Strengthening the Promotion of The Royal Margaret Foundation of Romania's Young Talents Program

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Abstract

Bucharest, Romania is a city immersed in art and music, but many young Romanians inspired by this work do not have the support needed to start their own artistic careers due to the country's high poverty rates and the difficulties of finding an audience. The team is addressing these issues by working with the Royal Margaret Foundation of Romania: an organization that provides scholarships and mentorship opportunities to young Romanian artists, through their Young Talents program. The team will collect data through surveys, interviews, and archival research about social media usage of Romanian artists, testimonials describing members' experiences while a part of the Youth Talents program, and past successful social media promotional campaigns by an artist and /or non-profit, respectively. These data will be used to propose a promotion plan to the Royal Margaret Foundation to increase their online audience.

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1.0 - Introduction

Following a career in art allows one to live a life of creativity and inspiration, and provides the opportunity to pursue one's passions. A survey of over 90,000 art school graduates in North America revealed that 70% of respondents have found jobs in their field, and 80% stated that artistic technique and creativity is an important aspect of their work (SNAAP, 2018).

This sentiment is the same in Bucharest, the capital of Romania, where young artists have emphasized "how much more impact they can have [in the local art scene], and how dynamic Bucharest is in some ways compared to western Europe" (Cadwalladr, 2016). Despite the cultural importance of art, many young Romanians do not follow their passion in the arts due to financial hardship and difficulty finding an audience. Young artists struggle to gain recognition in the art world due to the stigma surrounding their lack of experience. "State galleries are [...] closed to young people. Only UAP [Romania's Union of Fine Artists] members over 40 years exhibit there," explains Romanian artist Angela Szabo in an interview with Global Press Journal (Grosu, 2012). However, there are private galleries in Bucharest, including but not limited to the Zorzini Gallery (Figure 1-1) and the Art Yourself Gallery, that encourage and exhibit the younger generation of artists in

Figure 1-1 Zorzini Gallery
(https://theculturetrip.com/europe/romania/articles/bucharest-s-10-best-contemporary-art-galleries-art-in-romania/)

Romania (Condrea, 2016). Despite the presence of many similar galleries across Romania, many young artists from low-income families lack the monetary and educational opportunities to develop their skills. Nongovernmental organizations exist in Romania to support young artists both financially and professionally, including The Royal Margaret Foundation of Romania (*Fundația Regală Margareta a României*).

The Royal Margaret Foundation of Romania provides support for young Romanian artists who come from low-income homes through their Youth Talents (*Tinere Talente*) Program. Each year, the program admits 30 artists: 15 in the visual arts (painters, illustrators, sculptors, etc.) and 15 musicians. The Royal Margaret Foundation, which accepts students from Romania and the bordering

Figure 1-2: Map of Romania and Moldova
(https://www.britannica.com/place/Romanian-Plain)

nation of Moldova, formerly part of Romania, (see Figure 1-2), prioritizes the student's ability to speak Romanian in assessing applications for acceptance, which speaks to their cultural values

Figure 1-3: Royal Margaret Foundation of Romania's Facebook

and pride. The Young Talents Program provides the artists with mentorship sessions, opportunities to participate in artistic events, and a €2,000 (9,800 RON, $2,400 USD) scholarship to help them pursue their passion in the arts through higher learning (FRMR, 2019). Currently, The Royal Margaret Foundation promotes the Young Talents Program through social media sites such as Facebook

(see Figure 1-3), and Instagram, as well as on their own website. They post and share

information about the artists in the program, past and future events, and information about the program for prospective students. Although the Royal Margaret Foundation of Romania is active on social media, they would like to expand their platform to reach more young people.

The Foundation has described their program as "niche", meaning that they are well known to the Bucharest art community, but more effective use of social media can bring them broader recognition amongst young people in Romania. With a larger audience, the Foundation and its artists have a higher chance of being seen by developing young artists who need the support of an organization to continue their work.

The goal of this project is to strengthen the promotion of the Royal Margaret Foundation of Romania's Young Talents Program to assist the Foundation in addressing the problem of young artistic talent from low-income communities often going undeveloped. The team plans to achieve this goal through three objectives:

1. Identify how to reach young artists in Bucharest
2. Explore creative techniques for the Royal Margaret Foundation to attract a wider audience
3. Provide the Young Talents Program with more resources for promotional development

2.0 - Background

While art has always had a significant place in Romanian culture, the freedoms granted after the fall of Ceausescu and the subsequent end of Communism in Romania in 1989 allowed the art scene to take control of itself (Guta, 2014). Despite these new freedoms, a decline in living standards and limited government support made it difficult for Romanian artists to find sources of funding to pursue an art career. Consequently, many artists turned to different fields of study due to the difficulty of transition following the Revolution of 1989 (Britannica, n.d.). While the conditions in Romania have improved since then, and today in Bucharest there exists a vast cultural life filled with festivals, museums, and theaters, young artists from low-income families are still facing difficulties in pursuit of their passion due to financial struggles.

To help solve this problem, the Royal Margaret Foundation of Romania works to support young talented artists in Romania from low-income homes who do not have the material opportunities to develop their potential in the arts and music. This chapter explores the cultural status of Romania, the impact of poverty on the accessibility of arts education, the history of the Royal Margaret Foundation of Romania and its Youth Talents Program, the relationship between artists and the Internet, and the benefits and difficulties social media presents to artists

2.1 Romania: Art Culture, and the Impact of Art and Poverty

This section explores the culture of the arts in Bucharest, the capital of Romania, the importance and influence of the arts on the youth along with the impact of poverty on young artists in Romania. Despite the arts contributing benefits to the well-being of youth and encompassing a significant part of Romanian culture, the youth of low-income families have scarce access to arts programs.

2.1.1 The Importance of Art in Romania

Art culture started to boom following the fall of communism in Romania in 1989. When asked about the evolution of the contemporary art scene in the past 25 years Romanian artist Daniel Perjovschi stated that "after the Revolution, Romania's uniform, totally controlled, and compact art scene morphed into a multi-layered, contradictory, and diverse environment" (My Art Guides, 2016). As a result, the nation currently supports many different forms of art and arts entertainment.

Bucharest is known as the cultural capital of Romania, home to over ninety theatres, the largest and most prestigious being The National Theatre. The city of Bucharest holds a theatre

festival annually for the public's enjoyment. Music functions as a central part of the culture in Bucharest, as seen in places such as an opera house, the George Enescu Philharmonic Orchestra (see Figure 2-1), and the Romanian National Orchestra. The city contains over 60 notable museums, such as but not limited to the National Museum of Art of Romania, The National History Museum of Romania, and the National Museum of Contemporary Art (see Figure 2-2), which host exhibitions from around the world (Britannica, n.d.).

Figure 2-1: George Enescu Philharmonic Orchestra
(http://romaniatourism.com/george-enescu-music-festival.html)

Figure 2-2: Exhibition at the Museum of Contemporary Art, Bucharest
(https://theculturetrip.com/europe/romania/articles/bucharest-s-10-best-contemporary-art-galleries-art-in-romania/)

Currently, there is clear public interest in the arts in Romania, as more than 30% of Romanians in Bucharest visit art exhibits or indulge in activities related to art every month, and over 90% of Romanians consider art being for everyone, according to a national survey (Villarreal, 2019). Full-time artists are drawn to each other and form welcoming art communities, and large cities in Romania, like Bucharest, boast galleries showcasing the works of these communities (Romania Tourism, n.d.). The willingness of these communities and galleries to work together has enabled both the art market and Romanian art scene to experience steady growth over the past few decades. The Romanian art market valued 9.65 million USD in 2010, almost double the art market value in 2009 (Maneker, 2011). In 2016, this value rose to 14.6 million USD (Gheorghe, 2018).

As of 2016, there are six auction houses on the local art market, and approximately 120 galleries, nine of which are also active internationally (Gheorghe, 2018). Romanian artists are obtaining more international visibility, such as Victor Man, who creates portrait style paintings and has a gallery in New York (Guta, 2014), designer Andra Dumitrascu, who has allowed fashion from Romania to gain a global following (Brownell, 2011), and sculptor Constantin Brancusi, who has topped the list of best-selling international Romanian artists in 2017 (Gheorghe, 2018)

2.1.2 Art Impact on the General Public

Art appreciation benefits viewers of all ages, while initially focusing on the advantages of engagement in the arts for the youth. Creating, viewing or listening to art is beneficial to children as according to the American Public Health Association (2010), there exists "evidence that engagement with artistic activities can enhance one's moods, emotions, and other psychological states," (see Figure 2-3).

The arts and participating in artistic activities are particularly beneficial to the youth of disadvantaged homes, as children experiencing residential instability demonstrate worse

academic and social outcomes than their residentially-stable peers (Huerta, 2013). Researchers have found evidence to suggest that structured arts programs can cause a "decrease in emotional problems" for youth from low-income communities (Wright, John, Ellenbogen, Offord, Duku, & Rowe, 2006), while creating art has "the ability to cater to the well-being of the whole inner-city child: socially, emotionally,

Figure 2-3: Art for Children in Romania (https://earlyarts.co.uk/blog/arts-and-creativity-for-children-in-romania)

behaviorally, and cognitively", (Thomas, 2017). The studies clearly demonstrate the positive effects and impact artistic expression has on children, especially those of disadvantage.

In addition to the advantages for the youth, art consumption and appreciation is beneficial to people of all ages, as it has the ability to influence one's happiness, quality of life and health. Studies have shown that artistic expression can provide healing capabilities, like improvement of memory and emergence of peaceful thoughts, for people with anxiety, depression, dementia, and even cancer (Harvard Health, 2017). The practice of using art in mental healing is emerging throughout the United States and worldwide (Nobel, Stucky, 2011). In Romania, the Bucharest University of Economic Studies conducted a study in 2019, surveying 120 people in Southern Romania to evaluate the correlation between art consumption and the level of life satisfaction. The results indicate that 89% of participants consider they have a fulfilled life, where the impact of art consumption positively influences the level of satisfaction (Coman, Mihaita, 2019).

The combination of studies described in this section exhibit the notion that it would be beneficial in Bucharest to promote the importance of the arts to the youth and the rest of the public, due to the positive impacts that art provides.

2.1.3 Impact of Poverty in Romania

Millions of families in Romania are struggling through extreme disadvantages and financial hardship, as approximately five million Romanians, about 25% of the population, live below the poverty line, with children making up 1.5 million of that total, (see Figure 2-4), (Habitat, 2020).

Figure 2-4: Impoverished family in Romania (https://www.unicef.org/romania/what-we-do)

In Romania, significant differences exist per residential environment in terms of access to higher education. Young people from rural and poorer regions have fewer chances to graduate or go to university (Sandu, Stoica, Umbres, 2014). On average, the dropout rate in secondary school for those living in rural areas is approximately 50% greater

than those living in urban areas (Ioana, et. al, 2015). This is due to many Romanian children and young teens leaving school to help provide for their families, causing poverty to often become inherited (Melenciuc, 2018). The dropout rate and inheritance of poverty imply that Romanian children and young adults, including those interested in music and the arts, often lack the opportunity and financial support to pursue higher education. As mentioned previously, the arts have major benefits for the youth from disadvantaged homes, yet thousands and even millions of children in poverty do not have the proper access to higher education that could develop their skills and passions.

Millions of Romanian families lack access to higher education, in part due to the costs of college or university. The Bucharest National University of Arts, one of four art schools in Romania, costs between 14,000 RON – 32,000 RON ($3,400 – $7,700 USD) in yearly tuition (Statista, 2021). In contrast, the average annual household income in Romania is 64,000 RON ($15,300 USD) (Statista, 2021), while the poorest 10% of the working class in Romania earn less than 4,700 RON ($1,140 USD) each year (The Social Monitor, 2017). The cost of tuition for art school in Romania is at least triple the annual income of impoverished families in Romania, demonstrating the difficulty for many households to afford an education in the arts in Romania. Due to this difficulty, low-income families often need financial support.

2.2 - Royal Margaret Foundation of Romania

The Royal Margaret Foundation of Romania is a charitable organization that seeks to aid struggling young artists. This section explains the history of the Foundation to provide context for their mission as well as describing its Young Talents (*Tinere Talente*) Program.

2.2.1 - History

Her Majesty Margaret, Custodian of the Romanian Crown, and her father, King Mihai, founded The Royal Margaret Foundation of Romania (*Fundația Regală Margareta a României*) in 1990. Her Majesty was born in exile in Lausanne, Switzerland, on March 26, 1949, because the Communist party forced her father to abdicate from the Romanian Throne two years earlier in 1947. She spent her early childhood surrounded by her family in Britain and Switzerland, and only heard about life in Romania through old stories from her father and grandmother. After graduating from the University of Edinburgh, Scotland with a bachelor's degree in Sociology, she worked for several United Nation Agencies and spent her time assisting in social projects in

the field of public health. This was the start for Her Majesty Margaret's journey in the service of humanity (FRMR, 2019).

In 1990, Her Majesty Margaret arrived in Romania for the first time when she left behind her United Nations activities to devote herself to repairing Romania. After seeing the cruel reality of "orphanages and old people's homes, where children and the elderly lived in miserable conditions", the Royal Margaret Foundation of Romania emerged later that same year (FRMR, 2019).

The Royal Margaret Foundation of Romania serves Romania as a charitable organization that works to build strong communities and inspires leaders to help in creating sustainable and autonomous communities. The leaders of the foundation accomplish this by facilitating programs that span generations of Romanians, working with both the elderly, the youth, and even creating intergenerational programs between them. The Foundation envisions Romania reaching its true potential and for all its citizens to respect each other and themselves (FRMR, 2019).

2.2.2 - Young Talents Program

The Royal Margaret Foundation of Romania's Young Talents (*Tinere Talente*) Program "aims to create equal opportunities for talented young people from disadvantaged backgrounds, by supporting and promoting their talent" (FRMR, 2019). Specifically, they look to support "young people aged between 14 and 24, who study during the year at art and music schools and universities in the country" (FRMR, 2019). The program provides 30 year-long scholarship opportunities in the program every year to Romanian youths passionate in the fields of music and visual arts. Roughly half of these positions go to musicians, and the other half to visual artists, (see Figure 2-5), but the exact distribution varies year-to-year. Cornelius Zirbo, an alumnus of the program, describes competition for acceptance as "fierce", in that he competed with over 60

Figure 2-5: Young Talents' Artist at Work
(http://www.tineretalente.org/wp-content/uploads/2015/10/MG_8707.jpg)

other musicians for a spot (Fundatia Regala Margareta a Romaniei, 2019). Acceptance in the program includes up to €2,000 to help students cover the costs of any materials required for their studies and any participation fees in competitions and courses. In addition to the scholarship, the program offers unique mentorship opportunities that

Figure 2-6: Young Talents' Musicians
(http://www.tineretalente.org/wp-content/uploads/2015/10/DSC8795.jpg)

enable students to meet and to learn from established professionals in their fields of study. The Royal Margaret Foundation of Romania also partners with sponsors of the program to organize events to promote the work and talent of their students including but not limited to galleries, exhibitions, and music galas (see Figure 2-6). Participation in these activities allows the students to experience a professional environment (FRMR, 2019). Additionally, these events provide students with a chance to promote themselves to the art industries, however many artists continue to struggle with finding effective tools to promote their work without the aid of an organization such as the Royal Margaret Foundation.

2.3 - The Web: A Promotional Tool for Artists

This section details how visual artists and musicians both worldwide and in Romania have found difficulty with promotion and considers new opportunities that the Internet presents for these artists to reach a wider audience. Furthermore, this section provides statistics about Romania's Internet usage and the challenges that artists continue to face while using social media to gain an audience.

2.3.1 - The Difficulties of Offline Promotion

Artists and musicians often need connections through curators, record companies, or critics to get their work into museums or store shelves and begin their career. This poses an entry barrier to the arts industries for those who cannot afford to go to school, those who lack connections, or those whose work appeals to a more niche audience (Blume, 2017).

For example, musicians in particular often have a difficult time finding widespread support unless they sign to a record label. Even after getting recognized by a label, many musicians still have difficulty making any money from their work as much of the profit from record sales are distributed unevenly by the record company. The artists are often given small cuts in comparison to their managers (El Gamal, 2012). Visual artists also continue to struggle getting their work noticed by galleries and organizations, as many of these authorities are biased against young, inexperienced individuals. "The Romanian Fine Arts Union thought I was too young. There was no place in galleries. Only consecrated artists exhibited there," explains Romanian visual artist Angela Szabo when describing her experience trying to start a career (Grosu, 2012). Overall, making connections with individuals in positions to promote them is a difficult challenge for young artists to overcome on their own, (see Figure 2-7).

Figure 2-7: Romanian Youth Talents' Artist Sabina Dragomir's Instagram

2.3.2 - Social Media's Impact on Artist Promotion

Today, artists have a chance to reach an audience without the support of professionals and media empires through Internet promotion, so long as they have the financial and technological resources to do so. There are many different categories of promotion on the World Wide Web, including social media, search engine optimization, and banner ads. Whereas search engine optimization and banner ads are better suited for businesses trying to sell a product, social

media (including blogs, podcasts, Facebook / Twitter / YouTube, etc.) allows for a more personal connection between a creator and their audience through giving a view into the artist's life (Horowitz, 2011). The multimedia, customizable structure of social media posts allows artists to create their own image and develop a following, affording them the chance to avoid the connections and contracts once required. "As opportunities in galleries are rare for young artists in traditional galleries, the digital art world offers a promising space for them to display and market their work," describes Romanian journalist Luciana Grosu in an interview with young Romanian visual artists (Grosu, 2012). Artists are not alone in promoting their work online, as many social media users dedicate themselves to spreading the work of new, independent creators. Sites such as Facebook or Twitter have an "enormous network [that] also creates the opportunity to develop "buzz" around a new artist or, even more effective, have a song or video spread virally" (El Gamal, 2012). However, social media only has the potential to positively impact an artist's career if the artist has access to the Internet.

2.3.3 - The Effects of Internet Usage in Romania on Artists

Roughly 74% of Romanians use the Internet as of 2019, (Individuals Using the Internet (% of Population) - Romania | Data, n.d.), but there exists a digital divide between age groups and regions. According to a 2018 study by the Bucharest University of Economic Studies, the 16-24 age group had the highest percentage of Internet users with 96% reporting frequent Internet use, while only 57% of Romanians between the ages of 55 and 74 reported regular Internet usage (Fanea-Ivanovici, 2018). Seventy-five percent of households in the city of Bucharest use the Internet, a significantly higher statistic than the rest of the nation (which averages between 45%-58% depending on region), which also outlines the disparity of Internet usage amongst regions in Romania (Ştefăniţă, 2018).

A small but passionate community of online, digital artists exists in Romania and utilizes social media sites to reach a wider audience. Digital art is defined as "art that is made or presented using digital technology" (Digital Art, n.d.). Oana Livia, a 26-year-old from Focşani, Romania explains in an interview with Global Press Journal that galleries and curators often only accept artwork from older, more experienced artists, or those who fit a certain stereotype. "In front of the screen, no one cares if the person behind an online drawing is black or white, young or old or whatever," she explains, highlighting the benefits of online anonymity (Grosu, 2012).

"The digital environment gave me the opportunity to show my artwork to other people than my friends and family," explains another digital-age artist, Cuiedan Alina (Grosu, 2012).

Despite the potential success social media presents, artists continue to struggle financially and often cannot make a living through art alone. As discussed previously, Oana Livia is able to reach more potential supporters through the Internet, but she does not make enough money through her work to afford living expenses and studies computer science to support herself Angela Szabo, a Romanian painter, (see Figure 2-8), explains that while the digital age has allowed her to gain an overseas audience, she is only able

Figure 2-8: Mixed Media Romanian Artist at Work
(https://globalpressjournal.com/eastern_europe/romania/digital-art-expands-opportunities-for-young-artists-in-romania/

to afford to be a full-time artist by living modestly in a rural area (Grosu, 2012). This demonstrates that while the Web contributes to the growth of an artist, financial support is still necessary to make art a sustainable career in Romania.

2.4 - Stakeholders

Increasing the Royal Margaret Foundation's social media promotion will benefit multiple groups. For this project, the identified stakeholders include: the current artists enrolled in the Young Talents Program, the alumni of the Young Talents Program, children from low-income homes interested in the arts, art enthusiasts, and the Royal Margaret Foundation itself. Current members have the potential to gain greater recognition via the Royal Margaret Foundation's increased online presence. Since the Foundation's social media often highlights work from their members, those who follow the Foundation may become interested in these artists. Similarly, work from the alumni is often shared through the Royal Margaret Foundation's social media which will be seen by those who find the Foundation. Children from low-income homes who find out about the Royal Margaret Foundation may become applicants to the Young Talents

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Program and therefore have a chance to benefit from the support the organization offers. Social media users who enjoy art will benefit from the Foundation's increased social media promotion because they may be introduced to young artists that they would not have encountered otherwise. Finally, the Royal Margaret Foundation stands to gain an increase in potential applicants to the Young Talents Program and could have a greater chance of being seen by potential donors or collaborators.

2.5 - Background Summary

Despite the importance of art in Romania's culture, the nation's high poverty rates and low access to higher education to those from disadvantaged homes prevent many young people from pursuing a career in the arts. Charitable organizations such as the Royal Margaret Foundation exist in order to aid these aspiring artists through financial support and encouragement. A thorough examination of the web's impact on artist promotion revealed that while social media is a powerful tool for artists to gain an audience, it is not the only thing artists need to start a career. The Royal Margaret Foundation can take advantage of better promotional practices to help target more struggling young artists that need their help the most. Overall, this can help the Foundation to achieve its mission of supporting youths from low-income homes who do not have the material opportunities to pursue the arts on their own and to amplify the voices of the nation's marginalized communities.

3.0 - Methodology

The goal of this project is to strengthen the promotion of the Royal Margaret Foundation of Romania's Young Talents Program to assist the Foundation in addressing the problem of young artistic talent from low-income communities often going undeveloped. The team plans to achieve this goal through three objectives:

1. Identify how to reach young artists in Bucharest
2. Explore creative techniques for the Royal Margaret Foundation to attract a wider audience
3. Provide the Young Talents Program with more resources for promotional development

To accomplish these objectives, the team identified a set of methods to execute within a seven-week period from March 24, 2021 to May 13, 2021 while working remotely in Worcester, Massachusetts with the project collaborators in Bucharest, Romania. These methods will include surveying current and past members of the Young Talents Program, artists across Romania who are not associated with the program, and young artists from low-income homes in Bucharest. The results of these surveys can help us gather more info on social media usage among artists both personally and professionally, how they have used social media for promotion of their work, and how artists from disadvantaged homes access and use the Internet. Select surveyed members associated with the Young Talents Program will also be interviewed, to understand more about unique experiences while in the program. These results will also be aided by archival research, which will investigate past social media promotions that were successful for an artist and/or non-profit like the Royal Margaret Foundation. This gathered data and research will help build the primary deliverable for the project: a plan for the Royal Margaret Foundation of Romania to enhance their digital footprint. If time permits, the team will develop this plan into a workshop itinerary for the students of the program so they can also learn creative strategies to promote their own work. Figure 3-1 outlines the methodology chapter and each method that the team plans to execute.
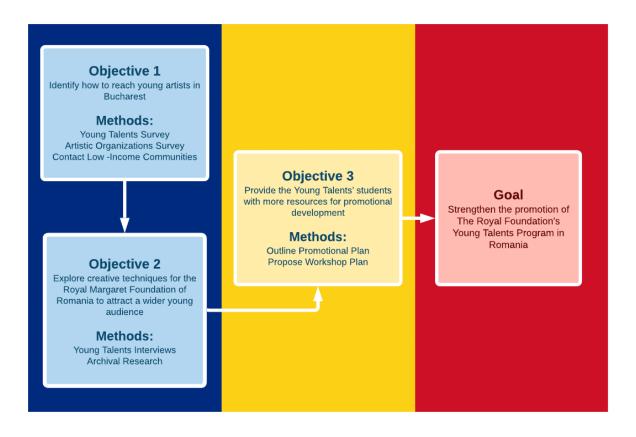
Figure 3-1 Flowchart Depicting Team Objectives and Methods

3.1 To Identify How to Reach Young Artists in Bucharest

The first objective is to investigate the various ways that young artists in Bucharest can be reached. Bucharest is specifically targeted due to the abundance of resources within the city available to the team given that it is the project center. To accomplish this, the team will send out surveys to four groups: alumni of the Young Talents Program, current members of the Young Talents Program, Romanian artists not associated with the Young Talents Program, and young artists from low-income homes in Bucharest. These surveys include questions about how they access social media, which social media platforms they use, and how they interact with these platforms in the artistic scope. This last category includes if the person has ever used social media to promote their work, if they consume content from other artists, and if they use the platform to communicate with other artists. The information conducted from these surveys will be used to determine which platforms are popular among Romanians, and which allow for meaningful artistic connections.

3.1.1 Surveying Young Romanian Artists

The team will survey the current and past members of the Youth Talents Program, to gather data on how they use social media and their experience in the program (Appendix A). Additionally, these respondents will be asked to be interviewed at the end of the survey, to gather testimonials on the unique experience of the program. Gathering social media usage data from this group is valuable because these program members were (or are still currently) from low-income homes, our target demographic.

With help of the Royal Margaret Foundation, Artist-Run Initiatives across Romania will be contacted to distribute the survey to artists not affiliated with the Young Talents Program. This survey will aim to gather similar data (social media usage), but target a broader audience. This group will help eliminate the chance for any confounding variables, given that this group is not tied to a low-income background.

The final group targeted are artists from low-income families in Bucharest. The team will reach out to the Ashoka Fellow Carmen Gheorghe and her organization, E-Romnja which has close ties to the Roma population in Bucharest. By targeting this group directly, the survey will gather data about artists currently in low-income families, who may benefit from a program like Young Talents, but lack the resources to learn about it.

3.1.2 Analysis of Survey Results

The first step in analyzing the data is to rank the social media sites in three ways based on the questions found in the second section of the survey: Questions about Social Media Usage. The team will compare the frequency of social media sites the participants use with their opinions on what sites are popular and the site preferences they indicated. The team is looking for any differences between what the artists use and what the general opinion on what is popular is, as well as differences between what the artists use and what they actually think is beneficial to their art. Social media sites that rank highly in two or more of these questions will be noted. These questions also allow for the respondent to include a site that is not on the list. These additional sites will also be taken into account in the frequency chart.

Participants who do not use social media are directed to answer A7 which asks them to select their reasons for not using such sites. The team will rank the frequencies of each answer to reveal any information about why artists from low-income communities do not use social media, with special attention paid to the first potential response: 'I don't have access to social media'.

With those that have indicated this response, it may even be noteworthy to consider how the survey was distributed to them.

Participants who do use social media will answer questions relating to how they use the sites for recreation and for promoting their work. These results will also be ranked based on the frequency of each chosen answer.

Question A12 asks participants if they have any further thoughts on social media and is left open ended. The results of this question will be coded according to positive or negative feelings about social media, the response's relevance to art, and other recurring themes.

Finally, for those who have indicated that they are either a current member of alumni of the Young Talents Program, the survey ends by asking the participant if they would like to be contacted to conduct an interview with the team. Respondents who have provided contact information in this question will be noted.

3.2 Explore Creative Techniques for the Royal Margaret Foundation to Attract a Wider Audience

The second objective is to explore new techniques for the Royal Margaret Foundation to promote themselves and gain a larger following from a younger audience. In order for the program to achieve its goal in aiding young Romanian artists from low-income homes, aspiring artists in Romania must be aware of the existence of the program and the services the program can provide for them.

For this objective, the team will explore how previous alumni and current members of the Young Talents Program initially discovered the Royal Margaret Foundation. The team also wants to gather testimonials about the alumni's personal experiences during the program and if the program was impactful to their future art careers. Additionally, the team plans to understand the current member's expectations prior to joining the program (The current members were officially chosen in March of 2021). Acknowledging this information will allow the team to identify how the Foundation has promoted themselves and their program in the past, how people perceive the program as potential applicants, and unique experiences among members. Analyzing these concepts will allow the team to identify creative techniques to promote the Royal Margaret Foundation and the Young Talents Program through the Internet and social media. The team hopes the techniques discovered can be utilized to gather a larger audience for the Royal Margaret Foundation.

3.2.1 Interviews with Young Talents Program's Alumni and Current Members

The team can identify the information stated previously through interviews conducted with alumni and current members of the Young Talents Program in Romania. The team wants to learn how impactful the program is for members in order to develop techniques to promote the Youth Talents Program and the Foundation, as promoting specific experiences and positive feelings of members can help gauge a larger young audience. As mentioned in the previous section, the team will conduct interviews with the members who expressed interest upon completing the survey, so the exact number of interviews conducted will not be known until survey responses are collected.

The choice to conduct interviews for this objective over other research techniques, such as surveying, allows for a better understanding of specific opinions and experiences of past members of the Young Talents Program, as experiences and opinions are personal and can vary among all members. Also, the team cannot effectively obtain the necessary qualitative data through a survey, including unique experiences among alumni and feelings in regards to the application process. In addition, interviews can allow for follow-up questions in case new questions arise once information is presented (McNamara, 1999). Follow up questions are likely to arise as the team will be discovering information that may be unexpected (like unique experiences mentioned previously).

Once the team collects and receives responses to the survey from past and current members of the Young Talents Program, conducted in objective one, the team will reach out to those who expressed interest in being a part of an interview with our team. The team will email the members interested, and politely ask for a brief 30–40-minute interview, providing multiple options for the date and time of the interview to make sure each interviewee is able to attend. There is a seven-hour time difference between Worcester, MA and Romania which the team will take into account when providing options for times for the interviews. When the team receives feedback from the surveys, if there is a lack of interest in interviews, the team will reach out to all surveyed members again to provide an incentive for taking part in an interview. If needed, the incentive will be determined at a later date. In the email, the team will explain the importance of our research, along with the importance of their feedback and response. The team will also make sure the members are aware that the interview is confidential, and will get consent to interview and record the session. The Youth Talents Program accepts people of ages 14-24 years, an age

range of which includes people below the age of 18. Romania's consent laws for using data of a minor requires that anyone under the age of 18 that is providing their personal information must have the permission of their parent or guardian. The team will obtain the artist's relative age group from question A3 of the survey. If a member under the age of 18 expresses an interest in interviewing, the team will follow these same guidelines.

The team created a guide for semi-structured interviews containing the complete list of interview questions, as shown in Appendix B (Member Interview Questions). Two members of the team will conduct each interview, one member leading the interview in asking the questions, while the other observes, takes notes, and produces follow-up questions. Prior to the start of the interview, the team member leading the interview will courteously request to record the session, in order to transcribe each response for later analysis.

3.2.2 Analysis of Interviews

The team will analyze both alumni and current member interviews by first transcribing the questions and responses from each interview that was recorded over video. The team will then analyze each response through categorization and coding by observing trends, which will be determined by counting occurrences and frequencies. The team will distinguish trends among current members' expectations, past members' experiences, opinions, and feelings about the Young Talents Program, along with the methods of initially discovering the program. The team hopes that by observing these trends, they can creatively discover new, efficient ways of helping promote The Royal Foundation and its Young Talents Program.

3.2.3 Conducting Archival Research on Social Media Promotion

The final step in addressing this objective is to use the survey and interview results to conduct archival research. These results will suggest which social media sites are popular among Romanian artists, specifically those from low-income communities, and therefore will determine which sites the team will focus on while suggesting potential platforms for the Royal Margaret Foundation to use.

First, scholarly research journals, investigative articles, and testimonies from artists and organizations will inform the team how independent artists and charitable groups can use specific social media sites to better showcase their work. Databases such as JSTOR and Google Scholar are useful for finding credible sources for this information. Articles and personal blogs from independent artists offer personal and unique opinions on social media, but may also be

biased. Steps to ensure the credibility of such opinions include using source evaluation techniques such as the CRAP test (checking the paper for Currency, Reliability, Authority, and Purpose). The goals of this research include: determining if some sites are better for certain types of art than others, if certain site algorithms reward some content more than others and how this is decided, what kinds of promotional strategies artists in the past have found to bring them a larger audience, and any costs associated with using the platform.

After conducting this research, the next step is to develop criteria to determine the usefulness of a social media site for the Royal Margaret Foundation. Factors in these criteria include: how many users a site has worldwide, how the site performed in the results of the survey, how the site's algorithm (if it has one) works, how users share media on the platform (images, videos, sound, etc.), any costs associated with having an account on the site, and if the site offers additional functionality to accounts registered as a group or organization.

3.3 Provide the Young Talents Program with More Resources for Promotional Development

The third objective is to provide the foundation with more resources to draw from when promoting on social media. These resources will contain information the team gathered from the research detailed above and will be presented as a plan for increasing their social media presence. They can also use this information to help the students of their Young Talents Program develop their own self-promotional skills, to help them for their careers in the future.

3.3.1 Produce a Plan for the Young Talents Program to Increase Recognition

Analyzing the surveys and interviews that objectives one and two conducted, the team will produce a recommendation plan for the Royal Margaret Foundation of Romania to reach a broader and younger audience (ages 14-24) on social media and the Internet. This plan will consist of an outline of our findings based on social media interest and usage determined in the surveys of Romanian artists from objective one. From these findings, the team will provide recommendations on what social media the foundation should target and what ways they can grow interactions on their posts. Additionally, the team will use the archival research on social media platforms from objective two to include resources on how different social media platforms handle engagement and algorithms, and how they factor into building an effective online presence.

3.3.2 Propose a Workshop for the Royal Margaret Foundation

If time permits, the team will create a plan for a workshop that the foundation can present to the artists of their Young Talents Program. The main topic of the workshop will be self-promotion on social media. The archival research done in objective 2 will be used here again as it was in the previous section, meaning that the proposed promotional plan for the foundation will guide the information presented and the workshop, but with more of a focus on the individual. The team can also provide a feedback survey to help the foundation gage the effectiveness of the workshop, and how it can be more effective in the future. An example of one is outlined in Appendix C. The goal of the workshop is to help the students gain more skills about how to promote themselves on social media, and this can help lead into the overall goal of increasing the recognition of the foundation if the artists also share how the Young Talents Program has helped them.

3.4 - Summary

Upon the completion of all three objectives, the team will produce a plan for the Royal Margaret Foundation to strengthen their social media presence and if time permits, a proposal of a workshop for their current artists of the Young Talents Program. These deliverables will hopefully address the team's goal of strengthening the promotion of the Royal Margaret Foundation and aiding young Romanian artists from low-income communities. To ensure they can complete the methods detailed above, included below is a planned schedule to execute the goal within a seven-week period from March 24, 2021 to May 13, 2021 remotely in Worcester, Massachusetts.

3.5 - Planned Research Project Schedule

To ensure they can complete the methods detailed above, included below is a planned schedule to execute the goal within a seven-week period from March 24, 2021 to May 13, 2021 remotely in Worcester, Massachusetts (Figure 3-2).

PROJECT TITLE	Strengthening the Promotion of The Royal Margaret Foundation of Romania's Young Talents Program
ADVISORS	Professor Butler, Professor Kinicki
TEAM MEMBERS	Lexi Ferrini, Chris Guerrette, Madeline Perry, Ryan Tougas

Key:
- Class Deadline (black)
- Team Deadline (red)
- Current Work (yellow)
- Prep Work (cream)

Date	3/24-3/26	3/29-4/2	4/5-4/9	4/12-4/16	4/19-4/23	4/26-4/30	5/3-5/7	5/10-5/13
Prep								
Talk to Sponsor-Obtain contact info	Team Deadline							
Objective 1 Methods:	Identify How to Reach Disadvantaged Young Artists in Bucharest							
Contact Other Foundations	Current Work	Current Work						
Distribute Surveys		Team Deadline						
Reminder Email for Response		Current Work	Current Work					
Analyze Feedback			Current Work	Current Work	Current Work	Team Deadline		
Objective 2 Methods:	Discover Creative Techniques for the Royal Foundation to Attract a Wider, Young Audience							
Interviews of Current Members of the Young Talents Program		Current Work	Current Work	Team Deadline				
Interview Alumni Members of the Young Talents Program		Current Work	Current Work	Team Deadline				
Analyze data obtained in interviews			Current Work	Current Work	Team Deadline			
Archival Research	Prep Work	Current Work	Current Work	Current Work	Team Deadline			
Objective 3 Methods:	Provide the Young Talents Program with More Resources for Promotional Development							
Outline a Promotional Plan for the Royal Foundation			Prep Work	Current Work	Current Work	Team Deadline		
If time permits: Propose a workshop plan for the RoyalFoundation			Prep Work	Prep Work	Current Work	Current Work		
IQP Report and Presentations								
Revise Introduction	Current Work	Current Work	Team Deadline					
Revise Background	Current Work	Current Work	Team Deadline					
Revise Methodology	Prep Work	Current Work	Current Work	Team Deadline				
Write Findings			Prep Work	Current Work	Team Deadline			
Write Conclusions				Prep Work	Current Work	Team Deadline		
Write Recommendations				Prep Work	Current Work	Team Deadline		
Revise Full Paper	Prep Work		Prep Work	Current Work	Current Work	Current Work	Current Work	Team Deadline
Final Presentation			Prep Work	Prep Work	Current Work	Current Work	Current Work	Class Deadline
Final Paper Due								Class Deadline

Figure 3-2 Planned Schedule of Method Completion

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Appendix

Appendix A: Young Romanian Artists Survey Questions

Thank you for your interest in this short survey. The purpose of this survey is to explore social media usage among young artists in Romania and to help develop strategies for artists to promote themselves online. This is part of a research project from Worcester Polytechnic Institute in Massachusetts, USA in collaboration with the Royal Margaret Foundation of Romania's Young Talents Program. Our names are Lexi Ferrini, Chris Guerrette, Madeline Perry, and Ryan Tougas. The objectives of this survey are to explore new techniques for the Royal Margaret Foundation of Romania to attract a younger audience, to explore innovative online mechanisms for promoting young artists, and to provide the Young Talents' students with more resources for professional development.

Your responses are valuable to our research; however, your participation is completely voluntary and you may decline to answer any questions you are not comfortable answering. We will not be collecting personal or identifying information such as name, location, etc. unless you choose to provide it. Individual data from your response will not be made public, however we will be publishing aggregate data from this survey in a final report.

If you have any questions or concerns about this survey, please contact the research team at gr-royalart-d21@wpi.edu. For ethical concerns about the content of this survey, please contact Worcester Polytechnic Institute's International Review Board at irb@wpi.edu.

Questions about Demographic

A1. What is your relationship with the Young Talents program?

    a. Current Member

    b. Alumni

    c. I am not affiliated with the Young Talents program.

A2. Which would you describe yourself as? (select all that apply)

    a. Visual Artist

    b. Musician

    c. Other (Please specify)

A3. How old are you?

    a. Under 18

    b. 18-24

       c. 24-30

       d. 31+

A4. What is your gender?

       a. Male

       b. Female

       c. Nonbinary

       d. Other/Prefer not to say

A5. (*If the user selected 'Under 18' in A.3*) Romanian law states that children under the age of 18 must have their parent or guardian's permission to give their data to a study. Do you have your parent or guardian's permission to complete this survey?

       a. Yes

       b. No (*If selected, the recipient cannot complete the rest of the survey*)

Questions about Social Media Usage

A6. What social media sites/platforms do you use? Select all that apply.

       a. Facebook

       b. Instagram

       c. Twitter

       d. Tik-Tok

       e. Snapchat

       f. WhatsApp

       g. Youtube

       h. Other (Please specify)

       i. None

A7. *(If they indicated they do not use social media)* What is the reason you do not use social media? Select all that apply.

       a. I don't have access to social media

       b. I don't know how to use social media

       c. I don't understand the purpose of social media

       d. I don't want to share my personal information

       e. I don't have time

       f. Other (Please specify)

A8. *(If you indicated you use social media)* What do you use social media for in regards to art/music? Rank from most to least used.

> a. Connecting with other artists
>
> b. Getting inspiration for my work
>
> c. Finding organizations related to art/music
>
> d. Promoting my own art/music
>
> e. I do not use social media for art/music purposes
>
> f. Other (Please specify)

A9. *(If they indicated they use social media)* What device do you use to access social media the most?

> a. Cell Phone
>
> b. Personal Computer
>
> c. Public Computer
>
> d. Tablet
>
> e. Other (Please Specify)

A10. (if they indicated they use social media and are a current member) What best describes your experience with posting your artwork/music to social media?

> a. I have a dedicated social media page for my work.
>
> b. I do not have a dedicated social media page for my work, but I have posted my work online before on a different page.
>
> c. I had a social media page for my work in the past, but I no longer use it.
>
> d. I have no experience posting my work to social media.

A11. *(If they indicated they use social media to promote their work or have a dedicated page for their work)* What is your preference when using social media to promote your art/music?

> a. Facebook
>> i. No experience
>> ii. Not Preferred
>> iii. Preferred
>
> b. Instagram
>> i. No Experience

    ii. Not Preferred

   iii. Preferred

  c. Twitter

    i. No Experience

    ii. Not Preferred

   iii. Preferred

  d. Tik-Tok

    i. No Experience

    ii. Not Preferred

   iii. Preferred

  e. Snapchat

    i. No Experience

    ii. Not Preferred

   iii. Preferred

  f. YouTube

    i. No Experience

    ii. Not Preferred

   iii. Preferred

  g. *(If they specified another choice for what social media they use)*

    i. No Experience

    ii. Not Preferred

   iii. Preferred

A12. Do you have any further thoughts about social media?

  [TEXT FIELD]

A13. Our team is also looking for volunteers to participate in an interview to learn more about the Young Talents Program's impact on young artists. We appreciate any and all participation. If you are interested in being contacted for more information about this interview, please provide your contact information below:

[TEXT FIELD]

Appendix B: Member Interview Questions

Our names are Lexi Ferrini, Chris Guerrette, Madeline Perry, and Ryan Tougas. We are undergraduate students at WPI which is located in Worcester, Massachusetts in the United States. This interview is for a qualitative research project in collaboration with the Royal Foundation to understand the expectations and experiences of members of the Young Talents program. Topics about pursuing an art career in Romania will also be discussed in this interview. Participation will take approximately 30-40 minutes. Please understand that your participation in this interview is voluntary and that you may freely refuse to participate, without penalty. This interview is confidential, however there are questions that expose parts of your identity, and some of your specific responses may be used in our research. Yet, in the report your name will be kept confidential. Do you consent in allowing the recording of audio and voice and give permission for this interview to be recorded?

You have the right to review and/or delete any responses later by emailing the research team at gr-royalart-d21@wpi.edu. If this is requested, the interviewer is required to remove from notes anything wished to be removed.

"Do you have any questions about this research? Do you agree to participate in this interview? [GET CONSENT]

B. Demographic Questions

B.1.a. Where are you from?

B.1.b. At what age were you accepted into the Young Talents Program?

B.1.c. What year in school were you in?

B.1.d. What form of art do you create, visual arts or music?

B. Questions about the Royal Margaret Foundation of Romania

B.2. Please explain how you discovered the foundation and the Young Talents Program.

B.3. Explain how well known you feel the program is in Romania.

B.4. Do you think it is possible for the foundation to reach a larger audience? If so, what would you suggest in the foundation reaching a larger audience?

B.5. Why were you interested in being a part of this program?

B.6. What were your feelings when applying, were there doubts you would not be accepted?

B.7. Please explain the process of applying, and any auditions you may have gone through.

B.8. In your knowledge, how selective is this program?

B.9. How did being accepted into the program make you feel?

Questions just for the Current Members: B12 - B14

B.10. What were your expectations prior to joining the program?

B.11. What experiences did you expect to participate in prior?

B.12. What are your goals you want to accomplish, and skills you want to obtain?

B.13. What are you most interested in accomplishing or participating in?

B.14. Would you be interested in learning more professional skills to aid your future career during the program?

Questions for just the Alumni: B15 - B19

B.15.Tell me some of your experiences during the program.

B.16. What are some skills you acquired?

B.17. Did you learn any professional skills to help aid your future career?

B.18. Were there professional skills you wish you had learned during the program? If so, what were they?

B.19. Did you make professional connections in the program?

B.20. Would you suggest this program to fellow artists? If so, what would you tell them?

B. Questions about following an art or music career

B.21. Have you faced barriers or obstacles in pursuing a career in the arts/music?

B.22. Tell me about this experience. What were some of these barriers and how did you try to overcome them?

B.23. Are you aware of other artists or musicians who experienced this same dilemma?

B.24. If so, was this common amongst artists in Romania?

Questions just for Alumni: B25-B29

B.25. Did you go to art/music school in Romania, and if so what school did you attend?

B.26. Was the program's scholarship a helpful aid or push for you to attend?

B.27. Discuss your experiences once you left the program.

B.28. To what extent did you continue engaging in art, professionally and in your personal life?

B.29. Do you think the program helped set you up for your future in any way? Explain.

Questions just for Current members: B30-B33

B.30. Are you attending or interested in attending art school in Romania?

B.31. Could you tell me about the financial feasibility of art school in Romania?

B,32. In your knowledge, is it common for people interested in art to attend art school in Romania?

B.33. Was the scholarship a helpful aid in attending art school?

Appendix C: Post-Workshop Survey

This is a proposed survey for the Royal Margaret Foundation to use following their delivery of the team's workshop itinerary if they choose to use it.

Thank you for completing this short survey. The purpose of this survey is to gage the usefulness of this workshop. This is part of a research project conducted by students from Worcester Polytechnic Institute in Massachusetts, USA who are working with the Royal Margaret Foundation of Romania's Young Talents Program. Our names are Lexi Ferrini, Chris Guerrette, Madeline Perry, and Ryan Tougas. The objectives are to explore new techniques for the Royal Margaret Foundation of Romania to attract a younger audience, to explore innovative online mechanisms for promoting young artists, and to provide the Young Talents' students with more resources for professional development.

Your responses are valuable to our research; however, your participation is completely voluntary and you may decline to answer any questions you are not comfortable answering. We will not be collecting personal or identifying information such as name, location, etc. Your responses are anonymous. Aggregate data from this survey will be published in a final report.

If you have any questions or concerns about this survey, please contact the research team at gr-royalart-d21@wpi.edu. For ethical concerns about the content of this survey, please contact Worcester Polytechnic Institute's International Review Board at irb@wpi.edu.

D.1. On a scale of 1-5, how aware of self-promotion techniques and professional practices were you prior to the workshop?

[LIKERT SCALE 1-5]

D.2. On a scale of 1-5, How beneficial were the activities presented in the workshop?

[LIKERT SCALE 1-5]

D.3. How would you rate your experience during the workshop?

[LIKERT SCALE 1-5]

D.4. How likely would you be to recommend this workshop to a friend?

a. Not likely at all
b. Somewhat not likely
c. Likely

    d.   Very Likely

D.5. Do you think The Royal Foundation should continue this workshop in the future?

    a.   No

    b.   Yes

D.6. Is there any other feedback you would like to give us?

    [TEXT FIELD]