Bounce Forwards

Digital Engagement with Culture
Exploring the Act Two Survey

Oliver Mantell, Director of Policy Research

Katie Moffat, Head of Digital

Meg Bradbury, Research Assistant

Indigo's *Act Two* survey was sent to engaged ('recent and frequent') audiences via 258 organisations between 22nd June and 15th July, resulting in a sample of over 92k responses. This report looks at the responses from these audience members in relation to digital content and consumption. For more about the survey, see https://www.indigo-ltd.com/covid-19-after-the-interval-national-audience-survey.

The Audience Agency will be undertaking analysis of a nationally representative sample of the whole population later in the autumn; for responses from those accessing online content, see our Digital Audience Survey https://www.theaudienceagency.org/bounce-forwards/covid-19-digital-audience-survey.

September 2020

the audience agency

Digital Engagement with Culture: Exploring the Act Two Survey

Contents

Foreword

This report gives a useful insight into audiences for digital content, based on responses to Indigo's Act Two survey. For me, there are a few points which stand out:

Digital offers can't be all things to all people: as with in-person events, when engaging online, different audiences want different things. Whether more traditional' live streamed versions of on-stage performances, payment on demand to watch when convenient, experimental durational pieces or 'born digital' experiences, it's not one size fits all. Organisations should be as creatively bold online as in devising live work, as well as promoting it with equal energy.

It's important, though, that we don't make assumptions about who digital work is for. Although younger audiences were more likely to engage online, there are many more older audiences for digital work for many venues and organisations, because they're already such a big proportion of the core audience.

How you design the digital experience does need to vary by audience types. It was notable that although more younger audiences agreed than disagreed that they'd like to interact with others on social media, the opposite was the case for many older groups. Designing-in social responses may work much better for some than others (and therefore affect which channels are best to focus on for this purpose).

We also shouldn't hide behind 'technological barriers to engagement' as a reason not to invest in digital work, at least for engaged live audiences. For most, the quality of experience was a far bigger barrier, with technology (whether equipment or skills to use it) only become more prominent as an issue beyond retirement age.

But what works best, especially for those who aren't the most regular attenders to live events, is work that is specifically designed for digital: which takes advantages of the things that digital is uniquely able to do, rather than merely trying to imitate, or replace, live events. Where digital arts can come into its own is when it embraces the ways in which it can be something new and different, for example in Fast Familiar's The Evidence Chamber or Double by Darkfield Radio. Both of these are a long way from the 'rush to digital' that put so much recorded content online during the first weeks of lockdown. While currently many organisations are not set up to be able to develop innovative born digital experiences, the last few months have shown a glimpse of what is possible and my hope is that there are increasing opportunities for everyone to experience, and learn how to develop, audience centred digital experiences.

Katie Moffat — Head of Digital, The Audience Agency

Key Findings

Lockdown brought a lot of new audiences to digital content: 25% had accessed it before lockdown, 38% for the first time in lockdown and only 37% still have not engaged. Most of the regular live event audience are at least potentially online audiences: only 14% of respondents aren't (because they both *hadn't* engaged online to date and *definitely wouldn't* be interested in the foreseeable future, if they couldn't go to live events).

Those who had engaged with digital content at any point were more likely to be younger, and more likely to be highly engaged in live arts and culture pre-COVID-19. Lockdown accentuated these patterns, since a higher proportion of these groups also switched from being non-engagers to engagers during this period. As well as more of these groups engaging with digital content, they also engaged with a greater variety of types. Note, however, that the greater proportion of older audiences for many venues will mean that there are nonetheless many more of their older audiences that engage with online content than younger audiences.

Previous online engagement is linked to traditionally 'high art' tastes: those whose favourite art forms were opera, classical music, ballet and drama were more likely to have already engaged with digital content. These tastes skew towards older groups (even though digital engagement overall skews towards younger groups).

Those whose favourite art form was musicals, comedy, children and family work, or popular, folk and world music were more likely to have not engaged with digital content.

Given that younger audiences were nonetheless more likely to be engaged with digital content, this suggests that there are, broadly, two different online markets:

- older "highly engaged" audiences with 'traditional' tastes
- Younger "highly engaged" audiences with more varied tastes

This would align with other research into age-based patterns of taste, which shows younger generations dispensing with older 'high-' and 'low-' art distinctions, in favour of greater omnivorousness. These groups have different preferences, motivations and barriers.

There is a widespread appetite for further engagement with digital content (a majority even of those who haven't engaged so far are 'interested' or 'possibly interested' in future). Nonetheless, it is mainly seen as an enjoyable, different but inferior alternative to live engagement. Younger audiences who say they aren't interested in future digital engagement are particularly likely to give perceived quality of events as the reason. Digital is seen as more of an individual than social activity (although less so among younger audiences). By and large, barriers are down to perceived quality of experience, programme and choice, rather than being technological barriers (although less so among post-retirement aged groups). Only 6% of respondents disagreed that it would be ‘easy’ to access digital content.

The most popular digital event formats were those specifically created for online, or an archive recording of a performance with a full audience. The former was fairly even across live attendance frequencies, suggesting that new formats specifically designed for online delivery may be able to reach higher proportions of audiences who don’t attend live events as often. For post-Coronavirus performances, there was a preference for live performances, but people would rather see something with no audience than a socially-distanced one (where they couldn’t attend).

Higher proportions of more frequently attending live audiences were interested in all types of digital event, but were also more likely to think they wouldn’t be as good as live events. By far the largest reason for respondents to say they wouldn’t be interested in digital content was that they aren’t ‘an attractive alternative to live events’ (84%). Relatively few respondents, especially among those who attend events ‘more than 4 times a year’, said that they had not considered online engagement: i.e. not engaging appears to be a conscious decision, although one that is open to change in many cases.

Those who hadn’t engaged digitally so far but who said they would be interested in future were more likely to be middle-aged and have a favourite art form of ballet (or, to a lesser extent, contemporary dance and outdoor arts).

The ‘rush to digital’ during lockdown did drive substantial audiences to try digital content but overall, audiences remain lukewarm about the product, especially compared to live events (this does, at least, suggest that there is less risk of substitution of digital for live attendance once both are options). Product specifically produced for digital consumption was rated highly out of alternative formats (e.g. compared to newly-recorded screenings of socially-distanced events), especially among those who are less frequent live event attenders.

Some Implications for Cultural Organisations

Digital experiences should be differentiated from live ones. Digital offerings don't fare well in direct comparison with live events among these regular live event attenders, but have a range of distinctive benefits. These include distinctive creative opportunities, convenience, access to specialist content that isn't programmed locally, saving time and money [e.g. on travel and babysitting], ability to pause and/or discuss, integration with social media and 'double-screening' for younger audiences. Some of these benefits can also make them more inclusive, e.g. for busy families, those on lower incomes, those with disabilities, those living away from live cultural venues; organisations should make sure that other elements of accessibility are in place to take advantage of this opportunity.

Additional focus should be placed on quality of experience: this, rather than technological challenges, is most commonly what puts off potential audiences. This includes thinking about what can be done in digital that *can't* be done in live performances, e.g. types of individual customisation/interaction (whether changing the action, shifting viewpoint or presentation etc), blended media (e.g. mixing theatre with animation, making musical scores and/or interpretation visible for classical concerts, or having a director/conductor/curator's voiceover version).

There should be differentiation between kinds of digital offer: e.g. between a premium, easy-to-access, 'high-art' offer for an older, highly engaged audience and a blended-media, innovative, varied and social offer for a younger audience. Or between recurring, 'guaranteed-there'll-be-something-on' events (cf. the shift of many folk clubs' regular nights online) and one-off 'appointment viewing for live events, alongside a-synchronous offers. This should be combined with insights on willingness to pay for different types of product, and for different audiences, as evidenced in Baker Richards' '*An Analysis of Willingness to Pay for Digital*', drawing on this same survey.

Although few of the respondents who said they weren't interested in digital content (only 4%) said it was because they didn't know where to find it, audiences are nonetheless more likely to engage with well-curated and targeted online content, especially where this allows for supporting marketing campaigns. This type of collaboration may also make it easier to address some concerns about quality of experience,that was mentioned widely (e.g. by pooling costs of technical infrastructure). Curation has a value in itself, which may underpin a paid-for subscription model. It may also be possible to link online and live events, once these are widely available again, e.g. targeted promotion of access to packages of related productions online for attenders to live events.

There should be consolidation of platforms/channels. The previous suggestion also implies consolidation of channels, to allow pooling of related content. Not all organisations will be able to run and promote effective direct-to-audience digital channels. Having specific channels aimed at differentiated audiences, with a range of organisations supplying content, is likely to be a more viable model, both for viewer attention, costs of delivery and pay-to-view or other models. In many cases, third party channels may be preferable approaches (e.g. Youtube, Facebook Live, Periscope etc), but this will depend on circumstances.

More differentiated channels should also more effectively address the needs and wants of specific audiences — e.g. performances for children, or contemporary art forms etc). Again, this is a better proposition for a range of business models such as subscriptions and/or memberships.

Introduction

During the Summer, Indigo carried out two audience surveys in partnership with a wide range of venues to attempt to understand core audiences' response to and experiences during COVID, as well as their likelihood and drivers to reattend live events.

One set of questions within the second of these, the Act Two survey, was about engagement with digital content from cultural organisations. We at The Audience Agency thought this was particularly useful to explore in more detail, because digital content:

- Is an important means for audiences to engage with culture overall
- Has been a key part of audiences' cultural engagement during COVID-19
- Presents differing opportunities and challenges for different audience groups
- Will be relevant for engaging audience in the short, medium and long term.

Our overall questions in this report, then, are these:

- **Who engages with digital content, how and why?**
- **And what are the implications for cultural organisations?**

In particular, we looked at the responses (and how they varied by audience groups) for the following questions from the survey:

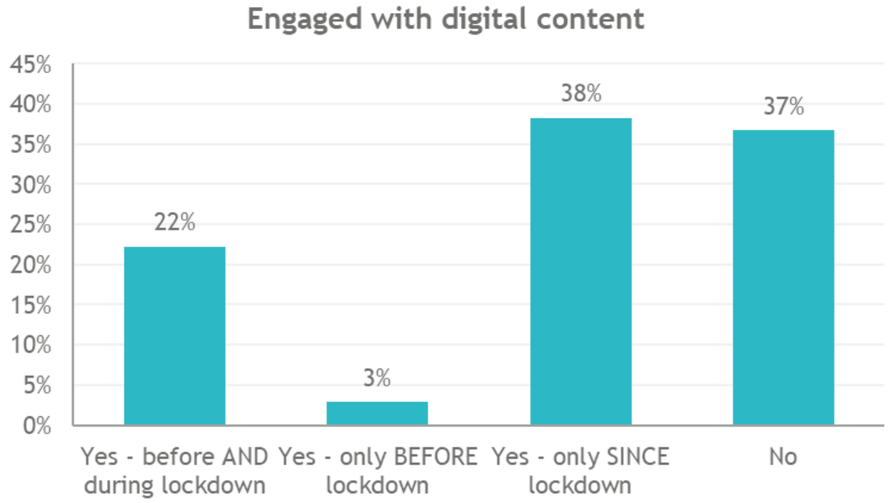
- *Have you engaged with any cultural events ONLINE, either before or during the recent lockdown?*
- *Which of the following types of online activity have you done during lockdown?*
- *If you were unable to go to cultural events in a venue for the foreseeable future, would you be interested in engaging with cultural events ONLINE?*
- *Which of the following reasons explains why you are NOT interested in engaging with cultural events online or digitally?* [if 'not interested' to previous question]
- *Which of the following might you be interested in engaging with online in the future?*
- *Expectations for online events* [agree/neutral/disagree to the following statements]*:*
    - *I think I will enjoy the experience*
    - *I expect the experience to be as good as being at a live event*
    - *I will enjoy knowing that other people are watching at the same time as me*
    - *I expect it will be different from a live event, but will still be a satisfying experience*
    - *I will enjoy engaging with other audience members on social media during and after performances*
    - *I will find it easy to access digital performances*

These questions were included in the Act Two survey but had not been in the After the Interval survey. For details of the methodology for Act Two, see http://s3-eu-west-1.amazonaws.com/supercool-indigo/Act-2-Report-wave-2-results.pdf. A couple of key things to note while considering these results, however:

- Whilst a large sample (92,594 for these questions overall), and drawn from a wide range of organisations (258) and with a recommended limit on numbers sent out per organisation, it is nonetheless to some extent self-selecting (and email delivery of the survey is likely to have skewed responses towards the middle-aged and/or more digitally engaged)
- The survey was intended to be sent to engaged 'core' audiences (although there is some variability in frequency of engagement shown in the responses) and had a pronounced skew towards older respondents (in part reflecting the higher engagement from this age range with the organisations sharing the survey).

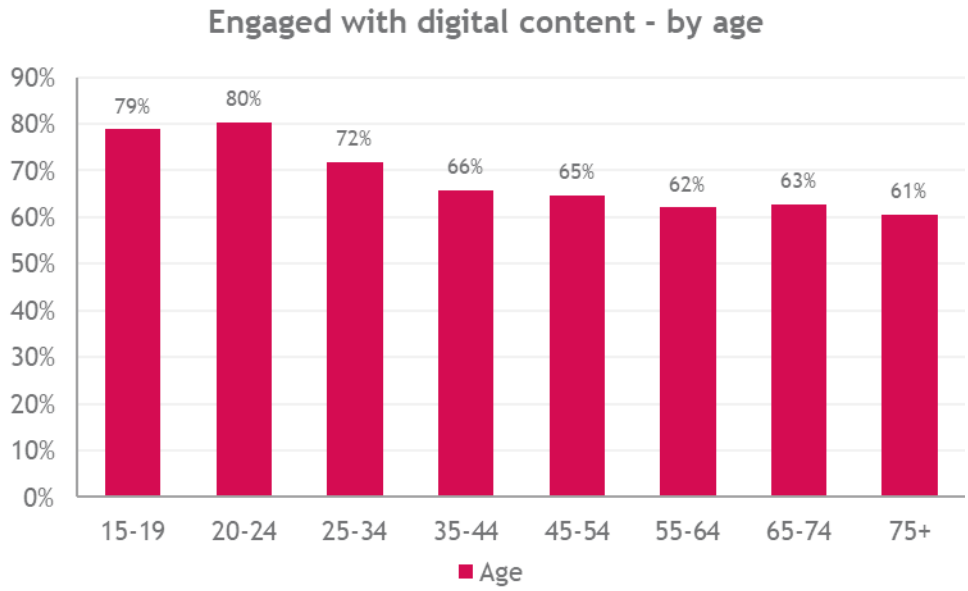
Who Engages with Digital Content?

63% of respondents had engaged with digital content:

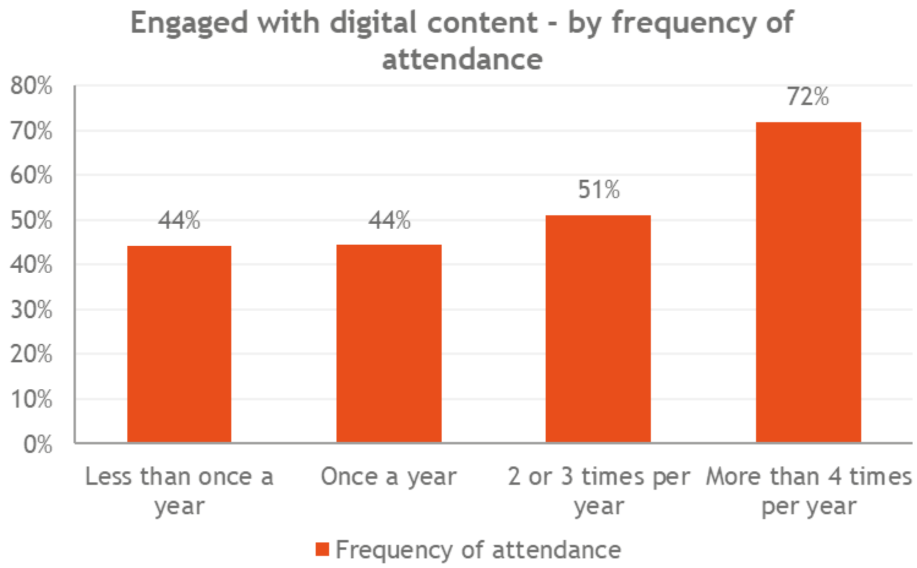


Of these, 96% had engaged with digital content during lockdown, and 60% had *only* engaged during lockdown: showing a big new audience for digital content in this period.

Those who had engaged with digital content at any point were relatively more likely to be younger, and to be higher engaged in live attendance[1] in the 12 months before COVID-19:

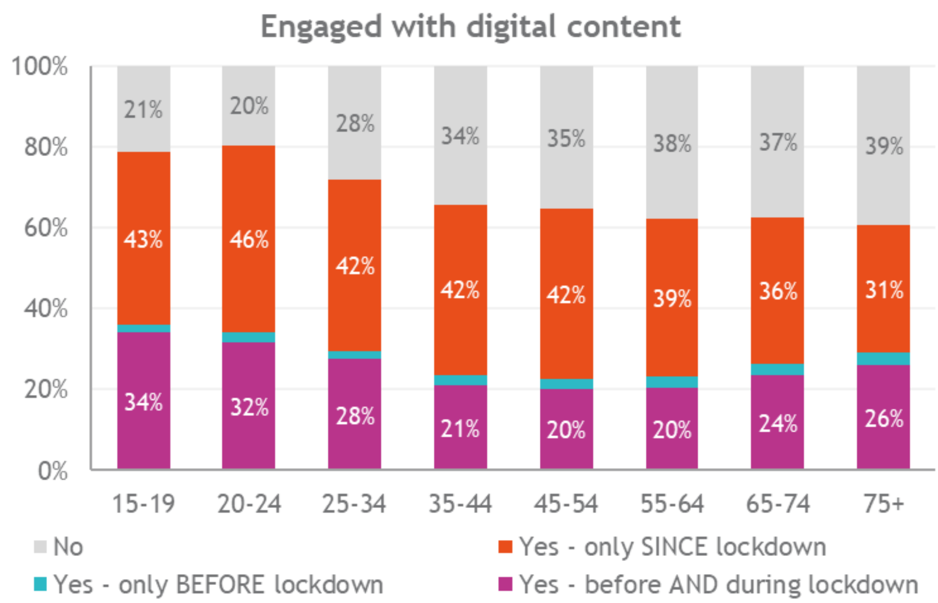


[1] Although 'More than 4 times per year' should be '4 or more times per year', to avoid a gap in the range of options, this is unlikely to have substantively skewed results.



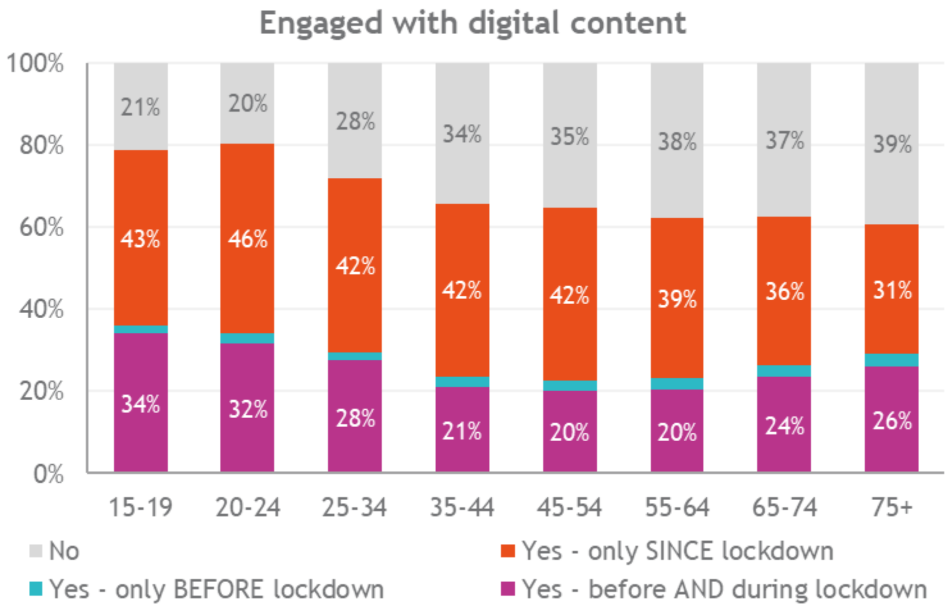
How Did That Change During Lockdown?

Younger audiences were already more likely to engage with digital content before lockdown; during it, middle age-groups overtook older groups for engagement:

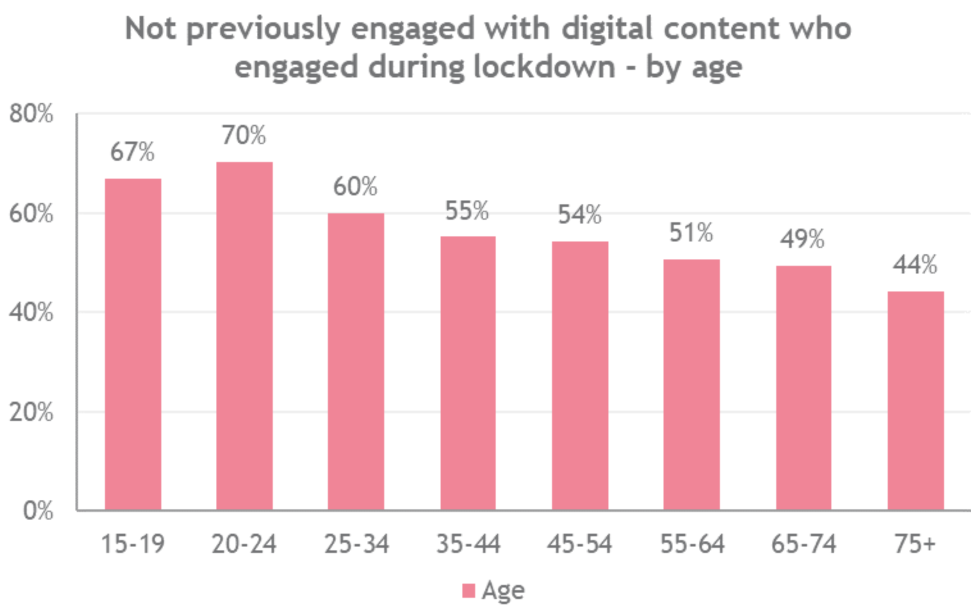


But despite a higher proportion engaging in the first place (as shown in the purple and blue bars above), those from younger age groups who *didn't* already engage with online content were also most likely to start during lockdown, compared to those from older groups:

Before lockdown, the proportion by frequency of in-person attendance who had engaged with digital content was only higher for those who had visited 'More than 4 times per year'; during lockdown, the proportion who had engaged with digital content increased for those who had attended '2 or 3 times per year':



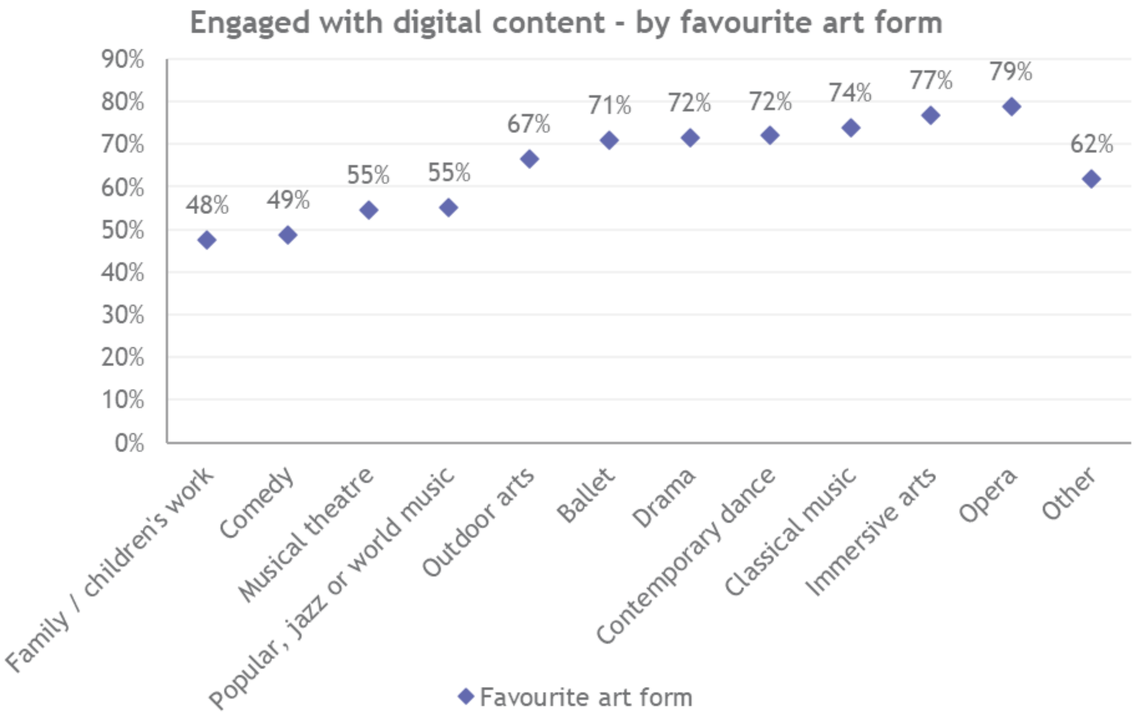
There was also a greater increase in engagement with digital content during lockdown from more frequent visitors:



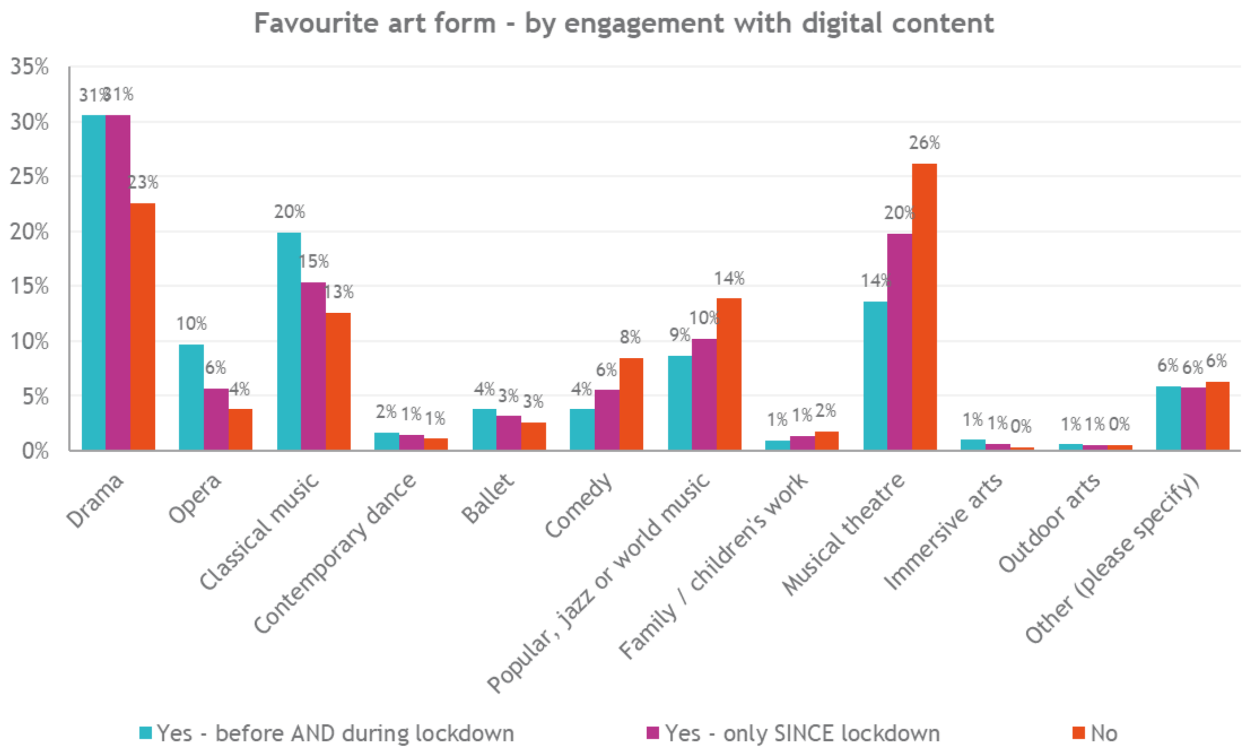
Overall, then, we saw most new engagement during lockdown from those groups which were already more engaged: i.e. it was accentuating existing engagement patterns, rather than levelling-up engagement across groups.

Did Art Form Preferences Make a Difference?

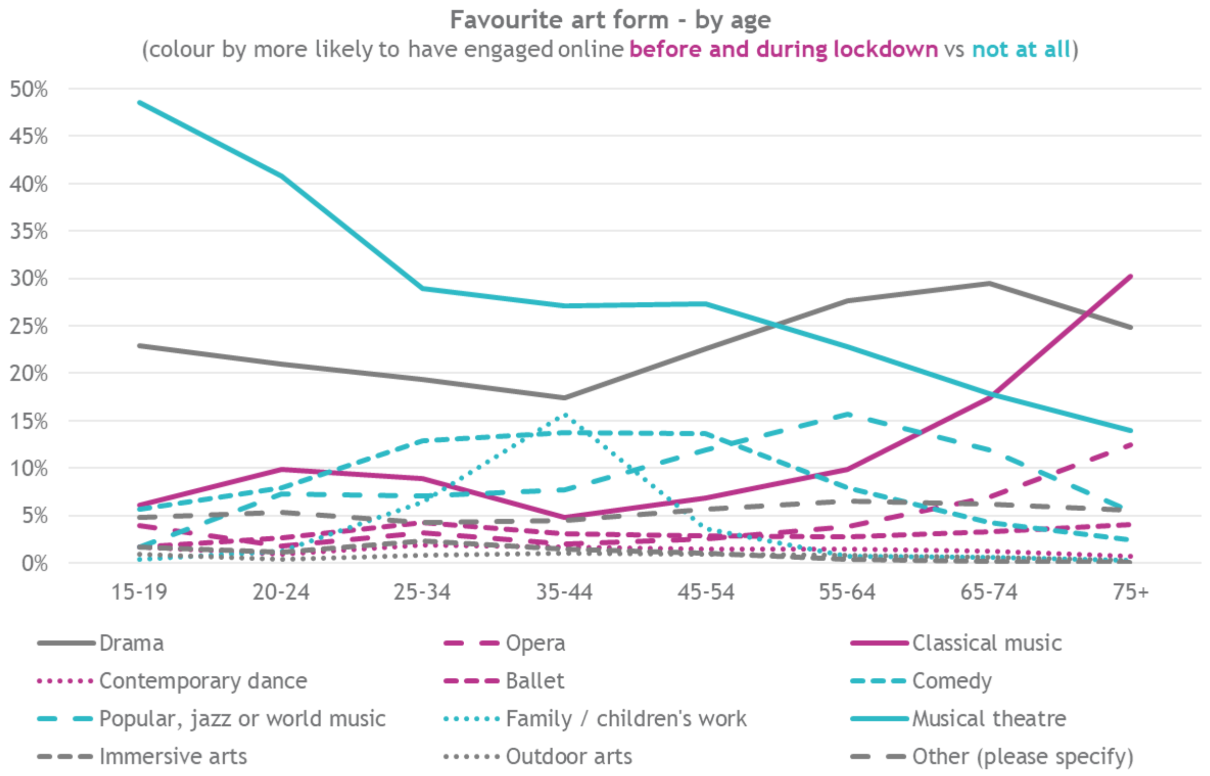
Those with some favourite art forms were more likely to have engaged with digital content than others:



More specifically, the proportions of respondents' stated favourite art forms also differed between those who had engaged with digital content before, only during lockdown or not at all. Some (opera, classical music, ballet, contemporary dance) were most prevalent among those who engaged before and during lockdown, and least among those who had not engaged at all. Others (musical theatre, popular jazz or world music, comedy, family events) were the opposite, with highest proportions among those who didn't engage online at all, and lowest among those who had engaged both before and during lockdown:



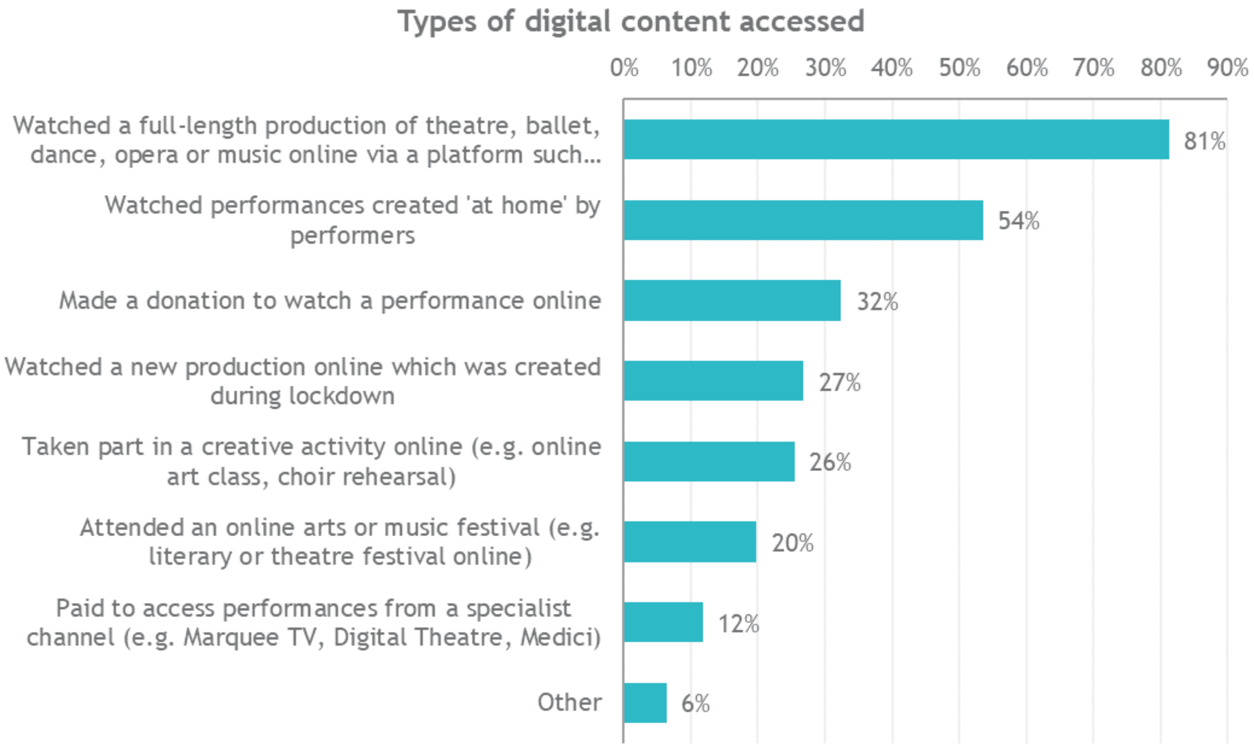
There is an apparent paradox in these findings. Those artforms which are more often the favourites of those who had engaged with digital content both before and during lockdown (opera, classical music etc) were more likely to have been chosen by those in older age groups, despite those age groups overall being less likely to have engaged with digital content before and during lockdown. The artforms which were more often chosen by those who hadn't engaged with digital content at all (musical theatre, comedy etc) were more likely to have been given as favourites by middle (or, for musical theatre, younger) age groups, and less likely by older groups, despite older groups being more likely not to have engaged with digital content at all. The explanation, however, is simple: the relationship between artform preference and digital engagement is stronger than the relationship between digital engagement and age, despite them pulling in different directions.



Incidentally, digital engagement by those whose favourite art form is drama is something of an outlier compared to the two groups described and is therefore shaded grey in the chart above. However, it behaves more like those artforms which are more popular among people who have engaged before and during lockdown (opera, classical music etc) than those which are more popular among those who do not engage digitally at all (musical theatre, comedy etc).

What Sort of Online Content Did People Engage With?

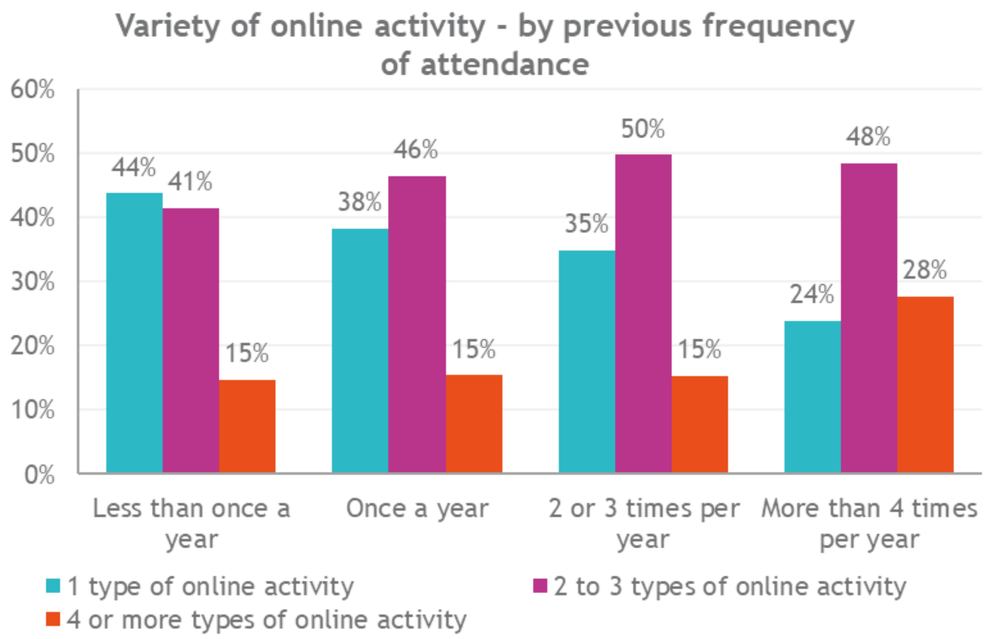
The most popular type of online content was full-length productions, which were accessed by over 80% of those who had accessed any digital content (and around half of all respondents).

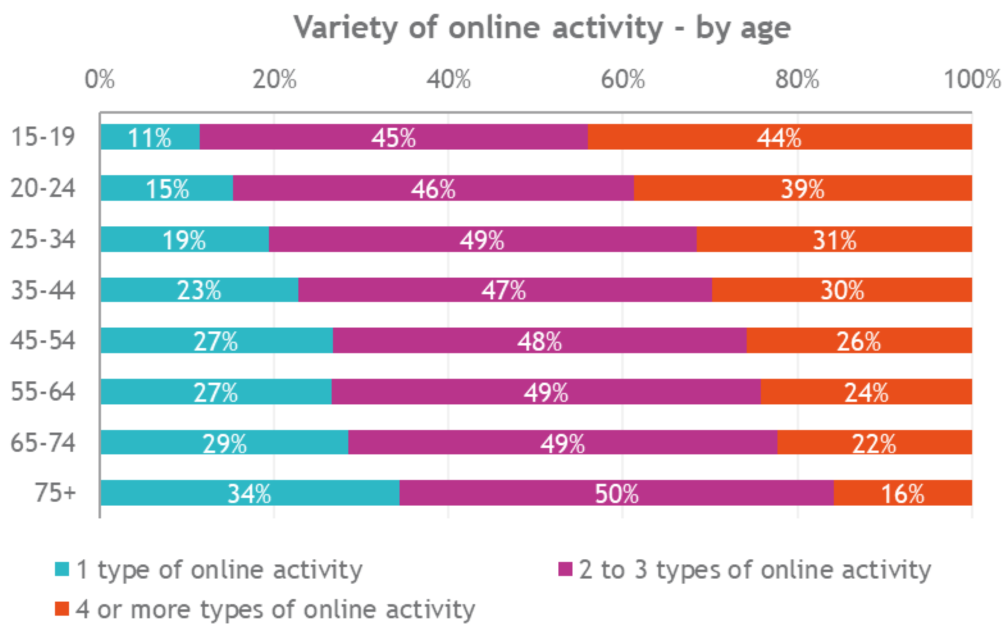


Whilst only one in eight had paid to access a specialist channel, almost a third had made a donation to watch a performance online (one in five of all respondents). For more details on payment for online activity, see Baker Richard's analysis of Act Two data. Participation in online classes and workshops was also done by over one in four (one in seven of all respondents).

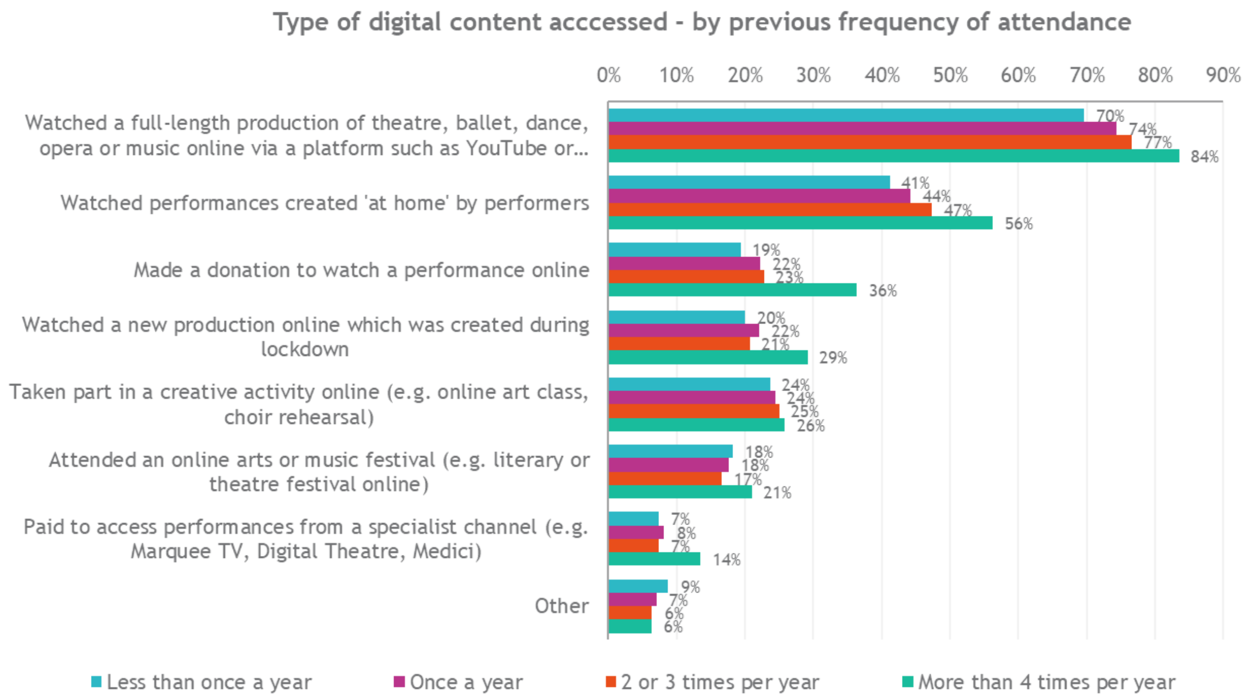
How Did That Vary by Profile and Attendance Behaviour?

More engaged attenders and younger audiences were both likely to engage with a wider variety of digital content:

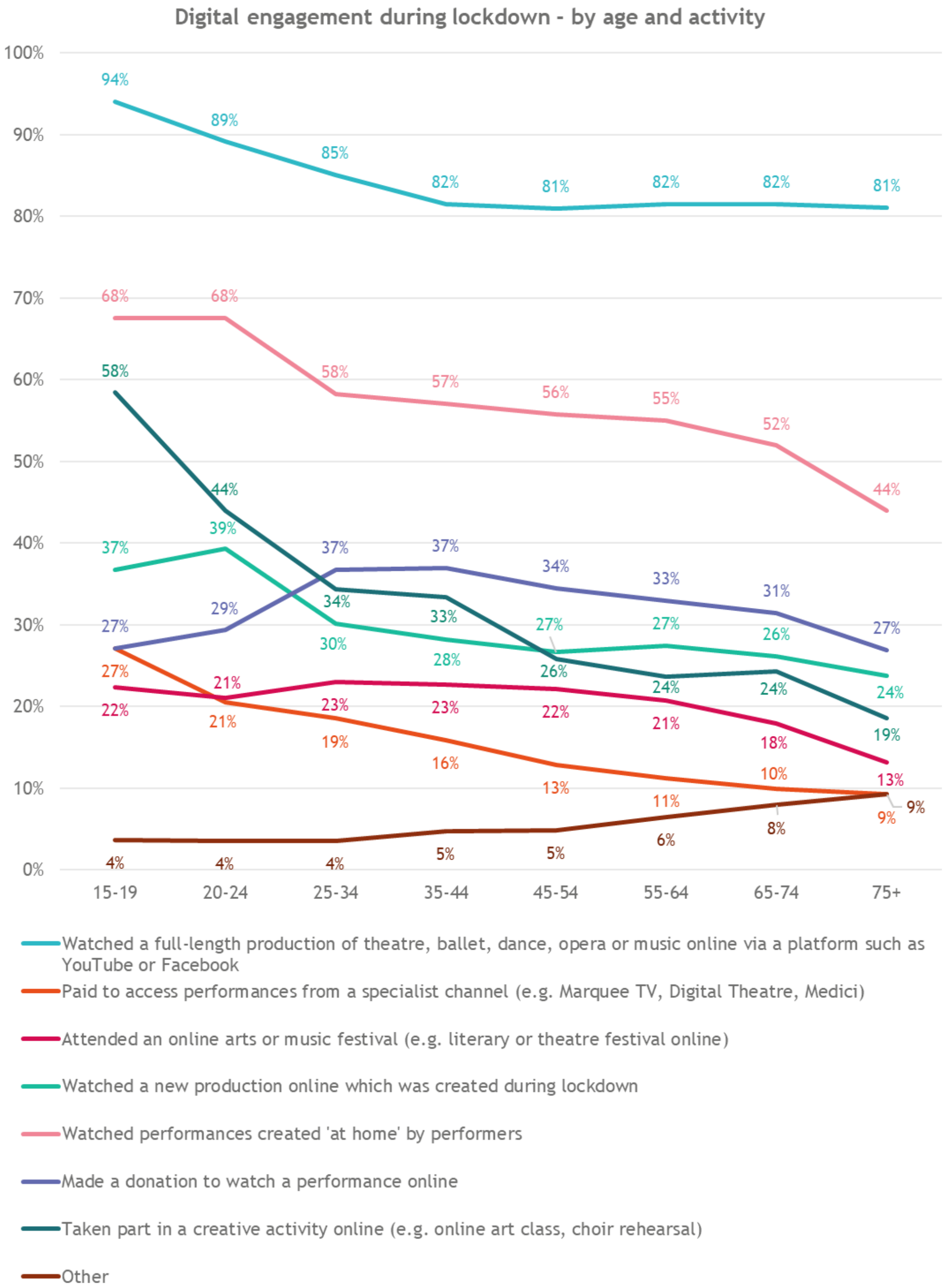




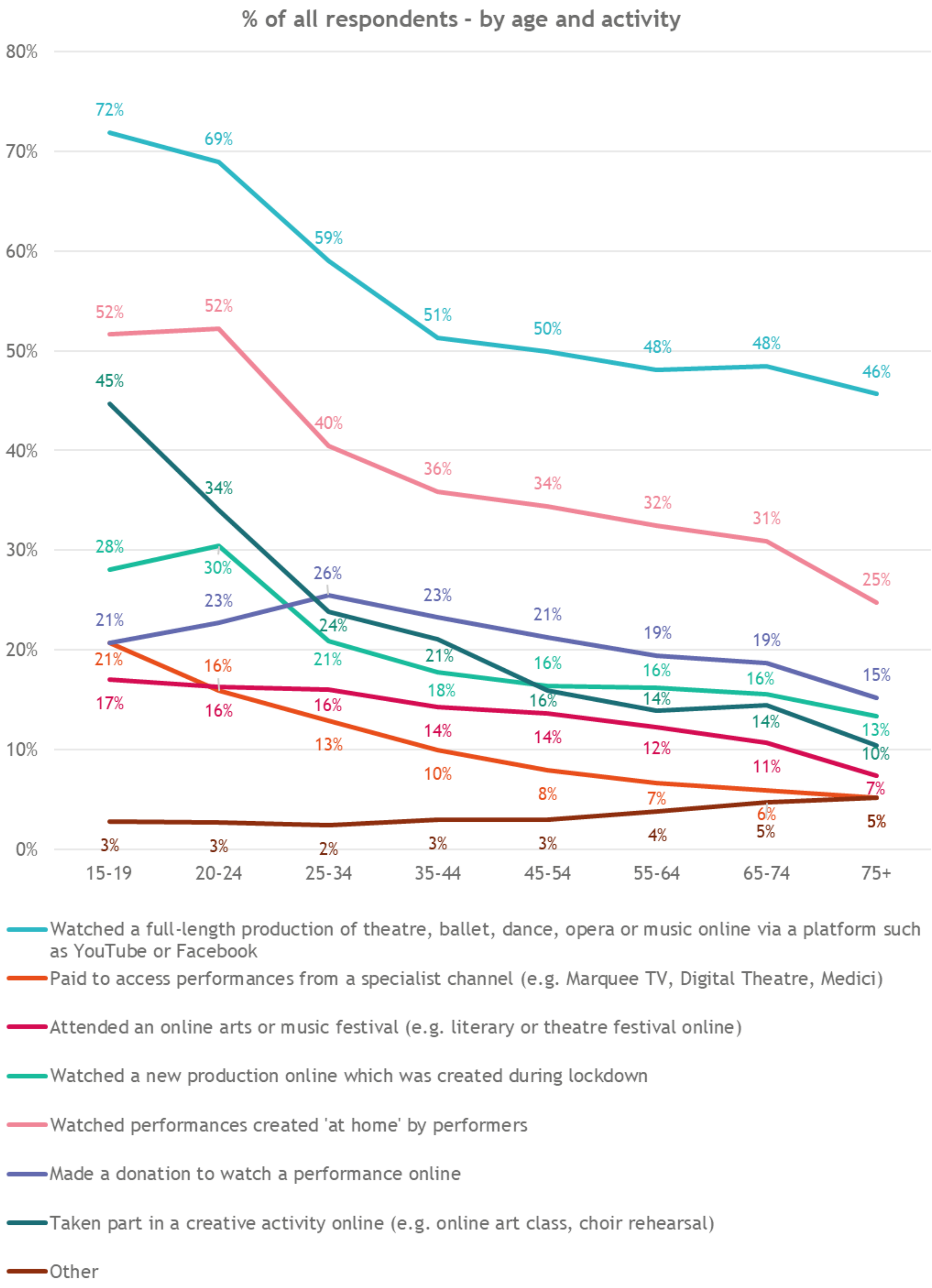
More frequently engaged attenders were more likely to engage more often with each specific activity, as well:



A higher proportion of younger audiences had taken part in almost all activities, except attending online festivals and making a donation (both highest among middle age groups). The biggest difference was for creative activities (58% for the youngest, 19% for the oldest).

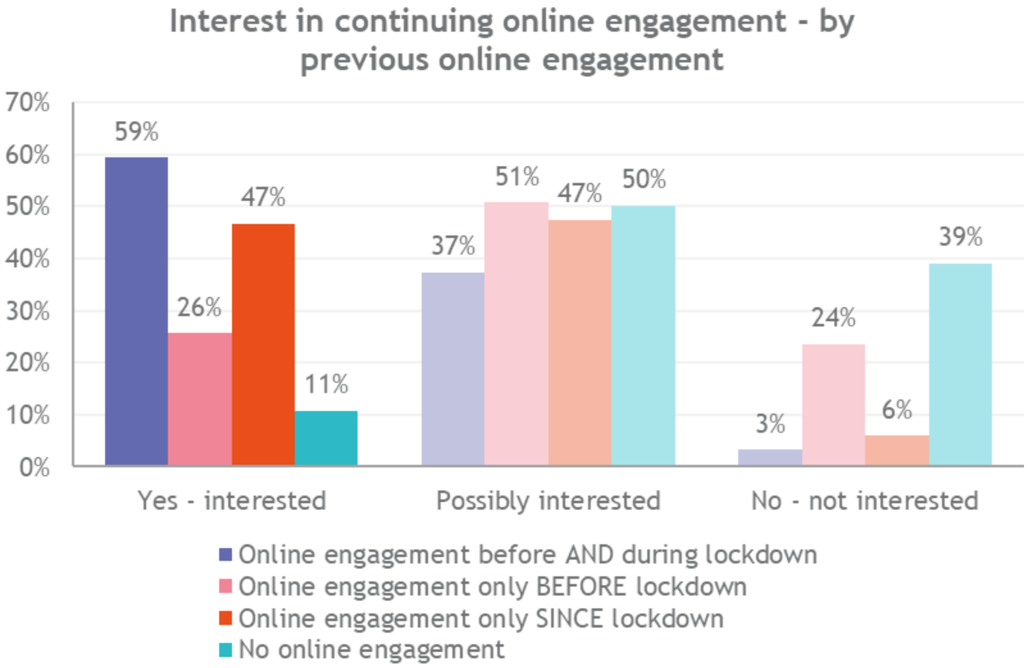


Viewing this as a proportion of all respondents nuances the picture. The proportion attending festivals online in fact decreases with age, rather than rising and falling, once the higher overall engagement of younger age groups is accounted for. There is also less difference in donations levels between younger and middle-aged groups, since the lower proportion of digitally engaged younger groups donating is offset by the higher proportion of that group engaging with digital content.


% of all respondents - by age and activity
80%
70%
60%
50%
40%
30%
20%
10%
0%
15-19
20-24
25-34
35-44
45-54
55-64
65-74
75+
Watched a full-length production of theatre, ballet, dance, opera or music online via a platform such as YouTube or Facebook
Paid to access performances from a specialist channel (e.g. Marquee TV, Digital Theatre, Medici)
Attended an online arts or music festival (e.g. literary or theatre festival online)
Watched a new production online which was created during lockdown
Watched performances created 'at home' by performers
Made a donation to watch a performance online
Taken part in a creative activity online (e.g. online art class, choir rehearsal)
Other

Are Audiences Likely to Continue Engaging Online?

Those who have engaged online before and during lockdown are most likely to continue into the future, but those who have engaged online for the first time are more likely to continue than those who engaged before, but not during lockdown:

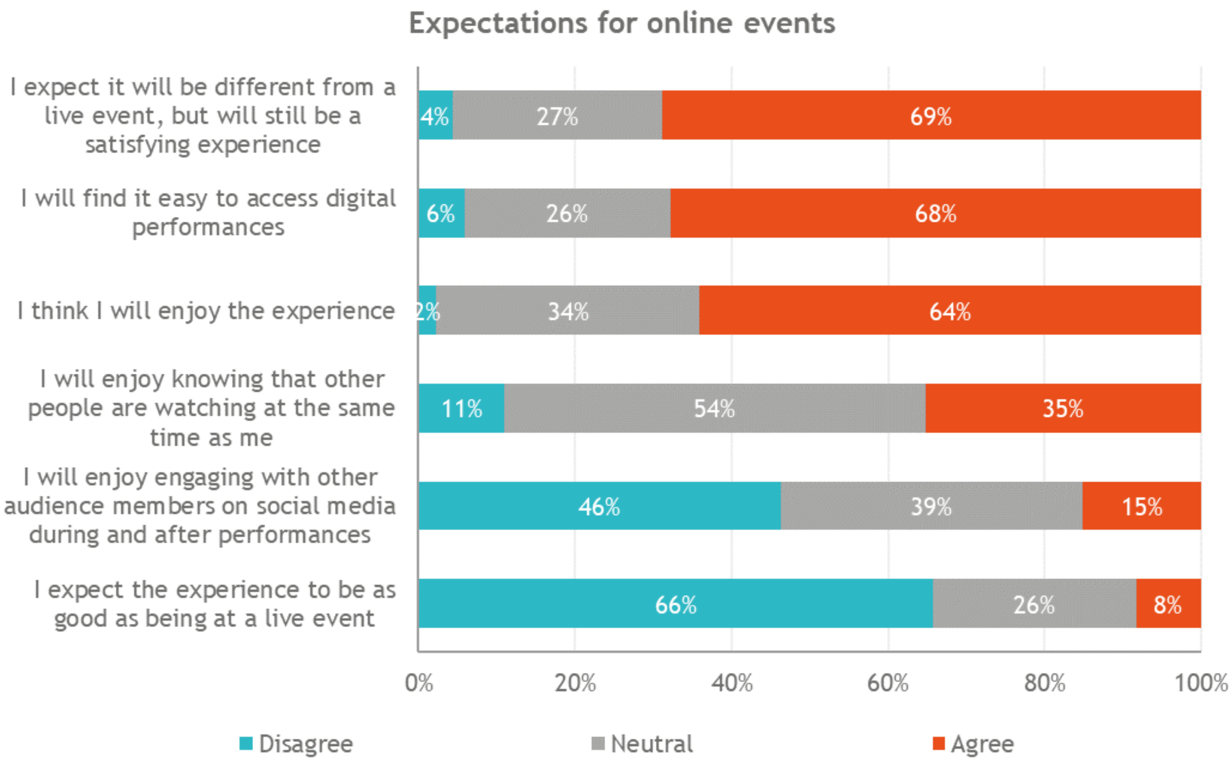


Perhaps most notable however, is that even the group who have engaged online before and during lockdown have less than 60% who are interested without the caveat of ‘possibly’ (although most expressed at least that level of interest: only 3% are not interested in future engagement). This is not necessarily an audience which is wholeheartedly enthusiastic about digital engagement.

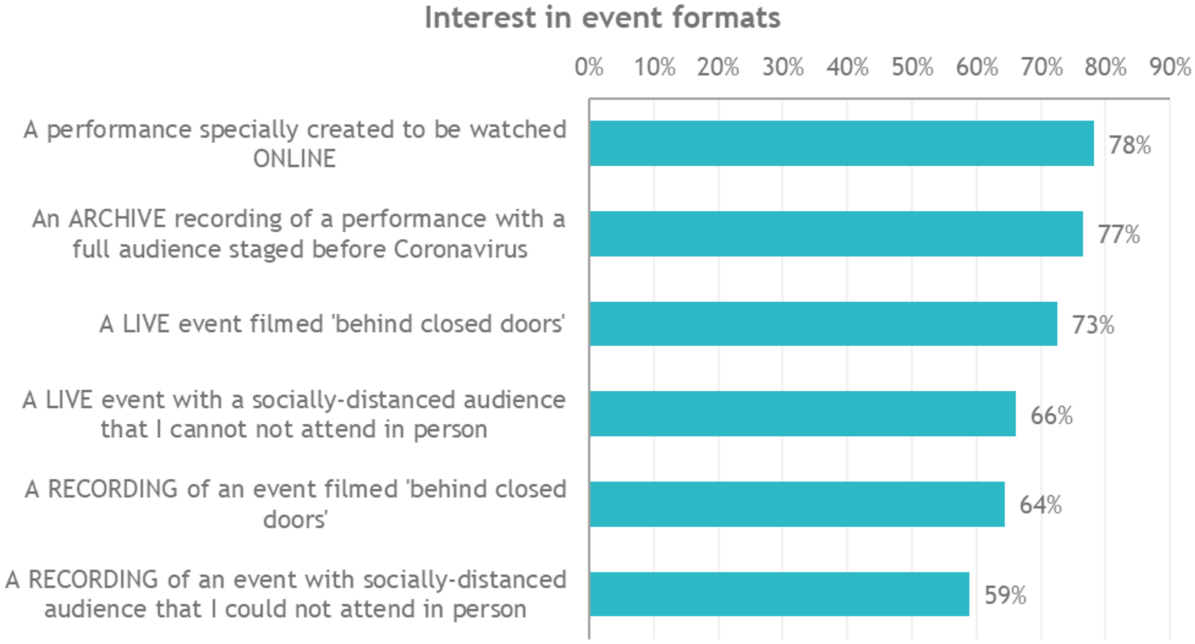
The flip side of this, however, is that 61% of those who haven’t engaged are at least ‘possibly’ interested (although most of those – 50% - are only ‘possibly interested’, compared to 11% ‘interested’). This does suggest that there is potential for both retention and growth within online engagement, especially considering how small the proportion of the overall audience who had previously engaged but didn’t engage during lockdown was (3%). We will look at those who haven’t engaged online yet, but who say they might, in more detail later.

What Do Respondents Expect from Online Events?

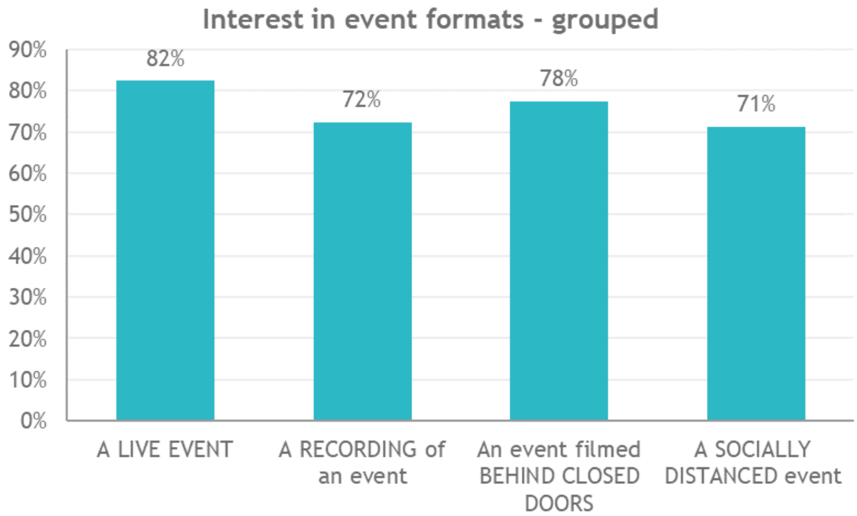
Around two thirds of respondents thought that online events would be different but satisfying, easy to access and enjoyable; around a third thought they would enjoy knowing others were watching at the same time (but most others were neutral). Half disagreed that engaging on social alongside events was a positive and two thirds that it would be as good as being at a live event. Overall, then, audiences thought online events would be enjoyable, different, but inferior than live events. In the main, they were not viewed as sociable experiences (which we know is a key motivation for attendance at live events).



What Type of Online Events Are They Interested In?

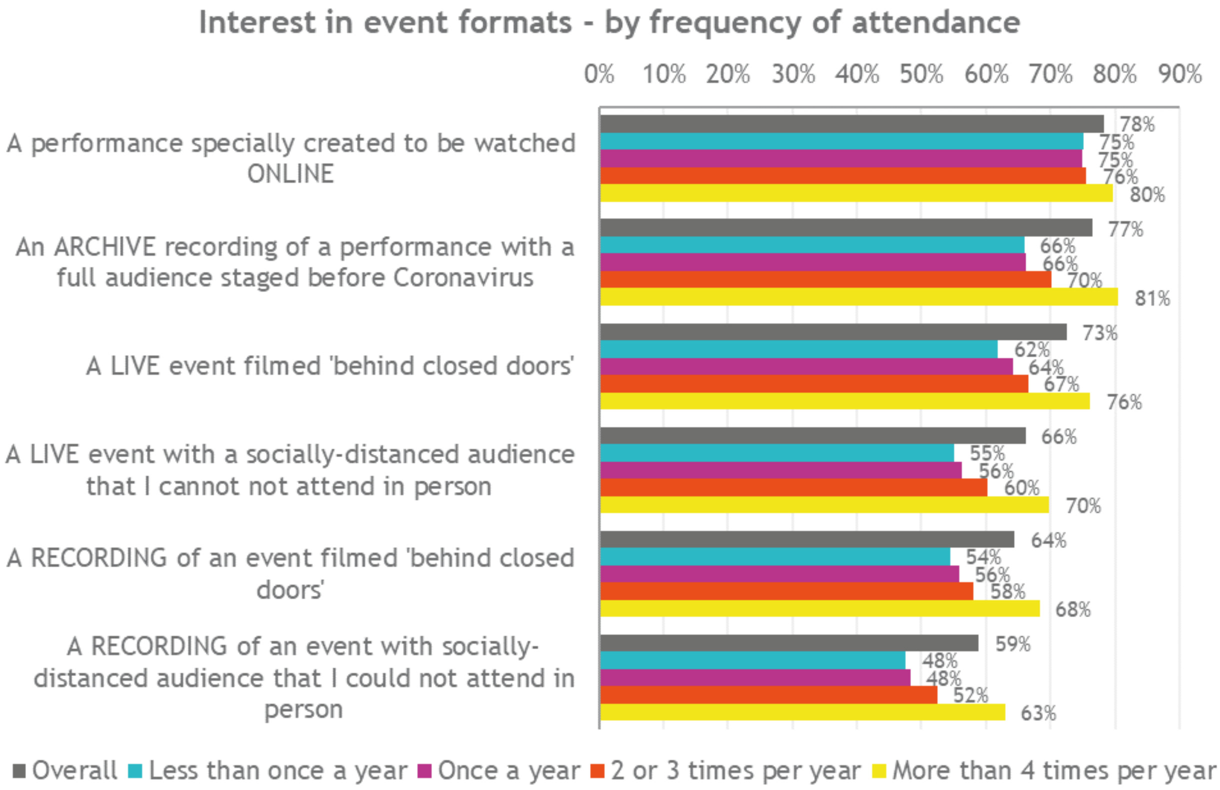


The most popular event formats were those specifically created for online, or an archive recording of a performance with a full audience. For post-Coronavirus performances, there was a preference for live performances, but people would rather see something with no audience than a socially-distanced one (where they couldn't attend). This preference can be seen by combining responses for any of the options including live events, recordings, closed doors and social distancing:

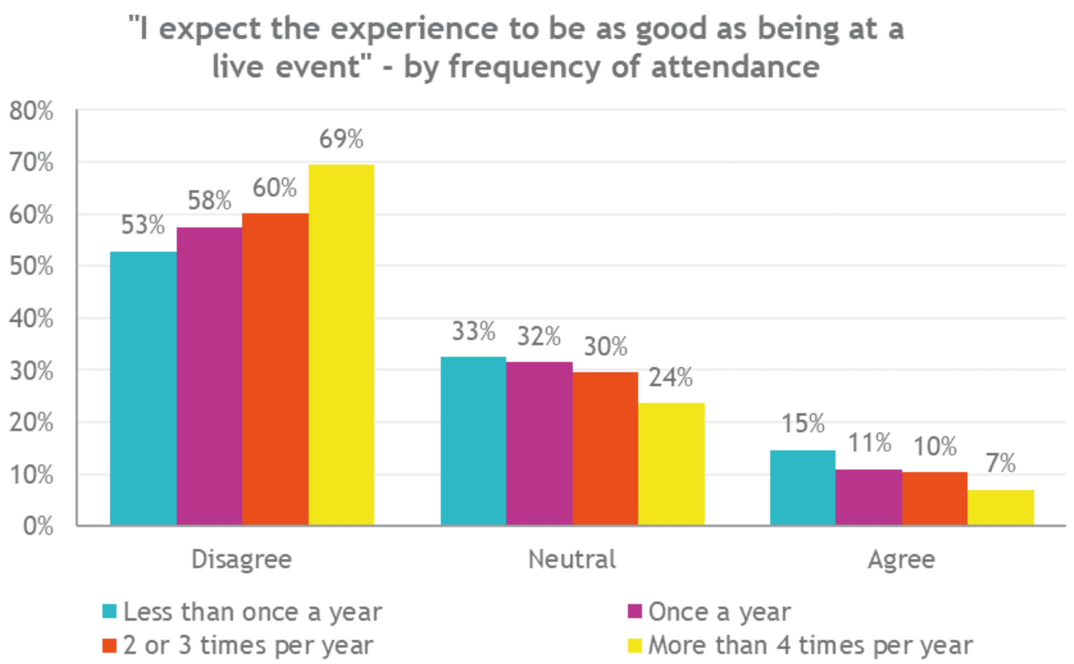


How Do Expectations and Interests Vary by Profile, Behaviour and Attitudes?

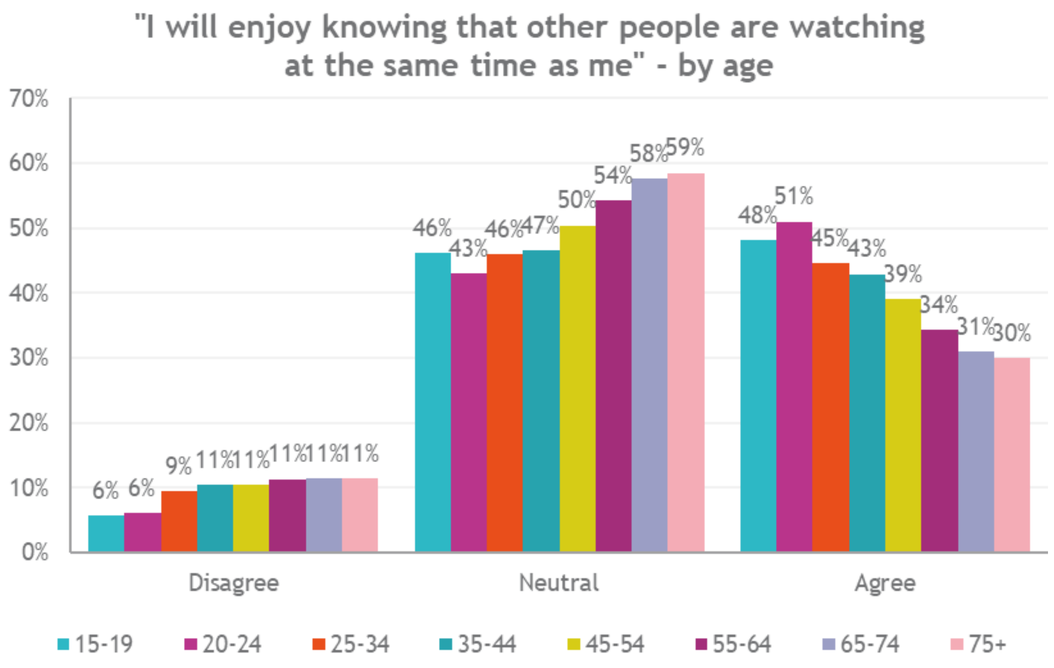
Interest in all types of event was higher for those who attended more often, although less so for performances specially created for online which was much more even, suggesting potential for reaching new audiences with new formats.

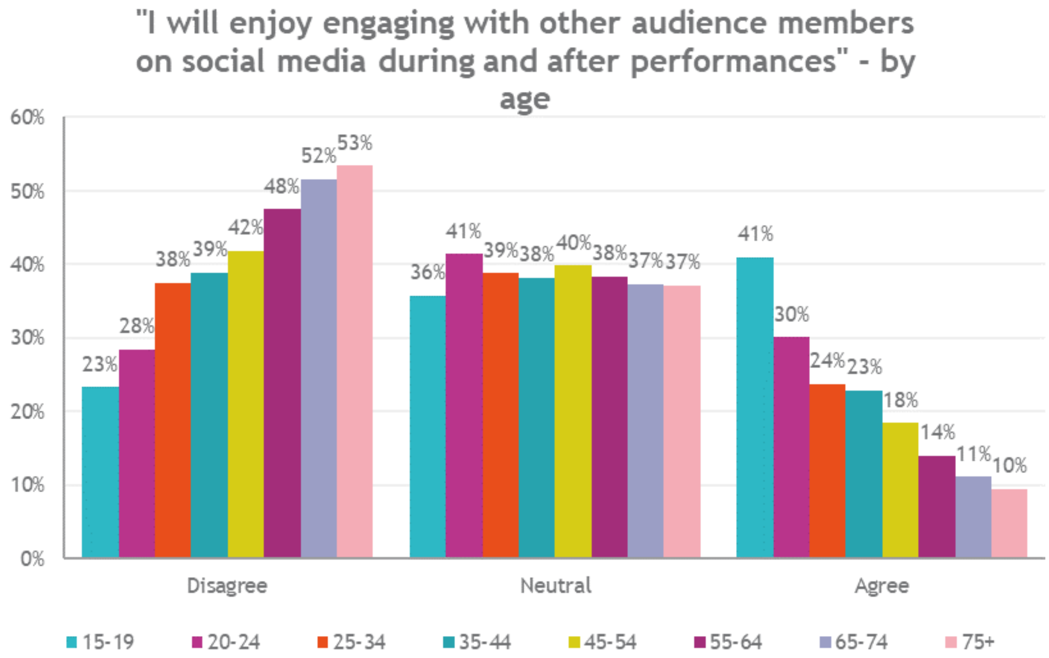


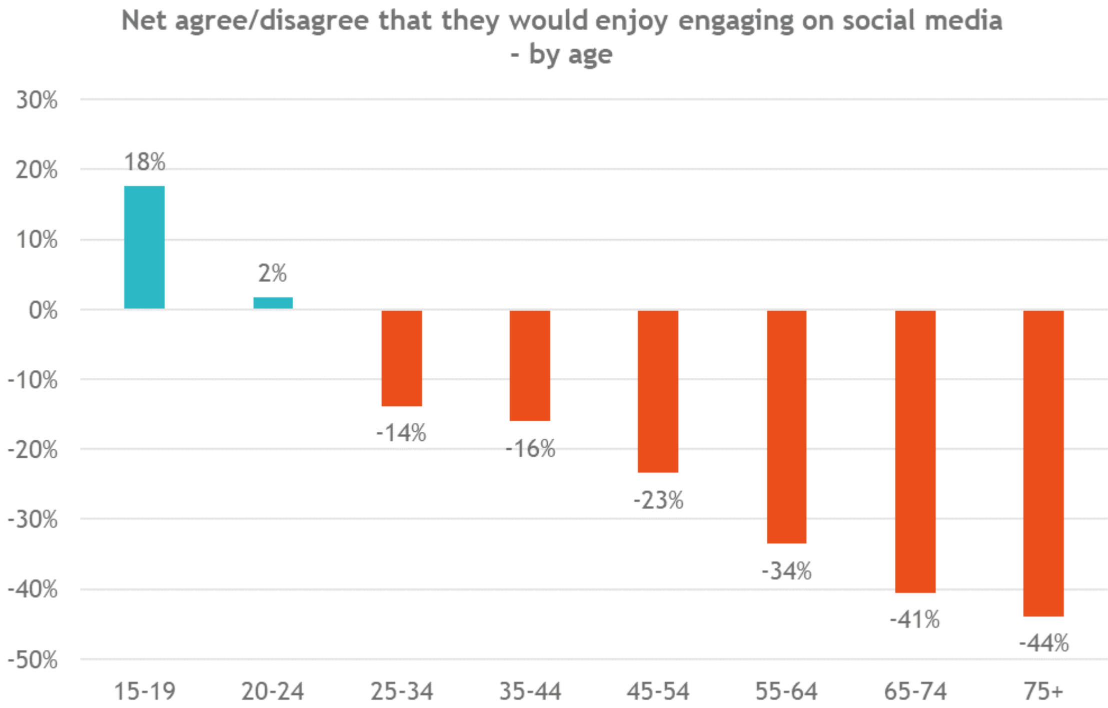
Nonetheless, these groups were more likely to disagree that it would be ‘as good as being at a live event’, reinforcing the impression that online events are seen as a second-best replacement for/supplement to live event among the already-highly-engaged. What is less clear is the extent to which lower-engaged attenders are more likely to expect online events ‘to be as good as live events’ because they expect to enjoy the former more, or the latter less.



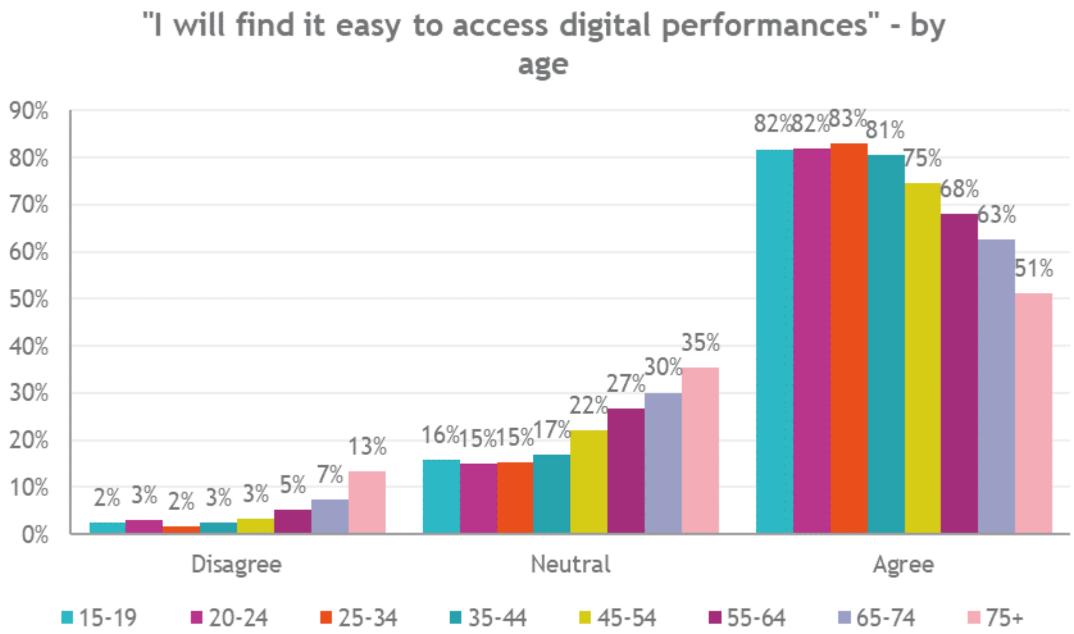
Younger respondents were more likely to expect to enjoy knowing others are watching at the same time, and to enjoy engaging on social media during and after performances (although only under 25s were more likely to agree than disagree to this, as shown by the net agree/disagree figures).





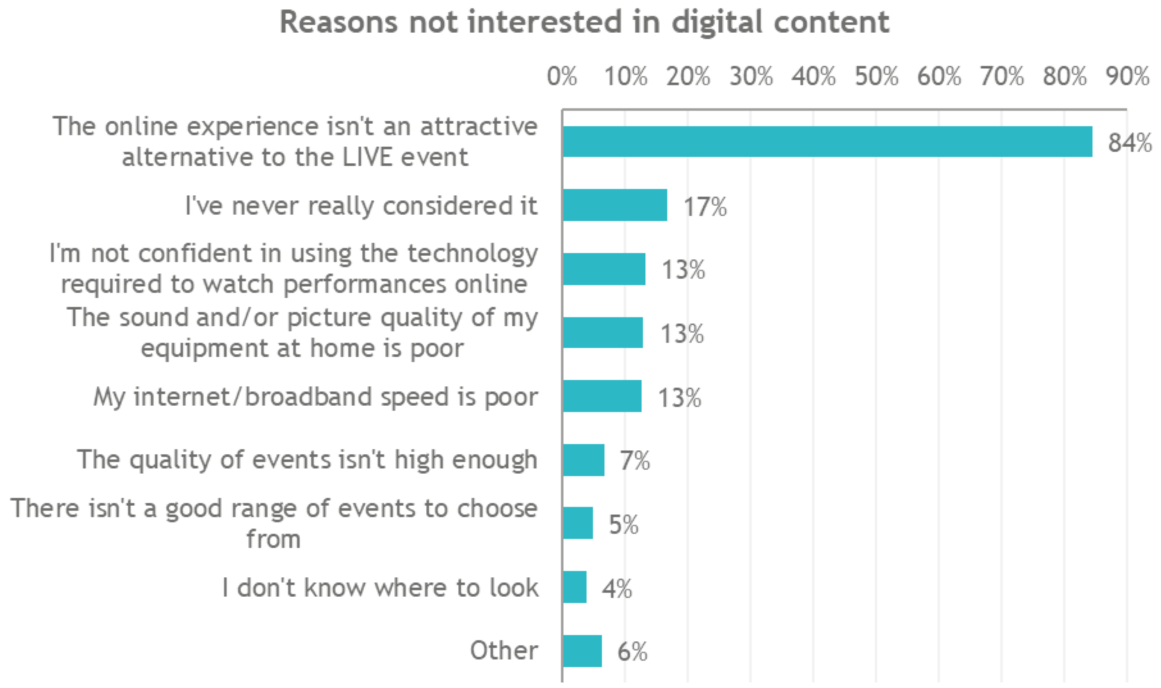


Whilst confidence about finding it easy to access digital performances drops with age, it is notable that over two thirds agree it would be easy for all age below 65, and only 13% of over-74s disagree that it would be easy. This suggests that 'ease of access' is not, in most cases, a substantial barrier for those who are interested in online engagement.



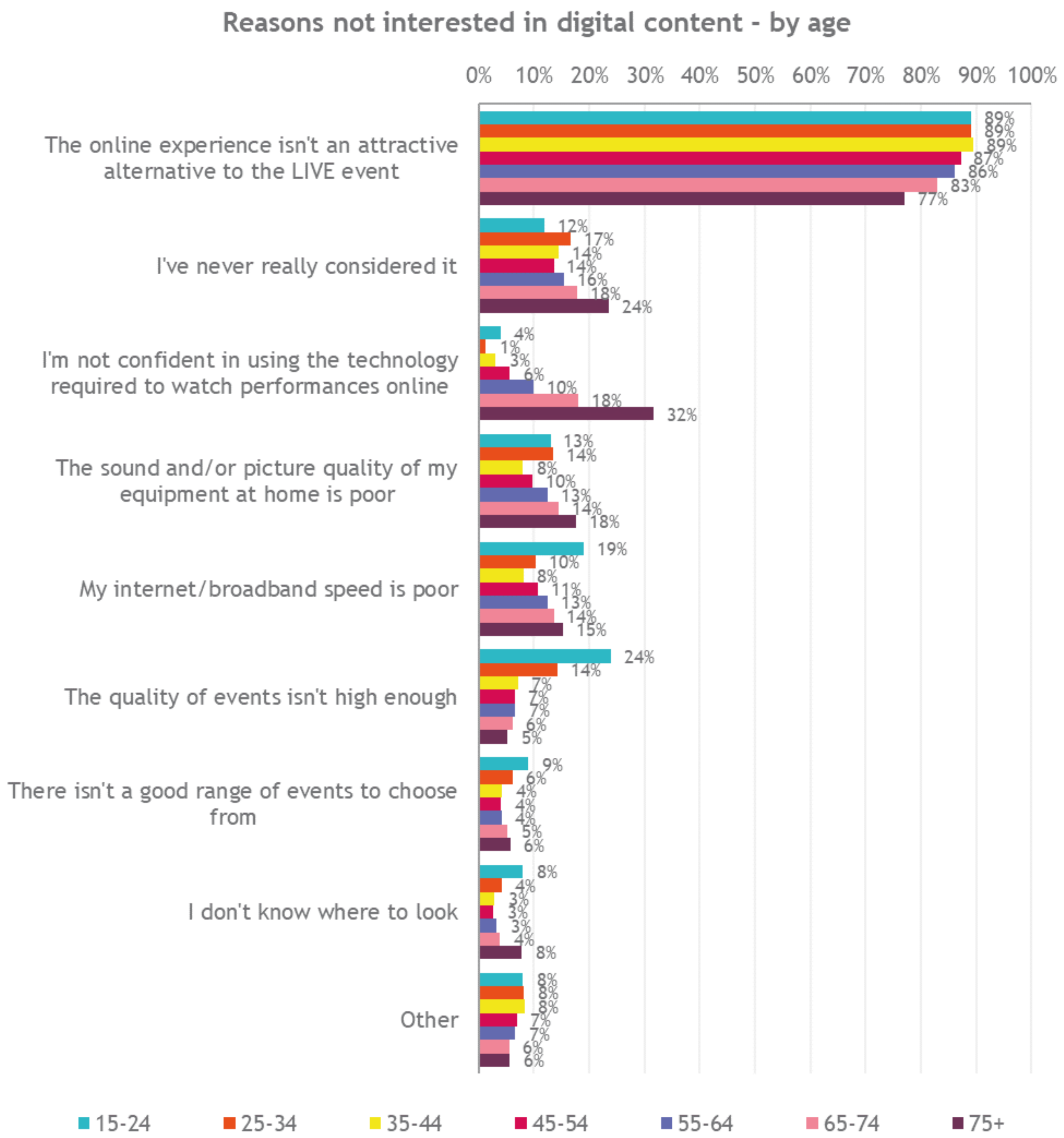
What Reasons Do Those Who Aren't Interested in Online Engagement Give?

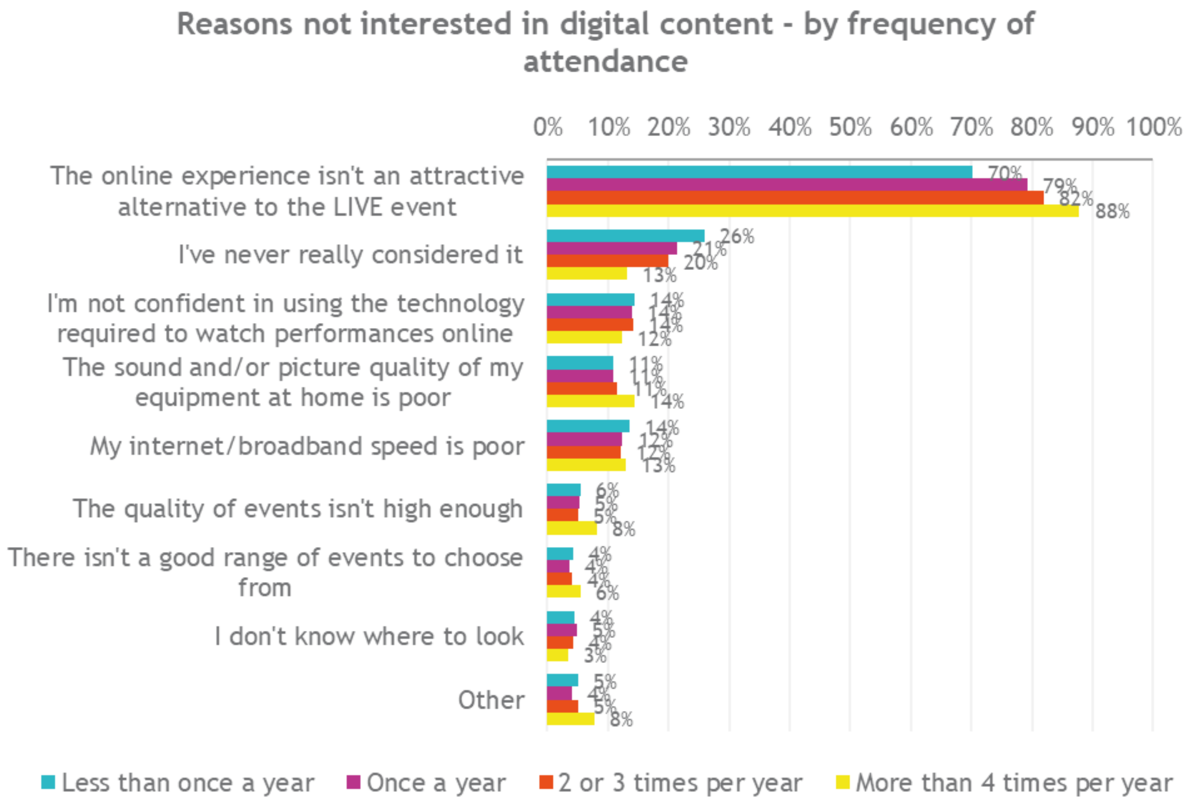
By far the main reason that respondents were not interested in digital content was the perceived quality of the online experience. The third to fifth most common choices were all relating to technology in one form or another, however due to duplication of responses (since someone who has one issue with technology is much more likely to have others as well), only 28% of those who said they weren't interested in digital content gave a technology-related response. For this type of largely engaged audience, technology issues seem much less important as a barrier than dissatisfaction with the online experience and offer. Also, in terms of finding digital content, more than four times the proportion of respondents said they hadn't considered digital content than said that not knowing where to look was the barrier, i.e. the issue wasn't *how* to search, but even thinking to do so.



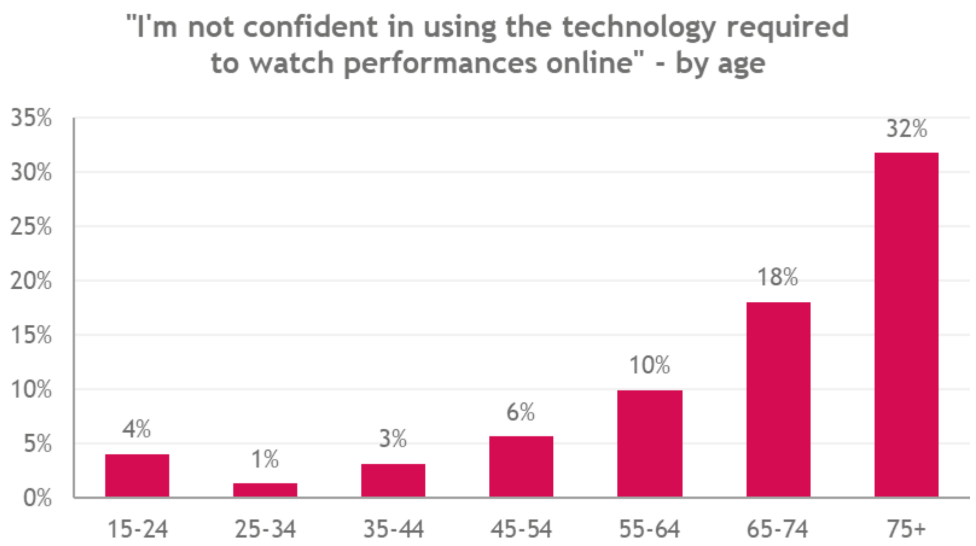
How Do the Reasons Vary by Profile?

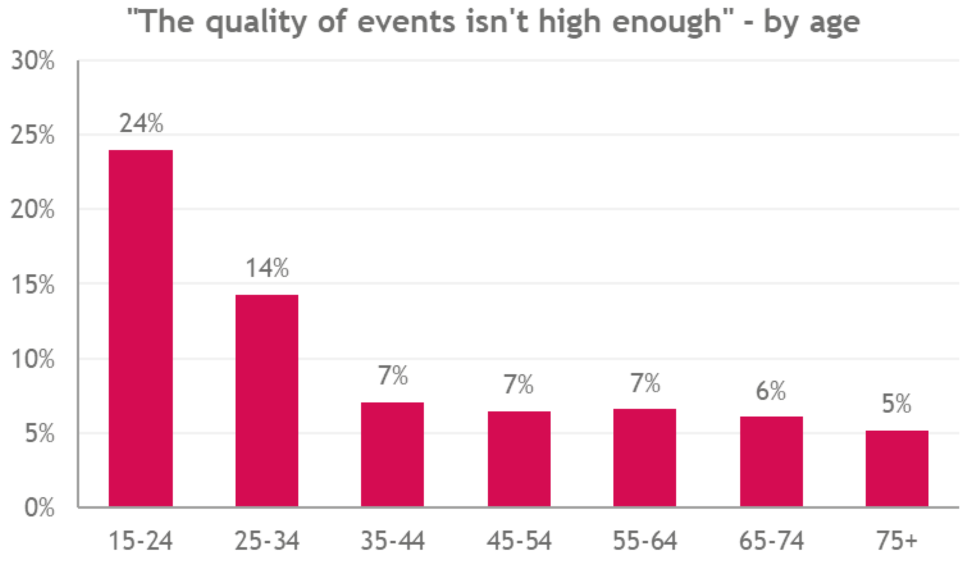
The more frequently engaged audiences were more likely to say that the digital experience didn’t compare to the live experience, although they were more likely to have considered it. This matches the view of those more frequent attenders who said they wouldn’t consider future digital engagement that it was an inferior option, the difference being that for some that was sufficient to put them off, for others it wasn’t. Similarly, this negative view of the digital experience was also likely to be the view of younger respondents, along with higher rating for other categories, such as quality of events and broadband speed (although NB that the sample for 15-19 year olds is not large enough on its own to show significantly different results for this question).


Reasons not interested in digital content - by age
0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%
The online experience isn't an attractive alternative to the LIVE event
89% 89% 89% 87% 86% 83% 77%
I've never really considered it
12% 17% 14% 14% 16% 18% 24%
I'm not confident in using the technology required to watch performances online
4% 1% 3% 6% 10% 18% 32%
The sound and/or picture quality of my equipment at home is poor
13% 14% 8% 10% 13% 14% 18%
My internet/broadband speed is poor
19% 10% 8% 11% 13% 14% 15%
The quality of events isn't high enough
24% 14% 7% 7% 7% 6% 5%
There isn't a good range of events to choose from
9% 6% 4% 4% 4% 5% 6%
I don't know where to look
8% 4% 3% 3% 3% 4% 8%
Other
8% 8% 8% 7% 7% 6% 6%
15-24
25-34
35-44
45-54
55-64
65-74
75+

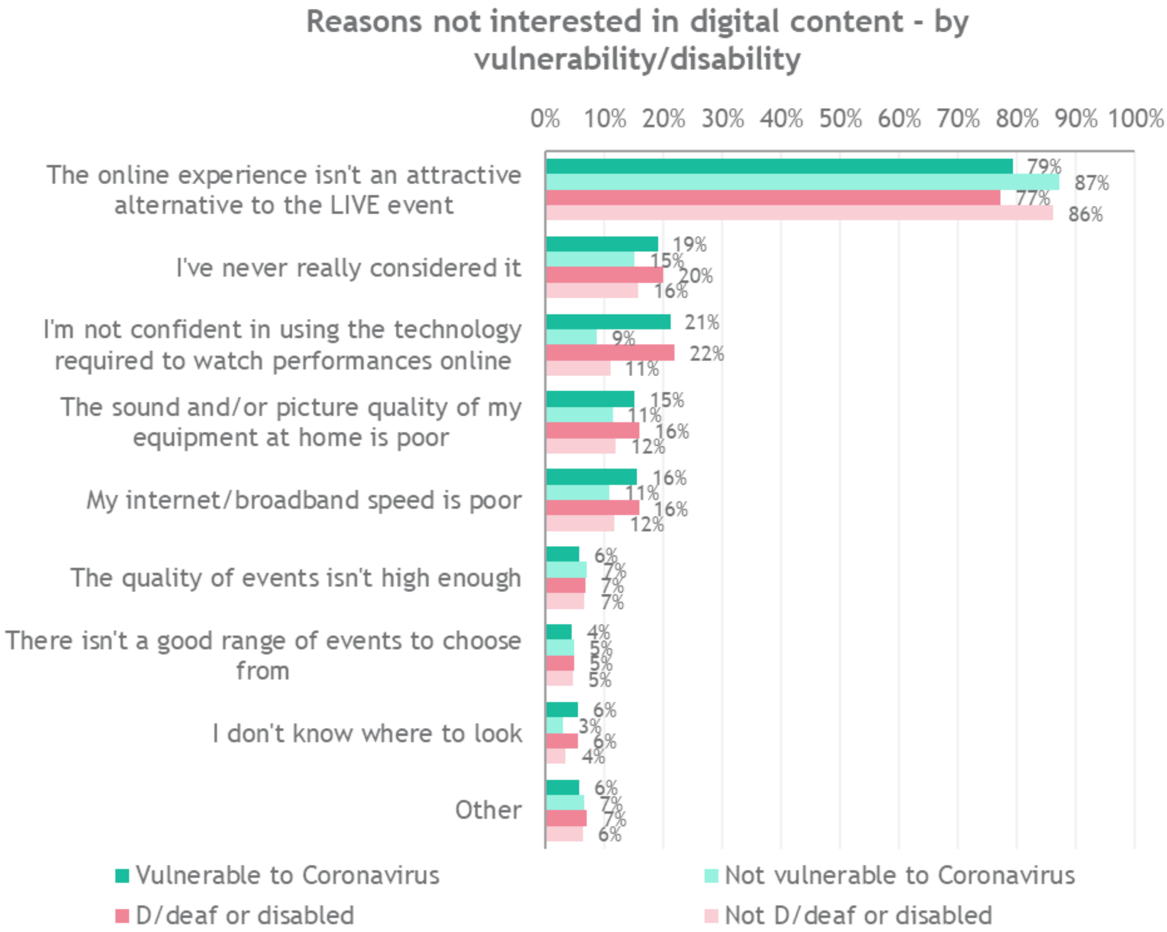


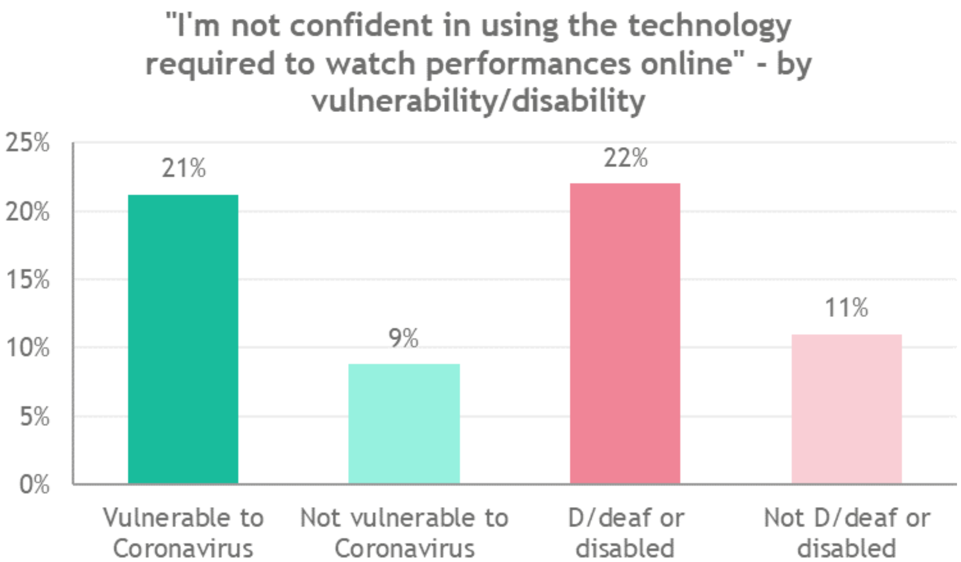
Highlighting a couple of options in particular shows the differences by age:



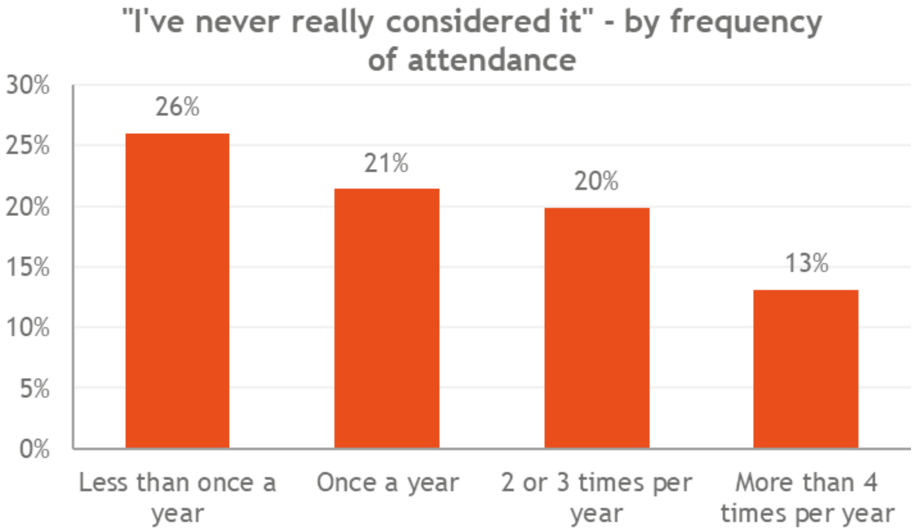


Disability and vulnerability to COVID (which gave similar results, due to strong correlation with each other and with age) made only moderate differences to reasons to not engage with digital content, with fewer saying that it didn't offer an attractive alternative to live events, but more citing a lack of confidence in technology, poor quality of equipment, internet speed being poor and never having considered it.





Relatively few respondents, especially among those who attend events ‘more than 4 times a year’, haven’t considered online engagement: not engaging appears to be a decision, even if one that is open to change.

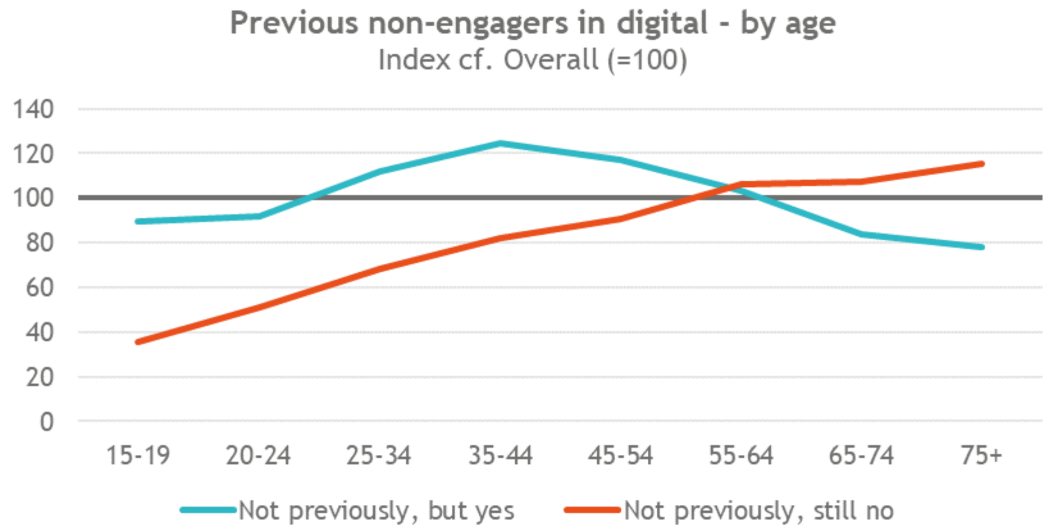


What About Those Who Haven't Engaged With Digital Yet?

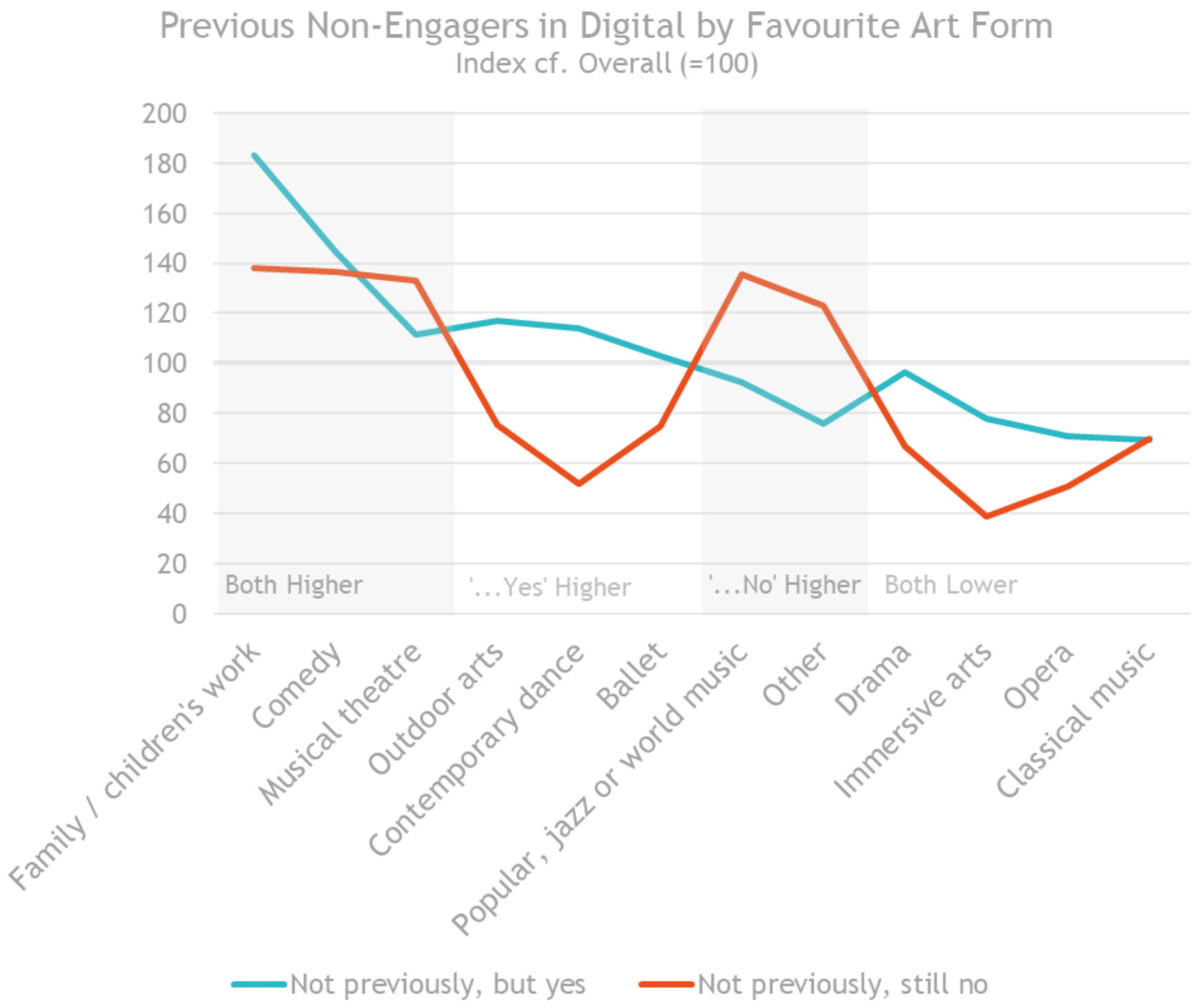
One particularly intriguing question in the survey was 'If you were unable to go to cultural events in a venue for the foreseeable future, would you be interested in engaging with cultural events ONLINE?', particularly in relation to the 37% of respondents who hadn't engaged with digital so far.

As we have seen, plenty of this group would consider engaging with digital events (50% 'probably interested', 11% 'yes - interested') despite having not engaged either previously or during lockdown. And whilst it is likely that in practice many would not (since the reasons they have not engaged online so far may well still apply), it is useful to look at the differences between those who say they *would* be interested and those who say they would not (leaving out the 'possibly interested' middle ground).

Those who *would* be interested are more likely to be middle aged and less likely to be older, compared the overall sample; those who would not are less likely to be younger and more likely to be older:



By art form preference (as shown in the next chart), those whose favourites were Musical theatre, comedy and family were over-represented in both ‘not previously, but yes’ and ‘not previously, still no’ groups compared to overall (left hand section of the chart). Classical music, opera, drama and immersive arts were more likely to be under-represented in both groups (right hand section of the chart). The interesting differences, however, were between ballet, outdoor arts and contemporary dance (which were *more* likely to be in ‘not previously, but yes’ but *less* likely to be in ‘…still no’) and ‘popular, jazz and world music’ and other (which were the opposite). This suggests that those whose favourite art form is ballet are particularly likely to be persuadable to engage online, if live events aren’t possible.



Previous Non-Engagers in Digital by Favourite Art Form
Index cf. Overall (=100)
200
180
160
140
120
100
80
60
40
20
0
Both Higher
'...Yes' Higher
'...No' Higher
Both Lower
Family / children's work
Comedy
Musical theatre
Outdoor arts
Contemporary dance
Ballet
Popular, jazz or world music
Other
Drama
Immersive arts
Opera
Classical music
Not previously, but yes
Not previously, still no

Further Reading:

For more about digital audiences from Act Two, focusing on pricing and willingness to pay, see Baker Richards' '*After the Interval: Act 2 — An Analysis of Willingness to Pay for Digital*': https://www.baker-richards.com/insights/touch-to-buy-now-will-cultural-audiences-pay-for-digital-content/

For other analysis of the After the Interval and Act Two surveys, see Indigo's website, here: https://www.indigo-ltd.com/covid-19-after-the-interval-national-audience-survey

For more about the profile and behaviours of digital audiences, including Audience Spectrum profiling, see The Audience Agency's Digital Audience Survey: https://www.theaudienceagency.org/bounce-forwards/covid-19-digital-audience-survey

For advice on Using Evidence to Evaluate Online Activity, see The Audience Agency's Route Map here: https://www.theaudienceagency.org/bounce-forwards-evidence-hub-recovery-route-maps/using-evidence-to-evaluate-online-activity

For other evidence about audiences in the time of COVID, see The Audience Agency's Evidence Hub: https://www.theaudienceagency.org/bounce-forwards-evidence-hub