

TRENDS IN THE CULTURAL CONSUMPTION DURING THE PANDEMIC

FIRST EDITION

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NATIONAL INSTITUTE
FOR CULTURAL RESEARCH AND TRAINING

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Trends in the cultural consumption during the pandemic - first edition

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Introduction and methodology

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1. Introduction

In 2020 it was impossible to carry out the Cultural Consumption Barometer because the COVID-19-generated social and economic effects. This is why we replaced this very important study for the analysis of the cultural life in Romania with a study aimed at recording cultural consumption data at the level of actual as well as anticipated behaviour, on the basis of a new methodology.

The COVID-19 pandemic has affected the cultural life worldwide, and the impact generated by the social distancing was felt by cultural and creative sectors as a shock wave which has profoundly affected the cultural production, distribution and consumption in 2020 and will probably continue in the next years. The people's emotional and rational reactions during crisis periods are hard to anticipate, and the diversity of the forms of manifestation records trends of radicalisation towards extremes in such times. This is the reason why we believe it is very important to document the cultural practices during the pandemic and record the trends that may provide important information for a prognosis-type analysis. These data will potentially substantiate the medium- and long-term cultural policies and help cultural organisations' managers to adjust their cultural strategies to the new socio-economic realities.

The first edition of the study *Trends in the cultural consumption during the pandemic* presents the respondents' intention to spend their spare-time in the public space in the period July-December 2020, as well as comparisons to the level recorded in 2019. Furthermore, the study is focused on the identification of non-public cultural consumption practices

during the isolation period and it approaches the matter of digital gaps. A special attention was paid to the consumption of radio and TV programmes, as well as to the differences recorded for this type of consumption as compared to the period prior to the start of the pandemic.

The chapter *Forms of public cultural consumption in the context of the COVID-19 pandemic* takes into account Romanians' intention to participate in a series of both cultural and non-cultural leisure events and activities. Of the events and places with the highest intention of participation, the first three places are taken by visiting historical monuments, attending outdoor entertainment shows and attending outdoor music shows.

The chapter *Non-public cultural consumption during isolation. Leisure activities and the matter of digital gaps* is aimed at providing an insight of the forms of cultural consumption in the non-public space, on the backdrop of the leisure ways during the emergency state on the territory of Romania. Thus, the chapter is based on an analysis within which the current non-public cultural consumption practices and the ways of using the Internet are approached in terms of social inclusion and in relation to the matter of social gaps.

The chapter *Media products consumption during the pandemic: television and radio* is aimed at identifying how people have interacted with media products, i.e. via television and radio, in the first half of 2020. We aimed at identifying the main differences or changes in people's consumption habits in terms of radio and TV programmes, as compared to 2019.

2. Methodology

The study *Trends in the cultural consumption during the pandemic* is a survey on various culture-related themes, on a nationwide-representative sample (2000 respondents), which includes **two biannual editions**:

- First edition, study conducted for the period 04.06.2020 – 28.08.2020
- Second edition, study conducted for the period 01.10.2020 – 01.12.2020

The survey has the purpose to reveal the cultural consumption prognosis in the context of the COVID-19 pandemic. The study *Trends in the cultural consumption during the pandemic* includes two major categories of collected data:

- Socio-demographic characteristics

- The theme of the cultural consumption prior to the pandemic and the cultural consumption estimates for the next 6 months

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 confidence level of 95%.

The questionnaire administration was made via the CATI method, and the structure of the sample included: gender, age, education level, size of locality (towns with 200 thousand inhabitants, towns between 100 and 200 thousand inhabitants, towns between 30 and 100 thousand inhabitants, towns under 30 thousand inhabitants, communes) and development sub-regions.

Forms of public cultural consumption in the context of the COVID-19 pandemic

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1. Introduction

The COVID-19 pandemic is a completely new state for the modern world. The amplitude and rapidity of the SARS-CoV-2 virus' spread, facilitated by the transport technologies, migration and global tourism, as well as the challenges of the social media, through the rapidity of fake news and conspiracy theories' propagation, place us in a context different from the previous pandemics. But one of the sociological views that we can use, applicable beyond the specificity of a certain situation, is that referring to the temporality wherein the social action develops.

Ever since the beginnings of sociology as a specific science, E. Durkheim, one of its founders, sought to know how the basic categories of thought – the notions of *time* and *space* – are formed and how people relate to them. Referring to time, Durkheim¹ mentioned that the form and manner of its structuring are based on the social structure of the analysed human group. Therefore, time is a purely social product. T. R. Forrest gives one of the most comprehensive definitions of the *social time*: "a social category of thought shared by a collective in order to synchronize and coordinate the social action"². Consequently, social time orders the interaction between persons and their actions both in the public and in the private space – what we do, how we do it, in what order and how fast³ – in relation to the cultural values of the group we belong to⁴.

The theories regarding these forms of human temporality express the fact that the contemporary societies have reached

a level where synchronisation is attained globally⁵, in a more and more rapid rhythm⁶, and the relation between the various spaces where we unfold our public and private activities has become unclear once the information and communication technologies were introduced⁷.

Furthermore, the point of interest in this context is the theorization regarding what we may call a *social calendar*. Robert Levine and Ellen Wolff⁸ said that social time is the *pulse of a culture*. This way, the social calendar shows that there are episodes wherein continuity and discontinuity alternate cyclically⁹. In other words, human communities have periods when time flows without any social significance. In our modern times, such periods were intensified by a linearization of time that has eliminated the seasonal specificity. Whether it's summer or winter, a person working in PC programming, human resources or theatre carries out their activity in the same way.

To these periods, marking the temporal continuity and linearity of the social action, certain moments are added, marking the *discontinuity*. Usually, these time markers are represented by certain holidays or periods of a specific

1 Emile Durkheim, *Formele Elementare Ale Vieții Religioase* (Iași, 1995).

2 Thomas R. Forrest, 'Disaster Anniversary: A Social Reconstruction of Time', *Sociological Inquiry*, 63/4 (1993), 617.

3 Eviatar Zerubavel, 'Timetables and Scheduling: On the Social Organization of Time', *Sociological Inquiry*, 46/2 (1976), 87–94.

4 Gilles Pronovost, 'The Sociological Study of Time: Historical Landmarks', *Current Sociology*, 37/3 (1989), 4–18.

5 Barbara Adam, 'The Temporal Landscape of Global/Izing Culture and the Paradox of Postmodern Futures', in *Theorizing Culture: An Interdisciplinary Critique after Postmodernism*, ed. by Barbara Adam and Stuart Allan (London, 1995), 249–62.

6 Hartmut Rosa and William E. Scheuerman, 'Introduction', in *High-Speed Society: Social Acceleration, Power, and Modernity*, ed. by Hartmut Rosa and William E. Scheuerman (University Park, PA, 2009), 1–29.

7 Ben Agger, 'Time: Labor and Life in a Smartphone Era', *Time & Society*, 20/1 (2011), 119–36.

8 Robert Levine and Ellen Wolff, 'Social Time: The Heartbeat of Culture', *Psychology Today*, March, 1985, 29–35.

9 Pitirim A Sorokin and Robert K Merton, 'Social Time: A Methodological and Functional Analysis', *American Journal of Sociology*, 42/5 (1937), 615–29; J David Lewis and Andrew J Weigert, 'The Structures and Meanings of Social Time', *Social Forces*, 60/2 (1981), 432–62.

significance. Christmas time, Easter time or New Year's Eve, for example, are moments in the social calendar when life "flows" differently. However, besides such known and expected periods, there are other time markers represented by unexpected events – earthquakes and other natural disasters, terror attacks and epidemics or pandemics (as in our case).

Social time influences our individual time. The hours when we go to bed, we wake up, we eat and so on are dictated to a certain extent by the need to synchronise ourselves to the others. The "routine" we often want to get rid off represents, in fact, a great part of our usual conduct and to a certain degree it represents the internalisation of the social rhythm.

As expected, the COVID-19 pandemic has interrupted this entire continuum of our usual routines. The linearity and continuity of social actions were suddenly interrupted by external factors. Out of the need to minimise the circulation of the virus, some activities were forbidden during the emergency state, and during the state of alert a series of restrictions were lifted, under certain conditions (e.g. the number of customers in a restaurant, the distance between tables, the obligation of prior reservations etc.). Therefore, a discontinuity in our social and personal calendar is also associated with a discontinuity of perceptions. Actions and events that used to be "normal" and favourably looked upon are being re-analysed and re-interpreted under the new conditions that include on the one hand pre-emptive actions, and on the other hand the human need to interact with other persons, to exercise or to have fun outside the private space.

The unfolding of a series of leisure activities was not the only one affected. In its turn, the dimension of labour suffered a shock. The differentiation between "essential workers" and the others, the definition of "essential sectors", the introduction of work from home where possible, the shift to the online school – all these were conditions to which the population had to adapt in a short time and with an uncertain projection on the near future.

This chapter takes into consideration Romanian's intention to participate in a series of leisure activities and events, both artistic and non-artistic. Therefore, it is important that *the answers be interpreted in this way, of intentions*, as based on the data presented we cannot say anything about the motivation of a specific behaviour or whether the stated intention has become a fact. Sometimes, behaviour may be in accord with the stated values or intentions, other times it is divergent or does not completely materialise. Yet, even at the declarative level of intentions we can notice statistical differences or similarities in terms of the way people perceive and interpret the risks related to the COVID-19 pandemic situation.

Furthermore, the results presented in this chapter, as well as in this study in its entirety, must be understood as dependent on the period of the questionnaire application – the second half of the month of July and the first half of August – for two reasons. Firstly, the COVID-19 pandemic recorded other figures in terms of infected or deceased people, as well as in terms of ICU beds than at the time of this report's publishing. Under the conditions of these parameters' growth, we expect that some of the people have a different, more cautious behaviour, and some results to be modified. Secondly, the period of questionnaire application was a period of vacation or near-vacation, which is possible to have influenced the intention to carry out a series of outdoor activities. Moreover, climate factors must also be considered when interpreting the obtained results, as the study was conducted during summertime, when the weather was favourable to the unfolding of certain events and activities in the open air.

2. Results

The questions in this section can be divided into two big categories: 1) artistic events / activities and 2) non-artistic activities (or other leisure activities). For the first category, we have a consumption focused on cultural products and events, in the narrow sense of the term – those activities and events associated to an act of artistic creation (theatre plays, movies, music, sculpture etc.). The second case (other leisure activities) is represented by those events and activities that could not be framed in some form or another of the cultural consumption in its narrow sense. As far as the answer options used for the questionnaire items are concerned, they vary between “no, regardless of the situation generated by COVID-19” and “yes, regardless of the evolution of the situation generated by COVID-19”, with an intermediary option of the situation where the state generated by COVID-19 “stays the same or improves”. In certain cases, such answer options may be regarded as various levels of caution, but such an interpretation may be limited. For example, the answer “yes, regardless of the evolution of the situation generated by COVID-19” must not be treated as a non-cautious behaviour, because there may be situations where such an answer would be implicitly accompanied by the assumption of existing rules of physical distancing and other sanitary norms.

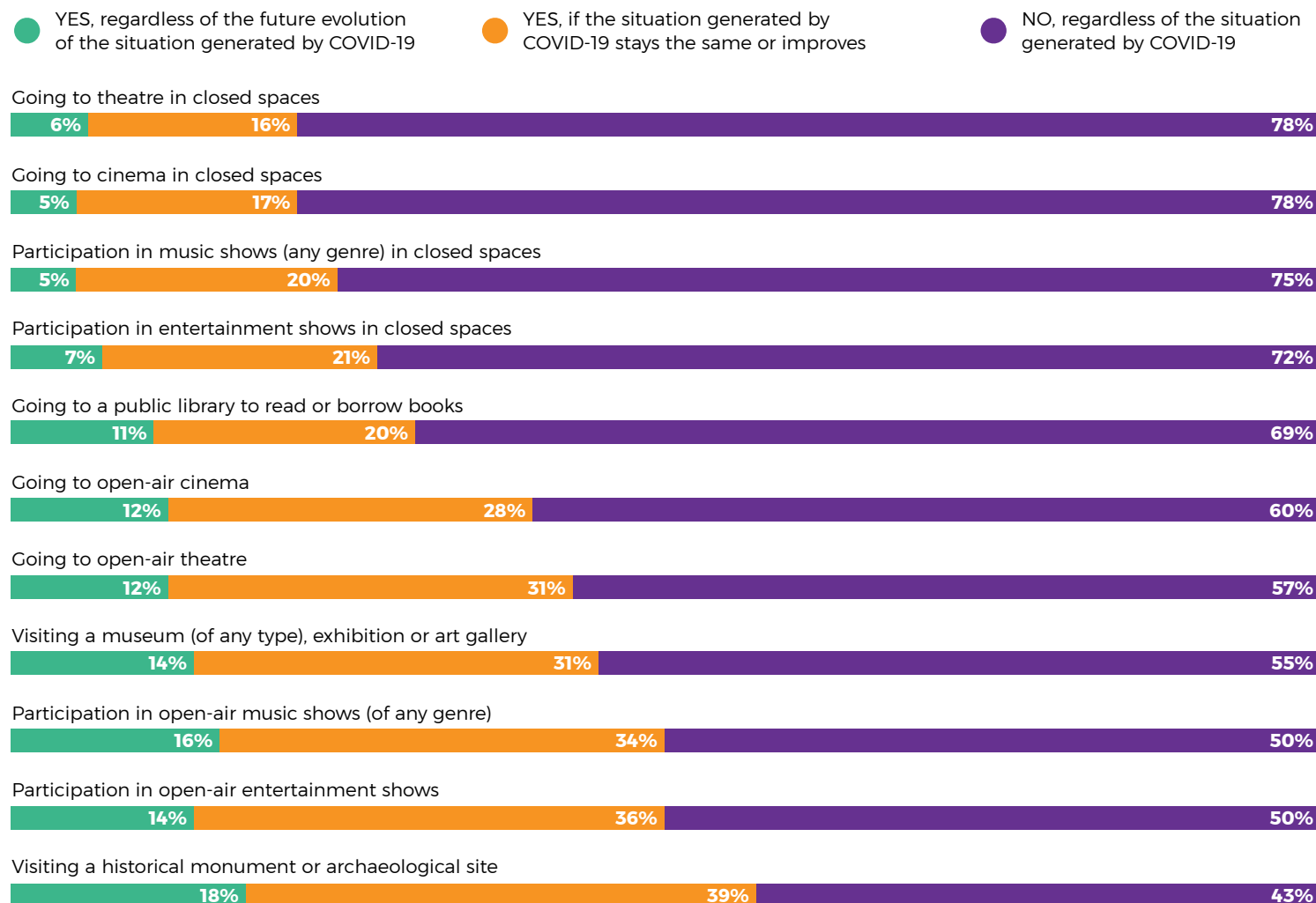
Figure 1 presents the extent to which Romanians would have been willing to participate in a series of cultural events under various scenarios of the SARS-CoV-2 pandemic’s evolution. As we can notice, there is a clear differentiation between activities set up in the open air and those organised in closed spaces. The outdoor events and activities scored the highest percentages for the answer categories showing the intention to participate regardless of the situation generated by the COVID-19 pandemic or whether it would have remained at least within the parameters existing at the moment of the questionnaire application. Of the events and places with the

greatest intention of participation, the first three places are taken by visiting historical monuments, participation in open-air entertainment shows and participation in outdoor music shows. At the opposite pole there are cultural events (theatre, music, entertainment shows and movies) organised in closed spaces, which obtained non-participation percentages higher than 72%.

Nonetheless, we have to observe something. Even though the answer option “no, regardless of the situation generated by COVID-19” may be interpreted as an answer that people would have given in the absence of the SARS-CoV-2 virus (in a “normal” scenario of surveying the public opinion), it is hard to differentiate the extent to which the pandemic has influenced these answers, inclusively. As we shall present in the subsequent analyses, we may assume the existence of such an influence, even though it is not included as a questionnaire item.

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Figure 1. Intention to participate in artistic events – general distributions



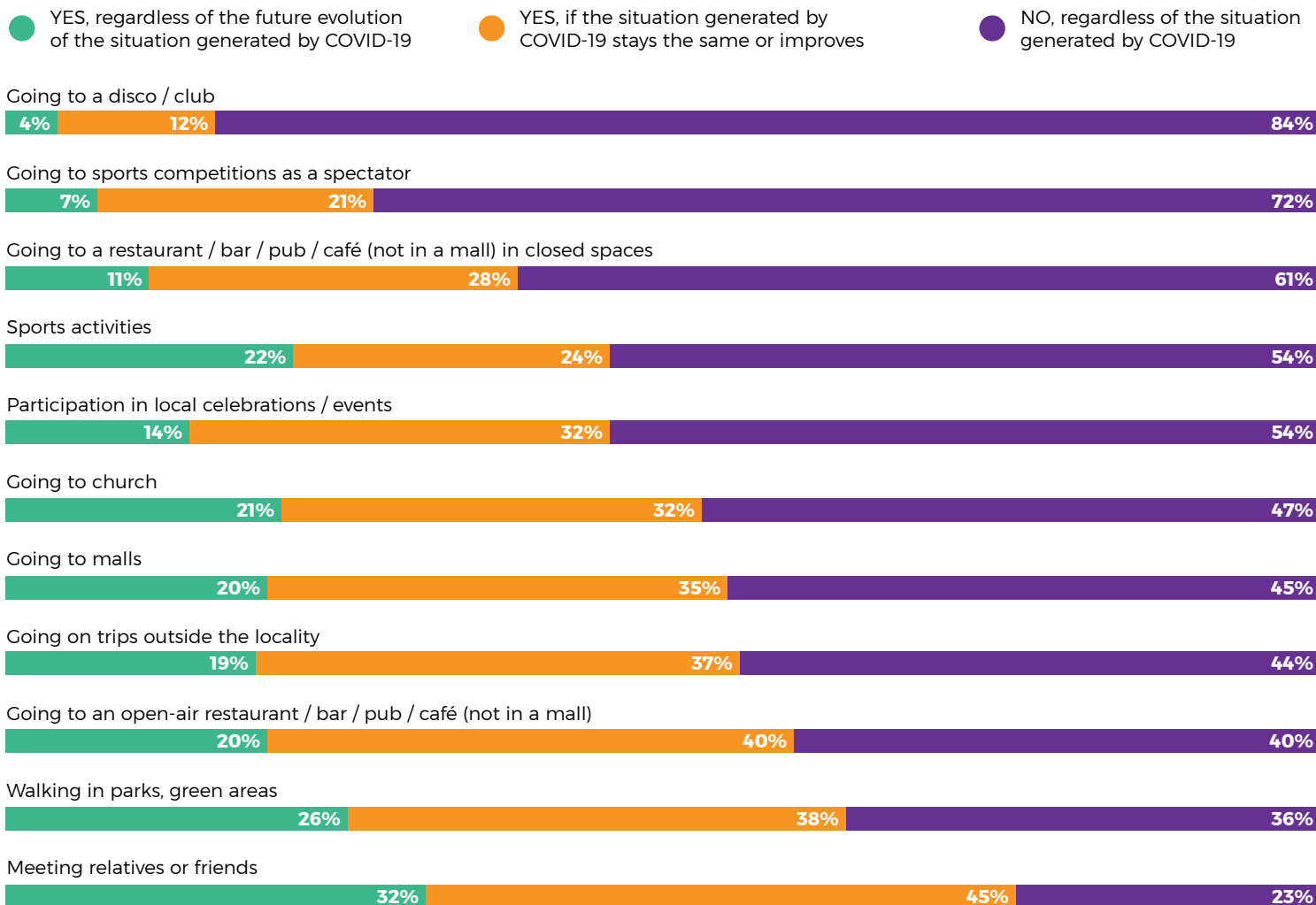
For the other “non-artistic” leisure activities, several interesting facts were noticed. On the one hand, the answers have a pattern similar to the artistic activities: the closed spaces and events recorded the lowest degree of participation intention, as compared

to those in the open air. On the other hand, we must consider the period of the questionnaire application – a period of summer and vacations, which explains, inter alia, the high percentages scored for items like “going on trips outside the locality”.

The general distributions presented in Figures 1 and 2 show that, overall, cultural activities scored a rate of participation propensity lower than the non-cultural ones, and this pattern was observed in other studies on the cultural consumption of the Romanians. Out

of this reason, the following question arises: how has the pandemic context influenced the cultural consumption? An answer for this question may be found in the comparative analysis of the 2019 and 2020 data in terms of the same questionnaire items.

Figure 2. Willingness to practise other leisure activities – general distributions



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Table 1 shows the percentage differences between 2019 and 2020 for cultural activities. For a series of activities, we can notice that we have a positive difference, that is a greater participation propensity for 2020, considering the place where the respective events would unfold. Thus, theatre, cinema and entertainment shows in the open air scored lower non-participation percentages than in 2019. However, we must specify that the difference is not direct, given that in 2019 the questions did not differentiate between the spaces where the events would unfold (outdoors vs. indoors). The highest degree of equivalence is found between the items referring to closed spaces, given that the 2019 questionnaire entails that the items refer to closed spaces¹⁰.

For some activities we may suppose that we are dealing with a mixed effect, which occurs in relation with other activities. For example, the low non-participation percentage in 2020 for “visiting a historical event or archaeological site” may be related to the summertime voyages, when some of the Romanians reconsidered their vacation options so that they could spend them in the country. For a series of other activities, we do not have a clear explanation. The willingness to go to a library to borrow books obtained a lower non-participation percentage in 2020 (69% vs. 82% in 2019).

Table 1. Percentage differences 2019–2020 for artistic activities / events

	2020	2019	Difference
	NO, regardless of the situation generated by COVID-19	Not at all, in the last 12 months	2019-2020
Attending indoor music shows (of any genre)	75%	55%	-20%
Attending outdoor music shows (of any genre)	50%	55%	+5%

¹⁰ This observation is intended to highlight a certain peculiarity of the language. When we say we go to the theatre or cinema, most of the times this statement entails the fact that such activities take place in a closed space, given that the majority of theatre plays or film projections unfold in spaces that are usually closed (i.e. traditional theatre or cinema halls)

	2020	2019	Difference
	NO, regardless of the situation generated by COVID-19	Not at all, in the last 12 months	2019-2020
Going to indoor theatre	78%	73%	-5%
Going to outdoor theatre	57%	73%	+16%
Going to indoor cinema	78%	66%	-12%
Going to outdoor cinema	60%	66%	+6%
Going to a public library to read or borrow books	69%	82%	+13%
Visiting a historical monument or archaeological site	43%	55%	+12%
Visiting a museum (of any type), exhibition or art gallery	55%	62%	+7%
Attending indoor entertainment shows	72%	62%	-10%
Attending outdoor entertainment shows	50%	62%	+12%

Note to table:

The table presents percentage comparisons between questions and similar answer options.

Question forms:

- 2019: In the last 12 months, how often have you practised each of the following activities in your spare time? (e.g. You went to the cinema).
- 2020: Please mention if in the next 6 months you intend to practise the following activities in your spare time (e.g. Going to open-air theatre)

For the year 2019, the used answer option was “Not at all in the last year”. Where the questions did not have a direct correspondent for 2019, the same percentage was used for the comparison. For instance, in 2020 the questions referring to going to the cinema had two answer options: in closed spaces and in the open air. Both were compared to the percentages obtained in 2019 for the question: In the last 12, how often have you done each of the following activities in your spare time? – You went to cinema.

As regards the non-artistic activities and events (Table 2), significant drops were noticed in the answers referring to non-participation, and this is why we previously mentioned that we did not know to what extent the answers “no, regardless of the situation generated by COVID-19” were influenced by a cautious attitude of the people or not. For example, in 2019, only 16% of the Romanians mentioned that in the last year they had not walked in the park. In this study, 36% said that

in the next 6 months they are not going to walk in the park, regardless of the situation generated by the pandemic. For the item related to church going the differences are even greater, as we obtained a value of 30%. The only activities for which the differences cannot be deemed significant are "sports activities" and "going to an open-air restaurant / bar / pub / café".

On the one hand, the differences could be given by the different meanings of the questions and of the mentioned time periods. While in 2019 the respondents were asked to evaluate their past behaviour (of the last 12 months), in 2020 they were asked to evaluate their future behaviour (of the following 12 months). On the other hand, such differences cannot be strictly explained by the technical changes in the study's methodology. Such items as "walking in the park", "going to church" or "going to malls" represent common, frequent human behaviours, which should not generate such differences. This is why we assume a possible effect introduced by cautious attitudes of some of the Romanians, on the pandemic background.

Table 2. Percentage differences 2019 – 2020 for other leisure activities

Please tell us if in the following 6 months you are going to do the following activities in your spare time?	2020	2019	Difference
	NO, regardless of the situation generated by COVID-19	Not at all	2019-2020
Walking in the park, green areas	36%	16%	-20%
Going to church	47%	17%	-30%
Meetings with relatives or friends	23%	3,30%	-20%
Sports activities	54%	56%	+2%
Attending sports competitions as a spectator	72%	66%	-6%
Going on trips outside the locality	44%	34%	-10%
Participation in local celebrations / events	54%	33%	-21%

Please tell us if in the following 6 months you are going to do the following activities in your spare time?	2020	2019	Difference
	NO, regardless of the situation generated by COVID-19	Not at all	2019-2020
Going to malls	45%	27%	-18%
Going to the disco / club	84%	77%	-7%
Going to a restaurant / bar / pub / café (not in a mall) in closed spaces	61%	39%	-22%
Going to a restaurant / bar / pub / café (not in a mall) in the open air	40%	39%	-1%

Note to table:

The table presents percentage comparisons between questions and similar answer options.

Question forms:

- 2019: In the last 12 months, how often have you practised each of the following activities in your spare time?(e.g., You went to church).
- 2020: Please tell us if in the following 6 months you are going to practise the following activities in your spare time? (ex., Going to theatre in the open air)

For the year 2019, the used answer option was "Not at all in the last year". Where the questions did not have a direct correspondent for 2019, the same percentage was used for the comparison. For example, in 2020 the questions referring to going to cinema had two answer options: in closed spaces and in the open air. Both were compared to the percentages obtained in 2019 for the question: In the last 12 months, how often have you practised each of the following activities in your spare time? – You went to a restaurant / bar/ pub/ café (not in a mall).

Figure 3 shows a correlation between the percentages obtained in 2019 and those obtained in 2020 for non-participation in leisure activities and events. In other words, we correlated the manner in which the 2019 negative answer rate ("not at all" / "never in the last year") is maintained in this survey, too ("no, regardless of the evolution of the situation"). The results confirm the previous observations – there is a positive correlation in terms of non-participation. Therefore, the activities with a low participation rate before the pandemic follow the same general pattern in 2020, too.

Overall, a preliminary conclusion is that the COVID-19 pandemic has amplified the non-participation rates for certain activities and events. While in the past a series of cultural activities (like going to theatre) were of little interest for the

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population, the states of emergency and afterwards the state of alert have added percentage points to non-participation. On the one hand, a series of activities were forbidden, which created a higher non-participation rate through institutional mechanisms. On the other hand, there is always the individual issue of the reluctance potentially generated in the persons' behaviour. If a person did not use to be a great theatre consumer under normal conditions, the fear generated by being together with other people in a closed space to see a play has generated yet another drawback for such cultural events. In other situations, we may have persons who used to go to theatre before the pandemic, but the new context generated reluctance and they prefer to return to the theatre only after the pandemic is over.

From another point of view, we may speculate that a series of cultural events were regarded more favourably, at least for a short while, due to the restrictions enforced at the beginning of the pandemic, under the emergency state. As we have previously presented, for the open-air cultural events we obtained lower percentages for non-participation intention, as compared to 2019. Although the questionnaire did not cover the respondents' motivations regarding the given answers, we may assume that the stress generated by the emergency state made the Romanians wish to go to such events. However, we must also accept the possibility that such favourable answers appeared precisely as an effect of the stress (and boredom) situation generated by the emergency state, without any actual materialisation in people's social action.

Figure 3. Correlation of non-participation answers – 2019 vs. 2020

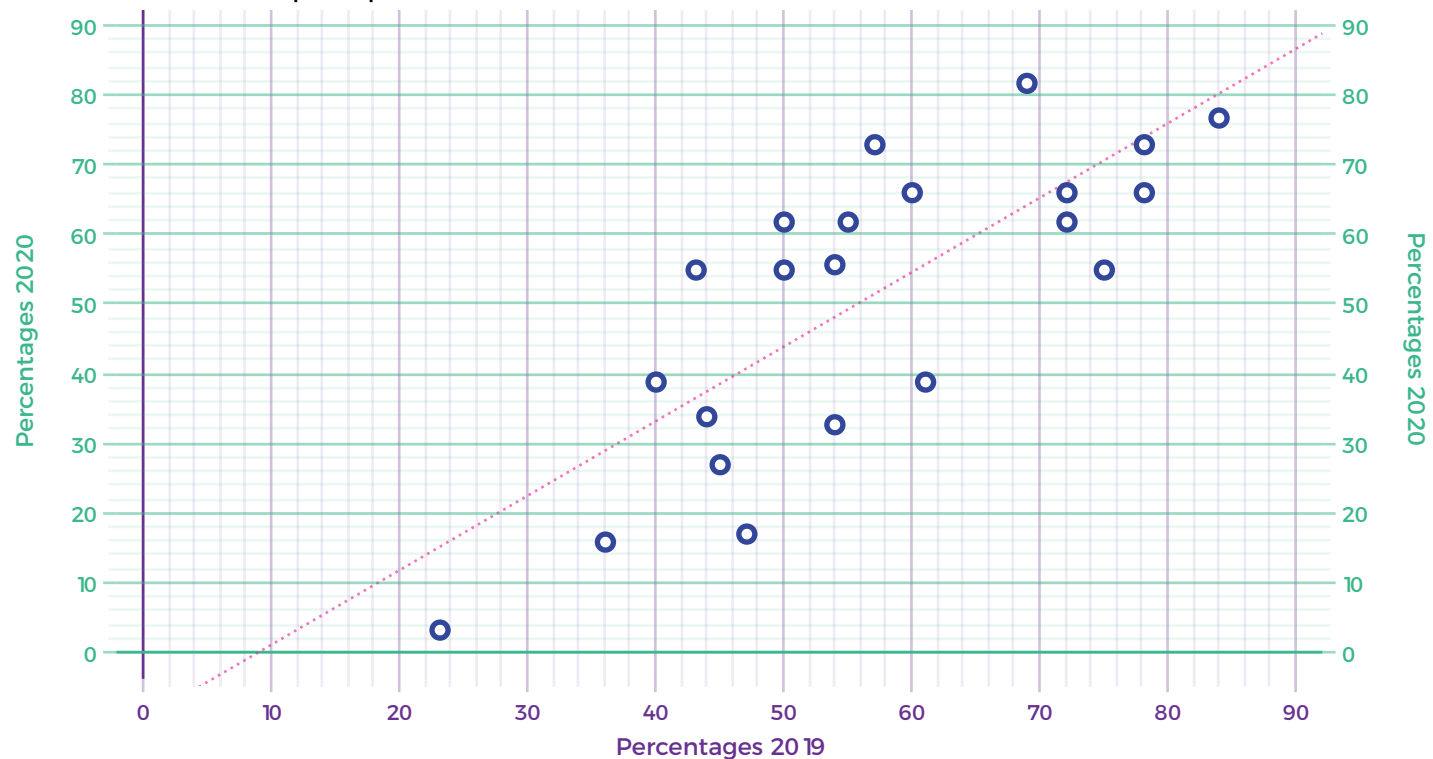
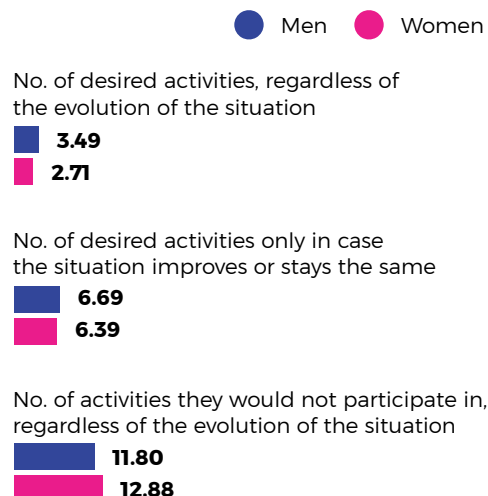


Figure 4. Intention to practise leisure activities – distribution of means depending on sex



The distinction on the *women vs. men* criterion shows that there are no significant differences between the two categories. In terms of the number of activities not attended regardless of

the situation's evolution, women have one activity more than men (12.9 vs. 11.8; Figure 4). The number of events or activities they would practise only in case the situation improves or stays the same is approximately the same – six types of activities / events. As regards the number of activities they would practise or events they would attend regardless of the pandemic situation, we noticed that men have one activity more than women, a reversed situation compared to the first one, regarding the events they would not attend.

As regards the main events or activities mentioned, in general, a classification of the most frequent mentions on each category of answers shows that there are no differences between men and women in terms of types of activities (Table 3). However, there are several notable differences. Going to church regardless of the pandemic evolution is one of the main activities mentioned by women (22%), which does not appear in the ranking of activities practised by men. On the other hand, in the case of men, there were noticed the mentions "sports activities" (28%, regardless of the pandemic evolution) and "entertainment shows in the open air" (40%, whether the pandemic state improves or stays the same).

Table 3. Top five events / places, depending on the respondents' sex

	Women			Men		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Meetings with relatives or friends (29%)	Meetings with relatives or friends (47%)	Disco / club(86%)	1 Meetings with relatives or friends (34%)	Historical monument or archaeological site (44%)	Disco / club(82%)
2	Parks, green areas (23%)	Outdoor restaurant / bar/ pub/ café(38%)	Indoor cinema (78%)	2 Parks, green areas (29%)	Meetings with relatives or friends (43%)	Indoor theatre (77%)
3	Church (22%)	Church (37%)	Sports competitions as a spectator (78%)	3 Sports activities (28%)	Outdoor restaurant / bar/ pub/ café(43%)	Indoor cinema (77%)
4	Malls (19%)	Parks, green areas (36%)	Going to theatre in closed spaces (78%)	4 Trips outside the locality (23%)	Outdoor entertainment shows (40%)	Indoor music shows (of any genre)(74%)
5	Outdoor restaurant / bar/ pub/ café(17%)	Trips outside the locality (36%)	Indoor music shows (of any genre)(75%)	5 Outdoor restaurant / bar/ pub/ café(23%)	Parks, green areas (39%)	Indoor entertainment shows (69%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the sex category (male / female).

How to read: 22% of women mentioned they would go to church, regardless of the evolution of the situation generated by the COVID-19 pandemic.

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In terms of the distribution by sex of the strictly artistic events and activities, we notice that the mentions for the three answer categories are largely the same, the difference between men and women being given by their order. For the category “no, regardless of the evolution of the situation”, we have the same mentions in the same order. What we should notice in Table

4 is the position occupied by the item “historical monument or archaeological site”, in top 2 for both women and men, as an activity they would practise regardless of the evolution of the pandemic or if it stayed the same. Given the period of the questionnaire application, we assume that such a mention is indirectly related to the item “trips outside the locality”.

Table 4. Top five artistic events / places, depending on the respondents' sex

	Women			Men		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Outdoor music shows (of any genre) (16%)	Historical monument or archaeological site (35%)	Indoor theatre (78%)	1 Historical monument or archaeological site (21%)	Historical monument or archaeological site (44%)	Indoor theatre (77%)
2	Historical monument or archaeological site (15%)	Outdoor music shows (of any genre) (33%)	Indoor cinema (78%)	2 Museum, exhibition or gallery (18%)	Outdoor entertainment shows (40%)	Indoor cinema (77%)
3	Outdoor entertainment shows (13%)	Outdoor entertainment shows (33%)	Indoor music shows (of any genre) (75%)	3 Outdoor music shows (of any genre) (15%)	Outdoor music shows (of any genre) (36%)	Indoor music shows (of any genre) (74%)
4	Outdoor theatre (11%)	Museum, exhibition or gallery (29%)	Indoor entertainment shows (74%)	4 Outdoor cinema (14%)	Outdoor theatre (33%)	Indoor entertainment shows (69%)
5	Museum, exhibition or gallery (11%)	Outdoor theatre (29%)	Library (71%)	5 Outdoor entertainment shows (14%)	Museum, exhibition or gallery (32%)	Library (67%)

Note to table: “Situation” refers to the COVID-19 pandemic situation

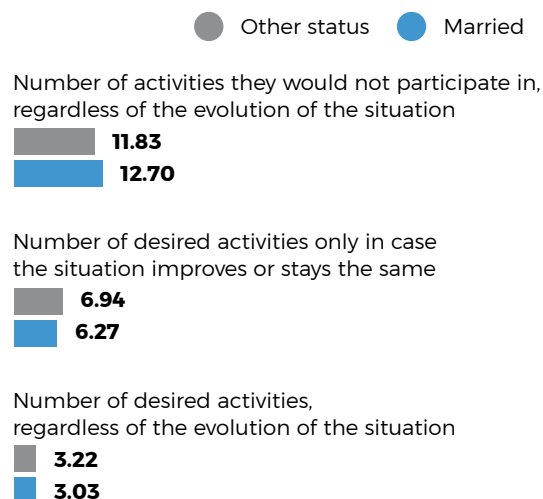
Percentages are calculated depending on the sex category (male / female).

How to read: 16% of women mentioned they would go to outdoor music shows, regardless of the evolution of the situation generated by COVID-19.

Figure 5 shows the mean of activities for each answer category and each marital status category (married persons or persons with another status – single, divorced or widowed). Generally speaking, married people scored lower means of

participation and a higher mean for non-participation. Yet, the differences are small and do not create major differences between the two categories of marital status.

Figure 5. Intention to practise leisure activities – distribution of means depending on marital status



When looking at the top of mentioned activities, we notice that married people are not significantly different from unmarried ones in terms of their specific typology, either. In both cases, meetings with relatives or friends are activities that they would practise in the following six months, regardless of the situation generated by COVID-19 or whether it stays the same, at most. Furthermore, both for married people and for those with another status, (mostly cultural) events in closed spaces are the main activities they would not have attended anyway, regardless of the situation generated by COVID-19. The differences are given by a series of activities and places. While in the top made for the married people we find going to church (23% vs. 18% for people with another marital status), in the case of the persons with another status we find going to mall (23% vs. 18% for married people).

Table 5. Top five events / places, depending on the marital status

	Married			Another status			
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	
1	Meetings with relatives or friends (33%)	Meetings with relatives or friends (45%)	Disco / club(88%)	1	Meetings with relatives or friends (30%)	Meetings with relatives or friends (45%)	Indoor theatre (79%)
2	Parks, green areas (25%)	Historical monument or archaeological site (41%)	Indoor cinema (80%)	2	Parks, green areas (27%)	Outdoor restaurant / bar/ pub/ café(41%)	Disco / club(79%)
3	Church (23%)	Outdoor restaurant / bar/ pub/ café(39%)	Indoor theatre (77%)	3	Sports activities (25%)	Parks, green areas (40%)	Indoor cinema (74%)
4	Sports activities (20%)	Parks, green areas (36%)	Indoor music shows (of any genre) (76%)	4	Outdoor restaurant / bar/ pub/ café(25%)	Trips outside the locality (40%)	Indoor music shows (of any genre) (73%)
5	Historical monument or archaeological site (18%)	Outdoor entertainment shows (36%)	Indoor entertainment shows (73%)	5	Malls (23%)	Outdoor entertainment shows (38%)	Sports competitions as a spectator (73%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the category of marital status (married / another status – single etc.).

How to read: 23% of the married people mentioned they intended to go to church, regardless of the situation generated by COVID-19.

24 Results

As regards the preference for artistic events depending on the marital status, the analysis shows that the two categories are not significantly different. For each scenario, the same

mentions were obtained, by and large, and the (small) differences were given by the position in the ranking.

Table 6. Top five artistic events / places, depending on the marital status

	Married			Another status		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Historical monument or archaeological site (18%)	Historical monument or archaeological site (41%)	Indoor cinema (80%)	1 Historical monument or archaeological site (17%)	Outdoor entertainment shows (38%)	Indoor theatre (79%)
2	Museum, exhibition or gallery (15%)	Outdoor entertainment shows (36%)	Indoor theatre (77%)	2 Outdoor music shows (of any genre) (16%)	Historical monument or archaeological site (36%)	Indoor cinema (74%)
3	Outdoor music shows (of any genre) (15%)	Outdoor music shows (of any genre) (33%)	Indoor music shows (of any genre)(76%)	3 Outdoor entertainment shows (14%)	Outdoor music shows (of any genre) (36%)	Indoor music shows (of any genre)(73%)
4	Outdoor entertainment shows (13%)	Outdoor theatre (33%)	Indoor entertainment shows (73%)	4 Museum, exhibition or gallery (13%)	Museum, exhibition or gallery (31%)	Indoor entertainment shows (69%)
5	Outdoor cinema (13%)	Museum, exhibition or gallery (30%)	Library (70%)	5 Outdoor theatre (12%)	Outdoor theatre (29%)	Library (68%)

Note to table: "Situation" refers to the COVID-19 pandemic situation
Percentages are calculated depending on the category of marital status (married / another status – single etc.).
How to read: 15% of the married people mentioned they would go to a museum, regardless of the situation generated by COVID-19.

Of the socio-demographic characteristics, education is the one that creates visible differences between the respondents. Figure 6 shows the number of events and activities that Romanians would have attended or not, depending on the last school they graduated from. Two observations can be made regarding the obtained results. Firstly, we notice the similarity between the pairs: 1) *middle school – post high school education* and 2) *high school – higher education*. For the first pair, we have a mean of fewer than three activities they would have participated in, regardless of the evolution of the situation, and more than 13 activities they would not have participated in anyway, regardless of the evolution of the pandemic. For the second pair, we have a mean of over

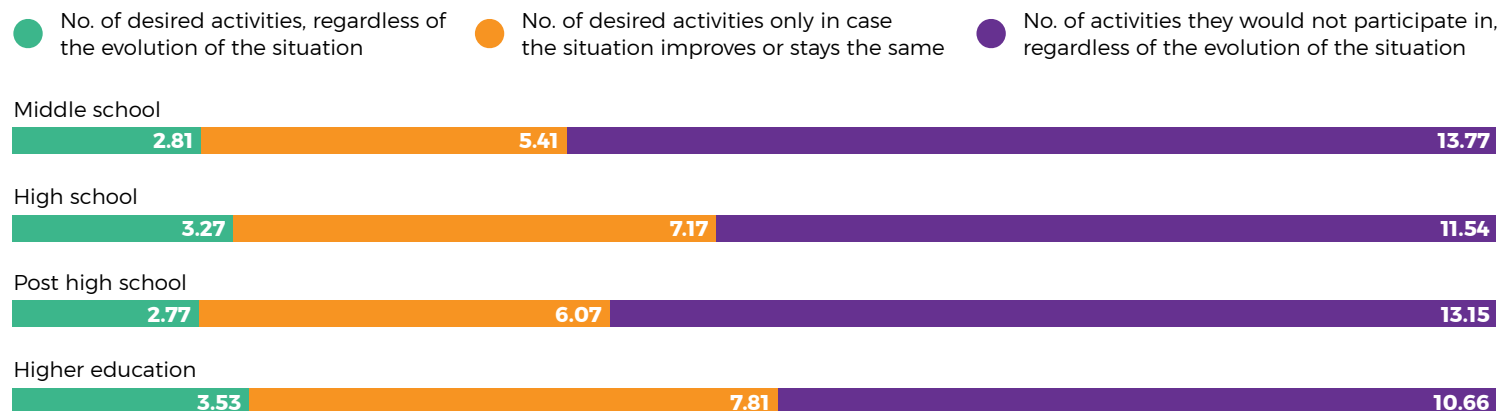
three activities they would have participated in regardless of the pandemic evolution and approximately 11 they would not have attended regardless of the evolution of the situation.

Secondly, it is important to mention that the observed results are not caused strictly by the level of education, as this characteristic is also related to other characteristics of the respondents, such as age. In the case of the persons with middle school and post high school education the average age is 52 years old, while for the persons with high school and higher education the average age is around 45. Therefore, we may state that the observed results for education indirectly show the fact that younger persons tend to mention more activities and events they would have attended regardless of

the pandemic evolution, as well as more activities and events they would have attended if the pandemic situation would

have stayed at least within the parameters of the moment of the questionnaire application.

Figure 6. Intention to practise leisure activities – distribution of means depending on education



For the distribution of specific answers for the cultural events and activities depending on the education level, Tables 7, 8 and 9 show the percentages obtained for each answer category. In the case of cultural activities that the respondents would have attended regardless of the evolution of the pandemic, the highest percentages are found for: outdoor music shows, outdoor theatre, outdoor cinema, visiting monuments or archaeological sites, visiting museums or art galleries and outdoor entertainment shows. In some cases, like music shows, the education level does not create significant differences between the respondents. In other cases, such as theatre or cinema in the open air, we notice an increase of the percentages with the last school they graduated from. The third category is represented by the events specific to people with high school and higher education, that is events which are also influenced by age.

Table 7. Intention to participate in artistic activities, depending on education level – yes, regardless of the evolution of the situation generated by COVID-19

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Attending indoor music shows (of any genre)	5%	6%	8%	3%
Attending outdoor music shows (of any genre)	17%	14%	16%	14%
Going to indoor theatre	6%	6%	4%	7%
Going to outdoor theatre	7%	12%	16%	20%
Going to indoor cinema	5%	6%	5%	5%
Going to outdoor cinema	10%	12%	15%	17%
Going to a public library to read or borrow books	10%	13%	13%	11%
Visiting a historical monument or archaeological site (e.g. palace, castle, church, monastery, gardens, old buildings etc.)	16%	18%	18%	22%

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Visiting a museum (of any type), exhibition or art gallery	13%	16%	10%	14%
Attending indoor entertainment shows (e.g. stand-up comedy, circus etc.)	7%	10%	5%	5%
Attending outdoor entertainment shows (e.g. stand-up comedy, circus etc.)	11%	16%	12%	15%

For the answer category referring to the improvement of the situation generated by the COVID-19 pandemic or its stability within the parameters from the moment of the questionnaire application, we notice that the greatest similarities are between the persons with high school and higher education, which also highlights the importance of age. However, there is also an activity that we could (also) attribute to education, i.e. outdoor theatre. For this item, the persons with higher education obtained the highest percent (43%), with visible differences from the other levels of education.

Table 8. Intention to participate in artistic activities depending on education – *yes, if the situation generated by COVID-19 stays the same or improves*

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Attending indoor music shows (of any genre)	16%	22%	14%	27%
Attending outdoor music shows (of any genre)	25%	39%	33%	46%
Going to indoor theatre	11%	19%	16%	25%
Going to outdoor theatre	21%	35%	33%	43%
Going to indoor cinema	12%	20%	10%	22%
Going to outdoor cinema	18%	33%	26%	37%
Going to a public library to read or borrow books	16%	22%	18%	22%

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Visiting a historical monument or archaeological site (e.g. palace, castle, church, monastery, gardens, old buildings etc.)	32%	44%	38%	43%
Visiting a museum (of any type), exhibition or art gallery	23%	34%	35%	36%
Attending indoor entertainment shows (e.g. stand-up comedy, circus etc.)	23%	21%	9%	20%
Attending outdoor entertainment shows (e.g. stand-up comedy, circus etc.)	33%	40%	25%	40%

As regards the answer „no, regardless of the situation generated by COVID-19”, we notice reversed percentages, as expected. In general, a large part of the items present percentages higher than 50%, regardless of the education category. But we notice that the highest percentages are recorded for the persons with middle school or post high school education.

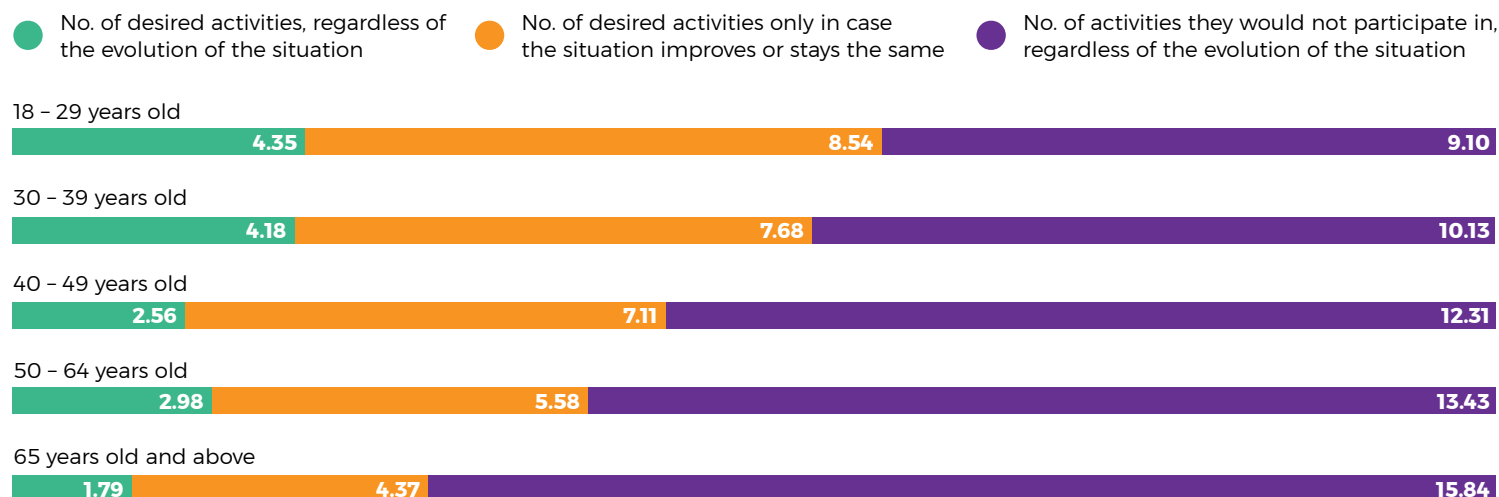
Table 9. Intention to participate in artistic activities depending on education level – *no, regardless of the situation generated by COVID-19*

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Attending indoor music shows (of any genre)	79%	72%	79%	70%
Attending outdoor music shows (of any genre)	59%	47%	51%	40%
Going to indoor theatre	83%	76%	79%	68%
Going to outdoor theatre	72%	53%	51%	37%
Going to indoor cinema	83%	74%	85%	72%
Going to outdoor cinema	72%	55%	58%	46%
Going to a public library to read or borrow books	74%	66%	68%	67%

In the following 6 months do you intend to perform the following activities in your spare time?	Level of formal education			
	Middle school	High school	Post high school	Higher education
Visiting a historical monument or archaeological site (e.g. palace, castle, church, monastery, gardens, old buildings etc.)	53%	38%	44%	35%
Visiting a museum (of any type), exhibition or art gallery	64%	50%	55%	49%
Attending indoor entertainment shows (e.g. stand-up comedy, circus etc.)	70%	69%	86%	75%
Attending outdoor entertainment shows (e.g. stand-up comedy, circus etc.)	55%	44%	63%	45%

As previously mentioned, age could be an important factor in terms of people's answers to the pandemic situation and the way they direct their behaviour. Figure 7 shows this in a concrete manner: the number of activities that the people were going to perform in the following six months regardless of the pandemic situation grows as the age decreases. At the opposite pole, of non-participation in the series of activities and events presented at the beginning of this section (Figures 1 and 2), there are elderly people – the number of activities they were not going to attend regardless of the situation generated by COVID-19 increases with age.

Figure 7. Intention to practise leisure activities – distribution of means by age



As regards the cultural events and activities, the trend is similar to that from the general distribution previously presented. The highest age means are found for the answer category "no, regardless of the situation generated by

COVID-19", while for the other two answer categories the age means are the same or very close.

Table 10. Intention to participate in artistic activities – age means

	Average age (by last birthday)		
	Yes - regardless	Yes - better / the same	No - regardless
Attending indoor music shows (of any genre)	43	42	50
Attending outdoor music shows (of any genre)	45	44	52
Going to indoor theatre	45	43	49
Going to outdoor theatre	44	45	51
Going to indoor cinema	40	39	51
Going to outdoor cinema	44	44	51
Going to a public library to read or borrow books	43	44	50
Visiting a historical monument or archaeological site	46	46	52
Visiting a museum (of any type), exhibition or art gallery	44	44	51
Attending indoor entertainment shows	41	42	51
Attending outdoor entertainment shows	42	45	52
<i>Note to table:</i>			
<i>The table shows the average age for each category of answers to the items in the questionnaire.</i>			
<i>How to read: The average age of those who would like to go to theatre in the open air, regardless of the evolution of the situation, is 44 years old.</i>			

For the other (non-artistic) leisure activities, the general trend is that non-participation (i.e. “no, regardless of the situation generated by the pandemic”) increase with age. As we can notice in Table 1, the age means for the other two answer options do not differ significantly or they are the same, while for the non-participation answers we have higher age means, over 50 years old. The exception is going to church, for which the trend is the opposite: the highest age means is recorded for the answer “yes, regardless of the situation generated by the pandemic” (52 years

old) and “yes, if the situation improves or stays the same” (49 years old).

Table 11. Intention to participate in other leisure activities – age means

	Average age (by last birthday)		
	Yes - regardless	Yes - better / the same	No - regardless
Walking in the park, green areas	42	45	55
Going to church	52	49	47
Meetings with relatives or friends	46	47	55
Sports activities	41	42	53
Attending sports competitions as a spectator	42	44	50
Going on trips outside the locality	43	43	55
Participation in local celebrations / events	47	47	49
Going to malls	45	42	54
Going to the disco / club	34	34	50
Going to a restaurant / bar / pub / café (not in a mall) in closed spaces	40	39	54
Going to a restaurant / bar / pub / café (not in a mall) in the open air	41	42	58
<i>Note to table:</i>			
<i>The table shows the average age for each category of answers to the items in the questionnaire.</i>			
<i>How to read: The average age of those who want to go to malls, regardless of the evolution of the situation, is 45 years old.</i>			

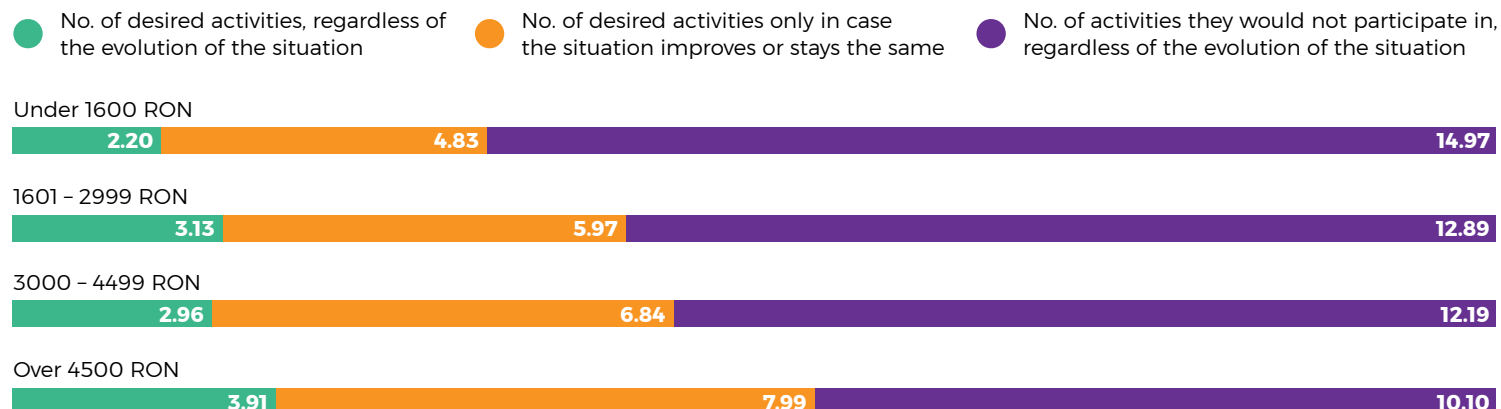
The unfolding of an activity or the participation in an event is oftentimes conditioned by financial resources, too. In this case we considered the household’s monthly net income, given that it shows all the financial resources to which a person has access, other than their own¹¹. Following this characteristic, we

¹¹ For the answer distributions by net personal income, see Figure A1 and tables A1 and A2 in the Annexes

notice that the number of activities that the people would have attended regardless of the pandemic is double when comparing the persons with incomes of over 4500 RON and under 1600 RON. For these two categories there are also great differences in terms of activities they would not practise, regardless of the pandemic. While for those with household incomes of more

than 4500 RON we have an average of 10 activities, this value is around 15 for the households with less than 1600 RON. For the income categories 1601-2999 RON and 3000-4499 RON we have no significant differences, but the general trend showed in Figure 8 is that the intention of participation, regardless of the scenario, increases with the household income.

Figure 8. Intention to practise leisure activities – distribution of means by household net income



When looking at the means obtained for each activity / event depending on each answer category (Tables 12 and 13), we notice that the results are in accordance with the general distribution from Figure 8.

As regards the artistic activities, the lowest means of household incomes were obtained for the category “no, regardless of the situation generated by COVID-19”. For the other two categories, which express the participation intention, we notice that we have higher incomes, which alternate between the two categories of answers, depending on the questionnaire item. However, a general calculation shows that the mean of household incomes is higher for the category “yes, if the situation generated by COVID-19 stays

the same or improves” (4747 RON), as compared to 4451 for “yes, regardless of the evolution of the situation generated by COVID-19”. Furthermore, we must also mention the fluctuation of the income differences depending on the space. For example, for outdoor theatre the income mean for the answer “yes, regardless...” is 5552 RON, as compared to 4893 for the answer “yes, better / the same”. On the other hand, for indoor theatre we have a reversed situation: higher incomes for those who would attend only if the situation improves or stays the same, and lower incomes for those who would attend regardless of the pandemic evolution (4897 vs. 3888 RON)

Table 12. Intention to participate in artistic activities – means of household incomes

	Net household income (means)		
	Yes - regardless	Yes - better / the same	No - regardless
Attending indoor music shows (of any genre)	4734	5234	3757
Attending outdoor music shows (of any genre)	4638	4791	3481
Going to indoor theatre	3888	4897	3947
Going to outdoor theatre	5552	4893	3371
Going to indoor cinema	4016	5359	3826
Going to outdoor cinema	4546	4948	3552
Going to a public library to read or borrow books	4265	3981	4081
Visiting a historical monument or archaeological site	4624	4338	3636
Visiting a museum (of any type), exhibition or art gallery	4173	4678	3772
Attending indoor entertainment shows	4286	4489	3958
Attending outdoor entertainment shows	4248	4611	3677
Note to table:			
<i>The table shows the average income for each category of answers to the questions of the questionnaire.</i>			
<i>How to read: The average household (net) income of those who would like to attend theatre in the open air, regardless of the evolution situation, is 5552 RON.</i>			

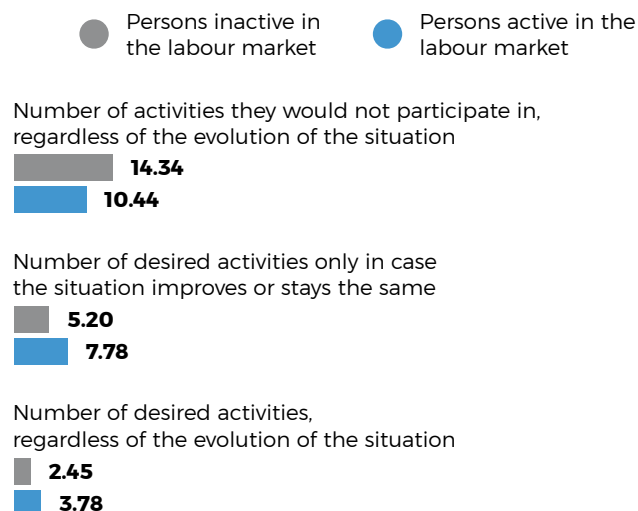
For the other leisure activities (Table 13), some of the results are similar to those previously presented: the persons with low incomes have a greater frequency in terms of non-participation intention regardless of the pandemic situation. There is an exception for a series of items for which the trend in the opposite: going to church, attending sports competitions as a spectator and participation in local celebrations or events. For these three cases the participation intention regardless of the pandemic evolution decreases with the level of income.

Table 13. Intention to participate in other leisure activities – means of household incomes

	Net household income (means)		
	Yes - regardless	Yes - better / the same	No - regardless
Walking in the park, green areas	5263	4648	2777
Going to church	3551	3721	4574
Meetings with relatives or friends	4813	4467	2418
Sports activities	5636	4997	3172
Attending sports competitions as a spectator	3682	4340	4064
Going on trips outside the locality	5382	4531	3188
Participation in local celebrations / events	3469	4137	4234
Going to malls	4514	4938	3313
Going to the disco / club	4571	5120	3973
Going to a restaurant / bar / pub / café (not in a mall) in closed spaces	4632	5651	3332
Going to a restaurant / bar / pub / café (not in a mall) in the open air	4983	5203	2581
Note to table:			
<i>The table shows the average household income for each category on answers to the items in the questionnaire.</i>			
<i>How to read: The average (net) household income of those who would like to go to the mall, regardless of the evolution of the situation, is 4514 RON.</i>			

The relationship with the labour market, in its turn, creates differences in the manner in which Romanians have expressed their intention to participate in the leisure activities and events they were presented. As we can see in Figure 9, the person active in the labour market have expressed their participation intention in both scenarios of the pandemic evolution in greater numbers. On the contrary, the inactive persons recorded the highest means for the answer “no, regardless of the situation generated by COVID-19”. Such results are not surprising, given that this category includes elderly persons and persons whose incomes are lower, on average.

Figure 9. Intention to practise leisure activities – distribution of means by labour market status



When analysing the ranking of the mentions, we notice both similarities and differences. Both categories said they intended to meet with family and friends in both scenarios of pandemic evolution, and both categories said they did not intend to participate in indoor events. The differences are given by previously noticed regularities. Thus, the persons inactive in the labour market mentioned they did not intend to go to church or local celebrations and events, regardless of the evolution of the pandemic or if its parameters stayed at the same level.

The typology of artistic activities and events does not differ depending on the employed/unemployed status (Table 15). In both cases we notice that most of the people did not intend to participate in those indoor activities. For the participation scenarios, visiting monuments and archaeological sites, music and entertainment shows are the main events that both active and inactive persons were going to participate in.

Table 14. Top five events / places, depending on the labour market status

	Persons active in the labour market			Persons inactive in the labour market		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Meetings with relatives or friends (36%)	Outdoor restaurant / bar/ pub/ café(51%)	Disco / club(79%)	1 Meetings with relatives or friends (28%)	Meetings with relatives or friends (45%)	Disco / club(89%)
2	Parks, green areas (34%)	Trips outside the locality (48%)	Indoor cinema (70%)	2 Church (21%)	Parks, green areas (35%)	Indoor theatre (85%)
3	Sports activities (30%)	Historical monument or archaeological site (46%)	Indoor theatre (70%)	3 Parks, green areas (19%)	Historical monument or archaeological site (31%)	Indoor cinema (85%)
4	Outdoor restaurant / bar/ pub/ café(27%)	Meetings with relatives or friends (45%)	Indoor music shows (of any genre) (67%)	4 Malls (19%)	Church (31%)	Indoor music shows (of any genre)(82%)
5	Trips outside the locality (26%)	Outdoor music shows (of any genre) (44%)	Indoor entertainment shows (67%)	5 Local celebrations / events(15%)	Local celebrations / events(30%)	Sports competitions as a spectator (78%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the category of labour market status (active / inactive).

How to read: 36% of the persons active in the labour market mentioned they would meet with relatives or friends, regardless of the situation generated by COVID-19.

Table 15. Top five artistic events / places, depending on the labour market status

	Persons active in the labour market			Persons inactive in the labour market		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Historical monument or archaeological site (22%)	Historical monument or archaeological site (46%)	Indoor cinema (70%)	1 Outdoor music shows (of any genre) (14%)	Historical monument or archaeological site (31%)	Indoor theatre (85%)
2	Museum, exhibition or gallery (19%)	Outdoor music shows (of any genre) (44%)	Indoor theatre (70%)	2 Historical monument or archaeological site (13%)	Outdoor entertainment shows (30%)	Indoor cinema (85%)
3	Outdoor entertainment shows (17%)	Outdoor theatre (43%)	Indoor music shows (of any genre) (67%)	3 Museum, exhibition or gallery (11%)	Outdoor music shows (of any genre) (25%)	Indoor music shows (of any genre)(82%)
4	Outdoor music shows (of any genre) (17%)	Outdoor entertainment shows (43%)	Indoor entertainment shows (67%)	4 Outdoor entertainment shows (11%)	Museum, exhibition or gallery (25%)	Library (77%)
5	Library (15%)	Outdoor cinema (41%)	Library (61%)	5 Outdoor cinema (10%)	Outdoor theatre (19%)	Indoor entertainment shows (77%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the category of labour market status (active / inactive).

How to read: 17% of the persons active in the labour market mentioned they would attend outdoor entertainment shows, regardless of the evolution of the situation generated by COVID-19.

The last analysed distinction was that created by the residence area (urban or rural). The obtained results show that, on average, we do not have differences between the two categories of persons. Even though the persons from urban areas have higher means of participation (in both scenarios) and lower means of non-participation (regardless of the state of the pandemic), the differences obtained are not major – in all cases we have plus/minus one activity.

Although there are no quantitative differences, the analysis we made show that there are differences in the typology of chosen events. Both categories stated that they first of all intended to meet with family and friends, but we notice that for urban people such places as malls or open-air restaurants are more important. On the other hand, for the rural persons, places like the church and local events and celebrations scored higher percentages.

Figure 10. Intention to do leisure activities – distribution depending on residence area

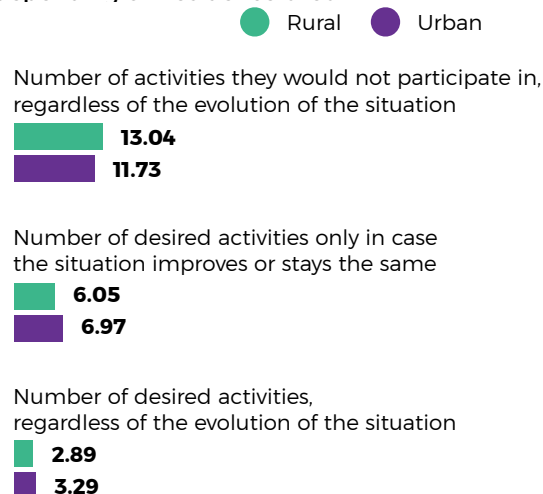


Table 16. Top five events / places, depending on residence area

	Urban				Rural		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation		Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Meetings with relatives or friends (34%)	Meetings with relatives or friends (48%)	Disco / club(85%)	1	Meetings with relatives or friends (29%)	Meetings with relatives or friends (41%)	Disco / club(83%)
2	Parks, green areas (32%)	Parks, green areas (42%)	Indoor cinema (77%)	2	Church (23%)	Outdoor restaurant / bar/ pub/ café(39%)	Indoor cinema (79%)
3	Sports activities (27%)	Historical monument or archaeological site (41%)	Indoor theatre (77%)	3	Parks, green areas (18%)	Historical monument or archaeological site (36%)	Indoor theatre (78%)
4	Outdoor restaurant / bar/ pub/ café(24%)	Outdoor restaurant / bar/ pub/ café(41%)	Indoor music shows (of any genre)(75%)	4	Local celebrations / events(18%)	Church (35%)	Indoor music shows (of any genre)(75%)
5	Malls (24%)	Outdoor entertainment shows (40%)	Indoor entertainment shows (73%)	5	Sports activities (16%)	Trips outside the locality (34%)	Sports competitions as a spectator (74%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the category of residence area (urban / rural).

How to read: 34% of the persons from urban areas mentioned they would meet with relatives or friends, regardless of the evolution of the situation generated by COVID-19.

As regards the artistic events and activities, we largely have the same table as the previous ones. Those events / activities for which the respondents stated their intention to attend regardless of the pandemic evolution or whether the situation

would stay within the same parameters are conditioned by the space they would be set-up in, i.e. in the open air. The tops for the urban and the rural are similar – they generally include the same items, with differences in their order.

Table 17. Top five artistic events / places, depending on residence area

	Urban				Rural		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation		Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
1	Historical monument or archaeological site (21%)	Historical monument or archaeological site (41%)	Indoor cinema (77%)	1	Outdoor entertainment shows (14%)	Historical monument or archaeological site (36%)	Indoor cinema (79%)
2	Outdoor music shows (of any genre) (17%)	Outdoor entertainment shows (40%)	Indoor theatre (77%)	2	Historical monument or archaeological site (14%)	Local celebrations / events(33%)	Indoor theatre (78%)
3	Museum, exhibition or gallery (16%)	Outdoor music shows (of any genre) (37%)	Indoor music shows (of any genre)(75%)	3	Outdoor music shows (of any genre) (13%)	Outdoor entertainment shows(32%)	Indoor music shows (of any genre)(75%)

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	Urban				Rural		
	Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation		Yes, regardless of the situation	Yes, if the situation stays the same / improves	No, regardless of the situation
4	Outdoor theatre (14%)	Outdoor theatre (35%)	Indoor entertainment shows (73%)	4	Outdoor cinema (13%)	Outdoor music shows (of any genre) (31%)	Indoor entertainment shows (71%)
5	Outdoor entertainment shows (13%)	Outdoor cinema (34%)	Library (68%)	5	Museum, exhibition or gallery (12%)	Museum, exhibition or gallery (31%)	Library (70%)

Note to table: "Situation" refers to the COVID-19 pandemic situation

Percentages are calculated depending on the category of residence area (urban / rural).

How to read: 14% of the persons from urban areas mentioned they would go to an outdoor theatre, regardless of the situation generated by COVID-19.

3. Conclusions

Of all presented events and activities, the highest intention of participation was recorded for "meeting with relatives and friends", either regardless of the pandemic evolution (32%) or whether the pandemic would have been stayed within the parameters of the questionnaire application date (45%). The answers for this activity recorded the highest frequencies regardless of the demographic characteristics we used to divide the respondents into distinct groups.

Although the questionnaire does not allow for the analysis of the motivations to the answers given by the interviewees, we may launch the hypothesis that one of the factors leading to these high percentages was the emergency state period, when the contact between persons was limited. Although the measures taken by the authorities were necessary, we may simultaneously suppose that the lack of direct interaction with close persons was accompanied more or less by a psychological impact, depending on individual propensities. Various studies have shown the negative impact of isolation or loneliness on mental health or general wellbeing¹². Moreover,

we do not know the situation in the field during the emergency state period in the case of respondents' behaviour in terms of meeting family or friends and the circumstances under which these meetings happened, if ever. In certain cases, such meetings are unavoidable – when the persons live in the same household or work together. In other words, we do not know for whom the answer "yes, regardless of the pandemic evolution" translates as "yes, because so far I've been doing it" and which situations correspond to "yes, because I want to see my friends and family again".

Cultural events and activities are a distinct case, since they show benefits and drawbacks, depending on several criteria. Firstly, we have the criterion of the set-up space, and we noticed the higher proportion of answers favouring open air places, particularly on the background of just coming out of an emergency state that had significantly limited leisure possibilities. For indoor events and activities, the answers in the category "yes, regardless of the evolution of the situation generated by COVID-19" do not score more than 7%. On the one hand, we may say that people understood the necessity

¹² Andrea Fiorillo and Philip Gorwood, 'The Consequences of the COVID-19 Pandemic on Mental Health and Implications for Clinical Practice', *European Psychiatry*, 63/1 (2020), e32; Debanjan Banerjee and Mayank

Rai, 'Social Isolation in Covid-19: The Impact of Loneliness', *International Journal of Social Psychiatry*, 66/6 (2020), 525–27.

to minimise the risks of exposure to the virus, by participating in events that allow physical distancing and at the same time diminish the probability of virus concentration in a specific space. On the other hand, we have a second criterion, on non-participation in general. For some of the performing arts, such as theatre, the general trend within the population was non-participation. Therefore, the restrictions or the various conditions required to minimise the risks added a drawback to the existing one. Consequently, some of the cultural events have suffered due to the cumulation of these two factors: set-up space and non-participation “tradition” of the general public.

In other cases, the effect of the SARS-CoV2 seems to be the opposite. In the case of going to museums or exhibitions or going to the library, the respondents' intention translates in higher percentages comparatively to 2019. Obviously, we do not know whether such intentions materialised into actual behaviours and people really did go to such places.

Such socio-demographic characteristics as sex or marital status do not create significant differences between respondents. Quantitatively speaking, women and men, married and unmarried people mentioned approximately the same number of events they would or would not participate in, in the various scenarios of pandemic evolution. The mentions regarding the participation intention – regardless of the situation generated by COVID-19 or whether its parameters would remain the same at most – are similar, even though they do not appear in the same order. In all cases, the items that recorded the most frequent mentions of non-participation (regardless of the pandemic state) are those that require the unfolding of the activity in a closed space (cinema, theatre, club etc.)

Of the characteristics differentiating the respondents, the most significant were education, age, monthly household income, labour market status and residence area. Education shows us that the persons with a higher level of education are more active and they intend to practise more leisure activities. For some statements related to the cultural consumption,

such as going to theatre, the persons with higher education scored the highest percentages. But the similarities between the persons with high school education and higher education show us that for a series of activities (cultural and non-cultural alike) the effect of education is also mediated by age. In terms of age, the results show us that younger persons are, as expected, more active, expressing their intention to participate in more cultural and non-cultural activities in both of the scenarios presented – either “regardless of the evolution of the situation generated by COVID-19”, or “whether the situation generated by COVID-19 stays the same or improves”. In terms of household income, we may say that the persons with higher financial resources are, in their turn, more active in the public space, expressing to a high degree their intention to participate in cultural and non-cultural events. The incomes, age and education are in relation to the labour market status of a person. Thus, the persons active in the labour market have a greater probability to be also active in their spare time, given that they are, on average, younger and have higher incomes than the category “inactive in the labour market” (homemakers, retired persons etc.). The residence area makes a difference at the level of the typology of activities. There are no major differences between urban and rural people in terms of the number of activities they were going to engage in (or not), but there is a difference in terms of the preferred places to attend for each group.

Last, but not least, we mention that we cannot make a difference between the answers “yes, regardless of the evolution of the situation generated by COVID-19” and “yes, if the situation generated by COVID-19 stays the same or improves” by using the dichotomy *non-preventive behaviour* / *preventive behaviour*. Even though the persons wish to practise a series of activities regardless of the pandemic evolution, we cannot say what unfolding conditions they had in mind when they gave the answer. For some of them, at least, there is a possibility that this answer should implicitly contain the observance of sanitary conditions.

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5. Annexes

Figure A1. Intention to participate in activities – distribution of means depending on the net salary

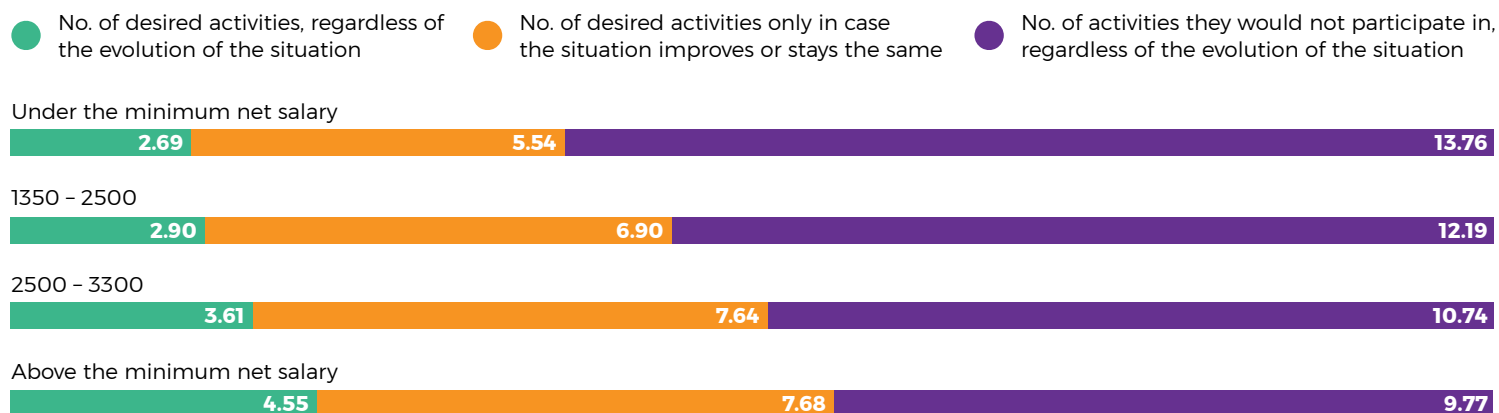


Table A1. Intention to participate in artistic activities – personal incomes means

	Monthly net personal income (means)		
	Yes - regardless	Yes - better / the same	No - regardless
Attending indoor music shows (of any genre)	2458	2362	1870
Attending outdoor music shows (of any genre)	2186	2238	1771
Going to indoor theatre	2438	2482	1857
Going to outdoor theatre	2663	2393	1650
Going to indoor cinema	2385	2326	1892
Going to outdoor cinema	2532	2460	1639
Going to a public library to read or borrow books	2417	1968	1904
Visiting a historical monument or archaeological site	2392	2205	1631
Visiting a museum (of any type), exhibition or art gallery	2293	2215	1803
Attending indoor entertainment shows	2313	1983	1961
Attending outdoor entertainment shows	2247	2185	1779

Note to table:

The table shows the average income for each category of answers to the questions of the questionnaire.

How to read: The average (net) personal income of those who would like to attend outdoor theatre, regardless of the evolution of the situation, is 2663 RON.

Table A2. Willingness to participate in other leisure activities – personal incomes means

	Monthly net personal income (means)		
	Yes - regardless	Yes - better / the same	No - regardless
Walking in the park, green areas	2503	2108	1544
Going to church	2054	1925	2010
Meetings with relatives or friends	2399	2009	1438
Sports activities	2742	2084	1660
Attending sports competitions as a spectator	2160	2265	1898
Going on trips outside the locality	2602	2287	1482
Participation in local celebrations / events	1857	1957	2053
Going to malls	2142	2193	1780
Going to the disco / club	2315	1905	1999
Going to a restaurant / bar / pub / café (not in a mall) in closed spaces	2567	2356	1745
Going to a restaurant / bar / pub / café (not in a mall) in the open air	2392	2381	1401

Note to table:
The table shows the average income for each category of answers to the questions of the questionnaire.
How to read: The personal (net) average income of those who would like to go to church, regardless of the evolution of the situation, is 2054 RON.

Non-public cultural consumption during isolation. Leisure activities and the matter of digital gaps

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The situation generated by the current pandemic is unprecedented in recent history. On the background of the necessity to implement measures to reduce sanitary risks and prevent disease cases in the population, new challenges have appeared, not only in the medical sector, but also in the educational or cultural fields. There have been a series of changes within the society, both at micro-social level (referring to everyday practices characteristic to the population's lifestyle) and at macro-social level (referring

to structural factors, economic dynamics or labour market-related issues).

In this context, this chapter aims at providing an insight on the non-public cultural consumption forms, within the framework of the analysis of leisure ways during the emergency state on the territory of Romania. Thus, the study is based on an analysis wherein the current non-public cultural practices and ways of using the Internet are approached in terms of social inclusion and relation to the problem of social gaps.

1. Social gaps in the context of the COVID-19 pandemic

Any situation marked by medical, economic or political difficulties pushes forward the theme of analysing social inequalities. This happens as a consequence of the fact that the effects of every crisis are felt differently at the level of distinct population subcategories characterised by more or less limited access to resources. In the current context, it is believed that the COVID-19 pandemic not only amplifies the old forms of inequality, but also makes new structural gaps visible in the social life, especially those pertaining to the access to information and use of digital technologies¹.

As a result of the public health measures, the digitalisation process has been accelerated not only in the cultural sphere, but also in numerous other spheres of personal or professional life. It is expected that this digitalisation process should contribute to the re-definition of the social interactions mediated by technologies, as well as to a transformation of the online connectivity into an object of major necessity². In other words, the current pandemic triggers new technological dependences, which turns the forms of cultural consumption

within the domestic space and the methods of using digital instruments in particular into reference points in the present society, so that they receive a new significance in the context of physical distancing. Given the fact that more and more aspects of individual life ended up happening within the digital environment, the absence of persons from the online space corresponds to their social isolation, which deepens various axes of inequalities. Consequently, those members of the society who do not have access to digital media are at risk of social exclusion – a risk that has been there before the pandemic, but was amplified with the enforced quarantine measures.

In the context generated by COVID-19, it is considered that digital technologies are a vector of economic and social activities, as well as a support for leisure activities and social interactions³. Technologies give access to resources, services, relevant information, while the lack of this access limits the participation of certain persons in the life of society and affects their adaptation to the contemporary world's exigencies. Therefore, the pandemic situation generates a series of

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

2 Alexander Seifert, 'The Digital Exclusion of Older Adults during the COVID-19 Pandemic', *Journal of Gerontological Social Work*, 2020, 1–3.

3 Elisabeth Beauoyer, Sophie Dupere, & Matthieu Guitton, 'COVID-19 and Digital Inequalities: Reciprocal Impacts and Mitigation Strategies', *Computers in Human Behavior*, 111.106424 (2020), 1–9.

inequalities in the non-public cultural consumption, in general, and especially in the digital consumption, in particular, and these inequalities are further structurally translated into risks, inequities and vulnerabilities, thus boosting the social exclusion phenomenon, with all its intrinsic challenges⁴.

The social inequalities that have occurred in people's interaction with technology have been discussed especially in terms of digital gaps. Remarkable in this respect is the fact that, long before the COVID-19 pandemic, digital gaps had already started being discussed in a more nuanced manner, and their meaning ceased to be reduced to the dimension of the accessibility of the various devices that help people connect to the online. For example, Paul DiMaggio, Eszter Hargittai, Coral Celeste and Steven Shafer had proposed, as early as 2004, that the digital gap be analysed from the viewpoint of the following components: technical equipment, access autonomy, social support and purpose of use⁵. In a similar manner, in 2019 Alexander JAM van Deursen and Jan AGM van Dijk proposed that the digital gap be analysed in relation to the access to devices, skills of interaction with devices, use of devices and the benefits of using them⁶. Recent studies on the forms of cultural consumption have taken over this extended meaning of the concept and approached digital gaps not so much in relation to the attribute of accessibility and skills as to that of the ways of use. In this respect, Alexander JAM van Deursen's recent study is illustrative: it discusses the digital gap in relation to the "attitudinal access, material access, skills access, and in

the final stage, usage access"⁷. Furthermore, Alexander Seifert operates with a definition of digital gaps wherein a central role is played by the ways of using the Internet, followed by digital skills, social support extracted and subjective perceptions⁸.

In their turn, Laura Robinson and her collaborators have taken over this centrality of the component "ways of use" in the definition of digital gaps, proposing the notion of "digital inequalities stack" in order to approach the theme of inequality in terms of individuals' interaction with current technologies⁹. This term highlights the fact that the differentiation of the forms of cultural consumption is made on several layers: the accessibility layer (quality, duration and continuity of connectivity via specific devices), the skills layer (capacity to navigate in digital worlds and the adaptation of behaviour to the content and norms of socio-technical spaces) and the layer of forms of use (ways of interacting with certain content types based on personal preferences). The last two layers are deemed heterogeneous and characterised by mutual influences¹⁰. Moreover, the gaps observed in the first layer are the basis of the gaps observed in the second the third layer, while their interdependences are interposed in the cultural, social or economic stack.

Various other papers have approached the theme of cultural consumption during the pandemic, theoretically or empirically highlighting that certain types of inequalities are amplified in the context of the COVID-19 pandemic. More specifically, it was highlighted that certain digital gaps can be observed in relation to gender, education and income, as

4 Laura Robinson, Jeremy Schulz, Aneka Khilnani și alții, 'Digital Inequalities in Time of Pandemic: COVID-19 Exposure Risk Profiles and New Forms of Vulnerability', *First Monday*, 25.7 (2020).

5 Paul DiMaggio și alții, 'From Unequal Access to Differentiated Use: A Literature Review and Agenda for Research on Digital Inequality', in *Social Inequality*, ed. by Kathryn Neckerman (New York: Russell Sage Foundation, 2004), pp. 355–400.

6 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.

7 Alexander JAM van Deursen, 'Digital Inequality During a Pandemic: Quantitative Study of Differences in COVID-19-Related Internet Uses and Outcomes Among the General Population', *Journal of Medical Internet Research*, 22.8 (2020), e20073.

8 Alexander Seifert, 'The Digital Exclusion of Older Adults during the COVID-19 Pandemic', *Journal of Gerontological Social Work*, 2020, 1–3.(p.2)

9 Laura Robinson, Jeremy Schulz, Grant Blank, și alții, 'Digital Inequalities 2.0: Legacy Inequalities in the Information Age', *First Monday*, 27.7 (2020), 1–23.

10 Idem. (p.4)

well as to age or residence area¹¹. The results of the studies that analysed such aspects have shown that, in spite of a decline in gender inequalities in using technologies, there is a persistent trend among men to get involved in online activities with a potential to create dependence to a greater extent than women¹². Furthermore, recent data collected in Netherlands have shown that, during the pandemic, men have used the Internet for socialisation to a greater extent than women, while a greater proportion of women have used the Internet for information¹³. The variable of education has not popped out as an independent factor, but was considered relevant only in relation to cultural consumption models reproduced at family level¹⁴. On the other hand, in some studies, high social status, operationalized by education and income, seems to be related to a higher proportion of individuals who use digital activities for professional, educational and informative activities¹⁵. Other studies contradict these results and show that income is not a differentiating element for informative or communicational activities, as it is for professional activities¹⁶.

From another standpoint, the most obvious digital gaps (both in developed and developing countries) are seemingly found between the rural and urban localities, a situation all the more amplified within the pandemic context¹⁷. Moreover, the elderly group is deemed more heterogeneous in terms of non-public cultural consumption. While some studies reveal that the elderly have shown the tendency to use digital instruments to connect with others and to participate in the social life during the pandemic¹⁸, some other results highlight that age is correlated positively to the level of Internet use for informative purposes and negatively to the use of the Internet with communication and social interaction purposes¹⁹.

Starting from the problem of structural inequalities associated to the cultural consumption gaps and considering the results of the recent studies conducted within various cultural milieus, the analysis we are about to present in this chapter highlights the situation of time spending and Internet usage forms, at the level of the Romanian society, during the state of emergency.

11 Idem.

12 Idem. (p.5)

13 Alexander JAM van Deursen, 'Digital Inequality During a Pandemic: Quantitative Study of Differences in COVID-19-Related Internet Uses and Outcomes Among the General Population', *Journal of Medical Internet Research*, 22.8 (2020), e20073.

14 Laura Robinson, Jeremy Schulz, Grant Blank, și alții, 'Digital Inequalities 2.0: Legacy Inequalities in the Information Age', *First MondayMonday*, 27.7 (2020), 1–23. (p.9)

15 Idem. (p.4)

16 Alexander JAM van Deursen, 'Digital Inequality During a Pandemic: Quantitative Study of Differences in COVID-19-Related Internet Uses and Outcomes Among the General Population', *Journal of Medical Internet Research*, 22.8 (2020), e20073.

17 Laura Robinson, Jeremy Schulz, Grant Blank, et al., 'Digital Inequalities 2.0: Legacy Inequalities in the Information Age', *First MondayMonday*, 27.7 (2020), 1–23. (p.9)

18 Idem. (p.7)

19 Alexander JAM van Deursen, 'Digital Inequality During a Pandemic: Quantitative Study of Differences in COVID-19-Related Internet Uses and Outcomes Among the General Population', *Journal of Medical Internet Research*, 22.8 (2020), e20073.

2. Social gaps in the forms of non-public cultural consumption

Table 1 shows the evolution of the non-public cultural consumption in the period 2016-2020 in relation to a series of activities on which we collected data based on methodological procedures ensuring the comparability on year levels, thus allowing for longitudinal analyses.

On the one hand, we can notice an ascending trend of the degree of population's participation in both intellectual and entertaining activities. In this respect, it is visible that the percentage of the persons who have read books at least once a week has increased from 21% in 2016 to 36% in 2020, and this increase was greatly amplified in the last two years. Considerable growing trends are also noticed in terms of using various devices to listen to music (a 21% increase in the last five years, 14% of which only in the last two years). Furthermore, in the last two years, a moderate growth in the use of the mobile phone for games has been noticed, which may be explained in the context of the isolation at home as a consequence of the current pandemic, but this growth should be monitored on a longer timeframe.

On the other hand, the last five years' significant declining trends in the cultural consumption are present exclusively in the field of the printed press, probably as a consequence of more and more information sources moving in the online. More precisely, the percentage of persons who have read newspapers on a weekly basis drops by 18% in 2020 versus 2016, and the percentage of persons who have read magazines weekly has dropped by 12% in the last five years. Nonetheless, in the case of these two activities there were no significant differences between the cultural consumptions recorded for 2019 and 2020.

Insignificant changes recorded in the last five years, as well as in the last two, characterise the activities that involve the purchase of a specific device, requiring the use of computers, laptops or video game consoles, as well as in terms of watching movies on DVD/CD/Blu-ray. In these cases, the recorded annual differences fall into the error margin and do not exceed 5%.

Table 1. Evolution of non-public cultural consumption in the period 2016-2020

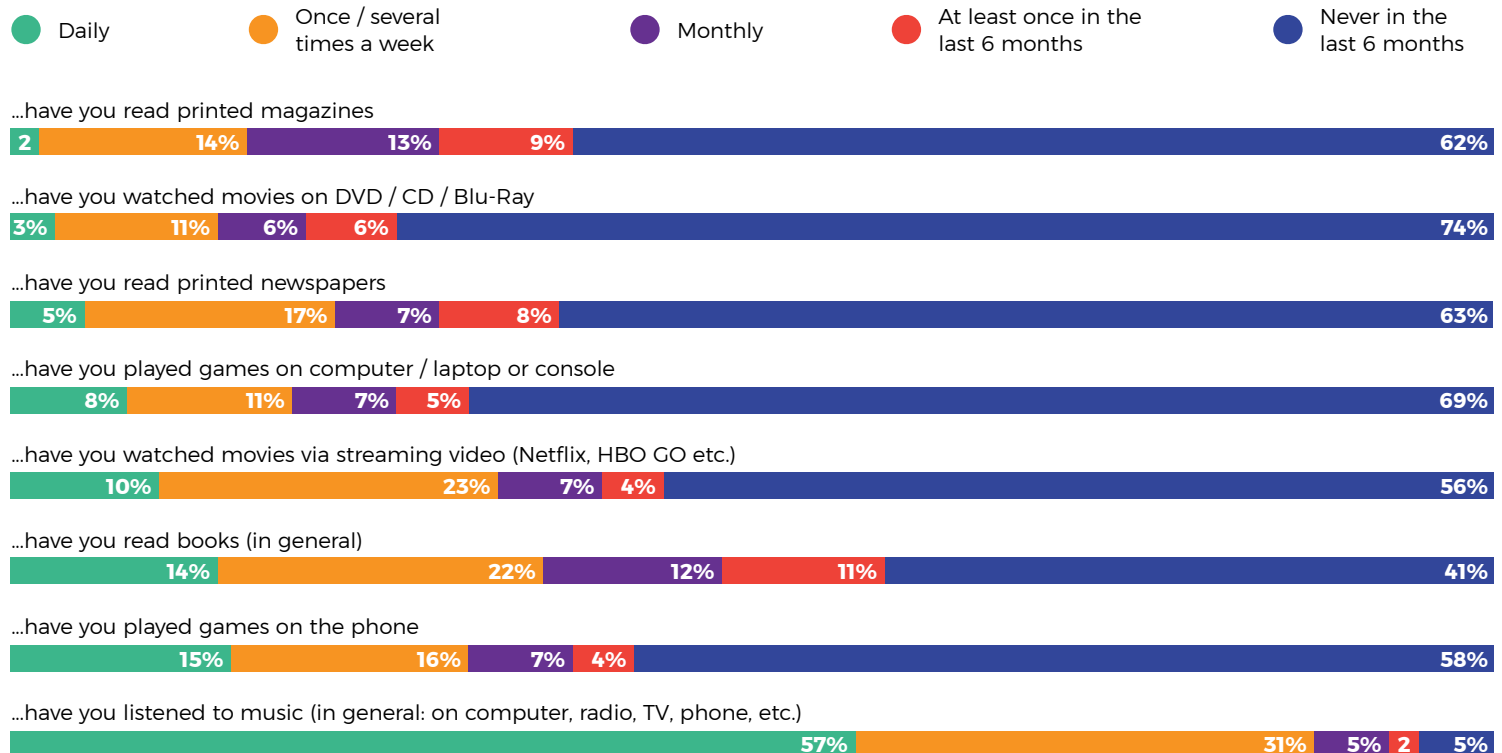
	2016	2017	2018	2019	2020
... have read printed newspapers	40%	17%	26%	22%	22%
... have read printed magazines	28%	8%	16%	19%	16%
... have read books (in general)	21%	11%	19%	22%	36%
Percentage of persons who at least weekly...					
... have listened to music (on various devices)	67%	57%	69%	74%	88%
... have watched movies on DVD/CD/Blu-ray	20%	5%	10%	15%	14%
... have played games on computer, laptop or console	16%	12%	16%	14%	19%
... have played games on the phone	-	-	-	26%	31%

Entertainment activities are among the most popular ways of leisure during the state of emergency (Graph 1). The most frequent activity at the beginning of the pandemic is the use of the various devices to listen to music, which is not significantly different from the previous years. The situation may be explained through the fact that this activity can be practised concomitantly with others and does not require very much effort or attention from the audience. More precisely, we can notice that 88% of the respondents have listened to music at least once a week via a device they possess (computer, radio, television set, telephone).

Furthermore, the data in Graph 1 highlight that, at the beginning of the pandemic, more than a third of the respondents

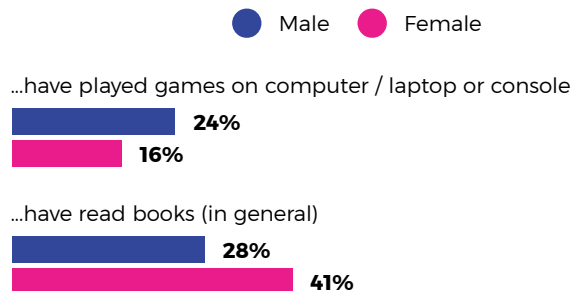
have read books at least once a week. A similar percentage is recorded for the weekly watch of movies via online streaming (33%) or weekly use of the mobile phone for games (31%). On the other hand, the lowest percentage values are recorded at the level of the activities that require: (1) the use of computer, laptop or console for videogames, (2) watching movies on DVD/CD/Blu-ray support and (3) consulting contents from the printed press (printed newspapers or magazines). The values obtained for this set of activities fall under 10% (for daily frequency) and under 25% (for weekly frequency). The low values recorded for the last two types of activities may be associated to the restructuring of the technological alternatives at hand for the users to watch movies and stay informed.

Graph 1. Frequency of practising activities specific to non-public cultural consumption during the pandemic
(In the last 6 months, how often ...?)



The data in Graph 2 highlight the activities specific to the non-public cultural consumption that recorded gender differences. On the one hand, we can notice that the percentage of women who have read books weekly is statistically significantly higher than the percentage of men (41% versus 28%). On the other hand, male persons score higher percentages in terms of using various fix devices for videogames, which confirms the results of the previous studies that highlight men's tendency to get involved in activities with a potential risk to generate dependence through their visual and interactive character²⁰.

Graph 2. Practice of activities specific to non-public cultural consumption during the pandemic, depending on gender



Education seems to be a differentiating factor in relation with a series of activities specific to the non-public cultural consumption, both from the intellectual and from the entertainment sphere (Graph 3). On the one hand, reading books and watching movies via online streaming are two of the activities for which we can notice the greatest percentage differences among the targeted educational categories. The lower the education, the lower the cultural consumption level, for both activities. This means that, while 60% of the higher educated persons have read books or watched movies via video streaming on a weekly basis, only 20% of the lower educated persons practised such activities. On the other hand,

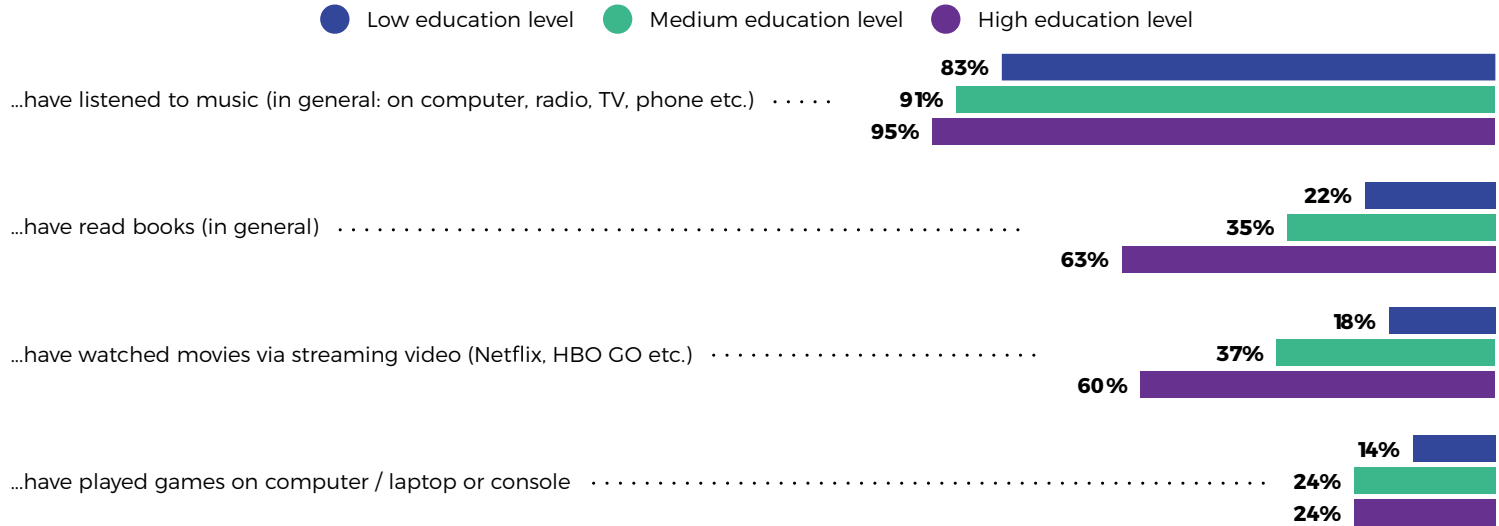
significant percentage differences in terms of education are also noticed for the use of various devices for videogames or music. Nonetheless, in this latter case we can only notice a statistically significant difference between the percentage obtained for the category of persons with low education level and that obtained for the category of persons with medium education level, but not between the categories of persons with medium and high education level.

Previous studies have shown that education and income are components of the social status and, as such, they have a similar input in digital gaps²¹. The results obtained for the Romanian society partially confirm this hypothesis. Three of the factors of differentiation of digital gaps in relation to education are found in the case of the income, too. However, the most notable gaps in the cultural consumption depending on income characterise such activities like using the mobile phone for games (specific to the variable of income, but not to that of education) and watching movies via online streaming on platforms like Netflix or HBO Go (Graph 4). In the case of these two activities the percentage difference between the category of persons with a high income and that of the persons with a low income is over 25%. Significant gaps of over 12% between the forms of non-public cultural consumption of the persons with an income of over 5000 lei and those with an income of less than 1200 lei are also found in relation to the reading activities and the use of fix devices for games. For example, only 23% of the persons with an income under 1200 lei have read books weekly, as compared to 46% of the persons with an income between 1201 and 220 lei and 37% of the persons with an income of over 5000 lei. As regards the use of the various fix or mobile devices to listen to music, the percentage differences are maintained between the category of persons with an income under 1200 lei and that of the persons with an income above this amount, but they do not persist within the three subcategories of higher incomes.

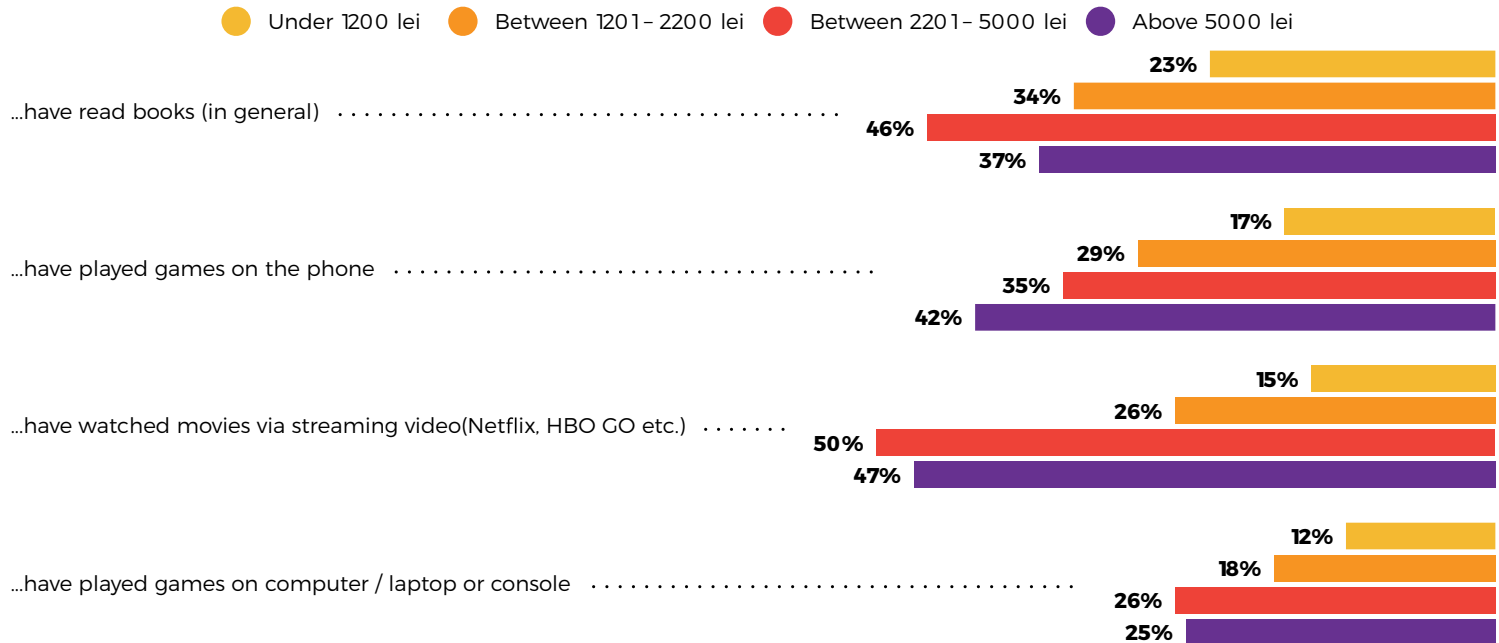
20 Laura Robinson, Jeremy Schulz, Grant Blank, și alții, 'Digital Inequalities 2.0: Legacy Inequalities in the Information Age', *First MondayMonday*, 27.7 (2020), 1–23.

21 Laura Robinson, Jeremy Schulz, Grant Blank, et al., 'Digital Inequalities 2.0: Legacy Inequalities in the Information Age', *First MondayMonday*, 27.7 (2020), 1–23.

Graph 3. Practice of activities specific to non-public cultural consumption during the pandemic, depending on education



Graph 4. Practice of activities specific to non-public cultural consumption during the pandemic, depending on income



50 Social gaps in the forms of non-public cultural consumption

The data in Table 2 show that the gender differences in terms of reading is visible in all income categories. More precisely, the percentage of women who have read on a weekly basis is higher than men's, regardless of their income category.

Furthermore, we may point out that the highest and most numerous gender differences are found among the persons with a low income, which means that among the persons with a low income the gender differences in terms of non-public cultural consumption are more significant than in the case of other income categories. Thus, we can notice a statistically significantly higher proportion of males who have listened to music on various devices, who have watched movies via

online streaming and who have used fixed or mobile devices for gaming. Smaller gaps in terms of gender characterise the category of persons with an income between 2201 and 5999 lei, followed by the category with financial earnings between 1200 and 2200 lei. In the case of the latter, we notice a higher percentage of females who use the mobile phone for games on a weekly basis. In the case of persons in the higher income category, the gender gaps are noticed in relation to the use of fixed or mobile devices for music and in relation to the use of mobile devices for games. For example, 48% of the men with an income of over 5000 lei play games on their mobile phone, as compared to 30% of the women in the same income category.

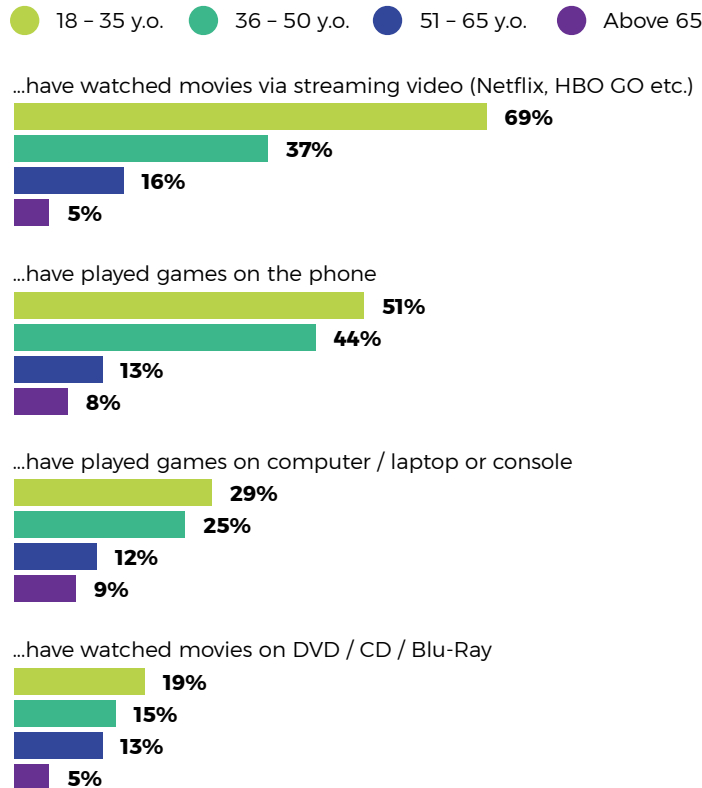
Table 2. Discrepancies in the practice of activities specific to non-public cultural consumption depending on income and gender

		Under 1200 lei		Between 1201 and 2200 lei		Between 2201 and 5000 lei		Above 5000 lei	
		Male	Female	Male	Female	Male	Female	Male	Female
Percentage of persons who at least weekly...	... have read printed newspapers	14%	13%	27%	28%	24%	28%	12%	16%
	... have read printed magazines	9%	16%	16%	17%	19%	23%	14%	19%
	... have read books (in general)	14%	26%	23%	47%	36%	64%	33%	45%
	... have listened to music (on various devices)	88%	77%	90%	89%	91%	92%	93%	82%
	... have watched movies on DVD/CD/Blu-ray	19%	11%	8%	11%	20%	19%	15%	12%
	... have watched movies via video streaming (Netflix, HBO GO etc.)	22%	12%	23%	31%	48%	54%	50%	41%
	... have played games on computer, laptop or console	22%	8%	15%	22%	29%	21%	28%	21%
	... have played games on the phone	27%	13%	23%	37%	36%	34%	48%	30%

Significant differences in the non-public cultural consumption depending on age are noticed strictly in terms of entertainment activities (Graph 5). Thus, watching movies regardless of the streaming medium and using fixed or mobile devices for gaming are two categories of activities that record higher percentage values among the persons of up to 35 years of age than in the case of other age categories. In this context,

the highest discrepancies in terms of age are noticed in relation to watching movies via online streaming (Netflix, HBO Go) and in relation to using the mobile phone for gaming. An eloquent example is the percentage of persons aged 18-35 who have watched movies via online streaming (69%), as compared to the much lower percentage found among the persons aged 36-50 (37%).

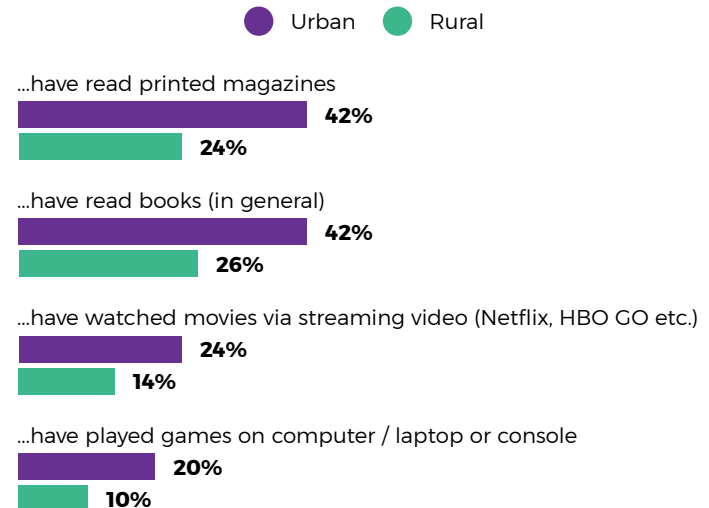
Graph 5. Practice of activities specific to non-public cultural consumption during the pandemic, depending on age



As regards the residence area, significant differences are found in the case of four categories of activities presented in Graph 6. Thus, as compared to the rural areas, in urban ones we notice a significantly higher percentage of persons who have read books or magazines weekly, as well as of persons who have used various devices for video games or movies. The highest gap can be noticed in relation to watching movies via online streaming (with an 18% percentage difference between rural and urban areas). The gaps observed for this form of cultural consumption are closely followed by the discrepancies

noticed for the reading activities (with only a 12% difference). Therefore, 43% of the persons in urban areas have read a book at least weekly, while the percentage recorded for rural areas is 26%. The use of the mobile phone for games and consulting the content of magazines score a 10% difference between the residence areas.

Graph 6. Practice of activities specific to non-public cultural consumption during the pandemic, depending on residence area



The discrepancies between residence areas in terms of non-public cultural consumption are stronger in the case of persons aged between 51 and 65 (six fields of disparity). On the contrary, for the category of 36-50 year olds, the discrepancies are blurred (no significant field of disparity), while for the young people between 18 and 35 years old and for the persons aged 65 and above the level stays similar to that found at the general level, but the fields are reconfigured (Table 3).

The highest and most numerous urban-rural gaps are recorded in the categories of persons aged between 51 and 65;

52 Social gaps in the forms of non-public cultural consumption

in this case, the non-public cultural consumption is statistically significantly lower in the rural areas, as compared to the urban ones. This situation is valid both in the case of activities requiring the possession of devices and in the case of activities based on the access to printed contents.

On the other hand, the category of persons between 36 and 50 years old stands out through the lowest urban-rural gaps. This means that the urban persons aged 36-50 get involved in the same types of activities and with the same frequency as the rural persons within a similar age category. At the level of the category of persons aged 36-60, the only differences between the urban and the rural higher than 6% are recorded in terms of reading and movie watching.

Young people from urban areas are significantly different from those living in rural areas in terms of getting involved in reading, movie watching and using devices for games. In urban areas we notice a higher percentage of youngsters who

have read books weekly, have watched movies and used the computer, laptop or console for games. On the other hand it is remarkable that the rural areas have scored a significantly higher percentage of young people who spend their time playing games on the mobile phone. Moreover, while in the urban areas reading activities and mobile phone gaming are the most frequent activities practised by young people, in rural areas reading activities are replaced by watching movies via online streaming.

In the case of persons aged above 65 years, the discrepancies related to the residence area are found in the consumption of contents specific to magazines and books, as well as in the use of computer, laptop or console for video games. For all these cases the percentage values recorded for the weekly consumption are higher among urban people above 65 years of age, as compared to the values recorded within the same age category who live in rural areas.

Table 3. Discrepancies in the practice of activities specific to non-public cultural consumption depending on age and residence area

		18 -35 years old		36 - 50 years old		51 - 65 years old		Above 65 years old	
		Urban	Rural	Urban	Rural	Urban	Rural	Urban	Rural
Percentage of persons who at least weekly...	... have read printed newspapers	15%	14%	16%	18%	34%	22%	32%	24%
	... have read printed magazines	7%	5%	16%	13%	36%	9%	29%	13%
	... have read books (in general)	46%	28%	35%	27%	42%	26%	45%	25%
	... have listened to music (on various devices)	96%	89%	93%	90%	83%	79%	85%	87%
	... have watched movies on DVD/CD/Blu-ray	23%	14%	14%	16%	16%	10%	8%	3%
	... have watched movies via video streaming (Netflix, HBO GO etc.)	80%	51%	42%	33%	23%	9%	7%	2%
	... have played games on computer, laptop or console	33%	23%	26%	24%	18%	5%	14%	4%
	... have played games on the phone	45%	61%	43%	44%	20%	6%	10%	6%

The analysis at regional level highlights various cultural consumption patterns (Table 4). From this standpoint, we can notice a series of counties wherein the most frequent leisure

activities during the pandemic included reading activities and using fixed or mobile devices to listen to music and watch movies. Such sub-regions include counties like Botoşani, Vaslui,

Iași, Timișoara, Arad, Satu-Mare, Maramureș, Bistrița-Năsăud, Sălaj, Brăila, Galați, Constanța, Tulcea, Vrancea, Buzău, Covasna, Harghita, Mureș, Alba, Ilfov, as well as the city of Bucharest. Another consumption pattern is similar to the first one, with a difference, though: instead of watching movies, it includes mobile phone gaming alongside reading and using devices for music. Other cultural consumption patterns that do

not include reading among the first three activities practised are recorded at the level of a smaller number of counties. In these cases, book reading activities are replaced either by mobile gaming or online streamed movies (in the sub-region Teleorman, Giurgiu, Ialomița, Călărași), or by newspapers or online streamed movies (in the sub-region Gorj and Vâlcea).

Table 4. Non-public cultural consumption during the pandemic, at the level of development sub-regions (classification made depending on the percentage of people who have practised the activity at least once a week)

Counties	First activity	Second activity	Third activity
Botoșani, Vaslui, Iași	Music (on various devices) - 82%	Books (in general) - 38%	Movies via video streaming (Netflix, HBO GO etc.) - 33%
Timiș, Arad	Music (on various devices) - 95%	Books (in general) - 48%	Movies via video streaming (Netflix, HBO GO etc.) - 46%
Cluj, Bihor	Music (on various devices) - 86%	Books (in general) - 35%	Movies via video streaming (Netflix, HBO GO etc.) - 32%
Satu-Mare, Maramureș, Bistrița-Năsăud, Sălaj	Music (on various devices) - 83%	Books (in general) - 29%	Movies via video streaming (Netflix, HBO GO etc.) - 25%
Brăila, Galați, Constanța, Tulcea	Music (on various devices) - 92%	Movies via video streaming (Netflix, HBO GO etc.) - 40%	Books (in general) - 38%
Vrancea, Buzău	Music (on various devices) - 93%	Movies via video streaming (Netflix, HBO GO etc.) - 34%	Books (in general) - 33%
Covasna, Harghita, Mureș, Alba	Music (on various devices) - 92%	Movies via video streaming (Netflix, HBO GO etc.) - 41%	Books (in general) - 31%
Bucharest, Ilfov	Music (on various devices) - 93%	Movies via video streaming (Netflix, HBO GO etc.) - 45%	Books (in general) - 38%
Argeș, Dâmbovița, Prahova	Music (on various devices) - 88%	Books (in general) - 39%	Mobile gaming - 37%
Caraș-Severin, Hunedoara	Music (on various devices) - 83%	Books (in general) - 45%	Mobile gaming - 39%
Dolj, Olt, Mehedinți	Music (on various devices) - 96%	Books (in general) - 36%	Mobile gaming - 31%; Printed papers - 31%
Suceava, Neamț, Bacău	Music (on various devices) - 81%	Mobile gaming - 43%	Books (in general) - 26%; Movies via video streaming (Netflix, HBO GO etc.) - 26%; Games on computer, laptop or console - 26%
Brașov, Sibiu	Music (on various devices) - 84%	Mobile gaming - 42%	Books (in general) - 35%
Teleorman, Giurgiu, Ialomița, Călărași	Music (on various devices) - 89%	Mobile gaming - 34%	Movies via video streaming (Netflix, HBO GO etc.) - 32%
Gorj, Vâlcea	Music (on various devices) - 85%	Printed papers - 32%	Movies via video streaming (Netflix, HBO GO etc.) - 29%

3. Social gaps in terms of Internet use frequency

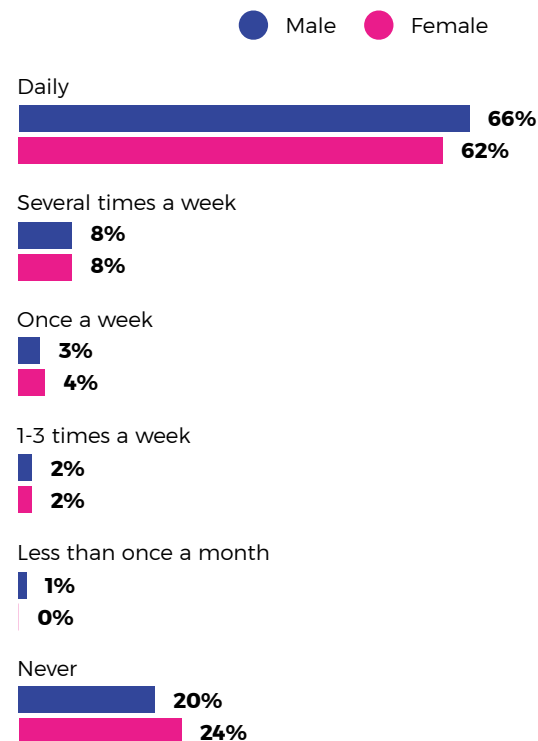
As expected, the Internet use frequency has followed an ascending trend in the last three years (Table 5). It started from a percentage of 49% of persons who used the Internet daily in 2018, and it reached 58% in 2019 and 64% in 2020. In this context, we can notice not only an increase in terms of daily frequency of interaction with digital media, but also a decrease of the percentage of people who have never connected to the Internet. Even so, we can notice a relatively high statistical weight (22%) of persons deprived of access to online work or entertainment.

Table 5. Evolution of Internet use frequency in the period 2018-2020

How often do you use the Internet?	2018	2019	2020
Every day	49%	58%	64%
Several times a week	10%	8%	8%
Once a week	4%	2%	4%
1-3 times a month	2%	1%	2%
Less than once a month	4%	1%	1%
Never	31%	30%	22%
Total	100%	100%	100%

As we can see from the data presented in Graph 7, the frequency of Internet use is similar among the male and female persons. Both the percentage of men and that of women who have used the Internet are around 60%. Furthermore, values of approximately 20% correspond to the percentage of persons of both genders who have never had access to the Internet in the last 6 months. Neither can we notice significant gender differences at the level of other weekly or monthly variations of the Internet use frequency.

Graph 7. Frequency of Internet use during the pandemic, depending on gender (How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, in high school/college, work etc.?)



The educational level also has a contribution to the frequency of Internet use during the pandemic (Table 6): the lower the respondents' education, the lower the frequency of Internet use. In this respect, we may point out that 91% of the persons with a high level of education use the Internet daily, while the percentage takes the value of 47% among

the persons with a low level of education. Furthermore, the presented data show that over a third of the persons who have not finished their high school education (36%) are in

the impossibility of accessing the Internet on various devices and, consequently, have never used the Internet in the last six months.

Table 6. Frequency of Internet use during the pandemic, depending on education

How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, in high school/ college, at work etc.)?	Low education level	Medium education level	Post high school education	High education level
Every day	47%	69%	63%	91%
Several times a week	8%	9%	12%	4%
Once a week	6%	3%	1%	2%
1-3 times a month	3%	2%	1%	0%
Less than once a month	0%	1%	2%	0%
Never	36%	16%	21%	3%
Total	100%	100%	100%	100%
N	371	415	81	149

The use of Internet is one of the aspects that differ significantly not only in relation to the educational level, but also in relation to the level of monthly incomes. (Table 7). This means that the Internet use frequency is proportionally higher among the persons with a high income and lower among the persons with a low income, respectively. Thus, the persons with

a monthly income of more than 2200 lei have used the Internet daily in a proportion around 80%, while a value of 39% of daily rate of Internet use is recorded among the persons with an income lower than 1200 lei. Moreover, the data also show that 42% of the persons with an income lower than 1200 lei have never used the Internet in the last six months.

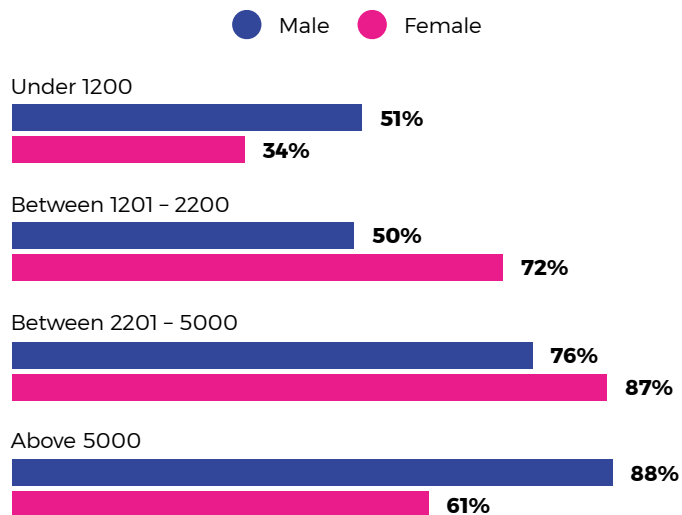
Table 7. Frequency of Internet use during the pandemic, depending on income

How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, in high school/ college, at work etc.)?	Under 1200 LEI	Between 1201 and 2200 LEI	Between 2201 and 5000 LEI	Above 5000 LEI
Every day	39%	60%	80%	79%
Several times a week	13%	6%	8%	7%
Once a week	4%	3%	2%	4%
1-3 times a month	2%	3%	2%	1%
Less than once a month	0%	1%	1%	1%
Never	42%	27%	7%	8%
Total	100%	100%	100%	100%
N	215	323	234	111

56 Social gaps in terms of Internet use frequency

It is remarkable that the gender differences are all the more amplified when a differentiated analysis of the income categories is made (Graph 8). While at general level we could not notice gender differences in terms of Internet use frequency, these differences become visible in the differentiated analysis in relation to income. Thus, we can notice that the frequency of Internet use is higher among men than among women, among the persons with the lowest incomes and the highest incomes, i.e. persons with incomes under 1200 lei and persons with incomes above 5000 lei. On the contrary, the frequency of Internet use is higher among women than among men for the persons with incomes between 1201 and 5000 lei. Such a situation may be explained from the viewpoint of the structural inequalities related to the specific of the occupations of women and men, respectively, which entails a differentiated use of the Internet in the sphere of professional activities.

Graph 8. Discrepancies in the Internet use frequency depending on income and gender



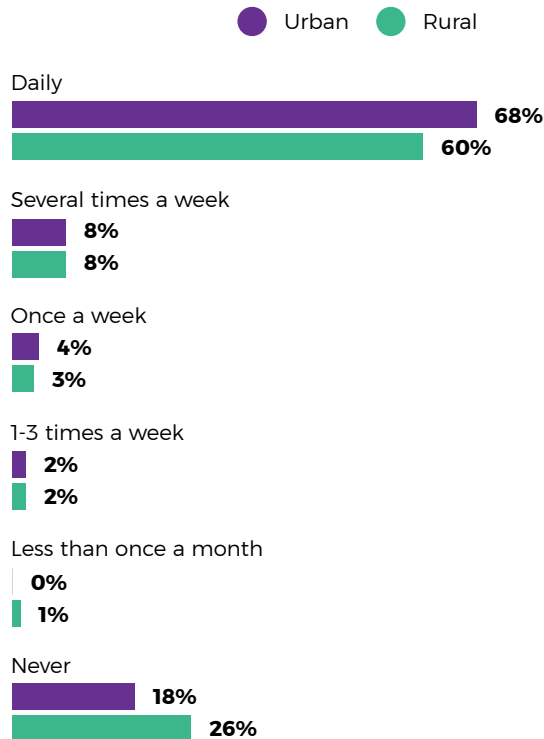
Age is a variable on the level of which we can notice significant differences in terms of Internet use (Table 8). Young people have used the Internet daily in a proportion of 94%, the persons aged 36-50 have connected daily to the Internet in a proportion of 77%, while the percentage of persons between 51 and 65 years old who have connected to the Internet is 51%. On the other hand, the lowest level of Internet use (around 22%) is recorded among the persons aged 65 and above. The situation of the latter is not much different if it is considered in relation to the weekly or monthly frequency, either; thus, over half of the persons aged 65 and above remain disconnected from the online contents and activities.

Table 8. Frequency of Internet use during the pandemic, depending on age

How often have you used the Internet in the last 6 months (on the phone, computer, tablet, at home, in high school/ college, at work etc.)?	18 - 35 years old	36 - 50 years old	51 - 65 years old	Above 65 years old
Every day	94%	77%	51%	22%
Several times a week	5%	9%	11%	7%
Once a week	0%	5%	4%	6%
1-3 times a month	1%	2%	3%	3%
Less than once a month	0%	1%	1%	1%
Never	0%	6%	30%	61%
Total	100%	100%	100%	100%
N	268	295	238	216

In general, the frequency of Internet use during the pandemic is slightly higher in the urban than in the rural areas (Graph 9). According to the collected data, 68% of the persons from urban areas and 60% of the persons from rural areas have used the Internet every day. At the opposite pole, 18% of the urban persons and 26% of the rural persons have never used the Internet in the last six months.

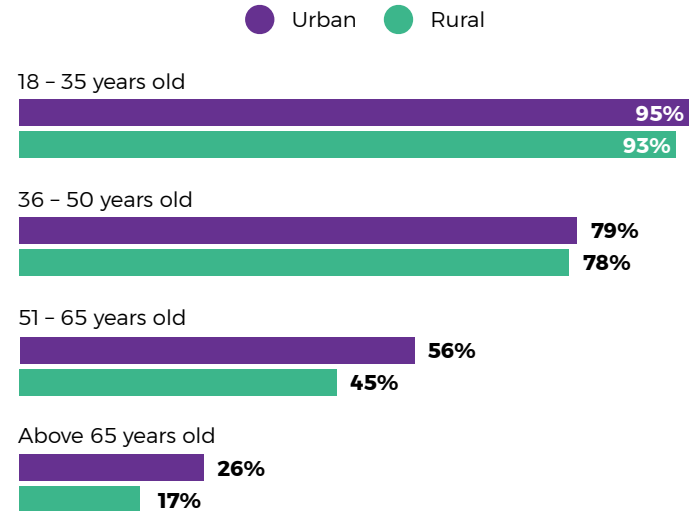
Graph 9. Frequency of Internet use during the pandemic, depending on residence area



It is remarkable that the urban-rural discrepancies in the Internet use are not maintained when the analysis is made taking into account the differences depending on the age categories (Graph 10). Thus we can notice that the percentage of persons who have used the Internet daily in the last six months is similar in the urban and in the rural areas, both among the persons aged between 18 and 35 and among the persons aged 36-50. The differences in the Internet use frequency depending on the residence area can be noticed exclusively for the categories of more elderly persons. Therefore, the urban-rural percentage difference is 11% in the

case of persons between 51 and 65 years old and 9% for the persons above 65 years old.

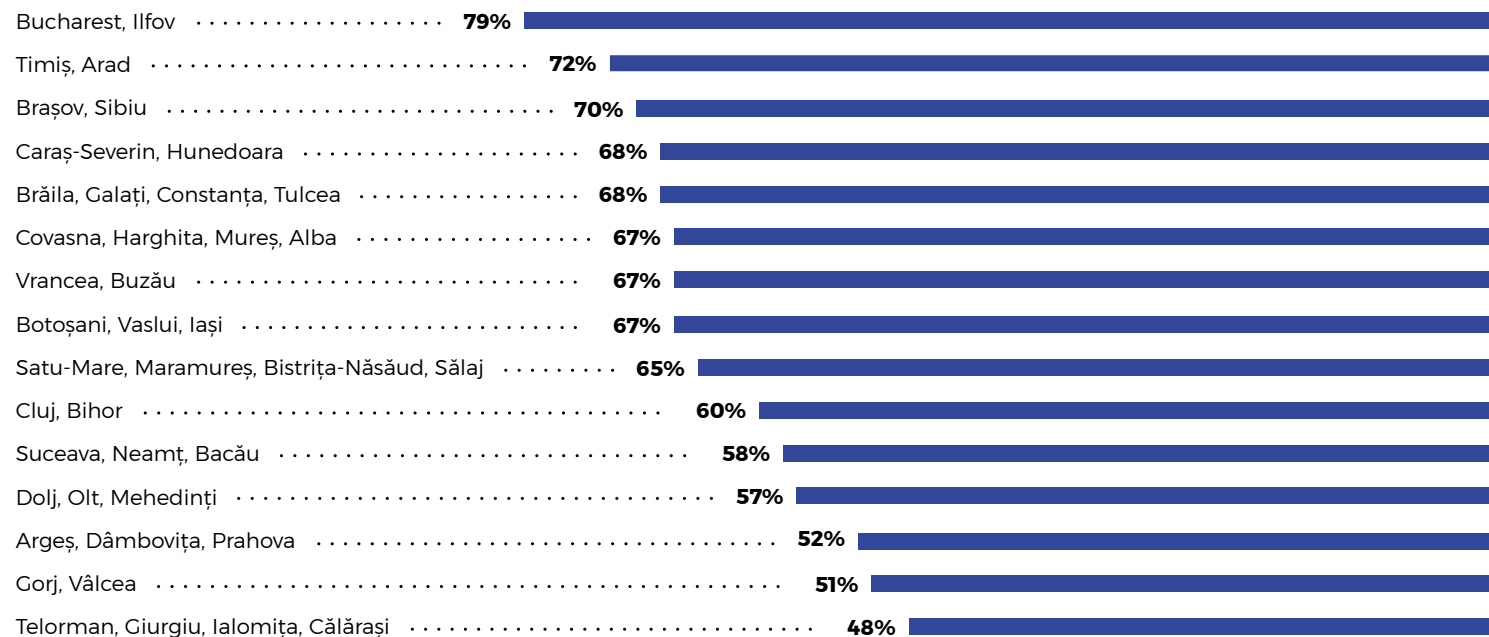
Graph 10. Discrepancies in the Internet use frequency depending on age and residence area



In general, there are no significant differences in terms of Internet use frequency at the level of development sub-regions (Graph 11). However, we can point out that the highest percentage values are recorded in the development sub-regions that include the city of Bucharest and the counties of Ilfov, Timiș, Arad, Brașov and Sibiu. By comparison, the lowest values of the Internet use frequency are found in the counties of Gorj, Vâlcea, Teleorman, Giurgiu, Ialomița and Călărași.

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Graph 11. Percentage of persons who use the Internet daily, by development sub-regions



4. Social gaps in the ways of using the Internet

In the last three years, we can notice a growth of the percentage of persons who use the Internet to practise various cultural and entertainment activities (Table 9). Therefore, ascending trends can be noticed in the following ways of using the Internet: (1) visiting websites of museums, libraries or other specialised sites, (2) watching online movies or TV programmes, (3) reading online press, (4) listening to online music, (5) attending online classes or tutorials, (6) reading books, manuals or articles, (7) using social networks (Facebook, Instagram etc.) and (8) watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc. It is possible that the COVID-19 pandemic

has amplified the increases in the numbers of visits on museum and library websites and other specialised portals, as well as in watching online movies or TV programmes. For these two activities the growths observed between 2019 and 2020 either exceeded the increases noticed between 2018 and 2019 or they were at least at their level. The cultural consumption has remained constant in the last three years in terms of accessing blogs or vlogs, as well as in terms of buying books, CDs or theatre tickets. Nonetheless, the percentage of people who have searched information on cultural events and products has dropped from 37% in 2019 to 21% in 2020.

Table 9. Evolution of the ways of using the Internet in the period 2018-2020

For which activities do you use the Internet?	2018	2019	2020
Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	12%	12%	21%
Watching online movies or TV shows(Netflix, HBO Go etc)	26%	37%	48%
Reading online press	37%	48%	48%
Listening online music or radio	31%	54%	65%
Reading or watching blogs / vlogs	-	30%	31%
Attending online classes or tutorials	15%	26%	31%
Reading books, manuals, articles etc.	17%	24%	33%
Buying books, CDs, theatre tickets etc.	-	16%	16%
Searching for information on cultural events and products	-	37%	21%
Using social networks (Facebook, Instagram etc.)	46%	79%	79%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	-	49%	58%

The frequency of practising other activities during the pandemic is depicted synthetically in Graph 12. Thus, we can notice that 61% of the respondents have watched live news, press releases or communiqués of national importance, while 41% have used the Internet for professional activities. By comparison with these two activities, the online cultural

consumption is reduced. Thus, only 26% of the respondents have used the Internet for shows or concerts, a much lower percentage than the 45% obtained in a similar study in Great Britain²². Moreover, the percentage of persons who

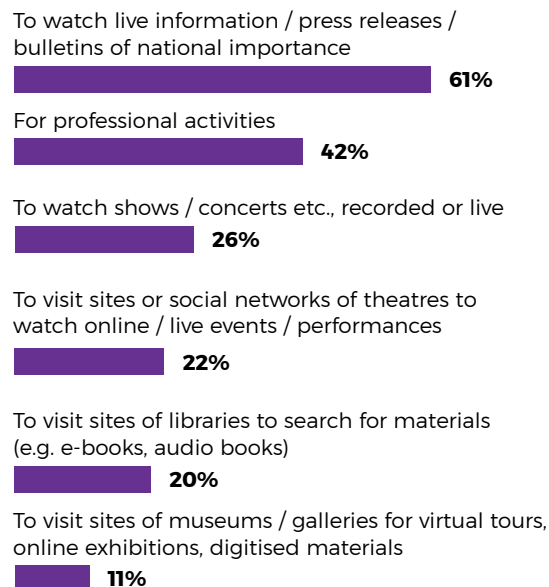
²² PEC, *Digital Culture: Consumption in Lockdown. Insight from the Consumer Tracking Survey, 2020.* (p.21).

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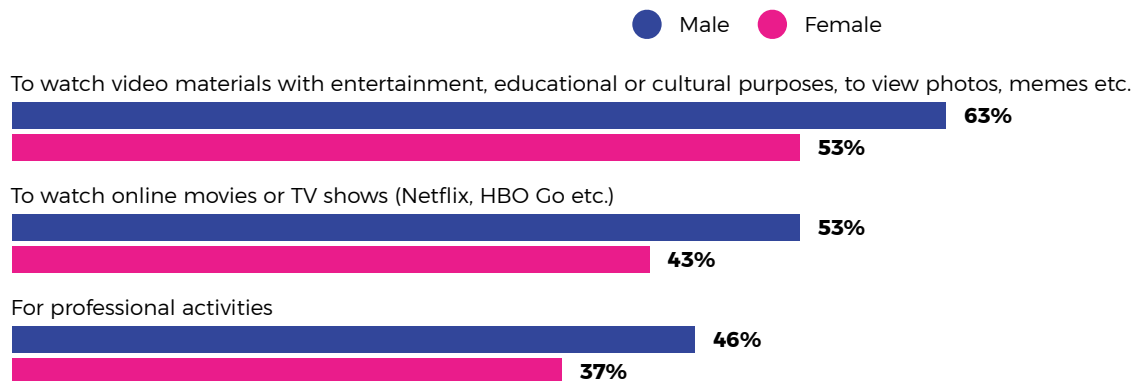
have visited sites or social networks of theatres to watch live performances is lower (22%). A situation characterised by a low cultural consumption is also revealed in terms of visiting websites of libraries (20%) and visiting websites of museums or galleries for virtual tours, online exhibitions or digitised materials (11%).

Significant differences in terms of using the Internet depending on gender are recorded for three types of activities from the professional field and from the sphere of entertainment (Graph 13). Watching online movies or TV shows and watching video materials with various purposes are activities specific mainly to men; the gender gap is 10%. Gender differences are also noticed in relation to using the Internet for professional activities: in this case the percentage scored by men is 9% higher than women's.

Graph 12. Various ways of using the Internet during the pandemic



Graph 13. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on gender



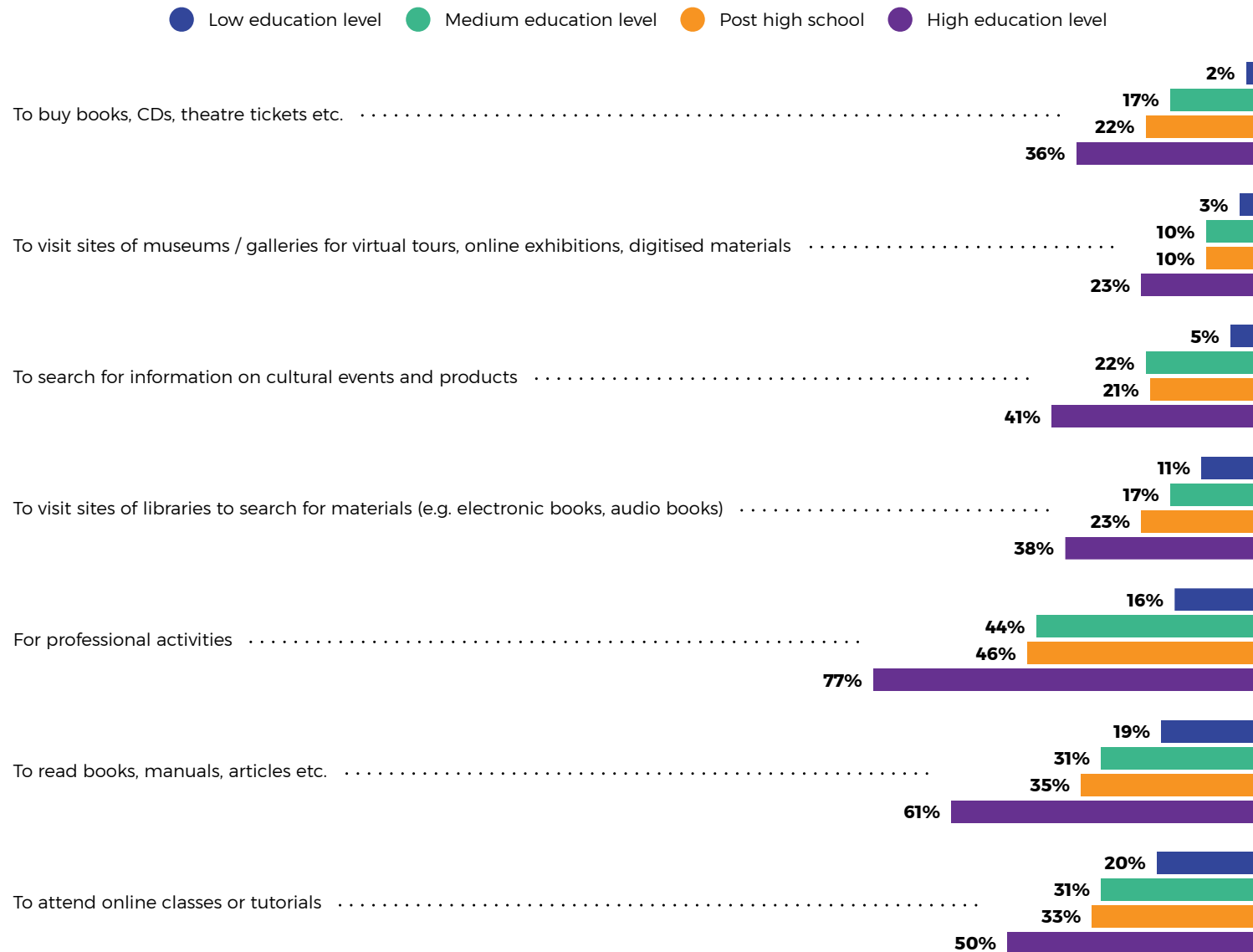
According to the data in Graph 14, education is a differentiating factor, especially in terms of Internet use for cultural activities. The persons with higher education are the main public not only for online professional activities, but also

in terms of educational activities included in the attendance of online classes or tutorials, visiting sites of libraries to search for materials and using the Internet to read books, manuals or articles. Furthermore, the higher the educational level, the

higher the percentage of persons using the Internet to visit the websites of museums or galleries, to buy books, CDs or theatre

tickets and to search for information on cultural events and products.

Graph 14. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on education



62 Social gaps in the ways of using the Internet

The income is the main factor of differentiating the ways of using the Internet, given that at the level of most of the studied aspects we notice an ascending trend of the percentage of persons who have practised the respective activity on the background of a raise of income for the considered categories (Table 10). Moreover, for a multitude of online practices the percentage difference between the persons with a high income

and the persons with a low income exceeds the 10% threshold. The situation is significantly different from the study conducted in Netherlands, where the income is different between professional activities, but not in informative or entertaining activities²³. The situation in Romania is different, as in the Romanian society the gaps in the ways of using the Internet are very high in relation to the income.

Table 10. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on income²³

For which activities have you used the Internet in the last 6 months	Under 1200 LEI	Between 1201 and 2200 LEI	Between 2201 and 5000 LEI	Above 5000 LEI
Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	18%	22%	26%	28%
Visiting websites of museums / galleries for virtual tours, online exhibitions, digitised materials	4%	5%	17%	17%
Visiting websites of libraries to search for materials (e.g. e-books, audio books)	10%	18%	25%	26%
Visiting websites or social networks of theatres to watch online / live events / performances	16%	24%	26%	31%
Watching recorded or live streaming shows / concerts	18%	25%	35%	30%
Watching live news / press releases / communiqués of national importance	50%	59%	70%	73%
Watching online movies or TV shows(Netflix, HBO Go etc)	27%	44%	58%	60%
Reading online press	38%	41%	62%	57%
Professional activities	20%	29%	63%	63%
Listening online music or radio	49%	62%	69%	70%
Reading or watching blogs / vlogs	22%	30%	35%	39%
Attending online classes or tutorials	14%	28%	39%	39%
Reading books, manuals, articles etc.	14%	28%	44%	41%
Buying books, CDs, theatre tickets etc.	7%	14%	24%	26%
Searching for information on cultural events and products	13%	17%	31%	26%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	42%	62%	64%	67%

²³ Alexander JAM van Deursen, 'Digital Inequality During a Pandemic: Quantitative Study of Differences in COVID-19-Related Internet Uses and Outcomes Among the General Population', *Journal of Medical Internet Research*, 22.8 (2020), e20073.

Gender gaps in the non-public cultural consumption are not the only ones that become notable when specific income categories are targeted; in this type of analysis the gender gaps in the ways of using the Internet also become visible (Table 11).

Within the category of lowest income, we notice a significantly higher percentage of men who consume various digital contents on short term, who watch online movies and who use the Internet for professional purposes. These disparities are similar to the gender differences observed in the general population. In addition, for this distinct segment we notice differences in visiting the social networks for cultural purposes, in using the Internet to listen to music, in reading blogs and watching vlogs.

At the level of the category of persons with an income between 1201 and 2200 lei, the gender gaps noticed at the

level of the general population are not relevant anymore. In this case, we notice a higher percentage of women who visit sites of theatres to watch live performances, of women who visit the sites of libraries to search for materials and of women who buy books, CDs, theatre tickets. Moreover, for the category of persons with an income between 2201 and 5000 lei, women are still the main public of the two types of activities previously mentioned, as well as of those who read books, online press and visit sites of museums or galleries.

A specific model of using the Internet depending on gender is noticed among the persons with an income of above 5000 lei. The men in this category are, as compared to women, more involved in online activities both in terms of information activities and in relation to cultural activities, but not as regards the entertainment activities.

Table 11. Disparities in the ways of using the Internet depending on income and gender

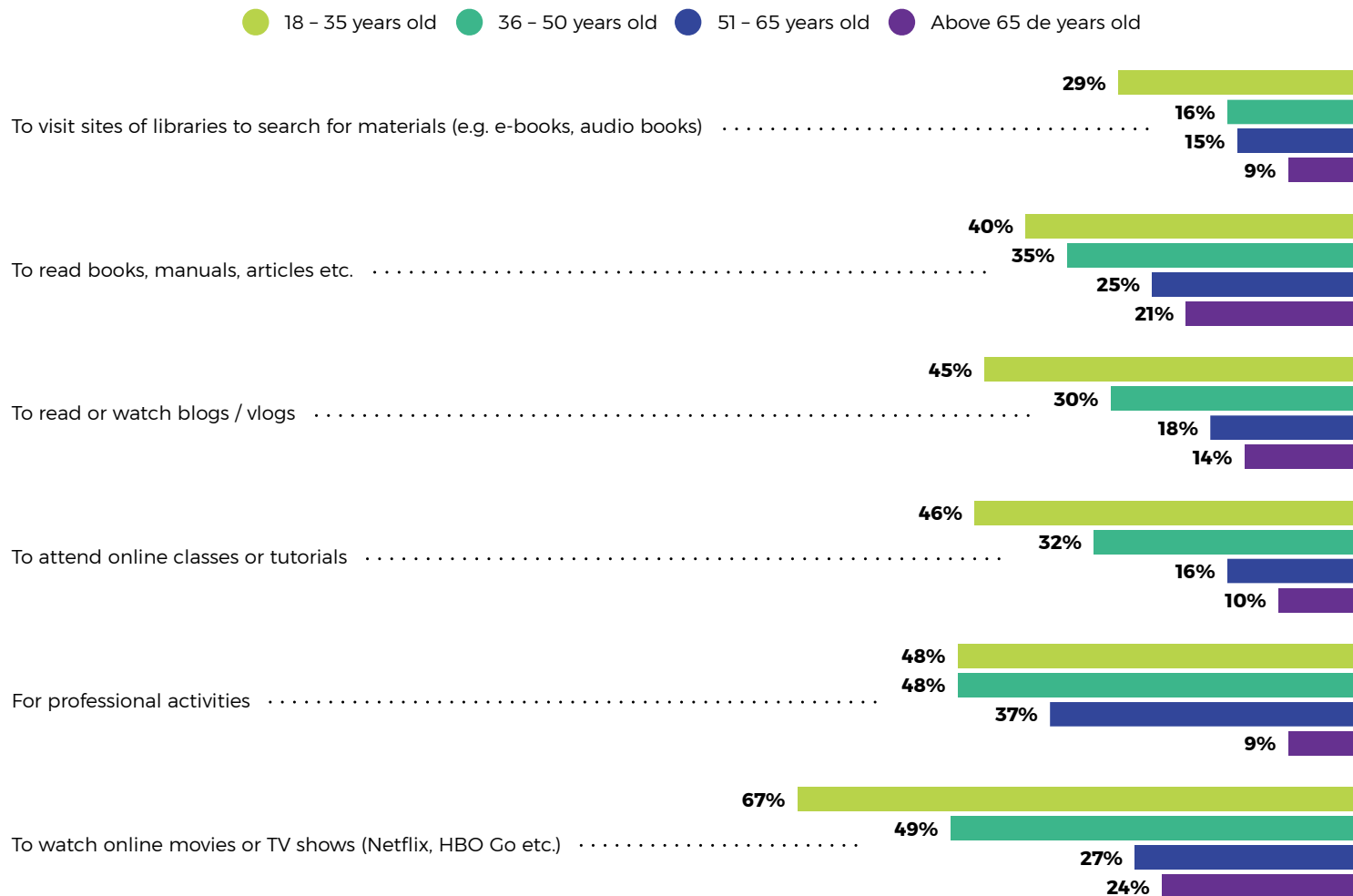
		Under 1200 lei		Between 1201 and 2200 lei		Between 2201 and 5000 lei		Above 5000 lei	
		Male	Female	Male	Female	Male	Female	Male	Female
Percentage of persons who have used the Internet to practise the respective activity	Visiting websites of museums / galleries for virtual tours, online exhibitions, digitised materials	3%	5%	7%	4%	13%	23%	21%	9%
	Visiting websites of libraries to search for materials (e.g. e-books, audio books)	7%	12%	8%	28%	19%	34%	27%	23%
	Visiting websites or social networks of theatres to watch online / live events / performances	25%	11%	15%	32%	20%	34%	36%	19%
	Watching recorded or live streaming shows / concerts	17%	18%	25%	26%	34%	36%	34%	23%
	Watching live news / press releases / communiqués of national importance	54%	48%	55%	64%	67%	75%	80%	59%
	Watching online movies or TV shows(Netflix, HBO Go etc)	36%	22%	44%	44%	57%	60%	63%	55%
	Reading online press	41%	36%	37%	45%	58%	68%	61%	49%
	Professional activities	26%	16%	29%	29%	61%	67%	66%	56%
	Listening online music or radio	60%	42%	61%	63%	67%	70%	69%	72%
	Reading or watching blogs / vlogs	31%	17%	28%	32%	35%	35%	40%	36%
	Reading books, manuals, articles etc.	16%	13%	27%	28%	38%	54%	45%	33%
	Buying books, CDs, theatre tickets etc.	7%	8%	6%	22%	17%	34%	23%	33%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	51%	37%	65%	60%	63%	64%	75%	51%	

64 Social gaps in the ways of using the Internet

The degree of using the Internet is generally higher among young people for all the activities involving the use of the Internet. (Graph 15). In this context, the higher the respondents' age, the lower the use of Internet for some activities. The most visible age gaps are recorded at the level of professional activities and at the level of some educational

activities (reading books, manuals, articles, attending online classes or tutorials, visiting sites of libraries to search for materials). Discrepancies in relation to age are also observed for some entertainment activities such as reading blogs and watching vlogs, online movies or TV shows.

Graph 15. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on age



Graph 16. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on residence area



The way of using the Internet is significantly different in the urban areas as compared to rural areas, at the level of several components. The highest gap is noticed for the use of Internet for professional activities: 50% of the urban persons have used the online working environment as part of their occupation, while the professional activity of rural persons has required online engagement in a proportion of 32%.

Urban-rural disparities are also observed as regards other educational activities (reading, attending classes or tutorials), cultural activities (searching for information on cultural events, buying cultural products), as well as recreational activities (reading blogs, watching vlogs or movies).

According to the data in Table 12, we notice that the disparities in terms of residence area appear more amplified depending on the age categories. Thus, at the level of the youngest category, the general inequalities are maintained, and there is also significant difference in terms of the percentage of people who have watched live press releases or official statements (64% in the urban areas and 43% in the rural ones). The most numerous disparities in terms of residence are observed among the persons aged between 36 and 50. For this segment significant differences are visible in terms of their involvement in online cultural activities: visiting sites of libraries and visiting platforms to watch live performances. At the level of the age category 51-65 years old, we notice a significantly higher percentage of persons from rural areas who use social networks. A special situation can be observed for the category of persons aged above 65 who in the rural areas have used to a greater extent the social networks, have watched short materials, have listened to online music, and, last, but not least, have watched live news or press releases.

Table 12. Disparities in the ways of using the Internet depending on age and residence area

		18 -35 years old		36 - 50 years old		51 - 65 years old		Above 65 years old	
		Urban	Rural	Urban	Rural	Urban	Rural	Urban	Rural
Percentage of persons who have used the Internet to practise the respective activity	Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	23%	17%	25%	16%	24%	19%	29%	19%
	Visiting websites of libraries to search for materials (e.g. e-books, audio books)	31%	25%	22%	10%	16%	14%	11%	7%
	Visiting websites or social networks of theatres to watch online / live events / performances	23%	18%	28%	18%	25%	18%	28%	19%
	Watching recorded or live streaming shows / concerts	25%	24%	36%	26%	22%	23%	21%	24%
	Watching live news / press releases / communiqués of national importance	64%	43%	65%	63%	62%	69%	55%	66%
	Watching online movies or TV shows(Netflix, HBO Go etc)	71%	60%	60%	36%	33%	21%	23%	25%
	Reading online press	53%	40%	54%	49%	49%	46%	41%	24%
	Professional activities	58%	32%	56%	40%	46%	28%	11%	6%
	Listening online music or radio	75%	68%	73%	60%	54%	53%	45%	74%
	Reading or watching blogs / vlogs	50%	38%	35%	24%	24%	12%	18%	8%
	Attending online classes or tutorials	51%	38%	44%	19%	18%	14%	8%	13%
	Reading books, manuals, articles etc.	45%	33%	44%	24%	33%	18%	22%	20%
	Buying books, CDs, theatre tickets etc.	25%	12%	26%	10%	14%	5%	16%	4%
	Searching for information on cultural events and products	23%	15%	27%	11%	32%	18%	20%	18%
	Using social networks (Facebook, Instagram etc.)	90%	81%	80%	86%	61%	72%	62%	86%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	64%	56%	68%	59%	52%	51%	37%	48%	

In relation to the ways of using the Internet, we can notice two main trends that characterise the development sub-regions (Table 13). The first of these trends corresponds to the sub-regions where the main activities practised are equally informative and entertaining, a situation that we find in the case of the counties of Vrancea, Buzău, Argeş, Dâmboviţa, Prahova, Teleorman, Giurgiu, Ialomiţa, Călăraşi, Dolj, Olt,

Mehedinţi, Caraş-Severin, Hunedoara, Cluj, Bihor, Satu-Mare, Maramureş, Bistriţa-Năsăud, Sălaj, Braşov, Sibiu, Botoşani, Vaslui, Iaşi, Gorj, Vâlcea, as well as for Bucharest, Ilfov. The second trend is specific to the sub-regions where the main activities practised are mainly entertaining. The counties in this situation are Suceava, Neamţ, Bacău, Brăila, Galaţi, Constanţa, Tulcea, Timiş, Arad, Covasna, Harghita, Mureş and Alba.

Table 13. Ways of using the Internet during the pandemic for cultural or culture-connected activities, depending on development sub-regions

Counties	First activity	Second activity	Third activity
Vrancea, Buzău	Social networks (Facebook, Instagram etc.) – 84%	Online music or radio –73%	News / press releases / communiqués of national importance –68%
Argeş, Dâmboviţa, Prahova	Social networks (Facebook, Instagram etc.) – 87%	Online music or radio –69%	News / press releases / communiqués of national importance –60%
Teleorman, Giurgiu, Ialomiţa, Călăraşi	Social networks (Facebook, Instagram etc.) – 71%	Online music or radio –70%	News / press releases / communiqués of national importance –50%
Dolj, Olt, Mehedinţi	Social networks (Facebook, Instagram etc.) – 74%	News / press releases / communiqués of national importance –73%	Online music or radio –72%
Caraş-Severin, Hunedoara	Social networks (Facebook, Instagram etc.) – 74%	News / press releases / communiqués of national importance –49%	Online music or radio –40%
Cluj, Bihor	Social networks (Facebook, Instagram etc.) – 90%	Online music or radio –71%	News / press releases / communiqués of national importance –59%
Satu-Mare, Maramureş, Bistriţa-Năsăud, Sălaj	Social networks (Facebook, Instagram etc.) – 87%	News / press releases / communiqués of national importance –78%	Online music or radio –72%
Braşov, Sibiu	Social networks (Facebook, Instagram etc.) – 71%	Online music or radio –59%	News / press releases / communiqués of national importance –58%; Video materials with entertaining, educational or cultural purposes, photos, memes etc. –58%;
Botoşani, Vaslui, Iaşi	Social networks (Facebook, Instagram etc.) – 86%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –58%	News / press releases / communiqués of national importance –56%
Corj, Vâlcea	News / press releases / communiqués of national importance –75%	Social networks (Facebook, Instagram etc.) – 73%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –67%
Bucharest, Ilfov	Social networks (Facebook, Instagram etc.) – 77%	News / press releases / communiqués of national importance –73%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –68%
Suceava, Neamţ, Bacău	Social networks (Facebook, Instagram etc.) – 80%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –56%	Online music or radio –52%
Brăila, Galaţi, Constanţa, Tulcea	Social networks (Facebook, Instagram etc.) – 82%	Online music or radio –78%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –64%; Online movies or TV shows (Netflix, HBO Go etc) –64%;
Timiş, Arad	Social networks (Facebook, Instagram etc.) – 76%	Online music or radio –69%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –67%
Covasna, Harghita, Mureş, Alba	Social networks (Facebook, Instagram etc.) – 69%	Online music or radio –63%	Video materials with entertaining, educational or cultural purposes, photos, memes etc. –55%

5. Conclusions

The theme of social inequalities is becoming all the more relevant in the context of the pandemic and of the emergency state as a consequence of the fact that new dependences are created on the background of a differentiated access of the population to the online activities. The results of this chapter highlight a series of subtle vulnerabilities associated to the digital gaps. Such vulnerabilities do not become visible during an aggregated analysis of the data, but they are reflected only via a primary cross analysis wherein the categories of gender are analysed corroborated with the income segments, and the age categories are corroborated with the variable of the residence area.

Therefore, the gender differences in relation to the forms of non-public cultural consumption are generally insignificant if the relation is made to an aggregated analysis of the data. However, the gender inequalities become visible during a differentiated analysis of the cultural consumption in relation to the income. More precisely, when analysing distinctively the category of persons with monthly incomes of under 1200 lei, we can notice that men, as compared to women, get more engaged in activities involving various forms of entertainment (music, movies, games, socialisation). Unlike men, women from the low income category resort to reading activities to a greater extent. These gender differences do not persist within the category of persons with incomes between 1201 and 5000 lei. On the other hand, at the level of this segment there are other differentiations reflected into a higher proportion of women, as compared to men, who engage in online cultural activities (visiting museums, online libraries, watching online theatre performances, buying books or theatre tickets). At the opposite pole there is the category of persons with a high income (above 5000 lei), in which case the proportion of men who engage both in cultural activities and in informative or entertaining activities exceeds the proportion of women.

In addition, an aggregated analysis of the data highlights a higher consumption of digital services among the youngsters as compared to the elderly. However, an analysis on cross-criteria is able to highlight a more specific side of the situation. For example, the non-public cultural consumption of urban young people is significantly different from the cultural consumption of young people from rural areas. More precisely, the young people in urban areas score higher percentages of non-public cultural consumption in relation to information activities (watching press releases), in relation to educational activities (attending online classes or tutorials), in relation to reading activities, in relation to professional activities and in relation to a series of entertainment activities (watching vlogs and using consoles for video games). Nonetheless, the data show that young people from rural areas use the mobile phone for games to a greater extent than youngsters from urban areas. In addition, the level of non-public cultural consumption of the persons between 35 and 50 years old from urban areas exceeds the level of non-public cultural consumption of the persons from rural areas within the same age category in relation to various activities, among which cultural activities and entertaining activities. Significant differences also occur among the persons aged above 50, in which case the degree of using social networks is statistically significantly higher in the rural areas versus urban areas.

Despite the fact that an increase of the general frequency of Internet use has been observed in the last years, we still have a significant segment of population that does not have access to the online in any form. The respective segment is made of approximately a quarter of the population. Taking into account this aspect and the fact that the income is a major differentiator of digital gaps, an economic crisis generated on the background of a sanitary crisis may lead to a series of social exclusion phenomena, which must be approached via specific public policies.

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7. Annexes

Table 14. Frequency of practising activities specific to the non-public cultural consumption during the pandemic, depending on gen

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	Male	5%	16%	8%	9%	62%	100%	496
	Female	5%	17%	7%	7%	64%	100%	512
... have you read printed magazines	Male	2%	13%	11%	9%	65%	100%	494
	Female	2%	14%	15%	8%	61%	100%	518
... have you read books (in general)	Male	10%	18%	13%	12%	47%	100%	497
	Female	17%	24%	11%	10%	38%	100%	517
... have you listened to music (in general: on computer, radio, TV, telephone etc.)	Male	57%	34%	5%	1%	3%	100%	495
	Female	57%	29%	5%	3%	6%	100%	518
... have you watched movies on DVD/CD/ Blu-ray	Male	3%	12%	7%	5%	73%	100%	490
	Female	3%	11%	6%	7%	73%	100%	520
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Male	11%	26%	7%	3%	53%	100%	497
	Female	10%	20%	6%	5%	59%	100%	514
... have you played games on computer/ laptop or console	Male	10%	14%	9%	5%	62%	100%	497
	Female	7%	9%	5%	5%	74%	100%	520
... have you played games on the phone	Male	15%	17%	7%	5%	56%	100%	497
	Female	15%	14%	7%	4%	60%	100%	519

Table 15. Frequency of practising activities specific to the non-public cultural consumption during the pandemic, depending on 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	18-35 years old	2%	12%	7%	10%	69%	100%	263
	36-50 years old	3%	14%	8%	10%	65%	100%	290
	51-65 years old	6%	22%	8%	6%	58%	100%	238
	Above 65 years old	9%	19%	7%	4%	61%	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 read printed magazines	18-35 years old	1%	5%	8%	14%	72%	100%	268
	36-50 years old	2%	12%	14%	11%	61%	100%	292
	51-65 years old	2%	20%	12%	5%	61%	100%	237
	Above 65 years old	2%	19%	17%	3%	59%	100%	215
... have you read books (in general)	18-35 years old	16%	24%	18%	18%	24%	100%	268
	36-50 years old	10%	21%	10%	12%	47%	100%	294
	51-65 years old	16%	18%	13%	6%	47%	100%	236
	Above 65 years old	13%	23%	6%	7%	51%	100%	216
... have you listened to music (in general: on computer, radio, TV, telephone etc.)	18-35 years old	67%	26%	4%	1%	2%	100%	268
	36-50 years old	58%	33%	4%	1%	4%	100%	294
	51-65 years old	49%	33%	5%	6%	7%	100%	236
	Above 65 years old	53%	33%	8%	0%	6%	100%	215
... have you watched movies on DVD/CD/ Blu-ray	18-35 years old	4%	15%	8%	9%	64%	100%	267
	36-50 years old	1%	14%	9%	7%	69%	100%	289
	51-65 years old	3%	10%	3%	5%	79%	100%	237
	Above 65 years old	2%	3%	3%	3%	89%	100%	216
... have you watched movies via video streaming (Netflix, HBO GO etc.)	18-35 years old	22%	47%	9%	5%	17%	100%	264
	36-50 years old	11%	26%	9%	6%	48%	100%	294
	51-65 years old	5%	11%	5%	4%	75%	100%	238
	Above 65 years old	1%	4%	3%	0%	92%	100%	216
... have you played games on computer/ laptop or console	18-35 years old	14%	15%	13%	10%	48%	100%	268
	36-50 years old	8%	17%	9%	4%	62%	100%	295
	51-65 years old	5%	7%	4%	2%	82%	100%	238
	Above 65 years old	6%	3%	1%	3%	87%	100%	216
... have you played games on the phone	18-35 years old	26%	25%	13%	9%	27%	100%	267
	36-50 years old	21%	23%	7%	2%	47%	100%	295
	51-65 years old	7%	6%	4%	4%	79%	100%	238
	Above 65 years old	4%	4%	0%	3%	89%	100%	216

Table 16. Frequency of practising activities specific to the non-public cultural consumption during the pandemic, depending on 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	Low education level	2%	16%	6%	4%	72%	100%	364
	Medium education level	6%	18%	8%	9%	59%	100%	415
	Post high school education	9%	18%	4%	11%	58%	100%	82
	High education level	7%	15%	9%	13%	56%	100%	148
... have you read printed magazines	Low education level	0%	10%	10%	9%	71%	100%	368
	Medium education level	3%	14%	15%	8%	60%	100%	415
	Post high school education	2%	20%	10%	4%	64%	100%	80
	High education level	3%	17%	15%	13%	52%	100%	148
... have you read books (in general)	Low education level	9%	13%	7%	10%	61%	100%	371
	Medium education level	12%	23%	14%	12%	39%	100%	413
	Post high school education	19%	23%	13%	13%	32%	100%	82
	High education level	27%	36%	16%	10%	11%	100%	149
... have you listened to music (in general: on computer, radio, TV, telephone etc.)	Low education level	48%	35%	7%	2%	8%	100%	371
	Medium education level	61%	30%	3%	2%	4%	100%	412
	Post high school education	61%	31%	6%	2%	0%	100%	81
	High education level	70%	25%	4%	1%	0%	100%	149
... have you watched movies on DVD/CD/Blu-ray	Low education level	1%	7%	4%	7%	81%	100%	367
	Medium education level	4%	15%	6%	5%	70%	100%	412
	Post high school education	2%	7%	10%	5%	76%	100%	82
	High education level	2%	13%	10%	9%	66%	100%	149
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Low education level	5%	13%	4%	5%	73%	100%	367
	Medium education level	11%	26%	7%	4%	52%	100%	414
	Post high school education	12%	23%	8%	4%	53%	100%	82
	High education level	20%	40%	10%	4%	26%	100%	149
... have you played games on computer/ laptop or console	Low education level	7%	7%	6%	5%	75%	100%	371
	Medium education level	10%	14%	7%	5%	64%	100%	415
	Post high school education	10%	3%	7%	3%	77%	100%	82
	High education level	6%	18%	9%	6%	61%	100%	149

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 the phone	Low education level	15%	17%	4%	3%	61%	100%	371
	Medium education level	18%	14%	10%	5%	53%	100%	415
	Post high school education	12%	11%	4%	5%	68%	100%	81
	High education level	10%	19%	6%	6%	59%	100%	149

Table 17. Frequency of practising activities specific to the non-public cultural consumption during the pandemic, depending on 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	Under 1200 lei	3%	10%	7%	6%	74%	100%	211
	Between 1201 and 2200 lei	6%	21%	7%	8%	58%	100%	323
	Between 2201 and 5000 lei	7%	18%	9%	11%	55%	100%	233
	Above 5000 lei	3%	10%	7%	8%	72%	100%	111
... have you read printed magazines	Under 1200 lei	1%	13%	15%	5%	66%	100%	215
	Between 1201 and 2200 lei	2%	14%	12%	9%	63%	100%	323
	Between 2201 and 5000 lei	3%	17%	16%	11%	53%	100%	233
	Above 5000 lei	1%	15%	7%	8%	69%	100%	108
... have you read books (in general)	Under 1200 lei	10%	13%	7%	8%	62%	100%	214
	Between 1201 and 2200 lei	13%	21%	13%	10%	43%	100%	322
	Between 2201 and 5000 lei	17%	29%	14%	11%	29%	100%	234
	Above 5000 lei	15%	22%	16%	12%	35%	100%	112
... have you listened to music (in general: on computer, radio, TV, telephone etc.)	Under 1200 lei	52%	29%	6%	4%	9%	100%	214
	Between 1201 and 2200 lei	55%	34%	6%	2%	3%	100%	321
	Between 2201 and 5000 lei	61%	30%	3%	2%	4%	100%	234
	Above 5000 lei	59%	30%	5%	1%	5%	100%	111
... have you watched movies on DVD/CD/Blu-ray	Under 1200 lei	5%	8%	3%	3%	81%	100%	215
	Between 1201 and 2200 lei	2%	7%	5%	6%	80%	100%	317
	Between 2201 and 5000 lei	2%	17%	10%	5%	66%	100%	234
	Above 5000 lei	1%	13%	5%	10%	71%	100%	110
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Under 1200 lei	6%	9%	4%	6%	75%	100%	211
	Between 1201 and 2200 lei	6%	20%	7%	2%	65%	100%	323
	Between 2201 and 5000 lei	18%	32%	6%	4%	40%	100%	234
	Above 5000 lei	16%	31%	12%	5%	36%	100%	112

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	Under 1200 lei	6%	6%	4%	2%	82%	100%	215
	Between 1201 and 2200 lei	8%	10%	6%	5%	71%	100%	323
	Between 2201 and 5000 lei	10%	16%	10%	6%	58%	100%	234
	Above 5000 lei	5%	20%	11%	4%	60%	100%	112
... have you played games on the phone	Under 1200 lei	8%	9%	3%	4%	76%	100%	215
	Between 1201 and 2200 lei	14%	15%	7%	5%	59%	100%	322
	Between 2201 and 5000 lei	20%	15%	7%	5%	53%	100%	234
	Above 5000 lei	15%	27%	8%	5%	45%	100%	112

Table 18. Frequency of practising activities specific to the non-public cultural consumption during the pandemic, depending on 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	Urban	6%	17%	5%	8%	63%	99%	540
	Rural	4%	16%	10%	8%	62%	100%	468
... have you read printed magazines	Urban	2%	18%	12%	8%	60%	100%	547
	Rural	1%	9%	14%	10%	66%	100%	465
... have you read books (in general)	Urban	17%	25%	12%	10%	36%	100%	548
	Rural	9%	17%	11%	12%	51%	100%	466
... have you listened to music (in general: on computer, radio, TV, telephone etc.)	Urban	58%	31%	5%	2%	4%	100%	548
	Rural	55%	32%	5%	2%	6%	100%	466
... have you watched movies on DVD/ CD/Blu-ray	Urban	3%	13%	7%	6%	71%	100%	541
	Rural	2%	9%	6%	7%	76%	100%	468
... have you watched movies via video streaming (Netflix, HBO GO etc.)	Urban	13%	29%	6%	4%	48%	100%	543
	Rural	7%	17%	8%	5%	63%	100%	468
... have you played games on computer/ laptop or console	Urban	11%	13%	7%	5%	64%	100%	549
	Rural	5%	9%	7%	4%	75%	100%	468
... have you played games on the phone	Urban	16%	16%	8%	5%	55%	100%	548
	Rural	14%	15%	5%	4%	62%	100%	468

Graph 17. Ways of using the Internet during the pandemic, depending on gender

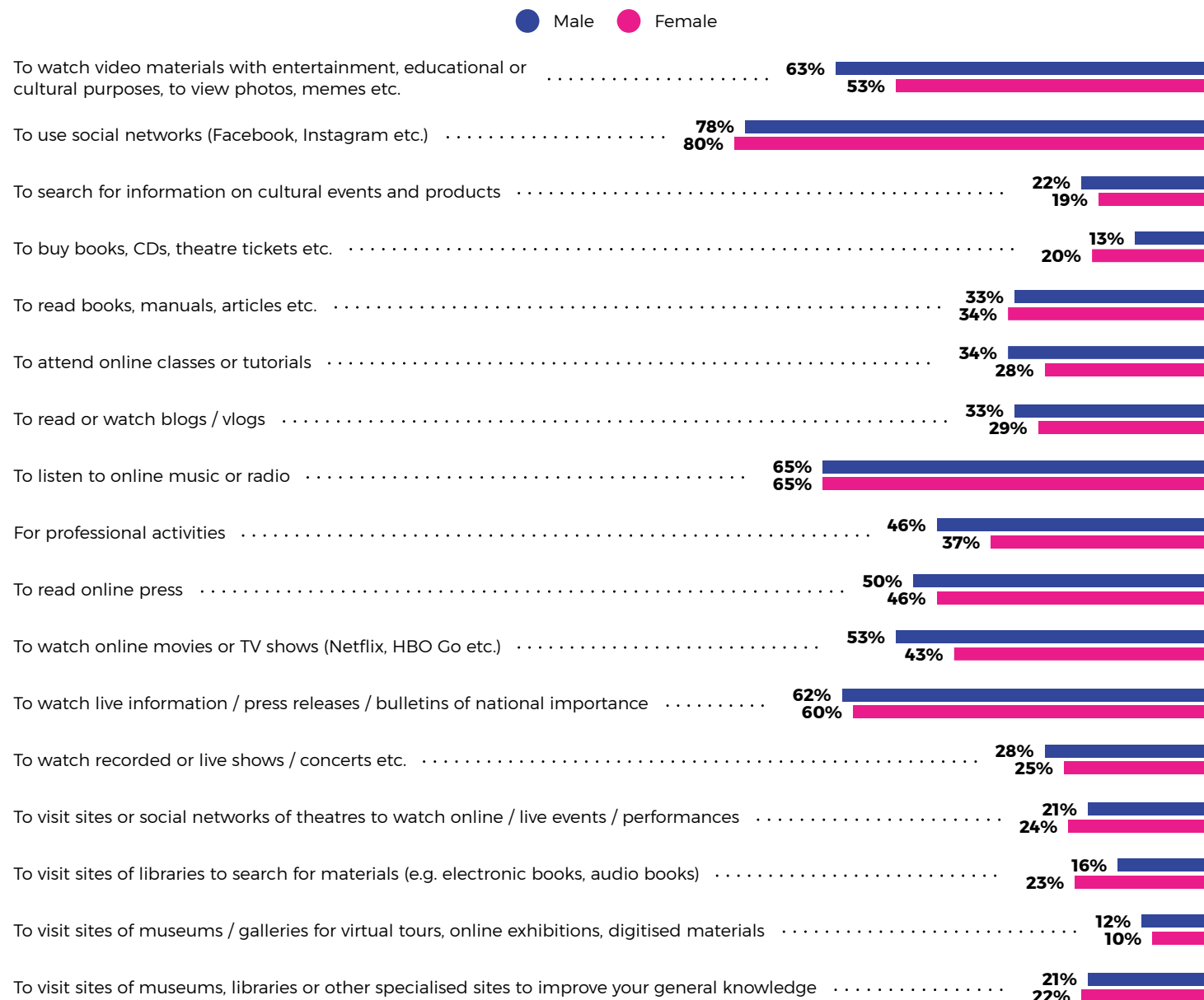


Table 19. Ways of using the Internet during the pandemic, depending on age

For which 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
Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	21%	21%	22%	25%
Visiting websites of museums / galleries for virtual tours, online exhibitions, digitised materials	13%	10%	11%	6%
Visiting websites of libraries to search for materials (e.g. e-books, audio books)	29%	16%	15%	9%
Visiting websites or social networks of theatres to watch online / live events / performances	21%	23%	21%	25%
Watching recorded or live streaming shows / concerts	24%	31%	23%	22%
Watching live news / press releases / communiqués of national importance	56%	64%	66%	59%
Watching online movies or TV shows(Netflix, HBO Go etc)	67%	49%	27%	24%
Reading online press	48%	52%	48%	34%
Professional activities	48%	48%	37%	9%
Listening online music or radio	72%	67%	54%	56%
Reading or watching blogs / vlogs	45%	30%	18%	14%
Attending online classes or tutorials	46%	32%	16%	10%
Reading books, manuals, articles etc.	40%	35%	25%	21%
Buying books, CDs, theatre tickets etc.	20%	19%	9%	12%
Searching for information on cultural events and products	20%	19%	25%	19%
Using social networks (Facebook, Instagram etc.)	87%	82%	67%	71%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	61%	63%	51%	41%

Table 20. Ways of using the Internet during the pandemic, depending on education

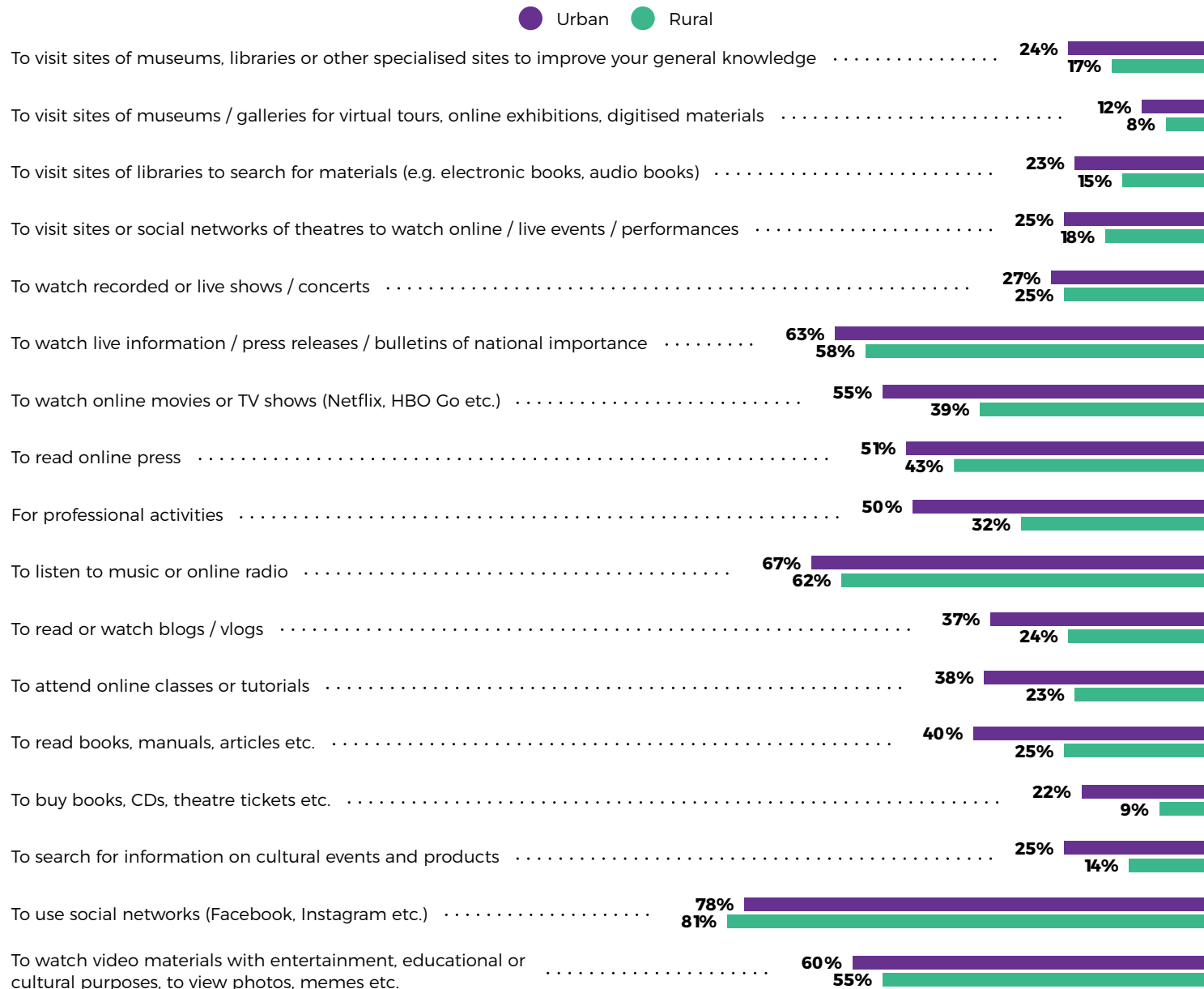
For which activities have you used the Internet in the last 6 months	Low education level	Medium education level	Post high school education	High education level
Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	12%	22%	17%	36%
Visiting websites of museums / galleries for virtual tours, online exhibitions, digitised materials	3%	10%	10%	23%
Visiting websites of libraries to search for materials (e.g. e-books, audio books)	11%	17%	23%	38%
Visiting websites or social networks of theatres to watch online / live events / performances	15%	23%	20%	34%
Watching recorded or live streaming shows / concerts	15%	28%	27%	40%
Watching live news / press releases / communiqués of national importance	48%	63%	66%	75%
Watching online movies or TV shows(Netflix, HBO Go etc)	30%	52%	48%	67%
Reading online press	25%	54%	48%	71%

For which activities have you used the Internet in the last 6 months	Low education level	Medium education level	Post high school education	High education level
Professional activities	16%	44%	46%	77%
Listening online music or radio	53%	70%	61%	73%
Reading or watching blogs / vlogs	21%	34%	31%	39%
Attending online classes or tutorials	20%	31%	33%	50%
Reading books, manuals, articles etc.	19%	31%	35%	61%
Buying books, CDs, theatre tickets etc.	2%	17%	22%	36%
Searching for information on cultural events and products	5%	22%	21%	41%
Using social networks (Facebook, Instagram etc.)	84%	77%	69%	82%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	45%	61%	53%	73%

Table 21. Ways of using the Internet during the pandemic, depending on income

For which activities have you used the Internet in the last 6 months	Under 1 200 LEI	Between 1 201 and 2 200 LEI	Between 2 201 and 5 000 LEI	Above 5 000 LEI
Visiting websites of museums, libraries or other specialised sites to improve your general knowledge	18%	22%	26%	28%
Visiting websites of museums / galleries for virtual tours, online exhibitions, digitised materials	4%	5%	17%	17%
Visiting websites of libraries to search for materials (e.g. e-books, audio books)	10%	18%	25%	26%
Visiting websites or social networks of theatres to watch online / live events / performances	16%	24%	26%	31%
Watching recorded or live streaming shows / concerts	18%	25%	35%	30%
Watching live news / press releases / communiqués of national importance	50%	59%	70%	73%
Watching online movies or TV shows (Netflix, HBO Go etc)	27%	44%	58%	60%
Reading online press	38%	41%	62%	57%
Professional activities	20%	29%	63%	63%
Listening online music or radio	49%	62%	69%	70%
Reading or watching blogs / vlogs	22%	30%	35%	39%
Attending online classes or tutorials	14%	28%	39%	39%
Reading books, manuals, articles etc.	14%	28%	44%	41%
Buying books, CDs, theatre tickets etc.	7%	14%	24%	26%
Searching for information on cultural events and products	13%	17%	31%	26%
Using social networks (Facebook, Instagram etc.)	80%	79%	81%	75%
Watching video materials for entertaining, educational or cultural purposes, viewing photos, memes etc.	42%	62%	64%	67%

Graph 18. Ways of using the Internet during the pandemic, depending on residence area



Media products consumption during the pandemic: television and radio

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1. Introduction

In this section we are going to present a series of statistical data aimed at identifying the way people have interacted with media products, more precisely through television and radio, in the first half of 2020, once the pandemic was declared nationally and internationally. We aimed to identify the main differences or changes in the people's consumption habits in terms of radio and TV programmes. We started from the hypothesis that this period has caused changes of the consumption habits, particularly due to the fact that people were forced to spend a significantly higher number of hours in their households, as well as due to the fact that people's interest in the information provided by the television or radio has grown, as these are the main source of information for most of the Romanians. In order to monitor these changes, we shall present a series of data compared to 2019, a period when we can speak about a consumption based on rooted, stable habits and models, not on a type of consumption triggered by special or novel situations.

The new situation of mankind will bring changes in the behaviour and consumption of people all around the world. The Global Web Index¹ has conducted a study of the UK and USA population in terms of consumption behaviour related to

media products during the quarantine. Around 87%² of the US respondents and 80% of the UK respondents stated they had consumed more TV content during the quarantine period. The same study found that people above 54 years old had consumed more TV media content, as compared to younger generations. People above 54 years old stated (in a proportion of 42%³) that they had consumed more TV media products during this period than before the pandemic, while only 24% of the youngsters between 16 and 23 years old stated they watched more TV in this period than they did before the pandemic. According to the same study, young people have remained faithful to the online environment and have consumed more audio and video content over the Internet. As regards the gender and income level, the study identified that the men and the persons with a higher level of income stated in a higher proportion that they had consumed much more diverse media content during this period, as compared to those with low incomes and to women who have participated in the study⁴. In our country, the consumption practices have generally remained similar to those from the previous years. Younger persons prefer to consume fewer media products than older persons. We have an exception, though, in the case of children's programmes and animation films.

2. Methodology

The statistical analyses we made were generally statistical frequencies and cross-data analyses. We used the main socio-demographic variables to make comparisons to the previous year and to identify the main changes in the media products

1 2020. GWI Coronavirus Research | April 2020 Series 4: Media Consumption and Sport

2 Ibidem

3 Ibidem

4 Ibidem

consumption habits. We considered variables identifying the changes in the network of technological and media products and services within the households. For the TV and radio consumption we considered variables measuring the frequency of consumption of radio-TV programmes and we made analyses on socio-demographic variables.

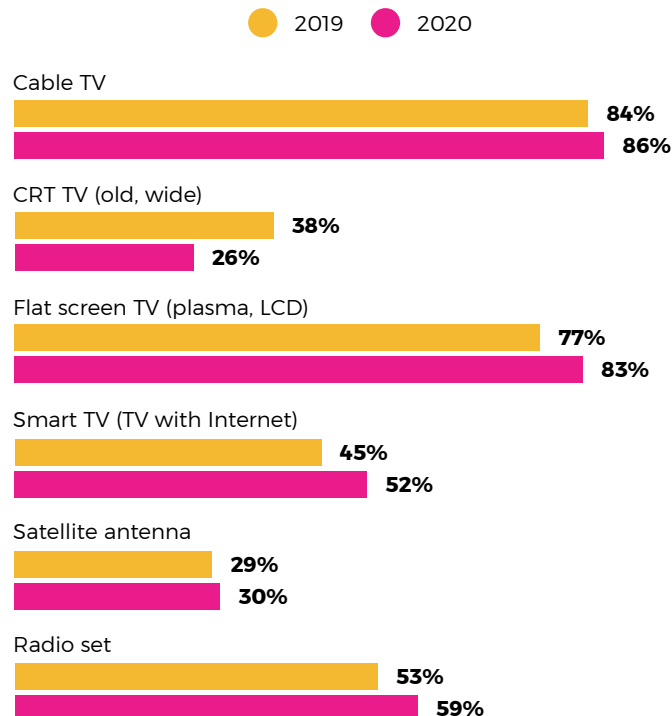
3. Main changes within the media products network

Considering the new situation and the fact that during this period the majority of the population was forced to interact more and more often with the media products and devices, we expect a series of obvious changes in the structure of media products serving the TV or radio consumption. In 2020, 86% of the households have a TV cable, 83% of them have a flat screen TV, 52% have a smart TV, with the possibility to connect to the Internet, and 59% have a radio set.

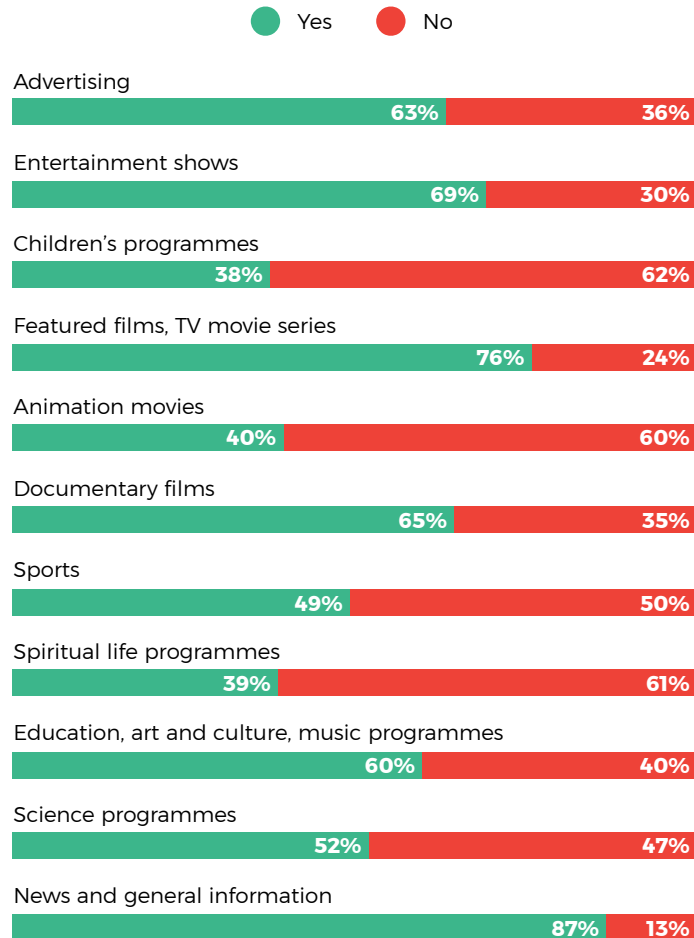
Although the process of changing or replacing old tech products in Romania's households was fully developing and statistics have shown this in the last years, the unexpected situation of this year has generated an acceleration of this process to some degree, so that new tech products were integrated into a list of needs of priority purchase for a household.

In the first six months of 2020, the most watched TV programmes were news and information of general interest. This type of media product was the most consumed nationwide in the previous years, too; thus, 87% of the people have watched news and information of general interest, 76% of the respondents have watched movies and movie series in the quarantine period, while 67% have watched entertainment shows. The TV media products consumption percentages have always been high at national level, and this trend was kept for this period, too, while the differences were given by the consumption frequencies. Thus, the percentages of persons who stated they watched TV daily have increased, while the number of people who used to watch TV weekly or monthly has increased.

Graph 1. Evolution of households' equipment with media devices



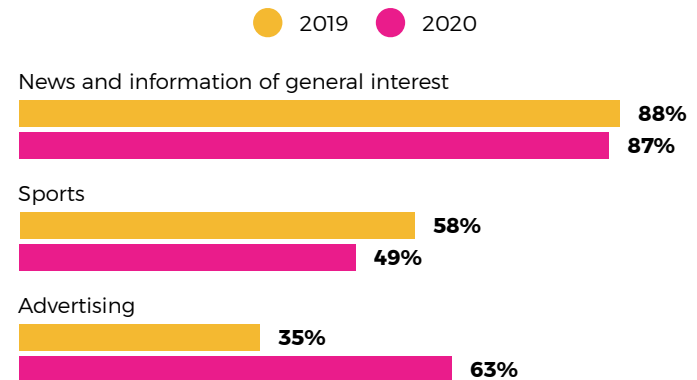
Graph 2. [In the last 6 months, which of the following TV programmes have you watched on TV?]



Further on we shall present a series of data on the highest differences in consumption as compared to the year of 2019 in terms of non-fictional TV programmes (news and general information, sports and advertising), fictional programmes (featured films, movie series, animation films

and entertainment shows) and "border" programmes, with mixed content (documentary films, education, art and culture and music programmes, science programmes, spiritual life programmes, children's programmes). In terms of evolution of non-fictional programmes consumption, the greatest difference (28%) was recorded for advertising programmes. While in 2019, 35% of the people stated they watched TV to view advertising programmes, for the first six months of 2020, 63% of the respondents stated they had watched TV for this kind of media product. Since the difference is notable, a possible explanation is related to the way the respondents understood the concept of advertising when answering our questions related to this period in particular. It is possible that the participants in the study considered that the advertising programmes included the programmes and (governmental or non-governmental) information and education campaigns on the situation triggered by the new Coronavirus: protection campaigns, information campaigns on the measures of safety, protection and hygiene, ad programmes promoting hygienic and sanitary products for the personal and collective protection.

Graph 3. 2019-2020 evolution on types of TV programmes with non-fictional content

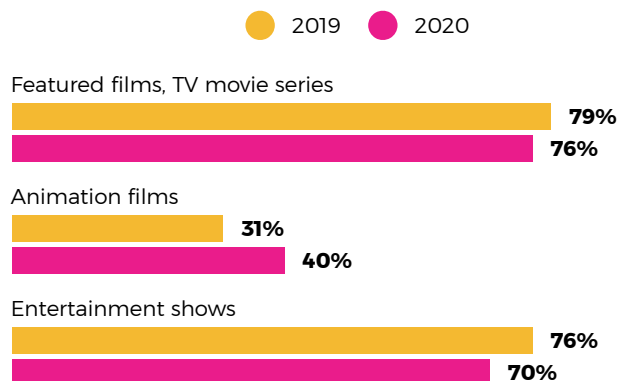


86 Main changes within the media products network

As regards the consumption of TV programmes with fictional content, we recorded the greatest difference for animation films. A possible explanation for the increase of the animation film consumption is related to the fact that the school's activity was suspended and children have spent more time at home. The consumption of entertainment shows has also grown by 7% in the first half of 2020 – the explanation for this may be more time to spare, on the one hand, as well as a possible tendency of people to consume content and spend time in a relaxing manner.

An interesting aspect of this study was related to the sports news and information. Between 60 and 70% of the UK and US consumers stated they watched at least one sports news and information channel during the isolation period. For Romania's⁵ population, watching sports programmes has decreased by 9% in the last six months, as compared to 2019⁶.

Graph 4. Most watched categories of TV programmes with fictional content



Children's programmes recorded the highest consumption growth in the first half of 2020, 13% more of the respondents

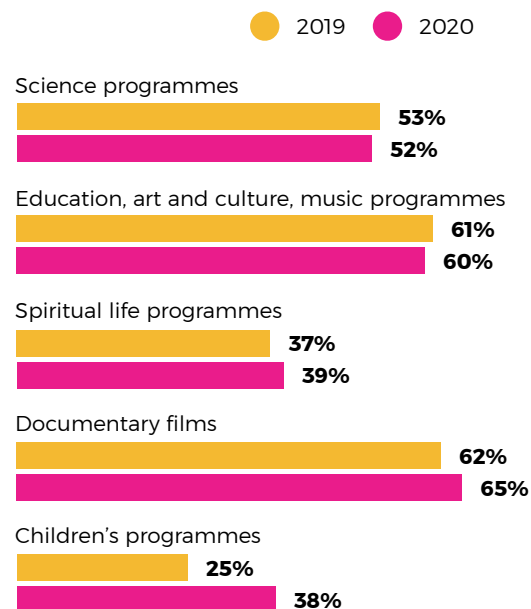
⁵ Cultural Consumption Barometer, 2019

⁶ Cultural Consumption Barometer, 2019.

stating they have watched children's programmes in 2020, as compared to 2019.

In general, during the quarantine period, the consumption habits have remained similar to those identified in 2019. We have only marked those situations where we identified significantly changed values, but, overall, in 2020 we cannot speak about major oscillations in media programmes and products consumption practices.

Graph 5. Watching mixed-content programmes (fictional or non-fictional)



As regards the types of media programmes watched on TV depending on gender, we notice that the highest differences occur in relation to the consumption of sports programmes, where men consume this type of media product more often, of children's programmes, where women scored the highest consumption percentages and of entertainment shows, where women also score higher a frequency than men.

Table 1. [In the last 6 months, which of the following TV programmes have you watched on TV?]

In the last 6 months, which of the following TV programmes have you watched on TV?	Male	Female
[News and information of general interest]	86%	87%
[Science programmes]	58%	46%
[Education, art and culture, music programmes]	57%	64%
[Spiritual life programmes]	34%	44%
[Sports]	66%	34%
[Documentary films]	71%	61%
[Animation films]	39%	41%
[Featured films, TV movie series]	74%	79%
[Children's programmes]	33%	43%
[Entertainment programmes]	68%	71%
[Advertising]	59%	68%

Note to table: Only the YES answers were considered

As regards the distribution of the types of TV programmes watched, depending on education level, the most notable differences occur for science programmes, which the persons with higher education watch more than the persons with medium education, as well as for spiritual life programmes, which the persons with higher education watch less than the persons with middle school at most. Major differences also occur for documentary films, which higher educated persons choose to watch more often than persons with a low education. In general, the persons with a high education level preferred media products presenting information related to science, education, art and culture, while the persons with a medium or low education level rather preferred to consume entertainment shows, children's programmes and animation films.

Table 2. [In the last 6 months, which of the following TV programmes have you watched on TV?]

In the last 6 months, which of the following TV programmes have you watched on TV?	Middle school at most	Post high school education at most	Higher education
[News and information of general interest]	88%	86%	87%
[Science programmes]	45%	52%	70%
[Education, art and culture, music programmes]	58%	59%	69%
[Spiritual life programmes]	47%	38%	24%
[Sports]	50%	51%	43%
[Documentary films]	50%	72%	81%
[Animation films]	42%	41%	33%
[Featured films, TV movie series]	72%	79%	80%
[Children's programmes]	48%	34%	25%
[Entertainment programmes]	65%	75%	65%
[Advertising]	65%	65%	55%

YES answers were considered

As regards the type of TV programmes watched in the last months, depending on the residence area, the most obvious differences are recorded for spiritual life programmes. The people from rural areas have watched this type of TV programmes more often than urban people. The people from urban environments have watched documentary films more often than rural people in the last six months. On the other hand, the persons from rural areas preferred to watch entertainment shows more often than the persons from urban areas.

Table 3. [In the last 6 months, which of the following TV programmes have you watched on TV?]

In the last 6 months, which of the following TV programmes have you watched on TV?	Urban	Rural
[News and information of general interest]	86%	87%
[Science programmes]	57%	47%
[Education, art and culture, music programmes]	63%	57%
[Spiritual life programmes]	34%	46%
[Sports]	50%	50%
[Documentary films]	74%	56%
[Animation films]	44%	35%
[Featured films, TV movie series]	78%	74%
[Children's programmes]	39%	37%
[Entertainment programmes]	67%	73%
[Advertising]	65%	62%

In terms of marital status related to the TV programme consumption, the greatest difference occurs for news

4. Radio consumption

As regards the radio consumption in the first half of 2020, almost half of the people (42%) stated they had listened to news and current updates on the radio every day, 36% have listened to music on the radio daily, while 19% have listened to cultural programmes on the radio every day. As compared to 2019, the music consumption on radio has decreased from 40% (2019) to 36% (2020), while the news consumption has increased from 38% in 2019 to 40% in 2020. In order to avoid statistical errors, we must, however, mention that these differences in percentages fall into the statistical sample error. Under these circumstances, we can conclude that neither does

programmes. Divorced, separated or widowed persons and married people watch news to the highest extent. Unmarried people and people who have never been married watch TV to the lowest extent.

Table 4. [In the last 6 months, how often have you...]

Marital status	[You have watched TV for the news] In the last 6 months, how often have you...?					Total
	Daily	Weekly	Monthly	At least once in the last 6 months	Never in the last 6 months	
Unmarried (never married)	50%	24%	9%	7%	11%	100%
Married	78%	15%	2%	1%	4%	100%
Consensual union	50%	42%	6%	3%	-	100%
Divorced/separated/widowed	80%	7%	2%	1%	10%	100%

the radio consumption record differences indicating changes in terms of consumption habits identified over the years before the pandemic. Men have used the radio more often than women to listen to music, news and cultural programmes. In general, men consume all types of media products over the radio more often than women.

Table 5. [Titlu tabel [In the last 6 months, how often have you...]

Gender	[You have used the radio to listen to music] In the last 6 months, how often have you...?					
	Daily	Weekly	Monthly	At least once in the last 6 months	Never in the last 6 months	Total
Male	39%	26%	5%	8%	22%	100%
Female	34%	17%	7%	4%	38%	100%
[You have used the radio to listen to news] In the last 6 months, how often have you...?						
Male	51%	16%	6%	4%	23%	100%
Female	34%	13%	5%	3%	44%	100%
[You have used the radio to listen to cultural programmes] In the last 6 months, how often have you...?						
Male	22%	19%	7%	7%	45%	100%
Female	16%	12%	7%	6%	59%	100%

As regards the relation between radio consumption and age, older persons listen to the radio more often than younger ones. In the age category of 65 years old and above, 43% of the respondents use the radio to listen to music on a daily basis, 50% use the radio to listen to news daily, and 29% use the radio to listen to cultural programmes.

In general, the data collected for this year do not show us substantial changes in the radio consumption habits, when compared to the previous years. As in the case of TV programmes consumption, we notice a preservation of the consumption habits recorded before the pandemic.

Table 6. [In the last 6 months, how often have you...]

Age	[You have used the radio to listen to music] In the last 6 months, how often have you...?					
	Daily	Weekly	Monthly	At least once in the last 6 months	Never in the last 6 months	Total
18 - 35 years old	26%	22%	9%	8%	35%	100%
36 - 50 years old	44%	18%	5%	6%	25%	100%
51 - 65 years old	32%	24%	6%	4%	33%	100%
Above 65 years old	43%	21%	4%	6%	27%	100%
[You have used the radio to listen to news] In the last 6 months, how often have you...?						
18 - 35 years old	24%	20%	7%	6%	43%	100%
36 - 50 years old	52%	14%	7%	3%	25%	100%
51 - 65 years old	45%	12%	4%	3%	35%	100%
Above 65 years old	50%	12%	3%	1%	34%	100%
[You have used the radio to listen to cultural programmes] In the last 6 months, how often have you...?						
18 - 35 years old	6%	8%	8%	11%	68%	100%
36 - 50 years old	25%	15%	9%	6%	44%	100%
51 - 65 years old	15%	19%	7%	4%	54%	100%
Above 65 years old	29%	20%	4%	4%	43%	100%

5. Conclusions

When comparing this year's data with the previous years', we may state that, although this period was atypical, most of the media products consumption habits have remained unaltered or have suffered very small changes. An explanation for this phenomenon may be the fact that people generally keep their consumption habits built over the years and the fact that this preservation of habits is also a form of social

and individual resistance when people face novel situations, which take them out of their usual routine, common situations or their known way of life. Some significant changes were identified for the consumption of media products for children (e.g. animation films) and for the consumption of advertising programmes. No significant changes were recorded for the radio consumption.

6. Annexes

Table 7. [In the last 6 months, how often have you...]

	[You have watched TV for the news] In the last 6 months, how often have you...?		
		Daily 2020	Daily 2019
Gender	Male	66%	71%
	Female	77%	73%
	[You have watched TV for (any kind of) programmes] In the last 6 months, how often...?		
	Male	57%	63%
	Female	64%	66%
	[You have watched TV for movies or serial movies] In the last 6 months, how often...?		
Male	44%	58%	
Female	53%	63%	

Table 8. [In the last 6 months, how often have you...]

	[You have watched TV for the news] In the last 6 months, how often have you...?		
		Daily 2020	Daily 2019
Age	18 - 35 years old	50%	45%
	36 - 50 years old	69%	74%
	51 - 65 years old	83%	86%
	Above 65 years old	88%	87%
	[You have watched TV for (any kind of) programmes] In the last 6 months, how often have you...?		
	18 - 35 years old	43%	45%
	36 - 50 years old	61%	64%
	51 - 65 years old	71%	76%
	Above 65 years old	69%	78%
	[You have watched TV for movies or serial movies] In the last 6 months, how often have you...?		
18 - 35 years old	45%	48%	
36 - 50 years old	50%	63%	
51 - 65 years old	55%	68%	
Above 65 years old	44%	65%	

Table 9. [In the last 6 months, how often have you...]

In the last 6 months, which of the following types of TV programmes have you watched?	18 - 35 years old	36 - 50 years old	51 - 65 years old	Above 65 years old
[News and information of general interest]	80%	90%	89%	88%
[Science programmes]	42%	58%	55%	55%
[Education, art and culture, music programmes]	55%	60%	54%	73%
[Spiritual life programmes]	15%	37%	51%	59%
[Sports]	41%	56%	52%	49%
[Documentary films]	64%	71%	65%	60%
[Animation films]	54%	46%	30%	26%
[Featured films, TV series]	74%	84%	77%	69%
[Children's programmes]	38%	41%	35%	38%
[Entertainment shows]	68%	72%	70%	68%
[Advertising]	59%	58%	64%	77%

