

Digital arts consumption during COVID-19

This study seeks to understand the behaviour and sentiments of the Singapore public and arts audiences, informing how the Singapore arts community can respond to the COVID-19 crisis to emerge stronger and grow new audiences. This second iteration of the infographic is an update of the first and explores how digital arts consumption has changed over time. The data has been trended where relevant or shown as a cumulative of both the full and dipstick surveys that have been done since the first iteration.

Methodology: Full survey of n=500 online every 2 months, dipstick survey of n=200 online every 2 weeks. For this infographic, data was from the first 2 waves of the full survey, and 5 dipsticks combined (n=2,005).
Data collection: 31 Aug to 2 Nov 2020 - before live events resumed.



Online arts consumption remained stable except for a decline when people could return to workplaces

88%

Full survey 1 + Dipstick 1 n=702
31 Aug to 7 Sep 2020

86%

Dipstick 2 n=200
14 Sep to 18 Sep 2020

88%

Dipstick 3 n=200
28 Sep to 2 Oct 2020

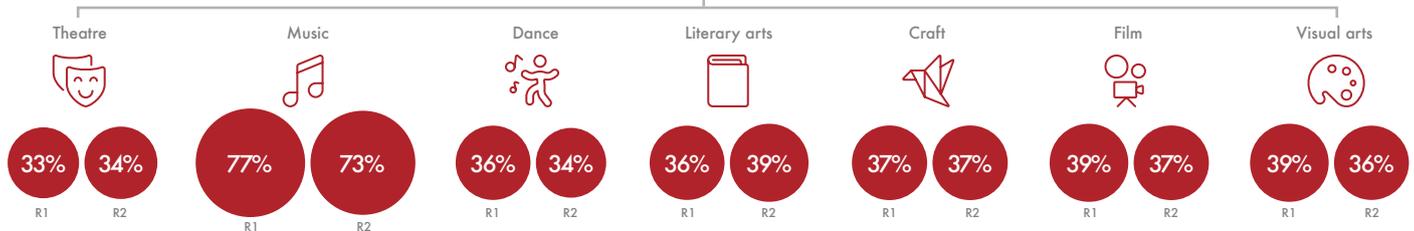
78%

Dipstick 4 n=200
12 Oct to 18 Oct 2020

83%

Full survey 2 + Dipstick 5 n=703
26 Oct to 2 Nov 2020

Proportions of audiences who have consumed digital arts content by art form

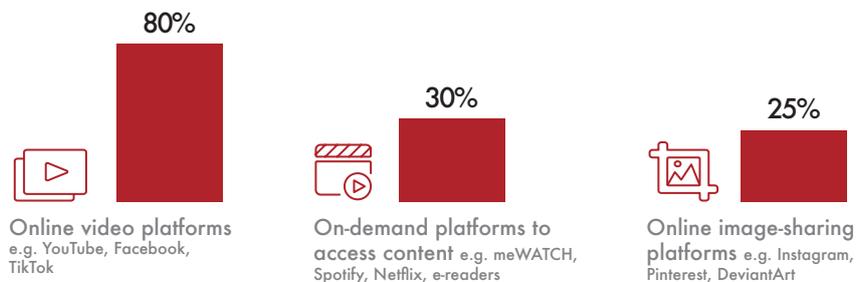


Most consumed content per art form



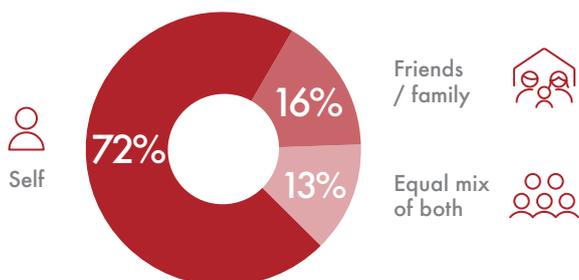
Total respondents, wave on wave | R1 (Full survey 1 + Dipstick 1) n=702, R2 (Full survey 2 + Dipstick 2-5) n=1,303

Online video platforms continued to be go-to sources for digital arts content across all art forms



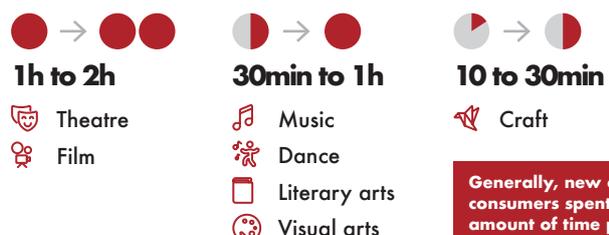
Base: Total responses (max 2 per respondent) n = 2,986 (Cumulative)

Content is usually watched with...



Base: n = 2,986 (Cumulative)

Average length of time spent consuming each art form per sitting...



Base: n = 2,986 (Cumulative)

Generally, new digital arts consumers spent a shorter amount of time per session compared to existing arts consumers.

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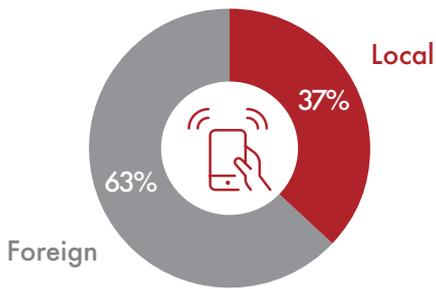


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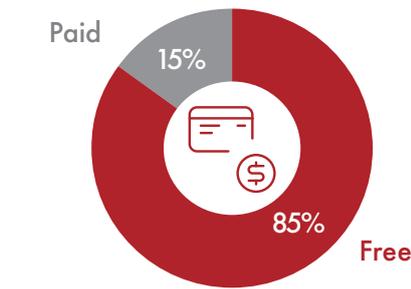


Audiences continued to consume digital content mostly from foreign artists



Base: Digital arts consumers who know where the artists are from | n = 1,587 (Cumulative)

Free content remained more highly consumed than paid content



Base: Digital arts consumers: n = 1,704 (Cumulative)

However, audiences were more likely to be satisfied by paid content than free content



Base: Consumed free / paid digital content

What was enjoyable about the digital experience

- "It brings me out of the reality of the pandemic into a total fantasy world"
- "It was refreshing re-watching plays in the past"
- "We can watch it on demand at the comfort of my home"

What was not so good about the digital experience

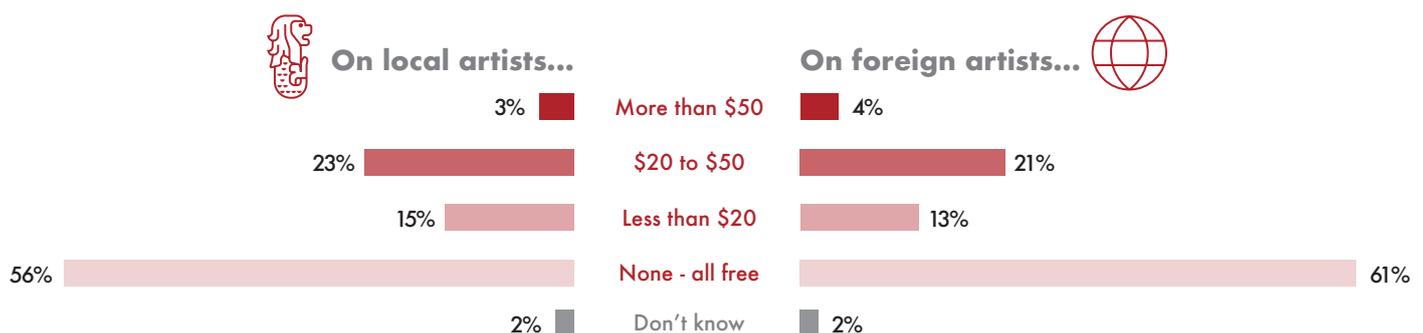
- "It's usually void of the audience ...do not show how many people are watching etc."
- "The experience is not as immersive compared to real life"
- "Screen cannot convey same intensity as compared to in person"

Theatre and Dance had highest proportion of local content being consumed

Art Form	Largely from Singapore	Largely from outside of Singapore	Equal mix
Theatre	20%	34%	40%
Music	7%	43%	38%
Dance	19%	38%	37%
Literary arts	17%	31%	41%
Craft	13%	35%	42%
Film	14%	38%	41%
Visual arts	18%	36%	37%

Base: Digital arts consumers: Theatre n = 396 | Music n = 577 | Dance n = 398 | Literary arts n = 409 | Craft n = 408 | Film n = 403 | Visual arts n = 395 (All cumulative)

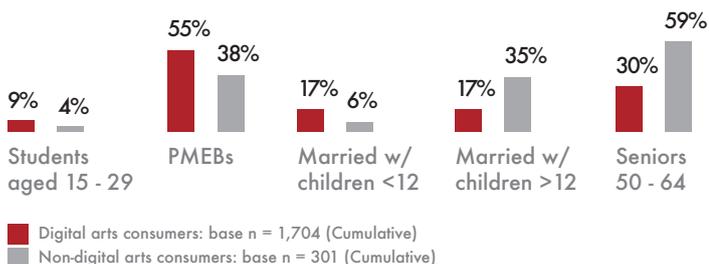
While free digital content remained popular with audiences, at least 2 in 10 were willing to spend \$20 or more for digital content



Base: Consumed content by local artists: n = 1,371 (Cumulative)

Base: Consumed content by foreign artists: n = 1,559 (Cumulative)

Digital arts consumers were more likely to be PMEBs, while non-digital arts consumers tended to be older



Top 5 reasons for digital arts consumption

1. Wanting to learn something new
2. Seeing something you wouldn't normally be able to see
3. Finding out more about an artist's work
4. Seeing something you had wanted to see live
5. For my own mental wellbeing

Consuming the arts for one's mental wellbeing was more likely to be cited by those who consumed music or craft.

Base: Digital arts consumers: n = 1,704 (Cumulative)

Experience with digital arts continued to change perceptions of the arts in a positive way, with 8 in 10 feeling improvements in



Perception of the variety of arts content available
82%



Ease of finding arts content that appeal to them
83%



Perceptions of the role of the arts in improving well-being
78%

Base: Agreed that digital arts consumption impacted their views on the arts: n = 441 (Cumulative)

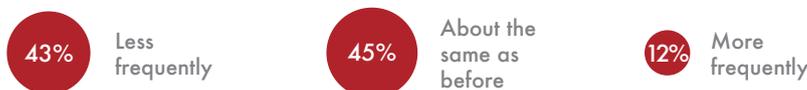


of digital arts consumers say that they would continue online consumption after the pandemic

Base: Digital arts consumers: n = 1,531 (Cumulative)

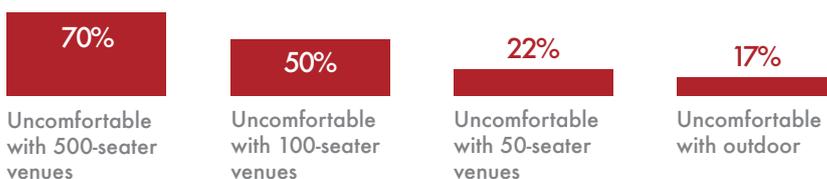
Among existing arts audiences, 2 in 5 intended to scale back on attending live arts events post-pandemic

Intention to attend live events post-pandemic



Base: Prior physical arts attendees: n = 656 (Cumulative)

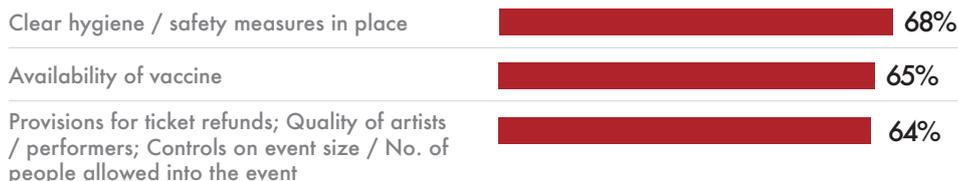
Audiences remained wary of being at indoor venues in general, particularly those that could accommodate larger crowds



Base: Total respondents (full survey only): n=1,004 (Cumulative)

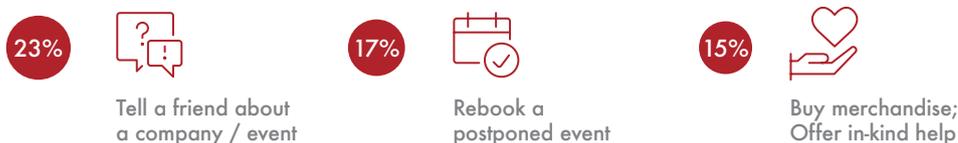
Encouragingly, only **8-10%** feel uncomfortable visiting venues with more transient contact, such as museums, galleries, community arts spaces or studios.

Top factors that people agree / strongly agree would encourage live arts attendance



Base: Total respondents (full survey only): n = 1,004 (Cumulative)

Top ways people would support the arts



Base: Total (full survey only) n = 1,004 (Cumulative)