



ROMANIANS' PARTICIPATION TO CULTURE¹

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Abstract: *The importance of culture in society is undeniable, therefore culture has often been analyzed by sociologists in close relationship with sustainable development. The European Union also pointed out the role of culture in strengthening cohesion among the member countries, in achieving unity in diversity, knowledge one to the other, based on tolerance and respect.*

The European cultural policies were based on respect for human rights, encouraging cultural consumption and participation in all member states. In evaluating the effectiveness of the implemented over time cultural programs, through their ascertaining valence, cultural Eurobarometer conducted at European level have provided important data regarding participation in culture in member countries using comparative study.

In Romania, cultural policy objectives were subordinated to those developed by the European Union, customized and adapted to specific issues of the country. Cultural Strategy 2014-2020 fully illustrates this. Researching cultural phenomenon in Romania, cultural Eurobarometer conducted by the Ministry of Culture beginning with 2005, led to important data about characteristics of participation in the culture of the Romanian people, by age, by area (rural and urban), about access to culture, making the cultural consumer profiles in specific areas.

The cultural Eurobarometer's results offered guidelines for the development and implementation of measures taken by the Ministry of Culture and other institutions, which have as objectives increasing citizens participation in cultural phenomenon.

Keywords: *culture, participation, cultural barometers, eurobarometres, cultural researches.*

Introduction

The culture of a society is a component of its identity, including values, knowledge and symbols. Vehicle between generations, culture was considered often by researchers closely related to the sustainable development of a society. "Because the process of

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civilization and culture are inseparable, sustainable development is based on elements of culture (linguistic diversity, theoretical and empirical knowledge, beliefs, representations of the world, material and immaterial heritage, artistic creation, literary, scientific, inventions etc.)” (Moldoveanu M., Mucica D., Vasile V., Ioan-Franc V., Nitulescu V., 2005:13).

A bio-psycho-socio-cultural whole, the individual achieves the state of harmony with oneself and with society, relating himself to landmarks and cultural values that culture offers.

„Culture is a complex and abstract construct that consists of various implicit and explicit elements (Groeschl and Doherty, 2000), that makes it difficult for academics across disciplines to agree on a common description. Over 200 descriptions of culture have been found; however, the most broadly known and used definition in marketing literature is the one specified systematically by Taylor in 1881, who defined culture as a "complex whole which includes knowledge, beliefs, arts, morals and law, customs and any other capabilities and habits acquired by man as a member of society" (Lindridge and Dibb, 2003)” (Firat A., Kutucuoglu K, Arıkan Saltık I., Tuncel O., 2013: 188).

The phenomena of culture was studied in specialized literature also regarding the behavior of people when they made the selection of cultural products or services or of a kind of cultural activities.

In his work “Distinction, a Social Critique of a Judgement of the Taste” (1984), Pierre Bourdieu underlined the strong relation between cultural consumption and all the factors which influenced it. In this context in his sociological studies, he talked about the cultural behavior emphasizing the involvement of taste, of style and of “habitus” (Bourdieu P., 1984). The concept of “habitus” is explained by Pierre Bourdieu as a relation between social position and people acts. Any symbolic violence begins with building a habitus inside an individual. Habitus includes deep, lasting, unconscious structures taken from family during childhood (primary habitus), transformed in secondary or tertiary habitus) by educational process in school and society.

After Pierre Bordieu, habitusul conducts all the cultural behaviour as a history interiorized, as a history transformed in nature.

The importance of culture for individual is underlined by Bordieu explaining that it is a direct relation between the cultural acquisition of an individual and his place and domination in society which he belongs to.

European Cultural Policy

Due to importance of culture for human development and reaching social policy objectives at European level, over time, cultural policy were developed, pursuing knowledge about cultural creations of the member countries, exchange of experience among specialists in this area and preservation of cultural heritage.

Cultural policies’ objectives are to increase the social cohesion and contribution between members of a society, at European level, between EU countries, developing

the respect for different cultural values and the acceptance of these differences, on the same time. Another objective was to develop and to improve intercultural communication defined as that kind of „communication between people of whom cultural system of perceptions and values are different enough to alter/influence the process of communication between them” (Mircea R, Dragoi V., 2008:39). Cultural policies reduced the obstacles in the process of intercultural communication and encouraged this way the exchange of knowledge, experiences and good practices in the culture field.

„Culture lies at the heart of the European project and is the anchor on which the European Union's "unity in diversity" is founded. The combination of respect for cultural diversity and the ability to unite around shared values has guaranteed the peace, prosperity and solidarity the EU enjoys. In today's globalising world, culture can make a unique contribution to a European Strategy for smart, sustainable and inclusive growth, promoting stability, mutual understanding and cooperation worldwide.” (European Commission, 2010).

During the history of European cultural policies, the most important moment when it was underlined the importance of culture and the need to develop and implement this kind of policies, was the Treaty of Maastricht on 7 February 1992. It is mentioning that for the European integration, the economic and monetary unity is important, but also strengthening the solidarity between their peoples, respecting the history, culture and traditions (ec.europa.eu/programmes/creative-europe).

For instance, the cultural program Kaleidoscope was developed in the whole European Union in 1996 and consisted in financing audio-visual and multimedia creations for a period of two years (1997-1999). In the same period, there were developed and implemented also other programs: Ariane, focused on sustaining culture of books and reading in the translation and Raphael, program that has as main objective the preservation of cultural heritage.

Between 2000 and 2006, all objectives of these three programs have been included in a more complex cultural program "Culture 2000", which aimed to encourage creative activities, exchange of experience between artists through their mobility within the European area and also the exchange of best practices regarding cultural heritage.

The European Parliament and the Council have decided that this program would be continued in the coming years, being named "Culture" (2007-2013), mentioning the fact that that "it is necessary to promote active citizenship and to strengthen the fight against all forms of exclusion, including racism and xenophobia. Improving access to culture for as many people can be a tool for fight against social exclusion” (Decision No 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme 2007 to 2013). The objectives of this program have continued those of previous programs, focusing on removing all forms of discrimination, facilitating the mobility of artists and cultural operators and exchange of good practice between them, encouraging intercultural dialogue.

In the same period of time, 2007-2013, European Union implemented the program "Media", whose objectives regarded financing and development of media production

projects and their campaigns, training professionals, mobility of cinematographic works and audiovisual programs, promoting them, and pilot projects.

Bringing together the objectives of these two programs 'Culture' and 'Media', the European Commission implemented only one program for period 2014-2020, this cultural program named Creative Europe, "culture" and "media" becoming its subprograms. There is also a third component, a transverse one represented by funding lines, which will be opened in 2016 and which includes bank loans for the culture sector.

By the program "Creative Europe" it is facilitated the promotion of literary fiction, their mobility and mobility of artists, making networks between cultural organizations for the exchange of their experience and of exhibitions, concerts and other cultural events in European Union member states. It also supported the production of films, organization of film festivals, distribution of media products.

All these programs were implemented in all member countries, their objectives subordinating European cultural policy and from all of them the important are: encouraging the participation of people from their culture and increasing accessibility to cultural values of their own countries but also international culture.

Cultural Eurobarometers

Because of importance of cultural policies, European Commission conducted across EU countries some big researches regarding cultural consumption and participation to culture of European people. In this context, in 2007, it took place the research Special Eurobarometer 278 on "European Cultural Values" and in 2013, it was made the special Eurobarometer 399, on "Cultural Access and Participation", which shows how much European people are engaged with culture by age groups. It was measured the level of participation of European people at cultural activities as going to the theatre, to cinema, to historical monuments, etc. This Eurobarometer took place after Agenda for Culture from 2007, where it was mentioned as objective that "the cultural sector and EU institution to jointly promote: cultural diversity and intercultural dialogue; culture as a catalyst for creativity for growth and jobs; culture as a vital element in the Union's international relations".

In Romania, European cultural policy objectives are reflected in the strategies of culture sector, implemented over time.

Culture Consumption Barometers in Romania

Being in line with the cultural objectives which were developed and implemented by European Union authorities responsible for these issues, since 2005, the Ministry of Culture has funded and conducted research as cultural consumption barometers on culture phenomenon, how the population perceives culture, infrastructure and cultural heritage and level of their participation in cultural activities. These researches were designed and conducted by the Center for Studies and Research in the Field of Culture, after a while included in the National Institute for Cultural Research and Training, together with research and public opinion polling institutes, winner of the auction, such

as the Center for Urban and Rural Sociology (CURS) in 2005-2007, Metromedia Transylvania in 2006, Totem Communication in 2008, etc.

Some of the cultural phenomena investigated by the barometers of cultural consumption were consumer profile cultural sectors, public infrastructure for cultural goods and services, public attendance at cultural institutions, cultural consumer preferences, cultural tourism, public participation in performing arts, style life and cultural consumption, cultural consumption among young people and children.

All the time the term of „consumption” was defined in specialized literature in relation with needs. „The non-self-sufficient human being has various physiological, psychological, social and cultural needs. All activities towards meeting any of these needs, could be stated as consumption” (Firat A., Kutucuoglu K, Arıkan Saltık I., Tuncel O. (2013:183).

In the context of Barometers, cultural consumption shows the frequency of reading, of watching TV, of going to the theatre, opera, in genere, of consuming cultural products, performing cultural activities or using cultural services.

Cultural Consumption Barometer 2010 conducted by the Center for Research and Consultancy in the Field of Culture in collaboration with the Center for Rural and Urban Sociology, continued the study began in 2005, regarding the dynamics of Romanian cultural values in society and public participation in acts and cultural events.

The sample of Barometer was composed by 1100 respondents over 15 years old, who received a survey questionnaire being made a national representative survey. In Bucharest, it was added a sample in addition, made of 900 respondents. Maximum sampling error was at a 95% confidence interval of +/- 3%. In the context of cultural barometer "cultural consumption" was regarded in the sense of "frequency of reading, viewing television programs or performances preference for certain cultural goods or services."

One of the elements researched by the cultural barometer of cultural in 2010 was the consumption in “domestic” space. In this sense, the Internet and cable television are the main routes of transmission of cultural information. In their spare time, most of the respondents spend more than an hour a day watching television (83%) and listening music (54%). Cultural activities in the domestic space which were rarely performed in 2010 were reading specialized books and using the Internet.

Table 1. The frequency of domestic cultural consumption

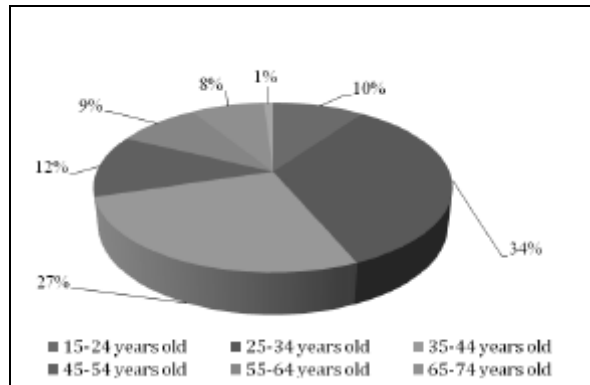
How often	Once/ twice a year or never	Once/ twice a month	Once/twice a week	Less than one hour per day	1-3 hours daily	Over 3 hours daily
do you watch television?	2%	1%	3%	12%	43%	40%
do you listen to music?	9%	4%	9%	22%	31%	23%
do you watch movies?	11%	7%	17%	12%	38%	14%
do you listen the radio?	28%	5%	8%	17%	23%	17%
do you read newspapers and magazine?	33%	13%	17%	22%	10%	4%
do you use the computer?	48%	2%	5%	8%	14%	20%
do you read books?	49%	13%	14%	11%	8%	3%
do you use the internet?	50%	2%	5%	7%	12%	19%
do you read specialised literature?	66%	10%	7%	5%	6%	1%

Source: http://www.culturadata.ro/wpcontent/uploads/2014/05/Barometrul_de_Consum_Cultural_2010RO.pdf

Regarding public participation in cultural activities, according to the barometer of cultural consumption in 2010, holidays and local events are the most frequented, being followed by participation to festivals and music shows. The less frequented in 2010 there were: theater, museums and exhibitions and the opera / operetta, last. Dynamics of watching movies at the cinema was positive, an explanation can be that the cinema market is growing by introducing new products.

Cultural Consumption Barometer 2010 Romania researched also the preferences of people for a certain type of music, for a certain type of play for a certain kind of film. The folk music is in first place in the hierarchy of preferences with 34% followed by Romanian pop music by 13% of respondents; 10% listen “manele” (specific music of Roma) the same percentage 10% listen to foreign pop music. Jazz music is listed in percent of only 1%. Among the favorite theatre plays are comedies for 35% and dramas and outdoor performances for 12% of respondents.

In the second part of the cultural consumption barometer 2010 it was performed the data analysis taking into account the categories of age, occupation, and education level, urban or rural areas of the respondents. For example the respondents aged 15-19 years were the most, 32%, followed by 25-29 year old age category, 31%. By occupation, students go to the theater in the largest percentage, 45%, followed by pupils 41%, and followed by people in maternity / child care, 31%. Depending on education, people with long lasting studies in highest percentage – 53% go to the theatre, and those with postgraduate studies in percent 52% (Croitoru C., Becut A. et al., 2010).

Graph 1. Participation rates of respondents in opera / operetta by age

Source: http://www.culturadata.ro/wpcontent/uploads/2014/05/Barometrul_de_Consum_Cultural_2010RO.pdf

The highest percentage of respondents who go to the opera / operetta is the youth also this time, namely, 34% of young people aged 25-34.

And museums were visited in the highest percentage by young people. Respondents in urban areas visited museums more often than those in rural areas, with a participation rate of 2.6 times higher (Barometrul_de_Consum_Cultural_2010RO).

Classifying data obtained by indicators such as: frequent cultural consumption practices at home, in public spaces, other leisure practices, budget time, values, age, occupation, education level, etc. barometer of cultural consumption in 2010 put disclosed the existence of four types of consumers:

- urban consumers with high potential for diverse activities – 25% of respondents
- urban consumers with high potential for mass events - 31%
- rural non-consumers with the slight potential for “mass” events - 27%
- rural non-consumers with no identified potential – 31%.

Aiming to identify factors that influence cultural consumption, cultural consumer barometer from 2010 indicates important factors as cultural experiences. The "rate of performance attendance is much higher among the persons who also attend other cultural activities (philharmonic, opera, museum, cinema). The persons who attend performance arts have a museum exhibition visiting rate double compared to the national average. (Croitoru C., Becut A. et al., 2010)".

The Cultural Consumption Barometer: Culture and New Technologies, between Sedentariness and Cultural Activism 2012, takes some of the themes of previous research on: cultural infrastructure, culture at home and in the public space, leisure,

lifestyle and cultural activities, participation to the performing arts but also reveals a new themes as cultural consumption and practices of children's free time.

The cultural consumption barometer, 2012 edition, the national representative sample was made of 1308 people and had an error of +/- 2.8% at the 95% confidence level. The sample had also a boost of 1063 people in Bucharest, representing a sub-sample representative of this city.

Analysing the access to culture at home, most common electronic objects of respondents were: television (97.9%), mobile phone (88.2%), cable TV (78.6%), radio (62.1%). Regarding public space where respondents most often participate in cultural events, community centers were mentioned by the highest percentage of the respondents (19.2%), followed by the market / town center (16.2%) (Croitoru C., Becut A. et al., 2010).

Tabel 2. Spaces used for cultural activities

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

Source: http://www.culturadata.ro/wpcontent/uploads/2014/05/2012_Barometrul_de_Consum_Cultural.pdf

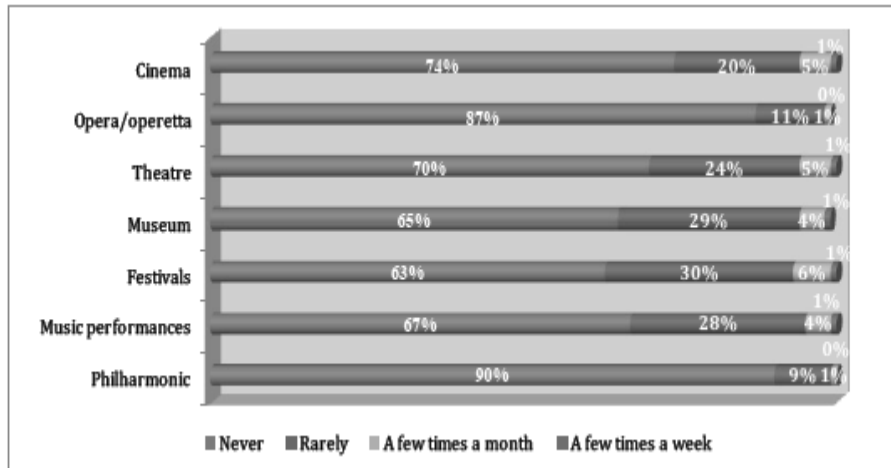
It can be noticed that people want cultural activities take place more inside the cultural institutions and parks.

At home, as in 2010, the cultural activities performed more than an hour each day, by most respondents are: watching TV (80% of respondents), listening to music (52%) and watching movies (52%). According to the sources, the barometer of cultural consumption for 2012, reading books more than an hour each day is performed only by 10%of respondents and 41% of respondents never read.

Internet is being used more than one hour everyday by 46% of respondents for entertainment (games, listening to music, watching movies) and by 30.6% of respondents in professional purposes.

In terms of public cultural consumption and its frequency, 90% of respondents did not go at all to the philharmonic, 87% didn't go to opera / operetta.

Graph 2. Cultural consume and its frequency



Source: http://www.culturadata.ro/wpcontent/uploads/2014/05/2012_Barometrul_de_Consum_Cultural.pdf

In terms of participation, respondents have visited museums and collections in the highest percentage (34%), followed by those who participated in entertainment (33%).

Cultural Consumption Barometer 2012 had as purpose identifying the factors that influence public participation in performing arts.

In this context, it was identified the educational factor. Postgraduate school respondents participate in the highest percentage in entertainment and music (55.3%), opera / operetta (37.6%), also in the greatest percentage, to the theater, too (67, 1%).

Another factor influencing participation in the performing arts is personal income. The personal income than 2000 lei higher participation rate in all forms of art to show. Participation in at least one festival in 2012 is best represented by young people aged 18-24 (54.1%), followed by those aged 25-34 (49.6%).

Cultural Consumption Barometer, 2012 edition, researched also cultural consumption among children aged between 7 and 15 years. The research methodology of this theme consisted in applying a questionnaire to parents.

School plays an important role in the cultural consumption among children.

Among the cultural activities organized by the school, outside the classroom, 61% of respondents mentioned visits to museums, it was mentioned also going to the theater

by 51% respondents. Going to the opera / operetta was also mentioned by the fewest respondents, 6%.

Inside the family, the percentage of respondents was the largest regarding walking with their children to circuses (96.6% of 122 cases of which was calculated percentage), followed going to the entertainment park (95.3 201% of cases) and visiting museums (94.3% of 101 cases). Outside of school, the activities most often practiced by children are watching television (said by 89% respondents) and played on the computer (67.9%).

All the data obtained by Cultural Consumption 2012 Barometer were completed by the next Barometer, in 2014.

Culture Consumption Barometer 2014 had a sample of 1, 260 people, with a maximum error tolerance of +/- 2.8% at a confidence level of 95%. The sample contained a boost of 840 people in Bucharest, which produced a representative subsample for the capital of country, with a maximum error tolerance of +/- 3.4% at a confidence level of 95% (Barometrul-cultural-2014).

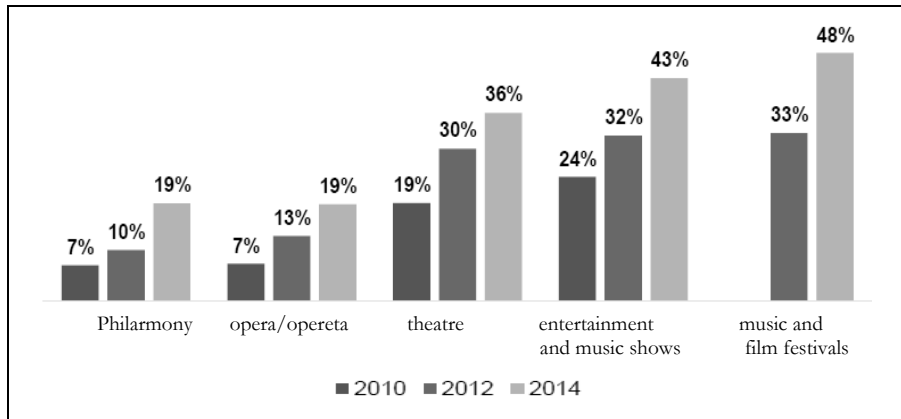
Culture Consumption Barometer 2014 - Culture, between global and local, performs an analysis of the dynamics of cultural consumption versus non-cultural consumption over the years. In this context, the percentage of culture non-consumers remains higher than culture consumers in the same time non-consumer percentage is increasingly lower year by year (except for 2009-2011 when due to the economic crisis the number of non-consumers was increasing).

As we can notice in the research, in 2014 the percentage of respondents who do not go to the opera / operetta is 79.1%, with 11.9% lower than in 2012 when 91% of respondents said they never go to the opera / operetta. Compared with those who did not go all the work / operetta in 2014, the percentage of those who never went to the cinema was lower, namely 62.2% value close to that of the respondents who did not go to theater 63%.

Also pursuant to the Barometer of cultural consumption in 2014, 79% of respondents didn't go at all to the library in 2014 (*Culture Consumption Barometer, 2014*).

The cultural barometer 2014 shows that cultural activities with the highest degree of participation among Romanians are music and film festivals (48%), followed by entertainment shows and music with a percentage of 43%, the third place is occupied by percentage of respondents who went to the theater with a percentage of 36%. Only 19% of respondents said they attended performances by the Philharmonic in 2014, a percentage higher than the one recorded in 2012 (10%) and in 2010 (7%).

Neither visiting cultural heritage is not an activity often performed by respondents of barometer. Only 21% said they had visited cultural heritage at once to three times per year, 70% of them never visiting them in 2014.

Graph 3

Source: http://www.culturadata.ro/wpcontent/uploads/2014/05/Grafice_Barometrul_de_Consum_Cultural_2014.pdf

The same like previous years, history museums were the most visited ones, de data aceasta by 62% of respondents, followed by science museums (56%).

Cultural Barometer 2014 also provides data about youth participation in theatre, so young people aged 18-25 participate in such performances several times a month 18%, compared to those aged 26-34 whose participation rate is only 3%. Among young people 18-24 years 39% said they did not participate at all in theater, while 55% of young people aged 25-34 never go to the theater.

Another reached objective of the Barometer in 2014 was to identify cultural factors that increase the Romanians' participation to performing arts. Among the most important factors were mentioned: promotional tickets offers - by a 39% of respondents and another factor: more spare time, by 36%. Creative activities were associated the most with the occupation of painter, then the with sculptor and potter and in the third place with a musician.

In 2014, cultural barometer showed that 39% of respondents have never read, 18% read daily, 13% read once or twice a week. In 2012 the percentage of those who have never read a book in the past year was 41% and 16% read books daily (Croitoru C., Becut A. et al., 2014).

Among the respondents of Cultural Barometer 2014, 35% considered culture in Romania fairly important and 32% considered it very important. Regarding the level of interest of Romanians for arts and culture in Romania, 43% are somewhat interested, the highest percentage, 11% saying they are not interested. A percentage of 39% of respondents are somewhat interested in art and culture in the European Union, while 17% said they were not interested. In smaller percentage, 35% of respondents were somewhat interested in art and culture of other countries of the world and 34% said they are somewhat interested to know personally other people in the European Union (*Culture Consumption Barometer, 2014*).

Conclusion

Culture Consumption Barometer 2014 continued and completed data provided by cultural consumption barometers made in previous years. All these data have contributed to create a real image about Romanians' participation in culture and, in the same time, led to the identification of vulnerabilities and the development of national cultural policies and cultural strategies aimed to encouraging the participation of Romanians' to culture, better awareness of cultural values and facilitate accessibility of people to cultural products.

In this context, last years the European Union has given an increasingly importance to culture sector through the development of cultural policies and research on participation in culture, in the same time, these actions and measures being taken and applied by all the member states. Also in Romania, the European cultural policies have been taken, objectives were adapted to the specific conditions. Cultural barometers made since 2005 have provided data on participation particularly important Roman culture and also as guidelines for cultural policies come to be developed and implemented.

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