

The attitude of the Romanian artists regarding the promotion of the artistic act

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Abstract: All differences in consumer behavior, business and entrepreneurial practices are considered to be a result of cultural differences. However, there are also environmental differences that are not due to cultural specificity. Therefore, culture is a collective phenomenon that is modeled by the social standards the individuals adhere and not by the individuals themselves. In this context, the paper aims to know the attitude of the Romanian artists regarding the promotion of the artistic act and the characterization of the Romanian artist's profile based on the demographic characteristics. Thus, within the study was used a questionnaire consisting of 25 questions addressed to Romanian artists regardless of income, age, gender and form of artistic act practiced. The target population was considered by 150 respondents. We should add that some information could not be obtained due to the confidential nature of the information. In conclusion our arguments are that from an economical perspective, cultural industries and cultural marketing are on the rise being an untapped resource now. Furthermore, the positive spillover from the creative industries add to economic growth, education and tourism, other secondary elements being also infrastructure development

Keywords: *questionnaire, promotion, artist, cultural entrepreneurs, social media*

1. Introduction

The cultural industries are part of the creative industries. One definition by the Ministry of Culture in China is that „the cultural industry is that it originates from accumulation of culture and has intellectual property potential and creates wealth to promote society”[1]. In the creative industry the artistic endeavor has always been in an antithetical relationship between theory and practice [2]. When we are discussing about the artistic act, we must take understand what it means. Art has two meanings: art as a „work of art” and art as an activity [3]. In service marketing, the artistic act is part of the creative industry. The artistic act is part of the more subjective and unregulated part of the world, having some atypical characteristics. There is a direct relationship between the artistic act and creating a work of art because the artistic act, the process and the artistic product are a manifestation of the esthetical system [4].

Romania has its own cultural strategy that is based on European Union and UNESCO directions. The main objectives are to interact more with young people, digitization of cultural resources, diversification of cultural offer and demand and cultural exports [5].

The following elements are part of the cultural strategy in Romania: cultural heritage: material patrimony, intangible heritage (including cultural settlements), contemporary creation, etc.; the performing arts, including the institutions and organizations providing tenders in this field: literature, including book industries, visual arts, including art galleries and advertising.

Cultural marketing is a process that manages the relationships between stakeholders, creates, presents and even increases the value of cultural products or services to society [6]. The main objective of cultural marketing is maintaining the relationships between stakeholders through communication [6]. In the opinion of Jimenez & Gervilla we should talk about seven elements of the marketing mix: the communication, the cultural product, the price, the distribution, the personnel, tangibility and service [6].

It is very important to take into consideration the fact that the cultural product should closely followed by the marketing team in order to create a perfect strategy of engagement with the public. Customer centric approaches are not viable in the cultural industry.

A symbiosis needs to be created between artist and consumer because without one and the other, the “work of art” will not attain the status of art [7].

The artist must collaborate with marketing efforts in order to better promote the cultural product. The cultural entity must implement a hybrid strategy, an equal collaboration from the artist and the marketing professional and at the same time listening to society. At the highest level of importance is emotional value because this gives economical value to the art product. It is very difficult to express emotional added value into economical value [8] but they are directly proportionate.

The cultural entrepreneurs are conscient of the fact that they operate in an extremely dynamic and subjective environment. There are many fields in which they operate at the same time, most of them are interconnected and therefore working in the creative industries, especially in the cultural industry is very difficult [8].

The art must take an interdisciplinary and multidisciplinary approach in order to be relevant and interesting to the public. Entrepreneurs in the world of art find themselves in the center of a fight between creativity and control [8].

In Romania many artists are entrepreneurs and as in the research made by Vukovic (see figure 1) they themselves are struggling with the harsh reality of business operations and creative energy.

Some of the main reasons why artists take up themselves the responsibility of managing the business is because they want to have control over it. Other reasons may be related to not generating or not having the possibility to hire a professional, lack of professionals in various artistic fields especially in cultural management and marketing, lack of artist readiness for professionals etc.

One main activity that should be externalized should be audience research because in this way artists, especially in the performing arts, can discover new patterns, the perception of the audience, their likes and dislikes and ultimately how they engage with the service [9].

Research is key to better understand the public and better anticipate their future needs. Of course, the artistic process is mainly subjected to the focus of the artist, but information supplied by marketing professionals can help reach audiences in a new way and as well reach new audiences.

The artist can incorporate some findings as well. The main area of research that was made in this paper is related to artists that provide live musical performances on stage. In this area we can see the fact that many artists, as stated above, are independent and manage their own concerts without too much help.

It is very interesting to see that in the same cultural area but a different live stage performance, theater, more and more actors and managers turn to the private sector, becoming entrepreneurs and giving the public theaters a run for their money [10]. It is well known that the states offer direct funding to public theaters and it is involved in favoring some cultural consumer practices, many from the communistic era, letting the liberal strategy to be taken by the independent theaters [10].

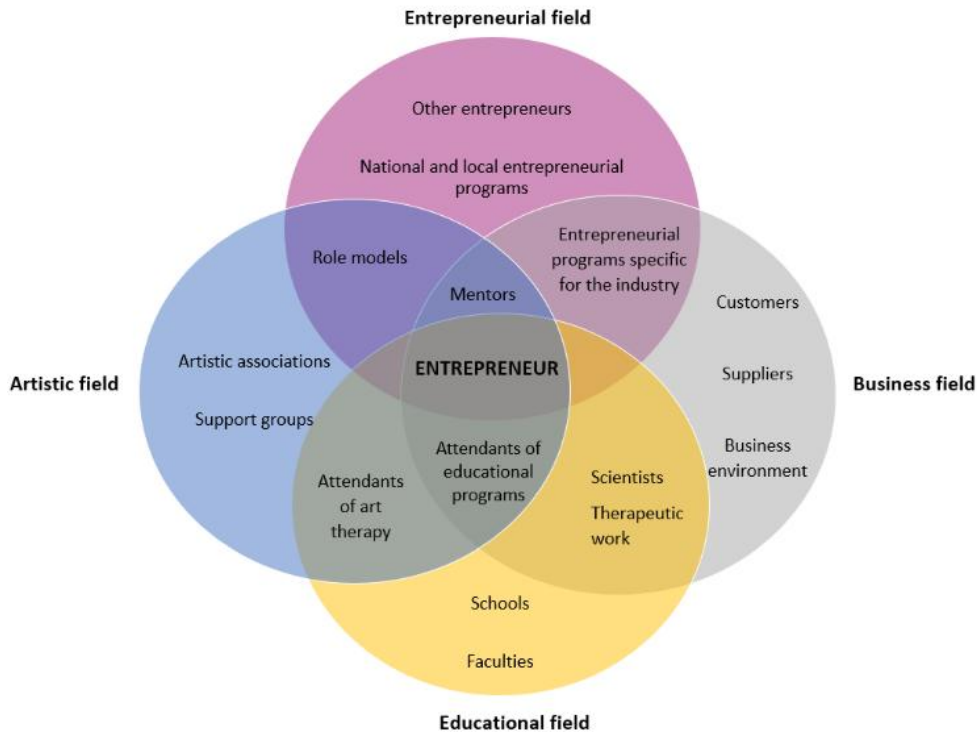


Figure 1. The position of creative and cultural entrepreneurs within multiple fields [8]

Cultural policy is very important. Policy making is crucial for both private and public sector. Cultural policy creates a positive economic spillover in other industries. If we look at the Untold festival that takes place in Cluj since 2014, we can see how other service industries like travel, accommodations and food have grown at the same time. Moreover, all the taxes paid are directly invested in infrastructure: roads and transportation. Cultural policy is a multidisciplinary area which comprises of various aspects of culture, economy, services and international agenda for cultural policy development [11]. The international agenda promotes appreciation of the values attaching to cultural diversity and its importance to economic, social and cultural life; recognition of the importance of intercultural dialogue and most importantly ensuring a fundamental role of human rights as the foundation of any cultural policy [11]. In Romania there is an established cultural policy that adheres to the international cultural policy agenda.

2. State of the art

The creative act that precedes the artistic product is made by two poles: the artist on one hand and the spectator who later becomes the posterity [12]. This definition from the 20th century is not the first or the last definition of the creative act, but it manages to unite, as stated in the first paragraph, society and art. Culture is beginning to be viewed as an important area in economy; discussing about the speed of cultural acceptance in economy is extremely relevant because social beliefs and preferences change over time and this impacts all aspects of life [13]. The point where the artistic product meets the public is the exact time in space and time in which art is made. Duchamp goes on and explains how the creative act is not unilateral, in fact it is the joining of two worlds where the spectator is the external world that is trying to decipher and understand the artistic product. Sometimes posterity gives a final verdict, and therefore many underestimated or misunderstood artists reappear long after they are gone just because their art is just in that moment beginning to "make sense" for the public [12]. It is a fact that the arts industry has a large and important impact in economy. This has been proved in the 1980s in Britain with cultural

strategies and programs, both fueled by a research made by the Policy Study Institute where it was showed that the cultural industry was worth over 10 billion pounds and employed 500.000 people [14].

The art, and by this we can take into consideration all the byproducts of art (music, painting and architecture, the main sectors, but also acting, movie etc.) we should understand the fact that art has its own standing value. First and foremost an artistic act (or product/service) has its one standing value, as a piece of art. Second, we discuss about an economical value attached to it by professionals in the cultural sector who must take into consideration many variables when establishing the face value of the artistic product. The cultural sector can be differentiated in cultural industry and art industry [15]. The cultural industry contains literature, cinema, and video, musical and is characterized by the fact that all of them have in common the objective to obtain profit [15].

The art industry is formed by entities that present scenic art like theater, live music or dance, visual arts, literature and cultural education and the common denominator is that everything revolves around the artistic product [15]. Discussing about the inclusion of culture consumerism into economic activities has just come to pass in the last few decades. The main characteristic of the cultural industry is diversity [16]. It also known that the external and internal variables that create the micro and macroeconomic environment are both objective and subjective; many times big companies in the industry may "help" by investing or withholding information about various cultural products or activities [16], all dependent on the interest of stakeholders. The cultural activities analyzed are music (jazz, classical and opera), theater (musical theater and theater) and dance (ballet and other dances).

The creative industries are growing according to European Union statistics [17]. By taking a closer look we can see that the cultural sector is also on a rising trend. One reason is that people are having an easier time to engage with cultural activities with the help of the digital environment. The growth in creative industries and performing arts is being driven by the digital environment because of social media interaction, visual platforms and online payments methods [18]. Promoting the artistic act is not the same as promoting other services.

The use of internal marketing strategies is very important to increase the local cultural acceptance, increase the economy and nurture social boundaries [19]. In many countries subsidies are used in order to better promote artistic endeavors because any artistic manifestation shall employ not only necessary personnel but will coagulate many other services that complement the cultural sector [20].

3. Methodology Research

After the theoretical analysis we started identifying people that could help us with the questionnaire completion. Our endeavor was facilitated by the openness of artists and management teams to discuss about the problems and difficulties they work with every day and more than that, the fact that the creative industries are extremely volatile and need standardization at least from a marketing or management construction point of view. Interviews were conducted for some of the questionnaires to be completed and others were directly completed by managers or artists. All the information discovered while discussions were held has helped with the interpretation of the responses received.

The main objective of the study was to promote the artistic act and the importance of social media, first and foremost in the marketing efforts of the artists and their management teams on the one hand and the characterization of the artist's profile in Romania on the other. The hypotheses of the study took into account the following main aspects: the artistic act is influenced by the demographic characteristics of the respondents, the dynamics of the public is monitored in a significant proportion by the statistical data on the social networks, the act of artistic promotion is influenced to a significant extent by the social characteristics economic, the most important tool used for promotion is social media, Facebook is the most important way to promote events, more than half of the respondents had in 2018 revenues under 10 thousand euros, etc.

4. The main results of the research

Horizontal analysis

In the first stage of conducting the opinion survey, the collection and collection of the sample data of 150 artists was performed according to the variables included in the questionnaire.

One of the initial questions of the questionnaire considered the expectations of the artists from the practiced art.

Following the answers of the artists, the following structure of the answers resulted: 33% said they want to remain in the public consciousness, 24% to generate change, 20% to make money, 13% to be known, 4% to entertain and 3% to cultivate their talent and to develop as an artist to an equal extent. So, the increase in the preparation as well as the performance of the artistic act is not very important criteria in the opinion of the artists.

An important place is occupied by fame and financial sources in their opinion.(see figure 2)

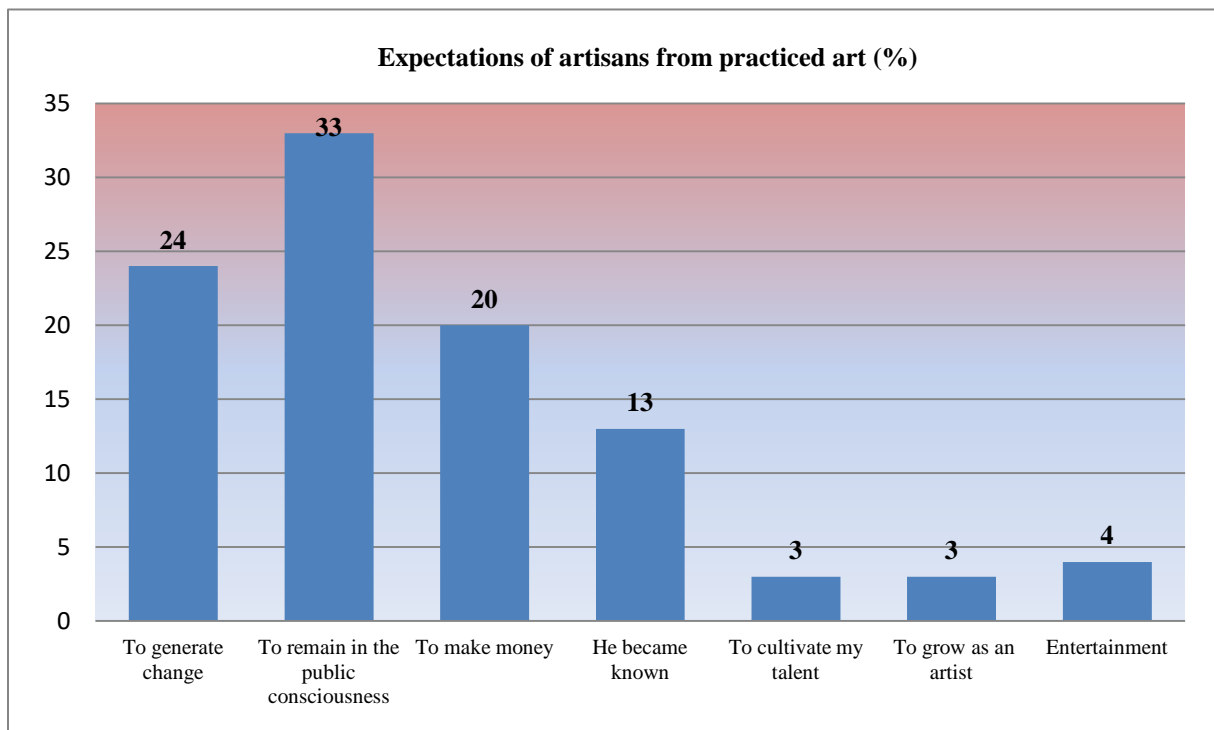


Figure 2. Expectations of artisans from practiced art

If we continue to analyze the results of the respondents to the question: what were the determining factors that determined you to choose art, it was observed that almost half answered the vocation (49%), 19% others (passion, art left me, I like the beautiful) and in a percentage of 16 fame and money.

Somehow an opposite result in relation to the result obtained by the expectations of the artists of the practiced art.(see figure 3).

Almost a quarter of the artists interviewed practice contemporary art (29%), only 19% traditional art and 18% rock, folk and rap.

Pop and hip folk are practiced by 16% of the interviewed artists and 6% practice jazz.(see Figure 4)

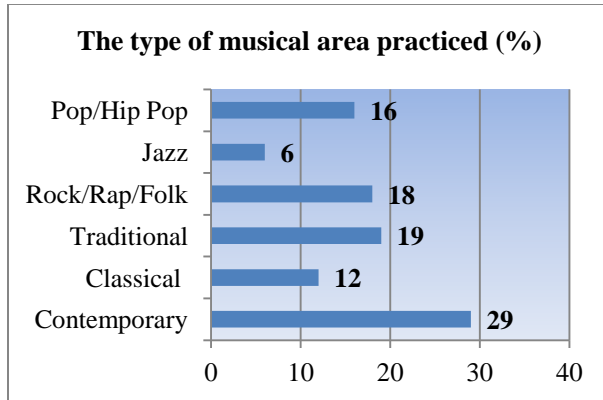


Figure 3. Type of musical area practiced

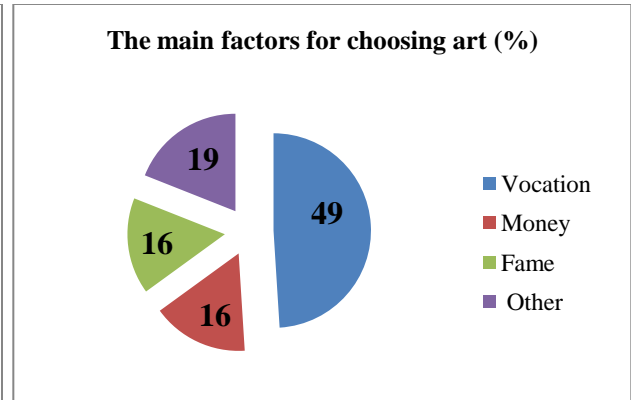


Figure 4. The main factors for choosing art

Regarding the answer to the questions Art changes society and Art changes man the artists answered in a significant percentage, namely: 86% of the artists stated that art changes society and 87% of the artists stated that art changes man.(see figure 5 and 6)

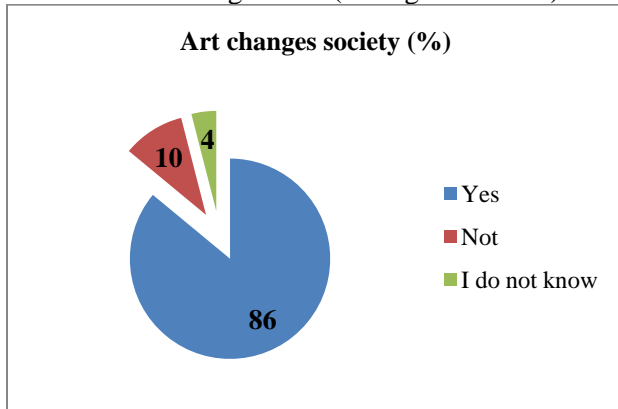


Figure 5. Art changes society

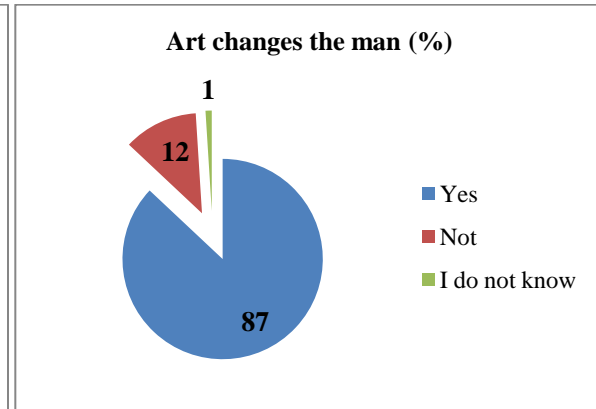


Figure 6. Art changes the man

From the analysis of the answers on the horizontal resulted the humiliating profile of the artists, namely: 60% of them are male (see figure 10), with incomes of 42% under 10 thousand euros and 26% between (10-20 thousand Euro). 34% of the artists interviewed are between 20-30 years old and 30% of them between 30-40 years old.(see figure 7 and 8)

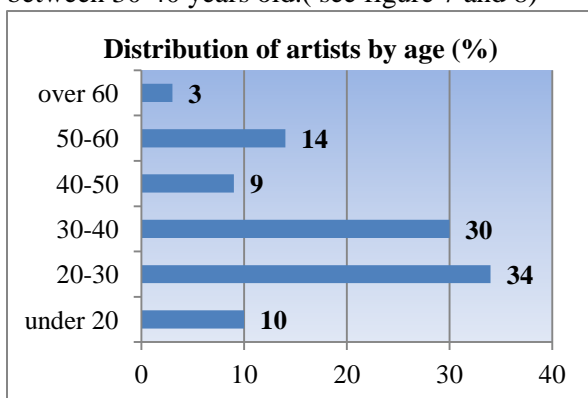


Figure 7. Distribution artists by age

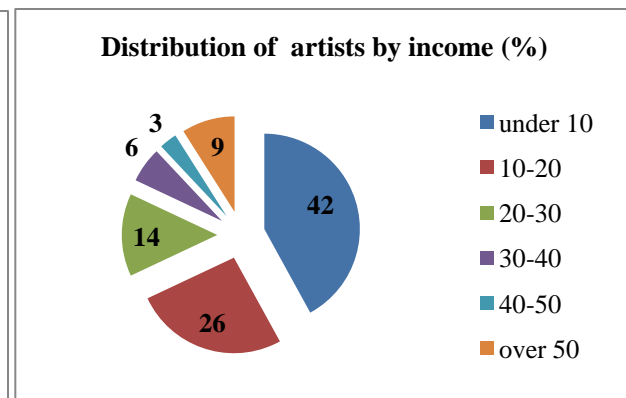


Figure 8. Distribution artists by income

Also, 43% of the artists interviewed are individual artists. 36% are part of a band but participate individually in events and 21% are part of a band. (see figure 9)

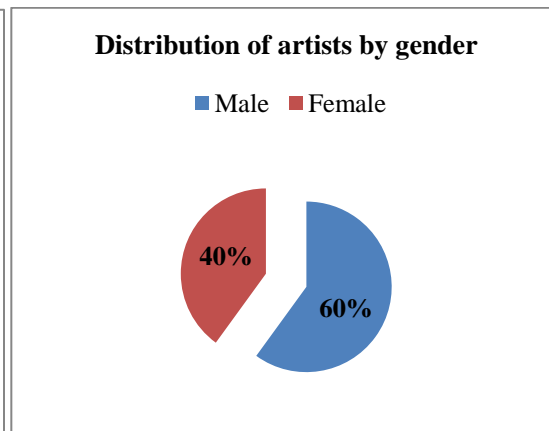
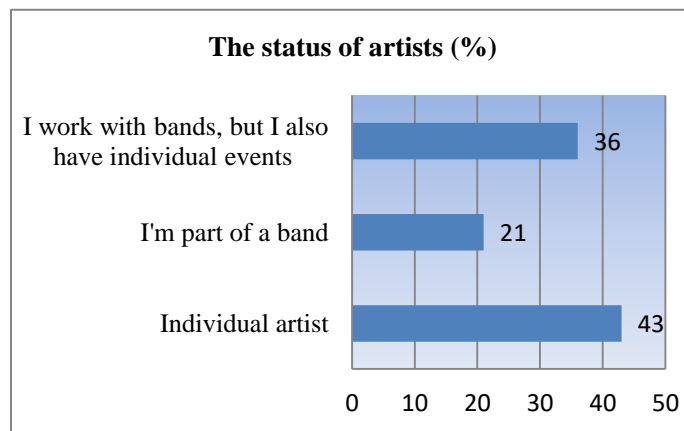


Figure 9. Status of artists

Figure10. Distribution of artists by gender

Vertically analyzed case

The vertical analysis of the study considered the achievement of statistical correlations between variables in order to derive some essential characteristics of the sample such as: homogeneity, asymmetry, variation, intensity of the correlations.

In this context, for the total collectivity, the average age of the artists was 34 years, with a modal value of 22 years and a homogeneity coefficient of 37.8% which suggests that this collectivity is quite homogeneous, and the average age of 34 years is quite significant for the characterization of the sample of interviewed artists. In terms of the income received by the artists it was on average 18 thousand Euros, with a modal value of 12 thousand Euro and with a low homogeneity coefficient of 86% recorded at the level of the artists sample. In this case it can be appreciated that the average income of 18 thousand Euro lei is not a significant value for the characterization of the sample of artists. The degree of asymmetry, however, is quite low at 0.38. (see Table 1).

Table 1. Statistical indicators

	Sample volume	Mode	Skewness	Mean	Variance	Std. deviation	Coefficient of homogeneity
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	
Age (Year)	150	22	0.93	34	165.47	12.86	0.37
Income (thousand Euro)	150	12	0.38	18	242.6	15.57	0.86

Regarding the relevance of the indicators that measure the instruments used to promote the artists, the results of the research I synthesized based on the indicators of the central tendency and of the scattering in table 2.

Table 2. Central tendency and scattering

Relevance indicators for measuring the tools used for promotion	Statistical indicator			
	Mean	Mode	Standard Deviation	Coefficient of homogeneity
Social media	4,31	5	1,2	27,80%
Street signs	2,35	1	1,39	59,14%
Broadcasting	2,56	1	1,36	53,12%
Television	2,33	1	1,30	55,79%
Written press	2,52	1	2,77	109,93%
Streaming online	3,30	5	1,49	45,15%
Partnerships	2,84	1	1,41	49,64%
Online Press	3,10	4	1,38	44,51%

In the first place regarding the relevance indicators for measuring the instruments used for the promotion of artists is represented by the Social media fact demonstrated by the low value of the coefficient of variation of 27.8% and a significant value of the average value of this indicator of 4.31 degrees of importance. In the first place I find Streaming online with a representative value of the average level of 3.30 degrees of importance and the modal value of 5 degrees of importance, which led to a low degree of homogeneity of this indicator of 45.15%. In the last place, respectively VIII is the television with an average of 2.33 degrees of importance and a very low coefficient of variation of 55.79%. Regarding the social importance of the media for promotion and sales efforts, the average value registered a value of 4.57 degrees of importance and a modal value of 5 degrees of importance, which led to a high degree of homogeneity of this relevance indicator of 18.38%.

In further research we have deepened the analysis vertically by determining the intensity of the connection between the determining factors in the choice of art and the musical area practiced by artists based on the correlation coefficient of the Spearman ranks, obtaining the following result: $r_s = 0,73$. The value of the correlation coefficient of the ranks suggests that between factors and the practiced music area there is a direct ($r_s > 0$) and medium intensity connection. We also appreciate that the determining factors in choosing the art determine the musical area practiced in a proportion of 53%, the rest of 47% represents the influence of other causes such as (vocation, degree of education, income, etc.)

In conclusion of the research we can specify that the use of the survey in discovering the attitude of the Romanian artists towards the promotion of the artistic act represents a permissive condition of the extension of the logistics, the marketing, of the substantiation of the decisions in an area where the accomplishment of a research is judged in terms of precision. in estimation, speed, low cost.

5. Conclusions

Most artists in Romania are performing in a few public or private events during the year, apart from their own shows in different locations across the country or even tours across certain countries in the world. In the past three years there have taken place many public festivals with no entrance fee from the public, they were paid in full by the local authority. The private festivals that take place around the year have fallen short, only a few keeping on a positive trend (Untold, Neversea, Summer Well and Electric Castle).

From a strategy point of view, many festivals supported in full by the public authority is not a good thing for the artistic industry, especially not for small independent artists that are working hard for their break. A different approach would be subsidizing existing festivals or creating public events that are

subsidized from the local budget in order to promote and stimulate cultural access and participation within the society. The NPM or New Public Management theory could help the cultural industry in Romania because this would create a more result-oriented approach; the fact is that performance management is very difficult to do in the public sector and policy makers prefer evidence-based policy [21].

As we observed, social media is an important factor for PR that helps artists promote themselves and sell their artistic product to their public. Outdoor publicity, television, radio and written press is on a secondary place now, sometimes because of price and other times because of the simplicity of engaging with the target audience through online marketing campaigns. Another important argument is the fact that social media works on a social network basis and people are part of different social networks through which they interact.

The main interaction is idea and experience exchange. Social networks are one of the most utilized marketing environments used in the 21st century worldwide. In Romania, artists and their management teams argue that the cost of acquisition is much lower on social media than television, radio or other communication means. One argument that artists make is that more than the material reasons of promoting in online is the fact that through social media apps there are much closer to their public and they can relate to them, they can generate a tangible relationships with their public through social media apps like: Instagram, Facebook, twitter, periscope, YouTube, live streaming apps and others. Finally, we tried to propose some recommendations regarding the promotion of artists such as: promoting through more aggressive social media; partnering up with companies on the market – barter (media, catering, transportation, logistics, technical etc.); creating new needs for the public – identifying a niche and exploiting it; taking advantage of the ICR budgets and plans, as well as E.U. funds – directly connected with the cultural policy implemented by the state

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