

## CONSUMPTION OF CULTURAL CONTENT IN THE DIGITAL ENVIRONMENT IN THE POST-PANDEMIC LATVIA

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### Abstract

**Research purpose.** COVID-19 has a huge impact on the life-style in modern society, including the switching to online studies and remote work. The majority of the studies view the consequences as negative, while at the same time the pandemic have enhanced some positive changes. The goal of the research is to find out, how the time spent online and the content consumed online are changed due to pandemic as well as to determine what cultural content young people are consuming online.

**Design / Methodology / Approach.** To achieve the research purpose author conducted a survey, using own developed instrument – questionnaire. In total, 1029 respondents participated and 934 questionnaires were valid. The survey was conducted in December 2020 using snowball sampling. The developed questionnaire contained 14 questions were grouped into 2 sections: A) Questions about consumption on cultural content online before and during the pandemic and B) Respondent profile.

**Findings.** Totally the number of hours young people are spending online in post-pandemic period increased because of COVID, but most fastest growth is by those who spent more than 8 hours (from 15 to 100 persons). 53,2% from all respondents are spending about ¼ of all time online consuming cultural content, and 23,2% are not consummating cultural content online at all. 3 main significant reasons why the youth is spending time online are: it is easy and fast (77%); the digital environment is always along in the phone (77%); in the digital environment it is possible to communicate with friends (65%). Spending time online most respondents are consuming informative content, including news and blogs (64%) and the content related to hobbies or leisure (60%), but the cultural content was ranked with just 26%. The most used digital cultural content is movie watching (30,5%), seminars and courses about culture (18,6%), conferences dedicated to culture topics (17,1%), tours in world museums (16,3%) and study books (15,9%). Further, gender, like gender, can not be considered both a significant factor and a predictor of digital consumption. Unlike the two, occupation and place of living are predictors for share of online cultural consumption: occupation appeared to be a moderating factor for digital consumption of cultural content, which make Latvian findings different from what appears in literature.

**Originality / Value / Practical implications.** The results of the research are representing changes in online consumption of culture goods and services caused by COVID-19. As the target group of this survey are youth from 18 to 25 years old, they can be used by evaluating potential and planning of culture goods and services online for this target group. It became evident, that some of the post-pandemic cultural consumption trends appeared as the impact of pandemic, enhancing cultural consumption growth in certain areas, involving more youngsters to cultural consumption compared to pre-pandemic period.

**Keywords:** culture consumption; digitalization; culture services; culture products; youth.

**JEL codes:** Z1

### Introduction

In the modern world, people, especially young people, spend more and more time on the net. If the health experts are recommending no more than 2 hour a day online, the statistics show a different trend. From 2017 the amount of internet and social media user was growing for 7 and 14% in the world, in Latvia the number of social media users increased for 15%, and 84% of Latvian population are using

internet each day (<https://datareportal.com/reports/digital-2020-latvia> ). Since the spring of 2020, the number of hours spent online has increased even more - due to COVID-19, schoolchildren and students have completely or partially switched to online-studies. In Latvia, as well as in most EU countries the main Internet users are young adults (from 16 to 26 years old) and the frequency of Internet use for these young people in Latvia is even higher than the EU average (Eurostat, 2023). The content young people are using online, is mostly related to social networks, games and learning relevant content.

The pandemic and the associated consumption changes have aroused great interest among researchers. Just on EBSCO platform are placed more than 190 000 scientific articles under keywords COVID-19 – but just 100 articles are dedicated to the COVID-19 impact on consumption habits and just 2 of them are related to the culture consumption (<https://web.p.ebscohost.com>). Hence the studies offer a number of definitions, within this one the authors would assume that the process of consuming of any culture-related content (including studying, museums, exhibitions, music, movies and other) is cultural consumption.

As in many areas, in cultural consumption getting content online in pre-COVID era was more an exception. Though online learning platforms, digital museum tours and exhibitions, movie streaming or online opera performances existed, the consumption remained mainly offline, leaving online culture to innovative consumers. COVID pandemic changed the mainstream consumer culture – some kinds of consumption (including life-performing and leisure sector) have been forbidden or restricted, other kinds (like online shopping, virtual culture products and different movie-platforms) even accelerated (Bostrom, 2021). The role of consumers of cultural goods and services didn't not earn that much attention from researchers. If pre-COVID studies on consumer behavior had a significant presence of qualitative studies, in studies on consumer behavior and COVID-19, quantitative studies dominate (Cruz-Cárdenas et al, 2021). The lockdowns and restrictions led to an increase in the purchase of food, beverages, hygiene items, and medicines, inducing frequent stockpiling - meanwhile, the consumption of goods and services in industries such as entertainment, dining, travel, and tourism decreased (Cruz-Cárdenas et al, 2021).

From the 13th March of 2020, as Latvia declared the state of emergency due to COVID-19 pandemic, and to 1st March of 2022, organizations of culture and leisure sectors mostly stayed closed or worked for individual visitors. In spite of it, the cultural life hadn't stopped and COVID-19 has shown the necessity of culture: starting from social media with inspiring videos of artists and musicians performing for free or using their artistic talents to spread important information about COVID-19, such as proper handwashing and the need for social distancing to isolated communities, coming together to sing, play music, dance and even project films from their windows and balconies. Various cultural institution like museums, opera houses, concert halls, libraries, closed to the public, have generously opened their doors online, providing virtual tours of their collections or streaming performances for free (UNESCO, 2020).

Statistics clearly show that the amount of time young people spend online has increased during and after the pandemic. But there are limited studies on consumers' practices in the cultural field (Rademecker, 2020) and the proportion of cultural content consumed by young people online, show a scientific gap.

The focus of this study is precisely on the consumption of cultural content online. The purpose of the study is to find out, how the time spent online and the content consumed online are changed in post-pandemic period as well as to determine what kind of cultural content young people (from 18 to 25 years old) are consuming online, and what factors influence that.

## **Literature review**

COVID-19 is having structural, long-lasting effects for the consumption of goods and services: the non-linear and uncertain trajectory of the COVID-19 pandemic led to consumer behaviour type, which dynamically combined old and new behaviours (Cruz-Cárdenas et al., 2021). As a sample of Netherland's research shows, there are major immediate changes in outdoor activities, work and travel behaviour and respondents expect that some of these changes will last into a future without an active pandemic (De Haas et al., 2020).

These changes are particularly relevant for products of sectors as publishing or audiovisual arts, but the digital opportunities have also expanded in other industries – starting with ticketing systems mobile or audio guides, digital museum expositions and exhibitions, digital solutions integrated in theatre performances etc. .

To understand the specific of culture and leisure consumption during COVID-19, first the nature of today consumption process should be pointed out. The wishes and praxis of today consumption are not just individual, but essentially social nature and they often turns into social rituals, starting from body- and haircare and to watching football or concert, taking part in protesting demonstration, playing games or drinking coffee together (Bostrom, 2021). The consumers are not seen as just the ‘users of goods’, they are emotional involved - they get excited or disappointed, enthusiastic or sad, energized or bored with the objects that co-constitute the practice of consumption (Spaargaren, 2011). The ownership and use of products are not ends in themselves for consumers: products are desired, fantasized about, bought, maintained and divested since the consumption rituals they help organize are expected to deliver an increase of emotional energy (Collins, 2004).

Culture consumption per se includes not only the purchasing of the cultural goods - most important part is the participation on culture services as visitors, joining the events (both free and with admission fee). Reasons for consuming arts and culture are different – education, leisure, evasion, relaxation, delectation, self-reflexivity etc. (Russell, Levy, 2012).

Also the character of supply and demand in culture and arts is bounded to the social and experimental interactions (Colbert, St-James, 2014). The restriction caused by COVID-19 pandemic affected many patterns of arts and culture consumption – collective, public, on-site, indoor experience, deleting or diminishing social and experiential aspects. On the other hand, other aspects like virtual, private, home, individual, free and open access, risen unexpected and uncontrolled (Radermecker, 2020).

To understand the problems of culture consumption patterns changing caused by the pandemic, certain aspects should be emphasized:

- Some cultural content are not suitable for the digitalization;
- Several traditional and public culture institution don’t have a budget to invent digital projects or the time to apply for additional financing is too long;
- The staff of some culture institutions is not trained in digital solutions as well as the main audience of the institution is not capable to join offered goods or services online (Radermecker, 2020).

Several studies were conducted on how the pandemic changed cultural consumption. First, they outline that consumption of digital culture was mainly not an act of free will for consumers, but rather a forced act (Roberts, 2020), and thus should be treated as such. Second, the studies revealed the stratification found in offline cultural consumption (by age, type of consuming, type of content) tended to remain the same in online consumption in different cultural environments (Weingartner, 2021; Montoro-Ponds & Cuado-Garcia, 2020). Third, the factors affecting cultural consumption, such as consumer age, increased availability of cultural content, extra free time during pandemic, increased digital literacy among all ages, are revealed (Feder et al., 2023). Though all these findings seem to be intuitive, the situation differs in different regions and throughout age and educational consumer groups and hence require analysis of factors defining digital cultural consumption.

In the modern world especially young people, spend more and more time on the net. Since the spring of 2020, the number of hours spent online has increased even more - due to COVID-19, schoolchildren and students have completely or partially switched to online-studies. In Latvia, as well as in most EU countries the main Internet users are young adults (from 16 to 26 years old) and the frequency of Internet use for these young people in Latvia is even higher than the EU average (Eurostat, 2023). Pandemic forced consumers as well as suppliers to invent new ways to nurture social relations mostly by using online platforms, “quaranteaming” and inventing virtual gatherings (Bostrom, 2020).

When talking about the new possibilities and offers of the digital environment, one must not forget about the “digital divide”, which means the form of inequality of access to digital media, communication

technologies and have various forms – as social groups, geography and also age (Osgerby, 2021). Personal informational and communicational (ICT) skills level and availability of online services could lead to some kind of social exclusion for some consumers groups (like older people) as well as to negative experiences with digital solutions (like students and school pupils) (De Haas et al, 2020). The digital divide, which was been extensively studied before COVID-19, shown that older and lower-income people used technology-based services to a much lesser degree (Cruz-Cárdenas et al, 2021), which means problems with the digitalization and using digital services for public institutions like libraries and museums, where both – staff and clients – often are in that respectable age, when digital skills are not trained enough.

The same results of digital divide can be seen among young people. As research by Rideout and Robb shown, there is a significant segregation by social status and spending time online: teenagers from higher income families spend on screen media for 22% less than teenagers from lower-income households (Rideout, Robb, 2019).

Other important aspect of digital content influence on youth are discussion on negative impact and a possible threshold for aggression, suicide or a dangerous action for those young people who are obsessed with various video games or challenges on the Internet (Anderson, 2003,2010,2018; Alavi E, 2023; Malik M., 2023 etc.). Diversity of media experiences and consumption by youth is pointed out by many researchers – issues like gender, ethnicity, economic or social status are major influence on youth relationships with media and communication (Osgerby, 2021).

As Buckingham and Kehily mentioned, young people nowadays are growing up with bigger access to globalized media (Buckingham, Kehily, 2014). This results in more and more hours spent by young people with media technology and content. As Rideout and Robb listed, the number of online videos watched by young people is doubled from 2015 to 2019 (Rideout, Robb, 2019).

Globally, the youth market is an attractive and growing business sector, with its own tastes, values and lifestyles for more over 30 years, which have been complemented in early 21 century by the rise of digital technologies (like videogames, streaming, sharing files) and new forms of communication (starting from social networks and ending with learning styles) and entertainment. One of the main forces leading the consumption trends by youth are marketing agencies, which are not just observing the market, but also building it like TRU (Teenage Research unlimited), which is owing the client data base of more than 150 companies and other marketing agencies. At this point the problem of consuming high-quality cultural content online can be seen - if huge budgets are spent on promoting video games or social networks (with advertising opportunities) and the best advertising specialists and influencers are involved, then both the well-thought-out marketing strategy and the budget are missing for advertising of local cultural products and services online.

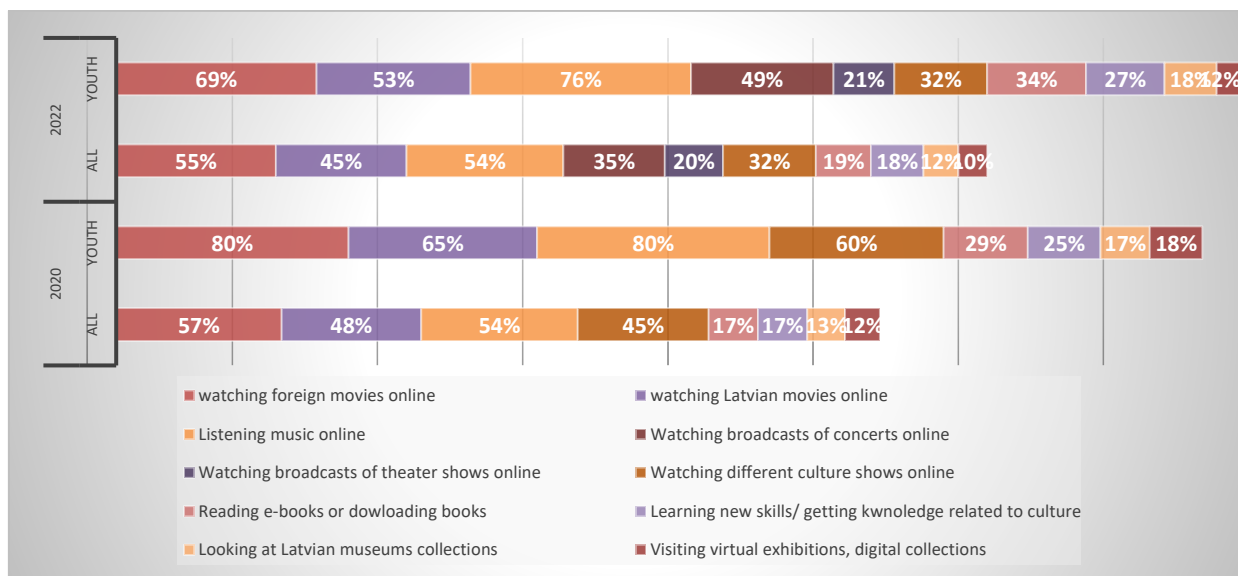
However, some authors like Paul Willis in his *Common culture* (Willis, 1990) pointed out, that “young people are all time expressing <...> something about their actual or potential cultural significance”. For small countries like Latvia very important is the question, which cultural values are “expressing young people” –local or global? In this context, the theories of cultural imperialisms, McDonaldisation, Americanisation, soft power (Nye, 2011) etc. determine the global culture supremacy over the local.

Analyzing the Latvian survey “Barometer of cultural activity” (2022), which was started in 2006, new chapter on culture consumption by youth as well as new chapter dedicated to digital consumption presented in the survey first appeared in the 2018.

Evaluating cultural consumption of young people, surveys from 2018 to 2022 show that in the context of the entire population, young people are significantly more active in cultural consumption. Activities in which young people participate more are visiting libraries, watching movies in cinemas or open-air screenings, visiting local balls, attending popular music concerts. On the other hand, young people rarely watch cultural programs on television and attend theater performances. There are still some activities in which the activity of young people and the population of Latvia does not differ and is similar: visiting art galleries, attending opera and ballet, visiting amateur theaters, visiting the circus, attending classical music concerts (Cultural consumption and participatory impact study, 2020; Latvian Academy of Culture, Lifelong Learning Centre, 2022).

Table 1 summarizes data from the Cultural Consumption Surveys 2020 and 2022, which focused directly on the consumption of digital cultural content and compares young people (15-30 years old in this study) and the rest of the population. The Y axis features findings from 2020 and 2022 in the whole sample and for youth, respectfully, while X axis defines types of consumed cultural content.

**Table 1. Consumption of digital cultural content 2020-2022** (Source: Compiled by the author, based on Cultural consumption and participatory impact study (2020) and Barometer of cultural activity (2022)).



As table shows, young people are more active in all online activities for using cultural content, except watching broadcasts of theatre shows (data only for 2022) and watching different culture shows online (only in 2022). The most popular online activities by consummating cultural content are listening music online, watching foreign movies and watching global movies.

The influence of the media on the young people is high – but mostly the content consumed online and influencing young people is commercial one, starting with video games and ending with social media. The purpose of this research is to find out, which types of culture content young people are interested in consummating online and moreover, how are changing their habits on consumption during COVID.

## Methodology

In this research, concept of youth is seen as social construct, which means not only legislative criteria (as for example, mentioned in Latvian Youth law, in according to which youth means persons from 13 to 25 years of age) (Youth law, 2023), but also qualitative criteria. In this study, young adults in the age from 18 to 25 years old are being surveyed, in according to the concept of “emerging adulthood”, first mentioned by Jeffrey Arnett in 2000 and developed in a number of books (Arnett, 2000; 2017). In the age from 18 to 25, the new phase in life is coming, which separated the dependency of childhood and adolescence from the responsibilities of adulthood (Arnett, 2000). The consumption of culture content in this time is more related to self-interest than family standards, but has not reached the circle of interests of an adult, characterized by professional carrier, children and partner`s interests). The study focuses on overall cultural consumption, yet also distinguishes specific national – Latvian – content consumption.

Due to the fact that only the structure of cultural consumption online was studied in Latvia, we created a questionnaire to assess the reasoning behind the choice to consume digital cultural content. Though age matters, we proposed other factors may shape this relationship. Thus, in the questionnaire, first it

was necessary to understand, how many hours and for what purpose young people are spending online before and during COVID19 and which part of it takes consumption of the cultural content online.

In the next block respondents were asked to notice, in which environment – online, offline, both or no one of them – they are consummating different culture content, local and global. Specially following categories of cultural content were pointed out: art exhibitions (local), concerts of classical music etc.; concerts of pop-music etc., books (separately - fiction and non-fiction); museum tours (global); theatre shows; movies; festivals; seminars and courses on culture; conferences on culture. These categories are chosen in according to the concept of culture and creative industries of Latvian Ministry of Culture (2022).

The snowball sampling method was applied. The questionnaire in a Google form was disseminated by students of different study programmes of EKA University of Applied Sciences. About 80 students participated in data collection, using their own network. In total, 1029 respondents participated and 934 questionnaires were valid.

Research hypotheses:

H1: The share of digital cultural consumption in post-pandemic period is positively related to the time spent online during pandemic.

H2: The share of digital cultural consumption in post-pandemic period is positively related to the consumer's portrait (age, gender, occupation and place of living)

H3: The types of preferable cultural events and the level of digital cultural consumption in pre- and post-pandemic period is related to personal characteristics.

To process the survey data, the authors applied quantitative analysis to distinguish the factors which influence digital cultural consumption in the case of Latvia. The main instrument used for data processing was SPSS Statistics 24.0 used to evaluate data by means of correlation and multifactor regression analysis. The data was coded in relevance to intensity of digital consumption (0 stood for “no consumption” and 3 for “only digital consumption”) to match the logic of independent variables’ description for which the increase in quantitative measure meant more intensive cultural consumption.

## Results

On the first step of this research, we have assessed correlation between the analyzed parameters. The results of correlation analysis can be seen in Table 2.

**Table 2. Correlation analysis results (significant correlations are marked bold)** (Source: Developed by the authors)

Indicator	1	2	3	4	5	6	7	8	9	10	11	12	13
1. Time online before COVID	1												
2. Time online after COVID	<b>,627</b>	1											
3. Share of cultural consumption	-,022	,028	1										
4. Type of Latvian art consumption	,005	,016	<b>,186</b>	1									
5. Type of concerts opera ballet consumption	-,004	,060	<b>,185</b>	<b>,435</b>	1								
6. Type of educational text consumption	,041	<b>,089</b>	<b>,091</b>	<b>,267</b>	<b>,190</b>	1							

7. Type of fiction consumption	,024	,040	<b>,147</b>	<b>,367</b>	<b>,331</b>	<b>,364</b>	1						
8. Type of foreign museums consumption	-,026	-,019	<b>,150</b>	<b>,346</b>	<b>,246</b>	<b>,200</b>	<b>,285</b>	1					
9. Types of theater consumption	-,028	,024	<b>,190</b>	<b>,409</b>	<b>,390</b>	<b>,243</b>	<b>,365</b>	<b>,341</b>	1				
10. Types of movie consumption	-,020	-,004	<b>,132</b>	<b>,111</b>	,054	<b>,128</b>	<b>,112</b>	<b>,122</b>	<b>,210</b>	1	,		
11. Types of festival consumption	,022	,044	<b>,111</b>	<b>,263</b>	<b>,279</b>	<b>,074</b>	<b>,176</b>	<b>,309</b>	<b>,372</b>	<b>,183</b>	1		
12. Types of courses consumption	,006	,043	<b>,150</b>	<b>,329</b>	<b>,291</b>	<b>,295</b>	<b>,270</b>	<b>,239</b>	<b>,324</b>	<b>,133</b>	<b>,241</b>	1	
13. Types of conferences consumption	,011	<b>,083</b>	<b>,157</b>	<b>,419</b>	<b>,300</b>	<b>,235</b>	<b>,335</b>	<b>,275</b>	<b>,331</b>	<b>,102</b>	<b>,283</b>	<b>,571</b>	1
14. Age	<b>-,125</b>	<b>-,198</b>	,005	,057	-,044	-,025	<b>-,078</b>	<b>,073</b>	,059	,029	,043	<b>,074</b>	,053

As it can be derived from the table, time spent online both before and after COVID pandemic (which led to increased overall digital consumption) is not related to the intensity of cultural consumption with two exceptions – consumption of educational content and conference participation which appeared to be positively related to time spent online after COVID. In all other cases the share of cultural experiences consumed online are not related to time spent online. Also, this increase seems to be less of a consumer choice, it is just the fact that much more institutions started to supply digital educational and conference content after the end of pandemic. This had a different impact than, for instance, consumption to museum or theater content – online education and conferences were considered “less efficient and lower quality” prior to the pandemic, while other type of cultural content never arose negative impression. In the post-pandemic world both stayed due to lower costs of digital learning and digital conferencing, so unlike the other type of content those two were never fully a free choice. Thus, hypothesis 1 can be rejected based solely on correlation analysis.

The other conclusions which can be derived from table 1 provide more insights to digital cultural consumption. First, time spent online before and after COVID are positively related – though all participants started to consume more digital content after COVID (4.9 hours versus 3.4 hours are spent online after and before the pandemic, meaning extra 1.5 hours are now dedicated to online content consumption), the relationship is not exactly linear – those who were consuming more online content before the pandemic started to consume even more after. Second, if a person consumes any type of cultural products online, he or she is more likely to consume other types of cultural products online as well – and vice versa – in case the person is likely to consume cultural content offline in one case, it is likely that all the other products will be consumed offline as well. And finally, age seems to have low predictive power to predict online cultural consumption – though younger people spend more time online (which is intuitive), most cultural consumption types seem to not be affected by age. Weak relationship exists between age and consumption of fiction (younger people tend to read more electronically), foreign museums content and conferencing (here the tendency is the opposite – older people seem to see more of conferences and foreign museums online). Thus, based on correlation we might propose that it is likely that personal characteristics, especially age, will not influence cultural consumption, though this hypothesis seemed intuitive.

Unexpected results on rejection of hypothesis 1 provoked the need to analyze descriptive statistics to define the levels of variance for the proposed variables.

From the sample structure analysis in relevance to respondents' characteristics we have found out, that 53,2% from all respondents are spending about ¼ of all time online consuming cultural content, and 23,2% are not consummating cultural content online at all. 3 main significant reasons why the youth is spending time online are: it is easy and fast (77%); the digital environment is always along in the phone

(77%); in the digital environment it is possible to communicate with friends (65%). Spending time online most respondents are consuming informative content, including news and blogs (64%) and the content related to hobbies or leisure (60%), but the cultural content was ranked with just 26%. The most used digital cultural content is movie watching (30,5%), seminars and courses about culture (18,6%), conferences dedicated to culture topics (17,1%), tours in world museums (16,3%) and study books (15,9%). Yet, this data is not enough to clearly outline the variances, so we performed descriptive statistical analysis as well with the SPSS software (see Table 3).

The mean value indicates the level of digital cultural consumption – as it can be seen, about 26% of the time respondents' spent online was dedicated to consumption of the cultural projects – so  $\frac{3}{4}$  of the time is being spent on other types of content consumption. The mean for types of consumption indicates consumer intention to use digital culture instead of offline – mainly people tend to consume movies and educational content online, while Latvian art, opera and ballet are rarely viewed in online format. For the remaining types of digital culture online consumption happens sometimes, and the variance is relatively low. The highest variation exists for courses and conferences – it seems respondents appeared either to only consume offline or online type without a mixture of both which can be seen for other cultural products. This was supporting authors' original intention to check whether reasoning behind youth's cultural consumption matters – as the variance for some types appeared to be significant.

**Table 3. Correlation analysis results (significant correlations are marked bold)** (Source: Developed by the authors)

Indicator	Mean	Standard. Deviation	Variance
1. Time online before COVID	3,3142	2,03249	4,131
2. Time online after COVID	4,9350	2,60754	6,799
3. Share of cultural consumption	,2618	,20378	,042
4. Type of Latvian art consumption	,9463	,89762	,806
5. Type of concerts opera ballet consumption	,9979	,96274	,927
6. Type of educational text consumption	1,5822	,91960	,846
7. Type of fiction consumption	1,2170	,91943	,845
8. Type of foreign museums consumption	1,2052	,96932	,940
9. Types of theater consumption	1,0763	,86608	,750
10. Types of movie consumption	1,8507	,86773	,753
11. Types of festival consumption	1,0666	,85627	,733
12. Types of courses consumption	1,2578	1,10333	1,217
13. Types of conferences consumption	,9807	1,13197	1,281

Finally, to define whether hypotheses 2 and 3 will be supported, the authors undertook regression analysis of the data. In table 3 the results for ANOVA modelling for male and female cultural consumption are indicated (share of cultural consumption as dependent variable, types of consumption for each type of digital content as independent variables, simple linear regression model).



**Table 3. Influence of gender on cultural consumption** (Source: Developed by the authors)

Personal characteristic	R	R Square	Adjusted R Square	Std. Error of the Estimate
Female	,290	,084	,068	,18843
Male	,293	,086	,060	,20913
Occupation: studying and working	,312	,097	,081	,18997
Occupation: studying and working	,289	,084	,055	,19967
Occupation: not working	,565	,319	,009	,22533
Occupation: only working	,286	,082	,054	,20443
Place of living: Riga or suburbs	,300	,090	,075	,19789
Place of living: countryside	,390	,152	,059	,19819
Place of living: other cities	,323	,104	,060	,18802

As it can be seen from the table, gender, like gender, cannot be considered both a significant factor and a predictor of digital consumption. Unlike the two, occupation and place of living are predictors for share of online cultural consumption: occupation appeared to be a moderating factor for digital consumption of cultural content. In case of non-working respondents, the types of consumption can predict the share of cultural consumption with 31.9% variance explained. Same conclusion is applicable to place of living in case of non-Riga inhabitants. While those who live in Riga and suburbs demonstrate different attitude towards digital consumption of culture, for those who live in countryside and other cities the analyzed model becomes a significant predictor which defines 10-15% variance of behaviour. Thus, hypothesis 2 appears to be partly supported: both age and gender appeared to be insignificant factors to define online culture consumption, while certain occupations and places of living seem to be significant factors defining digital culture consumption.

To finalize this research, we have applied automatic regression analysis to test hypothesis 3. The results revealed that the level of digital consumption for Latvian art, movies, conferences, opera or ballet and foreign museums can predict the total attraction of the respondent to consume digital content in the cultural sphere. The regression model for the identified factors can be seen in Table 4. The highest level of significance is demonstrated by the dominating type of concerts, opera and ballet and movie consumption style, while digital viewing of conferences, Latvian art and foreign museums content is less significant. Total cultural behaviour variance explained by the model is relatively low, and only 6.8% of the variance can be explained by the named factors. At the same time, both robustness test and collinearity diagnostics reveal that the model is reliable, those can't boast very high predictive power.

**Table 4. Linear regression model for cultural consumption** (Source: Developed by the authors)

Indicator		Beta coefficient	t	Significance
	Constant		8,656	,000
	Type of Latvian art consumption	,077	1,996	,046
	Type of concerts opera ballet consumption	,111	3,105	,002
	Type of foreign museums consumption	,066	1,910	,056
	Types of movie consumption	,103	3,196	,001
	Types of conferences consumption	,063	1,767	,078

To finalize the test for hypothesis 3 we have assessed whether the influence of occupation and living place is still significant for the model described in Table 4. As in previous case, the predictive power of the model in case of non-working respondents increases to 21.2% compared to the same level of predictive quality for other categories. For the countryside the place of living changes predictive power, but not significantly – it rises from 6.8% to maximum 9.0%. Thus, we can only consider occupation to be an important moderating factor which defines digital cultural content consumption. Thus, hypothesis 3 was supported, but not for all types of consumption.

## Conclusions

For the purposes of this study we have performed a series of quantitative evaluations to assess three hypotheses about factors defining cultural consumption, which allowed to formulate the following conclusions.

First, we tested the hypothesis if share of digital cultural consumption in the post-pandemic period is positively related to the time spent online. The hypothesis was not supported by any type of analysis, allowing the authors to conclude that a habit of spending more time online is not related to the type of consumed content. This conclusion is partly supported by the revealed negative correlation between the age and type of certain cultural consumption that indicates some older respondents tended to spend somewhat less time online but consumed more foreign museums digital content than their digitally active counterparts. Hypothesis 1 was rejected based on our analysis, providing a contradictory result to the majority of existing studies where age is considered to be a significant factor to define post-pandemic cultural consumption preferences. We have found no evidence of such relationship.

Second, we tested if share of digital cultural consumption in post-pandemic period is positively related to the consumer's portrait (age, gender, occupation and place of living). The hypothesis 2, though intuitive, was only partly supported. It appeared that age and gender play no role as moderating factor in cultural consumption, while place of living make some modest effect in defining the type of cultural consumption. In case of occupation, it appeared that for certain types of respondents (especially non-working) the type of consumed digital culture become a good predictor for overall attractiveness of digital culture consumption style. Hypothesis 2 was partly supported based on our analysis. Thus, our study supports that age plays a role, though not direct but moderating. The reasoning behind cultural consumption move online has to be further explored as our study had not revealed most significant factors.

Finally, we assessed if types of preferable cultural events are related to the level of digital cultural consumption. This hypothesis was supported, and we revealed that it is significant how respondents consumed Latvian art, movies, conferences, opera or ballet and foreign museums content, to understand overall trends of their post-pandemic cultural consumption trends. However, the predictive power of developed model appeared relatively low, leaving room for further research on digital culture consumption intentions. Hypothesis 3 was supported based on our analysis, and in future research leaves room for a question whether preferences to consume authentic national are shape overall structure of personal cultural consumption.

One of the limitations was the timing of the survey in the middle of COVID restrictions. At that time almost all cultural institutions were closed, as a consequence people had limited choice to consume cultural content other as online.

For future research the authors plan to provide deeper insights on the nature of digital cultural consumption by testing mediating and moderating effects on different types of consumed cultural content on overall attractiveness of this type of consumption.

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