

Solutions for Relaunching Art Consumption After COVID-19 - From the Perspective of Consumers With Higher Education

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The Covid-19 pandemic brought major changes to most areas of activity. Art was no exception and faced significant changes in both consumer behavior and the behavior of art producers who had to adapt to the difficulties of this period. The paper aims to present the image of art consumer behavior, including the socioeconomic context generated by the coronavirus pandemic in Romania, and to analyze the possible relaunching measures that can be taken for the restoration of the art market after the coronavirus pandemic. Another goal of the paper is to open this subject for future analysis, underlining the influences that art manifests in society. The analysis uses macroeconomic indicators provided by the National Institute of Statistics, Eurostat, estimates of companies playing in the Romanian market, and a survey conducted in the first week of May 2020, during the COVID-19 crisis, on a sample of 200 persons from the south of Romania. The survey goal was to capture the image of art consumer behavior, the influence that art has on the lives of respondents as well as the respondents' attitude towards the possible relaunching measures that can be taken for the restoration of art consumption after the coronavirus pandemic. Art continued to influence the lives of individuals and society during the COVID-19 period, with a wide range of roles played in the evolution of society. The online promotion of all art forms was the relaunch measure that was best received by most of the respondents. In the assessment of the possible relaunch measures, an important role is played by the presence of art in the respondents' lives and their convictions regarding the influences of art upon society.

Keywords: Art Consumption, COVID-19, Solutions for relaunching art consumption

1 Introduction

Art was an important component of human history, participating in the construction of society and to the development of people as individuals. An analysis of art consumers' behavior during the COVID-19 period in Romania is included in this paper. The research also includes an analysis of a series of recovery measures proposed for supporting the art during this crisis period. The study considered the macroeconomic indicators calculated by the National Institute of Statistics and Eurostat, and the results of the survey conducted on a sample of 200 people with high education in southern Romania. The objectives of the survey

were the analysis of the changes in the behavior of art consumers in the crisis period and an analysis of the relaunching solutions for art consumption after this pandemic period.

2. Literature Review

The evolution of the art sector during the pandemic period was reflected in a series of studies published during the last years. [12] analyze the difficulties faced by the arts and creative industries during the COVID-19 pandemic. These were severely affected by the COVID-19 pandemic, a solution for the rebirth of these sectors being cultural tourism. [4] examine the short-term impact of the pandemic on self-employed people in Canada

and finds that the occupations with the largest decreasing number of hours worked during the pandemic period are art, culture, and recreation.

Radermecker in [16] considers that the arts and culture sector has faced a paradoxical situation caused by the pandemic: the demand for cultural and creative content has increased, but traditional consumption patterns have been severely affected. Radermecker believes that consumers will be the main vector that can participate in the return of this sector and identifies four directions of research that will create the necessary framework for development: the collection of data on consumer cultural practices, consumers and the digital cultural experience, consumer involvement and loyalty in art and culture, and consumer welfare.

[11] analyzes participatory online exhibitions in China and claims that these exhibitions published by WeChat in China during the pandemic era helped to create a space for expression that responded to the need for information, and at the same time created alternative ways of understanding and expressing the crisis.

[5] evaluate the government measures for cultural and creative organizations in 5 European countries (the Czech Republic, the Netherlands, Portugal, Slovenia, and Switzerland) during the pandemic and notes that the intensity of state involvement, the economic situation before the pandemic, and the tendency to engage in own account in society are the key factors for understanding the adoption of specific measures in each of the countries included in the research.

Studying the evolution of Italian state museums during the pandemic, the period in which museums were forced to close the physical exhibitions, [1] notes a sharp increase in online cultural material and initiatives, which take place through social networks. During the analyzed period museums doubled the online activity. The study included 100 Italian state museums.

Analyzing state interventions to support the arts and culture sector, [3] found that in the UK there is considered that professional arts and culture need to develop a new strategy that can enhance the potential and value of culture. This new strategy is intended to help the sector become involved in the many social, economic, and environmental challenges that follow beyond COVID-19.

[6] underline the importance of face-to-face interaction in the art sector, with a focus on art market transactions. In the absence of the possibility of physical presence, during the pandemic, a transition to remote online communication is created, but this solution is considered that will disappear depending on the evolution of the virus, continuing to remain present only in the case of some segments.

Considering the pandemic art market, [10] found that art is a sector that has found solutions and managed to respond well to the crisis. The art sector was capable to adapt and overcome the challenges imposed by the new pandemic situation. Thus, contemporary art galleries expanded their digital activities, participated in art fairs, continued their international development strategy, and managed to obtain government support for the crisis period.

[13] consider that in the context of the difficulties generated by the pandemic to the arts sector, the decentralized approach of the United States to funding culture has undermined the ability of cultural organizations to respond to issues of public relevance and demonstrate their civic value, threatening their legitimacy.

3. Objective and Methodology of Research

This paper aims to evaluate the evolution of the art consumers' behavior during the COVID-19 crisis, presenting also the socio-economic context generated by Coronavirus Crisis in the Romanian society. The objectives of the paper also include the presentation of some identified solutions for art relaunching after this crisis period and the

evaluation of the influences manifested by demographic factors or convictions in the evaluation of these solutions. Promoting the importance of art in the life of individuals and society is another objective of this paper, which aims to open the topic for future research.

The socio-economic context will be presented taking into consideration different macroeconomic indicators.

For this analysis, a survey was organized, during the first week of May 2020 on a sample of 200 people in the south of Romania. Data collection was done using TalkOnlinePanel, a company specialized in online surveys.

The sampling rates used for defining the sample were the next ones: education - persons with university studies: gender - 50% men and 50% women; age, 35% of respondents with ages between 31 and 40 years, 47% with ages between 41 and 50 years, and 18% others.

The sample comprised people with higher education for guaranteeing, therefore, a consistent contact of the respondents to art and consequently a deeper assessment of the influence of art on the life of individuals and society. The influence of education on the behaviour of art consumers was also confirmed by the Cultural Barometer 2018 that mentions that persons with higher education have the highest contribution to cultural consumption [7], [8]. For the development of the questionnaire, studies and analyses carried out in the field of art were considered, allowing the documentation of the main influences that are present in this field. Among the factors studied are the following ones: consumption of art - with the frequency of consumption, the presence of art in the lives of the respondents, the convictions regarding the participation of the art in the life of individuals and the consolidation the society, the opinions regarding the different solutions for art recovery after COVID-19 crisis.

The method used to identify the relationships between factors was the Chi-Square method and Cramer's V test. The test was introduced by Karl Pearson and allows the verification of the hypothesis of an association between the variables generated by responses obtained from two different questions.

For calculating the Chi-Square indicator, computed using EXCEL, contingency tables were organized by intersecting the answers to two questions: X - with the alternatives X_i , placed as rows of the table, and Y - with the alternatives Y_j , placed in columns [14].

The next steps were as follows:

- The formulation of the null hypothesis H_0 , which states that between the two variables-segmentation questions there is no causal link or association;
- Choosing the significance level or threshold α and calculating the number of degrees of freedom of the table according to the formula $(r-1)(c-1)$; based on these data, one assumes from the table of distribution χ^2 its value, theoretically (index t);
- Calculating the expected theoretical frequencies (expected, in case of a homogeneity test), according to the following formula:

$$\theta_{ij} = (\text{Total Line } i \times \text{Total Line } j) / \text{Total} = T_{i.} \times T_{.j}$$
- Calculation of χ^2 index using the formula:

$$\chi^2 = \sum_{i=1}^r \sum_{j=1}^c [(x_{ij} - \theta_{ij})^2 / \theta_{ij}]$$
- χ^2 is compared with the one obtained from the distribution table χ^2 as follows:
 - if $\chi^2_{\text{calculated}} > \chi^2_{\text{teroretical}}$, the null hypothesis is rejected and, therefore, there is an association or potential relationship between the studied segmentation variables;
 - if $\chi^2_{\text{calculated}} < \chi^2_{\text{teroretical}}$, the null hypothesis is accepted, and therefore there is no association or potential relationship between the studied segmentation variables.
- After identifying the existence of the association between the segmentation variables, we used the Cramer's V test to verify how strong the connection between the two variables is.

$$V = \sqrt{\chi^2 / [(N) \text{Min} (r-1, c-1)]}$$

The scale of values that Cramer's V can have is the following:

≤ 0.10 there is no association

> 0.10 and ≤ 0.30 weak association

> 0.3 and ≤ 0.50 moderate association

> 0.5 and ≤ 0.70 strong association

> 0.70 very strong association

4. Results and Discussion

4.1 Art Consumption during COVID-19 Crisis

During the COVID-19 crisis, according to GfK reports (2020), 83% of consumers worldwide have changed their behavior. The main change in consumer behavior was the move of purchases in the online environment, so in the first half of 2020, there is an increase of 64% for online sales and a decrease of 5.4% in offline sales compared to the same period last year.

[15] considers that the COVID-19 crisis has generated several positive aspects, including the development of the digital sector, the development of the medical field, and the increase in sales in the luxury art market. At the same time, [9] point out that the sectors most affected by

the pandemic's movement restrictions are the arts, entertainment, and recreation sectors.

In the Romanian market, the image of the evolution of the Romanian art consumption is presented by the macroeconomic indicators available at the National Institute of Statistics (Romania), for the domain Culture. They show a market with growth trends manifested in the last 10 years for spectators and auditors at artistic performances, spectators at cinemas, and visitors to museums and public collections. During the same period, we are witnessing a fluctuating evolution for the number of active readers in libraries, the number of printed books and brochures entered in the Legal Deposit of the National Library, and for the production of newspapers, magazines, and other periodicals.

In 2019 there was an increase of approximately 2% in the number of spectators and auditors at artistic performances, an increase of 3% in the number of museum visitors and public collections. The active readers in libraries and the number of spectators in cinemas registered a decreasing evolution.

Table 1. Evolution of the art consumption – INS Romania Indicators

	2019	Growth indicators 2019 vs 2018
Population residing on January 1 in Romania	19,414,458	-0.61%
Spectators and listeners at artistic performances	8,074,487	1.94%
Active readers at libraries	3,101,970	-0.96%
Spectators at the cinemas	13,130	-1.63%
Visitors to museums and public collections	18,197,586	3.34%
Printed books and brochures, entered in the Legal Deposit of the National Library	19,604	174.91%
Production of newspapers, magazines and other periodicals	1,446	-54.49%

A detailed image of art consumption in Romania from the perspective of artwork auctions is available in the report "Perspectives of the Romanian Art Market 2020-2021 in the context of the pandemic"

developed by ARTMARK. The report presents the evolution of the Romanian art market in recent years and an estimate of the evolution for 2020. In Romania, the art market has experienced annual growth of

22% in the last five years, until the end of 2019. The year 2020 begins under the auspices of a positive end to 2019, signaling trends of moderate organic growth in all directions.

During the crisis, of the six auction houses existing in 2019, only three continued their activity in the first period of the pandemic: Artmark, Alis (Bucharest), and Quadro (Cluj), each using its own online facilities, functionally developed before the pandemic context.

The ARTMARK report [2] considers that the main reason for the continued growth of the art market in Romania in 2020 arrives both from the lessons of the economic crisis 2008-2010 and from the economic instincts to preserve the value of money in safe deposits, in the face of the possibility of future inflation. We are witnessing the continued growth of the market, but an atypical growth and only partially organic, less based on the concern for the esthetics needs.

Consequently, it is forecast that in the next two years, two different factors will influence the Romanian art market, sometimes cumulatively, sometimes opposingly. These factors are generated by the previous period of increase and by the changes generated by the crisis. The factors could slow down or exacerbate evolution. Is expected a preference of hoarding over investment, therefore, the acquisition of works by well-known authors, not necessarily of heritage, but certainly consecrated works that do not exclude contemporary art.

For a detailed picture of art consumption in Romania in terms of frequency of consumption during the COVID-19 crisis, data provided by the survey organized for this research were used, a survey regarding the behavior of art consumers in southern Romania conducted in the first week of May 2020.

Table 2. Frequencies of Art Consumption

		Man	Woman	Grand Total	Share
Movies on Internet platforms (Netflix, HBO Go, others)	Daily	54	38	92	46%
	Weekly	25	33	58	29%
	Monthly	2	1	3	2%
	Occasional	8	8	16	8%
	Not at all	11	20	31	16%
Theater on Internet Platform (Online TV Stations, Online Plays, Others)	Daily	13	4	17	9%
	Weekly	26	25	51	26%
	Monthly	8	11	19	10%
	Occasional	30	24	54	27%
	Not at all	23	36	59	30%
Music on Internet platforms (Online TV stations, Online plays, others)	Daily	59	54	113	57%
	Weekly	13	20	33	17%
	Monthly	5	6	11	6%
	Occasional	20	7	27	14%
	Not at all	3	13	16	8%
Literature in classic format (books) or electronic	Daily	31	36	67	34%
	Weekly	25	26	51	26%
	Monthly	13	12	25	13%
	Occasional	23	19	42	21%
	Not at all	8	7	15	8%
Fine Arts - through online platforms of major museums	Daily	6	3	9	5%
	Weekly	8	9	17	9%

		Man	Woman	Grand Total	Share
	Monthly	14	13	27	14%
	Occasional	32	34	66	33%
	Not at all	40	41	81	41%
Others, which one?	Daily	3	4	7	4%
	Weekly	3	3	6	3%
	Monthly	1	2	3	2%
	Occasional	8	7	15	8%
	Not at all	41	43	84	42%
	--	44	41	85	43%

Source: author's own research

For the analysis of the frequencies of consumption during the COVID-19 pandemic, the Internet platforms developed for offering access to different forms of art were taken into consideration. The survey shows that 75% of the respondents consumed movies online, using internet platforms, with at least weekly frequency. In the case of men, 79% of the respondents consumed movies with a frequency of at least weekly using the Internet platforms. The theater also continued to be consumed during the pandemic crisis. 44% of the respondents consumed monthly theater using the Internet platforms and 47% of men consumed at least monthly theater using the various existing platforms. Music was the form of art used with daily frequency, 57% of the respondents consumed music every day via different platforms of online broadcasting, and 59% of men consumed music daily. The literature was also included in the lives of the respondents. 59% of the respondents read at least weekly literature, traditional books, or in an electronic form like e-books, and 62% of women read literature at least weekly. The fine arts were also available online during this pandemic period, and numerous museums revealed their galleries in virtual tours. 59% of the respondents accessed different galleries and other Internet platforms for works of art. 60% of men accessed different online platforms used for exposure of the works

of art. Other forms of art, except consumed during the COVID-19 crisis, except those presented above, are dance, culinary art, and photography. 16% of the respondents consumed these other forms during this COVID-19 pandemic.

4.2 Solutions for relaunching art consumption after COVID-19

The above analyzes reflect a continuation of art consumption in the various forms existing in the Romanian market and globally. At the same time, there was a continuing concern to establish ways in which consumer behavior could approach the classic form known before the crisis.

The survey carried out in the south of Romania for this research analyses a set of recovery measures proposed for the art domain in Romania. These measures include the reopening of shows, theaters, cinemas, concerts, without physical distancing measures or the opening considering physical distancing measures; the reopening of museums and exhibitions; the online promotion of various art forms, grants for theater, cinema, concrete performances, etc. to be watched online for free or at affordable prices and the financial support for artists and art producers, to get over the crisis more easily.

To what degree these relaunching measures after the crisis period were considered efficient by the respondents, is illustrated in Table no. 3, a table that shows the distribution of the respondents' answers according to their

agreement regarding each of the proposed measures.

Table 3. Relaunching measures and degree of agreement

Degrees of the agreements for each proposed measure	Number of answers
Reopening of shows (theatres, cinemas, concerts, etc.) without any restrictions;	200
Total disagreement	20
Partial disagreement	21
No agreement, no disagreement	40
Partial agreement	55
Total agreement	64
Reopening of shows (theatres, cinemas, concerts, etc.) with restrictions on social distance (more space between spectators, etc.);	200
Total disagreement	8
Partial disagreement	8
No agreement, no disagreement	36
Partial agreement	72
Total agreement	76
Reopening of museums/exhibitions;	200
Total disagreement	9
Partial disagreement	11
No agreement, no disagreement	32
Partial agreement	76
Total agreement	72
Online promotion of all art forms;	200
Total disagreement	5
Partial disagreement	7
No agreement, no disagreement	30
Partial agreement	55
Total agreement	103
Subsidies for theatre, cinema, concrete performances, etc. to be able to be watched online for free or at affordable prices;	200
Total disagreement	10
Partial disagreement	7
No agreement, no disagreement	41
Partial agreement	55
Total agreement	87
Financial support for all artists, to get over the crisis more easily;	200
Total disagreement	10
Partial disagreement	6
No agreement, no disagreement	44
Partial agreement	60
Total agreement	80
Other	200
Total disagreement	15
No agreement, no disagreement	43
Partial agreement	9
Total agreement	34
-	99

Degrees of the agreements for each proposed measure	Number of answers
Grand Total	200

Source: author's own research

The measures that received the agreement of the largest number of respondents were the online promotion of various art forms (79% of respondents expressed their agreement with this measure); followed by the reopening of shows, theaters, cinemas, concerts taking into account the measures of physical distance (74% of respondents agreed on this measure) and the reopening of museums and exhibitions (74% of respondents agreed with this measure).

The proposal to reopen theaters, cinemas, or concerts without restrictions on physical distance was received with skepticism. 20% of the respondents disagreed with this proposal and 20% were undecided. The number of people who expressed their partial or total agreement was the lowest compared to the other proposed measures.

The reopening of museums and exhibitions is another measure considered successful by respondents. 74% of the respondents agreed and 10% disagreed with this measure.

The online promotion of all art forms was the measure best received by most respondents. 52% of the respondents strongly agreed on this measure, and 28% of respondents agreed in part. Only 6% of the respondents disagreed with this measure.

Subsidy proposal for theater performances, cinema, concerts, etc. to be able to be watched online for free or at affordable prices was considered a good measure by 71% of respondents, to a greater or lesser extent. 8% of the respondents disagreed with this measure.

Financial support for all artists, to get over the crisis period more easily, was the measure for which 70% of the respondents expressed their total or partial agreement. 8% of the respondents disagreed with this measure.

To have a deeper image of the assessment of the relaunching methods proposed, the influence of demographic factors on the evaluation of each of the proposed relaunching solutions was also analyzed. Table 4 shows the influences of gender, age, and education on measures to return to art after the crisis.

Table 4. The influence of age, gender, and education in the assessment of relaunching measures

Proposed Measures	Indicators	Age	Gender	Education
Reopening of shows (theaters, cinemas, concerts, etc.) without any restrictions	χ^2	1.85	0.75	2.57
	Cramér's V	0.17	0.06	0.11
Reopening of shows (theaters, cinemas, concerts, etc.) with restrictions on social distance (more space between spectators, etc.);	χ^2	2.55	0.00	0.23
	Cramér's V	0.16	0.00	0.03
Reopening of museums/exhibitions;	χ^2	3.12	1.30	1.50
	Cramér's V	0.12	0.08	0.09
Online promotion of all art forms;	χ^2	5.55	0.79	5.75
	Cramér's V	0.17	0.06	0.17
Subsidies for theater, cinema, concrete performances, etc. to be able to be watched online for free or at affordable prices;	χ^2	0.63	0.11	2.87
	Cramér's V	0.06	0.02	0.12
Financial support for all artists, to get over the crisis more easily;	χ^2	0.85	0.54	6.87
	Cramér's V	0.07	0.05	0.19

Proposed Measures	Indicators	Age	Gender	Education
Other	χ^2	10.35	1.24	5.58
	Cramér's V	0.23	0.08	0.17

Source: author's own research

The influences manifested by gender, age, or education on the assessment of relaunching measures for art after the crisis caused by COVID-19 are very small. Gender has no influence on recovery measures after the crisis, and none of the variables generated by the responses regarding the relaunching measures are in association with the variable generated by the gender of the respondents. Education influences to a small extent some of the beliefs about the recovery measures after the pandemic period: the reopening of shows without any restrictions, the online promotion of all art forms, subsidies for spectacle performances, for being available online, and the financial support for all artists to overcome the crisis.

Convictions regarding the efficiency of reopening theaters, cinemas, or concert performances without any restrictions are influenced to a small extent by the education and age of the respondents.

Convictions regarding reopening theatrical performances, movies, or concerts with social distancing restrictions are influenced by the age of the respondents. Convictions about reopening museums or exhibitions are also influenced by the age of the respondents. The assessments regarding the online promotion of all art forms or other measures that can be taken for the return of the art field after the crisis period have been influenced to a small extent by both the education and the age of the respondents. Opinions about the suitability of grants so that theater, cinema or concrete performances can be watched online for free or at affordable prices, and financial support for all artists to overcome the crisis more easily were influenced by the education of respondents.

If in the case of demographic variables, the influences were very weak in the case of beliefs related to the presence of art, the usefulness of art, the influence of art on the life of the respondents and society, the influences are substantially more significant.

Table 5. The Influences of convictions regarding art upon the relacunning measures

Relaunching measures\ Convictions regarding art		Do you consider that art is useful	Do you consider that art influences your life	Do you consider that art influences life in the society in which you live	Do you consider that art has been present in your life
Reopening of shows (theaters, cinemas, concerts, etc.) without restrictions on social distance	χ^2	10.99	8.28	10.42	4.85
	Cramer's V	0.23	0.20	0.23	0.16
Reopening of shows (theaters, cinemas, concerts, etc.) with restrictions on social distance	χ^2	17.41	9.91	8.86	14.50
	Cramer's V	0.30	0.22	0.21	0.27
Reopening of museums/exhibitions	χ^2	17.42	11.79	13.53	3.26
	Cramer's V	0.30	0.24	0.26	0.13
	χ^2	25.37	32.48	35.07	7.74

Relaunching measures\ Convictions regarding art		Do you consider that art is useful	Do you consider that art influences your life	Do you consider that art influences life in the society in which you live	Do you consider that art has been present in your life
Online promotion of all art forms;	Cramer's V	0.36	0.40	0.59	0.20
Subsidies for theater, cinema, concrete performances, etc. to be able to be watched online for free or at affordable prices;	χ^2	30.24	31.52	22.07	13.89
	Cramer's V	0.39	0.40	0.33	0.26
Financial support for all artists, to get over the crisis more easily;	χ^2	18.82	24.26	19.27	8.04
	Cramer's V	0.31	0.35	0.31	0.20
Others, which one?	χ^2	4.79	0.95	1.41	9.45
	Cramer's V	0.15	0.07	0.08	0.22

Source: author's own research

The influence of the convictions regarding the usefulness of art, the presence of art in the life of the respondents or regarding the capacity of art to influence the life of society or the individual, have notable influences on the next recovery measures: online promotion for all art forms, subsidies for theater performances, cinema, concerts to be available online, and on the proposal of financial support for all artists to pass more easily over the crisis period. These three measures were most strongly influenced by beliefs about the usefulness, presence, or capability of the art of influencing the lives of the respondents.

Taken individually, each of the relaunching measures after the crisis period was influenced by the respondents' convictions about art. Only in the case of options for other measures of recovery was there a lack of association between beliefs about the ability of art to influence the life of the individual and society and this measure of relaunching.

The measure of reopening performances (theaters, cinemas, concerts, etc.) without social distance was the one most strongly influenced by beliefs about the ability of

art to influence society and beliefs about the usefulness of art. The measure of reopening performances (theaters, cinemas, concerts, etc.) with restrictions on social distance was most strongly influenced by beliefs about the usefulness of art and the perception of the presence of art in the lives of respondents.

The reopening of museums and exhibitions has been most strongly influenced by beliefs about the ability of art to influence society and beliefs about the usefulness of art.

The online promotion of all art forms was influenced by the beliefs about the usefulness of art, the ability of art to influence society, but also the lives of respondents. These convictions also had the strongest influences on the appreciations regarding the subsidy's proposal for the theater, cinema, concerts to be available to be seen online for free or at affordable prices and the financial support for all artists, to overcome the crisis period more easily.

The presence of art, or convictions regarding the usefulness of art, and the ability of art to influence the lives of individuals and society lead to changes in the acceptance and evaluation of proposals to recovery the art consumption. The age of the respondents or the education of the respondents have very

little influence or do not influence the way of evaluating the relaunching measures after the crisis period.

Limitations of the research

The study on relaunching measures for art consumption after the crisis period aims to be an invitation for discussions on this topic, an invitation that emphasizes the role that art plays in the life of society. This communication is a researcher speech, an example of a simple approach starting from the statistical composition of the percentages of contingency tables of the variables found in interactions or indifference. The survey regarding the image of the Romanian art consumption during the COVID-19 crisis has no statistical guarantees, the research offered just an image regarding the behavior of the 200 respondents included in the sample.

5. Conclusions

During the pandemic, art has continued to be present in our lives, of each of us, of society, and of the community we belong to, and has played a multitude of roles from responding to the need for beauty to participating in the evolution of humanity or to the involvement in contemporary life. Art was a part of the development of the creative business or educational models and participated in the consolidation of society by the support it provides in times of crisis. Art participates in accurately reproducing the image of different periods of crisis and can participate in preventing these periods, but also in finding solutions to the difficulties raised by these crises.

This research opens the topic of the importance of art in society for future analysis. It offers an image of art consumption in Romania and the context generated by the COVID-19 crisis, and an analysis of a set of measures to return art consumption after the crisis period.

The study conducted on a sample of 200 people with higher education in southern Romania reveals an art consumption that

continues in times of crisis, using online platforms developed to provide access to art in various forms: cinema, theater, virtual gallery tours, and broadcasting of musical pieces. Most of the measures to support the field of art to revitalize art consumption after the crisis period were considered useful by respondents.

Thus, the reopening of performance halls with or without physical distance, the reopening of museums or exhibition halls, the online promotion of various art forms, the subsidy of theaters, cinemas, or concert halls to create solutions to be accessible online, the financial support offered to the artists to pass this period more easily, all these measures were considered to participate in the relaunch of art consumption. Over 70% of the respondents in the survey considered that these measures will lead to the resumption of art consumption, except for the proposal to reopen theaters or cinemas without physical distance, a measure for which only 60% of the respondents considered that they can participate in the relaunch of art consumption. The main factors that influenced the evaluation of the proposed relaunch measures were the respondents' beliefs about the usefulness of art, the ability of art to influence the lives of individuals and society, and the presence of art in the lives of respondents. Demographic factors, such as gender, education, or age, had very little or no influence on the evaluation of the proposed relaunch measures.

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