



Strategies for Effective Marketing in Artistic Education: A Case Study for Promoting a Faculty of Arts

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ABSTRACT

This article presents a case study on how to configure a promotional campaign that would benefit the Faculty of Arts at Dunărea de Jos University of Galați. The study explores the integration of market economy principles and organizational strategies into the parameters of artistic education. It emphasizes the importance of considering students both as clients and as inputs/outputs of the didactical approach. The article proposes six pillars for an effective marketing discourse in academic institutions: the connection between artistic education and the art market, the establishment of a commercial art gallery, the creation of an exhibition laboratory, the identification and marketing of student success stories, the development of an institutional brand, and the adaptation of content and student-centered approaches. The study also discusses the need for in-person interactions and the utilization of online platforms to enhance visibility and engagement. Furthermore, it highlights the significance of understanding students' interests and involving pre-university teachers in the promotional process. The article concludes by emphasizing the importance of an efficient marketing strategy to attract potential candidates and foster institutional growth in artistic education.

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1. Introduction

Given the fact that Romanian society is facing a demographic decline (Pușcașu V. 2015b), principles and marketing strategies of study programs are increasingly present in university management discourse. As most universities in the country struggle to fill all the allocated spots for these programs, the development and implementation of promotional campaigns have become an integral part of the ongoing activities carried out by the academic staff (idem, 2015b). Artistic specializations face similar problems, but the difficulty of maintaining the interest of potential candidates has much more pronounced effects. On one hand, due to the structure and formative nature of artistic university specializations, institutions assume two fundamental prerequisites: the candidate's interest/willingness (both in the field and career prospects), respectively the talent or skills acquired beforehand (completion of a specialized high school or a solid independent preparation). Consequently, in the case of artistic specializations, the profile of the ideal candidate (and the potential target of promotional campaigns) is much more restrictive. On the other hand, in their endeavor to identify and attract admission candidates, higher education institution must contend with another detrimental particularity – some of the society's mindsets and attitudes towards the career prospects they offer. The trend in Romania is declining (both in terms of actual enrollments and general interest), a fact reflected not only by concrete data but also by the evolution of online searches (see fig. 1). The prototype of a successful artist, although charming as an aspiration in one's professional journey, is much less likely compared to, let's say, the prototype of a successful doctor, lawyer or engineer. Moreover, in relation to the collective mindset, the latter specializations are perceived as more lucrative, safer, and ultimately, more appealing to a potential gifted and diligent candidate. Another important aspect that needs to be mentioned is the primacy of choice. Over the past three years I gathered statistical data regarding the profile of candidates for fine arts. Approximately 40% of my participants had either a prior academic background (a different bachelor's degree) or a different initial option for the admission process. Additionally, in my institution I noted that a slight (but growing) percentage of them did not have an artistic education background (graduate of an art highschool). I observed an upward trend in the interest of those without formal elementary artistic education, and a downward trend in those with high school artistic experience, the latter not willing to pursue an artistic career as their primary professional choice. In other words, the profile of candidates for the fine art domain is deviated from the classical standard, the "art student" status being

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considered more of an accessory personal experience or process, rather than a fundamental stage, a milestone to pass and a precondition for entering the job market (for a detailed explanation, involving the development of curatorship, see Pușcașu V. 2023).

2. Literature review

As previously mentioned in the introduction, considering the phenomenon of demographic decline (Pușcașu V, 2015b) and the development of sustainable cultural sector in Galați County (Pușcașu V. 2014, idem 2015a), I believe that Art faculties can actively engage in the cultural dynamics of a region, thereby facilitating an increase in potential candidates for our admission exams. Despite the difficulties in covering tuition-free spots allocated to art faculties, Romanian literature has demonstrated the existence of resilient methods and strategies in the face of such challenges (Pușcașu V. 2015b). By aligning institutional adaptability to market demands, acknowledging the potential of art in relation to effective academic marketing campaigns (Pușcașu V. 2020a, idem 2020b, idem 2023), and considering new trends and directions of the target audience (Pine J. Gilmore J.H. 2013), I have identified a transposition of academic marketing and institutional management principles based on action and practice.

My study includes the review of databases dedicated to pre-university education, upon which I applied a classification grid for potential expectations that students might have when enrolling in artistic university programs. Considering today's shift towards an experience-based economy in academia (Andersson, D.E. Andersson, A.E 2013, Schulze G. 2013, Pușcașu V. 2015b) and the inherent valuation of artistic scenes (Brown S. 2001, Pușcașu V. 2020a, Pușcașu V. 2023), I aim to highlight a method for promoting artistic education at Dunărea de Jos University. By combining established theses from marketing (Kotler P. 1999, Roux D. 2007), my proposal focuses on the interconnections of digital campaign theories (Auinger A. Zimmermann R. 2020, idem 2022, Plume J. Et. Al. 2016), risk management (Roux D. 2007, Enge E. 2009, Gatington H. Le Nagard E. 2015) and the development of a system that allows art faculties in order to configure an institutional marketing discourse efficiently.

This speculative study presents the six pillars of institutional development, their principles, and a projection study applicable to the Faculty of Arts in Galați. The processed data are relevant to all art faculties in the country, which is why I have included a centralized table concerning the 2023 Baccalaureate session, hoping that this subject will be taken up and developed by colleagues and peers from other parts of the country.

3. Methodology

To compile a statistical evidence of potential candidates for our admission exam, I have tracked the indexing of all Romanian art high schools that offer artistic courses. Since my study is primarily focused on the development and increase in the number of candidates for our visual arts university program, the main criterion for selecting schools was the existence of a high school specialization in visual arts, architecture or design. As most of the reviewed institutions had also had theater and music programs, and our faculty offers university courses on these domains, in support for future research I have included them as well (see fig. 4). Naturally, for a comprehensive overview of the statistical situation, the inclusion of music/theater schools or orthodox seminaries would harmoniously complete the attached table, but they were not added to the data charts (since my research is focused only on visual arts potential candidates). My working method involved identifying all artistic specialization nationwide and assessing their performance in the national examination (Bacalaureat). Starting from the data of 2023 (EDU, 2023), the number of enrolled students and the number of graduates that promoted were extracted for each institution.

The statistical analysis involved identifying the distribution of numbers for each study programme and calculating the average scores at the exam. Since data is anonymized and the platform in question does not discriminate against graduates from other cohorts or graduates of high school programs that are not subject of academic interest in this present paper, there is a slight margin of error in my research. To determine the potential volume of candidates to be targeted in a promotional campaign, the overall passing rate was applied to all students registered for the exam. Although I have access to statistics regarding nationwide university programs that can accommodate this potential volume, it will not be included in this article. I will limit myself to saying that the enrollment figures are sufficient. The main challenge is to elaborate marketing strategies to motivate graduates to pursue further education and enrollment in university immediately after completing high school.

Starting from the thesis of geographical catchment areas (Pușcașu V, 2015a), I have developed a prospective case study on how a promotional and academic marketing campaign could benefit the Faculty of Arts at the Dunărea de Jos University of Galați. Additionally, I have devised a potential formula (or, to be more precise – parameters) for quantifying these results, assuming a dynamic allocation of funded positions available in 2023 for the upcoming academic year.

4. Preamble and commentaries

In order to parameterize the constituent elements of a promotional campaign beneficial to higher-education art institutions, I consider it important to integrate paradigms of organizational and free-market economics. Drawing from a synthesis of principles stipulated by P. Drucker, T. Levitt and P. Kotler (Ionescu I 2019, Kotler P. 1999), prospective candidates in the admission process need to be defined in a dual sense – as clients and as inputs in the academic process. Approaching high school graduates as potential clients assumes a classical paradigm of educational marketing (Andersson D.E. Andersson A.E. 2013, Sunstein C.S. 2015). I will consider the educational process as a technological flow with object – oriented qualities: art high school serve as suppliers of raw materials (artistic talent), and art faculties act as producers and distributors to the labor market (refining and transforming the inputs). The close relationship with suppliers and constant contact with competitors (especially in relation to the strategy of building a specific candidate pool for each art faculty in Romania) form the factual basis for configuring a coherent marketing strategy.

There are 40 pre-university artistic education institutions, evenly distributed in almost all counties in Romania. For each county, we identify at least one art high school (exception – Teleorman, Giurgiu and Ilfov). Out of these, 33 high schools specialize in artistic education, while the remaining 7 are theoretical oriented high schools that provide graduates specializing in areas relevant to this study. According to the collected statistical data in the attached table (fig. 4) 3915 students (relevant for this study) registered for the Baccalaureate exam in the summer session of 2023. The distribution of these students follows:

- Fine and decorative arts 1416 candidates (Visual arts).
- Architecture and design 772 candidates (Architecture and design).
- Music 901 candidates (Music).
- Performing arts and choreography 293 candidates (Theater and choreography)

The remaining number of students, up to 3915, represents those who study in the listed institutions but were not enrolled in a study program with continuity in the field of specializations relevant to this paper, or they enrolled in the final exam as graduates of previous cohorts. The pass rate for these students (achieving a minimum grade of 5 in each subject and a minimum average of 6 of the overall) was 77% average graded with 7.15. The total number of eligible candidates enrolled in the exam exclusively from the current cohort was 3043. By combining all the collected data and applying the pass rate percentage, the expectation for the total number of graduates are as follows:

- For the field of visual arts – approximately 1091 candidates.
- For the field of design and architecture – approximately 595 candidates.
- For the field of music – approximately 694 candidates.
- For the field of theater and performing arts – approximately 226 candidates.

These approximations are based on the fact that the processed data is anonymized, and the statistics are conducted at the level of evaluation centers, not by individual. Within an institution, the percentage is reported against the total number of registered candidates (which can include graduates from other cohorts). Fluctuations may exist for each specialization, but the average number provided above is the most probable. Although this study could have included statistical data on the coverage and the available positions in Romanian higher education art institution, as stated before, I chose not to further expand into that area in the current article.

5. Six pillars of crafting an artistic academic marketing discourse

It is becoming increasingly clear that students' choices to pursue an arts degree are not solely determined by the institution's performance and requirements, but rather by the career prospects and potential opportunities offered by the chosen institution or academic city. Traditionally, many universities located in developed urban centers face no difficulties in formulating and implementing a coherent marketing strategy. A significant proportion of the candidate enrollment is driven by faculties located in the largest cities in Romania, but surely this is not the sole factor contributing to their success. My thesis is that it is not only the possibilities and career opportunities provided by the urban center, that act as a catalyst for enrollment in academia, but also the impact the institution has on its local and regional community. In other words, the visibility and relevance of extracurricular activities undertaken by an institution attract the interest of potential candidates. Thus, the focal point of a promotional campaign should not solely revolve around an educational offer, but rather present supplementary processes and actions that are contingent upon the overall student experience (Schulze G. 2013).

The primary means to achieve this objective is through student involvement in individual and group exhibitions, as well as the potential for monetizing these activities. The ability to build the foundation of an artistic career based on occasional artwork sales represents a significant competitive advantage over other academic institutions (Brown S. 2001). From this idea, the first pillar of my proposal emerges:

5.1. The convergence of art education and art markets.

Similar to the specific university marketing strategies employed by institutions in the IT field, which are often related to firms that demand specialists and constitute the actual job market stakeholders, my proposal seeks to reconnect artistic education with entrepreneurial initiatives and the possibility of operating as a freelancer during one's artistic studies. By efficiently managing curatorial strategies and adhering to parameters for exhibition configuration (Puscasu V. 2023), an university driven art center can attract the interest of the community, exerting a cultural, formative, educational, and above all, economic impact on it (Pușcașu V. 2020a). Naturally, generating and implementing a specific methodology that provides the legal framework for such actions proves to be a complex process, but undoubtedly possible and necessary. The creation of such a framework leads us to the second pillar of my proposal:

5.2. The existance of a commercial art galllery.

The existance of a commercial art gallery that operates for the benefit of students represents my second aspect involved in generating marketing content. In 2020, I published an article on the strategies for establishing and operating a private art gallery with minimal personnel, expertise and budget (Puscasu V. 2020). The presence of an exhibition laboratory where students can practice their skills and methods of representation, as well as the establishment of an achival collection of artworks (grouped thematically, chronologically, by technique, and so on, see curatorial strategy in Pușcașu V. 2020b) serves as the starting point of developing a stock of works and events that can be monetized through sales. In addition to the competitive advtages it provides (students in relation to themselves or students in comparison to those from other university centers), the exhibition system will facilitate the identification of the most promising talents and propel them towards specialized institutions in art trading. This brings us to the third pillar:

5.3. Identification and marketing of a student icon releated to high performance.

The case of Adrian Ghenie, a graduate of the University of Arts and Design in Cluj Napoca, is a good example of performance marketing. His success in sales and reputation actively contributes to the attractiveness of his former university center, many potential candidates enrolling in hopes of becoming like him. The association and assimilation of success stories with institutions inevitably leads to the development of a collective mindset that associates being a student in those institutions is the precondition of success. Naturally, this aspect is combined with conventional and social media marketing (Plume C.J. et. al 2016), carried out through opinion leaders and generational influencers. Coming next, in link with my 3rd idea:

5.4. Generating a brand / an institutional identity and promoting it in media.

Visibility in social media proves to be an essential factor in promoting any initiative (ibid. 2016), product or service. Direct engagement witht the audience and efficient sampling of online marketing campaigns (basen on the aforementioned statistics) contribute both short-term growth (though admissions) and to the establishment of a consolidated academic branding that will susttain a constant flow of potential candidates in the long run (Brown J. Isaacs D. 2007, see also Auinger A. Zimmermann R. 2020, ibid. 2022). The advantage of niche specializations (such as the visual arts), as well as the existance of pre-university educational institutions dedicated to explore and expand these niches serves as a mean to calibrate the target audience for of promotional campaigning with maximum efficiency. Aligning social media promotion initiatives with search engine optimization efforts and launching these campaigns in line with the cyclical trends further enhances the impact of such campaigns (GT 2023, cf. Enge E. Et. Al. 2009).

5.5. Generating and exploiting the everyday aspects of student life – constructing the icon of the ideal art student

As explained by authors J. Pine and J. Gilmore, the most advanced and high performing economic paradigm is that of the experience economy. (Pine J, Gilmore J.H. 2013) The ability to popularize that status of being a student as itself an experience, and marketing it as an accessory function to education constitutes a substantial competitive advantage. (Andersson D.E. Andersson A.E. 2013, Schulze G. 2013) The utility of this approach lies in the potential for achieving a spill-over effect, whereby not only the targeted audience of the promotional campaign is reached, but also those who would find the student experience pelasing and fulfilling. In addition to expectations regarding the educational process, career prospects, young people also valueate the non-formal aspects of student life (comparing institutional discourses, see paragraph about resistance Roux D. 2007). On the other hand, popularizing feedback and personal experiences (through narratives, interviews, testimonials) can provide a valuable reference parameter for aspiring students. Last, but not least, maintaining constant contact with alumni and involving them in processes related to school promotion are additional factors that contribute to the institution's impact on society. Finally, my sixth pillar of this classification refers to the promotion of dynamic content within the academic curriculum.

5.6. Adjusting content, increasing flexibility and focusing on the student.

One of the major deficiencies in the artistic education format relates to the teaching strategy. As a significant portion of the educational process emphasizes repetitive and grinding aspects of study, the faculty is often perceived as an unsatisfactory extension of high school. By adjusting and flexibilizing the content, by energizing and interconnecting disciplines, and most important, by modulating the academic journey (through the introduction of an expanded number of optional and elective courses) in interdisciplinary and transdisciplinary directions (see curatorship Pușcașu V. 2023, idem 2020b), the level of student satisfaction, curiosity and individual study interest is exponentially increased. This element not only contributes to attracting students, but also reduces the academic drop-off.

Naturally, around each of the aforementioned parameters, extensive research projects can be developed to delve into the issues and strategic alternatives. I believe that in the process of shaping the institutional promotional discourse, each of the six pillars significantly contributes to effectively targeting audiences. Further on, I will provide a prospective case study, centered around a potential strategy for the Faculty of Arts of “Dunărea de Jos” University of Galați.

6. Prospective case study:

Based on teaching experience (and combined with some degree of wishful thinking), I appreciate that the ideal number of candidates for a funded student position in an art faculty is around 2 – sufficiently high to maintain a competitive atmosphere and efficiently filling all the funded spots with desirable candidates. In other words, from a total of 12 tuition-free spots offered in this year's competition, strictly for the domain of visual arts, the enrollment situation should accommodate at least 24 eligible candidates. Analyzing the situation of graduates from neighboring counties (Vaslui, Bacau, Vrancea, Buzau, Braila, Tulcea and Galati), the available pool is as follows: (see table below).

County	Institution	Domain Visual art	Domain Architect.	Total enrolled	% success	Eligible	Average grade
BC	Colegiul Național de Artă George Apostu	30	31	61	84,4%	52	7,47
BR	Liceul de arte Hariclea Darclee	34	30	64	81,7%	52	7,22
BZ	Liceul de arte Margareta Sterian	31	29	60	88,5%	53	7,66
GL	Liceul de arte Dimitrie Cuclin	24	9	33	79,7%	26	7,24
TL	Liceul de arte George Georgescu	18	14	32	63,2%	20	6,72
VS	Liceul pedagogic Ioan Popescu	28	-	28	74,5%	22	7,00
VN	Liceul de artă Gheorghe Tattarescu	32	33	65	79,5%	48	7,25
TOTAL		197	146	343	-	273	7,22

I have also included the architecture specialization because their high school trajectory allows them to integrate into the visual arts specialization system (many high school graduates are interested in this branch of art), and there is a significant probability that they may not opt for their original specializations, preferring an alternative career path. The admission statistics for architecture reflects a success rate of around 50% (for reference, the 2021 admission at Ion Mincu University of Architecture and Urbanism: 294 funded + tuition candidates; 259 rejected candidates) (UAUIM, 2021), which means that a significant portion of them could potentially be candidates for visual arts. Applying the promotion rates from national statistics, the number of potential candidates from the Galați region amounts to 273, which means that a successful promotion campaign should attract and convince at least 8.7% of the total. As the achievement of this percentage will depend heavily on the effectiveness of online promotion, applying conversion rate optimisation strategies borrow from established domains (such as retail) proves to be useful. (Auinger, Zimmermann, 2022).

Another important aspect is the extraction of relevant data regarding the interests of the student generations from their teachers in the pre-university system. Using methodologies derived from Auinger and Zimmermann (2020), as well as the creative techniques of Brown and Isaacs (2007), art faculties can use the pretext of scientific manifestations (by inviting and involving art high school personnel) to extract data and information and to propagate through them the current educational program, availability and offerings. Involving colleagues from the pre-university sector in research is beneficial for both systems, but especially for the specific interest of the faculties in reaching a saturation point of information about potential candidates for enrollment. Based on this, they can articulate and adapt their academic marketing strategy from one generation to the other. Confronting the resistance and opposition aspects (as students often no longer consider teachers as influential factors) can be achieved by incorporating the findings of Dominique Roux (2007) – in particular, workshops, on-site sessions, open gates events, etc. can offer a possible solution.

From the perspective of online visibility, conducting promotional campaigns predominantly based on visual materials (photos, videos), potentially correlated with the search interest cycles on the web can expand the reach of potential candidates. I have attached a 12-month graph extracted from the Google Trends platform, showing the search interest for the term “pictură” (painting). As you can observe, the peak of interest is during the autumn and winter months – contrary to the universal practice of starting promotions

during the summer months (close to final exams dates). On the other hand, the search interest for the term "facultatea de arte" (art faculty) is inversely proportional to the search interest for the term „pictură”, which hampers the maximum potential of institutional promotional campaigns. (see charts in appendix, fig. 2 & 3)

Taking into account the general downward trend of internet searches and traditional popularity (such as SEO), it can be inferred that any online promotion strategy should be complemented by a range of in-person actions that are interactive and educational. As the audience, especially the younger audience, is less responsive to conventional marketing strategies, while also avoiding the gray area of manipulation and social influence (C.S. Sustein, 2015)(H. Gatingon, E. Le Nagard, 2015) a study program promotion campaign should include a relational aspect. Whether it takes the form of open courses, workshops, or joint university-high school events, direct contact and collaborative experiences will contribute to increasing the overall interest. Of course, in order to support institutional development and expand the range of educational offerings with new specializations, the application of these principles in relation to the total number of potential high school graduates (nationwide) represents the second stage of implementing this case study, but I will not speculate on it in this article. I have attached the statistical evidence and the dynamics of the June 2023 high school graduates who took the Baccalaureate exam, for further debates (see fig.4)

7. Conclusions

The present work, in addition to the speculative aspects that aim to establish the basis for conducting market studies and an exhaustive promotion and marketing strategy for artistic education institutions, assumes the added value that a visual arts graduate brings to society is substantial. There is a profound inconsistency in the recipes through which a graduate can monetize their creations, as the majority of candidates enroll in a faculty to be able to sell their art and potentially make a living out of it. Building an artistic career, in addition to the fixed parameters of technique, sensitivity, aesthetic functions and interpersonal or opportunity exploitation skills, also involves a significant amount of hazard. Art history provides numerous examples of genius painters who did not receive recognition during their lifetime – thus, the societal aversion to this potential risky career is justified. On the other hand, we must acknowledge that potential alternative career paths (adjacent to creation, but more lucrative) are mentioned far too little in the promotional campaigns of artistic profile faculties. The tendency among schools that perform well is to focus the promotional discourse on alternative career paths, replicable and easily quantifiable as professional progression.

The difficulty in generating interest and attracting as many candidates as possible to the admission process has detrimental effects both formally and in terms of academic performance (potentially jeopardizing future enrollment figures, or even the existence of the artistic departments). Institution development and the improvement of teaching quality depend primarily on the quality and quantity of the pool of potential candidates. Of course scientific digressions can be made on all the ideas mentioned earlier, but for this article I will conclude that I managed to identify some parameters and a possible method to optimize the marketing process of artistic education institutions.

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Appendix

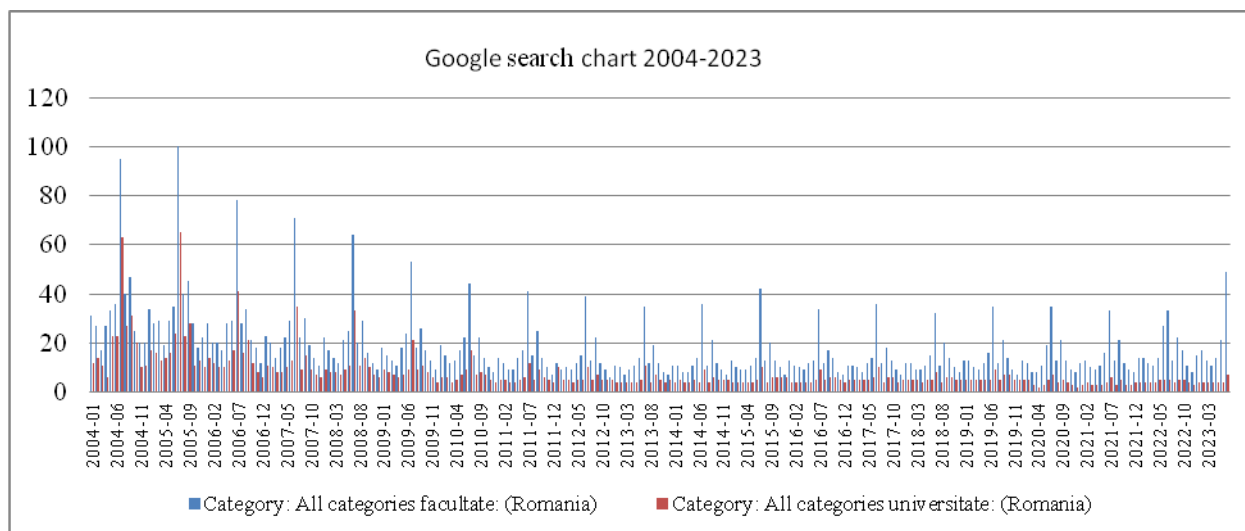


Fig. 1: Google trends chart based on google searches from 2004-2023. Terms searched: in blue, „facultate” (faculty), in red „universitate” (university). Vertical axis: percentage values based on Google complex parameters. Horizontal axis: timeline. (GT, 2023).

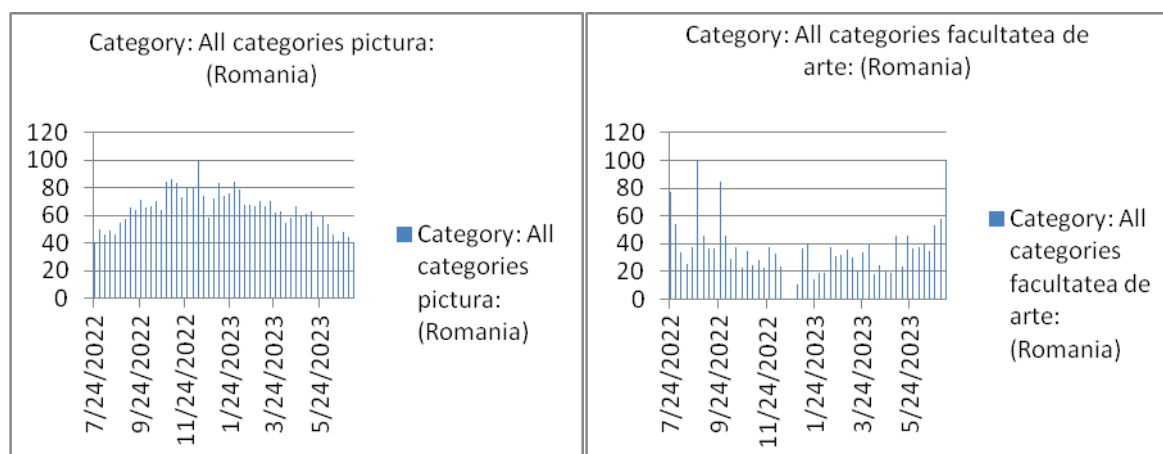


Fig. 2 (left) & Fig. 3 (right): Google trends chart based on google searches in the past 12 months. Terms searched: left – „pictură” (painting), right – „facultatea de arte” (faculty of arts). Vertical axis: percentage values based on Google complex parameters. Horizontal axis: timeline. (GT, 2023).

n.	City/(County)	Institution	Grade	% Prom	Cn	Class distribution				Elig.
						Apd	Ad	M	AaC	
1	Alba-Iulia (AB)	Liceul de arte Regina Maria	8,16	92.2%	64	20	13	31	-	59
2	Arad (AR)	Colegiul de arte Sabin Drăgoi	7,01	82.0%	133	34	33	34	32	109
3	Bacău (BC)	Colegiul național de artă George Apostu	7,47	84.4%	109	30	31	43	5	92
4	Baia-Mare (MM)	Colegiul de arte Baia-Mare	7,80	86.0%	86	28	33	25	-	74
5	Bârlad (VS)	Liceul pedagogic Ioan Popescu ¹	7,00	74.5%	141	28	-	17	-	105
6	Bistrița (BN)	Liceul de arte Corneliu Baba	7,39	82.0%	61	32	29	-	-	50
7	Botoșani (BT)	Liceul de artă Ștefan Luchian	7,34	81.5%	65	31	-	34	-	53
8	Brașov (BV)	Liceul vocațional de arte plastice Hans	7,46	85.9%	64	31	33	-	-	55

n.	City/(County)	Institution	Grad e	% Prom	Cn	Class distribution				Elig.
						Apd	Ad	M	AaC	
		Mattis-Teutsch								
9	Brăila (BR)	Liceul de arte Hariclea Darclee	7,22	81.7%	109	34	30	17	28	89
10	București (B)	Liceul de arte plastice Nicolae Tonitza	7,58	85.1%	188	188	-	-	-	160
11	București (B)	Liceul Dimitrie Paciurea ²	6,25	61.6%	112	57	-	-	-	69
12	Buzău (BZ)	Liceul de arte Margareta Sterian	7,66	88.5%	113	31	29	24	29	100
13	Călărași (CL)	Liceul pedagogic Ștefan Bănulescu ³	6,27	54.7%	64	7	-	5	-	35
14	Cluj-Napoca (CJ)	Liceul de arte vizuale Romulus Ladea	7,26	80.6%	108	76	32	-	-	87
15	Constanța (CT)	Colegiul național de arte Regina Maria	7,64	83.6%	110	29	32	24	25	92
16	Craiova (DJ)	Liceul de arte Marin Sorescu	6,33	63.9%	97	33	27	37	-	62
17	Deva (HD)	Liceul de arte Sigismund Toduță	7,18	83.0%	94	29	31	34	-	78
18	Drobeta T.S. (MH)	Liceul de arte I.St. Paulian	6,98	72.2%	36	21	-	15	-	26
19	Focșani (VN)	Liceul de arte Gheorghe Tattarescu ⁴	7,25	79.5%	146	32	33	31	22	116
20	Galați (GL)	Liceul de arte Dimitrie Cuclin	7,24	79.7%	59	24	9	14	12	47
21	Iași (IS)	Colegiul național de arta Octav Băncilă	7,68	90.3%	185	67	34	50	34	167
22	Miercurea Ciuc (HR)	Liceul de arte Nagy Istvan	6,53	54.1%	61	29	5	27	-	33
23	Oradea (BH)	Liceul de arte Oradea	7,21	73.5%	136	54	41	41	-	100
24	Piatra Neamț (NT)	Liceul de arte Victor Brauner	6,69	59.7%	67	33	-	34	-	40
25	Pitești (AG)	Liceul de arte Dinu Lipatti	7,25	81.0%	126	34	33	29	30	102
26	Ploiești (PH)	Colegiul de artă Carmen Sylva	8,28	93.2%	88	31	27	30	-	82
27	Râmnicu Vâlcea (VL)	Liceul de arte Victor Giuleanu	7,21	85.5%	69	35	-	34	-	59
28	Reșița (CS)	Liceul de arte Sabin Paută	6,93	80.0%	30	16	-	14	-	24
29	Satu Mare (SM)	Liceul de arte Aurel Popp	7,14	81.5%	65	20	22	23	-	53
30	Sf. Gheorghe (CV)	Liceul de arte Plugor Sandor	6,54	48.6%	74	35	-	34	5	36
31	Sibiu (SB)	Liceul de artă Sibiu	6,86	71.2%	52	29	-	23	-	37
32	Slatina (OT)	Liceul teoretic Nicolae Titulescu ⁵	7,30	80.1%	201	28	-	-	-	161
33	Slobozia (IL)	Liceul de arte Ionel Perlea ⁶	7,56	86.0%	136	13	28	15	-	117
34	Suceava (SV)	Colegiul de arta Ciprian Porumbescu ⁷	7,21	77.0%	135	38	28	39	-	104
35	Târgoviște (DB)	Liceul de arte Bălașa Doamna	7,51	85.7%	77	29	23	25	-	66
36	Târgu Jiu (GJ)	Liceul de arte Constantin Brăiloiu	6,51	60.4%	101	17	16	31	37	61
37	Târgu Mureș (MS)	Liceul vocațional de artă Târgu Mureș	7,16	74.1%	135	51	17	39	28	100
38	Timișoara (TM)	Liceul de arte plastice Timișoara	6,56	64.7%	136	33	103	-	-	88
39	Tulcea (TL)	Liceul de arte George Georgescu	6,72	63.2%	57	18	14	14	11	36
40	Zalău (SJ)	Liceul de arta Ioan Sima	6,94	76.0%	25	11	-	14	-	19
		Average and totals:	7.15	≈77%	3915⁸	1416	772	901	293	3043
		Substract (see endnotes)			-553					
	TOTALS	Possible candidates for the 2023 art faculty admission ***!Estimated!***				≈ 1091	≈ 595	≈ 694	≈ 226	

1 - 96 participants, non-artistic classes; 2 - 55 participants, non-artistic classes; 3 - 52 participants, non-artistic classes; 4 - 28 participants, non-artistic classes; 5 - 173 participants, non-artistic classes; 6 - 80 participants, non-artistic classes; 7 - 30 participants, non-artistic classes; 8 - 39 participants from previous promotions.

Fig. 4: Table with all the possible candidates that originate from an art high school. First column: City and county. Second column: Institution name. Third column: average grade obtained at the Baccalaureate exam. Fourth column: percentage of success. Fifth column: high school class distribution, split in 4: Apd = Visual arts (painting), Ad = Architecture and design, M = Music, AaC = Theater and coreography. Sixth column: eligible candidates for the 2023 admission process.