for which we notice an increase of 15 percentage points when the comparison is made with the number of persons who in 2019 practised this activity on a monthly bases. However, we notice a 23 p.p. drop when changing the comparison criterion. Furthermore, we must note that there are no visible differences when comparing the decreases depending on the space where the events take place.

Table 9. Comparisons CCB 2019 vs. 2020 study, Edition 2 – cultural activities

Type of activity	CCB 2019: At least once a year	CCB 2019: At least once a month	Study edition 2: Yes, in the last 4 months	Δ E2 - CCB 2019 monthly	Δ E2 - CCB 2019 annually
Going to music shows (any genre) in closed spaces *	45%	9%	1%	-8 p.p. (-88,8%)	-44 p.p. (-97,7%)
Going to theatre in closed spaces *	27%	5%	1%	-4 p.p. (80%)	-26 p.p. (-96,2%)
Going to entertainment shows in closed spaces*	38%	8%	1%	-7 p.p. (-87,5%)	-37 p.p. (-97,3%)
Going to local celebrations / events	67%	7%	2%	-5 p.p. (-71,4%)	-65 p.p. (-97%)
Going to open-air theatre*	27%	5%	2%	-3 p.p. (-60%)	-25 p.p. (-92,5%)
Going to open-air cinema*	34%	9%	2%	-7 p.p. (-77,7%)	-32 p.p. (-94,1%)
Going to open-air music shows (of any genre)*	45%	9%	3%	-6 p.p. (-66,6%)	-42 p.p. (-93,3%)
Going to a public library to read or borrow books	18%	5%	4%	-1 p.p. (-20%)	-14 p.p. (-77,7%)
Going to open-air entertainment shows*	38%	8%	4%	-4 p.p. (-50%)	-34 p.p. (-89,4%)
Visiting a museum (of any type), exhibition or art gallery	38%	5%	8%	3 p.p. (60%)	-30 p.p. (-78,9%)
Visiting a historical monument or archaeological site	45%	7%	22%	15 p.p. (214,2%)	-23 p.p. (-51,1%)

Note to table.

The table presents comparisons between the percentage of persons who in the 2019 Cultural Consumption Barometer (CCB 2019) stated they had practised one of the above-listed activities at least once in the last year and the percentage of persons who in the second edition of the 2020 study (October) stated they had practised these activities in the last four months. The differences (Δ) are presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.

*Items marked with * are those for which there was no direct correspondent between the two studies. For example, in the CCB 2019 study, the respondents were asked how often they had been to theatre in the last year, with no indoor-outdoor distinctions. In these situations, the sole percentage of 2019 was compared to the two distinct percentages of 2020 (% closed spaces and % open-air).

Table 10. Comparisons CCB 2019 vs. 2020 study, edition 2 – non-cultural activities

Type of activity	CCB 2019: At least once a year	CCB 2019: At least once a month	Study edition 2: Yes, in the last 4 months	Δ E2 - CCB 2019 monthly	Δ E2 - CCB 2019 annually
Going to a restaurant / bar / pub / café (not in a mall) in closed spaces*	61%	27%	19%	-8 p.p. (-29,6%)	-42 p.p. (-67%)
Trips outside the locality	66%	25%	35%	10 p.p. (40%)	-31 p.p. (-47%)
Going to an open-air restaurant / bar / pub / café (not in a mall)*	61%	27%	38%	11 p.p. (40,7%)	-23 p.p. (-37,7%)
Walking in parks, green areas	84%	67%	40%	-27 p.p. (-40,3%)	-44 p.p. (-52,4%)
Going to church	83%	49%	51%	2 p.p. (4,1%)	-32 p.p. (-38,5%)
Meeting relatives or friends	97%	89%	66%	-23 p.p. (-25,8%)	-31 p.p. (-32%)

Note to table.

The table presents comparisons between the percentage of persons who in the 2019 Cultural Consumption Barometer (CCB 2019) stated they had practised one of the above-listed activities at least once in the last year and the percentage of persons who in the second edition of the 2020 study (October) stated they had practised these activities in the last four months. The differences (Δ) are presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.

*Items marked with * are those for which there was no direct correspondent between the two studies. For example, in the CCB 2019 study, the respondents were asked how often they had been to theatre in the last year, with no indoor-outdoor distinctions. In these situations, the sole percentage of 2019 was compared to the two distinct percentages of 2020 (% closed spaces and % open-air).

The last comparison with the CCB 2019 regards the differences between the number of persons who at least once (in the last year) have practised one of the listed activities and the number of persons who in the two editions of this study stated they were going to practise one of the listed activities, if the pandemic situation improved or stayed the same. These categories of answers were chosen because, as we have shown above, they are the categories wherein most respondents were placed when expressing their will to participate in the following six months. The results reported in Table 10 show a similar trend. For most activities, the intention to participate in

2020 (after the state of emergency in spring) has decreased, as compared to the annual participation from 2019, in some cases marking notable decreases from one edition to another of the 2020 study – e.g.: museum visiting, going to open-air entertainment shows or going to music shows in closed spaces.

Table 11. CCB 2019 vs. prospective answers 2020/2021

Type of activity	CCB 2019: At least once a year	Edition 1 of the study: Yes, improvement or the same	Edition 2 of the study: Yes, improvement or the same	Δ E1 - CCB 2019	Δ E2 - CCB 2019
Going to music shows (any genre) in closed spaces*	45%	20%	15%	-25 p.p. (-55,5%)	-30 p.p. (-66,6%)
Going to theatre in closed spaces*	27%	16%	17%	-11 p.p. (-40,7%)	-10 p.p. (-37%)
Going to entertainment shows in closed spaces*	38%	21%	16%	-17 p.p. (-44,7%)	-22 p.p. (-57,9%)
Going to local celebrations / events	67%	32%	19%	-35 p.p. (52,2%)	-48 p.p. (-71,6%)
Going to open-air theatre*	27%	31%	16%	4 p.p. (14,81%)	-25 p.p. (-40,7%)
Going to open-air cinema*	34%	28%	17%	-6 p.p. (-17,6%)	-17 p.p. (-50%)
Going to open-air music shows (of any genre)*	45%	34%	20%	-11 p.p. (-24,4%)	-25 p.p. (-55,5%)
Going to a public library to read or borrow books	18%	20%	10%	2 p.p. (11,1%)	-8 p.p. (-44,4%)
Going to open-air entertainment shows*	38%	36%	20%	-2 p.p. (-5,26%)	-18 p.p. (-47,3%)
Visiting a museum (of any type), exhibition or art gallery	38%	31%	21%	-7 p.p. (-18,4%)	-17 p.p. (-44,7%)
Visiting a historical monument or archaeological site	45%	39%	30%	-6 p.p. (-13,3%)	-15 p.p. (-33,3%)

Note to table.

The table presents comparisons between the percentage of persons who in the 2019 Cultural Consumption Barometer (CCB 2019) stated they had practised one of the above-listed activities at least once in the last year and the percentage of persons who in the second edition of the 2020 study (October) stated they had practised these activities in the last four months. The differences (Δ) are presented as percentage points (p.p.) and as percentages between brackets. For example, a drop from 20% to 15% represents (minus) 5 p.p., but it translates into a percentage decrease of 25%.

*Items marked with * are those for which there was no direct correspondent between the two studies. For example, in the CCB 2019 study, the respondents were asked how often they had been to theatre in the last year, with no indoor-outdoor distinctions. In these situations, the sole percentage of 2019 was compared to the two distinct percentages of 2020 (% closed spaces and % open-air).

As regards the individual characteristics (gender, age, residence area, education or income) that may contribute to a different distribution of the answers, we mention that in the case of cultural-artistic consumption items such analyses can only be made for prospective questions. As presented in Graph 1, the overwhelming majority of the respondents mentioned they did not participate in the presented events. Since there is no variation in the answers, we do not have variables differentiating between the respondents. In other words, if 90% of the respondents say they have not attended a specific event, the differences men vs. women, youth vs. adults or rural vs. urban are not relevant anymore.

Table 12 shows the percentage of each category of a socio-demographic indicator in relation with cultural events pertaining to the performing arts. The reported percentages are for the persons who stated they wanted to participate in such events, on the condition that the situation generated by the SARS-CoV-2 virus improved. The reason we chose this answer is because we have the most numerous positive answers for it.

In general, the percentages follow the trend of the general distribution. In no situation do they exceed a proportion of 30%. As regards the results for each characteristic, we first of all observe that there are no significant differences between men and women. The residence area plays an important role in differentiating the respondents, as in some cases higher percentages of urban persons are recorded (e.g. in the case of music shows). In terms of education level, we notice that in most cases the persons whose last completed school stage is high school have to the highest extent expressed their desire to participate in the next six months (from the date of the questionnaire application)²¹. As regards the age, we notice that, on average, the persons aged above 65 have expressed

their desire to participate in such events in the near future to a lower extent. An exception is noticed for attending theatre performances (both indoors and outdoors). Another noteworthy fact is that we do not strictly have a relation in inverse proportion to the age. Thus, the younger persons from the sample (18-25 years old) are not necessarily those who expressed to the highest extent their desire to participate in the near future. Last, but not least, the household income is another characteristic that creates visible differences between the respondents, so that the respondents with the lowest incomes (under 1580 RON) have presented the lowest intentions to participate in the near future. There are no significant differences between the other categories in terms of an increased intention of participation related to an increased income.

²¹ It is possible that these percentages be influenced by age here and there, given that education is measured as the last completed stage. Thus, the category "high school education" also includes the persons who are about to complete their post-high school education or to get their Bachelor's degree.

Table 12. Intentions of participation (if the situation improves), depending on socio-demographic indicators – performing arts

	Open-air music show	Music show in closed spaces	Open-air theatre	Theatre in closed spaces	Festival (any kind)	Open-air cinema	Open-air entertainment show	Entertainment show in closed spaces
Gender								
Women	19%	14%	15%	17%	15%	14%	24%	13%
Men	17%	16%	15%	15%	20%	17%	27%	17%
Residence area								
Rural	13%	8%	12%	11%	15%	11%	13%	13%
Urban	22%	20%	17%	20%	20%	19%	25%	17%
Last stage of completed education								
Middle school	18%	18%	16%	16%	19%	18%	23%	18%
High school	29%	23%	17%	25%	23%	25%	28%	22%
Post-high school & Higher education	23%	21%	21%	22%	20%	20%	21%	16%
Age								
18-25	12%	17%	14%	16%	21%	23%	24%	16%
26-40	17%	13%	12%	18%	20%	16%	24%	17%
41-55	22%	17%	18%	18%	20%	18%	22%	18%
56-64	21%	19%	18%	14%	16%	15%	17%	14%
65 and above	14%	11%	14%	13%	10%	9%	11%	9%
Household income								
Q1 (1580 RON)	13%	10%	8%	6%	13%	10%	11%	7%
Q2 (2800 RON)	18%	15%	17%	21%	19%	15%	22%	17%
Q3 (5000 RON)	19%	17%	15%	18%	17%	17%	21%	19%
Q4 (above 5000 RON)	23%	19%	21%	18%	22%	24%	27%	16%

Note.

Percentages are calculated depending on the socio-demographic categories.

Reading example: 19% of the women mentioned that in the following 6 months wanted to attend an open-air music show if the situation improved.

For the household income, the values in the brackets represent the maximum income of persons from a certain quartile. The minimum income from each category is higher than the maximum income from the previous quartile.

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For the other artistic activities and events the same differentiation criteria are kept, so that the strongest differentiators are the residence area and the general income per household. For the activities and events in Table 13, the rural persons also present the lowest level of intention to participate, as compared to urban persons, most probably because of the

absence of cultural offers. Similarly to the previous results, the lowest participation intentions are recorded for those 25% of the respondents who have the lowest incomes of the sample (under 1580 RON). There are no differences between the other income categories. In terms of age, we notice that there is no general trend, the differences are specific to each type of activity.

Table 13. Intentions of participation (if the situation improves), depending on socio-demographic indicators – other cultural-artistic events

	Local celebrations and events	Going to a public library	Visiting a monument or archaeological site	Visiting a museum (of any kind)
Gender				
Women	14%	9%	29%	21%
Men	20%	9%	26%	19%
Residence area				
Rural	13%	6%	25%	16%
Urban	21%	11%	30%	24%
Last stage of completed education				
Middle school	22%	11%	31%	22%
High school	22%	18%	34%	33%
Post-high school & Higher education	20%	10%	35%	31%
Vârsta				
18-25	19%	10%	17%	20%
26-40	13%	5%	35%	23%
41-55	19%	14%	30%	21%
56-64	23%	11%	30%	19%
Above 65	15%	5%	19%	15%
Household income				
Q1 (1580 RON)	11%	3%	18%	9%
Q2 (2800 RON)	18%	13%	25%	20%
Q3 (5000 RON)	19%	12%	34%	27%
Q4 (above 5000 RON)	19%	10%	33%	26%

3. Conclusions

Currently, the cultural artistic sector is in a paradoxical situation. Although the creative economy has had an increasingly significant proportion in the GDPs of the countries in the last years, and cultural products are necessary for improving stress during the pandemic period²², the recovery of the cultural sector will be among the hardest, as this sector is deemed non-essential.

As the presented analyses show, certain forms of cultural consumption – i.e. those within the public space – have drastically decreased. The participation in indoor activities has been quasi-inexistent, except for museums. There was a certain advantage for those activities that could take place in the open air, but the percentages were low in this case, too. Given the high rates of non-participation and, consequently, the low variation of the answers, the individual characteristics pertaining to gender, age, education level, marital status or income do not differentiate between the respondents, so that we may say that a certain category had a higher probability of (non)participation than others in the period July-October 2020. Of all the presented activities, the most attended in the last four months were non-artistic, but even these have dropped, comparatively to the percentage of people who used to practise them at least once a year before the pandemic and, to a high extent, comparatively to the monthly participation.

As regards the preferences for the following six months (since the date of the questionnaire application), we noticed that, similarly, the non-artistic activities are predominant. A second aspect that we noticed is that most of those who stated they would like to go to various cultural events fell into the category “yes, only if the situation improves”. The percentage of people who stated they were willing to participate “regardless of the evolution of the pandemic” has also dropped drastically. These drops in the intentions should be interpreted strictly in

the context of the information available at the moment the questionnaires were applied. During that period (the second half of October), the infection and death rates were rising, and the possibility of a vaccine was just a speculation, with no tangible scenario in terms of population immunisation. At present, the vaccine is a reality, Romania has already entered phase two of population immunisation, and the number of vaccine-sceptics is decreasing²³. Such a climate is important on societal level, as it offers a new perspective. Equally important is the fact that the certainty of the vaccine provides a new time horizon for restarting the activities, which at the moment has shortened.

One of the major questions is whether and how the cultural consumption will recover in the foreseeable future. We do not tackle here the case of cultural products available in the online, which were not affected by the pandemic and its restrictions (on the contrary, in some cases). The critical situation is recorded for the performing arts, for those cultural-artistic events where the direct, physical presence of the audience is essential. Obviously, online streaming could also be carried out for plays, concerts of artists/bands or entertainment shows (e.g., stand-up comedy), as the case has been from the start of the pandemic until now. But the resulted experience is not the same, either for the artists or for the spectators. As intuition may tell us, viewing a concert (either live or recorded) home alone cannot be compared to the sensation of direct participation, which is also recorded by the specialised literature, which speaks of the experiential importance in cultural consumption²⁴. Therefore, the solution of online broadcasting cannot be viable on a long term for the performing arts, unless there is an online public willing to pay

23 'IRES Survey: Doar 4 din 10 români vor să se vaccineze anti-Covid'.

24 Simona Botti, 'What Role for Marketing in the Arts? An Analysis of Arts Consumption and Artistic Value', *International Journal of Arts Management*, 2/3 (2000), 14–27.

22 UNESCO, 'In Moments of Crisis, People Need Culture', 2020 <<https://en.unesco.org/news/moments-crisis-people-need-culture>>.

to view the broadcast events, thus making the monetisation of broadcasts possible.

The pandemic has generated a restructuring of the demand-supply relations. The (quasi-nonexistent) supply involves the artists and cultural managers, who are dependent on the government decisions regarding the restrictions within public and closed spaces, depending on infection rates – an external influence which they cannot control. For this reason, the support for the re-launching of the sector must still be provided in partnership with the state institutions, through actions that would ensure the predictability necessary for the cultural sector on a medium and long term. It is common knowledge that currently a great problem is that the restart of activities is not cost-effective under reduced capacities of audience participation. Finding solutions for the cultural operators to make a profit under social distancing requirements (which means fewer tickets sold) might be a beginning.

On the other side, of the demand, there are the consumers of culture, whose behaviour may become more diverse than before. An analysis of how the cultural sectors were affected by the COVID-19 pandemic shows the importance of including the culture consumers in the recovery process of the cultural and creative sectors²⁵. In other words, it is necessary that we know the new requirements and expectations that consumers created for themselves during the pandemic and under its effect.

We began this chapter by describing the society as a great complex system comprising various interacting spheres and sub-systems that mutually influence each other. The theory of complex systems shows that a system never returns to its initial, state, in an identical form, especially after having undergone major shocks²⁶. Therefore, even though the participation in certain events and cultural activities returns to

the parameters before the pandemic, the manner in which this comeback will happen must be analysed from the viewpoint of the potential participants. For all activity types, the most numerous positive prospective answers (for the following six months) were recorded for the category "yes, only if the situation improves". An important step for the near future is the identification of the ways this (currently vaguely defined) improvement could happen. It is possible that for some persons the improvement might mean the decrease in the number of cases. For others, the improvement might translate into the availability of a vaccine and mass immunisation or into better conditions of access and participation in events, from a sanitary point of view. Or all of these, simultaneously. Regardless of the situation, the new requirements must be identified, as not only does the COVID-19 pandemic generate Sars-Cov-2-related anxieties, but it may also facilitate the development of mysophobia in relation with other potential diseases²⁷ or other spheres of life (e.g. economic anxiety²⁸). For this reason there is a possibility that certain persons might still want to participate in indoor events, under social distancing conditions.

Another factor that we should be taking into account is the timely and correct information of people. This idea continues the rationale behind the need for predictability. The sudden and frequent changes in what is allowed or forbidden may generate an *informational oversaturation*. Among its effects we may presume *confusion* – people think that they cannot go to the theatre or cinema, when these are actually open – or *apathy* – people stop being interested in cultural events until the end of the pandemic, when things return to an increased level of predictability.

25 Radermecker, 'Art and Culture in the COVID-19 Era: For a Consumer-Oriented Approach', 4.

26 John Urry, 'The Complexity Turn', *Culture & Society*, 22/5 (2005), 1–14.

27 Steven Taylor și Gordon J G Asmundson, 'Life in a Post-Pandemic World: What to Expect of Anxiety-Related Conditions and Their Treatment', *Journal of Anxiety Disorders*, 72 (2020), 102231.

28 Frank D Mann, Robert F Krueger and Kathleen D Vohs, 'Personal Economic Anxiety in Response to COVID-19', *Personality and Individual Differences*, 167 (2020), 110233.

Trebuie punctat, de asemenea, că orice comparație a pandemiei COVID-19 cu perioadele anterioare de criză economică trebuie făcută cu o doză de rezervă, dat fiind că perioadele de criză economică nu au fost acompaniate de măsuri de carantină generală și de închidere a instituțiilor și a locurilor de organizare a evenimentelor culturale. În perioade de criză economică consumul cultural poate să scadă sau să se mențină în parametri similari sau, după cum s-a văzut în cazul Slovaciei, să-i facă pe oameni să-și schimbe preferințele de consum²⁹, dar nu consumul per ansamblu.

Last, but not least, we must also consider the fact that cultural consumption activities are oftentimes leisure activities involving opportunities to meet and interact with close people. Furthermore, while cultural products are a source of easing the stress during the pandemic, they may also function as elements of releasing the accumulated stress, in the post-pandemic period. Moreover, the pandemic period has not lasted long enough to radically change certain previous consumption habits of the people. All these are positive factors which certain cultural sectors may use for the re-launch of the industry.

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²⁹ Mária Tajtáková, Štefan Žák and Peter Filo, 'The Lipstick Effect and Outdoor Cultural Consumption in Slovakia in Times of Crisis', *Ekonomický časopis*, 67/6 (2019), 607–28.

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Performing arts and consumption practices during the pandemic. Between the desire to participate and the fear of getting sick

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1. Introduction

In this chapter we shall present a series of analyses intended to describe the consumption of live performances for the period immediately after the end of the state of emergency. The data presented in this chapter are related to the period May-September 2020, describing the public consumption of cultural products from the sphere of performing arts. We took into consideration indoor and outdoor music shows and theatre performances, public festivals and stand-up comedy shows unfolded in closed spaces and in the open-air.

In this chapter we started from the premise that the public would be willing to consume live events, after the quarantine period from the spring of 2020, precisely due to the fact that they had not been able to practise these activities for a long period of time, when they could not participate in live performances, concerts or festivals. Our goal is also to conduct an analysis in terms of the people's level of satisfaction with the performances they attended, in order to also make comparisons with the period prior to the pandemic. Unfortunately, this goal could not be reached for this year, because the level of performing arts consumption was very low and consequently we did not have relevant data for in-depth or qualitative analyses on the consumption of this period. Therefore, we made frequency and crosstab analyses, in order to shape a socio-demographic profile in relation to the non-consumption behaviour as well as to the people's consumption intention.

According to the results, the performing arts consumption was extremely low in the period after the quarantine. The expectations in terms of consumption were high, considering that the data cover the summer period of 2020, when there were public events organised all around the country, though, many of which unfolding outdoors. We tried to find a series of explanations for this novel situation, beyond the situation

created by the COVID-19 pandemic. Besides the fact that there were fewer events organised during this period, we may find other possible explanations. In order to attain this, we must pay some attention to the manner in which performing arts institutions operated during this period. In the first period of the year, most theatre, opera and philharmonics institutions have tried, within their technical possibilities, to move their activity in the online, either on their website or on social networks (Facebook, Instagram) and YouTube. Thus, many institutions have offered the public full online access to archived or live shows performed with no audience in the performance hall. Some institutions made these recordings available to the public at no cost, while others offered paid access, but for a lower price than for a conventional show. It is possible that for a part of the public this type of delivery of the artistic act might have been satisfactory enough, mainly for reasons of health protection and safety during the pandemic.

Furthermore, we must also consider that many performances could only be set up within performance halls. Due to the fact that there are not very numerous spaces allowing the set-up of a large number of open-air events across the country, it is possible that some institutions might have found it impossible to stage certain events and performances, even though there might have been a demand from the public or a will of the institutions to set up such events. Moreover, it is possible that an outdoor performance where the social distancing condition was imposed might have been too costly. Cultural institutions have tried to adjust to the restrictions enforced by the authorities, in terms of public access to cultural activities and events, and therefore they have taken safety measures when setting up events in the public space. Although philharmonics and theatres around the country have

tried to adjust their artistic activity, the public cultural consumption recorded very low values.

Most of the performing arts institutions have sought alternatives to organise their events under optimal conditions. Performing arts institutions in large and very large cities have managed to organise a series of events within public spaces, especially in public plazas. This brought along the possibility for people to still participate in shows during this period, too, but the number of these events was not too large. Moreover, we must also consider the manner in which people are used to consume the products from the performing arts sphere. The experience of consuming theatre in the street, for example, is different from the experience of consuming theatre in a performance hall. This latter consumption behaviour usually has a ritualistic character and involves a complex experience.

The social interaction restrictions, social distancing rules, reduction of the number of people allowed to gather together have implicitly modified social relationships and the way people used to attend a play, a concert, a festival etc. The pandemic-generated situation may also lead to limitations in the manner in which people consume live shows and events, because performing arts usually require a high level of interaction. The sudden change in a consumption behaviour may generate frustration and displeasure in people. For some persons, the enforcement of new rules of conduct, such as social distancing, obligation to wear sanitary masks, has created a type of discomfort that diminishes the feelings of pleasure related to the consumption experience and reduces some of the enthusiasm of receiving the artistic act. In addition, to very many people the experience of shows within performance halls is already a deeply-rooted consumption habit, and the set-up of such events in open spaces may have been perceived differently and considered less attractive. Even though the institutions have tried to bring performances and events in the open air, the outdoor culture and consumption

experience are different from indoor ones. A possible explanation for the very low consumption level recorded in this period is related to the fact that people were not willing to suddenly change their consumption behaviours and rituals (e.g. meeting with friends, sharing opinions after the show, going to a café, restaurant etc.) in order to participate in open-air events under special conditions. The alteration of the ritualistic behaviour of performing arts consumption has determined a form of resistance and may also have determined a very low consumption level. The shutdown or limitation of activities of cafés, restaurants or other consumption spaces may have also affected the consumption behaviour for public cultural events. Besides the social anxiety created by the pandemic, it is possible that the high degree of non-participation might also be a form of social resistance of people against the radical changes imposed by the pandemic in all the aspects of life.

In this context we must also point out that, in general, during the summer season (except for season performances and tours), most performing arts institutions have a low offer of performances, if any. Moreover, it is important to also mention the fact that the number of seats available for the audience in the performance halls was limited, as compared to the period prior to the pandemic. In some cases the capacity of the halls was reduced by fifty percent.

Taking into account that for this pandemic period there are not yet sufficient studies conducted on the impact on the cultural consumption and performing arts consumption, the explanation of the phenomenon through psycho-sociological theories that would provide a complete image is still difficult. One of the authors who studied the performing arts consumption behaviour and tried to explain people's interaction with the performing arts is Colbert. He depicted a series of risks, from the viewpoint of people's perception vis-à-vis the performing arts consumption. In addition to the risks he identified in relation to the period before the pandemic, we can list a

new aspect that may be perceived as a risk, but this time in relation to the pandemic period.

Besides enthusiasm and pleasure, participation in performing arts also involves a series of risks. In a study conducted on cultural consumption, including performing arts. Colbert¹, identified four categories of risks associated with consumption: functional risk, which entails the risk of being bored, of consuming time and money resources; social risk of *being seen* in a space regarded as incompatible with one's image; psychological risk, referring to the risk of *being* in a space regarded as incompatible with one's image and an economic risk entailing spending material resources on leisure or entertainment activities. These four types of risk are associated with quiet historical periods and a balanced social life, uninterrupted by special events. Besides these risks, which rather pertain to one's own person and expectations and decisions, a sanitary crisis may bring along other types of risks, which go beyond the border of personal decisions, and the entailed risks are community- and group-related. The risk of getting sick increases when groups of people share a perimeter for a longer period of time, and this entails a responsibility that surpasses the individual level, i.e. people are no longer responsible for their own health, but everybody becomes responsible for the health of everybody else. It is possible that people may have been reluctant to even attend outdoor events, precisely due to the fact that there has been a constant endorsement of social distancing and strict sanitary conduct, while people have been encouraged to be responsible in relation to their own family. Under these circumstances, we may consider that for some of the people the participation in public events has generated the perception of new forms of risk: risk to one's own health, which would still be an individual risk, but it has also generated a collective risk

to the other persons in one's own family, children, group of friends, colleagues etc. Never in the recent history has there been a discussion on cancelling people's collective lives from the viewpoint that the mere human crowding may represent a community danger. Moreover, we must also mention the public awareness campaigns, mainly via official media, which recommended the avoidance of public transport or repeatedly mentioned the higher risk of getting sick in public transport vehicles.

Moreover, for a large part of the performing arts institutions, the shift to the online was facilitated by the fact that, of all the public institutions, they were the most prepared from a digital point of view. According to the study Digital Culture, conducted in 2020², most of the performing arts institutions in the country have their own websites, with updated information on the artists, performances and events of the respective institutions. According to the same study, performing arts institutions' websites are more adapted to mobile devices (phone, tablet etc.) than other types of institutions. Considering all these data, we may state that one of the explanations for people not returning to the public space for these events is that they had access, even though digital only, to a greater diversity of performances, which most probably satisfied the public's need for consumption for a period of time, although the two types of experiences – live and online – are not similar, nor comparable. We may assume that people are willing to renounce the live experience for a while, as long as they still have an alternative, if only digital.

Before the pandemic, most performing arts institutions already had an updated website and at least one online instrument connecting them to the public. Another explanation for the low level of performing arts consumption in the public space might be related to the fact that people did not find out in time about the special events organised during this period. In this context of using the virtual environment to make the artistic content available

1 Willis, Ken, Snowball, Jen. Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: The example of the National Arts Festival, South Africa. 2009/08/01 Journal of Cultural Economics

2 (currently being published, INCF, 2020)

to the public we must still take into account the people's level of Internet access, too, as well as their level of digital literacy. Some of the public cultural institutions offered public access to their performances or other productions via various social platforms (e.g.: Facebook, YouTube etc.), which can be – and indeed they are – accessed by a large number of users. The paradox or the feeling that by offering access to cultural products via the Internet also makes these products easy to access or consume steps in when we deal with the limits of technology or using technology by certain social categories. The youth's digital literacy level is higher than older people's and the urban people's access is higher than rural people's. The pandemic has more than ever increased the pace of people's learning to use the Internet, the computer or other technological and digital systems and devices. For some categories of people this was easier to do than for other social categories for which this period of hyper-virtualisation of life has created a totally opposite effect. In time, the discrepancies, the segregation and the differences between digital literates

and people who cannot keep the pace with the technological development will turn into inequalities in terms of access to public culture, into actual exclusion of some categories of people and consumers from their right to access culture. In this respect, the public cultural institutions also have the duty to support a balance, so that this period should not generate too strong inequalities or gaps between the people with different degrees of digital literacy. In the last years, the utilisation of some types of social networks has generated, even in the online environment, a type of insular consumption, more and more specific, with the capacity to customise the consumed content insofar that a person can create their own content bubble, where the digital space and world they spend time in become almost unique for each user. Under these circumstances, it is very important that we draw attention upon the possible problems generated by this digitalisation wave in terms of people's access to culture and adequate reception of the artistic content for all categories of public.

2. Data analysis and interpretation

We point out that, since we are facing an atypical period, totally different from any pre-pandemic period, it is important that we identify the role of cultural consumption in people's lives and the conditions under which people want to consume culture, regardless of the evolution of a social crisis, such as the one generated by this health crisis. Therefore, we consider it is relevant to compare the level of participation with the level of participation intention from the first edition of the study³. Half of the respondents (50%) stated they did not want to participate in outdoor entertainment shows, regardless of the evolution of the pandemic situation, 36% stated they wanted to participate if the situation generated by the pandemic stayed the

same or improved, while 14% stated they would participate regardless of the evolution of the pandemic. Of these 14% who stated they would participate regardless of the evolution, only 1% did participate. According to the same data, 16% of the people intended to attend plays in the open air, if the pandemic-generated situation had stayed the same or improved, and 12% stated they would attend outdoor theatre performances, regardless of the pandemic evolution. In fact, the percentage of participation was only 1%. As regards the intention to attend music shows of any genre in the open air, we mention that 16% of the people stated they would attend, regardless of the pandemic evolution, while 34% stated they would participate only if the situation stayed the same or improved, but in the

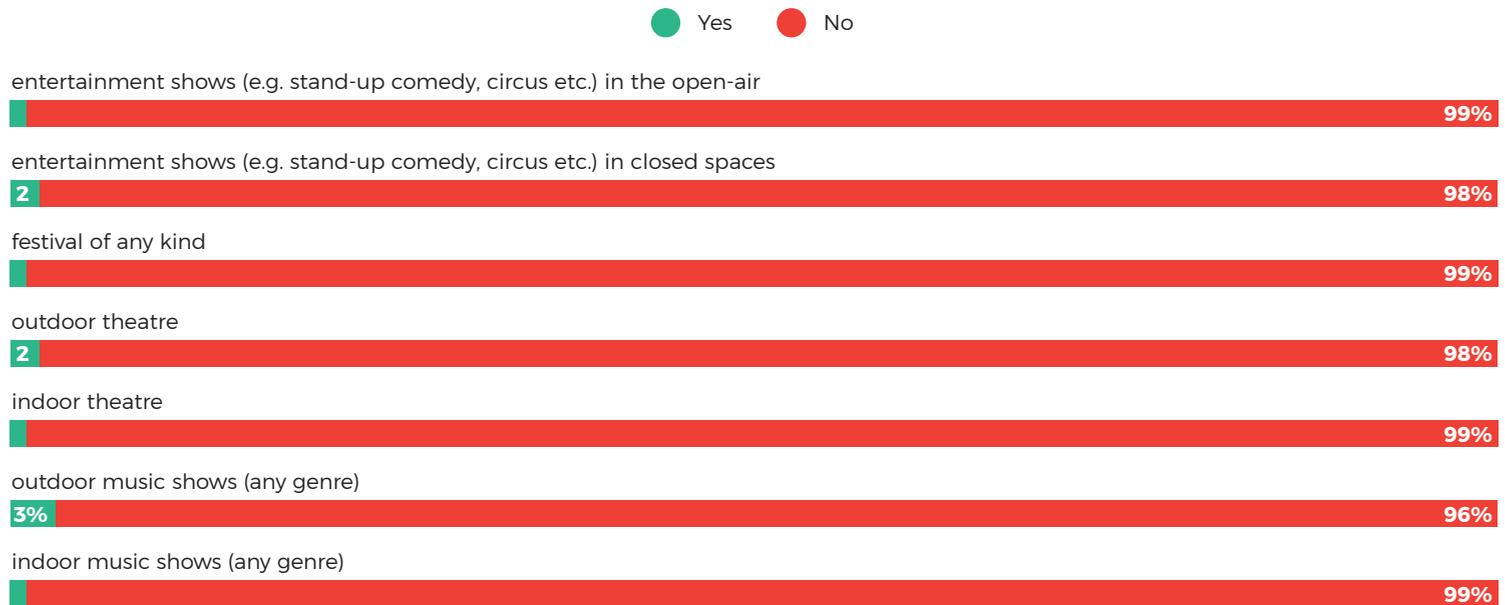
³ Currently being published, INFCF, 2020

last four months the participation recorded only 3%. For all event types and live shows, the participation intention was higher for those that would have been set up in the open air, as compared to those set up in closed spaces – a situation easy to understand, considering the risk and the fear of getting sick. Under these circumstances, it is possible that for some people, who did in fact want to attend performances, the anticipation and preparation to attend eventually shaped an image of a rather stressful, anxious and unsafe potential experience. The people's more enthusiastic intention to participate immediately after the end of the emergency state is probably easier to explain in the context wherein people were anticipating the drop in

the number of infections, the total lifting of restrictions and implicitly the return to the pre-pandemic social life. As the authorities kept some restrictions in place, wearing sanitary masks became mandatory and the reported number of daily cases of infected people was rising, it is possible that the enthusiasm of the people might have lowered, at the same time with the increase of the individually-assumed (not enforced by authorities) unwillingness to participate in cultural events any longer. Once the state of emergency was lifted there also took place a transfer of responsibility from the institutions to the people, and for some of the latter non-participation in events may be a social responsibility action, an action of respect and solidarity with the others.

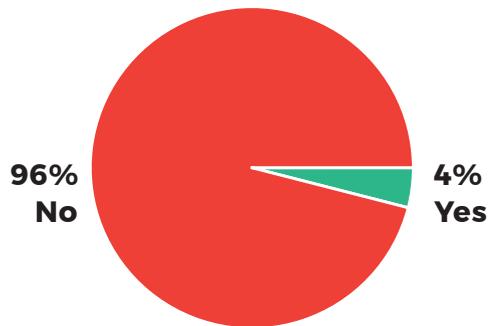
Graph 1. Participation in leisure activities in the last four months

[Please tell us if you have participated in the following activities in your spare time, in the last 4 months]



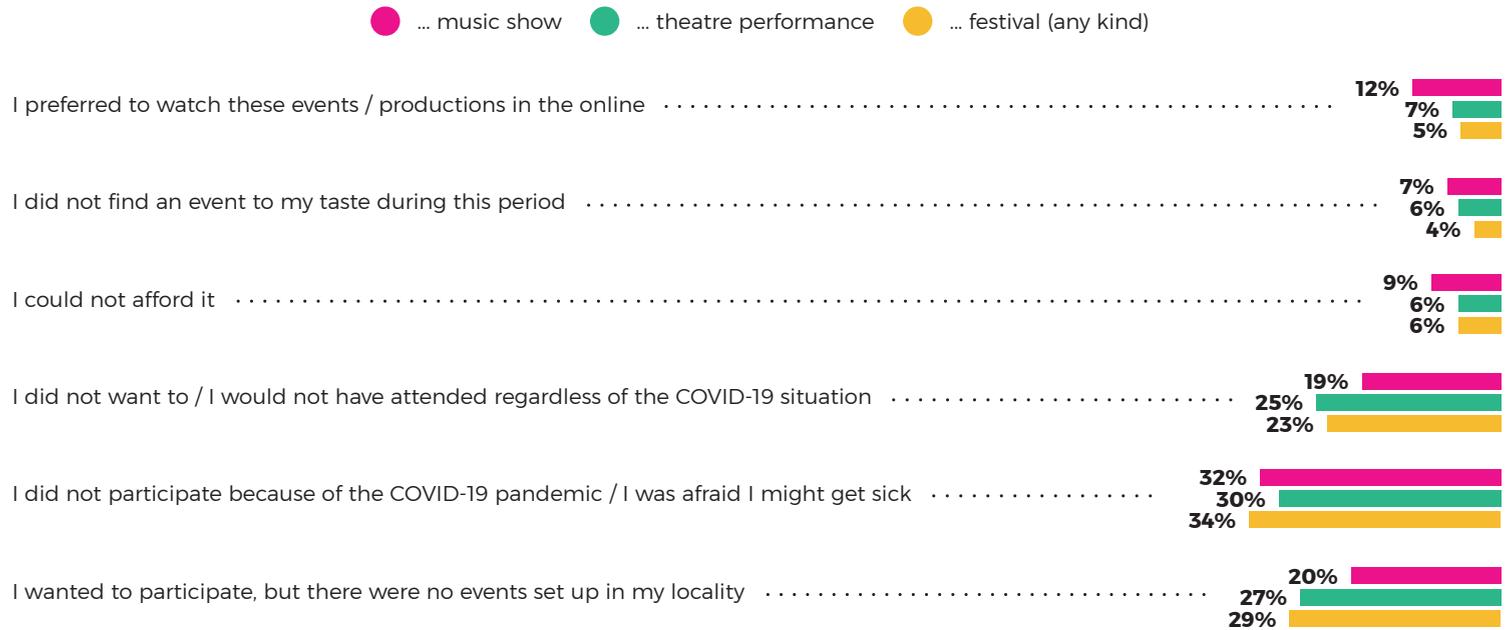
One of the reasons we assumed that the people might not have been able to participate in public events is related to the accessibility of the tickets for this period when there were fewer events than during a normal period. For almost all of the respondents (96%), the ticket accessibility was not an obstacle in attending events from the sphere of the performing arts.

Graph 2. Intention of participation versus access to public cultural events [*Are there public cultural events (theatre, concerts, music festivals etc.) that you wanted to attend in the last four months, but you couldn't find tickets / subscriptions / seats for them?*]



Another goal of this chapter was to identify the main reasons for which people have not participated in events or shows. In order to refine our analyses and statistical interpretations, we broke down the performing arts events into music shows, theatre performances and festivals. For music shows, non-participation was most frequently justified by the presence of the pandemic and the fear of getting sick. For 32% of the respondents, these were the main reasons preventing them from participating in the last four months. For 20% of the respondents, the main reason for not participating was related to accessibility: although they wanted to attend, no music events or shows were set up in their locality. For 12% of the respondents, watching these events on the Internet was satisfactory. As regards the consumption of theatre performances, most people (30%) did not attend them because of the pandemic and the fear of getting sick, 27% wanted to attend, but there were no plays staged in their locality, and a quarter (25%) did not attend because they did not want, regardless of the positive or negative evolution of the pandemic. For the participation in festivals of any kind, 34% of the people did not participate because of the pandemic, 29% would have wanted to participate in festivals, but none were set up in their locality, and 23% did not participate because they had no intention to participate, regardless of the sanitary crisis.

Graph 3. Reasons for non-participation [What is the reason for not participating in...?]

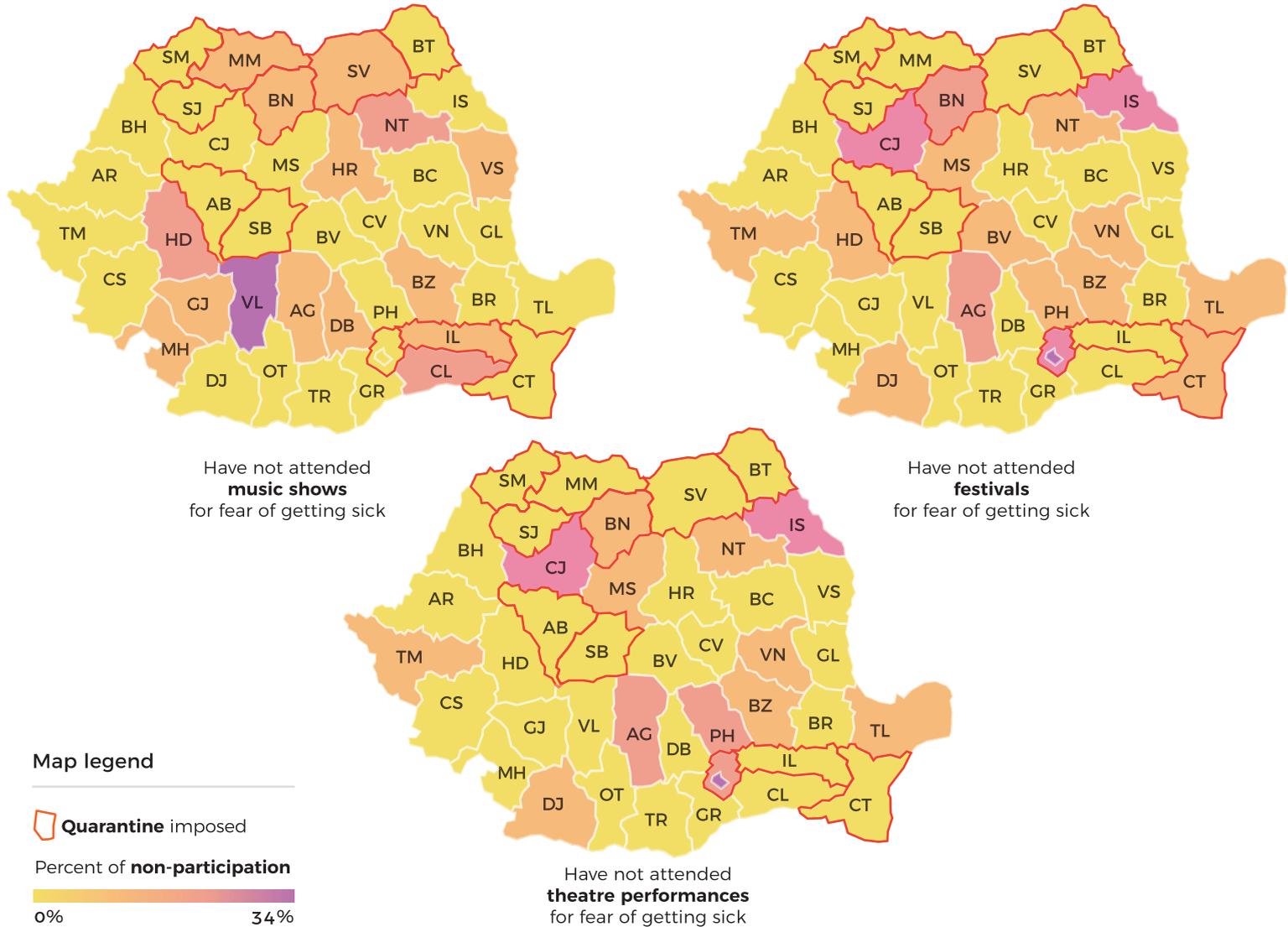


Considering the very low level of participation in live events and shows, we believed it was relevant that for the following section of the report we should analyse the answers with the highest statistical weight regarding the reasons for non-participation in events and live shows. We wanted to identify the non-consumer profile, depending on the types of events and socio-demographic variables: residence area, age, education level, gender, marital status and personal income. On the one hand we have the people who would not have participated,

regardless of the pandemic situation, on the other hand we have the people who have not participated strictly out of the fear generated by the pandemic and the people who would have wanted to participate, but they did not have access to such events, because there were none set up in their locality.

According to Map 1, the level of non-participation was related to the people's fear of getting sick.

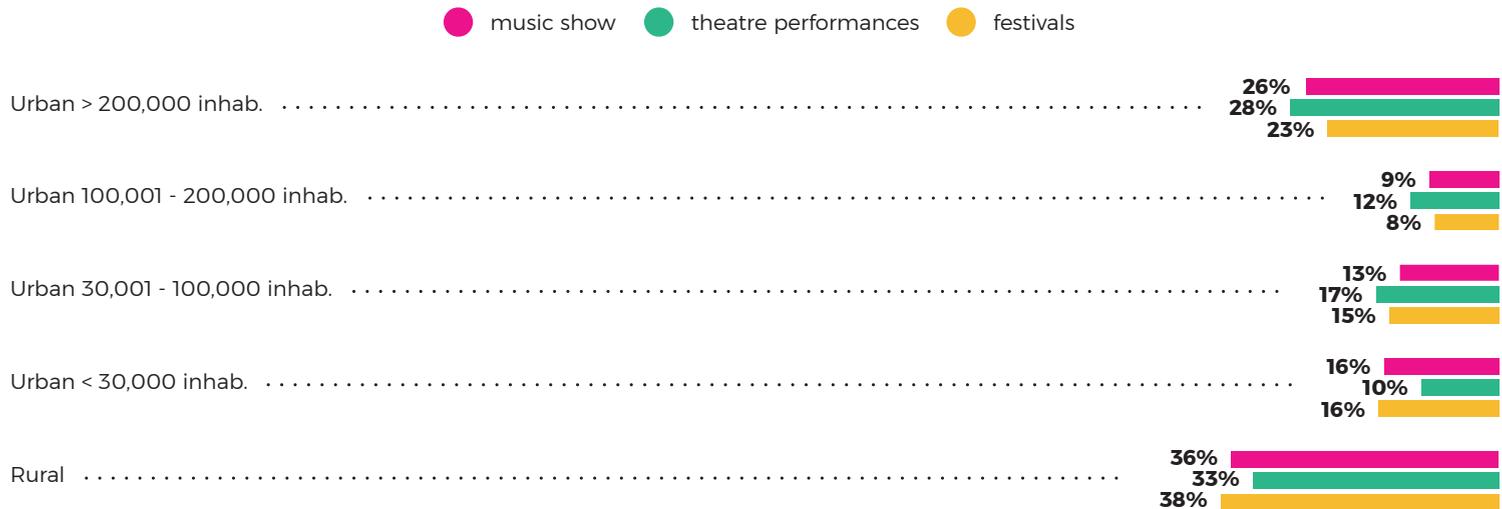
Map 1. Level of non-participation in music shows, depending on the presence of quarantine and level of fear regarding the risk of getting sick



As regards the non-participation in performing arts events due to the fear of getting sick, the highest percentages were recorded in rural areas. An explanation for this situation might be related to the fact that the people in smaller localities are more strongly connected to their community, thus implicitly having a stronger feeling of responsibility towards the members of their community. Furthermore, for the urban people, from towns with more than 200,000 inhabitants, there were also recorded very high percentages of non-participation explained through the fear of getting sick. In this case the explanation might be related to educational factors, i.e. the people have dealt with the consequences of the pandemic in a more responsible manner, understanding its risks, but there

might be also another explanation related to the higher risk of getting sick associated with the potential larger crowds of people in big and very big cities. Although in rural areas the access to performing arts institutions is much lower than in urban ones, rural people invoked the fear of getting sick as the main reason for non-participation, which somehow raises a question related to the feeling of responsibility towards other people. For the people from big and very big cities the fear of getting sick as a result of participating in public cultural events is a sensible reason, because in the cities there is a much higher degree of access to events, institutions etc., while for rural areas this argument is rather emotional, mainly generated by the concern for other people.

Graph 4. Level of non-consumption depending on the size of the locality and the type of event, in relation to the variable "I have not participated because of the COVID-19 pandemic / I was afraid I might get sick".



2.1 Music shows

In the case of music shows, the people who have not participated and would not have participated, regardless of the pandemic-generated situation, mainly come from urban

areas, are above 50 years old, have a low education level, they are married, they have an average personal income between 1501 and 3000 lei and they are men and women alike.

Table 1. I did not want to participate, I would not have participated, regardless of the situation

Residence area	Rural	Urban			
	36%	64%			
Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	17%	20%	20%	21%	22%
Education	Middle school at most	Post-high school at most	Higher education		
	49%	40%	11%		
Gender	Women	Men			
	50%	50%			
Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)	
	22%	64%	1%	13%	
Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	17%	21%	44%	10%	8%

Most of those who have not participated in music shows because of the fear of getting sick are also from urban areas, they are aged above 50, they have middle-school education,

they are mainly women rather than men, they are married and have low to medium incomes.

Table 2. I have not participated because of the COVID-19 pandemic/I was afraid of getting sick

Residence area	Rural	Urban			
	35%	64%			
Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	10%	9%	18%	27%	26%
Education	Middle school at most	Post-high school at most	Higher education		
	32%	49%	19%		
Gender	Women	Men			
	52%	48%			
Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)	
	13%	58%	5%	24%	
Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	13%	30%	37%	12%	8%

As regards the population that would have wanted to participate, but had no access, the respondents are mainly from rural areas, are 30-39 years old and 65 years old and

above, they have a medium level of education and they are mainly married women with low and medium incomes.

Table 3. I wanted to participate, but there were no events set up in my locality

Residence area	Rural	Urban
	56%	44%

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Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	5%	24%	22%	22%	26%

Education	Middle school at most	Post-high school at most	Higher education
	40%	51%	9%

Gender	Women	Men
	54%	46%

Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)
	10%	70%	1%	20%

Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	19%	28%	41%	5%	7%

2.2 Theatre performances

In the case of theatre performances, the respondents who wanted to attend regardless of the pandemic-generated situation are mainly urban people aged between 30 and 39, they have a low level of education, they are men and women alike, married, with medium incomes, between 1501 and 3000 lei.

Table 4. I did not want to participate, I would not have participated regardless of the situation

Residence area	Rural	Urban
	58%	42%

Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	15%	29%	17%	21%	18%

Education	Middle school at most	Post-high school at most	Higher education
	50%	40%	10%

Gender	Women	Men
	50%	50%

Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)
	22%	58%	6%	14%

Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	19%	25%	42%	8%	6%

Most of those who have not attended theatre performances because of the fear of getting sick are urban people aged above 50, with a medium education level, mainly married women with incomes between 1501 and 3000 lei.

Table 5. I have not participated because of the COVID-19 pandemic / I was afraid of getting sick

Residence area	Rural	Urban
	33%	67%

Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	12%1	18%	21%	25%	25%

Education	Middle school at most	Post-high school at most	Higher education
	24%	56%	20%

Gender	Women	Men
	56%	42%

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Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)
	21%	57%	1%	22%

Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	14%	27%	36%	13%	10%

Most of the respondents who wanted to participate, but did not have access because there were no plays staged in their locality, are urban people, aged above 50, they have a medium education, they are mainly married women, with a monthly income of 3000 lei maximum.

Table 6. I wanted to participate, but there were no events set up in my locality

Residence area	Rural	Urban
	42%	57%

Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	5%	21%	21%	25%	29%

Education	Middle school at most	Post-high school at most	Higher education
	43%	46%	11%

Gender	Women	Men
	54%	46%

Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)
	9%	66%	2%	24%

Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	21%	34%	37%	3%	5%

2.3 Festival (any kind)

As regards the participation in festivals, the situation is similar to that of the participation in music and theatre performances. Most of those who would not have participated, regardless of

the situation, are from rural areas, they are 30-39 years old and above 65 years of age, they have a low level of education, are mainly married women with a low and medium income level.

Table 7. I did not want to participate, I would not have participated regardless of the situation

Mediu de rezidență	Rural	Urban
	62%	38%

Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	11%	25%	21%	14%	29%

Education	Middle school at most	Post-high school at most	Higher education
	52%	38%	10%

Gender	Women	Men
	60%	40%

Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)
	21%	59%	5%	15%

Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	18%	31%	38%	8%	5%

56 Data analysis and interpretation

Most of those who have not participated because of the fear of getting sick are young urban people between 30 and 39 years old, as well as adults aged 50-64, with medium education, mainly married women with a medium level of income. A possible explanation for the 30-39 years old category is related to the risks of participation discussed above. This

social category is one of the most active categories of people, belonging to the social class with the most numerous types of responsibilities, at the same time having the highest chance of having children or youth in their family, whom they considered they would expose to the risk of getting sick.

Table 8. I have not participated because of the COVID-19 pandemic / I was afraid of getting sick

Residence area	Rural	Urban			
	38%	62%			
Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	12%	22%	20%	25%	21%
Education	Middle school at most	Post-high school at most	Higher education		
	29%	52%	20%		
Gender	Women	Men			
	52%	48%			
Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)	
	19%	62%	1%	18%	
Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	16%	25%	36%	15%	9%

We have indentified something different from a socio-demographic point of view in the case of those people who would have wanted to participate in festivals, but they have not, because they did not have access due to the fact that there were none set up in their locality. Thus, as was the case of music shows, most of the people who wanted to participate in festivals are mainly

from rural areas. More surprising are the age-related data, as we could not outline an age category more interested in festivals than another. The persons aged above 30 would have wanted to participate in a festival. From the viewpoint of education, the most willing to participate were the persons with medium education, mainly married men with a medium level of income.

Table 9. I wanted to participate, but there were none set up in my locality

Residence area	Rural	Urban			
	55%	45%			
Age	18 - 29 years old	30 - 39 years old	40 - 49 years old	50 - 64 years old	65 years old and above
	6%	23%	25%	25%	23%
Education	Middle school at most	Post-high school at most	Higher education		
	40%	50%	10%		
Gender	Women	Men			
	49%	51%			
Marital status	Not married (never been married)	Married	Consensual union	Divorced /Separated /Widow(er)	
	10%	67%	2%	21%	
Personal income	No income	≤ 1.500 LEI	1501-3000 LEI	3001-4500 LEI	Above 4500 LEI
	20%	28%	40%	4%	8%

3. Conclusions

For the reference period of this report, the consumption level for live events (theatre, concerts, festival etc.) scored very low values. Although some of the major Romanian performing arts institutions have searched for alternatives to be able to organise events under the imposed public health conditions, and the performing arts institutions in large and very large cities have managed to set up a series of events in public spaces, the consumption level was very low nationwide. The consumption expectations were big, considering that there still were public events set up across the country, even though many of them took place outdoors, and taking into consideration the data on the people's stated consumption intentions in the period subsequent to the lifting of the emergency state.

The situation was similar for both the urban and the rural inhabitants. Although the access to performing arts institutions is lower in rural areas, the people in these areas invoked the fear of getting sick as the main reason for non-participation. Furthermore, for people in large and very large cities the fear of getting sick determined a low level of participation in performances. In general, the age and the residence area have had an impact in terms of the level of anxiety regarding the risk of getting sick.

Digital capital and social gaps. Evolution of non-public cultural consumption practices during the pandemic

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1. Introduction

The theme of social gaps is more and more debated in the context of the health crisis that is marking today's society. On the one hand, there is a discussion on how the pre-pandemic social gaps translated into determining factors of the current medical situation and public health. From this point of view, a series of studies were conducted, explaining the differentiated distribution of disease cases incidence through socio-economic factors assimilated to social exclusion phenomena. On the other hand, another set of studies is focused on the mechanisms through which the pandemic either shapes the existing forms of social inequality, or contributes to the creation of structural gaps in fields that were not previously exposed to significant social risks. This chapter, in its turn, may be framed in the second research tradition, through the fact

that it aims at sketching a forecast of the types of social gaps that will be probably amplified by the pandemic situation.

The study analyses the gaps in the non-public cultural consumption, in general, and the digital gaps, in particular. The analysis starts from the premise that the limited access to certain resources – as a consequence of the pandemic situation – impacts the digital gaps, and the presence of digital gaps, in its turn, impacts the means that members of society have and may use in their leisure activities. Therefore, it is necessary that digital gaps should be analysed in the social and economic context wherein they were generated, while the current pandemic has marked both the economic environment and the multiple aspects of people's interaction with technology.

2. The role of digital capital in the information-based society

The term "digital capital" is gaining a special importance in explaining the phenomena that have occurred in some fields as a consequence of the restrictive measures enforced due to the pandemic. Although the term "digital capital" has been used ever since 2000 to define business models in the information-based society¹, its theoretical relevance was outlined later, with the development of a manner of conceptualisation that took over the understanding of the forms of capital in Pierre Bourdieu's terms². In this respect, digital capital was understood by Massimo Ragnedda as "a

set of internalized ability and aptitude" (digital competencies) as well as externalized resources (digital technology) that can be historically accumulated and transferred from one arena to another"³. In other words, digital capital is understood as a potential to use technologies and to transform the abilities to work with digital devices into material or symbolic benefits extending beyond the online space, interposing in the structural system that defines people's positions in a society. Thus, digital capital is an opportunity that entails the transformation of the online experience into resources necessary to participate in the social life, on the path of improving life quality and economic status.

1 Don Tapscott, David Ticoll, & Alex Lowy, *Digital Capital: Harnessing the Power of Business Webs, Ubiquity* (Boston, 2000).

2 Pierre Bourdieu, 'The Forms of Capital', in *Handbook of Theory and Research for the Sociology of Education*, Editat de John Richardson (Greenwood, 1986), pp. 241–58.

3 Massimo Ragnedda, 'Conceptualizing Digital Capital', *Telematics and Informatics*, 35 (2018), 2366–75 (p. 2367).

Therefore, capital digital has been understood as a transfer bridge and means of exchange ensuring mobility in the system of social stratification. From this point of view, digital capital operates within a social logic of accumulation and may be attributed traits like transferability and convertibility. From this standpoint, digital capital is an important component in the circuit of creation and reproduction of social gaps, and in this context it is in a permanent relation of dependence with other forms of capital, such as social capital, economic capital, personal capital, political capital and cultural capital⁴.

Furthermore, the discussions on the non-public cultural consumption within the online environment started from the understanding of social gaps as a polyvalent phenomenon which reflects upon all three levels of the digital divide: (1) level of accessibility, (2) level of using technologies and (3) level of results or benefits derived from usage⁵. More precisely, the degree of accessibility of technological resources (first level) determines the digital capital that a person can accumulate, and, in its turn, the digital capital that a person can acquire influences the online experience and the ways of using digital devices (second level), further leading to the accumulation of opportunities that may be converted into other forms of capital, and thus it can intervene on the third level⁶.

According to the perspective of Massimo Ragnedda, digital capital interacts with economic capital (income and occupation), with cultural capital (education), with social capital (social connections and relationships), with personal capital (intrinsic motivations) and with political capital (active citizenship):

4 Idem, p. 2366.

5 Alexander JAM van Deursen & Jan AGM van Dijk, 'The First-Level Digital Divide Shifts from Inequalities in Physical Access to Inequalities in Material Access', *New Media & Society*, 21.2 (2019), 354–75.

6 Massimo Ragnedda, 'Conceptualizing Digital Capital', *Telematics and Informatics*, 35 (2018), 2366–75 (p. 2366).

"To use the Internet in an effective way, citizens need to have already built up capital(s) in their offline life. Indeed, having particular skills and knowledge, precise motivation, specific family background, occupational memberships, and social status influence not only the access to (first level of digital divide), but also the Internet experience (second level of digital divide) and the capacities to reinvest in the social realm the fruit of this experience (third level of digital divide). For instance, those users who have an already strong economic capital can further increase their original capital through the use of ICTs and their digital capital, by transforming their digital experience into social resources that could improve their socio-economic status (e.g. exploiting their online activities to get a better job position or to improve their businesses). Similar mechanism could be applied for social (e.g. enlarging social network), personal (e.g. increasing self-confidence), political (e.g. improving civic engagement) and cultural capitals (e.g. boosting literacy and skills)."⁷

Thus, digital capital becomes a pivot domain that allows all the other forms of capital to be efficiently exploited, and it can transform or reproduce the existing opportunity structures within a society, at the same time contributing to the definition of social inclusion or exclusion processes.

7 Idem, p. 2368.

3. Social gaps from the viewpoint of the convertibility of capital forms

Recent studies on the evolution of social gaps during the pandemic have led to divergent results, depending on the cultural context where they were conducted, as well as on their methodology. It was expected that the pandemic would impact certain population segments differently, depending on their socio-economic status, so that specific vulnerability factors would become present among some social categories that did not have the necessary forms of capital to ensure resilience over the challenges generated by the measures taken to fight the pandemic⁸. In this equation, digital capital and its relation with cultural capital plays an important part: the manner of using digital technologies may be a factor of alleviating the adversities of the lockdown measures, both economically and psychologically or socially.

A study conducted in UK by Liam Wright et al on a panel-type sample highlighted that, from the beginning of the pandemic to the end of 2020, the gaps between groups, related to the socio-economic status indicators, have stayed at the same level⁹. Another study conducted in the same country by Ettore Recchi et al¹⁰ has confirmed the fact that the pre-pandemic social gaps have persisted during the lockdown period. Moreover, the collected data have highlighted that the risk generated by the restrictive measures was differently distributed depending on the belonging to certain social categories presenting vulnerability factors. Thus, it was

pointed out that the segments of persons most affected by the pandemic (objectively and subjectively) were women, persons with a precarious economic status, persons without a stable job, immigrants, poor neighbourhoods' residents or institutionalized persons¹¹. At the same time, similar studies have shown that the persons with no Internet access¹² or the immigrants¹³ were the segments most exposed to the risks of the pandemic, as compared to other residents.

On the other hand, another recent study conducted in UK highlighted that the pandemic has contributed to the deepening of existing gaps on the labour market and the most affected was a specific age category, the so-called "COVID generation"¹⁴. The segment includes young people between 16 and 25 years old who were about to enter the labour market. Since they are believed to be negatively influenced in terms of opportunities to build up economic and social capital, the pandemic is for them a strong inhibitor of social mobility. Thus, the data of the abovementioned study highlighted an age gap disadvantageous to the youngsters under 25 years of age, comparatively to all the other categories of working population. Despite their greater digital capital and their higher degree of participation in online activities, young people have recorded a higher risk to lose their jobs during the pandemic, a reduction in employment possibilities and a lower level of wages¹⁵.

8 Michael Marmot & Jessica Allen, 'COVID-19: Exposing and Amplifying Inequalities', *Epidemiology & Community Health*, 74.9 (2020), 681–82.

9 Liam Wright, Andrew Steptoe, & Daisy Fancourt, 'Are We All in This Together? Longitudinal Assessment of Cumulative Adversities by Socioeconomic Position in the First 3 Weeks of Lockdown in the UK', *Journal of Epidemiology and Community Health*, 74 (2020), 683–688.

10 Ettore Recchi et al., *Living through Lockdown. Social Inequalities and Transformations during the COVID-19 Crisis in France*, 2020.

11 Idem.

12 Idem.

13 Yang Hu, 'Intersecting Ethnic and Native–Migrant Inequalities in the Economic Impact of the COVID-19 Pandemic in the UK', *Research in Social Stratification and Mobility*, 68 (2020), 100528.

14 Lee Elliot Major, Andrew Eyles, & Stephen Machin, *Generation COVID: Emerging Work and Education Inequalities*, 2020.

15 Idem.

Other research undertakings have highlighted the income level as the main factor of vulnerability and main trigger of social gaps during the pandemic. For example, a study conducted in Spain by Alberto Hernando et al has shown that there is a major gap between the persons within the higher category of incomes and those within the lower category, and these gaps impact the spatial mobility and reflect collateral gaps, including health care-related gaps, as well as gaps in the cultural consumption. More precisely, the data highlighted that during the period March-June, the persons with low incomes recorded a higher spatial mobility than the persons with high incomes. On the other hand, during the period July-September the situation reversed and the persons with high incomes had a higher mobility than those with low incomes, while in the period September-October the situation returned to its initial trend¹⁶. This whole situation reflects a differentiated access to the leisure resources and to the forms of cultural consumption in the digital environment.

In addition, the transformations on the labour market were enhanced as a result of the situation found among the persons with precarious jobs from the viewpoint of professional stability or of the risks on health. Observations have shown that the persons with low economic capital are the first to experience the negative consequences of the pandemic, which in a first stage leads to a large gap in terms of lifestyle and digital consumption activities during the pandemic, when analysed in relation to the differences between the income categories¹⁷. Subsequently, it is expected that the income gap should be reduced as the crisis persists and affects more fields, which also impacts the more economically-stable segments.

More studies consider that the main group of vulnerability

during the pandemic is represented by the persons with low incomes. This segment's lack of access to digital technologies has deepened the pre-pandemic gaps between the persons fulfilling intellectual jobs and those fulfilling physical jobs. The persons with a precarious economic situation did not have the resources necessary to keep their activities in the online only, whether as a consequence of the impossibility to invest financial resources in ensuring their Internet connectivity or in using specific devices, or as a consequence of the nature of their work¹⁸.

Some approaches highlight the creation of new social gaps that were not visible in the period prior to the pandemic, but became relevant once the social isolation restrictions were imposed. These gaps are occupation-related and pertain to the differentiated distribution of consumption possibilities between the persons whose professions make working from home possible and those who have to go to an actual workplace¹⁹. Generally, the former have a high income and are more likely to accumulate digital capital and use online media for their professional, educational, commercial or social activities²⁰.

Last, but not least, the gender dimension was an important factor in structuring the social gaps during the pandemic, leading to major transformations in terms of women's paid and unpaid work. Thus, data from previous studies showed that women were more socially pressed to better prioritize domestic or family-related responsibilities over their professional responsibilities, which led to new challenges in ensuring a family-career balance²¹. In this respect it is considered that women have become "shock absorbers of last resort"²² being the social category with a high level of reaction

16 Alberto Hernando et al., *Social Inequalities in Human Mobility during the Spanish Lockdown and Post-Lockdown in the Covid-19 Pandemic of 2020*, MedRxiv. The Preprint Server for Health Sciences, 2020 <<https://www.medrxiv.org/content/10.1101/2020.10.26.20219709v1.full>>.

17 Katja Möhring et al., 'Inequality in Employment during the Corona Lockdown: Evidence from Germany', *Journal of European Social Policy Blog*, 2020, p. 4.

18 Ettore Recchi et al., *Living through Lockdown. Social Inequalities and Transformations during the COVID-19 Crisis in France*, 2020.(p. 23).

19 Idem, p. 3.

20 Idem, p. 23.

21 Idem, p. 15

22 Idem, p. 22

to the challenges brought by the measures that imposed social isolation, and compensating for some institutions' impossibility to fulfil their usual social functions. For example, as a consequence of the impossibility of outsourcing the activities of children's or elders' care towards formal or informal channels (nurseries, schools, senior care centres), women have spent more time than men fulfilling various tasks within the family or household²³. Furthermore, gender gaps also translated into the fact that women lost their jobs to a higher extent

than men, as a consequence of their over-representation in the occupational sectors that were most affected by the pandemic (hospitality and travel sectors)²⁴. Finally, all these restructurings of the gender roles have reflected upon the forms of non-public cultural consumption: during the lockdown period, women have spent more time on domestic activities, children's care activities and social interaction activities in the digital environment, while men have spent more time on entertainment activities²⁵.

4. Analytical references in outcome presentation

This chapter has two analysis components: (1) the transversal component and (2) the longitudinal component. Through its transversal component, the study aims at highlighting the elements characterising the non-public cultural consumption in the period of relaxation of the restrictions imposed by the pandemic situation (July-October 2020). The longitudinal component is allocated to the identification of the differences characterising the practices specific to the timeframe January-June 2020. As this first semester of the year was partly characterised by the implementation of strict measures of social isolation, it will hereinafter be generically labelled "period of emergency state".

The theme of social gaps is the guideline of both components and it is approached by means of a series of analyses aiming at identifying the existing non-public cultural consumption gap between various segments of population. Thus, we took the following into account:

- gender gap (difference between men's and women's specific cultural consumption)

²³ Lúcia Farré et al., *How the COVID-19 Lockdown Affected Gender Inequality in Paid and Unpaid Work in Spain*, 2020, p. 4 <<http://hdl.handle.net/10419/223876>>.

²⁴ Idem.

²⁵ Ettore Recchi et al., *Living through Lockdown. Social Inequalities and Transformations during the COVID-19 Crisis in France*, 2020.(p. 23)

- educational gap (difference between consumption practices of higher educated persons and consumption practices of persons with middle school education at most),
- income gap (difference between the consumption of persons with an average monthly income of 4500 lei and the consumption of persons with an average monthly income of under 1500 lei),
- age gap (difference between the consumption of persons aged 18-35 and the consumption of persons aged above 65),
- residential gap (difference between the cultural consumption specific to urban persons and the consumption specific to rural persons).

In the transversal component of the study, the cultural consumption gap is operationalised by observing a difference of at least 10% between the social categories of reference in relation to the cultural consumption indicators. In the longitudinal component of the study we aimed at identifying the evolution of the gap during the state of alert, in comparison to the period of emergency state, by keeping the exemplifying categories of activities for which the results of the analysis showed significant differences. Built in this manner, the study follows the methodology of previous research tackling the

cultural consumption practices during the current pandemic at European level, which highlighted the fact that the main gaps that may translate into a differentiated digital consumption are observed in relation to criteria of gender, income and age.

As our goal was to capture analytically-relevant trends, the cultural consumption practices were structured into several categories, taking into account their function: (1) activities with a mainly cultural function; (2) activities with a mainly entertaining function; (3) activities with a mainly informative function; (4) activities with a mainly educational or professional function and (5) activities with a mixed function. When

establishing this classification we started from the conceptual references defined in the volume "2019 Cultural Consumption Barometer. Experience and cultural leisure practices"²⁶. Thus, besides the presented studies, in this chapter we shall follow not only the differentiating criterion of the gap, but also its sphere of manifestation, related to the functions fulfilled by the consumption practices; these functions are in close relationship with the digital capital's processes of convertibility and transferability into other forms of capital: economic, cultural, educational, social etc.

5. General trends in non-public cultural consumption

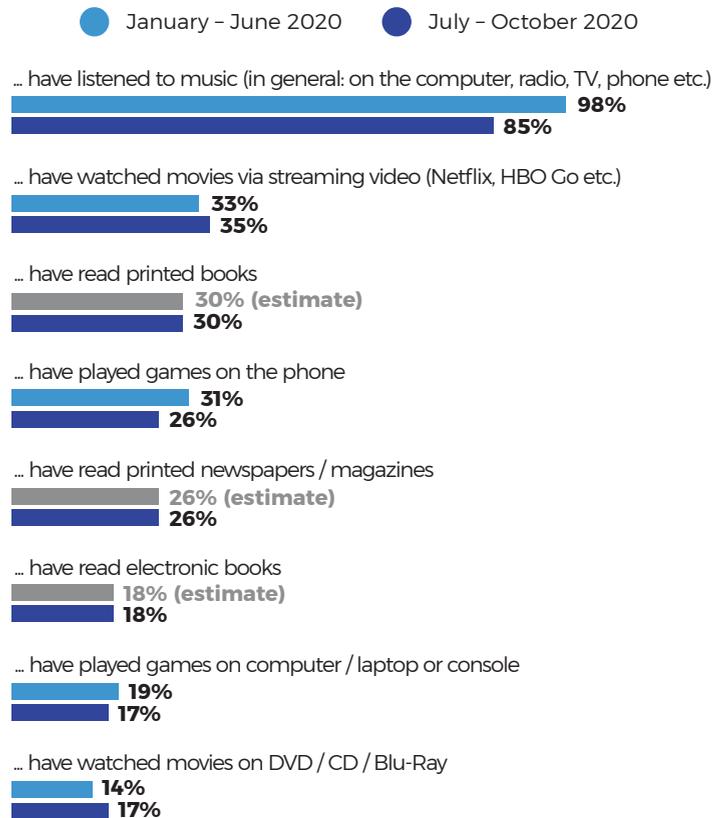
To begin with, the data highlight the fact that the weekly non-public consumption routines are generally similar in the two studies (Graph 1). Using various devices to listen to music has remained the activity practiced by the majority of respondents, and it is also the only category of cultural consumption that recorded a slight decrease: from 98% during the state of emergency to 85% during the state of alert. The observed decrease may be explained through the relaxation of the circulation restrictions and flexibilisation of the activities outside the household.

Moreover, more than 30% of the respondents have frequently viewed movies via online video streaming (Netflix, HBO Go), while the usage of devices with DVD, CD or Blu-ray support was much lower (17%). The percentage of people who have read printed books weekly is around 30%, close to the percentage of persons who have used their phone weekly for games. At the same time, the percentage of people who have read electronic books on a weekly basis is similar to the percentage of persons who have used the computer, laptop or console for games, as well as to the percentage of people

who have read printed newspapers or magazines. These cases group approximately 20% of the respondents.²⁶

²⁶ Anda Becuț-Marinescu, 'Introducere și Metodologie', in *Barometrul de Consum Cultural 2019. Experiența și Practicile Culturale de Timp Liber*, eds. Carmen Croitoru & Anda Becuț-Marinescu (Bucharest: Universul Academic Publishing House, 2020), pp. 5–10.

Graph 1. Evolution of frequency of practising non-public cultural consumption activities [percentage of persons who at least once a week...]



Similarly to the situation of the non-public cultural consumption, the evolution of the manner of using the Internet is not significantly changed, either, when considering the progress of the pandemic situation. (Graph 2). Slight drops in the practices requiring the access of the Internet are noticed in the case of using the social networks, in the case of using devices to listen to online radio or music, as well as in the case of the official information and statements or

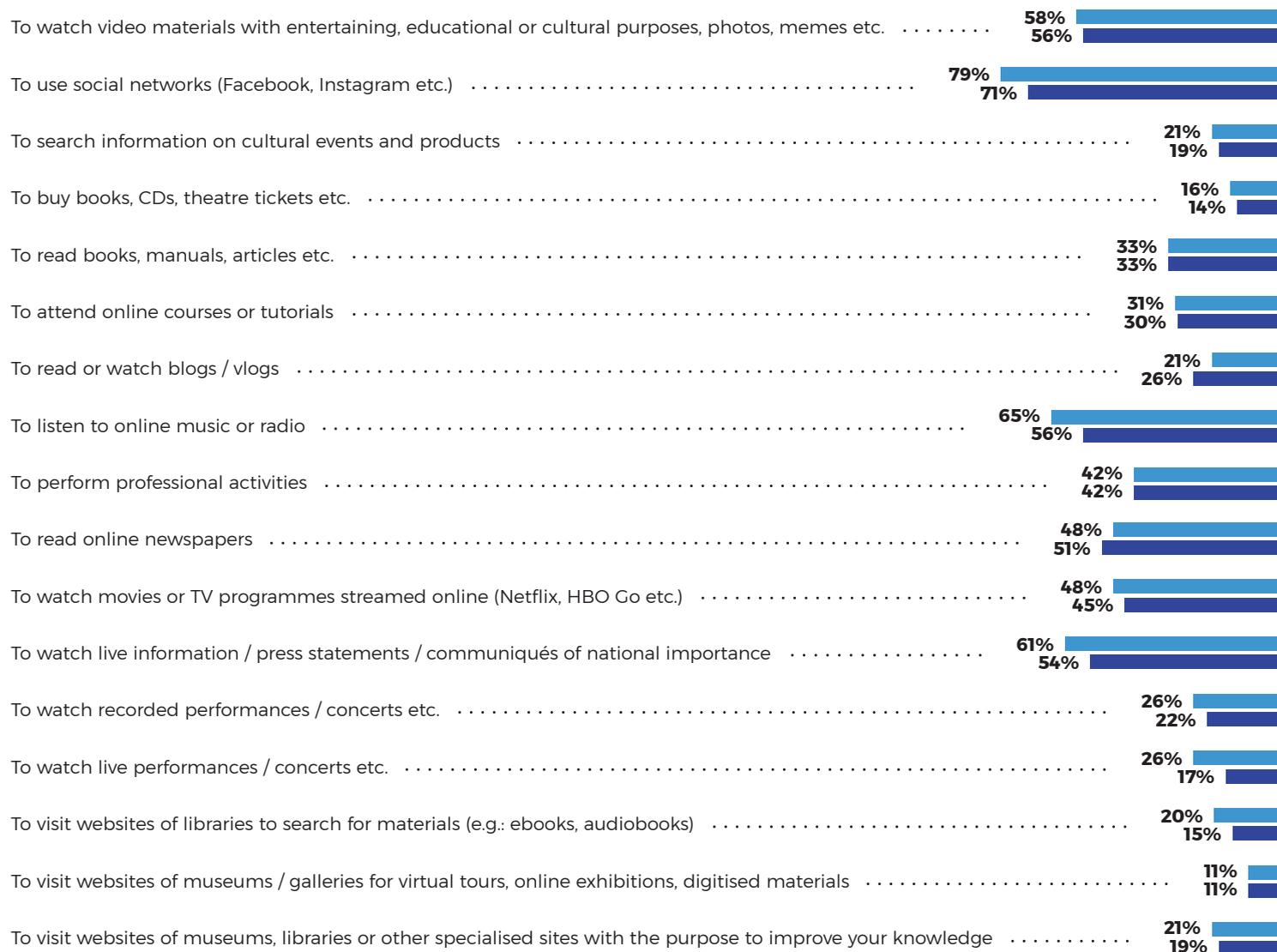
other press releases. However, the decrease of the frequency of practising these activities cannot hint at relevant structural transformations in relation to the forms of cultural consumption in the online environment and most probably is due to the methodological limitations of the studies.

Similarly to the first period of the year 2020, the data highlight the fact that in the period of relaxation of restrictions the Internet was mainly used for entertainment or informative purposes: more than half of the respondents used the social networks, listened to online music, viewed video materials, photos or memes, watched live information of national importance and read online newspapers. Furthermore, approximately half of the respondents watched movies via platforms like Netflix or HBO Go. Using the Internet for entertaining and informative activities is followed by the usage of the Internet for professional or educational activities: between 30% and 40% of the respondents used the Internet to perform professional activities, to read books, manuals or articles and to attend courses or training programmes online. On the other hand, the Internet was used to practise cultural activities to a lower extent: less than 25% of the total respondents are among the people who have used the Internet to watch (recorded or live) performances or concerts, to search information on cultural events, to purchase cultural or culture-related products or to visit sites of museums, libraries or galleries.

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Graph 2. Evolution of the manners of using the Internet (percentage of persons who at least once have used the Internet to perform the activity of reference)

● January - June 2020 ● July - October 2020



Not only the manners of using the Internet, but also the frequencies of access were similar during the states of emergency and alert, respectively (Table 1). During both periods, more than 60% of the respondents have accessed the Internet daily, while over 70% have connected their online devices at least once a week. However, the data highlight a significant proportion of people who still remain deprived of Internet access, thus being potentially exposed to social exclusion risks.

Table 1. Evolution of Internet using frequency

How often do you use the Internet?	January-June 2020	July-October 2020
Every day	64%	63%
Several times a week	8%	9%
Once a week	4%	4%
1-3 times a month	2%	1%
Less than once a month	1%	2%
Never	21%	21%
Total	100%	100%

The aggregated analyses show that the general frequency of using the Internet is not significantly different by gender (Table 2). The percentage of male persons who have used the Internet daily is around 60% and it is similar to that of the female persons'. The situation is valid for both the periods of emergency state and state of alert. Nonetheless, the data highlight a series of aspects to be monitored on a wider timeframe in order to identify the extent to which they may be the foundation of social gaps manifested in a wider sphere. The first of the observed aspects refers to a 9% drop in the percentage of women who have used the Internet weekly: a decrease from 77% during the state of emergency to 68% during the state of alert. Furthermore, another aspect refers to an opposite situation, highlighting an 8% raise in the percentage of women who have never used the Internet:

an increase from 17% during the state of emergency to 25% during the state of alert.

Table 2. Evolution of Internet use frequency, by gender [How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, at high school / college, at work etc.)?]

	Male		Female	
	January-June 2020	July-October 2020	January-June 2020	July-October 2020
Every day	66%	67%	62%	59%
Several times a week	8%	10%	8%	9%
Once a week	3%	3%	4%	4%
1-3 times a month	2%	1%	2%	1%
Less than once a month	1%	2%	0%	2%
Never	20%	17%	24%	25%
	100%	100%	100%	100%

During the state of alert, the persons with higher education have used the Internet as frequently as during the state of emergency (Table 3). Changes of Internet access frequency are not specific to the category of persons with middle school education, or to the segment with post-high school education. However, the upholding of this situation does not cancel the major gaps in the Internet use, which can be observed in relation to the educational level: the persons with a low education have used the Internet in a significantly lower proportion than the persons with a high education. Over 90% of the persons with higher education have used the Internet daily, while a little more than 40% of the persons with middle school education have connected to the online every day. At the same time, it is noteworthy that, during the state of alert, 60% of the persons who only graduated from middle school have never used the Internet.

The analysis differentiated on age criteria highlights the fact that the frequency of using the Internet during the state of alert remains the same as the one recorded during the emergency state (Table 5). According to the same data, we can notice a strong correlation between the age and the degree of Internet use: the younger the respondents, the higher their Internet use frequency. Moreover, age gaps are much more visible than

educational or income gaps. Significant differences in using the Internet are found not only in an analysis comparing the situation of the persons between 18 and 35 years old with the persons above 65 years of age (a gap of around 70%), but also in an analysis comparing the situation of the persons between 51 and 65 years old and that of the persons above 65 (a gap of approximately 30%).

Table 5. Evolution of Internet use frequency, by age. [How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, at high school / college, at work etc.)?]

	18 - 35 years old		36 - 50 years old		51 - 65 years old		Above 65 years old	
	January-June 2020	July-October 2020	January-June 2020	July-October 2020	January-June 2020	July-October 2020	January-June 2020	July-October 2020
Every day	94%	92%	77%	70%	51%	55%	22%	24%
Several times a week	5%	7%	9%	12%	11%	10%	7%	9%
Once a week	0%	0%	5%	3%	4%	7%	6%	7%
1-3 times a month	1%	0%	2%	1%	3%	1%	3%	1%
Less than once a month	0%	0%	1%	5%	1%	3%	1%	1%
Never	0%	1%	6%	9%	30%	24%	61%	58%
	100%	100%	100%	100%	100%	100%	100%	100%

In both urban and rural environments, the frequency of Internet use during the state of alert is similar to that of using the Internet during the state of emergency (Table 6). In urban areas, the percentage of persons who have used the Internet daily exceeds 68% for both waves of the study, while in rural areas the percentage is 60% in the first wave and 56% in the second one. However, the urban-rural gap in the Internet use increased from 8% to 12%, a situation to be monitored within other studies in order to highlight the impact of the pandemic evolution on the online accessibility in relation to the residence area.

Table 6. Evolution of Internet use frequency, by residence area [How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, at high school / college, at work etc.)?]

	Urban		Rural	
	Januarie - Iunie 2020	Iulie - Octombrie 2020	Januarie - Iunie 2020	Iulie - Octombrie 2020
Every day	68%	68%	60%	56%
Several times a week	8%	6%	8%	13%
Once a week	4%	4%	3%	4%
1-3 times a month	2%	1%	2%	1%
Less than once a month	0%	3%	1%	1%
Never	18%	18%	26%	25%
	100%	100%	100%	100%

6. Social gaps in non-public cultural consumption activities

6.1 Social gaps in activities with a mainly cultural function

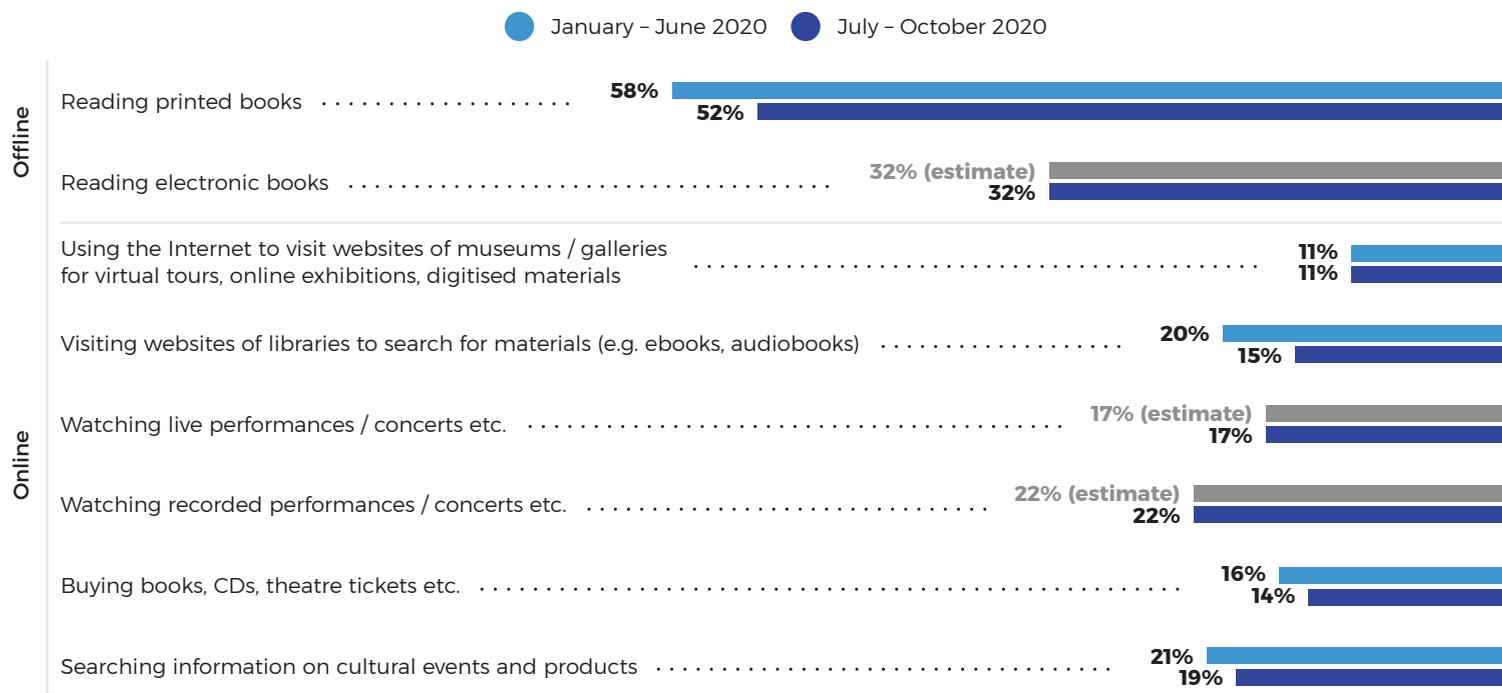
The degrees of practising activities with a mainly cultural function are similar in the two periods analysed. This stands both in terms of activities not requiring an Internet connection and for those performed exclusively online (Graph 3). On the one hand, we can notice that reading books in printed format was one of the activities practised by most of the respondents, as approximately 50% of them stated they had read printed books in the reference periods. Moreover, 32% of the respondents have read books in electronic format during the state of alert. On the other hand, we can notice that all the other activities specific to the online cultural consumption were practised by less than 25% of the respondents. In this context, watching recorded performances or concerts is the online cultural activity with the highest rate of participation. The low percentage values corresponding to the activity of searching information on cultural events and products may also be a clue for the fact that the activities from the cultural sphere had a relatively low degree of interest, but at the same time they may be a direct consequence of the challenges brought by the pandemic upon the cultural supply in general.

The data show a strong correlation between education and the degree of practising activities with a mainly cultural function during the state of alert. For all the activities considered we have the confirmation of the hypotheses stating that the percentage of persons involved in cultural activities is higher among individuals with a higher educational level (Graph 4). Less than 30% of the respondents

with middle school education only have practised non-public cultural activities, and this situation is all the more visible for online consumption practices. Reading (printed or electronic) books and watching recorded performances or concerts were the most frequently practised activities among the persons with post-high school education only. On the other hand, the persons with higher education mainly practised activities of reading and searching information on cultural events or products, materialised in the purchase of cultural products (books, CDs), as well as in watching recorded performances or visiting websites of libraries in search for materials.

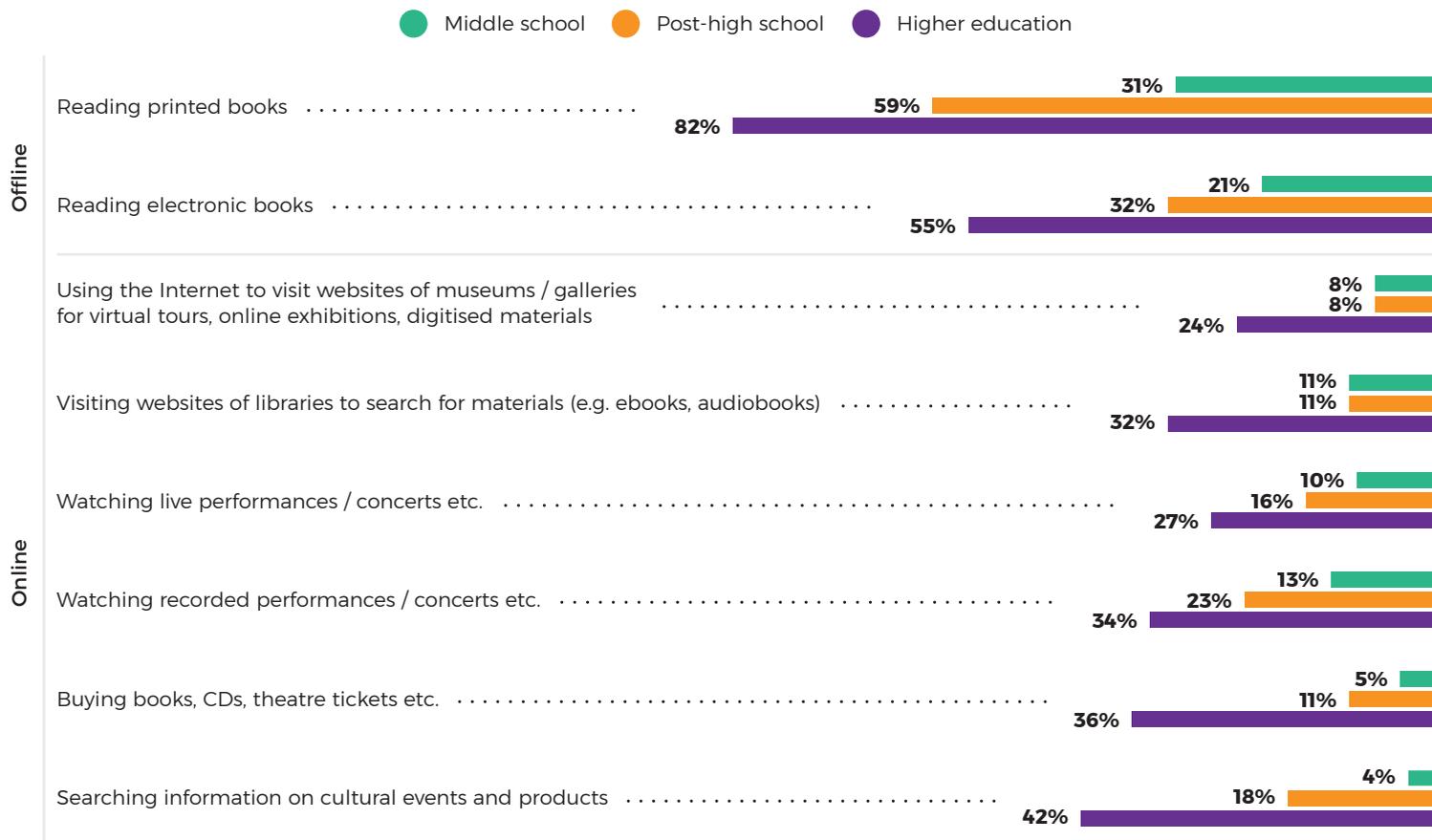
In general, the activities with a mainly cultural function were characterised by significant educational gaps among the respondents who practised them (over 10% difference between the consumption degree recorded for the persons with middle school education, as compared to the persons with higher education), and these gaps were maintained during the course of 2020 (Graph 5). The highest educational gaps (percentage difference of about 50%) characterise the activity of reading printed books, followed by searching cultural information and purchasing various cultural products. Furthermore, significant educational gaps are found in the case of visiting websites of libraries or museums or galleries for virtual tours, online exhibitions or digital materials. Such a situation may be explained by the action of subjective factors (preferences, motivations, consumption options of the potential public), but at the same time it may be interpreted as a shift of pre-pandemic gaps characterising the public highbrow cultural consumption into the online environment.

Graph 3. Degree of practising activities with a mainly cultural function (percentage of persons who at least once have practised the type of activity during the reference period)

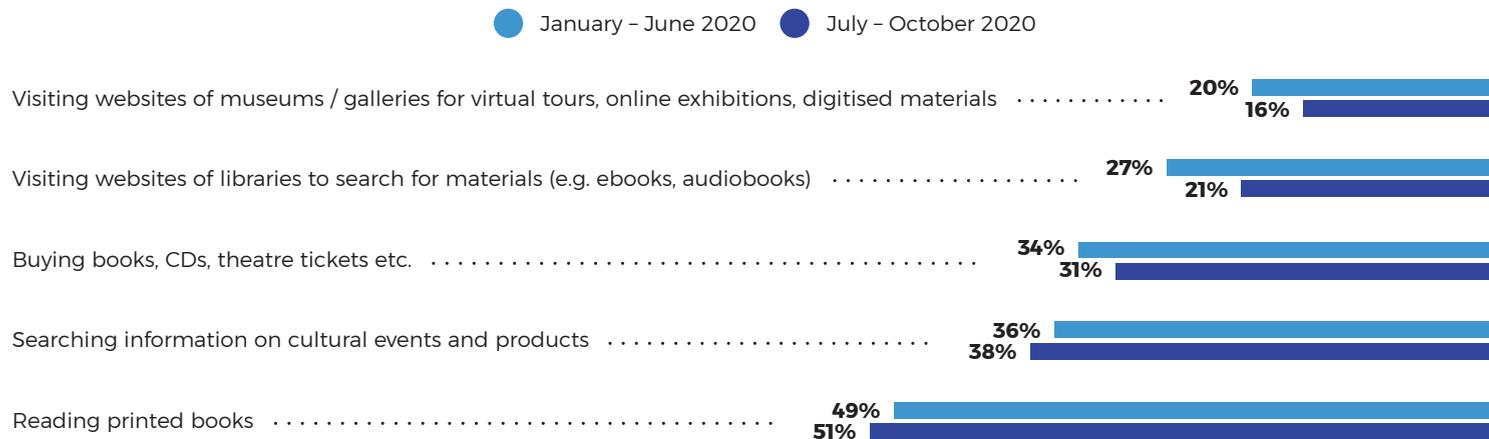


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Graph 4. Degree of practising activities with a mainly cultural function in the period of relaxation of restrictions – analysis in relation to education level (percentage of persons who at least once have practised the type of activity during the reference period)



Graph 5. Evolution of social gaps in relation to practising activities with a mainly cultural function (percentage difference between the degree of practising the activity by persons with higher education and the degree of practising by persons with middle school education)

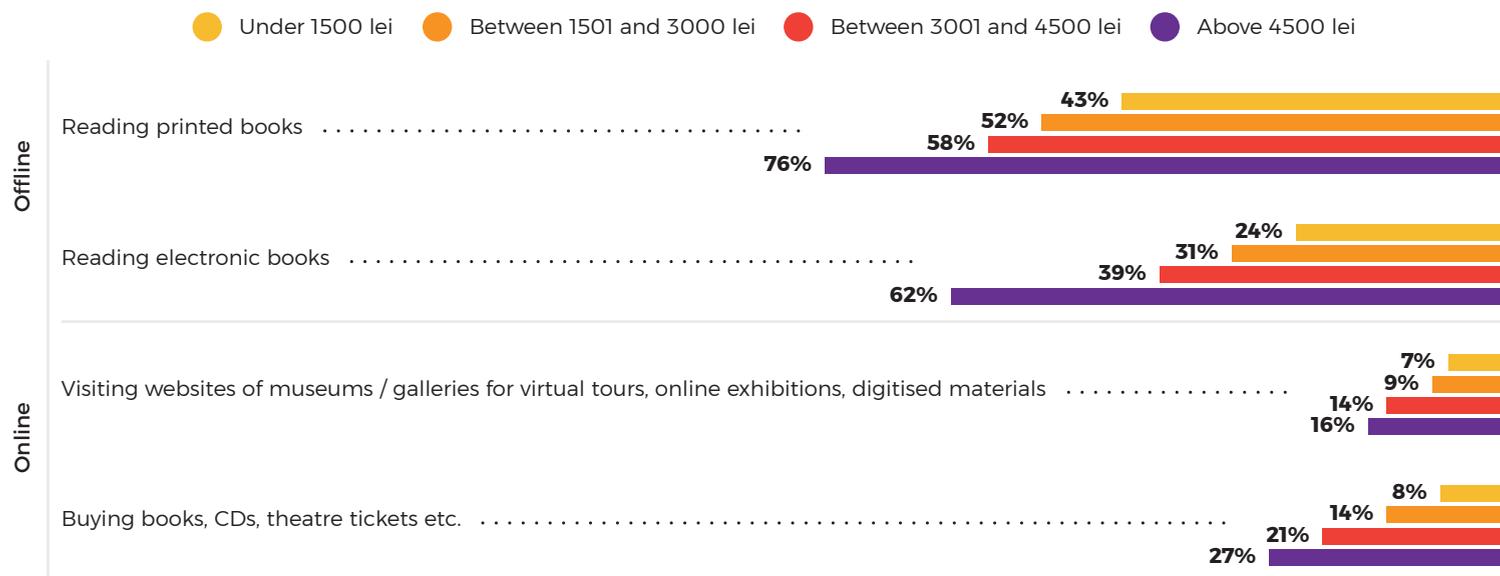


In relation to activities that mainly fulfil a cultural function, the income gap seems to be less relevant than the educational gap (Graph 6), and this situation may be explained through the fact that the types of online content are mostly available for free. Such an assumption is confirmed by the fact that we find income gaps exclusively in the case of activities that include a commercial side (buying books, CDs, theatre tickets) and activities that rather entail a niche consumption (visiting websites of museums or galleries for virtual tours, online exhibitions or digital materials). For other types of activities, financially accessible, there are no significant income differences. These activities include: searching for information on cultural events or products, watching recorded or live performances or concerts, visiting websites of libraries to search for materials. A special situation is represented by the data that highlight significant income gaps between the persons practising some non-public consumption activities, such as reading books. In the case of reading printed books, the educational gap is bigger than the income gap, while in the case of reading ebooks the educational gap is similar to

the income gap. The observed difference is rather the result of including reading practices in professional or educational activities than of mechanisms that operate differently on the market of digital and printed books, respectively.

The gaps depending on income have not recorded significant transformations during the state of alert, compared to the state of emergency. (Graph 7). For both analysed periods, the activities with the biggest gap depending on income are reading printed books (a gap between 25 and 35% during both periods of reference) and buying various cultural products (20% gap during both periods of reference). Furthermore, during the state of alert, the activities of searching information on cultural events or products have recorded a gap similar to the activities with a commercial side (an 18% gap during the state of emergency and a 20% gap during the state of alert). As regards the activities of visiting websites of museums, galleries or libraries, a 7% drop of the gap is observed, yet this value is not high enough to express substantial transformations, but it may be due to methodological limitations inherent to sociological investigation-based studies.

Graph 6. Degree of practising activities with a mainly cultural function in the period of relaxation of restrictions – analysis in relation to personal income (percentage of persons who at least once have practised the type of activity during the reference period)



Age is a differentiating criterion, especially in terms of reading books in electronic format, visiting websites of libraries to search for materials of interest, watching recorded performances or concerts and buying cultural products (Graph 8). For all the mentioned activities we can observe the ascending trend of the participation rate in inverse proportion to the respondents' age. Such a trend, on the other hand, is not specific to the activity of reading printed books, in which case the youth have recorded a consumption level similar to that of the 51-65 years old group, while the values recorded for the people aged 36-50 are similar to those for the persons above 65²⁷. The cultural consumption aggregated by age does

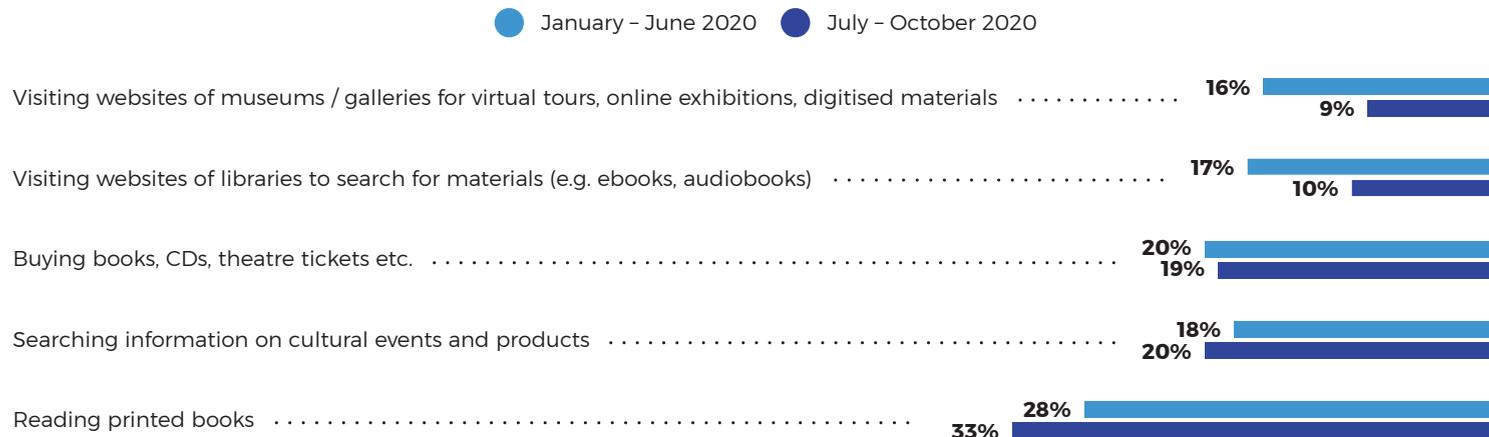
not present progressive variations for the online activities in terms of visiting websites of museums or galleries or searching information on cultural events. For the latter activity there are no significant differences between the three categories of respondents aged between 18 and 50²⁸. Furthermore, in the case of watching live performances or concerts, there are no significant differentiations between the four age categories, in terms of aggregated consumption²⁹.

²⁷ See Table 8, Annex 1

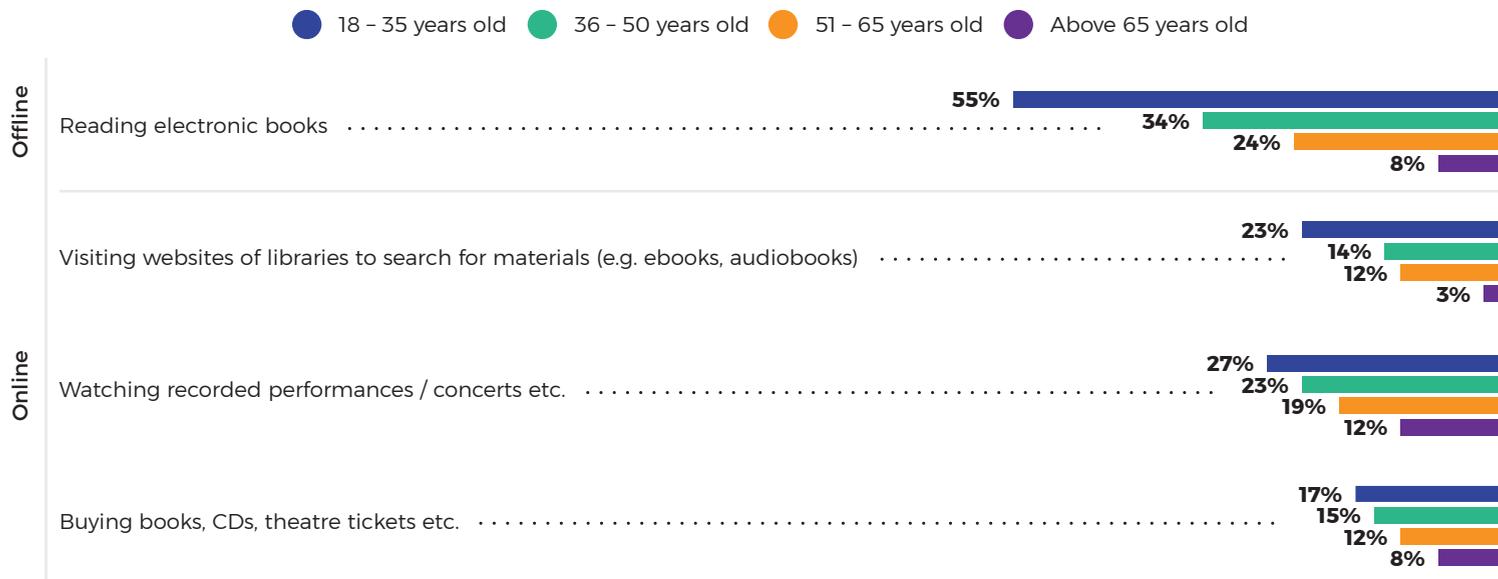
²⁸ See Table 12, Annex 1

²⁹ See Table 12, Annex 1

Graph 7. Evolution of social gaps in relation to practising activities with a mainly cultural function (percentage difference between the degree of practising the activity by the persons with a high monthly income and the degree of practising by the persons with a low income)



Graph 8. Degree of practising activities with a mainly cultural function in the period of relaxation of restrictions – analysis in relation to age (percentage of persons who at least once have practised the type of activity during the reference period)

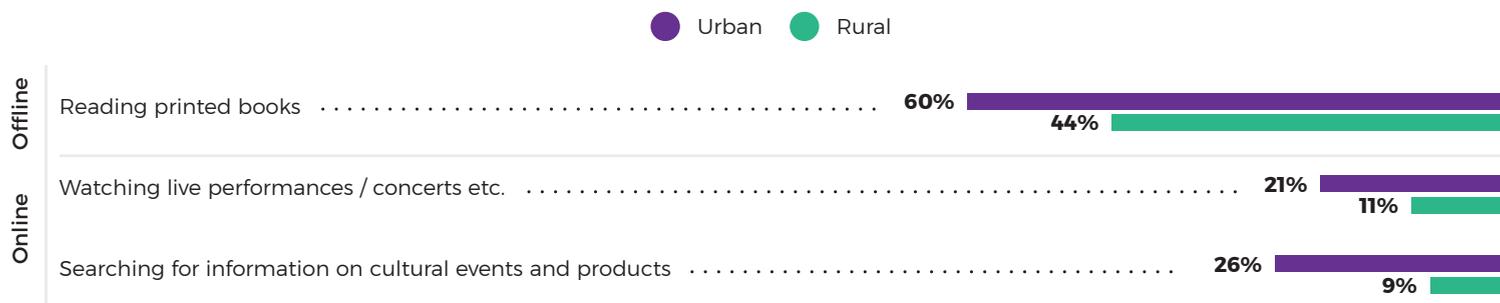


However, the age gap recorded for the activities with a mainly cultural function decreases significantly as regards the activity of reading printed books: from 26% during the state of emergency, the gap reached 7% during the state of alert. But we have to consider that the decrease of the gap in this field does not entail the diminishing of social gaps, as such a situation is observed strictly on the background of the drop of the printed-books reading degree among youngsters during the period overlapping with the summer holiday. Such a result may highlight a specificity of the consumption forms: reading practices among the youth are rather based on specialised books with educational purposes than on contents with cultural-recreational purposes. Such a hypothesis could be tested in future studies, in order to observe whether the nature of reading is a valid explanation of the considerable evolution observed in the age gap corresponding to the practices of reading printed books.

In relation to the residence area, the non-public cultural consumption during the state of alert is characterised by significant gaps in terms of reading printed books, watching live performances / concerts and searching information on

cultural events or products (Graph 9). For all these activities the consumption gap between the urban and the rural environments is higher than 10%. In the period of relaxation of restrictions, a higher consumption in urban areas versus rural areas was related to activities like reading electronic books, watching recorded performances / concerts and buying books, CDs or theatre tickets (a gap between 7% and 9%). On the other hand, visiting websites of museums, galleries or libraries is a sphere of activities that recorded similar values of consumption at both rural and urban level. The absence of substantial differentiations in terms of residence is more of a methodological artefact: the activities with no social gaps have the lowest rate of engagement (under 16% in both residence areas), which makes the observation of statistically significant gaps difficult when following the operationalisation methodology. This is why it is recommended that the future studies explore the specificities of the public participating in cultural activities in digital museums, galleries or libraries, by means of a qualitative methodology.

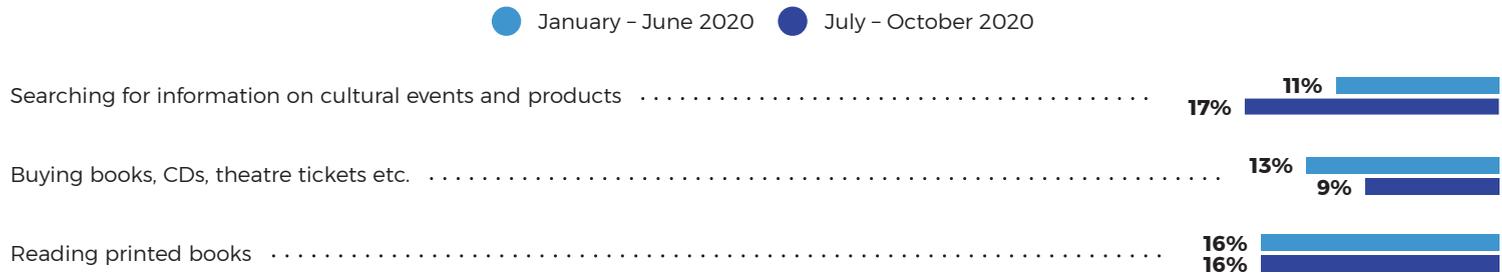
Graph 9. Degree of practising activities with a mainly cultural function in the period of relaxation of restrictions – analysis in relation to residence area (percentage of persons who at least once have practised the type of activity during the reference period)



The residence area-related gaps remain approximately at the same level during the state of alert as compared to the state of emergency (Graph 10). The urban-rural gap in terms of reading printed books is maintained at around 16%, but

the urban-rural gap in terms of searching culture-related information increases by 6% (from 11% to 17%), yet this growth is not statistically relevant for it to be the support of a trend characteristic to the cultural consumption practices.

Graph 10. Evolution of social gaps in relation to practising activities with a mainly cultural function (percentage difference between the degree of practising the activity by the persons in urban areas and the degree of practising by the persons in rural areas)



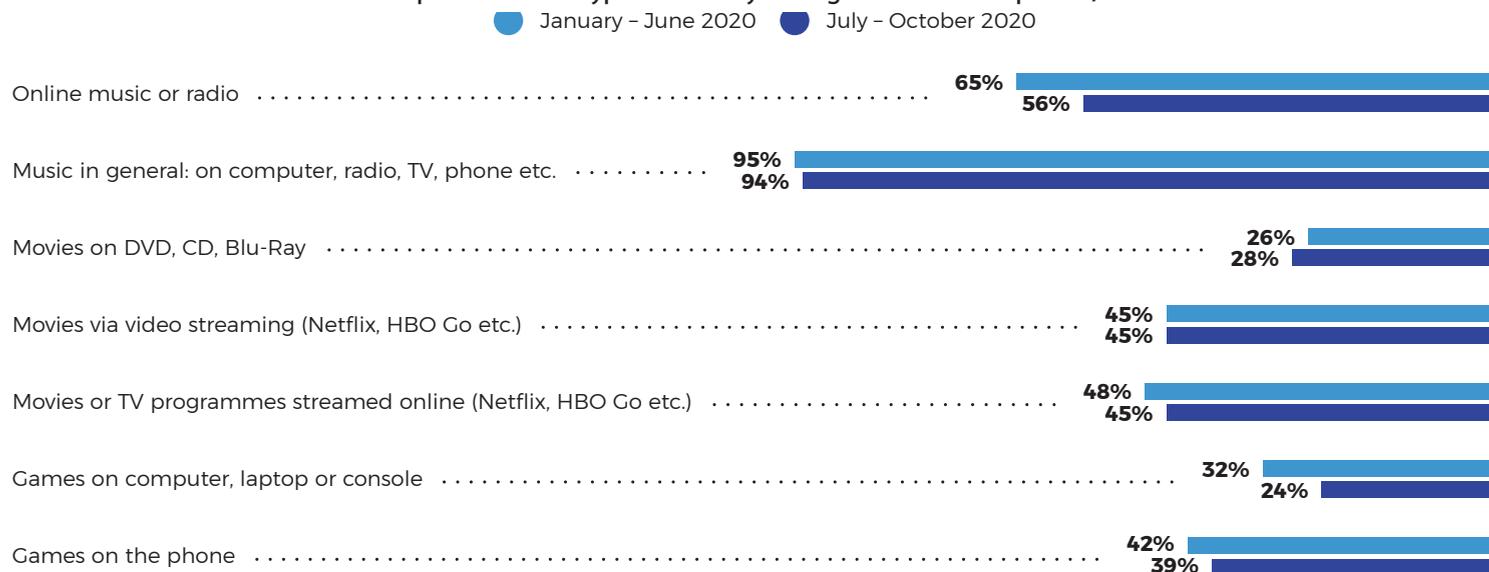
6.2 Social gaps in activities with a mainly recreational function

Entertaining activities were practised by the respondents to the same extent during the states of emergency and alert; the percentage differences between the two reference periods of the study are within the error margin of the survey and thus they cannot highlight significant restructurings of the recreational cultural consumption (Graph 11). The most frequently practised activity in this category has remained the use of various devices to listen to music. Thus, we can notice that over 90% of the respondents have used devices to listen to music, while 55% have performed this activity by connecting to the Internet. Watching movies or TV programmes broadcast online or via online video streaming is an activity practised by approximately 50% of the respondents during the pandemic, regardless of the

types of existing restrictions nationwide. This percentage distribution occurs in a context wherein watching movies on DVD/CD/Blu-Ray is found as a leisure activity among less than 30% of the respondents. Phone gaming was practised to a higher extent than gaming on computer, laptop or tablet: around 40% of the respondents opted for games on the phone during both periods of reference, while gaming on other devices was practised by 32% of the respondents during the state of emergency and by 24% of the interviewees during the state of alert.

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Graph 11. Degree of practising activities with a mainly recreational function (percentage of persons who at least once have practised the type of activity during the reference period)



While in the case of activities with a mainly cultural function there were no specific differences of gender, in the case of activities with a mainly entertaining function we observe a series of activities practised more by male than female persons

(Graph 12). Thus, the data highlight that a higher proportion of men as compared to women have used the Internet to watch movies via online video streaming and the computer, laptop or console to play games.

Graph 12. Degree of practising activities with a mainly recreational function in the period of relaxation of restrictions – analysis in relation to gender (percentage of persons who at least once have practised the type of activity during the reference period)



An increase of the gender gap may also be observed in terms of watching movies via online video streaming (Graph 13). The gap thus noticed records a modification of 9%: from a gender gap of 7% during the state of emergency, a gap of 16%

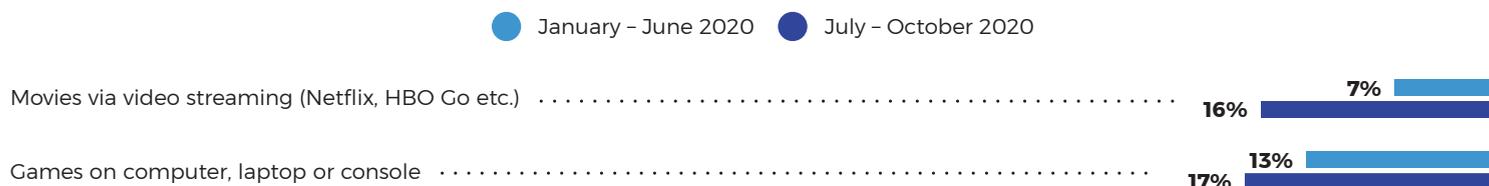
during the state of alert is reached. These modifications can be observed in the context of a growth of the proportion of men and a decrease of the proportion of women who practise this activity. On the other hand, the level of using the computer, laptop or

console for games recorded slight drops during the state of alert among both male and female respondents, which led to a modification of the gender gap by 4% (from 13% to 17%).

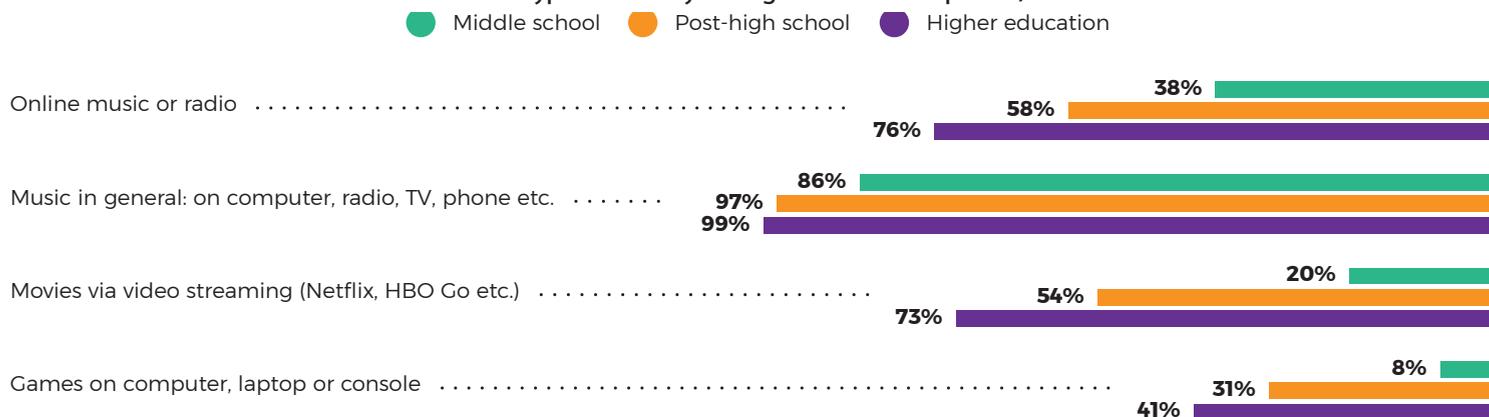
In general, during the state of alert, the persons with higher education have practised activities with a mainly entertaining function to a higher extent than the persons with middle school or post-high school education (Graph 14). The trend is mainly observed in terms of using various devices to listen to music, watching movies via online video streaming and using the computer, laptop or console for games. For all these types

of activities the percentages recorded among the persons with higher education are higher than those recorded for the respondents with post-high school education, and much higher compared to the persons with middle school education. As regards the activity of watching movies on DVD/CD/Blu-Ray or using the phone for games, the persons who graduated from high school (at most) have a different consumption only in comparison to the persons with low education (middle school at most), as well as to the persons with higher education³⁰.

Graph 13. Evolution of social gaps in relation to practising activities with a mainly recreational function (percentage difference between the degree of practising the activity by men and the degree of practising by women)



Graph 14. Degree of practising activities with a mainly recreational function in the period of relaxation of restrictions – analysis in relation to the education level (percentage of persons who at least once have practised the type of activity during the reference period).



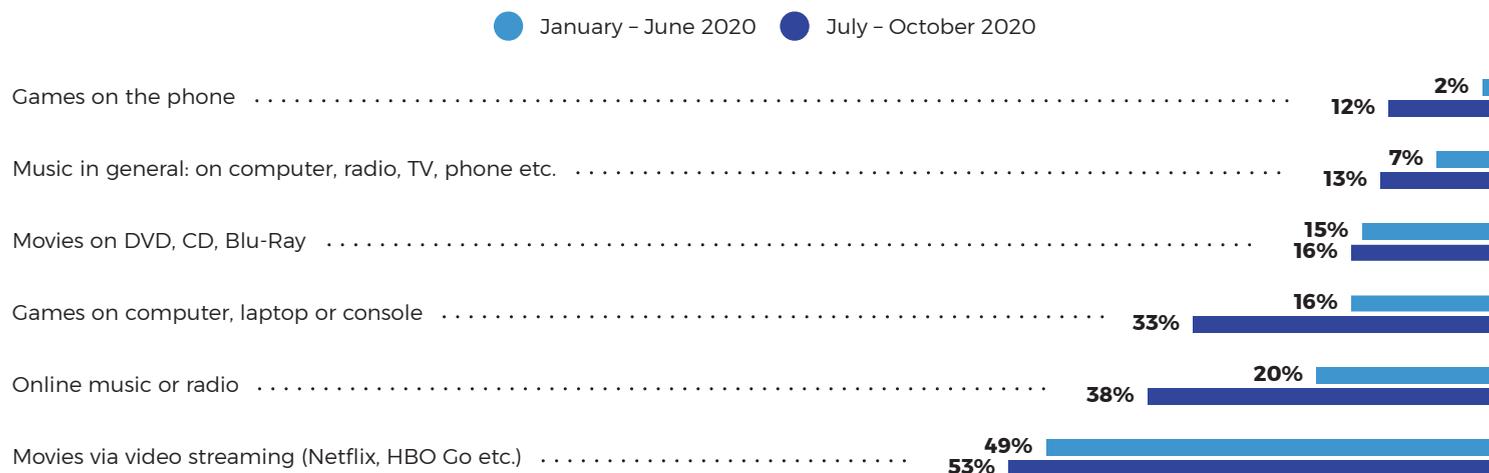
30 See Table 9, Annex 1

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The notable boost of educational gaps in relation to entertainment activities is observed, on the one hand, for the use of the Internet connection to listen to music and radio and, on the other hand, for the use of any devices (computer, laptop, console, table, phone) for games (Graph 15). All these gaps are enlarged because the persons with

middle school education have practised the mentioned activities in a significantly lower proportion during the state of alert as compared to the period of emergency state, while the consumption behaviour has remained unchanged for the persons with higher education.

Graph 15. Evolution of social gaps in relation to practising activities with a mainly recreational function (percentage difference between the degree of practising the activity by the persons with higher education and the degree of practising by the persons with middle school education)

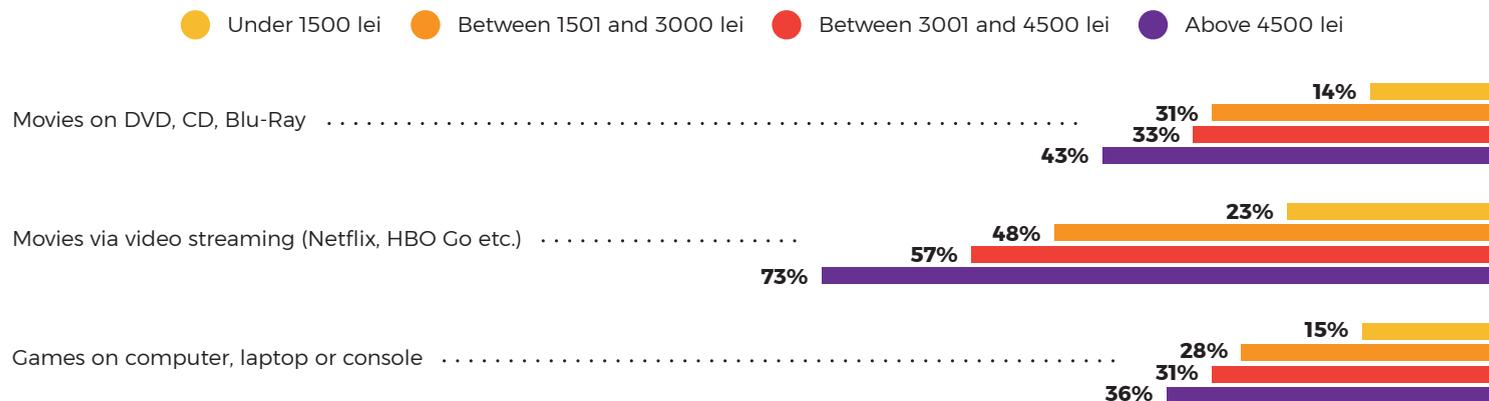


Significant income-dependent variations are observed for the activities involving movie-watching via online video streaming or DVD/CD/Blu-Ray, as well as for the use of computer, laptop or console for gaming (Graph 16). Thus, the percentage of persons who at least once have practised the respective activities during the state of emergency is increasing progressively from the category of respondents with incomes under 1500 lei to the category of respondents with an income of above 4500 lei. This trend is more visible in the case of watching movies via video streaming and

more diffuse for computer, laptop or console games or for movie-watching via DVD/CD/Blu-Ray. On the other hand, the income does not correlate with the degree of practising activities involving phone gaming or using various devices to listen to music³¹, which entails that these activities present a higher degree of accessibility, regardless of the economic category to which the respondents belong.

³¹ See Table 9 and Table 14, Annex 1

Graph 16. Degree of practising activities with a mainly recreational function in the period of relaxation of restrictions – analysis in relation to income (percentage of persons who at least once have practised the type of activity during the reference period)



The situation of the income gaps in terms of recreational activities has an ambivalent character (Graph 17). On the one hand, we can notice a 13% reduction of the gaps in relation to the use of the mobile phone for games. However, the income-based differentiation is lowered not as a consequence of an increase of the activity's accessibility among the persons with low incomes, but as a consequence of the fact that the persons with incomes above 4500 lei have used the phone for games in a significantly lower proportion during the state of alert, as compared to the period of emergency state. More precisely, during the state of emergency, 54% of the respondents with incomes of above 4500 lei have used their phone for games at least once, while during the state of alert this percentage dropped to 42%. For comparison, the persons with monthly incomes of under 1500 lei have used their phones for games at least once in a proportion of 30% in both analysed periods. On the other hand, there is an increase of income gaps over time in relation to movie watching, regardless of the device. This situation occurs on the background of a significant increase of practising this

activity during the state of alert among the persons with a high income and of a slight decrease among those with a low income. The increase in the level of movie-watching among the persons with a high income may be explained through the measures that limited the cultural consumption within the public space, the alternative being to choose an activity that could be practised within the domestic space. Moreover, the results may also be explained through the fact that the persons with a high income have a better domestic infrastructure for watching various materials, as compared to the persons with a low economic level.

Graph 17. Evolution of social gaps in relation to practising activities with a mainly recreational function (percentage difference between the degree of practising the activity by the persons with a high income level and the degree of practising by the persons with a low income)



Except for the practice of listening to music regardless of the device, all the other activities are distributed differently by age. In other words, during the state of alert, the proportion of young people who practised entertainment activities was higher than for other age categories, as the rate of engagement decreases progressively starting with the category of 18-35 years old, continuing with 36-50 years old and then with 51-65 years old and it finally reaches its lowest value among the persons aged above 65 (Graph 18).

Certain modifications of the age gaps are highlighted through an analysis of the ways of leisure during the state of alert compared with the state of emergency (Graph 19). While during the state of emergency the percentage of young people who watched movies online was 83%, this value dropped to 74% during the state of alert. There are no major modifications among the persons above 65 years of age, their percentage being close to 10% for both periods. In the case of watching movies on DVD/CD/Blu-Ray, the age gap decreases as a result of a minor decrease of practising

this activity among the youth (from 37% in the first half of 2020 to 34% in the second half), as well as of a slight increase of the percentage values recorded in the case of the persons above 65 years of age (from 12% to 19%). When corroborating these results, we may state that the reduction of age gaps is relevant only in terms of watching movies via online video streaming platforms, since the observed situation in the case of watching movies via DVD/CD/Blu-Ray is rather artificially created, as a consequence of analysing the data in relation to the error margin of the study.

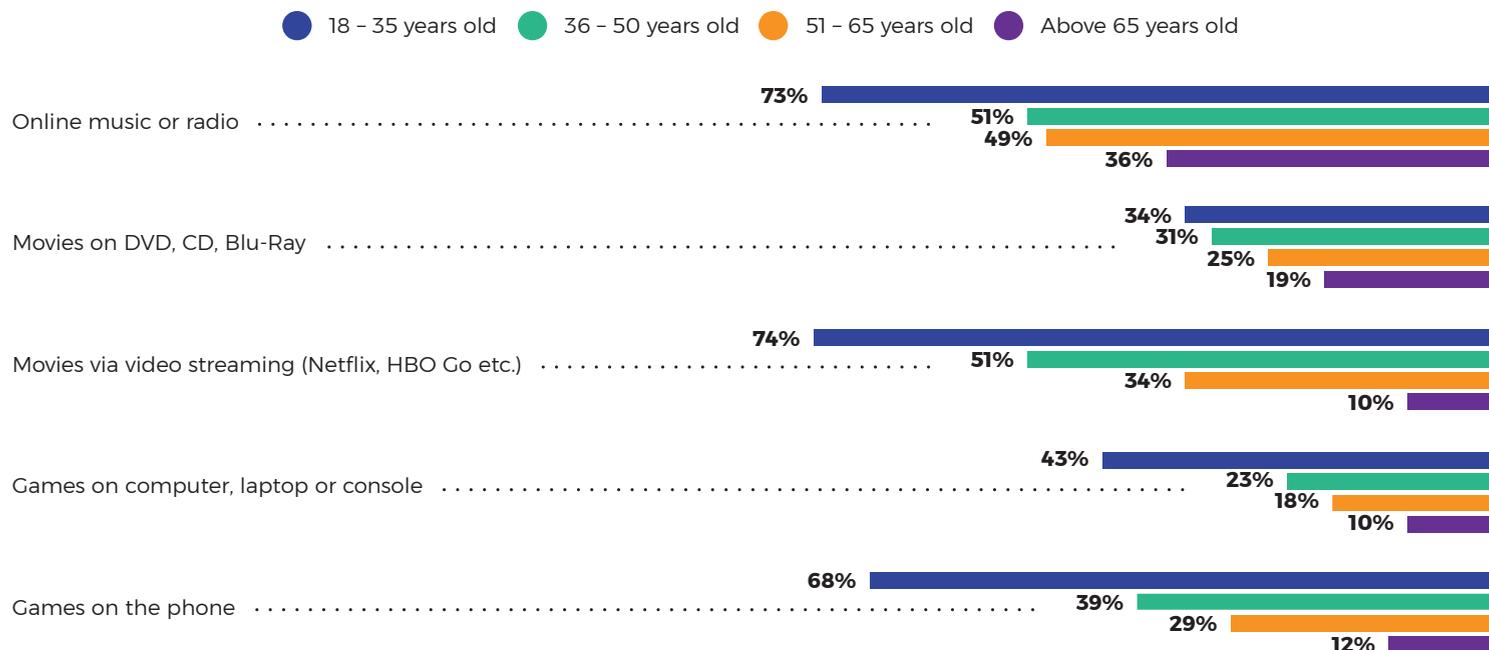
At the opposite pole, a considerable increase of age gaps is observed in terms of listening to music via either online media or any other devices. This situation occurs as a result of the fact that the proportion of elderly (above 65) who listened to online music has decreased from 56% during the state of emergency to 36% during the state of alert, and, in its turn, the leisure activity of listening to music regardless of the format has followed a declining curve (a drop from 94% to 86% observed for the elderly). All these

mentioned gaps were produced in the context wherein, as regards the categories including the persons between 18 and 65 years old, the leisure behaviour of engaging in entertainment activities has remained unchanged, the only major restructurings being identified among the old people aged above 65.

The degree of practising activities with a mainly entertaining function varies in urban areas versus rural ones only in relation to a specific component of the consumption sphere (Graph 20). More precisely, the urban-rural differentiation is significant in terms of listening to online music (but not in terms of listening to music in

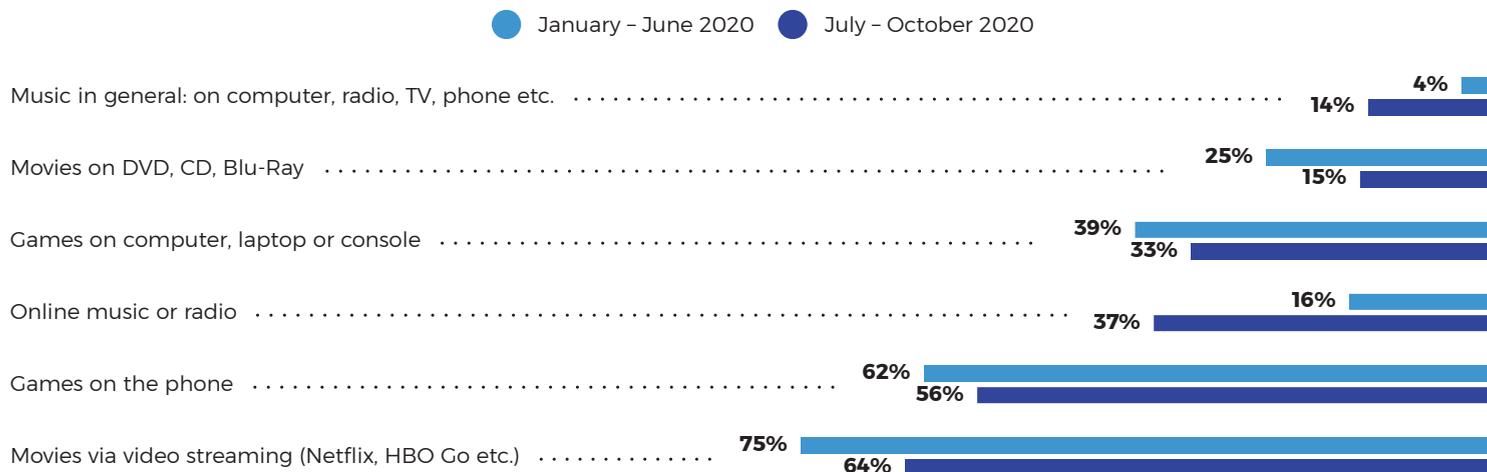
general), in terms of watching movies via online video streaming platforms (but not in terms of watching movies on DVD/CD/Blu-Ray devices), an well as in terms of gaming on computer, laptop or console (but not in terms of phone gaming). Such a distribution may be explained both through a lower accessibility of a stable Internet connection capable to offer a continuous flow of (audio or video) transmission in rural areas, as well as through a more precarious economic status in this environment, which makes the purchase of entertainment-related devices more difficult.

Graph 18. Degree of practising activities with a mainly entertaining function in the period of relaxation of restrictions – analysis in relation to income (percentage of persons who at least once have practised the type of activity during the reference period)

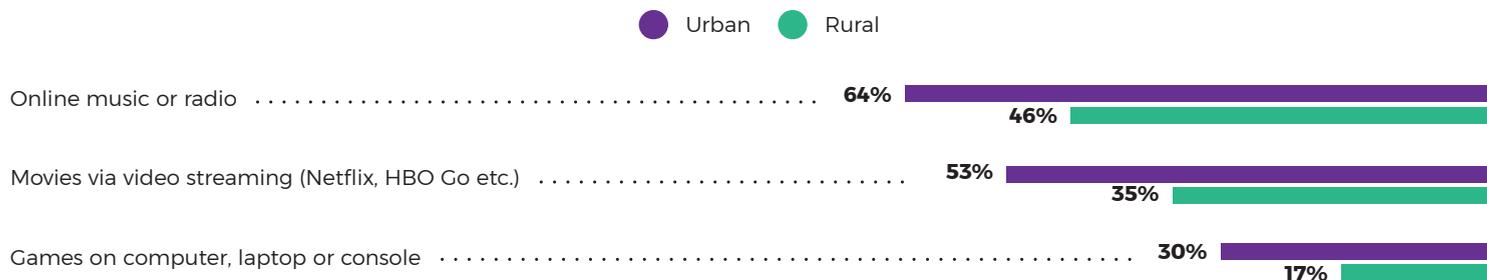


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Graph 19. Evolution of social gaps in relation to practising activities with a mainly recreational function (percentage difference between degree of practising the activity by young persons and degree of practising by old people)



Graph 20. Degree of practising activities with a mainly recreational function in the period of relaxation of restrictions – analysis in relation to residence area (percentage of persons who at least once have practised the type of activity during the reference period)



The differentiated analysis of Internet consumption by residence area shows that the values recorded during the period of relaxation of restrictions are not characterised by significant changes as compared to those highlighted during the lockdown period, the only exception being the activity of using Internet-connected devices to listen to music, for which the urban-rural gap deepens. In this case, in rural areas, the

percentage of persons who at least once listened to online music during the state of alert is only 46%, as compared to the 67% recorded during the emergency state. This situation may be explained through occupational differences regarding the possibility of working from home: it is expected that in rural areas there should be a higher proportion of persons performing physical work outside the house.

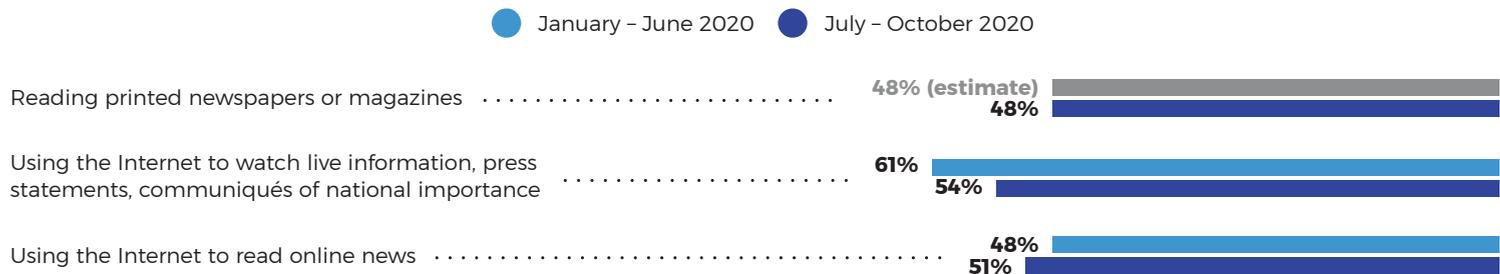
6.3 Social gaps in activities with a mainly informative function

The degree of practising activities with a mainly informative function during the state of alert has generally remained around the values recorded during the state of emergency (Graph 21). Thus, approximately 50% of the respondents have used the Internet to read online newspapers, while a similar percentage of people have read printed newspapers or magazines. Using the Internet to watch live information of national interest is the only activity that recorded a slight decrease from 61% (during the state of emergency) to 54% (during the state of alert). We may assume that this drop was a consequence of the fact that during the state of alert the official information was

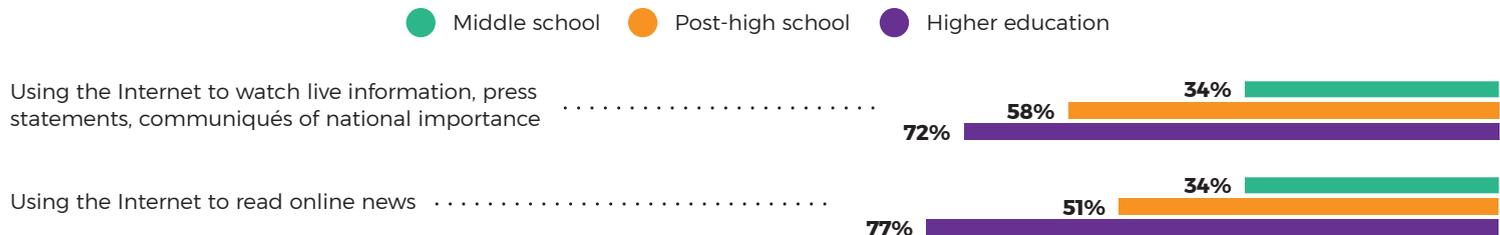
broadcast less often than during the emergency state, which implicitly impacted the potential of information reception.

According to the data in Graph 22, following online information is distributed differently in relation to the education level. More precisely, during the state of alert, the persons with higher education have used the Internet to read online news and follow press releases of national importance to a higher extent than the persons with middle school or post-high school education. The situation of the progressive growth of the engagement in informative activities in direct proportion to the growth of the education level is one of the aspects specific to the digital divide, highlighting a vulnerability of those with a low level of education in terms of access to significant details regarding the world they live in.

Graph 21. Degree of practising activities with a mainly informative function (percentage of people who at least once have practised the type of activity during the reference period)



Graph 22. Degree of practising activities with a mainly informative function in the period of relaxation of restrictions – analysis in relation to the education level (percentage of persons who at least once have practised the type of activity during the reference period)

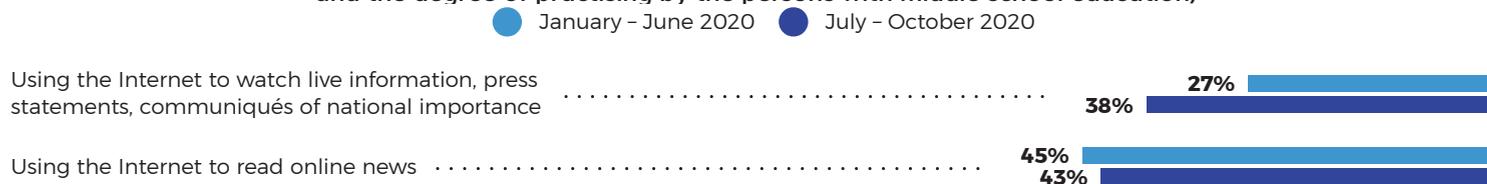


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The presented situation is all the more important as the educational gap in relation to the access to information of national interest increases during the year 2020: from a 27% gap recorded during the state of emergency to a 38% gap during the state of alert (Graph 23). This increase of the gap occurred as a consequence of a considerable decrease of the percentage of respondents with middle school education who stated they used the Internet to watch press releases transmitted by the authorities, on the background of a high degree of consumption maintained among those with higher education. The lower degree of reception of informative contents about the pandemic situation is exclusively recorded among the persons with a lower education and may be due

both to a decrease in the interest of this segment of population regarding the broadcast subjects, and to a preference to use other information sources over the online ones (television, radio). The data collected in this study rather confirm the first explanation, as a consequence to the fact that we did not record significant restructurings in the use of Internet to read news, in general. Moreover, while during the state of emergency 25% of the persons with a lower education have read online news, during the state of alert this percentage increased to 34%. Overall, the gap remains similar, because there was a slight increase of the degree of using the Internet to read online news among the highly educated persons (growth from 70% to 77%).

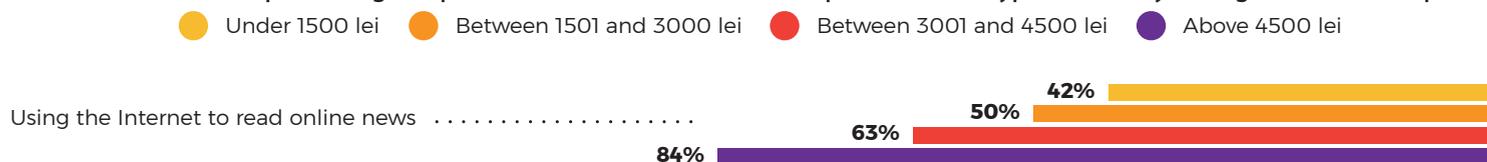
Graph 23. Evolution of social gaps in relation to practising activities with a mainly informative function (percentage difference between the degree of practising the activity by the persons with higher education and the degree of practising by the persons with middle school education)



The income level was a factor less relevant than the education level in the restructuring of the degree of practising activities with a mainly informative function. The degree of online consumption evolves progressively only in terms of consulting some news sources: the higher the respondents' income level, the more they get their information from sources available on the Internet (Graph 24). On the other hand, the lowest degree of using the Internet to follow official communiqués at least once during the state of alert was recorded among the persons with an income

between 1501 and 3000 lei (50%), followed by the persons with an income of up to 1500 lei (58%) and the persons with an income between 3001 and 4500 lei (63%), and the persons with the persons with an income of over 4500 lei (76%), respectively. However, the degree of consulting the information from printed newspapers or magazines did not present significant differences in terms of income, and for all the four income categories it was around 50%.

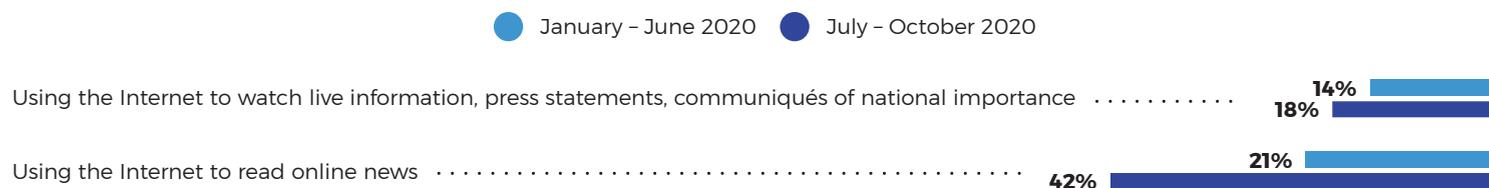
Graph 24. Degree of practising activities with a mainly informative function in the period of relaxation of restrictions – analysis in relation to income (percentage of persons who at least once have practised the type of activity during the reference period)



It is noteworthy that the data show an increase of the income gap in terms of using the Internet to read online news (Graph 25). The increase of the gap is visible even when an increase of the percentage of persons using the Internet as an information source is observed during the state of alert. This increase is visible both among the respondents with a low income, and among the respondents with a high income, where it is a little more obvious. The increase of the gap between the income categories in terms of using the Internet

as a press information source may be explained through the viewpoint of differentiated preoccupations corresponding to different lifestyles, as well as through different informative interests in relation to external events (pandemic situation, parliamentary elections, vacation planning etc.). On the other hand, the income gaps in using the Internet strictly to receive official information launched by the authorities does not present significant variations, as they are around 16% in both analysed periods.

Graph 25. Evolution of social gaps in relation to practising activities with a mainly informative function (percentage difference between the degree of practising the activity by the persons with a high income and the degree of practising by the persons with a low income)



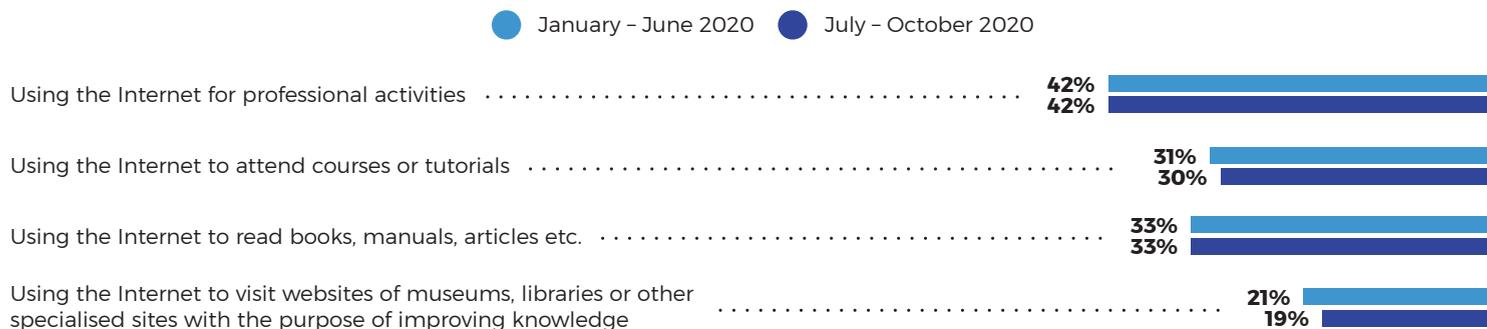
During the state of alert, the informative gaps in relation to the residence area are visible only as regards the activity of using the Internet to read online news, but not as regards the activity of using the Internet to learn official information or in terms of consulting contents of printed newspapers or magazines. More precisely, 57% of the urban respondents and 44% of the rural respondents have read printed newspapers or magazines at least once a month during the state of alert.

At the end of this section, we can point out that the results do not show the presence of significant informative gaps in relation to the categories of gender and age during the state of alert, nor significant increases or decreases of the gaps during the course of 2020 in relation to criteria of gender, age or residence area.

6.4 Social gaps in activities with a mainly educational or professional function

The degree of practising activities with a mainly educational or professional function has remained constant during the periods of emergency and alert (Graph 26). Thus, 42% of the respondents have used the Internet to perform professional activities, 33% - to read books, manuals or specialised articles, 30% - to attend courses or tutorials, and approximately 20% - to visit websites with the purpose of improving their general knowledge.

Graph 26. Degree of practising activities with a mainly educational or professional function (percentage of persons who at least once have practised the type of activity in the reference period)



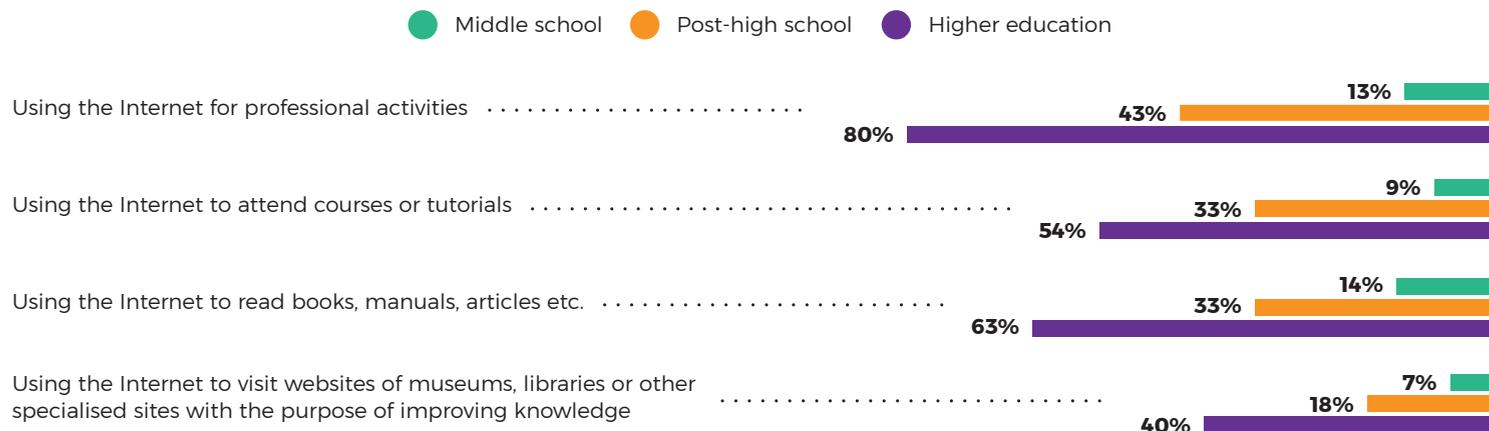
Despite the fact that the data do not show a significant gender differentiation in terms of educational and learning activities, we can notice a particular situation in the case of professional activities. Thus, in the period of relaxation of restrictions, 49% of the male respondents have used the Internet in job-related activities, as compared to 24% of the female respondents³². This situation entails the observation of a gender gap of 15% resulted from the state of alert, and this gap is assimilated to a greater value than the one recorded during the emergency state (i.e. 9%). The ascending trend of gender differences in the professional field may be due to the instability of the occupational sector in the context of the pandemic, which affected the “feminised” fields, which led to a series of structural modifications in the labour market.

The education stage is an important factor in describing the degree of using the Internet to practise activities with a mainly educational or professional function (Graph 27). Thus, during the state of alert, the persons with higher education have used the Internet to a higher extent with the purpose to perform occupational duties, to attend courses or tutorials, to read specialised materials or to consult online information to improve their general knowledge.

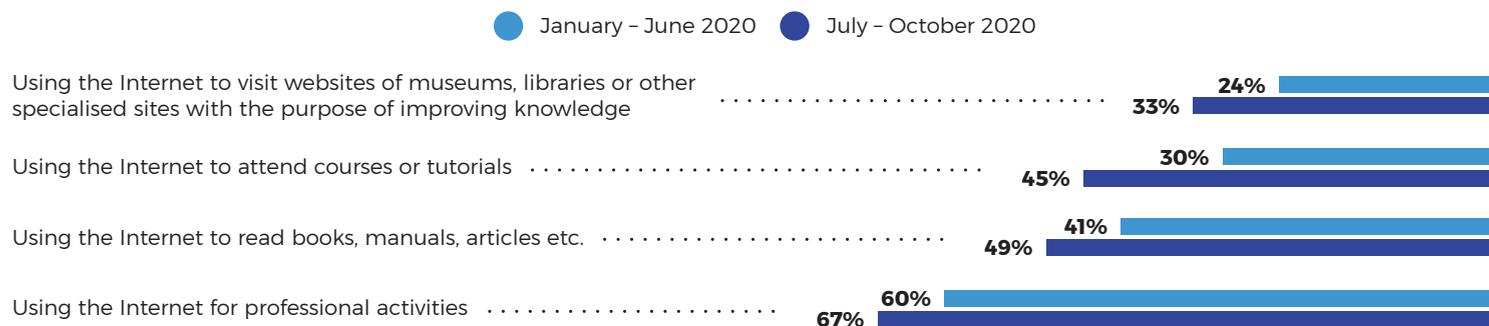
The practice of professional activities presents high gaps among the respondents in terms of education, and these gaps seem to increase with the evolution of the pandemic situation (Graph 28). For example, in terms of using the Internet at the workplace, the difference between the proportion of persons with higher education and persons with middle school education has increased from 60% to 67%. An amplification of the educational gap from 41% to 49% also characterises the Internet use with the purpose to consult specialised materials, and this situation is similar both in terms of Internet use to attend courses or tutorials (an increase of the gap from 30% to 45%) and in terms of using the Internet to improve general knowledge (an increase of the gap from 24% to 33%). Such variations are present because the proportion of persons with middle school education who have used the Internet for professional or educational purposes has dropped considerably during the state of alert as compared to the state of emergency. On the other hand, things are different as regards the category of highly educated people: for the segment of those with higher education we can observe an intensification of the degree of practising activities with a mainly educational or professional function.

³² See Graph 41, Annex 1

Graph 27. Degree of practising activities with a mainly educational or professional function in the period of relaxation of restrictions – analysis in relation to the education level (percentage of persons who at least once have practised the type of activity in the reference period)



Graph 28. Evolution of social gaps in relation to practising activities with a mainly educational or professional function (percentage difference between the degree of practising the activity by the persons with higher education and the degree of practising by the persons with middle school education)

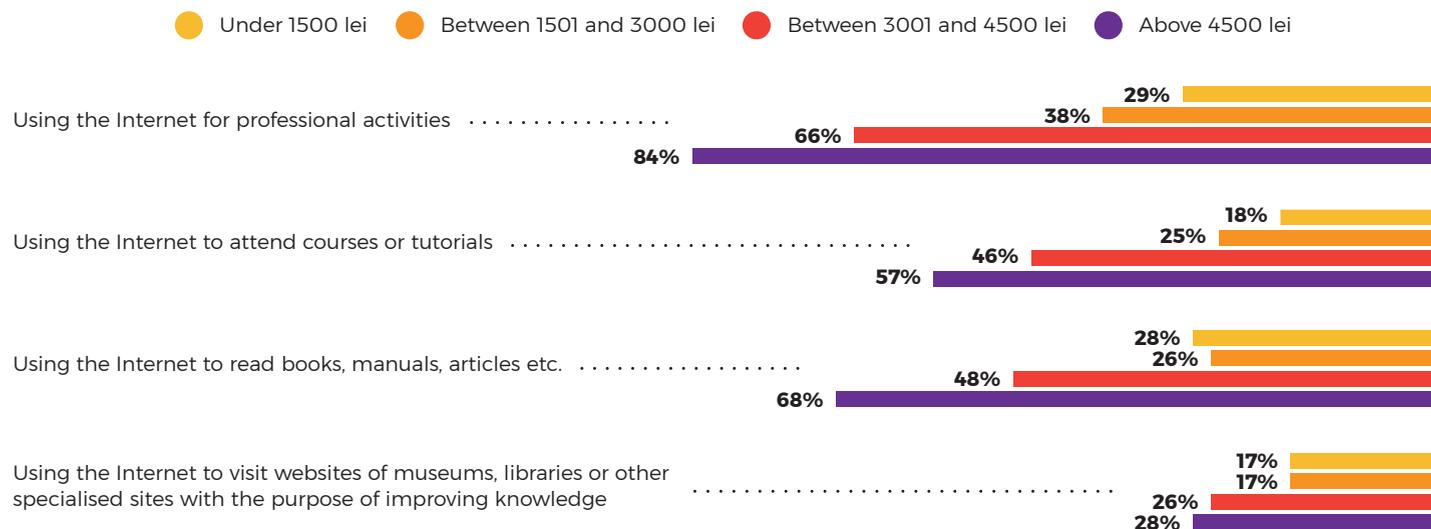


Income is an important factor that impacts the distribution of the degree of Internet use in performing professional or educational activities (Graph 29). In this respect, the manner in which the Internet is used by the persons with average monthly incomes of up to 1500 lei is similar to that of the persons with

incomes between 1501 and 3000 lei. On the other hand, for the persons with a monthly income of 3001-4500 lei the degree of using the Internet for educational or professional activities is similar to that of the persons with an income of over 4500 lei (Table 10).

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Graph 29. Degree of practising activities with a mainly educational or professional function in the period of relaxation of restrictions – analysis in relation to income (percentage of persons who at least once have practised the type of activity during the reference period)



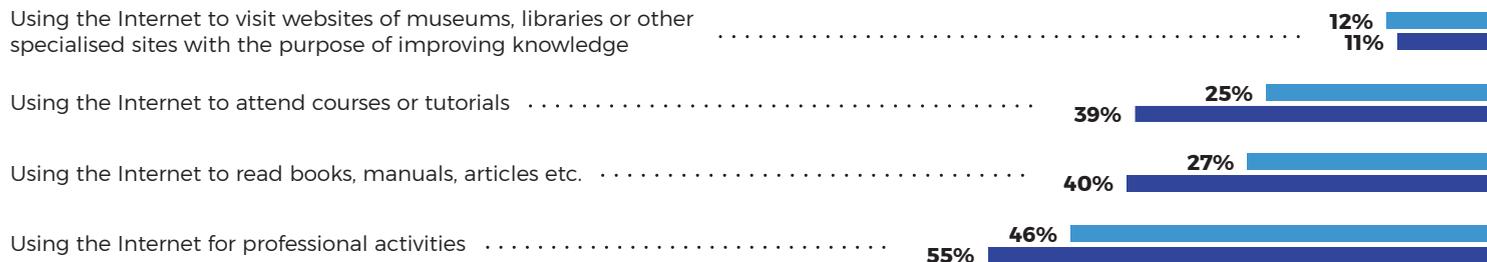
The data in Graph 30 show that the evolution of the pandemic tends to amplify the income gaps associated to practising activities with a mainly educational or professional function. Thus, the state of alert has led to an increase of the differentiation of the manner of using the Internet between the persons with a high income (above 4500 lei) and those with a low income (under 1500 lei). The increase of the gap is 14% in the case of using the Internet to attend courses or tutorials, 13% in the case of using the internet to consult specialised materials and 9% in the case of using the Internet for professional activities. All these gaps are amplified during the period of relaxation of restrictions because, within the segment of persons with high incomes, there is an intensification of the degree of Internet use for professional or educational purposes. A similar increase is not recorded concomitantly for the persons with incomes of up to 1500 lei, as their manner of using the Internet remains similar during the states of emergency and alert, respectively.

A great part of the activities with an educational or professional function show differences by age (Graph 31). Thus, during the period of relaxation of restrictions, we can notice that the persons aged 18-35 are those who used the Internet to the highest extent to perform job-related activities, to attend courses or tutorials and to consult specialised materials. The degree of Internet use for these types of activities was lower among the persons between 36 and 50 years old, an age category with a manner of using the Internet similar to that of the persons aged between 51 and 65. The persons aged above 65 have used the Internet for educational or professional purposes to the lowest extent. An exception from the general trend is observed in the case of using the Internet to visit websites with the purpose of improving general knowledge. In this case, there are no significant differences, as for each of the four age categories we recorded a percentage of around 20% of persons browsing the Internet with the purpose to identify information pertaining to general knowledge³³.

³³ See Table 12, Annex 1

Graph 30. Evolution of social gaps in relation to practising activities with a mainly educational or professional function (percentage difference between the degree of practising the activity by the persons with high incomes and the degree of practising by the persons with low incomes)

● January - June 2020 ● July - October 2020



Graph 31. Degree of practising activities with a mainly educational or professional function – analysis in relation to age (percentage of persons who at least once have practised the type of activity during the reference period)

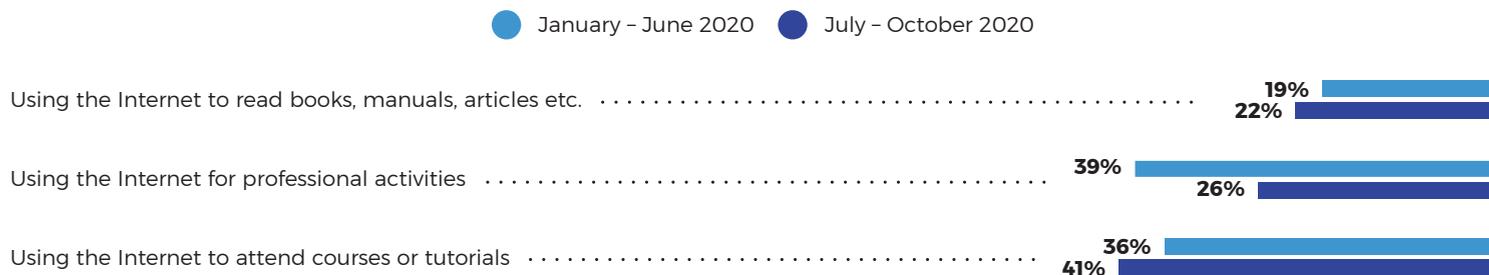
● 18 - 35 years old ● 36 - 50 years old ● 51 - 65 years old ● Above 65 years old



For the most part, the age gaps are similar in both studies. However, a notable situation during the state of alert highlights the reduction of the difference between the degrees of engagement of youth versus elderly in terms of using the Internet to practise professional activities during the two reference periods: from an age gap of 39% to a gap of 26% (Graph 32). While in the case of the youth (18-35 years old) the percentage of respondents using the Internet for professional purposes remains around 50%, in the case of the elderly (above 65 years old) we notice an increase of

the percentage of engaged people from 9% to 26%. Such an evolution is difficult to explain not only for theoretical reasons, but also for methodological or sample-structure related ones. Therefore, in order to better understand the highlighted social reality, it is necessary to understand the signification given by respondents to occupational practices in the concrete situation of applying the questionnaire, so that we may identify the types of activities subjectively included in the category of professional activities.

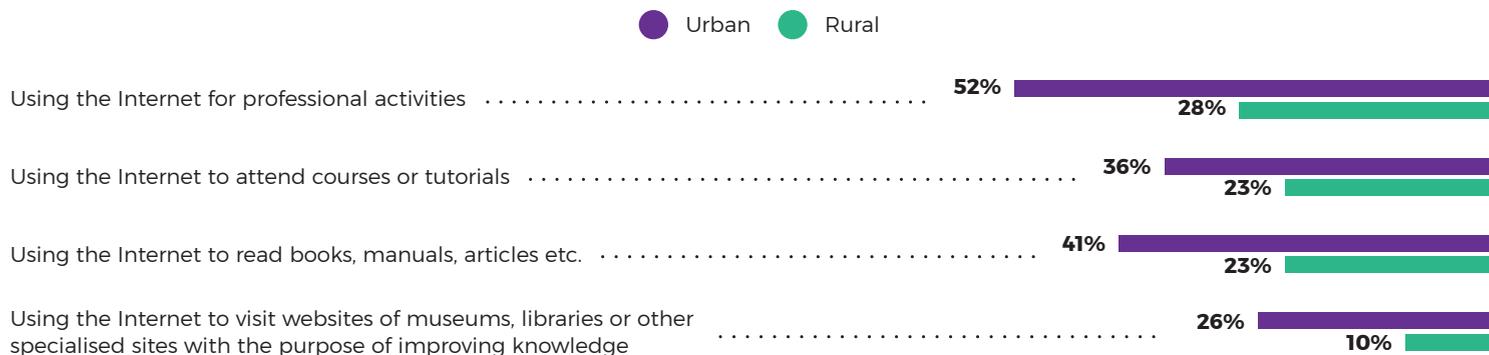
Graph 32. Evolution of social gaps in relation to practising activities with a mainly educational or professional function (percentage difference between the degree of practising the activity by young persons and the degree of practising by older persons)



During the period of relaxation of restrictions, the persons from urban areas have used the Internet for educational or professional activities to a higher extent than the persons from rural areas (Graph 33). During the state of alert, the rural-urban gaps remain at the level of the gaps identified during the state of emergency: a difference of 24% in the case

of using the Internet for professional activities, a difference of 18% in the case of using the Internet to consult specialised materials, 16% in the case of using the Internet to improve general knowledge and 13% in the case of using the Internet to attend courses or tutorials.

Graph 33. Degree of practising activities with a mainly educational or professional function in the period of relaxation of restrictions – analysis in relation to residence areas (percentage of persons who at least once have practised the type of activity during the reference period)



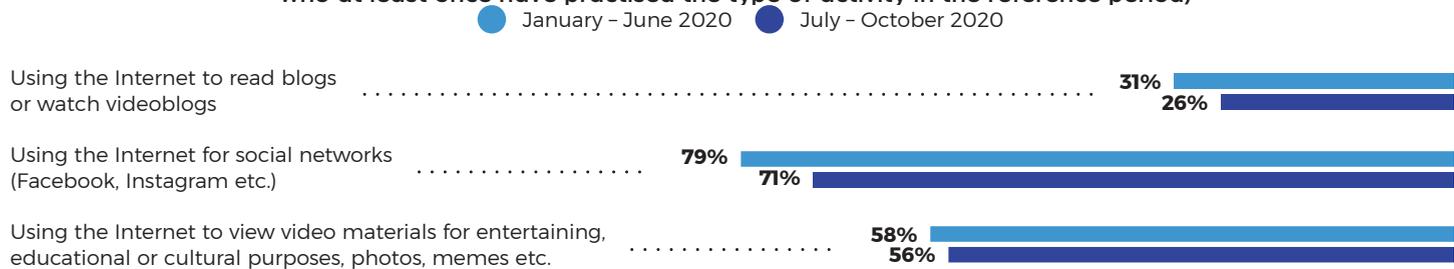
6.5 Social gaps in activities with a mixed function

The degree of respondents' engagement in activities with a mixed function is similar for the states of emergency and alert (Graph 34). The percentage differences recorded in the two studies are not high enough to highlight a differentiated structuring of cultural consumption practices in the online. More precisely, a little over 70% of the respondents have continued to use social networks during the state of alert, a little over 50% have continued to view video or photo materials, while around 30% have continued to read blogs or watch vlogs.

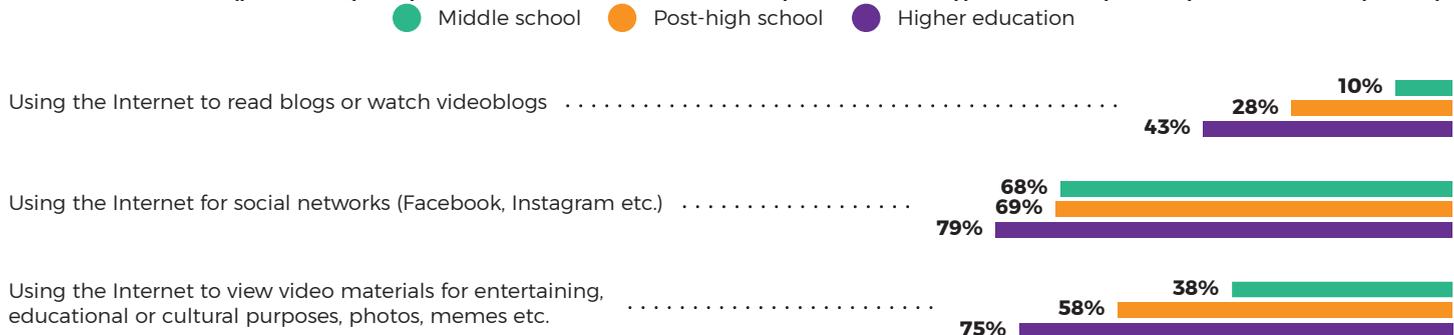
The educational level is a differentiating factor not only in the case of activities with a mainly cultural, entertaining, informative or educational function, but also in the case of

activities with a mixed function. Comparatively to the persons who graduated from middle schools or post-high schools at most, a higher percentage of respondents with higher education participate in activities requiring the use of social networks or the consumption of various contents in the online (blogs, vlogs, photos). Furthermore, in relation to the educational criterion, the progressive distribution of the engagement in activities with a mixed function is more visible in terms of using the Internet to view video materials, photos or memes, to read blogs and to watch vlogs. On the other hand, the correlation between education and the use of social networks has recorded a weaker intensity, as the differences between middle school and post-high school graduates are visible especially by relation to the category of persons with higher education (Graph 35).

Graph 34. Degree of practising activities with a mixed function (percentage of persons who at least once have practised the type of activity in the reference period)



Graph 35. Degree of practising activities with a mixed function in the period of relaxation of restrictions – analysis in relation to the educational level (percentage of persons who at least once have practised the type of activity during the reference period)

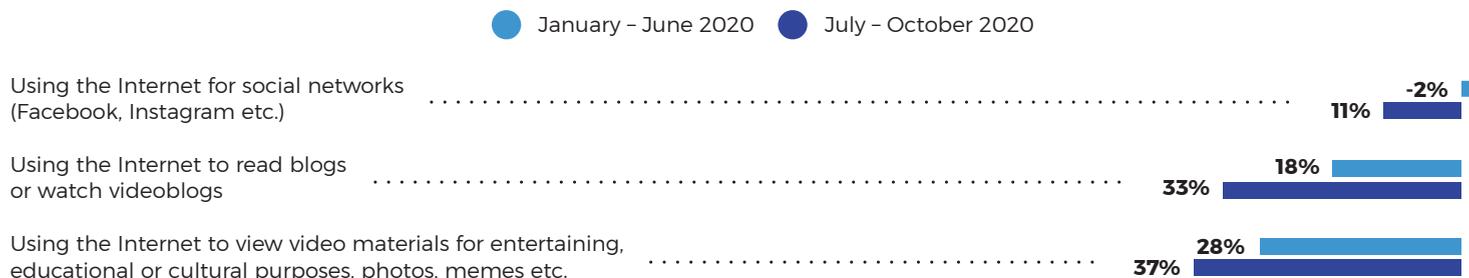


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The increase of educational gaps in terms of activities with a mixed function characterises all the three types of activities studied, particularly the Internet use to read blogs or watch vlogs. In this case, during the state of alert, we notice a 15% growth of the gap as compared to the state of emergency, as a consequence of the significant reduction of the percentage of persons with a low education who resorted to this activity, as well as of a slight increase recorded among the persons with higher education. A similar situation is also found in the

case of using the Internet to view video materials, photos or memes. On the other hand, the 9% gap observed in relation to social networks has appeared as a consequence of the decrease of the Internet use degree among the persons with a low education: while during the state of emergency 84% of these respondents stated they had used social networks at least once, during the state of alert the respective percentage dropped to 68%.

Graph 36. Evolution of social gaps in relation to practising activities with a mixed function (percentage difference between the degree of practising the activity by the persons with higher education and the degree of practising by the persons with middle school education))



The highest degree of practising activities with a mixed function is recorded among the persons with an income of over 4500 lei, probably as a consequence of the increased access to the Internet recorded at the level of this category of persons. However, the evolution of the online consumption does not follow a progressive trajectory in relation to the income for any of the three activities studied within this subchapter³⁴. More precisely, there are no significant variations between the persons with an income of under 1500 lei and those with an income of 1501-3000 lei or between the persons with incomes between 1501 and 3000 lei and those with incomes between 3001 and 4500 lei. The absence of an income impact on the structuring of the online activities with a mixed function is explainable through the fact that most of

the contents available via social networks, blogs or vlogs are available for free.

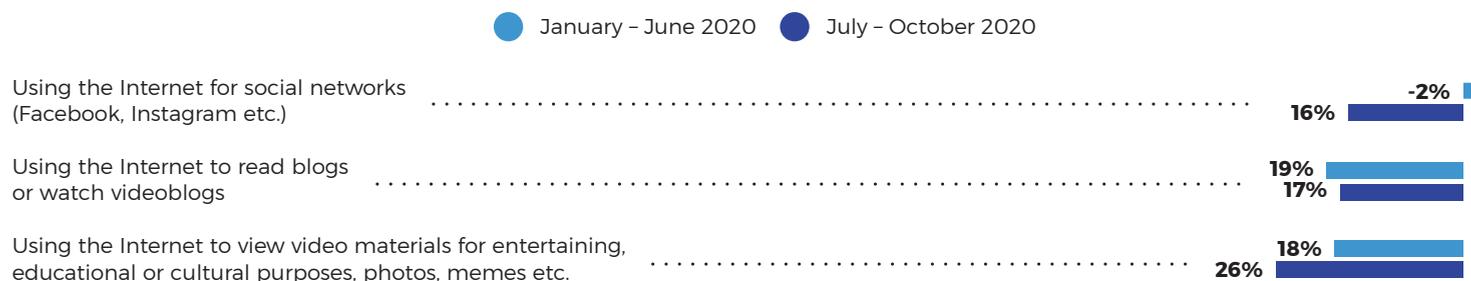
An increase of the digital divide in using the social networks is visible not only in relation to the educational level, but also in relation to the income level (Graph 37). On the one hand, the digital gap in using the social networks calculated for the category of persons with high incomes and for the persons with low incomes increases from -2% to 18%. Such a gap appears in the context wherein the degree of using the social networks remains similar for the persons with high incomes, but substantially drops among the persons with incomes of up to 1500 lei: from 79% of persons who used the social networks at least once during the state of emergency a recorded percentage of 66% is reached during the state of alert (Table 14). On the other hand, in the case of the persons

³⁴ See Table 14, Annex 1

with high incomes we notice an increase of the degree of using the Internet to view videos, photos and memes (from 68% to 77%), in the context wherein there are no visible changes of the consumption forms among the persons with low incomes. Such a result may be due to the increase of the general frequency of using the Internet among the persons

with high incomes (Table 4), which entailed an extension of the range of engagement of this segment in activities requiring a consumption of products based on an instant, short-lived reception. On the other hand, the digital gap remains around 17% for the use of the Internet with the purpose to read blogs or to watch vlogs.

Graph 37. Evolution of social gaps in relation to practising activities with a mixed function (percentage difference between the degree of practising the activity by the persons with high incomes and the degree of practising by the persons with low incomes)



During the state of alert, the activities with a mixed function were mainly practised by the persons between 18 and 35 years old (Graph 38). This situation is mainly observed in terms of using social networks and viewing video materials, photos or memes, in which cases a progressive decrease of percentages is observed in direct relation to the respondents' structuring on age categories. In contrast, there are no observable significant differences in the use of the Internet to read blogs or watch vlogs at the level of the three categories made from the respondents older than 36. For example, approximately 17% of the members of all these categories have used the Internet at least once during the state of alert with the purpose to access contents of blogs or vlogs, as compared to 44% recorded among the youngsters³⁵.

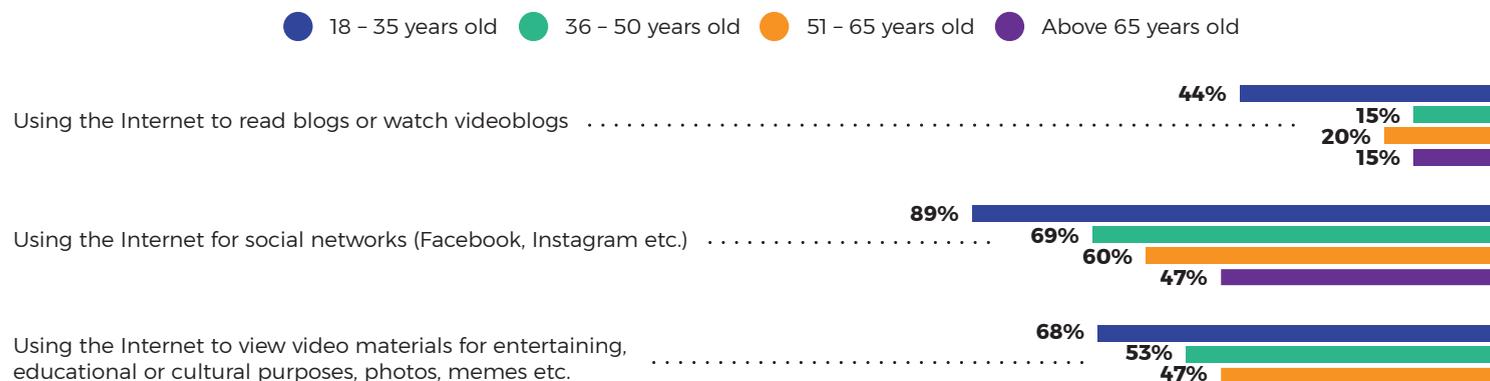
age gap in terms of this mixed-function activity. Thus, while 71% of the persons aged above 65 stated they had used the social networks during the state of emergency, this percentage decreases to 47% during the state of alert, which contributes to a significant amplification of the age gap, by 26% (Graph 39). It is possible that the high level of Internet use by the persons above 65 during the emergency state be due to the necessities of interaction with members of the family during the lockdown; these necessities have diminished with the relaxation of restrictions. This hypothesis is supported by the fact that the age gaps do not also increase in terms of using the Internet to access various blog articles, video contents or various photos.

A decrease of the degree of social networks use among the persons aged above 65 is translated into an increase of the

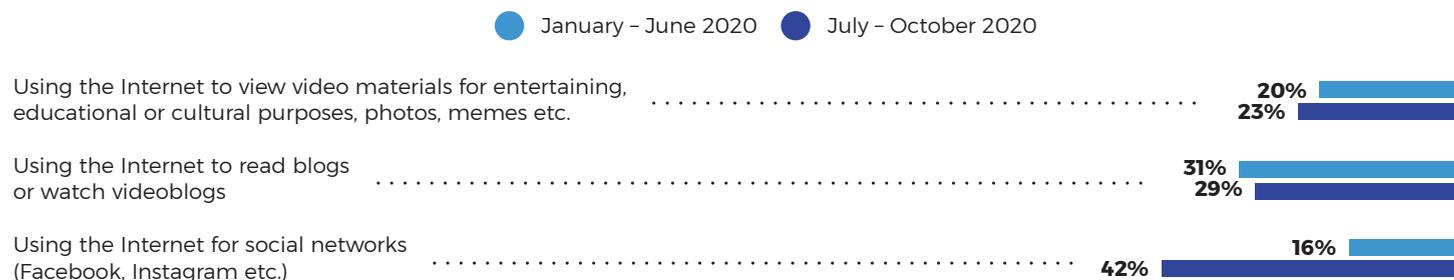
35 See Table 12, Annex 1

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Graph 38. Degree of practising activities with a mixed function in the period of relaxation of restrictions – analysis in relation to age (percentage of persons who at least once have practised the type of activity during the reference period)



Graph 39. Evolution of social gaps in relation to practising activities with a mixed function (percentage difference between the degree of practising the activity by young persons and the degree of practising by older persons)



The data highlight the fact that, during the state of alert, the use of Internet to read blogs or watch vlogs was significantly higher in urban areas versus rural ones³⁶. More precisely, 32% of the persons living in urban areas have used the Internet at least once with the purpose to access blog- or vlog-type contents, as compared to 18% of the persons from rural areas. In contrast, viewing video materials, photos or memes

scored 59% in urban areas and 51% in rural areas, while social networks were used by 71% of the respondents, both in urban and in rural areas. At the same time, we can notice that the urban-rural gaps remain at the same level during the state of alert, as compared to the state of emergency.

³⁶ See Graph 42, Annex 1.

7. Conclusions

This study starts from an interpretation of the digital capital as a factor that impacts the opportunity structures existing in the circulation of other forms of capital that are present within a society. Thus, digital capital is one of the resources that restructure the capacity of some population segments to have fruitful experiences and to accumulate a series of symbolic resource that can be re-invested in defining the ways of participation in the social life. From this point of view the data analysis supports the fact that the situation created by the current pandemic impacts the system of social mobility and stratification, thus contributing to a redefinition of how social inequalities occur.

By confirming the results of previous research conducted in the European space, the data show that the effects of the pandemic were more acutely felt at the level of some social categories (women and persons with incomes of under 1500 lei), which reflected in the cultural consumption practices within the domestic space.

For instance, we can notice that the gender gap has recorded an increase both in terms of using the new technologies in practising entertainment activities, and in terms of performing professional activities in the online environment. In this respect, female persons have used the Internet with the purpose of watching streamed movies to a significantly lower extent. Moreover, women have used the computer, laptop or console for video games to a lower degree. Furthermore, female persons have used the Internet to perform job-related duties in a lower proportion. All these types of differences have amplified during the state of alert versus the state of emergency. The situation may be explained through a modification of the manner in which roles are structured within the family following the shutdown of some support institutions or as a consequence of the fact that, from the occupational viewpoint, the crisis has more significantly impacted the jobs in sectors predominated by women employees.

This latter explanation was confirmed by the results of the studies conducted in other European countries³⁷, but it is necessary for it to be explored at the level of the Romanian society, too.

Additionally, the persons with an average monthly income under 1500 lei are another vulnerable segment, as shown by the data on the non-public cultural consumption. More specifically, the data show that, during the state of alert, the Internet use has significantly grown among the persons with high incomes, but recorded a slight decrease among those with a low income. Furthermore, the state of alert period was marked by a slight increase of income gaps both in terms of degree of practising activities with a mixed function, and in terms of degree of practising activities with an entertaining or informative function. The evolution of this trend must be analysed through future studies, in order to see whether the situation is due to structural gaps emerging during the pandemic, as these gaps may be an indirect effect of the lockdown measures.

It is noteworthy, though, that the income gaps have significantly increased in the course of the year, particularly in relation to practising educational activities. Thus, the persons with incomes of under 1500 lei have used the Internet to attend courses and read books or specialised materials in a significantly lower proportion than the persons from high-income categories, the difference between the degree of participation of the persons with incomes of over 4500 lei and that of the persons with incomes of under 1500 lei being considerably deepened within a relatively short timeframe. Such a situation highlights a relation of interdependence between the economic capital and the digital capital in the shaping of social inequalities.

Complementary to the observations of other studies, a series of peculiarities were identified as regards the cultural consumption behaviour of the persons aged above 65. Thus, we can notice that at the level of this population segment the

³⁷ Farré et al.

degree of using social networks and the frequency of using the Internet to listen to music have considerably decreased during the state of alert period versus the emergency state period. It is recommended that, based on these results, the future research undertakings should explore how the elderly were subjectively and socially affected by the lockdown measures and whether the digital platforms they used have offered them psychological support, by functioning as means of compensating direct interactions with their close persons.

At the same time, contrary to previous studies that identified income as the main source of cultural consumption gaps that occurred during the pandemic, this research shows that, at least at the level of the Romanian society, education plays a much more important role than income. Thus, the data show that educational gaps are more prominent than income gaps and

much more relevant by comparison to age, gender or residence gaps. Moreover, educational gaps are not only higher and found in a larger number of activities (observable for 21 out of a total of 29 activities), but they are also marked by an amplification of differentiation during the state of alert versus the state of emergency. Therefore, educational gaps highlight the effects that the pandemic might generate, on a long term, upon the social mobility structure and system. In this context, digital capital is a pivotal aspect to intervene upon, in order to respond to the vulnerability risks of the persons with a low level of formal education, as well as in order to cope with the challenges from the sphere of social exclusion, by and large.

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9. Annexes

Graph 40. Frequency of practising non-public cultural consumption activities in the period of relaxation of restrictions
(In the last 6 months, how often...?)

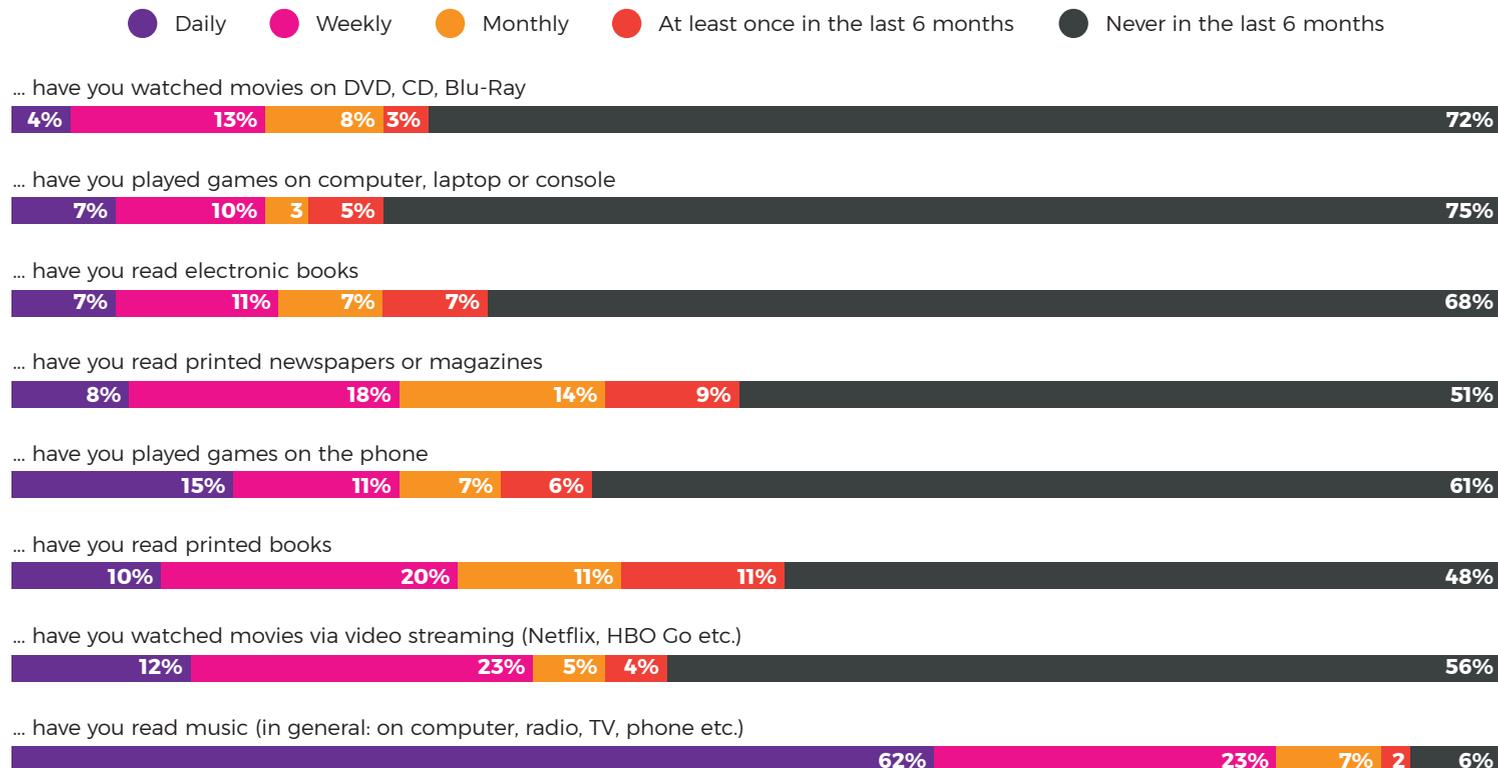


Table 7. Frequency of practising non-public cultural consumption activities during the state of alert, by gender

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read printed newspapers or magazines	Male	7%	19%	13%	8%	53%	100%	509
	Female	9%	16%	14%	10%	51%	100%	510
... have you listened to music (in general: on computer, radio, TV, phone etc.)	Male	67%	24%	3%	2%	4%	100%	513
	Female	57%	21%	11%	2%	9%	100%	505
... have you read printed books	Male	8%	21%	10%	13%	48%	100%	505
	Female	13%	20%	11%	9%	47%	100%	504
... have you read electronic books	Male	7%	12%	8%	9%	64%	100%	505
	Female	7%	10%	7%	5%	71%	100%	507
... have you watched movies on DVD, CD, Blu-Ray	Male	5%	15%	8%	3%	69%	100%	533
	Female	4%	11%	8%	3%	74%	100%	523
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Male	15%	27%	6%	4%	48%	100%	529
	Female	9%	18%	5%	5%	63%	100%	535
... have you played games on computer/ laptop or console	Male	8%	14%	4%	7%	67%	100%	532
	Female	5%	7%	2%	3%	83%	100%	535
... have you played games on the phone	Male	14%	12%	9%	6%	59%	100%	534
	Female	15%	10%	6%	5%	64%	100%	535

Table 8. Frequency of practising non-public cultural consumption activities during the state of alert, by age

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read printed newspapers or magazines	18-35 years old	3%	7%	14%	11%	65%	100%	276
	36-50 years old	6%	16%	15%	7%	56%	100%	304
	51-65 years old	8%	25%	13%	11%	43%	100%	244
	Above 65 years old	17%	24%	11%	5%	43%	100%	216

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you listened to music (in general: on computer, radio, TV, phone etc.)	18-35 years old	67%	21%	8%	4%	0%	100%	276
	36-50 years old	59%	23%	6%	2%	10%	100%	303
	51-65 years old	64%	24%	5%	3%	4%	100%	244
	Above 65 years old	55%	22%	9%	0%	14%	100%	211
... have you read printed books	18-35 years old	10%	19%	9%	16%	46%	100%	277
	36-50 years old	7%	20%	10%	9%	54%	100%	303
	51-65 years old	16%	21%	15%	9%	39%	100%	244
	Above 65 years old	9%	22%	9%	8%	52%	100%	216
... have you read electronic books	18-35 years old	11%	19%	11%	14%	45%	100%	276
	36-50 years old	7%	10%	10%	7%	66%	100%	304
	51-65 years old	4%	10%	6%	4%	76%	100%	238
	Above 65 years old	6%	1%	1%	0%	92%	100%	224
... have you watched movies on DVD, CD, Blu-Ray	18-35 years old	5%	18%	9%	2%	66%	100%	273
	36-50 years old	4%	17%	5%	6%	68%	100%	304
	51-65 years old	4%	9%	9%	3%	75%	100%	239
	Above 65 years old	4%	5%	10%	1%	80%	100%	221
... have you watched movies via video streaming (Netflix, HBO GO etc.)	18-35 years old	25%	33%	10%	6%	26%	100%	276
	36-50 years old	10%	31%	5%	6%	48%	100%	303
	51-65 years old	8%	18%	6%	2%	66%	100%	237
	Above 65 years old	4%	3%	1%	2%	90%	100%	222
... have you played games on computer/ laptop or console	18-35 years old	11%	17%	4%	11%	57%	100%	277
	36-50 years old	5%	12%	3%	3%	77%	100%	303
	51-65 years old	4%	8%	4%	3%	81%	100%	235
	Above 65 years old	7%	2%	1%	0%	90%	100%	223
... have you played games on the phone	18-35 years old	24%	16%	14%	14%	32%	100%	275
	36-50 years old	15%	16%	3%	5%	61%	100%	304
	51-65 years old	12%	7%	8%	2%	71%	100%	239
	Above 65 years old	4%	4%	3%	1%	88%	100%	223

Table 9. Frequency of practising non-public cultural consumption activities during the state of alert, by education

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read printed newspapers or magazines	Middle school at most	6%	14%	14%	7%	59%	100%	378
	Post-high school at most	9%	21%	14%	9%	47%	100%	505
	Higher education at least	9%	15%	10%	11%	55%	100%	158
... have you listened to music (in general: on computer, radio, TV, phone etc.)	Middle school at most	47%	21%	13%	5%	14%	100%	370
	Post-high school at most	66%	26%	4%	1%	3%	100%	506
	Higher education at least	81%	16%	1%	1%	1%	100%	159
... have you read printed books	Middle school at most	1%	17%	7%	6%	69%	100%	377
	Post-high school at most	13%	19%	13%	13%	42%	100%	507
	Higher education at least	24%	30%	14%	14%	18%	100%	157
... have you read electronic books	Middle school at most	4%	8%	5%	4%	79%	100%	376
	Post-high school at most	7%	10%	8%	8%	67%	100%	508
	Higher education at least	12%	19%	13%	11%	45%	100%	157
... have you watched movies on DVD, CD, Blu-Ray	Middle school at most	1%	6%	9%	0%	84%	100%	375
	Post-high school at most	6%	17%	7%	5%	65%	100%	505
	Higher education at least	4%	16%	8%	5%	67%	100%	157
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Middle school at most	1%	13%	1%	4%	81%	100%	376
	Post-high school at most	17%	25%	6%	5%	47%	100%	504
	Higher education at least	21%	35%	14%	3%	27%	100%	159

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you played games on computer/ laptop or console	Middle school at most	1%	3%	1%	3%	92%	100%	377
	Post-high school at most	10%	13%	2%	5%	70%	100%	504
	Higher education at least	9%	16%	8%	8%	59%	100%	159
... have you played games on the phone	Middle school at most	12%	8%	6%	3%	71%	100%	376
	Post-high school at most	17%	13%	8%	7%	55%	100%	507
	Higher education at least	12%	15%	6%	8%	59%	100%	158

Table 10. Frequency of practising non-public cultural consumption activities during the state of alert, by income

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read printed newspapers or magazines	Under 1500 lei	7%	22%	12%	10%	49%	100%	289
	1501 - 3000 lei	12%	19%	11%	9%	49%	100%	372
	3001 - 4500 lei	5%	13%	21%	7%	54%	100%	97
	Above 4500 lei	6%	17%	13%	8%	56%	100%	87
... have you listened to music (in general: on computer, radio, TV, phone etc.)	Under 1500 lei	62%	21%	3%	1%	13%	100%	283
	1501 - 3000 lei	56%	26%	9%	4%	5%	100%	374
	3001 - 4500 lei	80%	13%	1%	6%	0%	100%	97
	Above 4500 lei	83%	15%	1%	0%	1%	100%	87
... have you read printed books	Under 1500 lei	12%	12%	9%	10%	57%	100%	289
	1501 - 3000 lei	9%	22%	12%	10%	47%	100%	373
	3001 - 4500 lei	10%	21%	10%	17%	42%	100%	97
	Above 4500 lei	20%	27%	14%	16%	23%	100%	87

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read electronic books	Under 1500 lei	6%	9%	6%	3%	76%	100%	295
	1501 - 3000 lei	6%	9%	8%	8%	69%	100%	366
	3001 - 4500 lei	6%	14%	8%	11%	61%	100%	98
	Above 4500 lei	17%	16%	10%	18%	39%	100%	87
... have you watched movies on DVD, CD, Blu-Ray	Under 1500 lei	4%	5%	3%	2%	86%	100%	293
	1501 - 3000 lei	4%	18%	7%	3%	68%	100%	365
	3001 - 4500 lei	4%	19%	4%	5%	68%	100%	98
	Above 4500 lei	8%	17%	13%	5%	57%	100%	87
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Under 1500 lei	8%	10%	2%	4%	76%	100%	294
	1501 - 3000 lei	11%	27%	7%	3%	52%	100%	366
	3001 - 4500 lei	22%	24%	6%	4%	44%	100%	98
	Above 4500 lei	19%	39%	10%	4%	28%	100%	86
... have you played games on computer/ laptop or console	Under 1500 lei	4%	4%	1%	5%	86%	100%	294
	1501 - 3000 lei	7%	16%	2%	3%	72%	100%	366
	3001 - 4500 lei	4%	12%	4%	10%	70%	100%	98
	Above 4500 lei	11%	5%	12%	8%	64%	100%	86
... have you played games on the phone	Under 1500 lei	12%	6%	8%	4%	70%	100%	295
	1501 - 3000 lei	16%	13%	5%	5%	61%	100%	368
	3001 - 4500 lei	21%	11%	7%	7%	54%	100%	98
	Above 4500 lei	12%	14%	6%	9%	59%	100%	87

Table 11. Frequency of practising non-public cultural consumption activities during the state of alert, by residence area

In the last 6 months, how often...?		Daily	Once/ several times a week	Monthly	At least once in the last 6 months	Never in the last 6 months	Total	N
... have you read printed newspapers or magazines	Urban	10%	17%	14%	7%	52%	100%	564
	Rural	6%	18%	13%	10%	53%	100%	477
... have you listened to music (in general: on computer, radio, TV, phone etc.)	Urban	63%	22%	7%	2%	6%	100%	555
	Rural	60%	23%	7%	2%	8%	100%	480
... have you read printed books	Urban	13%	23%	11%	12%	41%	100%	565
	Rural	7%	16%	11%	10%	56%	100%	475
... have you read electronic books	Urban	9%	10%	9%	8%	64%	100%	565
	Rural	5%	11%	6%	6%	72%	100%	476
... have you watched movies on DVD, CD, Blu-Ray	Urban	4%	15%	9%	4%	68%	100%	563
	Rural	4%	10%	7%	2%	77%	100%	473
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Urban	15%	26%	7%	5%	47%	100%	567
	Rural	9%	18%	4%	4%	65%	100%	474
... have you played games on computer/ laptop or console	Urban	9%	13%	3%	5%	70%	100%	564
	Rural	3%	7%	2%	5%	83%	100%	475
... have you played games on the phone	Urban	16%	11%	8%	6%	59%	100%	566
	Rural	13%	12%	6%	5%	64%	100%	475

Graph 41. Manners of using the Internet during the state of alert, by gender

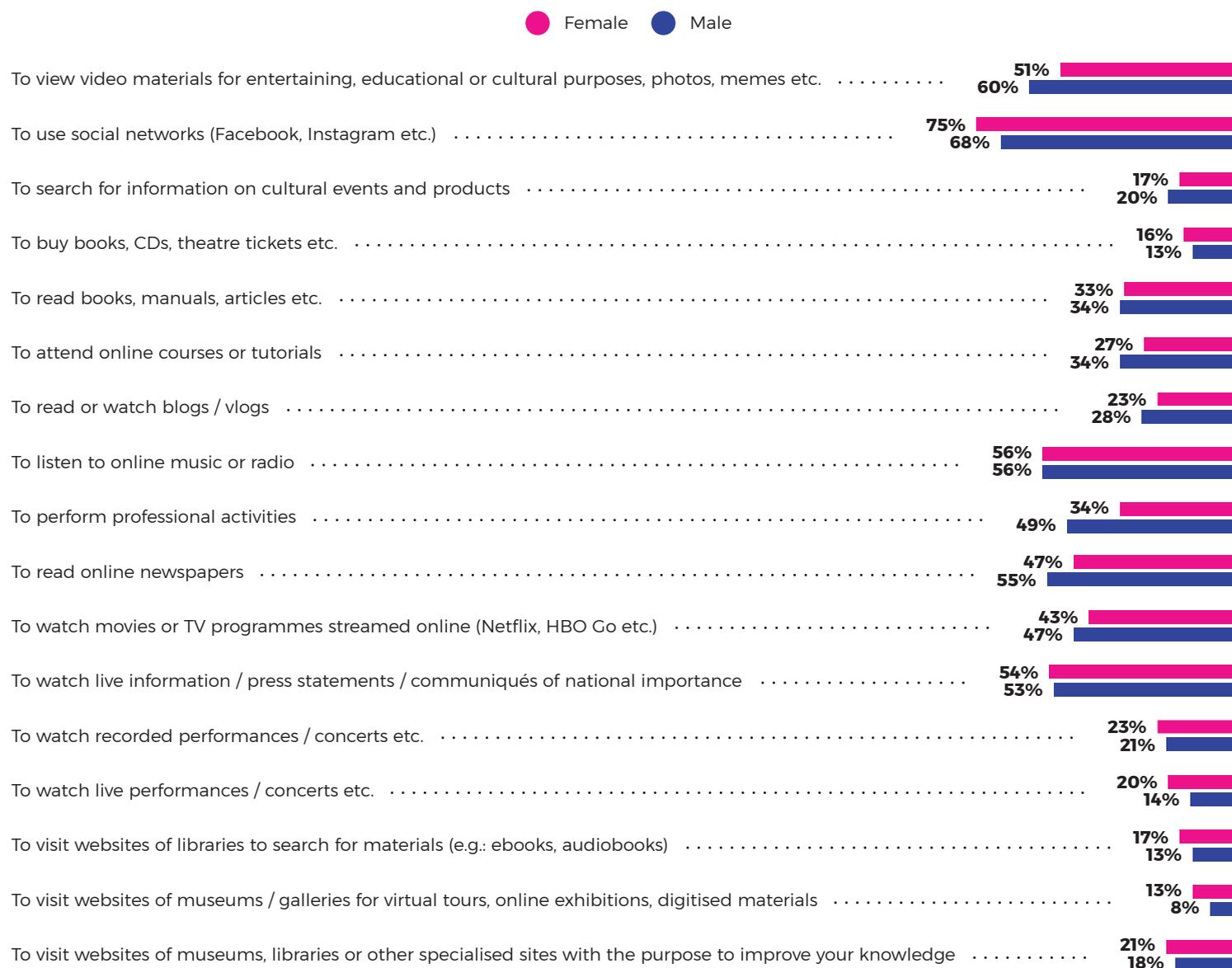


Table 12. Manners of using the Internet during the state of alert, by age

For what activities have you used the Internet in the last 6 months?	18 - 35 years old	36 - 50 years old	51 - 65 years old	Above 65 years old
To visit websites of museums, libraries or other specialised sites with the purpose to improve your knowledge	18%	20%	16%	26%
To visit websites of museums / galleries for virtual tours, online exhibitions, digitised materials	14%	10%	11%	5%
To visit websites of libraries to search for materials (e.g.: ebooks, audiobooks)	23%	14%	12%	3%
To watch live performances / concerts etc.	21%	14%	14%	16%
To watch recorded performances / concerts etc.	27%	23%	19%	12%
To watch live information / press statements / communiqués of national importance	57%	45%	62%	55%
To watch movies or TV programmes streamed online (Netflix, HBO Go etc.)	69%	34%	38%	22%
To read online newspapers	50%	51%	55%	49%
To perform professional activities	52%	39%	38%	26%
To listen to online music or radio	73%	51%	49%	36%
To read or watch blogs / vlogs	44%	15%	20%	15%
To attend online courses or tutorials	49%	26%	22%	8%
To read books, manuals, articles etc.	45%	30%	27%	23%
To buy books, CDs, theatre tickets etc.	17%	15%	12%	8%
To search for information on cultural events and products	20%	19%	20%	13%
To use social networks (Facebook, Instagram etc.)(Facebook, Instagram etc.)	89%	69%	60%	47%
To view video materials for entertaining, educational or cultural purposes, photos, memes etc.	68%	53%	47%	45%

Table 13. Manners of using the Internet during the state of alert, by education

For what activities have you used the Internet in the last 6 months?	Middle school at most	Post-high school at most	Higher education at least
To visit websites of museums, libraries or other specialised sites with the purpose to improve your knowledge	7%	18%	40%
To visit websites of museums / galleries for virtual tours, online exhibitions, digitised materials	8%	8%	24%
To visit websites of libraries to search for materials (e.g.: ebooks, audiobooks)	11%	11%	32%
To watch live performances / concerts etc.	10%	16%	27%
To watch recorded performances / concerts etc.	13%	23%	34%
To watch live information / press statements / communiqués of national importance	34%	58%	72%
To watch movies or TV programmes streamed online (Netflix, HBO Go etc.)	22%	50%	65%
To read online newspapers	34%	51%	77%
To perform professional activities	13%	43%	80%
To listen to online music or radio	38%	58%	76%
To read or watch blogs / vlogs	10%	28%	43%
To attend online courses or tutorials	9%	33%	54%
To read books, manuals, articles etc.	14%	33%	63%
To buy books, CDs, theatre tickets etc.	5%	11%	36%
To search for information on cultural events and products	4%	18%	42%
To use social networks (Facebook, Instagram etc.)(Facebook, Instagram etc.)	68%	69%	79%
To view video materials for entertaining, educational or cultural purposes, photos, memes etc.	38%	58%	75%

Table 14. Manners of using the Internet during the state of alert, by income

For what activities have you used the Internet in the last 6 months?	Under 1500 lei	1501 – 3000 lei	3001 – 4500 lei	Above 4500 lei
To watch live information / press statements / communiqués of national importance	17%	17%	26%	28%
To visit websites of museums / galleries for virtual tours, online exhibitions, digitised materials	7%	9%	14%	16%
To visit websites of libraries to search for materials (e.g.: ebooks, audiobooks)	17%	11%	19%	27%
To watch live performances / concerts etc.	21%	13%	22%	23%
To watch recorded performances / concerts etc.	20%	19%	24%	35%
To watch live information / press statements / communiqués of national importance	58%	50%	63%	76%
To watch movies or TV programmes streamed online (Netflix, HBO Go etc.)	36%	38%	56%	62%
To read online newspapers	42%	50%	63%	84%
To perform professional activities	29%	38%	66%	84%
To listen to online music or radio	53%	51%	73%	74%
To read or watch blogs / vlogs	24%	22%	37%	41%
To attend online courses or tutorials	18%	25%	46%	57%
To read books, manuals, articles etc.	28%	26%	48%	68%
To buy books, CDs, theatre tickets etc.	8%	14%	21%	27%
To search for information on cultural events and products	18%	15%	29%	38%
To use social networks (Facebook, Instagram etc.)(Facebook, Instagram etc.)	66%	68%	65%	82%
To view video materials for entertaining, educational or cultural purposes, photos, memes etc.	51%	49%	73%	77%

Graph 42. Manners of using the Internet during the state of alert, by residence area
(percentage of persons who at least once have used the Internet to perform the reference activity)

