

# 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 third iteration of the infographic is the final update to the study, and continues to explore how digital arts consumption has changed over time, and with the resumption of live events on 1 Nov 2020. 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 taken from all 3 waves of the full survey, and 9 dipsticks combined (n=3,314). Data collection: 31 Aug 2020 to 4 Jan 2021 - after live events resumed.

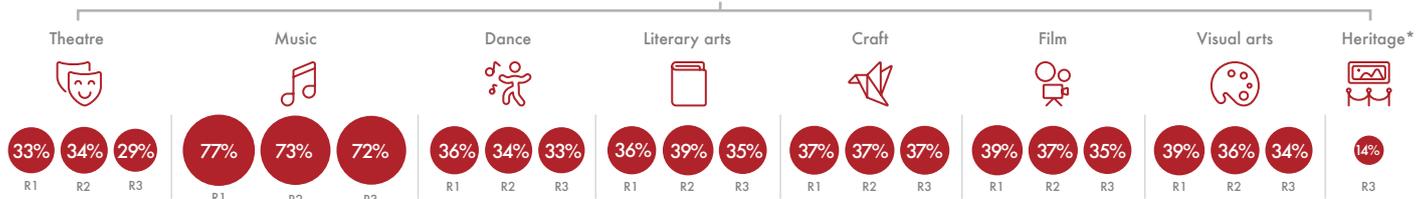
## Online arts consumption picked up briefly towards the end of 2020, but dipped again when Phase 3 began and live arts performances could seat up to 250 people

Phase 2 of Circuit Breaker  
From 28 Sep 2020: More were allowed to return to workplaces

From 1 Nov 2020: Small-scale live indoor performances resumed  
From 28 Dec 2020: Phase 3 further re-opening of activities



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



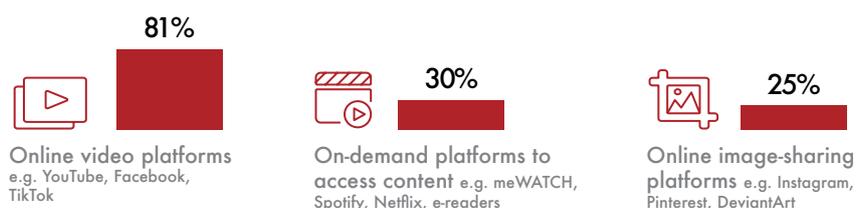
### Most consumed content per art form



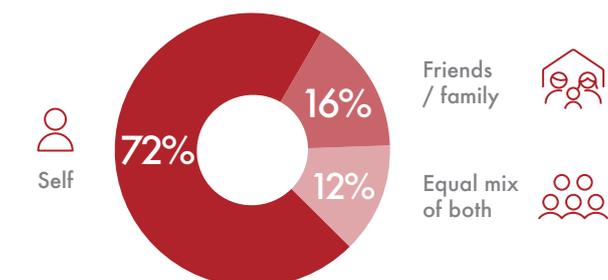
Total respondents, wave on wave | R1 (Full survey 1 + Dipstick 1) n=702 | R2 (Full survey 2 + Dipstick 2-5) n=1,303 | R3 (Full Survey 3 + Dipstick 6-9) n=1,309. \*Heritage was added from Dip 8 onwards.

## Online video platforms were the most popular digital arts consumption channel

Base: Total responses (max 2 per respondent): n=4,881 (Cumulative)

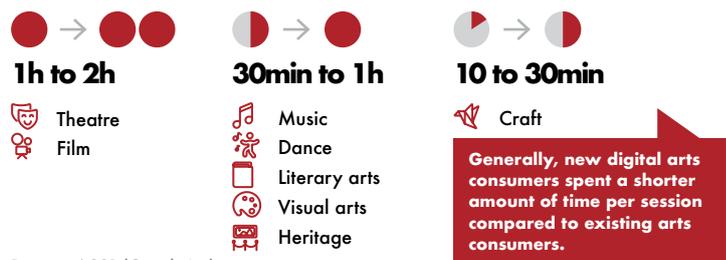


## People usually watched with...



Base: n=4,881 (Cumulative)

## Average length of time people typically spent per sitting...

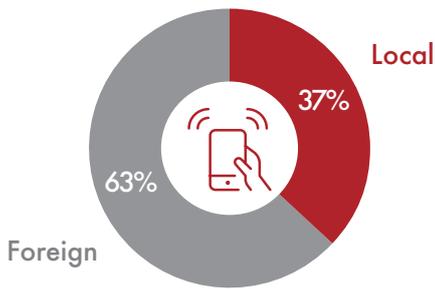


Base: n=4,881 (Cumulative)

Commissioned by

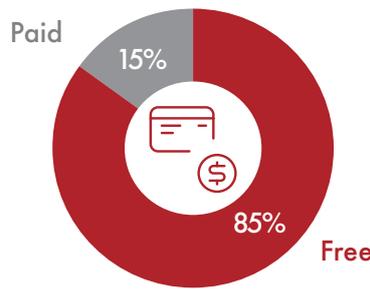
Conducted by

## More people consumed digital content from foreign artists



Base: Digital arts consumers who know where the artists are from: n=2,613 (Cumulative)

## Free content was more highly consumed than paid content



Base: Digital arts consumers: n=2,797 (Cumulative)

## However, audiences had a more enjoyable experience with paid content than free content



**64%** n=530 (Cumulative)

of paid content was rated good or outstanding, compared to...



**47%** n=1,259 (Cumulative)

of free content

Base: Consumed free / paid digital content

## What was enjoyable about the digital experience

"I can pause and do what I need to do to catch up the steps before playing the video to resume"

"I enjoyed the visual arts related content because the video was shot in high definition for viewing"

"I can appreciate virtual heritage walks in the comfort of my home"

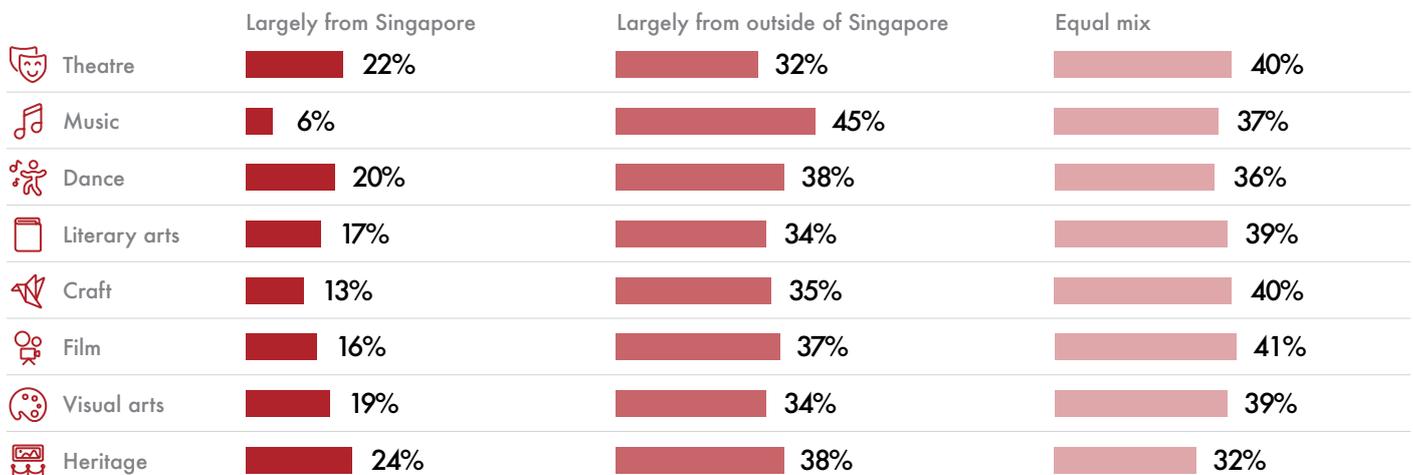
## What was not so good about the digital experience

"It lacks the personal touch and you don't get to smell or touch the surfaces"

"No close up viewing of artistes"

"I did not like the lack of subtitling or lyrics on screen"

## Heritage, Theatre and Dance had the highest proportions of consumers who had a strong preference for local content



Base: Digital arts consumers: Theatre n=619 | Music n=956 | Dance n=641 | Literary arts n=648 | Craft n=652 | Film n=638 | Visual arts n=629 | Heritage n=98 (All cumulative)

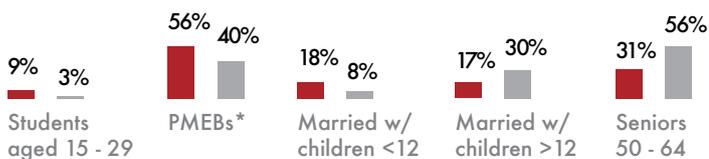
## At least 1 in 4 were willing to spend \$20 or more for digital content, though free digital content remains popular with audiences



Base: Consumed content by local artists: n=2,205 (Cumulative)

Base: Consumed content by foreign artists: n=2,508 (Cumulative)

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



Base: Digital arts consumers: n=2,797 (Cumulative)  
 Base: Non-digital arts consumers: n=517 (Cumulative)

\* PMEBS are defined as those who are working as: Senior Officials and Managers, Professionals, Business Owners, and Executives

## 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 as well as new digital arts consumers

Base: Digital arts consumers: n=2,797 (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

79%

Base: Agreed that digital arts consumption impacted their views on the arts: n=628 (Cumulative)

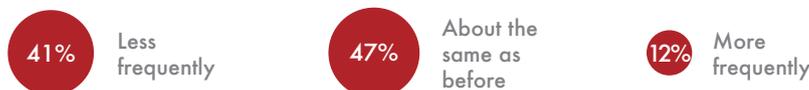


## 80% of digital arts consumers say that they would continue online consumption after the pandemic

Base: Digital arts consumers: n=2,624 (Cumulative)

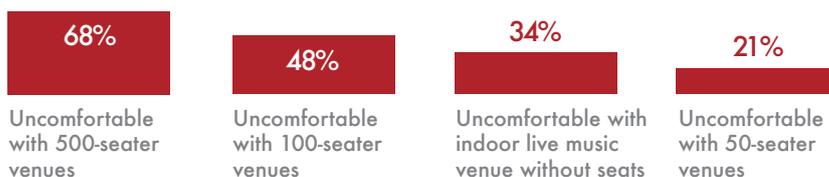
## Among existing arts audiences, almost 1 in 2 would attend about the same as before

### Intention to attend live events post-pandemic



Base: Prior physical arts attendees: n=1,218 (Cumulative)

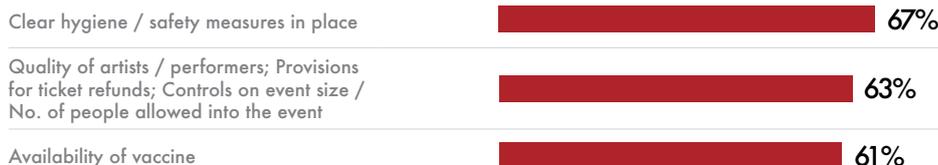
## Respondents remained cautious about visiting indoor venues with large crowd capacities



Base: Total respondents (full survey only): n=1,511 (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 would encourage people to attend live events



Base: Total respondents (full survey only): n=1,511 (Cumulative)

## Top ways people would support the arts



Base: Total (full survey only) n=1,511 (Cumulative)