

**Jenesys**  
Associates

---



**Being Human**  
**Festival of the Humanities 2019**

**Evaluation Full Report**

**For the School of Advanced Study**  
**University of London**

**Authors**

**Sarah Jenkins, Liz Jeavans & Louise Webb**

**Final Version May 2020**

---

# Being Human 2019 - Evaluation Report

---

## **Contents**

1.	Introduction.....	9
2.	Metrics for Being Human 2019 .....	10
2.1.	Audience and event metrics .....	10
2.2.	Media coverage metrics .....	11
2.3.	Strategy targets for 2019 .....	12
2.4.	Geographic distribution of UK events.....	13
3.	The Evaluation of Being Human 2019 .....	14
3.1.	Terminology.....	14
3.2.	Evaluation questions .....	14
3.3.	Evaluation methods and metrics.....	14
4.	UK Attendee Profile for Being Human 2019.....	16
4.1.	Attendee age groups .....	16
4.2.	Attendee genders .....	16
4.3.	Attendee ethnicities .....	17
4.4.	Attendee reported disabilities .....	18
4.5.	Attendee distance lived from Being Human events.....	18
4.6.	Attendee humanities backgrounds .....	19
4.7.	Attendee prior experience of public engagement with research .....	20
4.8.	Attendee prior experience of Being Human festival and venues.....	21
4.9.	Attendee awareness of Being Human festival of the humanities.....	21
4.10.	Evaluation observations about audience profile.....	22
5.	UK Attendee Experience at Being Human 2019 .....	23
5.1.	Main reasons for attending Being Human UK events .....	23
5.2.	Attendee ratings of Being Human UK events.....	24
5.3.	Attendee age 16 and over explanations of their ratings .....	25
5.4.	Experiences for young people.....	27
5.5.	Evaluation observations about audience experience.....	28
6.	Attendee Outcomes from Being Human 2019 UK Events .....	29
6.1.	Intended outcomes for attendees age 16 and over .....	29
6.2.	Described outcomes for attendees age 16 and over .....	30
6.3.	Outcomes for young people .....	33

- 6.4. Attendee reactions to the term ‘humanities’ ..... 33
- 6.5. Attendee feedback from alternative evaluation methods ..... 36
- 7. Organiser Feedback about Being Human 2019 ..... 37
  - 7.1. Organiser profile for Being Human 2019 ..... 37
  - 7.2. Organiser motivations and outcomes for Being Human 2019..... 40
  - 7.3. Organiser outputs from Being Human 2019 ..... 48
  - 7.4. Organiser experiences in Being Human 2019 ..... 56
- 8. Contributor Feedback about Being Human 2019 ..... 61
  - 8.1. Contributor profile ..... 61
  - 8.2. Contributor motivations for taking part ..... 63
  - 8.3. Contributor experiences ..... 64
  - 8.4. Contributor outcomes ..... 65
- 9. Concluding Points and Recommendations..... 66

# Executive Summary – Evaluating Being Human 2019

## Introduction

The sixth Being Human festival of the humanities took place under the theme ‘Discoveries & Secrets’ between 14th and 23rd November 2019. As the only national festival of the humanities in the UK, it brings together universities, Independent Research Organisations (IROs) and heritage, cultural or community partner organisations to stage events and activities that celebrate the humanities and aim to engage non-specialist audiences with humanities research.

Being Human 2019 was managed by a small central team based at School of Advanced Study, University of London (SAS) and funded by the Arts & Humanities Research Council (AHRC) and the British Academy. A regional UK hubs model aims to ensure a geographical spread in the programme with a number of centres each running multiple events. In 2019 there were five hubs run by University of Dundee, University of Lincoln, University of Sheffield, Swansea University and a partnership of Queen Mary University of London and King’s College London.

As stated in SAS’s strategy for the festival, its core objectives are:

1. To demonstrate, to a non-specialist audience, the value of humanities research to society in the UK and globally.
2. To enhance public visibility and understanding of the humanities, demonstrating relevance to everyday life.
3. To encourage, support and create opportunities for humanities researchers to engage with non-academic audiences.
4. To initiate culture change in attitudes towards public engagement within the humanities – embedding public engagement across the HE sector.

Jenesys Associates Ltd were appointed as external evaluators for Being Human 2019. Although the festival incorporates a small strand of international events, the evaluation focused on UK activities and the findings are based on information obtained from UK attendees (audiences), organisers of events and activities, and contributors such as speakers and partners. Evaluation data were collected through a variety of methods, as shown below:

Method	No. of valid responses (n=)
Attendees age 16 plus Survey/ Questionnaire	2,343
Attendees age under 16 Survey/ Questionnaire	253
Organiser Survey	89
Contributor Survey	85
Alternative methods of attendee evaluation	15 events
External Evaluator observations and interviews	15 events 80 interviews

Organisers responsible for multiple events completed a single survey response covering all their events. The team at SAS also provided data in the form of metrics for total numbers of events, media coverage etc.

**Being Human 2019 in Numbers**

<b>Total UK event attendees</b>	29,640
<b>Total international event attendees</b>	1,000
<b>Total livestreaming etc. audience</b>	1,000
<b>TOTAL AUDIENCE</b>	<b>31,640</b>
<b>UK events/activities</b>	260 events (350 activities)
<b>International events</b>	34
<b>TOTAL NO. OF EVENTS</b>	<b>294</b>
<b>UK Lead institutions (no. of universities)</b>	71 (64, 90%)
<b>UK Regional Hubs</b>	5
<b>UK Towns &amp; cities (no. without a university)</b>	54 (15, 28%)
<b>UK Event organisers (inc. individuals who organised events as part of Hubs)</b>	158
<b>UK Academics/ researchers/ professional staff involved</b>	601
<b>Twitter followers</b>	11,490
<b>Facebook followers</b>	2,403
<b>Instagram followers</b>	1,215
<b>Web page views</b>	203,924
<b>UK - All media mentions</b>	116
<b>UK - National media mentions</b>	45
<b>UK – Local media mentions</b>	71
<b>International media mentions</b>	5
<b>Estimated media reach (total impressions)</b>	140,347,783

## **Profiles of Being Human 2019 Attendees, Organisers & Contributors**

- Attendees:**
- 39% age under 35
  - 70% live 5 miles or less from events
  - 31% never studied a humanities subject post-age 16
  - 37% not been before to an event about university research
  - 80% not been to a Being Human event before
  - 44% visiting the venues for the first time
  - 53% aware before an event that it was part of Being Human
  - 60% attend because of a general interest in featured topics
  - 35% attend to learn something new
  - 23% attend because content is of a local nature
- Organisers:  
(lead organiser for an event/s or hub)**
- 52% received direct funding from Being Human
  - 84% based at universities/HEIs
  - 19% taken part in Being Human once and 25% more than once before
  - 35% of university organisers were Early Career Researchers
  - 15% of academics/researchers (not PE staff etc.) were working on research
  - 15% currently funded by AHRC & 8% currently funded by the British Academy
  - Main reasons for taking part:
    - To collaborate with partners
    - To collaborate with audiences/ two-way engagement
    - To engage wider audiences and/or reach specific audience groups
    - To work within a national festival structure
    - To build public engagement capacity and skills
- Contributors:  
(speakers, presenters, performers etc.)**
- 52% based at universities
  - 79% taking part in Being Human for the first time
  - 50% of university contributors were early career researchers or postgraduate students
  - Main reasons for taking part:
    - To broaden or increase audience reach
    - To increase public awareness of particular research or collections
    - To strengthen collaborations or local partnerships

### **Being Human 2019 Attendee Experience & Outcomes**

- |                                  |   |
|----------------------------------|---|
| <b>Attendee experience</b>       | <ul style="list-style-type: none"><li>• 97% of UK attendees age 16 and over rated events above average (67% gave the highest rating of ‘excellent’)</li><li>• 95% age under 16 rated events above average (69% rated it as ‘excellent’)</li><li>• Attendees age 16 and over attributed their positive ratings to:<ul style="list-style-type: none"><li>○ Engaging and informative speakers or presentations</li><li>○ Interesting and well-presented topics or subjects, particularly if personally or locally relevant</li><li>○ Value-adding, high quality performance elements</li><li>○ Content and formats that were particularly accessible and appealing to children</li></ul></li><li>• Young people and children praised experiences that they found fun and exciting in addition to being educational</li></ul>           |
| <b>Attendee age 16+ outcomes</b> | <ul style="list-style-type: none"><li>• 95% encouraged to find out more about the subject(s) covered (inc. 65% encouraged ‘a lot’)</li><li>• 93% increased their awareness of research in the subject(s) covered (inc. 61% ‘a lot’)</li><li>• 91% increased understanding of the humanities’ relevance to everyday life (inc. 53% ‘a lot’)</li><li>• 86% felt enabled to share their views about subject/s at events (inc. 48% ‘a lot’)</li><li>• Other main outcomes:<ul style="list-style-type: none"><li>○ Intention to follow-up events or topics</li><li>○ Discovering research or learning about research</li><li>○ Learning about cultural or historical stories or topics were personally- or locally-relevant, or surprising</li><li>○ Enjoying formats and content, including activities for children</li></ul></li></ul> |
| <b>Age u16 outcomes</b>          | <ul style="list-style-type: none"><li>• 82% learnt something new</li></ul>  |

### **Being Human 2019 Organiser & Contributor Outputs and Outcomes**

- |                                   |   |
|-----------------------------------|---|
| <b>Achieving organiser aims</b>   | <ul style="list-style-type: none"><li>• 96% rated Being Human 2019 as above average in achieving their aims for taking part</li></ul>   |
| <b>Organiser outputs/ legacy:</b> | <ul style="list-style-type: none"><li>• 54% of organisers leveraged additional funding - estimated total value £107k</li><li>• 77% obtained in-kind support from their institutions – estimated total value £134k</li><li>• 315 partners involved in events</li><li>• 88% of organisers reported legacy materials or resources – model formats, blogs/ web articles, workshop materials etc.</li><li>• 55% got some form of media coverage – mostly local</li></ul> |

- |                             |  |
|-----------------------------|--|
| <b>Organiser outcomes</b>   | <ul style="list-style-type: none"><li>• Opportunity for partnership and collaboration (internal &amp; external)</li><li>• Collaborating with audiences/ two-way engagement</li><li>• Reaching ‘new’ audience &amp;/or particular audience groups</li><li>• Working within a festival structure to test and develop new engagement approaches</li><li>• Building skills and capacity for public engagement</li><li>• Strengthening other public engagement work</li></ul> |
| <b>Contributor feedback</b> | <ul style="list-style-type: none"><li>• 94% rated their experiences in Being Human as above average</li><li>• Main outcomes were: new/ enhanced contacts or networks; learning about public engagement; and obtaining public insights about their research</li></ul>   |

### ***Concluding statement about Being Human 2019***

The evidence presented in the evaluation has demonstrated that Being Human 2019 repeated the success of previous year’s festivals in meeting its core objectives and providing positive experiences and outcomes for attendees, organisers and contributors.

Being Human 2019 was an ambitious undertaking that provided an extremely extensive variety of opportunities for a total audience of c. 31,700 representing a range of backgrounds to engage directly with all aspects of humanities research. Although the amount of funding is limited, over a number of years the festival has become particularly successful in producing a programme that provides both breadth and depth engagement activities, thus optimising event accessibility to the widest-possible audience. Another success factor in optimising Being Human’s inclusivity was the programming of activities that specifically appeal to local audiences or particular communities because of the locally-relevant nature of their content or use of local venues and sites.

The evaluation findings also demonstrated the value of Being Human in providing researchers and research institutions with an engagement infrastructure in the form of a national platform and framework for public engagement with humanities research, which appears to have inspired researchers and often enhanced their skills and confidence to undertake more public engagement, as well as having led to increased public engagement capacity within research institutions. Of particular significance is the proportion of Early Career Researchers involved in organising events, which, along with feedback about how the festival influences other public engagement work, are indications of Being Human having value and impact in public engagement professional development.

Evidence is emerging over the years of Being Human broadening and diversifying its audience reach. However, there is scope for clearer definition of the target audience, particularly around what is meant by diversity in the specific context of Being Human, which could result in a more coherent programme and a more focused evaluation approach. In reviewing the audience definition, account needs to be taken of the full range of different forms of diversity that may be meaningful for the wide spectrum of local contexts and environments within which Being Human events and activities are delivered.

The evaluation makes eight recommendations for consideration by the Being Human team. These recommendations centre on reviewing the strategic objectives and resourcing of the festival; specifying ‘Being Human’ audience diversification more clearly; and reviewing the aims and purpose of the evaluation of Being Human to ensure they are aligned to any changes in strategy or audience specification.

## 1. Introduction

The sixth Being Human festival of the humanities took place under the theme ‘*Discoveries & Secrets*’ between 14<sup>th</sup> and 23<sup>rd</sup> November 2019. Since its inception, Being Human has been led by a core team from the School of Advanced Study, University of London (SAS) and funded by the Arts & Humanities Research Council (AHRC) and the British Academy. As the only national festival of the humanities in the UK, it brings together universities, Independent Research Organisations (IROs) and heritage, cultural or community partner organisations to stage events and activities that celebrate the humanities and aim to engage non-specialist audiences with humanities research.

Being Human is managed by a small central team based at SAS and is overseen by a steering committee that includes representatives of the main funding partners. Each year the team allocate ‘Small Award’ grants to fund a number of events through a competitive bidding process, which is open to researchers from any career stage, background, humanities discipline or experience of delivering public engagement. The festival also supports, through promotion and inclusion in the programme, further activities that are not directly funded by grants. A regional UK hubs model aims to ensure a geographical spread in the programme with a number of centres each running multiple events. In 2019 there were five hubs run by University of Dundee, University of Lincoln, University of Sheffield, Swansea University and a partnership of Queen Mary University of London and King’s College London.

As stated in SAS’s strategy for the festival, its core objectives are:

1. To demonstrate, to a non-specialist audience, the value of humanities research to society in the UK and globally.
2. To enhance public visibility and understanding of the humanities, demonstrating relevance to everyday life.
3. To encourage, support and create opportunities for humanities researchers to engage with non-academic audiences.
4. To initiate culture change in attitudes towards public engagement within the humanities – embedding public engagement across the HE sector.

Jenesys Associates Ltd were appointed as external evaluators for Being Human 2019 and this report documents our findings. Although the festival incorporates a small strand of international events, the evaluation focused on UK activities and our findings are based on information obtained from UK attendees, organisers of events and activities, and contributors such as speakers and partners.

## 2. Metrics for Being Human 2019

This section of the report summarises key metrics for Being Human 2019, which are mainly drawn from monitoring information provided by SAS or the Being Human published programme. Where metrics have been based on data collected through the evaluation they are specified as such.

### 2.1. Audience and event metrics

#### 2019 UK audience total

For 2019, organisers reported via their evaluation survey an estimated total audience of 20,687 covering 181 events, which represents an average of 114 attendees per event (see section 7.3.1). Based on this average attendance, the total Being Human audience across 260 programmed UK events (taken from SAS information) is estimated to be 29,640. Whilst this is higher than the figure based on known numbers reported to SAS, any difference can be accounted for by the fact that exhibition and drop-in event audience numbers in particular would have been estimates.

#### 2019 UK events total

The evaluation team understands that the figure of 260 standalone UK events in the table below is a minimum estimate based on SAS monitoring data. The figure of 350 activities includes estimated numbers for discrete activities within full day events that, for example, included a mix of scheduled talks, performances, workshops etc. In contrast, an event featuring one workshop or a single panel discussion has been counted as one activity. Recurring events have been counted once and ‘pop-up’ activities have not been included, meaning the overall total may be higher.

**Being Human 2014 to 2019 UK Audience & Event Numbers**

	2014	2015	2016	2017	2018	2019
Total UK audience	18,000	21,000	33,000	31,500	20,183	<b>29,640<sup>1</sup></b>
Lead institutions (no. universities)	59 (57)	73 (58)	67 (58)	83 (70)	75 (65)	<b>71 (64)</b>
UK Hubs	0	5	6	5	6	5
UK events/activities	163	300	263	336	251	<b>260 events (350 activities)</b>
UK towns & cities	30	36	45	56	52	<b>54</b>
UK town/ cities without a university	-	-	-	10 (17.9%)	13 (25.0%)	<b>15<sup>2</sup> (27.7%)</b>
UK event organisers	87	80	103	131	89	<b>158<sup>3</sup></b>
Other UK university academics/ researchers/ professional staff	600	600	640	609	642	<b>601<sup>4</sup></b>

<sup>1</sup> Calculation based on organiser feedback to the evaluation of Being Human 2019 of an ave. of 114 attendees/event.

<sup>2</sup> Calculated by evaluators. Includes locations with an FE College. Excludes suburbs of towns/cities that have a main university campus.

<sup>3</sup> SAS figure - includes 6 Hub Coordinators and 44 organisers of individual Hub events. 114 organisers were sent the evaluation survey.

<sup>4</sup> Based on organiser feedback to the evaluation of Being Human 2019.

**Being Human International & Other Audience Numbers**

	2014	2015	2016	2017	2018	2019
International events/ activities	N/A	N/A	1	4	4 locations inc. 1 hub	<b>34 events (inc. 2 Hubs)</b>
Total Int'l audience	N/A	N/A	-	-	-	<b>1,000</b>
Livestreaming etc. audience	N/A	N/A	-	-	-	<b>1,000</b>

**2.2. Media coverage metrics**

The tables below compares data collected by SAS for media coverage at the last five Being Human festivals. The 2019 numbers are as at 19 February 2020, and do not include retweets etc. SAS has produced a separate media report which provides additional details of media coverage.

**Being Human Social Media & Online Coverage 2015 to 2019**

	2015	2016	2017	2018	2019
Twitter followers	3,909	6,214	8,214	9,615	<b>11,490</b>
Facebook followers	910	1,234	1,923	2,114	<b>2,403</b>
Instagram followers	190	301	514	714	<b>1,215</b>
Web page views	200,000	285,754	267,193	151,055	<b>203,924</b>

**Being Human Media Coverage 2015 to 2019**

	2015	2016	2017	2018	2019
UK - All media mentions	117	95	176	131	<b>116</b>
UK - National media mentions	-	28	54	25	<b>45</b>
UK – Local media mentions	-	67	122	98	<b>71</b>
International media mentions	N/A	N/A	4	2	<b>5</b>
Estimated media reach (total impressions)	-	41,506,063	31,728,397	20,750,490	<b>140,347,783</b>

### 2.3. Strategy targets for 2019

With the exception of Northern Ireland activities and the proportion of UK organisers, speakers etc. describing themselves as ‘white’, as calculated from organiser and contributor survey responses, Being Human met or exceeded the main programming targets described in its strategy for 2019.

#### **Being Human Strategy – Programming Targets 2019**

	2019 Target	2019 Actual
No. of applications (funded +unfunded)	120	120
No. of events	200-250	221
UK audience total	18,000 to 20,000	25,258
No. of international hubs	1	2
Wales locations	3 towns/cities (inc. Cardiff) 10 activities	6 town/cities (inc. Cardiff) 15 events
Norther Ireland locations	4 activities	2 events
Scotland locations	4 cities, 20 activities	4 town/cities, 30 events
International Hub Outside Europe	1	2
Additional events outside UK	4	34
Event directly addressing diversity	1	1
Proportion of UK organisers, speakers etc. describing themselves as ‘white’	70% or less	87.9% <sup>5</sup>

#### **Being Human Strategy – Comms, Media & Social Media Targets 2019**

	2019 Target	2019 Actual
Twitter followers	11,000	11,490
Instagram followers	1,000 to 1,500	1,215
Stories in UK national press about festival as a whole	2	8
UK national media pieces	25	45
UK regional media pieces	80	71

<sup>5</sup> Calculated from evaluation data based on responses from 78% of organisers who were sent the organiser evaluation survey.

## 2.4. Geographic distribution of UK events

The table below presents the evaluation team’s analysis by region/country of locations of UK events listed in the Being Human online programme. It shows that for 2019, as in previous years, London was the highest represented region/ country with 26.9% of events, although this has reduced in recent years, which is evidence of SAS’s response to previous feedback that the festival should be less ‘London-centric’.

Next highest in terms of 2019 regional representation were Scotland (13.9%), East Midlands (13.4%) and North East and North West (both 8.3%).

A comparison of region or country proportions of events with 2017 UK population statistics indicates the presence of a hub as a being a positive influencing factor on event distribution. In most cases the presence of a hub results in the proportion of events being greater than the relevant region or country population. Since 2017 the only exception to this has been Yorkshire & The Humber in 2019, where there was a hub but the proportion of events at 5.1% was below the regional population figure of 8.3%.

**Proportion Being Human UK events by UK region / country 2016 to 2019**

UK region & % of UK population <sup>6</sup>	% of 2016 events	% of 2017 events	% of 2018 events	% of 2019 events
East Midlands – 7.2%	8.2**+	12.0**+	8.3**+	<b>13.4**+</b>
East of England – 9.3%	1.7	4.0	1.5	<b>3.7</b>
London – 13.4%	29.4 +	29.6 +	27.3**+	<b>26.9**+</b>
North East – 4.0%	5.9 +	4.0	13.9**+	<b>5.1 +</b>
North West – 11.0%	8.2**	4.8	7.7	<b>8.3</b>
South East – 13.8%	13.6	11.6	8.8	<b>8.3</b>
South West – 8.4%	7.1**	5.6	8.8**+	<b>2.8</b>
West Midlands – 8.8%	2.9	4.8	3.1	<b>4.6</b>
Yorkshire & The Humber – 8.3%	10.0+**	4.4	3.1	<b>5.1**</b>
England – 84.2%	87.0	80.8	82.5	<b>78.2</b>
Scotland – 8.2%	7.1**	10.4**+	9.8**+	<b>13.9**+</b>
Wales – 4.7%	5.3**+	5.2**+	6.2**+	<b>6.9**+</b>
Northern Ireland – 2.8%	0.5	3.6**+	1.6	<b>0.9</b>

+ denotes higher than UK population percentage

\*\* denotes a Being Human hub in the region

<sup>6</sup> UK population statistics ONS 2017

## 3. The Evaluation of Being Human 2019

### 3.1. Terminology

The evaluation of Being Human draws on feedback from three main stakeholder groups, which are referred to throughout the report:

1. 'Attendee' refers to an audience member at Being Human event who could be a visitor to an exhibition, or person who attended a presentation, workshop, performance or any other activity.
2. 'Organiser' refers to the lead organiser of a Being Human event/ and or activity. An organiser may have led multiple events, e.g. coordinated a Being Human hub.
3. 'Contributor' refers to an individual who participated in a Being Human event or activity as a speaker, panellist, performer etc. but was not the lead organiser of the event or activity.

### 3.2. Evaluation questions

The evaluation sought to explore the following questions:

1. Who attended Being Human 2019 events and what were their motivations?
2. What experiences did Being Human 2019 events provide for attendees and what factors influence experiences?
3. What outcomes did Being Human 2019 events provide for attendees and what factors influence outcomes?
4. Who took part in Being Human 2019 as event organisers and contributors?
5. What outcomes did Being Human 2019 provide for participating organisers and contributors?
6. What experiences did Being Human provide for participating organisers and contributors?
7. What was the overall impact of Being Human 2019 and what factors optimise/ limit its impact?
8. To what extent did Being Human 2019 meet its stated objectives and priorities?
9. What lessons/good practices are there from Being Human 2019 for use in the future?

### 3.3. Evaluation methods and metrics

Being Human in the UK is a national undertaking and the programme contains an extremely wide variety of event activity types, providing opportunities for depth and breadth public engagement. Formats range from large public talks, panel debates or performances, each attracting an audience of hundreds, to smaller, more intimate workshops or discussions where the intended audiences are particular groups or communities, and as a consequence are much smaller in number. To fit within the available budget the evaluation approach sought to paint a picture of the entire festival, rather than an in-depth assessment of any particular aspect and so a mixed methods approach was adopted to obtain feedback from attendees, organisers and contributor from across the whole spectrum of events in the UK 2019 programme.

Data were collected by a mix of quantitative and qualitative methods. Event organisers (including hub coordinators) were responsible for promoting the evaluation to attendees and contributors, and for distributing and collecting hard copy materials. Jenesys Associates created a *Being Human 2019 Evaluation Guide*; which outlined all the evaluation methods and guidance for their use, along with printable versions of hard copy materials; and links to online materials. We also produced a single-page Quick Guide for organisers to print off and use for easy reference.

As a mixed methods approach was developed to accommodate the very wide range of event types and location environments found in Being Human, the evaluation guidance included a template for standardised reporting by organisers of any feedback captured from attendees using alternative methods to the main attendee surveys/ questionnaires. In practice, most organisers opted to use

survey/ questionnaire methods to capture attendee feedback and a total of 2,596 attendees provided survey/ questionnaire feedback covering all age groups and 158 separate events. Based on the estimated UK audience of 29,640, this represents a response rate of 8.8%, as a comparison we would normally aim for a 10% response rate for a single-site festival, so are pleased with 8.8% across multiple sites, events and environments . These figures do not include feedback from attendees using alternative methods obtained for a further 15 events. To obtain an insight into the range of events featured in Being Human, members of the evaluation team visited a sample of events to conduct observations and interviews with a small number of attendees. This direct experience also informed our analysis of all data. The table below summarises all evaluation methods and metrics for all data captured from UK events.

**Being Human 2019 Evaluation Methods and Data Metrics**

Method	No. of valid responses (n=)
Attendees age 16 plus Survey/ Questionnaire	2,343
Attendees age under 16 Survey/ Questionnaire	253
<b>Total no. attendee Survey/Questionnaire Responses</b>	2,596
Organiser Survey	89 <sup>7</sup>
Contributor Survey	85
Alternative methods of attendee evaluation	15 events
External Evaluator observations and interviews	15 events 80 interviews

**Data analysis and reporting**

This report is based on feedback for UK events, which made up the vast majority of the Being Human programme. Survey respondents self-selected which questions to complete and sample sizes varied for different questions. This report shows the number of respondents (n=) for quantitative data. Percentages have been rounded and thus when totalled may be slightly greater or less than 100. Qualitative data were reviewed for themes. Quotes have been used to illustrate findings and have been edited where necessary to ensure anonymity. They are shown in *dark blue italics* and attributed to attendees, organisers (includes hub coordinators), and contributors (e.g. speakers, panellists, event partners).

Sections 4, 5 and 6 of this report present a profile of attendees followed by an analysis of their reported experiences and outcomes. Sections 7 and 8 analyse survey feedback from respectively from individuals who organised Being Human 2019 events and those who contributed to them as presenters, speakers, performers etc. Section 9 describes the concluding points and recommendations from the evaluation.

**Acknowledgements**

Our very grateful thanks go to everyone who collected hard copy data during events and promoted on-line data collection methods. A special thank you goes to the SAS team, who inputted all hard copy data so accurately. This was a mammoth task that ensured we have the most complete dataset possible to analyse for findings.

---

<sup>7</sup> Includes Hubs. Where we received more than 1 report for a single event, they have been combined for statistics such as attendee numbers, levered support etc. to ensure there was no duplication in reporting and analysis. Organisers responsible for multiple events completed a single survey response covering all their events.

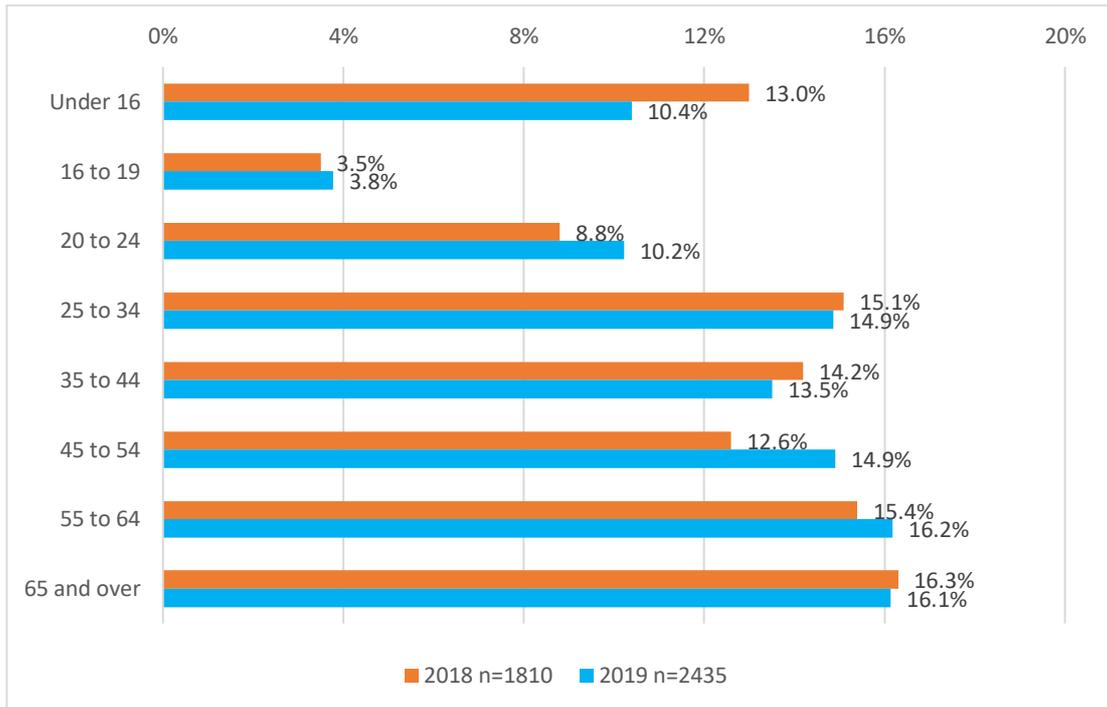
## 4. UK Attendee Profile for Being Human 2019

This section presents demographic information and backgrounds of attendees of all ages drawn from survey responses received at 158 UK events.

### 4.1. Attendee age groups

Attendees’ age ranges were mixed, in proportions that were broadly similar to previous years, as the following graph and table show.

**Age groups of Being Human attendees 2019 compared to 2018**



**Comparison of attendee age ranges 2015 to 2019**

Age range	2015	2016	2017	2018	2019
24 and under	18.2%	23.0%	18.4%	25.3%	<b>24.4%</b>
25 to 44	37.8%	36.5%	32.1%	29.3%	<b>28.4%</b>
45 and over	44.2%	40.6%	49.5%	44.3%	<b>47.2%</b>

### 4.2. Attendee genders

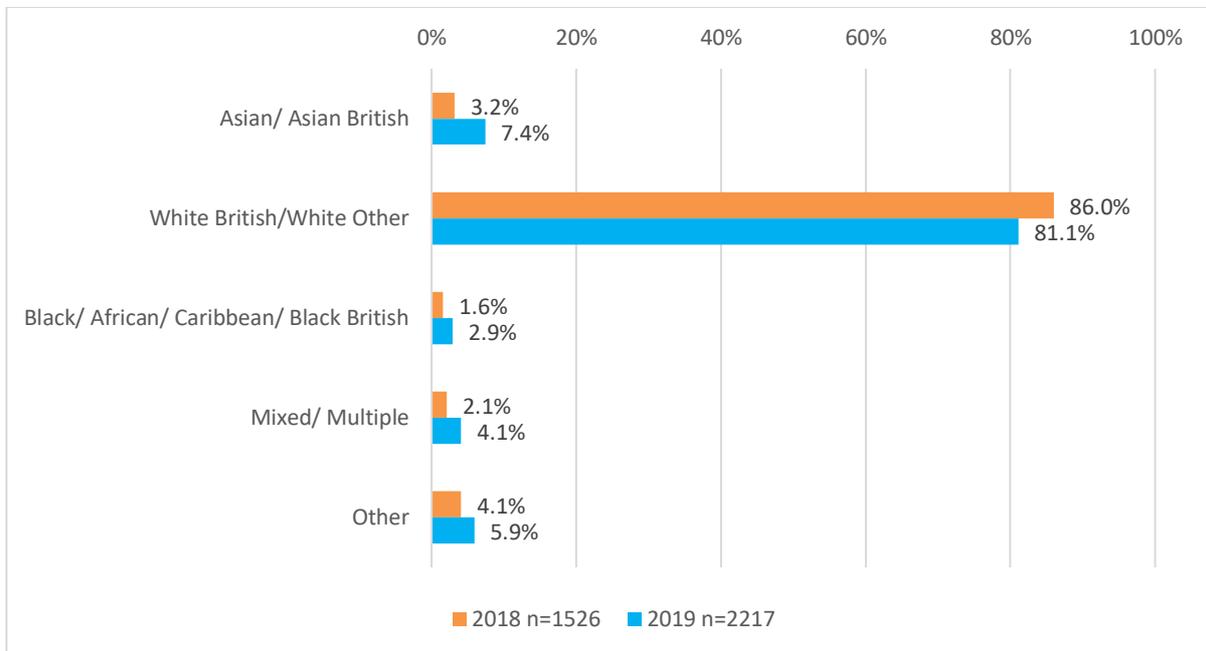
In 2019 more attendees age 16 and over who identified as female (67.1%) than male (32.4%) attended UK events, with 1.1% preferring to self-describe their gender. The equivalent respective proportions for female and male in 2018, 2017 and 2016 were similar at 63.6% and 34.2%; 66.3% and 31.9%; and 61.3% and 36.3%, and were also were almost the same as in 2015. The corresponding 2011 census figures for England and Wales are 51% female and 49% male, indicating that Being Human consistently reaches a higher proportion of females and fewer males than are found in the whole population.

### 4.3. Attendee ethnicities

Also as in previous years, in the UK most 2019 attendees age 16 and over described themselves as white at 81.1%, comprising 65.2% who selected ‘White British’ and 15.9% who selected ‘White other’. The corresponding figures for ‘white’ in 2018, 2017 and 2016 were 86.0%, 83.6% and 81.5% respectively. According to the combined 2011 censuses for England and Wales, Scotland, and Northern Ireland<sup>8</sup>, 87% of people in the UK are White, and 13% belong to a Black, Asian, Mixed or Other ethnic group, whereas the equivalent proportions for Being Human 2019 were 81% and 19%, indicating that the festival’s 2019 audience was more ethnically diverse than the whole UK population.

The 2019 programming process actively sought to celebrate audience diversity, such as through a preview event ‘Are the Humanities for us?’, and the reduction in the proportion of ‘white’ attendees from 86% to 81% may be indicative of this factor. It will interesting in future to monitor the progress that Being Human makes in increasing ethnic diversity.

**Ethnicities of attendees 2019 compared to 2018**



As shown in the table overleaf, comparison of 2011 census results for England and Wales<sup>9</sup> with reported ethnic groups for 2019 Being Human UK attendees indicates that the profile of this year’s attendees by ethnic group matched national statistics in England and Wales for ‘Asian/British Asian’ and ‘Black, African, Caribbean, Black British’ ethnic groups, and exceeded those for ‘Mixed/Multiple’ and ‘Other Ethnic Group’ (which included responses of Chinese/British Chinese, Latin and White Scottish, Irish or Welsh, as well as comments about not replying to such a question). Proportionately Being Human reached less ‘White’ attendees than found in the England & Wales and Scottish<sup>10</sup> populations.

<sup>8</sup> <https://www.ethnicity-facts-figures.service.gov.uk/>

<sup>9</sup> [http://www.ons.gov.uk/ons/dcp171776\\_290558.pdf](http://www.ons.gov.uk/ons/dcp171776_290558.pdf)

<sup>10</sup> <http://www.scotlandscensus.gov.uk/ethnicity-identity-language-and-religion>

**Comparison of Being Human attendee ethnicities 2016 to 2019**

	2011 census Eng. & Wales	2011 census Scotland	2016 attendees	2017 attendees	2018 attendees	2019 attendees
<b>White</b>	86.0%	95.0%	81.5%	83.6%	86.0%	<b>81.1%</b>
<b>Asian/Asian British</b>	7.5%	3.0%	6.9%	3.7%	3.2%	<b>7.4%</b>
<b>Black, African, Caribbean, Black British</b>	3.3%	1.0%	2.2%	1.5%	1.6%	<b>2.9%</b>
<b>Mixed/Multiple</b>	2.2%	0.4%	2.5%	2.6%	2.1%	<b>4.1%</b>
<b>Other Ethnic Group</b>	1.0%	0.3%	2.4%	4.2%	4.1%	<b>5.9%</b>

**4.4. Attendee reported disabilities**

12.0% of 2019 attendees age 16 and over described themselves as disabled, an increase from 2018. Comparison with 2011 England and Wales census data indicates that, despite this increase, there is still scope for Being Human to reach out to more people who have a disability.

**Comparison of Being Human attendee who report having a disability 2016 to 2019**

	2011 census Eng. & Wales	2011 census Scotland	2016 attendees	2017 attendees	2018 attendees	2019 attendees
<b>Report a disability</b>	17%	20%	8.4%	7.6%	9.2%	<b>12.0%</b>

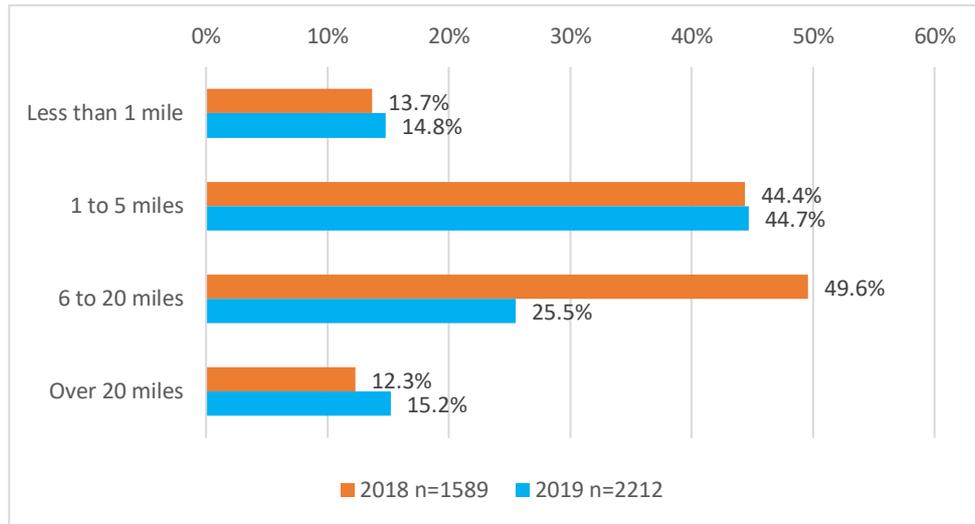
**4.5. Attendee distance lived from Being Human events**

To provide some insight of the reach of Being Human 2019, UK attendees age 16 and over were asked how far in distance they lived from the venue for an event. As shown in the next graph, over two thirds (69.5%) lived 5 miles or less from the venue for an event, similar to 2018 when the equivalent was 68.1%. These figures indicate that most of the Being Human audience is a local one, which highlights the importance of having as many locations as possible within the festival programme.

The inclusion of 54 different town and cities in the 2019 programme and the fact that 28% of these were not home to a university are features that suggest how Being Human 2019 sought to deliver some degree of equity in terms of places where engagement took place, which is consistent with best practice and the findings of a 2019 NCCPE study<sup>11</sup> into achieving equity in place-based research, innovation and public engagement. The report from this study highlighted the importance of engagement activities taking place in ‘cold spots’ and ‘left-behind’ places to improve equity of access to research and enhance audience diversity.

<sup>11</sup> [https://www.publicengagement.ac.uk/sites/default/files/publication/achieving\\_equity\\_in\\_place-based\\_research\\_summary\\_report\\_september\\_2019\\_final.pdf](https://www.publicengagement.ac.uk/sites/default/files/publication/achieving_equity_in_place-based_research_summary_report_september_2019_final.pdf)

**Distance attendees lived from event venues 2019 compared to 2018**



#### 4.6. Attendee humanities backgrounds

To provide an insight into their backgrounds in the humanities, UK attendees age 16 and over at Being Human 2019 were given five options intended to show if they had studied the humanities voluntarily i.e. ‘none of these’, ‘at university–undergraduate level’, ‘at university–postgraduate level’, ‘at 6<sup>th</sup> form or college’, or ‘evening class or similar’. They were prompted that humanities includes ‘history, languages, literature, philosophy, archaeology, human geography, law, politics, classics etc.’

A number of respondents chose more than one option and we suggest rephrasing the question in future to encourage single answers which will aid analysis, e.g. if more than one option applies to you, please choose the highest level studied. However we recommend retaining all the options as they make the question more inclusive than merely asking if attendees have a humanities degree.

The table below shows the responses received. Notably, 30.8% had never studied the humanities via one of the available options. Over half of respondents who had studied at ‘evening class or similar’ (58% of these responses) said they had not studied the humanities at university.

Disaggregation of the positive responses for postgraduate and undergraduate study found that a total of 54.4% of attendees had studied the humanities at university, comprising 26.2% at postgraduate level and 28.2% at undergraduate level. The combined figure is higher than 2018 when 49.1% of attendees had studied the humanities at university, and in 2017 and 2016 when, in response to a slightly different question, 49.6% and 48.6% reported they had a degree in a humanities subject. The change may be a consequence of the more detailed way in which the question was presented this year and can be tracked in future years.

**Humanities ‘voluntary’ education of 2019 attendees (base n = 2204)**

Answer	%
No	30.8%
6th Form or FE College	19.3%
University at undergraduate level	35.0%
University at postgraduate level	26.2%
Evening Class or similar (e.g. U3A, community course)	7.8%

#### 4.7. Attendee prior experience of public engagement with research

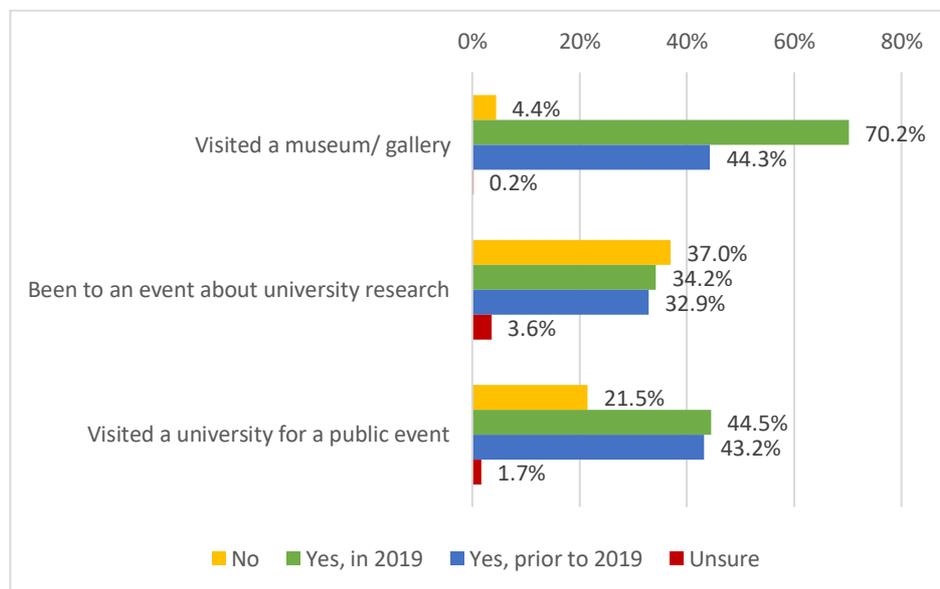
In previous evaluations of Being Human it has been obvious that audience diversity and widening reach need to be measured by more than demographic profile, as many events were observed to be targeting audience groups deemed ‘under-served by’ or ‘unfamiliar with’ public engagement activity about a particular research topic or research in general. The extent to which this type of diversity is achieved cannot be determined from demographic data alone.

To help address this, the evaluation of Being Human 2019 included for the first time some specific questions designed to understand more about the individuals age 16 and over who attended events in relation to them being ‘new’ to public engagement with research. These questions explored attendees’ previous engagement with university public activities, including university events to promote engagement with research. The information obtained can be used to inform future programming and targeting of events by organisers and SAS.

The proportions of 37.0% who had not been to an event about university research before and 21.5% who had not visited a university for a public event, which are shown in the following graph, provide a baseline for comparison in future years with regards to Being Human attendees’ experience of public engagement with research.

Also included was a question around visits to museums/galleries for comparison with data from the UK Government Taking Part survey<sup>12</sup>, which assesses engagement with cultural activities in England. The Taking Part survey for 2018 to 2019 found that 50.2% of people aged 16 and over had visited a museum or gallery at least once in the past year. The graph shows that 70.2% of Being Human attendees had visited a museum /gallery in 2019, indicating that they had higher than average cultural engagement compared to the Taking Part data. Again, this provides a baseline figure from which progress in reaching a ‘less culturally-engaged’ audience may be tracked.

**2019 attendees’ experience of university public engagement & museum/gallery (base n=2353)**



<sup>12</sup> <https://www.ethnicity-facts-figures.service.gov.uk/culture-and-community/culture-and-heritage/adults-visiting-museums-and-galleries/latest#main-facts-and-figures>

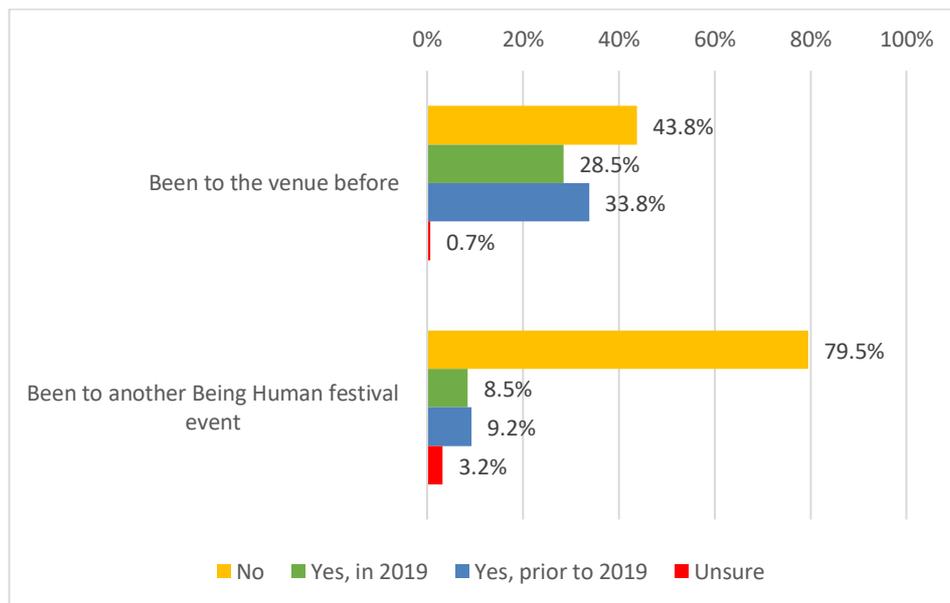
#### 4.8. Attendee prior experience of Being Human festival and venues

UK attendees age 16 and over were asked if they had been to Being Human festival events before. As shown in the next graph, most (79.5%) answered no, suggesting that the 2019 festival attracted a high proportion of new audience members, which is consistent with 2018 when the equivalent figure was 75.6%. The proportions in 2017 and 2016 were 83.8% and 89.8% respectively. 8.5% of respondents said they had been to another Being Human event in 2019.

The suggestion from these data is that the Being Human audience largely refreshes each year, which is perhaps unsurprising as the extremely large variety of specific topics covered by the humanities and variations in locations from year to year are likely to lead to first-time audiences being attracted to events.

The graph also demonstrates that 43.8% of attendees reported that they were visiting venues for the first time, which is less than the 60.6% and 60.1% reported in 2018 and 2017. The fact that most had been to venues before demonstrates the value of venue partners in providing access to audiences, but the proportion of first time visitors to venues is still large enough to be useful in promoting Being Human to potential venue partners who want to broaden their own audience reach.

**2019 attendees' prior experience of Being Human and event venues (base n=2353)**



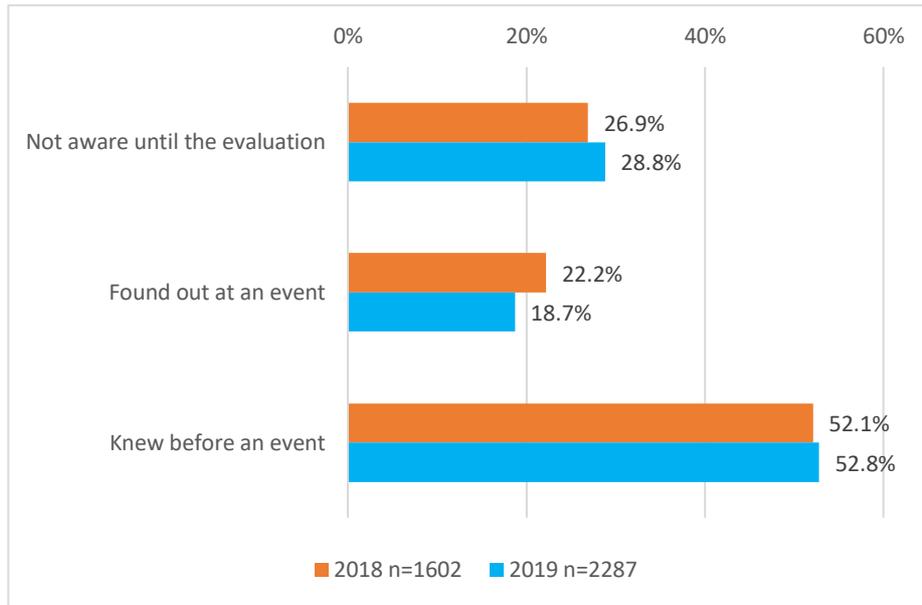
#### 4.9. Attendee awareness of Being Human festival of the humanities

As shown overleaf, the proportion of 2019 UK attendees age 16 who were aware before an event that it was part of the Being Human festival was 52.8%, replicating the 52.1% in this category in 2018.

This year a slightly higher proportion (28.8% in 2019 compared to 26.9% in 2018) became aware when they completed an evaluation questionnaire or survey, and fewer attendees (18.7% in 2019 compared to 22.2% in 2018) found out during an event. In 2017, the respective figures were 50.8%, 29.8% and 19.3%.

This year-on-year consistency highlights the importance of emphasising Being Human branding in all local communications, both before and during events.

**Attendee awareness of events as part of Being Human 2019 compared to 2018**



**4.10. Evaluation observations about audience profile**

The evaluation team noted how some of the Being Human events we observed successfully attracted a range of audience groups, including those familiar with the humanities alongside individuals who indicated they were less typically engaged with cultural activities or venues like museums.

Organisers were asked to report how they had sought to diversify or broaden audiences at their events and their feedback is reported on section 7.4.3. However, our observations made particular note of how genuine partnerships with venues, and providing a carefully thought out range of venue types, contributed to audience diversification.

Genuine partnership in this regard was characterised by venues feeling part of an event, rather than merely hosting it, as evidenced by venue staff clearly understanding and articulating a connection to Being Human. Also significant in terms of genuine partnership was there being obvious mutual benefit to both organiser and partner, e.g. there being a crossover of audiences familiar with a venue and those who were new to it suggesting mutual gains in audience diversification.

It was clear that choice of venue contributed to audience diversification and that members of a specific community or audience group were most likely to attend an event where particular efforts had been made to reach a particular community, e.g. non-university location; socio-demographic profile of public space such as shopping centres; using trusted community hubs; or providing free access to venues where an entrance fee is usually in place. Sometimes, but not always, e.g. if a small community hub was used, this meant a smaller audience than might have been able to attend at a larger venue, but using the smaller venue visibly achieved a depth of engagement, or particular audience diversification aim, that may have been less likely with a larger audience or at a university-based venue, for example.

Other examples of achieving increased audience diversity were observed to be place-based engagements, where events were held in locations that were familiar to and trusted by audiences and were not associated with universities or research, or cases where communities were actively engaged in creating or producing content.

## 5. UK Attendee Experience at Being Human 2019

This section summarises the UK audience experience at Being Human 2019. It draws on attendees’ survey/questionnaire responses and reports of alternative forms of attendee feedback, including the evaluation team’s observations and interviews at selected Hub events.

### 5.1. Main reasons for attending Being Human UK events

To gain an understanding of attendees’ motivations and expectations for Being Human, those age 16 and over were asked to select up to two main reasons for going to 2019 UK events from a list of twelve options, including ‘other’, which was expanded from ten options in 2018. Attendees reported a wide range of motivations for attending and the top four reasons in 2019 were:

1<sup>st</sup> = General interest in the subject/s featured at 59.6% (1<sup>st</sup> in 2018 at 61%)

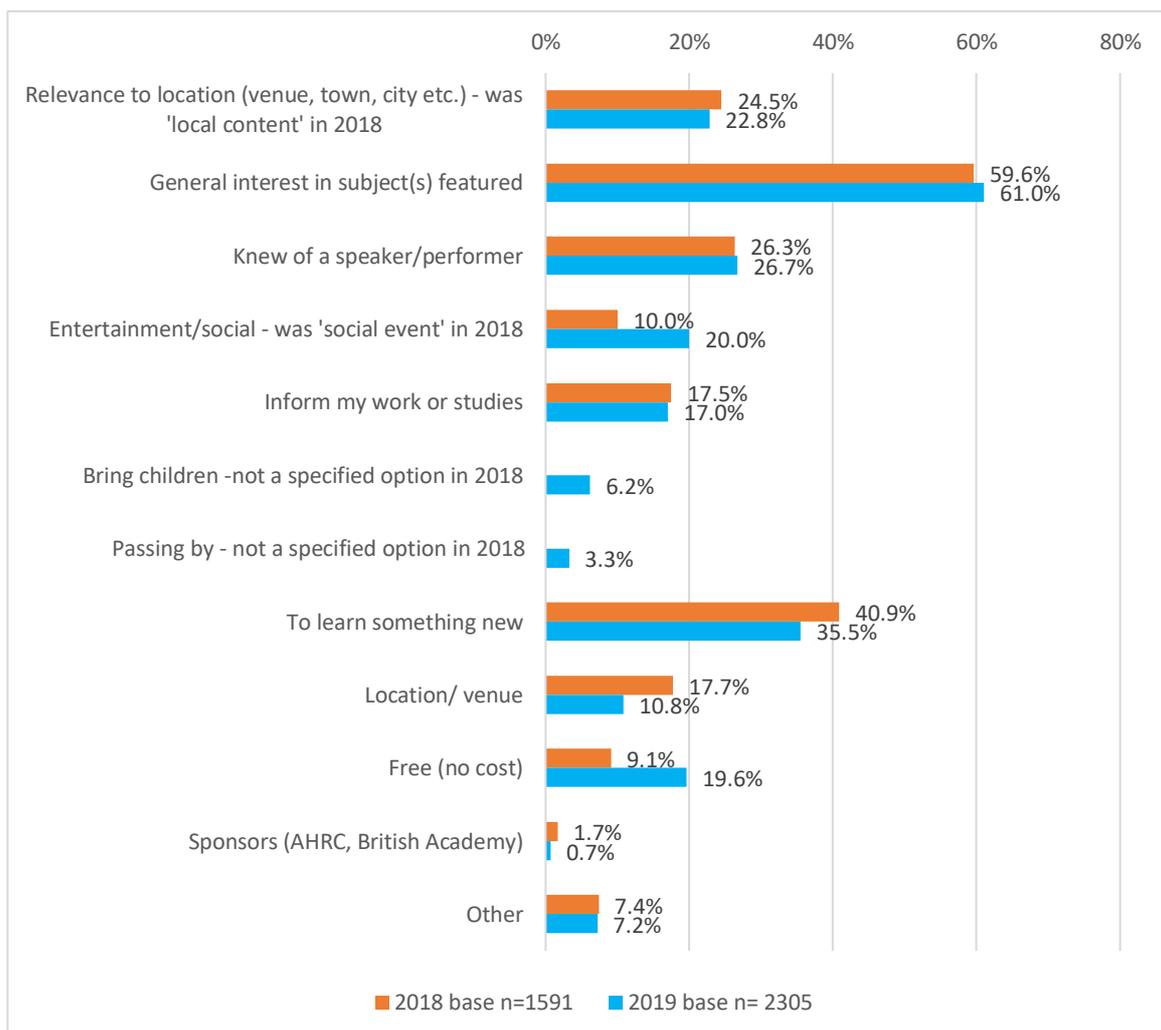
2<sup>nd</sup> = To learn something new at 35.5% (2<sup>nd</sup> in 2018 at 40.9%)

3<sup>rd</sup> = Knew of a speaker/performer at 26.7% (3<sup>rd</sup> in 2018 at 26.3%)

4<sup>th</sup> = Relevance to location (venue, town, city etc.) at 22.8% ('local content' 4<sup>th</sup> in 2018 at 24.5%)

The responses indicate that subject matter, including its relevance to event location, and an opportunity to expand knowledge were important factors. Most descriptions from attendees who selected ‘other’ can be categorised as a personal connection to a subject, an event being recommended, and general curiosity.

**Attendee reasons for going to Being Human events 2019 compared to 2018**

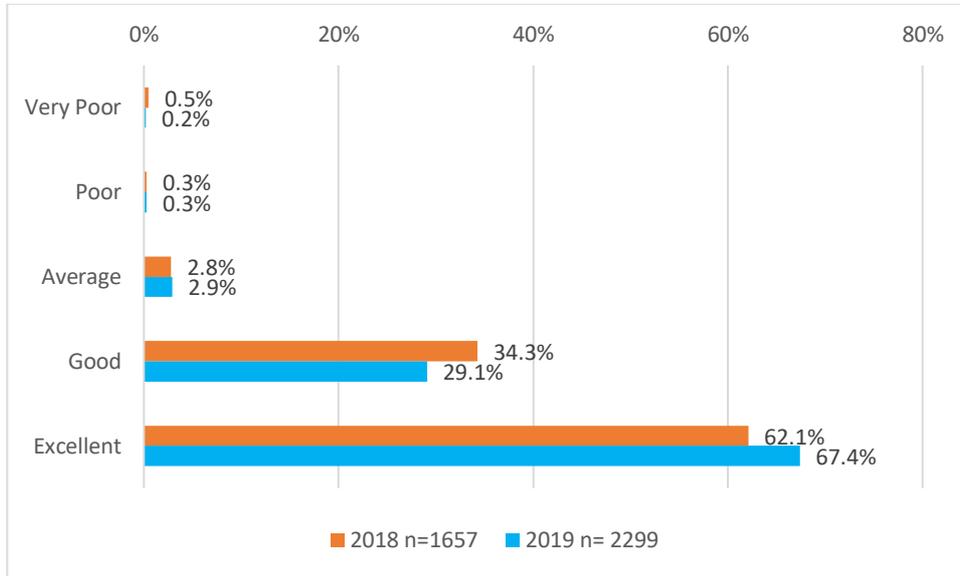


## 5.2. Attendee ratings of Being Human UK events

### Age 16 and over - ratings

UK events in Being Human 2019 provided a positive experience for almost all attendees age 16 and over. 96.5% rated events as ‘excellent’ or ‘good’, similar to the equivalent 96.4%, 96.2% and 94.8% who gave positive overall ratings in 2018, 2017 and 2016 respectively.

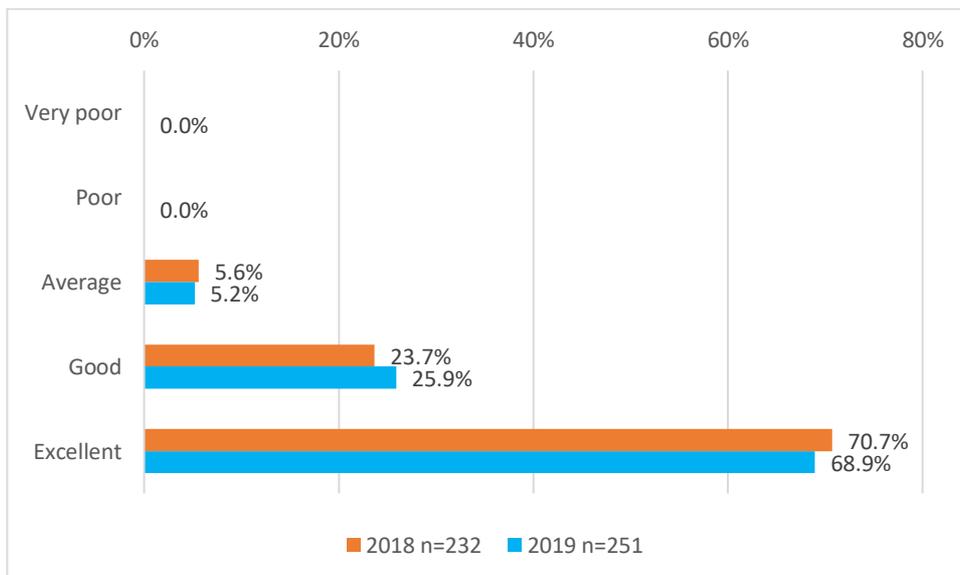
**Attendee age 16 and over ratings of events at Being Human 2019 compared to 2018**



### Age under 16 - ratings

Almost all UK attendees age under 16 also rated Being Human 2019 events highly, as 94.8% rated events as ‘excellent’ or ‘good’. This was nearly the same as in 2018 when the equivalent proportion was 94.4%.

**Attendee age under 16 ratings of events at Being Human 2019 compared to 2018**



### 5.3. Attendee age 16 and over explanations of their ratings

Comments on rating were received from 1685 attendees age 16 and over. Due to the large volume of data these comments were analysed via word cloud analysis for frequencies of key words combined with a review of the content to identify the main points that were made.

**Words used by Being Human 2019 attendees age 16 and over when describing their ratings**



**Attendee age 16 and over - twenty most common words used to explain ratings**

Word	Ranking	Frequency
interesting	1 <sup>st</sup>	247
great	2 <sup>nd</sup>	234
good	3 <sup>rd</sup>	186
excellent	4 <sup>th</sup>	137
speaker/s	5 <sup>th</sup>	157
informative	6 <sup>th</sup>	133
event	7 <sup>th</sup>	132
enjoyed	8 <sup>th</sup>	108
subject/topic	9 <sup>th</sup>	104
people	10 <sup>th</sup>	97
performance/s	11 <sup>th</sup>	86
talk	12 <sup>th</sup>	82
loved	13 <sup>th</sup>	80
fun	14 <sup>th</sup>	78
history	15 <sup>th</sup>	76
engaging	16 <sup>th</sup>	74
music	17 <sup>th</sup>	68
lovely	18 <sup>th</sup>	64
presentation	19 <sup>th</sup>	61
children	20 <sup>th</sup>	54

Attendees’ comments about positive ratings highlighted a number of success factors, which were most commonly: particularly engaging and informative speakers or presentations; interesting, well-presented and relevant topics or subjects; value-adding, high quality performance elements; and for family events, content and formats that were particularly accessible and appealing to children.

**Attendee Age 16 and over - Success Factors for Being Human 2019**

Category	Examples
<p><b>Engaging and informative speakers or presentations</b></p>	<p><i>Fantastic variety of speakers - all of whom were fascinating to listen to. Very thought provoking.</i></p> <p><i>The speakers were superb! Both ... are clearly leaders in their respective fields. Their talks were educational and flowed at the perfect speed to keep the information coming but without overwhelming the audience. It was so good to hear these renowned experts talk in a small village hall ... And I should think most people learnt an awful lot...I certainly did!</i></p> <p><i>Good range of speakers, who all contributed equally to an engaging discussion.</i></p> <p><i>Quality of speakers was excellent. Not only were they very interesting they we able to engage with the audience.</i></p> <p><i>Each speaker [was] well respected, good research knowledge/background, excellent presentation skills.</i></p>
<p><b>Interesting and well-presented topics or subjects, particularly if personally or locally relevant</b></p>	<p><i>Fascinating subject, filling out my knowledge of .... Lovely to hear an expert talk about his subject. Inspiring.</i></p> <p><i>A fascinating subject raising lots more questions and possibilities which I like.</i></p> <p><i>I liked that it was about a local subject.</i></p> <p><i>A fascinating topic, well presented. I learnt a lot.</i></p> <p><i>A fascinating take on a local place and the people who created and inhabited it. Like a time machine, it drew me into its world. Totally wonderful.</i></p>
<p><b>Value-adding, high quality performance elements</b></p>	<p><i>Amazing performance, added to a fascinating story.</i></p> <p><i>We enjoyed learning about our local history, and the performance ... was really interesting.</i></p> <p><i>This was a courageous, inventive and ultimately admirable programme of mini-events on this most outstanding and indeed urgent issue of today. ...The praiseworthy event featured the simplest means; mini lectures, dramatic snap-shot performances and mini-group-discussions amid the audience.</i></p> <p><i>Interesting mix of academia and arts, beautiful performance!</i></p>
<p><b>Content and formats that were particularly accessible and appealing to children</b></p>	<p><i>Very interactive and well ran. The organisers were friendly and informative with the children and knowledgeable.</i></p> <p><i>Giving the children time to be children, while in a place which is usually 'adult'.</i></p> <p><i>Great educational activities which engaged the children as well as the parents!</i></p> <p><i>Children engaged well and could work in teams to produce something.</i></p>

The small number of attendees age 16 and over who rated events average or below identified a number of suggestions, mainly ensuring: different content elements were aligned or coordinated at events with multiple speakers or different elements (e.g. presentations and performances conveying a consistent message); using speakers and sound systems of the highest quality; and producing events and activities that match their promotional descriptions. Typical comments were:

*1st speaker should have explained and contextualised their information. 2<sup>nd</sup> /3<sup>rd</sup> speakers offered little extra- I felt I learned nothing from their input. (Attendee age 16 and over)*

*An hour and a half is already a short time to get into the topics on discussion at the event, but this was aggravated by bringing together four panel members whose interests, at closest, were pretty disparate. The discussion felt convoluted and forced and not really a multi-party exchange but rather four people each having their own thing to say without there being much meaningful overlap. (Attendee age 16 and over)*

*The slides were too detailed and very difficult to read and not always explained. Having said that the subject was interesting. (Attendee age 16 and over)*

*The sound was difficult to follow and the images were obscured by the speaker. (Attendee age 16 and over)*

*More pre-information about the structure of the event. More information about how it relates to particular research in this area. More signage outside. (Attendee age 16 and over)*

#### 5.4. Experiences for young people

245 Attendees age 16 and under described the events they attended in up to three words. In line with their ratings described above, these words were all positive, as the word cloud analysis shows.

##### 3 Words used by Being Human 2019 attendees age under 16 when describing events

###### Word 1



###### Word 2



###### Word 3



As shown in this table, overall the ten most common words used by young people to describe events indicate that these attendees found their experiences fun and exciting as well as educational.

**Attendee age under 16 - ten most common words used to describe events**

Word	Ranking	Frequency
<b>fun/ny</b>	1 <sup>st</sup>	131
<b>amazing</b>	2 <sup>nd</sup>	52
<b>good</b>	3 <sup>rd</sup>	51
<b>interesting</b>	4 <sup>th</sup>	50
<b>exciting</b>	5 <sup>th</sup>	37
<b>excellent</b>	6 <sup>th</sup>	32
<b>cool</b>	7 <sup>th</sup>	19
<b>creative</b>	8 <sup>th</sup>	17
<b>educational</b>	9 <sup>th</sup>	12
<b>informative</b>	10 <sup>th</sup>	10

### 5.5. Evaluation observations about audience experience

The evaluation team’s observations identified how events that provided a variety of content and engagement opportunities, e.g. hands-on experience plus multiple stands at a drop-in event; workshops plus short talks at a timed event, enabled humanities topics to be accessed in a great variety of ways, including through art and cultural activities and self-led action, which ensured individual enjoyment regardless of an individual attendee’s background level of knowledge or familiarity with a topic.

Also noted as a success factor in audience engagement was the variety of subjects covered by the humanities, which meant audiences of all types could often make a personal connection to a topic, plus the interdisciplinary nature of some events, both within the humanities subjects and involving other disciplines, such as sciences and social sciences. The latter cross-disciplinary content could be expanded upon in future to broaden audience appeal.

Generally, our observations recorded how optimum levels of audience engagement and enjoyment were achieved when appealing topics were combined with accessible formats and trusted, familiar venues.

## 6. Attendee Outcomes from Being Human 2019 UK Events

This sections presents survey and questionnaire responses from attendees of all ages to questions about intended outcomes, as well as an analysis of self-described main outcomes for attendees age 16 and over.

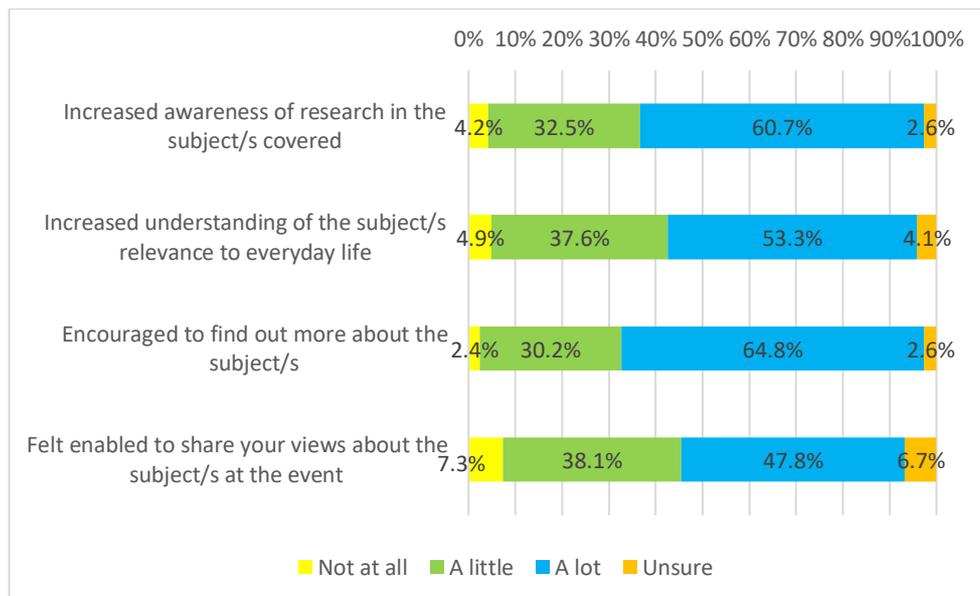
### 6.1. Intended outcomes for attendees age 16 and over

Since 2016, the evaluation of Being Human in the UK has sought to explore, for attendees age 16 and over, the impact of events in relation to three specific intended outcomes aligned to the festival’s core objectives. This year, an indicator question for one of these outcomes was reworded to seek feedback about relevance to everyday life of the particular subject/s featured in an event, rather than the humanities in general, as it was deemed that the former was a more realistic representation of what audiences would have experienced. Also, a fourth indicator was included to assess the extent to which attendees felt able to contribute their opinions and views on topics, in order to gage the how much events supported two-way public engagement with research, as is promoted by NCCPE<sup>13</sup> and UKRI.

2019 UK events delivered three of these outcomes ‘a lot’ for most attendees, with 64.8% being encouraged ‘a lot’ to find out more about the subject(s) covered; 60.7% reporting that events increased ‘a lot’ their awareness of research in the subject(s) covered; and 53.3% reporting that events increased ‘a lot’ their understanding of the subject/s relevance to everyday life. All the equivalent proportions in 2018 were very slightly higher at 67.1%, 65.8% and 56.7%. In 2017 they were 67.1%, 63.2% and 49.7%, respectively. The variations are within the margin of error expected for this sort of comparison.

Slightly less than half of attendees (47.8%) reported that they felt enabled to share views about the subject/s at events. This provides a baseline against which future Being Human festivals can be compared. It also suggests that two-way engagement may not be the focus of all events, which can be explicitly encouraged through the festival’s awards process, if deemed to need increasing.

**Being Human 2019 Intended outcomes for attendees age 16 and over (n=2139 to 2189)**



<sup>13</sup> <https://www.publicengagement.ac.uk/about-engagement/what-public-engagement>

In general, Being Human events from 2016 to 2019 have consistently delivered the festival’s intended outcomes for the vast majority of attendees as this table shows through a comparison of positive proportions, i.e. ‘a lot’ + ‘a little’ combined, for each outcome.

**Comparison of intended outcomes for UK attendees 2016 to 2019**

Intended outcome	Combined % a little + a lot responses			
	2016	2017	2018	2019
Increased awareness of research in the subject/s covered	n/a	92.6%	94.6%	<b>93.2%</b>
Increased understanding of the subject/s’ (humanities 2016 to 2018) relevance to everyday life	85.2%	87.7%	89.9%	<b>90.9%</b>
Encouraged to find out more about subject(s)	84.2%	93.1%	95.1%	<b>95.0%</b>
Enabled to share your views about the subject/s at the event	n/a	n/a	n/a	<b>85.9%</b>

**6.2. Described outcomes for attendees age 16 and over**

1744 Survey responses from attendees age 16 and over described outcomes in the form of the main thing individuals took away or gained from events. As with comments to explain ratings, this large volume of data was analysed via word cloud analysis for frequencies of key words combined with a thematic review of the content to identify the main outcomes that were described.

Themed analysis of attendees’ descriptions of outcomes identified four main categories:

- Intending to follow-up via other events, visiting the being Human website or further investigation of topics.
- Discovering research or learning about research.
- Learning about cultural or historical stories or topics that resonated with attendees by being personally- or locally-relevant, or surprising.
- Enjoying event formats and content, including specific reference to activities for children.

The table overleaf presents example quotes for each these categories. It is followed by a presentation of the word cloud analysis of responses.

**Attendee Age 16 and over – described outcomes from Being Human 2019**

Category	Examples
<p><b>Intending to follow-up events or topics</b></p>	<p><i>I will probably go to another event and also see what is happening within my own network regarding the topics discussed.</i></p> <p><i>Looked up website to see what other Being Human events there were.</i></p> <p><i>Definitely will follow the Being Human website/social media now - this event was the first time I had heard of it. Also interested in the story that was told at the event, and would be interested to read the [name of speaker's] books when they become available - having also never heard of them before this event.</i></p> <p><i>Go to another event. I quite enjoyed the event. It helped me to socialize or go out (since it was free).</i></p> <p><i>I'll go to another event and make research on what I've learnt.</i></p> <p><i>Doing some further research on subject. Intend to visit an event next year.</i></p>
<p><b>Discovering research or learning about research</b></p>	<p><i>Good to see how diverse the university research project was.</i></p> <p><i>It's good to know there are people thinking about, researching &amp; discussing this topic. I'll be reading at least one of the books mentioned &amp; would definitely go to a follow-up event.</i></p> <p><i>[I gained] an appreciation of historical research going on in [name of city].</i></p> <p><i>Fascinating to become more aware of the many ways [the topic] plays a part in our everyday experience. I previously had no idea that this was a topic for academic research.</i></p> <p><i>More knowledge of research projects currently being undertaken at [name of university] and their relevance to the general public and location.</i></p> <p><i>I learned the past is still relevant and informing current research.</i></p> <p><i>Interesting to hear how information and artifacts collected by members of the public are being used in the research.</i></p>
<p><b>Learning about topics or subjects that are relevant</b></p>	<p><i>Hearing the stories of someone that had lived through many amazing experiences within [name of city]. As a newbie to the city, I found this history with a personal touch absolutely amazing.</i></p> <p><i>Several of the case studies mentioned were things I did not know about at all, and are relevant to my work, so it was invaluable.</i></p> <p><i>Everyday is a learning day. I knew a lot about the subject but learned even more. Also I loved the fact there was a local connection.</i></p> <p><i>Learn the local culture or something new is cool.</i></p> <p><i>Learned about [the topic] and the significance of it to the local economy. Fascinated by the local history and the stories of people and places.</i></p>
<p><b>Enjoying events, including those aimed at children</b></p>	<p><i>Thank you for letting children attend. My daughter who is 9 really enjoyed the performance. We will be looking at the Being Human website and hopefully attend further performances/events in the future.</i></p> <p><i>I really enjoyed learning new skills and finding out more information about aspects related to heritage. It promoted me to attend another event as part of the Being Human Festival and check for similar things online.</i></p> <p><i>How enjoyable it is to share in something with other people.</i></p> <p><i>This event was so enlightening. I enjoyed being part of a larger audience and also to share my experiences and work together.</i></p>

**Words used by Being Human 2019 attendees age 16 and over when describing outcomes**



**Attendee age 16 and over - twenty most common words used to describe main outcomes**

Word	Ranking	Frequency
event/s	1 <sup>st</sup>	280
human	2 <sup>nd</sup>	181
learn/ed/t	3 <sup>rd</sup>	196
history/historical	4 <sup>th</sup>	156
research	5 <sup>th</sup>	99
people	6 <sup>th</sup>	98
visit	7 <sup>th</sup>	97
website	8 <sup>th</sup>	96
interesting	9 <sup>th</sup>	73
story/ies	10 <sup>th</sup>	73
work	11 <sup>th</sup>	63
knowledge	12 <sup>th</sup>	62
future	13 <sup>th</sup>	46
attend	14 <sup>th</sup>	45
social	15 <sup>th</sup>	44
interested	16 <sup>th</sup>	42
enjoyed	17 <sup>th</sup>	42
children	18 <sup>th</sup>	39
local	19 <sup>th</sup>	38
culture	20 <sup>th</sup>	33

### 6.3. Outcomes for young people

82.0% (205) of attendees who were age under 16 reported that they definitely learned something from a Being Human UK event, with answers being specific to the particular topic or topics that they experienced. Most descriptions were in the form of new facts or information as these examples show:

*That there was lots of different people from different countries on board of the Mary Rose. (Attendee age under 16)*

*How old people feel when shopping. (Attendee age under 16)*

*That the stars start off as a supernova and that it turns into different stars like white, blue, yellow, orange then red. Amazing. (Attendee age under 16)*

There were also examples of young people learning a skill or how to do something new:

*I learnt a lot of new words and how to invent words. (Attendee age under 16)*

*Today I have learned how to use a sewing machine. (Attendee age under 16)*

*Learned about making a play. (Attendee age under 16)*

### 6.4. Attendee reactions to the term ‘humanities’

Part of the alternative data gathering methods asked people for their reactions to the word ‘humanities’. Although a number of Being Human Festival attendees found this a challenging question to address, snapshot interviews, in particular, helped to elicit this feedback, as Question 4 of the Attendee Snapshot Interview Schedule was worded: *‘This event is part of the Being Human festival of humanities. What do you think of when you hear the word humanities? It’s ok to not know or be unsure.’*

Reactions gathered through the evaluation team’s snapshot interviews with 80 attendees at Being Human events in Lincoln, London, Sheffield, Dundee and Swansea, plus data reported via organisers who completed the Being Human Evaluation Reporting Template for alternative methods were analysed. Overall, 32% of interviewees gave an answer related to learning subjects at school or particular areas of academic study. However 33% of those interviewed related ‘humanities’ to being human and being about people or humanity. Overall 18% found it too difficult a question to answer, and 15% of interviewees specifically asked for their answers to Question 4 to be left blank.

Five main themes emerged:

- Relating to ‘Being Human’/ humanity
- Being about people/ society
- Linking to school
- Specific subjects/ areas of study
- Relating to personal studies or experiences at university

These themes together with illustrative attendee comments are presented in the following table, along with an ‘other’ category covering comments outside one of the main themes.

**Attendee age 16 and over – snapshot interview reactions to the word ‘humanities’**

Emerging Theme	Comments
<p><b>Relating to ‘being human’/ humanity</b></p>	<p><i>Its ‘Human Beings’ – having people creates the humanities.</i></p> <p><i>That we are a unit together – together as humans but apart at the same time.</i></p> <p><i>I think what it is, is our experience of being a human. Just from today as well, the empathy thing was the thing for me. So it’s just our lived experience of being a human. Everything that’s surrounding being a human. If that makes sense.</i></p> <p><i>Things that some people see them as extras, but they are actually essential for us being human. To have art, to have literature, to have poetry, to have music, film. To have all those that this event we’ve seen and heard are essential. Otherwise what’s the point? Really.</i></p> <p><i>How little we’ve changed as humans ‘drag a cave man out from 40,000 years ago, give him a shave and he can walk down the street’.</i></p> <p><i>What it means to be a human.</i></p> <p><i>Studies of being a human, to include a set of common values irrespective of gender, race etc.</i></p> <p><i>Being Human, and exploring all aspects of ‘Humanness’.</i></p> <p><i>Not sure – “Being human is humanities”, but we all are a part of Global humanity and we thrive in it.</i></p> <p><i>Arts. What makes a human ‘human’.</i></p>
<p><b>About people/ society</b></p>	<p><i>People. Experiences.</i></p> <p><i>It’s the study of people isn’t it? And human behaviour.</i></p> <p><i>People have personalities which influence how they perceive things, which then influences their behaviour – and someone who has a different personality may see things differently. That’s why we argue a lot.</i></p> <p><i>It’s about people and how they behave.</i></p> <p><i>People’s lives. Humans. Human life.</i></p> <p><i>Topics dealing with society, people, history.</i></p> <p><i>Progress – how far society has developed.</i></p> <p><i>Global holistic view of people.</i></p> <p><i>A label with lots of levels – from Renaissance Italy to university studies to basic humanity, a chance to combine science and technology with the needs of people.</i></p>
<p><b>Linking to school</b></p>	<p><i>Knows it from daughter’s school as geography and history, but it’s much wider than that and includes the arts – things that are human created.</i></p> <p><i>School – English, History, French. All the kind of softer, the creative subjects.</i></p> <p><i>Back to my school days, when I hear the word humanities its geography, history, sociology.</i></p> <p><i>There’s a kind of a tenuous link [with event topic] but once it’s explained then yeah, because it’s folklore. Put it in context of Scottish folklore, British folklore then it takes on that sociology.</i></p> <p><i>GCSE subjects – history and geography.</i></p> <p><i>The part of educational stream that deals with humane attributes. Helps to enrich them.</i></p>

<p><b>Specific subjects/ areas of study</b></p>	<p><i>Sociology</i></p> <p><i>History. I wouldn't put music there. Maybe geography, but that's more sciency.</i></p> <p><i>Social sciences, literature maybe, history.</i></p> <p><i>Geography, history, archaeology, arts etc.</i></p> <p><i>History</i></p> <p><i>Geography &amp; History</i></p> <p><i>Subjects relating to being human e.g. geography, history, arts etc.</i></p> <p><i>All these subjects studied whereby one learns about humankind, especially – history, geography, sociology &amp; psychology.</i></p> <p><i>Geography, history, RE. The things that affect life.</i></p> <p><i>More of the arts than sciences. "Human".</i></p> <p><i>Humanities = that which separates us from the animals. Art, literature, music, thought, philosophy.</i></p>
<p><b>Relating to personal studies/ experiences at university</b></p>	<p><i>Wasn't sure what the humanities is, as have done humanities at university and is still interested in local history, but doesn't really know how to term the humanities across subjects.</i></p> <p><i>An engineer who lived with philosophers at university - related it to the discussions about 'the big questions' and how it relates to engineering and the sciences.</i></p> <p><i>I'm an engineer so I think of the soft sciences.</i></p>
<p><b>Difficulty to explain/ challenging to answer</b></p>	<p><i>I don't think I understand what the humanities is really. I'm not an academic.</i></p> <p><i>It's a really difficult question and hard to answer.</i></p> <p><i>Note: 15% found this too difficult to answer so asked that this question be left blank.</i></p>
<p><b>Other</b></p>	<p><i>Soul</i></p> <p><i>Life</i></p> <p><i>We war and fight a lot.</i></p> <p><i>Worthwhile topic at any time.</i></p> <p><i>Humanities – as the world is moving towards radicalism I feel humanity has an important part to play.</i></p> <p><i>Not science – something I like.</i></p> <p><i>The good, the bad, the suffering, the fun.</i></p>

## 6.5. Attendee feedback from alternative evaluation methods

It was important for the evaluation of Being Human to adopt a mixed methods approach to optimise inclusion and accessibility, thus helping to ensure that data collection techniques were in-keeping with the environment where events took place, and were sensitive to the needs and wants of people attending, e.g. did not encroach or interfere with their experience. Although this had to be balanced with the need for the evaluation of the Being Human festival as a whole to address particular questions and aims.

Alternative and additional data collection methods, over and above the attendee surveys, and including alternative methods described in the evaluation guide were used by event organisers and the evaluation team to gain feedback from audiences at some Being Human Festival events. These forms of data collection took into consideration the types of audiences attending events, formats of activities and also the different venues and spaces being used.

Encompassing different data gathering methods helped the evaluation to develop a richer picture for particular events and gave attendees more ownership and confidence around how they chose to give their feedback. For example, by enabling attendees to do what they felt most comfortable doing, and providing options for how they could give feedback, e.g. them not being forced down one particular evaluation route.

Alternative methods used in the evaluation of Being Human 2019 included:

- Audience observations
- Attendee snapshot interviews
- Comments boards/post-it style feedback
- Photography
- Video clips
- Venue feedback forms/adapted Being Human feedback forms
- Social media

The benefits of and lessons learnt from using a mixed and alternative methods approach to the evaluation, illustrated through some examples from particular events, have been summarised in an addendum to this report. The addendum is confidential as the events have to be identified in order to provide context and aid the illustration process.

## 7. Organiser Feedback about Being Human 2019

This section presents information collected via a survey distributed post-festival through SAS to 114 organisers of UK events and activities, from which 89 responses were received. They provided information about the profiles of organisers, event outputs, plus organiser experiences and outcomes.

### 7.1. Organiser profile for Being Human 2019

#### 7.1.1. Organiser demographics and organisations

Organisers identified themselves to be in one of three ethnicities; 90.7% of organisers described themselves as white (64% described themselves as white British and 26.7% described themselves as white other). In 2018, 72.8% described themselves as ‘white’ and in HESA 2016/17 data for UK HE staff 81.1% were reported as ‘white’. 1.2% of 2019 organisers described themselves as Asian (3.7% in 2018), 4.7% described themselves as Mixed/ Multiple and 3.5% as other ethnic group (22.2% in 2018). As in 2018, no organisers identified themselves as Black, African or Caribbean.

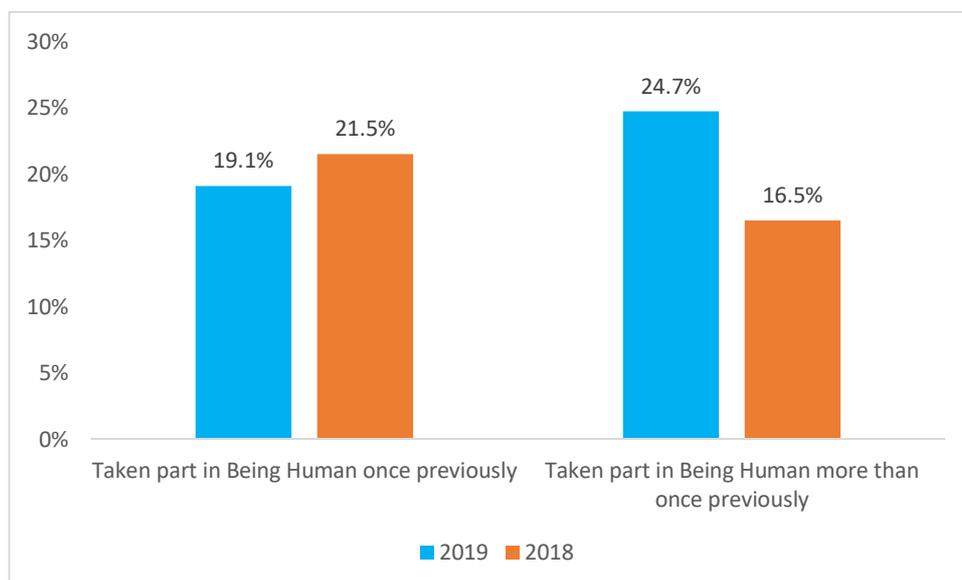
As in previous years there were more female organisers than male at 75.0% and 23.9% respectively (61.7% and 34.6% in 2018). 26.7% of contributors reported that they were age under 35, with 32.6% being age 35 to 44 and 26.7% being age 45 and over.

84.4% (76) of organisers who provided survey feedback said they were employed by universities. 7.8% were heritage or cultural sector professionals and 3.3% were an artist or performance artist. The 2019 proportion of university-based organisers is similar to 83.9% who were employed by universities or other HEIs in 2018 and slightly less than 88.8% in 2017. No respondents this year identified themselves to be employed by independent research organisations (IROs) although SAS reported that a small number of 2019 organisers were based at such organisations.

#### 7.1.2. Organiser relationship with Being Human festival

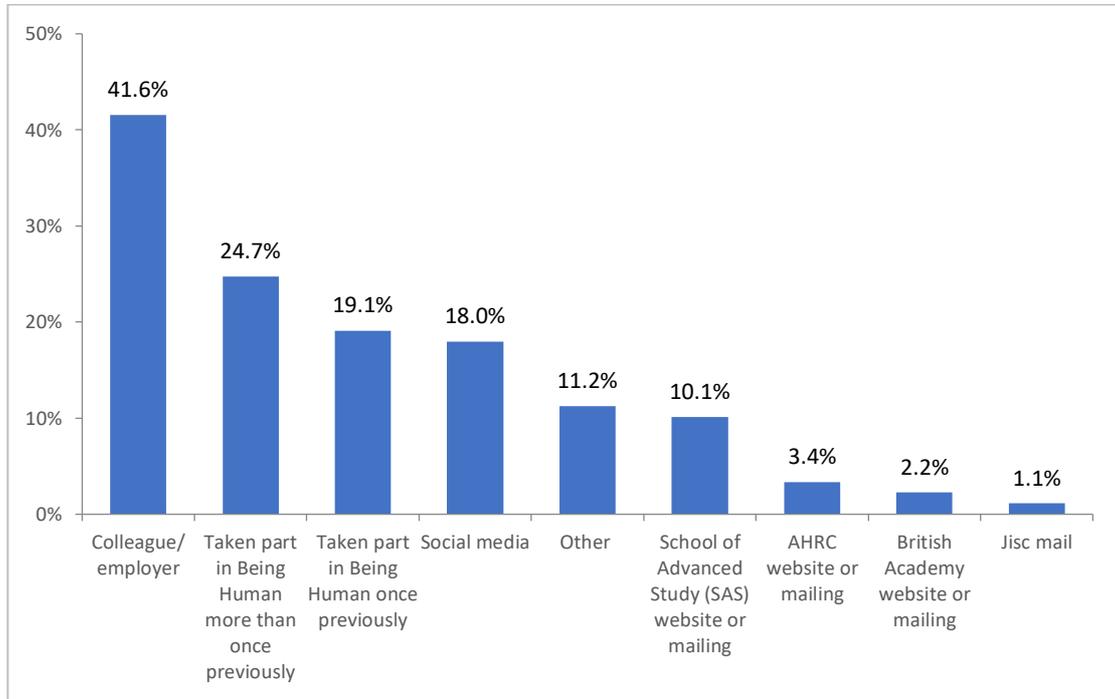
All types of organisers were asked how they first heard about Being Human 2019. As shown in the next graph, 19.1% had taken part in Being Human once previously and 24.7% had taken part in Being Human more than once previously. When this compares with similar data for 2018, an increase in repeat organiser engagement with the Festival can be seen over time.

**Organisers who have taken part in Being Human previously (base n= 89)**



As identified in 2018, of note is a steady increase in the percentage of organisers who hear about Being Human through their involvement in events during previous years, which suggests the festival is a developing a relationship with organisers who are taking part year on year.

**How organisers found out about Being Human 2019 (n=89)**

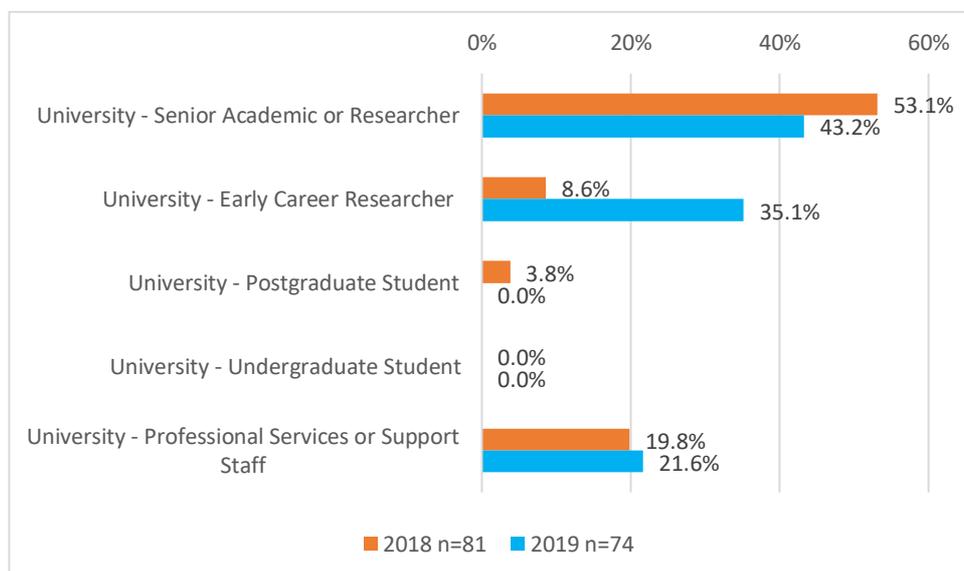


### 7.1.3. University-based organiser profile

#### Role

Of the 2019 organisers employed by universities, 43.2% indicated they were a Senior Academic or Researcher, 35.1% were an Early Career Researcher and 21.6% were Professional Services or Support staff. Two respondents described hybrid roles of either researcher and leadership, or spanning professional services, research and freelance arts roles.

**University-based contributor roles 2019 compared to 2018**



Comparison with figures reported in 2017 and 2018 suggests there has been a year on year increase in the proportion of professional services staff involved in organising Being Human events and responding to the survey. As reported in 2018, this increase may be indicative of the festival’s encouragement for academic researchers to involve their public engagement professionals in event organisation.

Of particular note in 2019 is the increase in Early Career Researchers as organisers, defined as ‘within 8 years of award of PhD or 6 years of first academic appointment’, which is consistent with Being Human’s strategic objective to build engagement capacity and support researcher involvement in public engagement. It is possible that because Being Human has become recognised over time as a national platform and supported infrastructure for engagement, it could be having an impact on universities choosing to promote the festival to individuals who are in the early stages of an academic career as an appropriate opportunity for them to develop public engagement skills or experience.

**Comparison of university contributor roles 2017 to 2019<sup>14</sup>**

Role	2017	2018	2019
Academic Staff	65.8%	53.1%	<b>43.2%</b>
Early Career Researcher	11.4%	8.6%	<b>35.1%</b>
Postgraduate Student	3.8%	3.8%	<b>0.0%</b>
Professional services staff	15.2%	19.8%	<b>21.6%</b>
Other role	3.8%	16.0%	<b>3.8%</b>

**Relationship with Being Human sponsors**

In 2019, 59 university-based organisers with research active roles i.e. Academic Staff and Early Career researchers, were asked if they had received funding from the festival main partners, i.e. AHRC or the British Academy. At the time they responded to the survey, 15.3% were currently working on research funded by AHRC and 8.4% were currently working on research funded by the British Academy. This compares to 6.3% being currently funded by AHRC and 11.3% being currently funded by the British Academy in 2018, and the respective equivalent figures of 24.6% and 6.3% in 2017.

In addition, 33.8% reported they had previous worked on research funded by AHRC, and 20.3% had previous worked on research funded by the British Academy. In 2018, 28.8% and 15.0% respectively had received funding in the past from AHRC or the British Academy and in 2017, these figures were 30.8% and 15.6%.

These data are self-reported by organisers in response to the evaluation survey and their accuracy has been queried by SAS and festival sponsors both this year and previously. We would like to suggest that a more accurate picture of the relationship between the research that features in festival content and the sponsors could be more accurately obtained through collection of the relevant information, i.e. how featured research topics have been funded, via the application process to be part of Being Human.

<sup>14</sup> Academic staff was reported as ‘Senior Academic or Researcher’ in 2019 and Professional Services Staff was reported as ‘Professional Services or Support Staff’ in 2019. These data have been grouped under ‘Academic Staff’ and ‘Professional Services Staff’ so that comparison can be made with the previous two years.

## 7.2. Organiser motivations and outcomes for Being Human 2019

This section explores organisers’ main motivations for taking part in Being Human 2019 and the related outcomes they described.

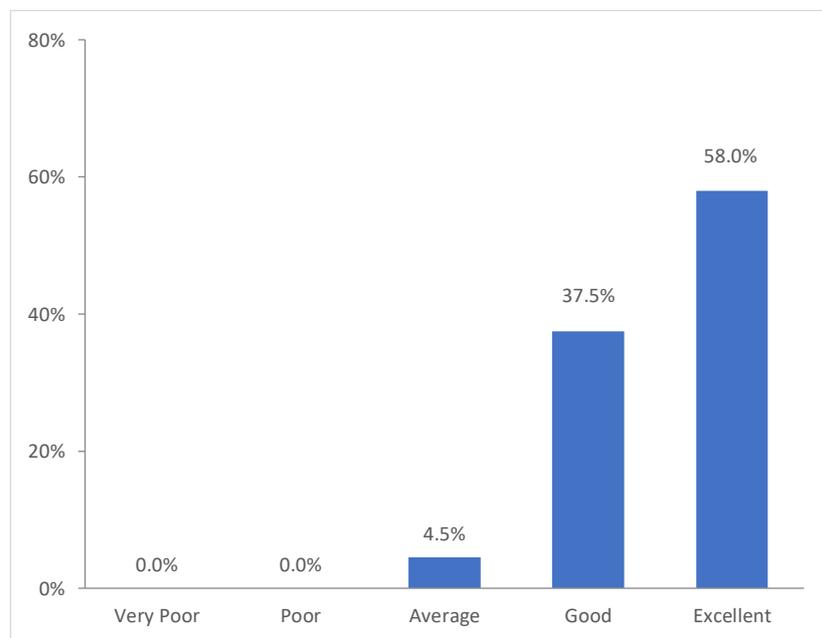
When taken collectively, organisers most-commonly heard about Being Human 2019 through having taken part in previous years (43.8%), or had heard about it from a colleague (41.6%). These were also reported as the most-common methods of communication in 2018 at 40.7% and 33.3% respectively.

### 7.2.1. Meeting organiser expectations

When asked how they would rate Being Human 2019 in achieving their aims for taking part, 95.5% of organisers rated this positively, with 58.0% rating it as ‘excellent’ and 37.5% as ‘good’. 4.5% Selected ‘average’ and no respondents gave a lower than average rating.

This question had not been asked in previous years, but these data provide a baseline when evaluating future festivals.

**Contributor rating of Being Human meeting their own aims (n=88)**



### 7.2.2. Main outcomes for organisers

Organisers described motivations and outcomes that were very similar to those reported in previous years and in the 5-year evaluative review of Being Human completed before the 2019 festival. Their feedback indicated that Being Human is particularly valued for:

- Supporting collaborative engagement, encompassing collaborations with cultural partners, collections and audiences.
- Helping to reach particular audience groups, including many deemed ‘new’.
- Being an opportunity to work within a festival infrastructure.
- Building skills and capacity for public engagement.

Comparison with previous years suggests that organisers have benefitted from the learning gained through year on year development of Being Human as they expressed motivations and outcomes in more targeted and specific ways. Their targeted and specific motivations and outcomes for 2019 are outlined in the tables that follow overleaf.

<b>Collaborating with partners</b>	
<p>As in previous years, one of the main motivations for taking part in Being Human was the opportunity for organisers to collaborate with others to produce events and activities.</p> <p>Collaborations happened both internally and externally, were expected to enhance projects, develop individual skills and practice-based research, as well as create new contacts that organisers expected to continue beyond the festival. Being Human’s support for collaborating with partners was also regarded as a strategic benefit for institutions, as it enabled them to strengthen connections with their local community and/or local cultural institutions.</p>	
<b>Project specific collaboration – internal</b>	<p><i>It was an opportunity to work in partnership with a colleague to explore our shared interests/overlaps in [the subject/ research] through visual media. Being Human festival was a great opportunity to try out/explore our shared interests in conversations &amp; to engage with wider publics.</i></p> <p><i>As professional public engagement and KE [knowledge exchange] practitioners we were hoping to further enhance our skills, work with new partners, consolidating established partnerships and growing new partnerships and push the boundaries of what we could do with a public engagement event. We hoped for even closer collaboration across PE and faculty of Arts and Humanities.</i></p> <p><i>A firmer sense if interdisciplinarity in fostering collaboration between Schools.</i></p>
<b>Project specific collaboration – external</b>	<p><i>It was a great incentive to reach out to other arts and humanities research partners in the city and develop a creative relationship as well as testing out ideas in the public space.</i></p> <p><i>In terms of my own work, I wanted to continue expanding my practice-based research by teaming up with a musician to perform stories myself, as well as working with a Classicist to explore connections between [areas of the subject area].</i></p> <p><i>We have not worked with two of our speakers before, but they proved to be excellent, and the panel have kept in touch since the event to discuss future collaborative opportunities.</i></p>
<b>Strategic collaboration – external</b>	<p><i>Develop a higher-profile culture within the [institution] of public engagement activity with external partners, and build these relationships.</i></p> <p><i>BH provides a fantastic research-based platform for an annual collaboration between our two city universities and various cultural and community organizations and venues.</i></p>

Collaborating with audiences/ two-way engagement	
<p>In addition to collaborating with partners, organisers described how they were motivated by Being Human to collaborate with audiences, both by making connections or reaching audience groups and seeking input or feedback to develop their research and public engagement work further.</p>	
<p><b>Collaborations with audiences</b></p>	<p><i>I wanted my research to reach broader audiences. I also wanted to connect with the [specific ethnic] community in [city] to create a network for future events and collaborations.</i></p> <p><i>I have gained broader engagement experience and made useful contacts with new collaborators who we would like to work with in the future. Audience members have also expressed an interest in taking part in our research in other ways.</i></p>
<p><b>Informing future research and public engagement work</b></p>	<p><i>We wanted to present the results of our three-year research project to a wider public, and to get information back from them on their own views about their dialect which we will use to inform the next phase of our public engagement.</i></p> <p><i>We also wanted to see whether the public saw value in the specific content we have been looking at and for direction on future projects based on this.</i></p> <p><i>I also wanted to ask members of the public questions about the relationship between [subject areas] that I couldn't find answers to elsewhere.</i></p> <p><i>I was interested in getting my research out to a broader audience and in demonstrating that there is wider interest in the topic out there.</i></p>
Engaging wider audiences/ reaching specific audience groups	
<p>Reaching new audiences, including specific audience groups (such as particular ethnic communities or widening participation groups) was a main motivation for many organisers.</p>	
<p><b>Reaching new non-academic audiences</b></p>	<p><i>I wanted support to try something different, in the hope it would reach new audiences. Which the event successfully did!</i></p> <p><i>The only year I didn't do it I found myself with a serious dose of FOMO [Fear of Missing Out]! But the more grown up reasons included professional networking and developing new local audiences.</i></p> <p><i>I was looking for experience, not only in helping to organise an event, but working with the public and venue in order to deliver that event successfully. I was hoping to engage an audience of many different ages and backgrounds and we achieved that.</i></p> <p><i>Access to a completely different audience, rewarding experience.</i></p>
<p><b>Targeting specific audiences</b></p>	<p><i>We were hoping to work with schoolchildren who may not have parents who have gone to university, or think going to university themselves in the future was possible.</i></p> <p><i>To widen the methodology used in my PhD to reach a greater cross section of people and to provide an arts activity in area suffering from post-industrial decline.</i></p>

Working with Being Human festival structure	
<p>Showcasing research within a national festival programme was described as a main motivation for many organisers. The opportunity for showcasing on a national platform was reported to be important for both internal and external audience awareness and recognition.</p> <p>Organisers highly valued Being Human for enabling and supporting them to try out and test new ideas within a proven festival infrastructure, which was cited as both a motivation and successful outcome in many cases.</p>	
<p><b>Opportunity to showcase work and raise profile of research and institutions</b></p>	<p><i>We wanted a higher public profile for the research excellence taking place in the faculty ....</i></p> <p><i>We were hoping to raise the profile of the research that was happening within the institution and to strengthen then research community within.</i></p> <p><i>'Being Human is clearly a huge asset to the School's role as a public-facing institution engaging audiences beyond academia. Within the Institutes where I work, the festival provides a brilliant platform for the staging of public engagement activities showcasing its research....</i></p> <p><i>The university has become more aware of its humanities dimension. There is more to do, but we are making progress.</i></p>
<p><b>Trying/ testing out new ideas and formats</b></p>	<p><i>I had an idea for a performance and thought Being Human would provide an excellent platform through which to develop it.</i></p> <p><i>Opportunity to bring a public engagement idea to life that we had discussed previously but was struggling to find an avenue to pursue it. The festival provided the infrastructure and justification to allow the idea to be realised.</i></p> <p><i>Provided excellent infrastructure and support to create new kind of event.</i></p>

Building skills and capacity for Public Engagement	
<p>Organisers, particularly public engagement professionals, described how they were motivated by the opportunity within Being Human to develop skills and increase the capacity and culture of researchers for undertaking engagement within their institution.</p> <p>Some researchers also described how they had developed their own skills, and were intending to use their Being Human experiences to demonstrate pathways to impact or to develop REF impact narratives or case studies.</p>	
<p><b>Increasing capacity and culture for PE</b></p>	<p><i>We take part to Being Human to celebrate the humanities at [the University], provide a platform for public engagement to the researchers in the Faculty of Arts and Humanities, and to bring research to our local communities.</i></p> <p><i>This also offered the opportunity to build engagement capacity at the University--with individuals supported to create and deliver events (including operations, logistics, marketing) through meetings and custom training. For our own practice: We wanted to share learning between ourselves and our partner institution to help shape and refine both institutions approach to future engagement support and capacity building.</i></p>

	<p><i>We have built capacity within various schools within the University, provided us with opportunities to support ECRs to do engagement, acted as catalysts for future collaborations, and provided valuable case studies for engagement to use in future leveraging work.</i></p> <p><i>Develop a higher-profile culture within the college of public engagement activity with external partners, and build these relationships.</i></p> <p><i>Being involved in Being Human has led to a tangible organisation shift which has help us be bolder in our public engagement approach.</i></p>
<p><b>Developing skills</b></p>	<p><i>The whole experience has been incredibly rewarding and I really enjoyed working with different groups of people to deliver this event. It will certainly help me to feel more confident and able to take part, or organise future events, and possibly to branch out with larger plans.</i></p> <p><i>The guidance and support has been really helpful in thinking through public engagement activities. I have personally gained from the success of being awarded funding, and got the proverbial gold star from senior colleagues, so thanks!</i></p> <p><i>Experience to build on with regards public engagement and the organising of public events. Personally, this has been the best experience of my career, to share my research and knowledge on a subject about which I am passionate with members of the public.</i></p>
<p><b>REF narratives or case studies</b></p>	<p><i>Secondly, this work is part of a REF impact case study that I am currently leading. We hoped to that the festival would enable our research to have a positive impact on the public.....For the purposes of our case study, we also hoped that the festival would help us to gather usable evidence of this impact.</i></p> <p><i>Our aims were to start to develop "impact" case studies for our own research.</i></p> <p><i>New collaborators, new ideas about public engagement and experience on which to draw when planning larger bids and pathways to impact.</i></p>

### 7.2.3. Relationship to own Public Engagement work

As described above, organisers reported several ways in which they benefited from Being Human as an opportunity to develop their own and their wider institution’s public engagement work. To explore this further, they were asked to describe how, if at all, Being Human complemented or contrasted with any other public engagement in which they are personally involved.

Responses showed how organisers were valuing and applying their Being Human experiences and learning across a range of public engagement work. The feedback provides evidence that the Being Human festival is generally deemed by researchers to be a unique offering in the public engagement landscape, as shown in the following summary, and confirming findings of the 5-year evaluative review of the festival.

Theme	Examples
<p><b>Being Human acting as a focus within institutions for public engagement with the humanities</b></p>	<p><i>Being Human is the only humanities-specific festival we take part in and it is an important aspect of our Faculty's public engagement.</i></p> <p><i>It is the main piece we do in this area.</i></p> <p><i>Being Human is at the core of our public engagement activity in the Humanities at [the University].</i></p> <p><i>Being Human complements other public engagement initiatives by focussing on different disciplines - Pint of Science for example focusses on science research, while BH focusses on humanities.</i></p> <p><i>The events offered under Being Human complement our other big public engagement platform, [name of event] which mainly focuses on STEM.</i></p> <p><i>The value for us is the persistence of BHF - really useful as a predictable and high-value point in the year.</i></p>
<p><b>Appreciating Being Human’s aim to produce creative and novel ways (often in collaboration with partners) for engaging audiences with humanities research</b></p>	<p><i>It complements [other PE activities] very well. We want to reach new audiences and to try different formats of events.</i></p> <p><i>Holding the event in a venue associated with music and entertainment rather than an academic one, as was encouraged by BH team, contributed to the sense of it being a ‘fun’ event, which also brought in new and different audience members.</i></p> <p><i>The focus on research is much more pronounced. We often work with academic researchers but the emphasis on the arts and humanities forces us at [a museum] to think in new ways about connections between collections, research and audiences.</i></p> <p><i>Being Human facilitates the creation of public engagement events in which both the creative staging of an event and the research underpinning it, are given equal prominence - and in this it is a hugely valuable and arguably unique space within the humanities to engage audiences from all walks of life with current research.</i></p>

<p><b>Being Human as a unique method of Public Engagement for researchers, particularly early career researchers</b></p>	<p><i>Being Human focus on being creative with my research has been a major contrast. Other public engagement events have been limited to public talks. Being able to think about my research differently and engage with audiences in a more creative way is what differentiates my involvement in Being Human.</i></p> <p><i>Most public engagement I undertake is health related and engages with clinical and community practitioners and deals more specifically with biomedical &amp; social sciences. This public engagement event allowed me to explore/build on work I've been doing in relation to visual media/film and to engage with wider publics/film goers.</i></p> <p><i>Most of the public engagement work I have undertaken so far has focused on social media, journalism, and radio. As a result, I've got plenty of quantitative evidence about the 'reach' of my project, but less qualitative evidence from individuals about the nature and significance of the impact. The Being Human Festival allowed me to undertake different forms of public engagement work, focused more on face-to-face interactions with individuals from the local community.</i></p> <p><i>Being Human is one part of a wide range of public engagement activity that I undertake. It allows me to show leadership, which complements my BARSEA award, placing me in the position of a leader who facilitated other public engagement work.</i></p>
<p><b>Being Human's national reach raising the profile of organisers' research</b></p>	<p><i>As a time-limited national festival, it gives additional visibility to public engagement events.</i></p> <p><i>Brochure and national publicity campaign help anchor one's event in a much wider national programme.</i></p> <p><i>The nationwide research remit makes this form of engagement distinct from arts practice, outreach and/or PR work.</i></p> <p><i>It has a greater national profile than other work I undertake, although this also means it is more London-centric.</i></p> <p><i>Being Human provides a great branding opportunity which helps to put my work in the larger context of a festival of research.</i></p> <p><i>It enhances a wider programme of activity including marketing and as an opportunity to increase engagement.</i></p> <p><i>Being Human has provided a national platform for us to promote the exciting research that is happening within the institute and therefore compliments the innovative work that is happening across all of the departments.</i></p>

#### 7.2.4. Longer-term outcomes

As reported in section 7.1, the proportion of repeat organisers taking part in Being Human appears to be increasing year-on-year. The 2019 evaluation found evidence in the outcomes described above that organisers learn and benefit from repeating the experience. This was explicitly investigated by inviting all organisers who had taken part before 2019 to describe how, if at all, their involvement in the festival in previous years had any longer term or wider impact.

27 Organisers provided answers to this question and a thematic analysis of the responses identified a range of outcomes, the most common of which can be categorised as:

- Resources and materials for use with other audiences.
- Development of internal and external collaborations and projects initiated by involvement in the festival, including in local areas.
- An opportunity for career development or engagement skills development.

This feedback indicates that the immediate outcomes that have been reported by organisers each year have been subsequently built upon and developed, increasing capacity for humanities public engagement over the longer term.

The following illustrative quotes are typical of the responses, which often featured more than one of these categories:

*It has created lots of legacy and impact, ultimately providing models we have re-used for engaging new and more diverse audiences. (Organiser)*

*[Names of previous year's events], have been useful models for creativity for our staff and students, as well as for our outreach activities – the [name of event] materials, which explores [a] connection with [local area], are especially popular. (Organiser)*

*Since our involvement ... in 2017 the department's relationship with our Comms and public engagement departments has grown and developed. .... We also now have an excellent and developing relationship with [a local museum] .... (Organiser)*

*We now have a presence in [name of location] that we didn't before. (Organiser)*

*The experience of being involved in Being Human events has really given my postgrads and some undergrads great experience of public engagement - putting on exhibitions and events - this has been invaluable for them in applying for jobs - one PG regards her work on being human events in the past as responsible for her getting a job in a local museum. (Organiser)*

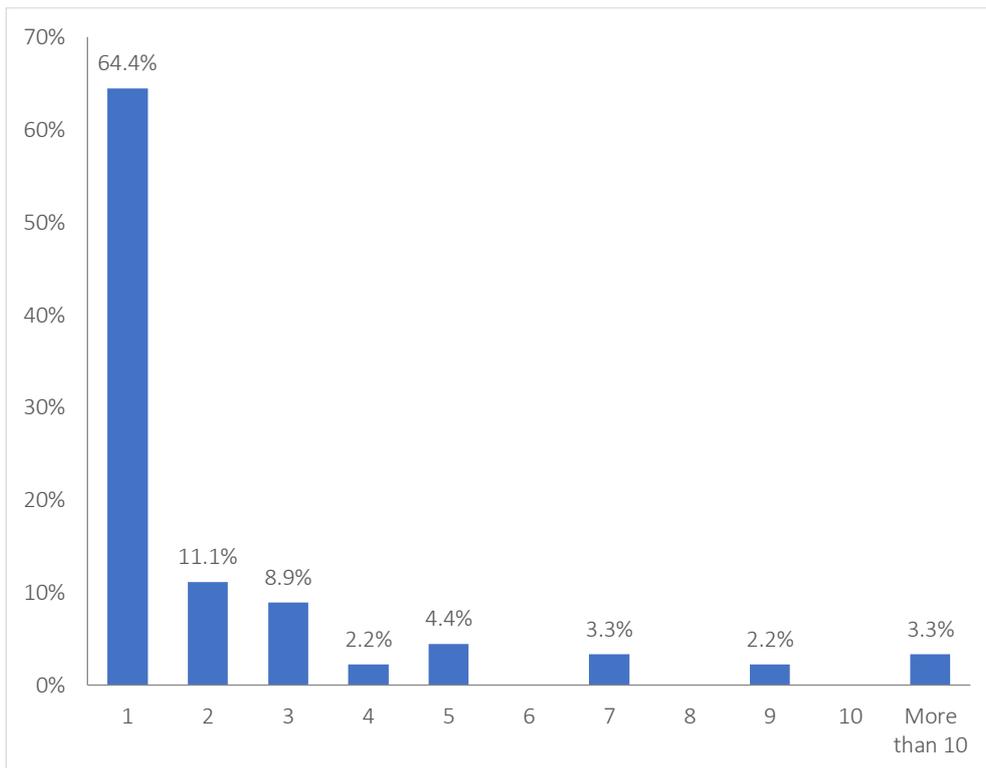
### 7.3. Organiser outputs from Being Human 2019

Organisers reported a variety of different outputs from their 2019 Being Human activities, which are presented in this section.

#### 7.3.1. Number of events and attendees

2019 organisers who submitted survey responses reported that they had run a total of 181 named events as part of the festival programme. The majority (64.4%) of organisers ran one event, which is similar to 2018 and slightly higher than 2017, when 65.4% and 56.5% respectively ran one event.

**No. of events run by Being Human organisers 2019 (n=89)**



For 2019, organisers reported via the evaluation survey an estimated total audience of 20,687 covering 181 events, which represents an average of 114.3 attendees per event. The corresponding averages in 2018 and 2017 were 72.1 and 99.3.

Based on this reported average attendance of 114 and the figure from SAS of 260 programmed UK events (see section 3.1), the total Being Human 2019 UK audience across was estimated to be 29,640. It should be noted that this figure is an estimate and that reported audience numbers for exhibitions and drop-in events, in particular, would have been estimates rather than actual figures, and as such there is some margin of error in the overall calculated number.

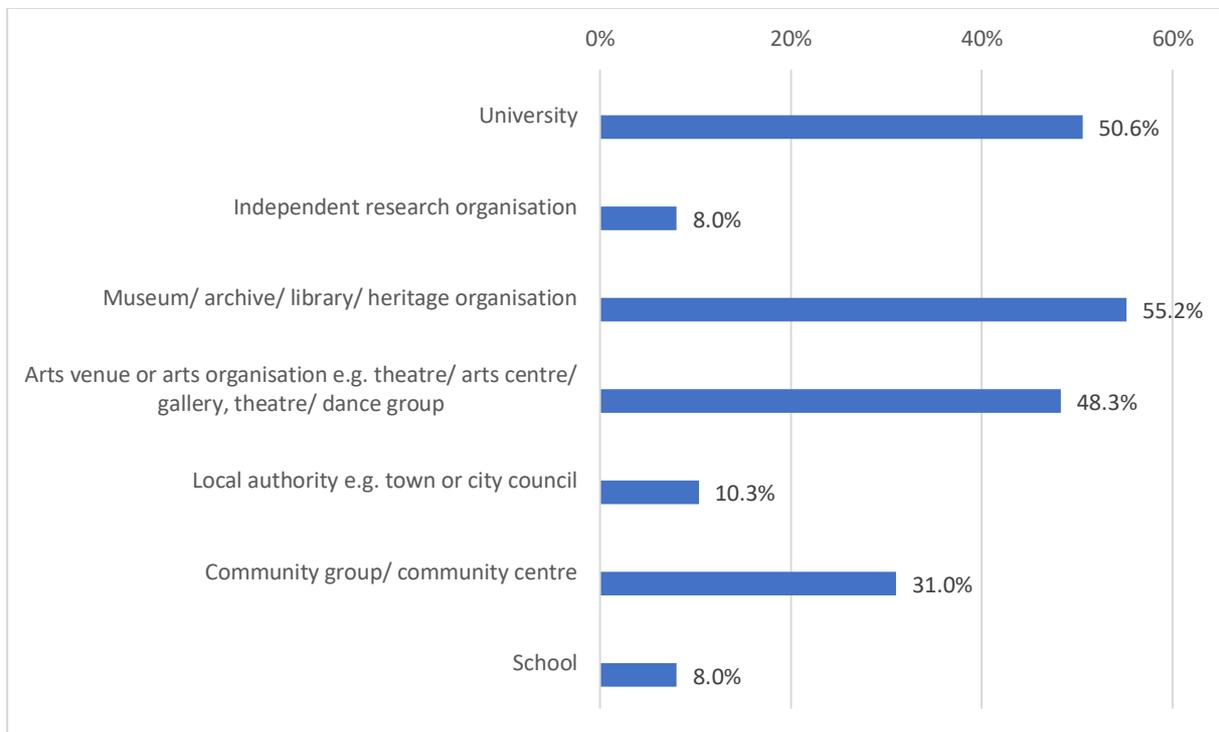
### 7.3.2. Number of partners and university academics/staff who took part

#### Partner organisations

2019 Organisers reported a total of 315 community or cultural partners, reflecting Being Human’s encouragement of local partnerships and collaborations to help deliver appealing, inclusive and accessible events. Over half worked with another university partner (50.6%) or a museum/ archive etc. (55.2%). The 2019 evaluation specified school partners as an example of cultural or community partners for the first time.

Many organisers reported more than one type of partner, which is indicative of the importance of having appropriate partners to achieve particular aims or deliver different aspects of events, e.g. having one partner to access a locally-relevant collection; another to help develop resources or formats; and another to reach a particular community or ensure inclusion of a specific audience group.

**Partners reported by Being Human organisers 2019 (base n=87)**



The table below compares partner numbers reported by UK event organisers in their evaluation feedback for 2015 to 2019. It will be interesting to see if the higher number reported for 2019 is sustained in future.

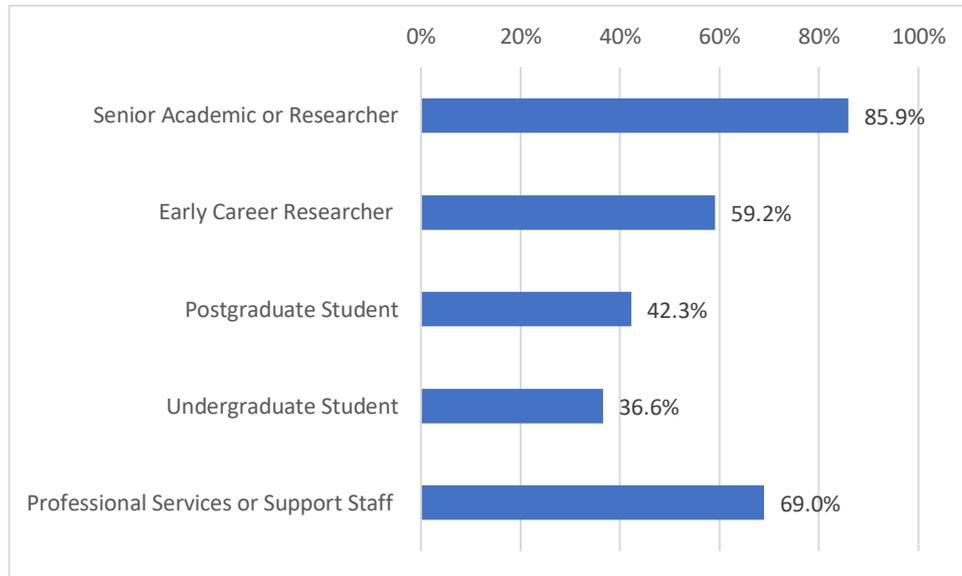
**Being Human partner numbers 2015 to 2019**

	2015	2016	2017	2018	2019
<b>UK Community/ cultural partners</b>	180	221	181	195	<b>315</b>

### University staff and student involvement

University-based organisers in the UK were asked to report if they had involved other staff or students from their institutions in organising and delivering events. 85.9%, 69.0% and 59.2% respectively reported delivery involvement from ‘senior academics or researchers’, ‘professional services or support staff’ and ‘early career researchers’.

**Being Human university organisers who involved others in 2019 events (base n=71)**



The table below compares the total numbers reported by UK university organisers in their evaluation feedback for 2015 to 2019, which have been consistent year on year. These totals exclude figures reported for undergraduate student involvement but do include postgraduate students. As they are based on totals only, it is not known what proportion are ‘new’ to Being Human.

**Being Human participating university academics/researcher/staff numbers 2015 to 2019**

	2015	2016	2017	2018	2019
<b>UK participating university academics/ researchers/ staff</b>	600	640	609	642	<b>601</b>

### 7.3.3. Levered funding and in-kind support

#### Funding

Annual funding for Being Human has remained at the same level from 2015 to 2019 and 100% of Being Human’s financial support from the funding partners AHRC and British Academy is awarded in small grants to fund the cost of festival events. For 2019, 52.2% of UK organisers reported that they received direct funding from Being Human for their events. The amount of Being Human funding per event is relatively small, and recipients of Hub or Small Awards often described how they used them to leverage funding from other sources. 54.4% of 2019 UK organisers received funding from other sources for their events and activities, which is higher than the equivalent figure reported in 2018 (46.0%). The total amount of funds received from other sources in 2019 was reported to be £106,804, which is a substantial increase on the estimated equivalent in 2018 of £48,500, but similar

to the estimated total of £109,000 in 2017. It should be noted that the 2018 academic strike and general political uncertainty was thought to have adversely affected fund-raising in that year.

As the table shows, in comparison to 2018 a higher proportion of organisers (40.0%) received additional funding of under £1,000 (22.4% received less than £1k in 2018). A higher proportion also received larger amounts of funding, with four organisers in 2019 reporting additional funding amounts of over £10,000, compared to the largest additional funding amount in 2018 being £9,000.

**Additional sponsorship or funding raised by organisers for Being Human 2019 (n=85)**

Additional sponsorship or funding	No. of organisers	% of organisers
None	34	40.0%
Less than £1k	28	32.9%
£1k to £2k	10	11.7%
£2k to £5k	5	5.8%
£5k to £10k	2	2.3%
£10k to £15k	3	3.5%
£20k	1	1.1%
Additional funding received but not estimated	2	2.3%
<b>Total</b>	<b>85</b>	<b>99.6%</b>

**In-kind support**

Organisers were asked to estimate the value of the in-kind contributions their own organisations/ institutions made to Being Human 2019. 76.5% provided estimates of the in-kind support they had received from their institution (88.1% in 2018). Total in-kind contributions for 2019 were estimated to be £134,196, which compares with an estimated total figure of £156,000 in 2018. It should be noted that organisers comment every year on how difficult they find it to estimate in-kind support. This year, most (67.8%) estimated their in-kind support to be less than £5k in value, and 34.6% reported in-kind support to the value of less than £1k. These are similar to the figures for 2018 which were 74.2% and 40.8% respectively.

**In-kind contributions for Being Human 2019 (n=78)**

Estimated in-kind contribution	No. of organisers	% of organisers
None	14	17.9%
Less than £1k	27	34.6%
£1k to £2k	13	16.6%
£2k to £5k	13	16.6%
£5k to £10k	4	5.1%
£43k <sup>15</sup>	1	1.2%
In-kind contribution received but not estimated	7	8.9%
<b>Total</b>	<b>76</b>	<b>100.9%</b>

<sup>15</sup> Reported by a hub organiser

The table below shows the average funding and in-kind contribution leveraged per responding organiser for 2017, 2018 and 2019. These figures were estimated as part of a value range in 2017 and 2018, but estimated as exact values in 2019. When additional funding and the in-kind contribution figures are added together, the average per responding organiser were similar in 2018 and 2017 at £2,700 and £2,690 respectively. In 2019, the average was £3,089 which may be a consequence of more accurate reporting, but is indicative of an increase in the overall additional funding and in-kind contribution leveraged this year. However, if one in-kind contribution of £43,231 is omitted from the calculation, the average total figure becomes £2,550, which is in line with previous years.

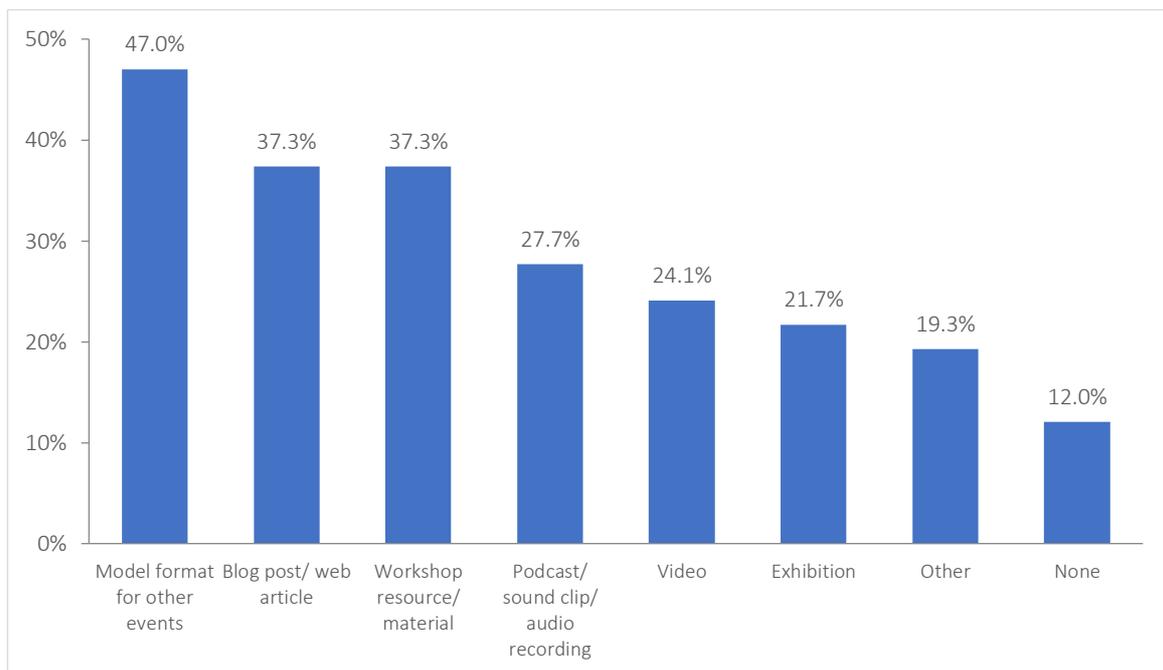
**Estimated resources leveraged by Being Human organisers 2017, 2018 and 2019**

	Estimated total	Estimated average per responding organiser
<i>Additional funding leveraged 2017</i>	£109,000	£1,300
<i>Additional funding leveraged 2018</i>	£48,500	£638
<b>Additional funding leveraged 2019</b>	<b>£106,804</b>	<b>£1,369</b>
<i>In-kind contribution leveraged 2017</i>	£110,000	£1,400
<i>In-kind contribution leveraged 2018</i>	£156,000	£2,052
<b>In-kind contribution leveraged 2019</b>	<b>£134,196</b>	<b>£1,720</b>

**7.3.4. Public Engagement Legacy outputs**

87.9% of 2019 UK organisers reported that their involvement in Being Human resulted in a legacy of resources for future engagement work (69.9% in 2018 and 73.2% in 2017). Their descriptions of these resources were categorised and the most frequently described categories were ‘Model format for other events’ (reported by 47.0%) followed by ‘Blog posts/ web article’ and ‘Podcast/ sound clip/ audio recording’ (both 37.3%). Descriptions of resources in the ‘other’ category were specific to a particular topic or activity.

**% of Being Human organisers reporting legacy outputs (n=83)**



When comparing the top six described types of legacy resources, most notably there was an increase in 2019 to 47.0% in the proportion of organisers who reported producing a model format that could be used for other events, which rose from 11.5% in 2018. This suggests that Being Human has a positive impact on organisers’ intentions and capacity to carry out public engagement in future. Organisers could select more than one legacy resource when responding to the survey, however, the table below shows that in general there is a higher proportion of all legacy resources being generated in 2019.

**Legacy resources reported by Being Human organisers 2017, 2018 and 2019**

2017	2018	2019
1. Films/videos/images - 25.7%	1. Films/videos/images – 28.8%	<b>1. Model formats for events – 47.0%</b>
2. Blog posts/ web articles – 20.0%	2. Blog posts/ web articles – 21.1%	<b>2 &amp; 3. Blog posts/ web articles – 37.3%</b>
3. Podcasts/sound clips/audio recordings – 13.1%.	3. Exhibitions – 11.5%.	<b>2 &amp; 3. Workshop resource/ material – 37.3%</b>
4. Workshop resources – 1.6%	4. Model formats for events – 11.5%	<b>4. Podcasts/sound clips/audio recordings – 13.1%.</b>
5. Exhibitions – 10.0%	5. Online lectures/ live event streaming – 9.6%	<b>5. Video – 24.1%</b>
6. Model formats for events – 8.6%	6. Workshop resources – 3.8%	<b>3. Exhibition – 21.7%.</b>

Organisers were asked if they would like to comment about how they planned to use any legacy resources. Around 60% of organisers referred to a specific project, activity or event where they were intending to use the resources. These included named exhibitions, adding content to specific websites, or having clear (sometimes time-bound) plans to produce booklets or schools resources.

Other responses mentioned how organisers wanted to develop the legacy of a project further, including a few who specifically planned to apply to the Arts Council for further funding.

*These will be used to celebrate the event and create a tangible output for the event, allowing it to build. (Organiser)*

*We are inspired to do more events and to work with the partners we have made. (Organiser)*

*We will build on the multi-partner format in 2020. (Organiser)*

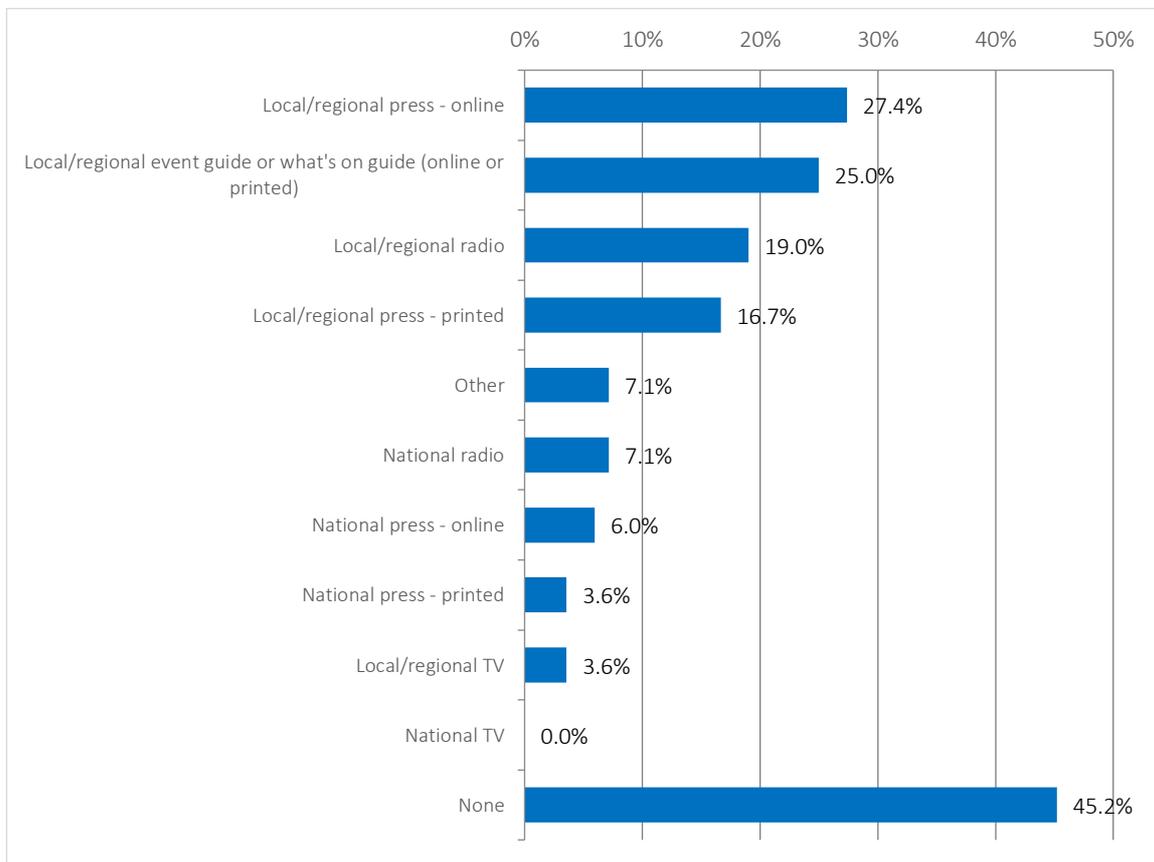
### 7.3.5. Media outputs

54.7% of organisers reported some form of media coverage output from their Being Human 2019 events, which is lower than the 69.8% who reported media outputs in in 2018. As in the previous year, organisers were asked to report on types of media coverage excluding social media outputs.

In 2019 the most-common form of coverage was ‘Local or regional press–online’ at 27.4%, followed by ‘Local/regional event guide or what’s on guide (online or printed)’ at 25.0%. In 2018 the most-common form of coverage reported was ‘Local or regional press – online’ at 44.7%, indicating the proportion of organisers who obtained coverage online at a local level fell in 2019.

Generally media coverage reported by organisers repeated the pattern of previous years, with local/regional coverage exceeding national coverage, which is unsurprising as events were seeking to attract local audiences. 2019 coverage via ‘national press-online’ at 7.1% was higher than 2018, when it was 5.2%, but ‘national radio’ coverage at 7.1% was lower this year than the reported figure of 9.2% last year.

**Media coverage of Being Human reported by organisers (n=84)**



Although proportions fell this year, when looking across the top four most-common forms of coverage for 2018 and 2019 it is evident that coverage at a local level across all media continues to be achieved by most Being Human events.

**Most-common forms of press coverage reported by Being Human organisers 2018 and 2019**

2018	2019
1. Local/regional press – online – 44.7%	1. Local/regional press – online – 27.4%
2. Local/regional press - printed – 27.6%	2. Local/regional event guide or what's on guide (online or printed) – 25.0%
3. Local/regional event guide or what's on guide (online or printed) – 26.3%	3. Local/regional radio – 19.0%
4. Local/regional radio – 17.1%	4. Local/regional press - printed – 16.7%

Obtaining media coverage for their events was described by many organisers to be a challenge. Several commented that pursuing media coverage took time, resources and expertise to which they did not always have access, particularly if their events were unfunded by Being Human. Others noted that institutions’ media and press teams often have different priorities to public engagement which could limit their capacity for promoting Being Human events.

*I didn't have time to pursue this as much as I would have liked. My cultural partner did contact local media but unfortunately this didn't result in any coverage. (Organiser)*

*Lack of funding from BH made this a lower priority. (Organiser)*

*We spoke with the internal team who deal with this and they felt the event was not suitable for pitching. If I'd had more time I would have put more thought into this personally, but I was doing this organization as an add on to my existing job. (Organiser)*

*With all the other duties linked to the job and the high level of organisation needed for the event, I was rushed to create a press-release. Although I sent it out to a couple of outlets, none were picked up. Lack of time and working as a sole individual on a large-scale event meant that this was not a main priority, unfortunately. However, the event was thoroughly documented and will make the object of a blog post. (Organiser)*

*We made extensive efforts directly to get media coverage -- emailing press, radio and TV, speaking to off-duty reporters about the upcoming event & dropping off a press release and photos in person at the BBC office. We also tried through our university press officer. So far, nothing has materialised other than the venue's own website advertising the event. (Organiser)*

Some organisers who achieved media coverage reported how they had some additional support to do this, such as being supported by Being Human to appear on BBC Radio or having support from multiple press offices, i.e. those of their own institutions and their partner organisations, which is indicative of how obtaining media coverage for events is a significant undertaking.

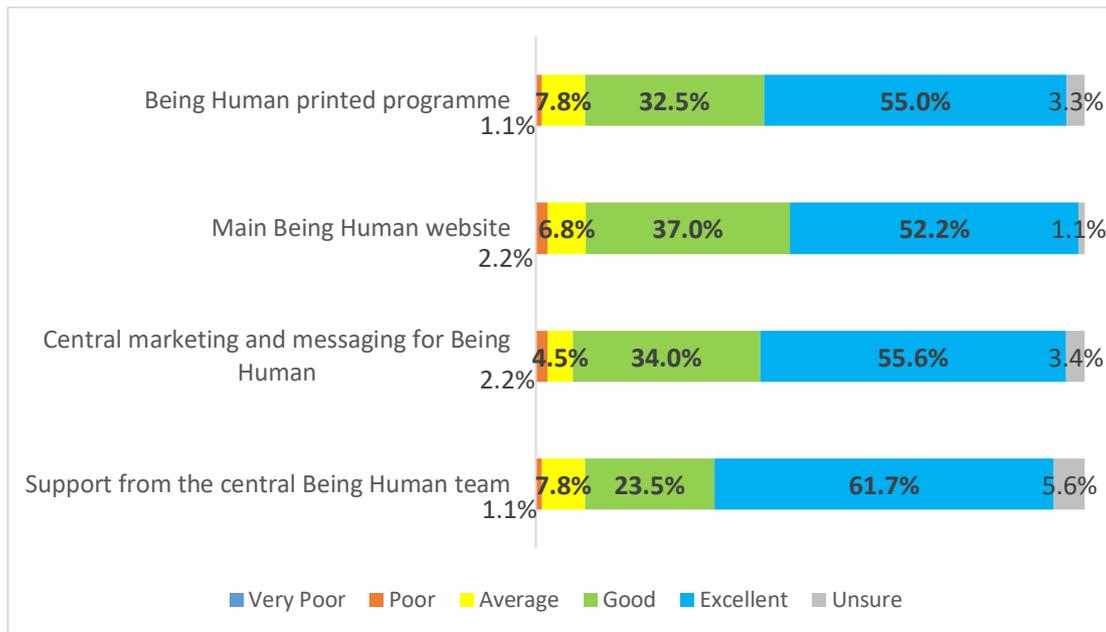
## 7.4. Organiser experiences in Being Human 2019

This section outlines the feedback from organisers on their experiences when arranging and delivering events as part of Being Human 2019.

### 7.4.1. Central support and promotion

61.7% of UK organisers selected the highest option of ‘excellent’ to rate the support they received from the Being Human team. This compares to 65.8% in 2018 and 61.2% in 2017.

**Ratings of Being Human central support 2019 (n= 89)**



On the whole, organisers described the Being Human website and printed programme as high quality. There were some comments querying the purpose of the main website and programme, and questioning whether they were useful for driving audiences to individual events, although many organisers indicated that they did use these resources to demonstrate how their events were part of a national festival programme.

*The printed programme/website were good quality - however neither get traction without promotion/distribution to drive traffic to the site. If people need to sign up to events via Eventbrite anyway it seems like an extra step to take them from social media / email to the webpage to be taken back out to Eventbrite so the value of doing so needs to be more evident. I think this would be more useful in regions with high levels of activity (e.g. hubs) as people can see what else is going on at the same time, however the limited offer in our region meant that the webpage was of limited value and getting people to the ticketing site was more pertinent. (Organiser)*

*I found that the main marketing, for places such as [name of city], had to be done on the ground, using word of mouth and local networks. The central marketing was useful for providing logos and ideas for posters, but ultimately, none of the marketing reached my target audience and was therefore completely up to me to ensure enough footfall during the event. However, the website provided a useful platform for referral, as did the programme. (Organiser)*

*I appreciate that the programme had to cover a great deal as so many events were being held, but the details for my event were rather meagre - possibly my fault! (Organiser)*

*All superb, but the printed programme, while beautifully produced, was probably redundant. (Organiser)*

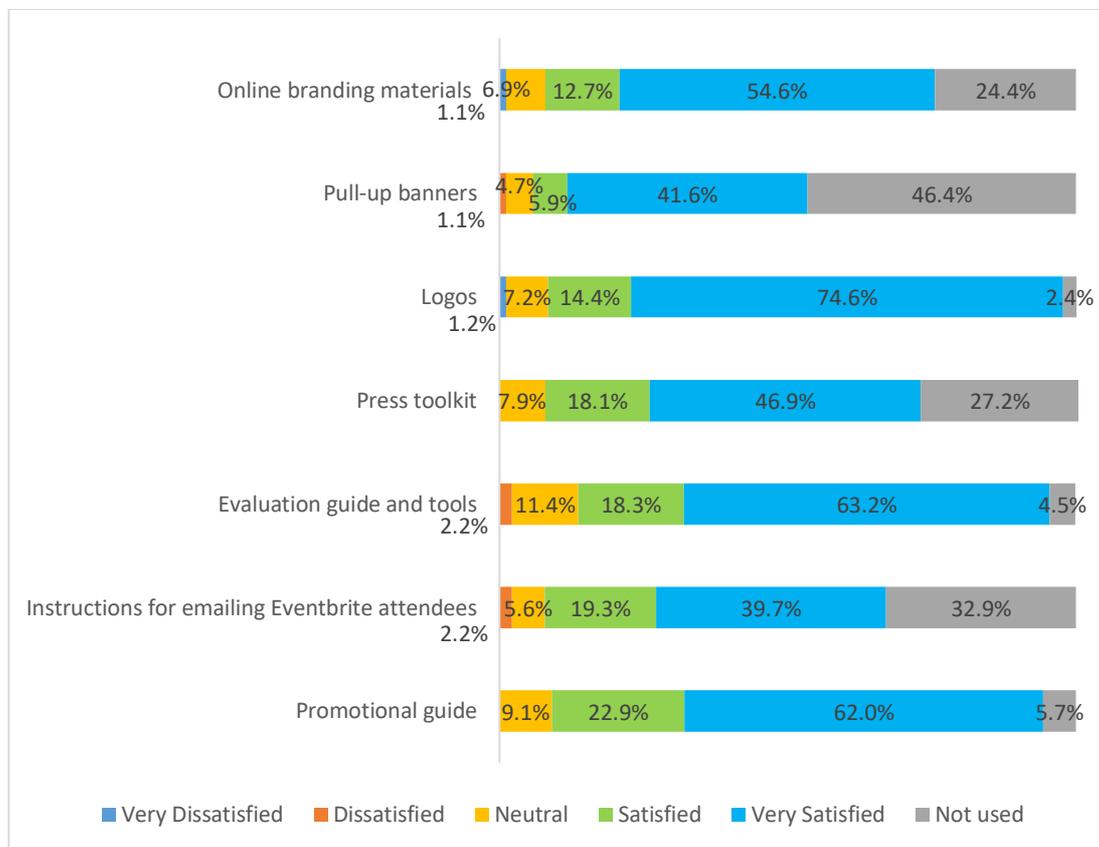
*Always excellent support from BH team - thank you. Not sure of the audience for a national printed programme - local programmes are much more targeted. (Organiser)*

*The printed programmes always end up in recycling as they are not taken by visitors. We know they give an overview of the entire programme but if they're meant for potential audiences then why would somebody need a programme for the entire country? Regional ones or money spent on social media advertising could be a better use of time and money. (Organiser)*

### 7.4.2. Centrally-provided resources

In addition to being responsible for central marketing and messaging for Being Human, the team at SAS also provided promotion and evaluation resources and guidance. As illustrated in the graph, in 2019 most organisers used the different centrally materials and the different elements were highly rated by most organisers who used them.

**Organiser ratings of centrally provided resources and guidance 2019 (n = 88)**



Organiser comments showed that, on the whole, SAS’s guidance was appreciated and well received. While most felt that the level of detail was about right, some felt that there was too much information and some organisers found it difficult to find the particular information that they required. It also seemed that experience levels determined how much organisers used the guidance provided.

*While BH provides a lot of guidance and help, it feels like this needs to be unpacked a bit as there is just too much information and it’s quite hard to keep on top of all the emails being sent that have multiple links, attachments and instructions. (Organisers)*

*The hands off approach of Being Human was really helpful in allowing me to shape my project with complete freedom. And yet you gave me just the right amount of guidance where required.*

*The creation of the publicity material early on helped me focus on dates, venues and audiences. All queries were promptly answered and you displayed an admirable degree of flexibility when I was stuck at one point. (Organisers)*

*For people with a bit more experienced in organising public events some information was rather basic. I found the evaluation guide and tools rather restrictive. (Organisers)*

*Evaluation guide was very helpful and gives lots of ideas of how to evaluate events which I will use at future events. Logos easy to find and comprehensive. We didn't have a pull-up banner as they were all needed elsewhere that evening. (Organisers)*

As reported in previous years, some organisers requested Being Human banners but did not receive them due to constraints on availability. A few organisers repeated the view expressed previously, that the evaluation forms were too long and detailed for the audiences and suggested that alternative methods should be used. Appropriate alternatives were recommended in the guidance documents, but it is evident that not all organisers were aware that they could use alternative methods.

### **7.4.3. Diversifying audiences**

As in 2018, one of the key aims for the 2019 Being Human festival was to ensure events were accessible and appealing to diverse audience groups. To explore how this emphasis on inclusivity may have informed activities and planning, organisers were asked to describe any particular steps they took to make their events as inclusive and/or widely appealing as possible.

84 organisers reported a range of ways they sought to optimise inclusion or increase audience diversity, and the main themes from their feedback are summarised in this table.

Promoting events widely
<p>Promoting events widely to particular groups within communities.</p> <p>Reaching out to specific audiences who were most connected to the particular subjects featured in events.</p>
<p><i>We reached out to a wide and diverse audience through contacting a variety of local community groups - through the local churches, library, county council, local history societies, and people who have attended university events in the past.</i></p> <p><i>We promoted widely on twitter, via leaflets distributed among appropriate organisations (community centres, women's centres, libraries).</i></p> <p><i>We did targeted marketing to diverse communities of interest including U3A, culture updates and we paid for Facebook advertising where we selected specific diverse interests and we received a lot of bookings that way.</i></p> <p><i>In addition to the marketing through being human, I contacted BAME organisations in the area and distributed leaflets in local libraries.</i></p>

<p><b>Inclusive, varied format</b></p>
<p>Ensuring the formats and contents of events and activities were accessible for anyone to engage with, regardless of their previous subject knowledge.</p>
<p><i>I did not cater the event for any specific age, level of knowledge or ability. We were prepared to be flexible to any kind of background that participated in our event.</i></p> <p><i>Subject matter [name of subject] was deliberately chosen to appeal to widest possible audience, and to engage attendees as equal participants in the event / discussion.</i></p> <p><i>We offered a wide range of interactive activities (e.g. storytelling, crafts and games) as well as talks pitched to appeal to both those new to the subject as well as those already very interested and well-informed.</i></p> <p><i>Our event was designed to be suitable for all the family, so had several children in the audience, which obviously meant our script and entertainment had to be appropriate and engaging for children.</i></p> <p><i>We used the format of a play so that no prior knowledge was needed and learning about my subject could be enjoyable.</i></p>
<p><b>Accessible venue</b></p>
<p>Using venues that were fully accessible. This included physical accessibility, and provision for who those who may need other additional support in visiting venues.</p>
<p><i>We published details about the accessibility of the venue. We were also very pleased that a group of children from a special needs school joined us on the day. A member of the group commented in a feedback form about the accessibility of the activities to children with a variety of different learning needs.</i></p> <p><i>Making sure the room used was accessible. Quite a few of the participants were very elderly and we had to make sure they could access the exhibition and had suitable seating.</i></p> <p><i>The venue was accessible (e.g. wheelchair), parking was free and the event itself was free. We also asked attendees on sign up if they had any needs that needed to be accommodated for so that we could try to help in such cases.</i></p> <p><i>The initial venue was a cafe specifically run with an accessibility focus for staff and patrons, and especially for autistic staff. When this fell through, I retained guidance and research on autism accessibility (e.g. clear information in advance), and insistence on a wheelchair accessible venue.</i></p> <p><i>As a venue we offer excellent accessibility for visitors with impaired mobility, including wheelchair users. We welcome guide and assistance dogs. We also offer large print guides and magnifying glasses.</i></p>

Accessible timings and no cost to attend
<p>Holding events at the best time of day for an audience could access them, such as lunch times and weekends.</p> <p>Having free events also removed a barrier to attendance.</p>
<p><i>The event was free to attend and located in a public, fully accessible, library in central [name of city] during Saturday daytime. As an also family friendly event, it was meant to be feasible for individuals with caring responsibilities to attend and mitigate the impact of the usual working week.</i></p> <p><i>We held the event in the evening to allow for as many people as possible to attend after a work day.</i></p> <p><i>The event is run in an accessible venue, is organised on a weekend and early throughout the afternoon and evening. This allows people who work and who have families to attend the entirety of the event. I also advertise through my community channels, which attracts minority community members that would not usually come to such an event. The free entrance also makes these more attractive, allowing people on a low income to come and enjoy the events.</i></p>
Working with local communities
<p>Holding events in the particular communities that organisers were aiming to reach, thus helping audiences to access events that were on their doorsteps in venues that they may already know.</p> <p>Working with communities to involve them in development of activities or content added extra appeal.</p>
<p><i>Our event was purposely located in [name of venue], which is a community hub serving the local residents of [area of city])..... is a deprived, but very diverse, part of [the city], and we made an effort to contact local community groups to invite them to attend the community-focused workshop on the Saturday. For the schools workshops on the Friday, we ran workshops for a local school and 8 out of the 10 pupils in attendance spoke English as a second language.</i></p> <p><i>Events were held in an area of high deprivation and advertised to local people.</i></p> <p><i>Built it into work with local community groups we are already working with, individuals from these groups have diverse backgrounds.</i></p>

Other ways organisers made their events as inclusive or widely appealing as possible were reported to include; offering refreshments; providing a crèche; and ensuring ethnic and gender diversity among speakers or other contributors.

## 8. Contributor Feedback about Being Human 2019

This section presents feedback from 85 contributors, which included speakers, panellists, creative performers and partners, who took part in a Being Human 2019 event but were not the main organiser. Their views were captured via a survey distributed by event organisers and the data should be considered in the context that 600 contributors in total were estimated to have taken part, meaning respondents represent only 14% of the total number. They took part in 79 UK events, representing 31% of the UK programme.

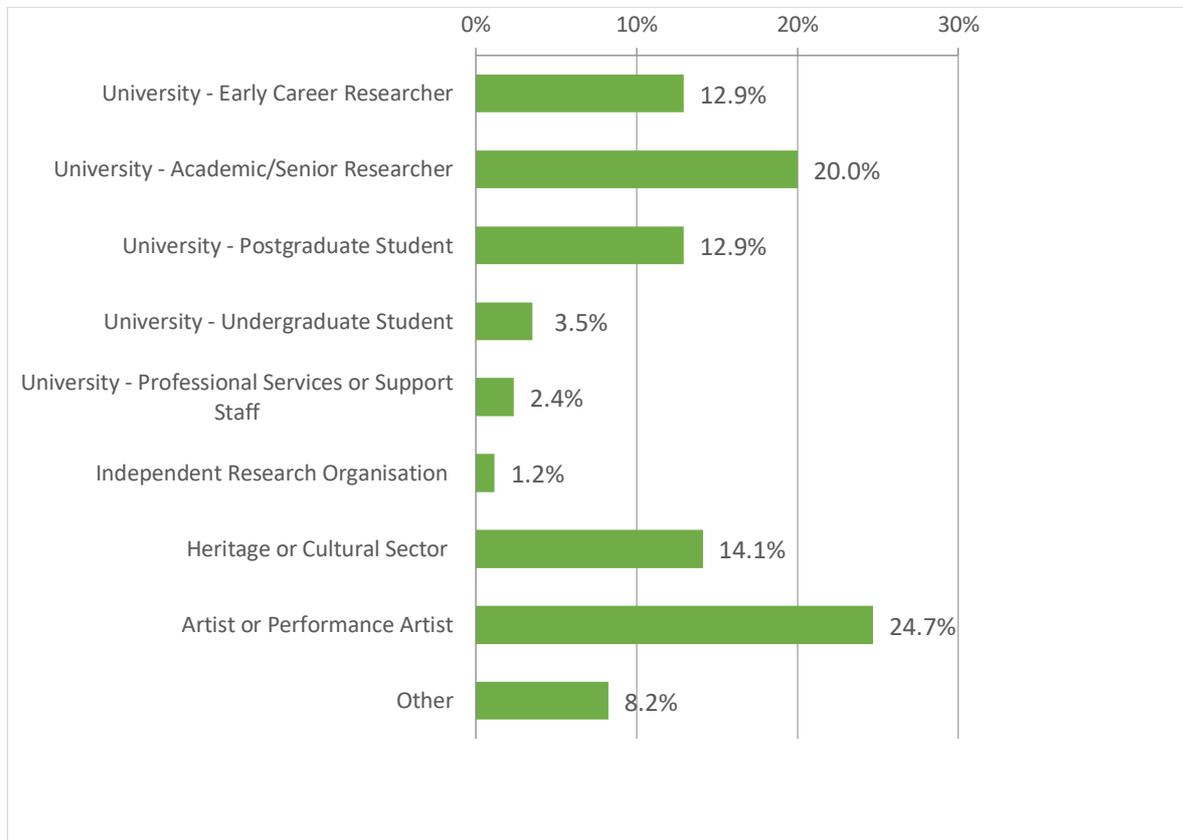
### 8.1. Contributor profile

Most 2019 contributors were based at universities, at 51.7%, which is unsurprising given Being Human’s focus on promoting research in the humanities. The equivalent proportions in 2018, 2017 and 2016 were 62.5%, 37.5% and 56.6% respectively. Most contributors who selected ‘other’ described themselves as teachers.

Just over one-third (38.6%) of university-based contributors reported that they were academic/ senior research staff, compared to 26.7% in 2018 and 57.1% in 2017. Half (50%) of university contributors selected either ‘early career researcher’ or ‘postgraduate student’ indicating that Being Human 2019 provided opportunities for individuals who are at the earliest stage of a career in research. The equivalent in 2018 was 35.0%.

The total of proportion of ‘research active contributors’ at universities, i.e. those who selected ‘academic/ senior researcher’, ‘early career researcher’ or ‘postgraduate student’, was 88.6%, which is higher than the 2018, 2017 and 2016 equivalents of 61.7%, 71.3 % and 76.8%. The reduction in this total in 2018 was thought to have been due to a high number of undergraduate student volunteer helpers completing the contributor survey that year.

**Being Human 2019 Contributor organisations (n=85)**



**Connection to Being Human sponsors**

In 2019, 10.3% of the ‘research active’ university-based contributors who responded to the survey reported that they were currently funded by the AHRC and none were currently funded by the British Academy, which compares to 37.0% and none in 2018. In 2017, no contributors reported that they were currently receiving funding from either organisation.

This year, 12.8% reported they had in the past received funding from the AHRC. The same proportion had in the past been funded by the British Academy. The 2018 equivalents were 16.2% and 2.7% and in 2017 they were 26.7% and one contributor.

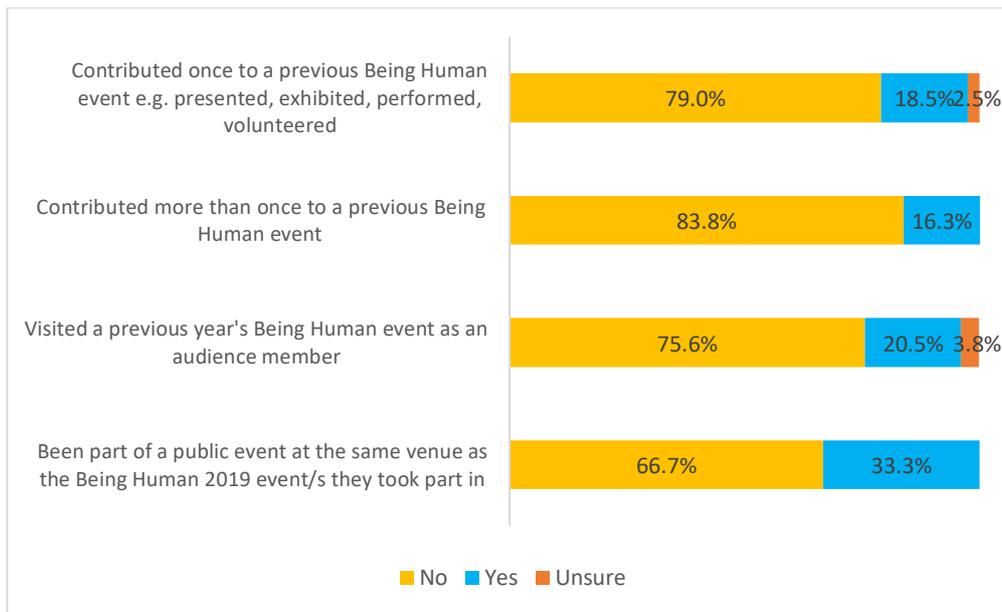
It is understood that SAS has full details of contributors supported by the Being Human funders, which would be a more accurate representation than the data presented above.

**Previous experience of Being Human**

79.0% of contributors took part in the Being Human festival for the first time in 2019, which is lower than the 92.6%, 82.0% and 88.1% who reported they were first-time contributors to Being Human in 2018, 2017 and 2016 respectively.

20.5% had experienced Being Human as an attendee and 33.3% had participated in public events at the same venue before. These indicators of familiarity were not explored in previous years.

**2019 Contributors’ prior experience of Being Human and public engagement (n=78 to 81)**



**Demographic profile**

54.2% of all 2019 contributors identified as female, lower than the 74.5% being female in 2018.

85.0% identified their ethnicity as ‘white’, comprising 68.8% who selected ‘white British’ and 16.3% who selected ‘white other’. The total was higher than the 80.9% who selected ‘white’ in 2018, and HESA 2016/17 data for UK HE staff<sup>16</sup>, where 81.1% were reported as ‘white’.

30.1% of contributors reported that they were age under 35, with the same proportion being age 35 to 44 and 39.7% being age 45 and over.

15.5% of contributors reported that they consider themselves to have a disability.

<sup>16</sup> Academic and Non-academic HE staff in the UK 2016/17 <https://www.hesa.ac.uk/data-and-analysis/staff>

## 8.2. Contributor motivations for taking part

Themed analysis of contributors’ described motivations for taking part fell into four main categories, which were similar to those identified in 2018 and were: to increase or broaden audience reach - an aim that they associated with Being Human; to increase public awareness of particular research topics or collections; and to strengthen or continue existing collaborations or local partnerships, including inter-disciplinary collaborations.

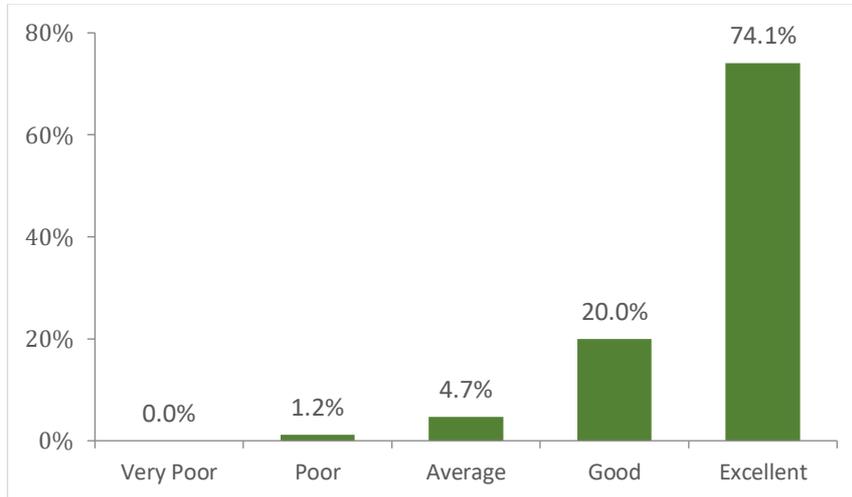
**Contributor motivations for taking part in Being Human 2019**

Category	Examples
<p><b>Broaden or increase audience reach</b></p>	<p><i>I really like the ethos of the festival. Connecting with new audiences is very much core to the work I do, and I think opening up academic work to non-academic audiences in accessible ways is a fantastic and important goal.</i></p> <p><i>One of [name of centre]'s core aims is widening participation. I felt that this would be an excellent opportunity to engage with new audiences and colleagues throughout the University.</i></p> <p><i>I was keen to bring the work to a [name of city] audience, after a successful presentation in [name of larger neighbouring city] in 2018. I felt that the work has very clear relevance to the festival, and it was an obvious fit to the programme.</i></p>
<p><b>Increase public awareness of particular research topics or collections</b></p>	<p><i>Spread knowledge about [name of subject area] in an interactive way and draw attention to a little known and understood body of material.</i></p> <p><i>Raise awareness of resources and collections as well as develop relationships with the HE institutions.</i></p> <p><i>I wanted to engage the public in discussions about humanities past, present and potential impact on [name of topic], and to explain some of my research on this topic. I hoped to do this in way that was interesting and informative.</i></p>
<p><b>Strengthen collaborations (including inter-disciplinary) or local partnerships</b></p>	<p><i>I had previously worked on a project with the [name of organisation] and was approached to engage with this project. It was an excellent opportunity to participate and collaborate with a fantastic partner in an intriguing and important [name of topic] cultural history event.</i></p> <p><i>It has become an important part of the rhythm of the ... year that the [name of university and local partner] will work closely together to deliver a successful event at the Being Human Festival. We now have a devoted public following.</i></p> <p><i>It was an opportunity to move from my experience of community arts workshop into more academic workshops, as well as the opportunity to work with other PhD researchers. The cross-disciplinary nature of the workshop was also appealing.</i></p>

### 8.3. Contributor experiences

Being Human 2019 was highly rated by almost all contributors. 94.1% rated their experiences as ‘excellent’ (74.1%) or ‘good’ (20.0%). The total proportion giving a positive rating is similar to 2018 and 2017, when it was 96.0% and 94.3% respectively. However, the proportion giving the highest rating of ‘excellent’ increased markedly from 58.0% in 2018 and 58.6% in 2017.

**Contributor ratings of their experiences at Being Human 2019 (n=85)**



Contributors of all types who rated their experiences positively provided reasons that showed how they appreciated audience reactions, as well as being involved in well-organised events and experiencing interesting venues. The small proportion who rated experiences as average or below felt their events could have benefitted from greater publicity.

**Reasons for contributor ratings of Being Human 2019**

Category	Examples
<b>Positive</b>	<p><i>Amazingly enthusiastic audience really keen to hear from researchers and exchange ideas.</i></p> <p><i>Good participation from the public, good involvement for the volunteers and staff at host venue.</i></p> <p><i>It was fantastic to see the participants so willing to share and connect and create together. Overall a very moving day that, from talking to most of the participants, I know that they appreciated and wanted more of in the future.</i></p> <p><i>The event was very well organised. The staff were very helpful and supportive, both before and during the event. The number of visitors was manageable and they all seemed genuinely interested in [activity], which results in some interesting and engaging conversations.</i></p>
<b>Average or less</b>	<p><i>Advertising could have been better; especially the publicity through our university's own channels was rather subdued.</i></p> <p><i>The advance communication was good. The room is a lovely space and definitely fit for purpose. We were well supported by the team on the day. However, the marketing for our particular event [workshops as part of a larger event] was, I felt, poor / non-existent (e.g. all leaflets referred solely to [larger event] - there was nothing about [the] workshops and you had to look quite hard on the website to find it too).</i></p>

## 8.4. Contributor outcomes

Contributors described a range of outcomes for them, their work or their organisations, including in many cases multiple outcomes. The most common of these can be categorised as: new or enhanced contacts or networks; learning or gaining experience to inform future public engagement activities; and, for some university contributors, public insight on their research topic.

### Contributor outcomes from Being Human 2019

Category	Examples
<b>Contacts or networks</b>	<p><i>New collaborators, with the possibility of bridging the gap between academia and discussions in wider society.</i></p> <p><i>It has further cemented the contacts and collaborators I'd established for the [type of] project. Public engagement activities are essential in order for the public not to view academia, creatives and artists as being in their ivory towers.</i></p> <p><i>I have made loads of new contacts and potential future collaborations. The whole process (...), has really improved my own practice.</i></p> <p><i>Quite a number of new contacts/collaborators for our applied research projects.</i></p> <p><i>A wide range of new contacts, a new starting point from which to influence the design of our new curriculum and hopefully a long and sustained partnership with the artists we worked with.</i></p>
<b>Public engagement learning or experience</b>	<p><i>It's opened my eyes to new ideas for community engagement projects. I learnt that we can fit more people into [space] than I thought.</i></p> <p><i>It's the first time I have taken part in a panel discussion and now would be brave enough to do this again.</i></p> <p><i>I feel much more confident giving both public and non-academic talks about my research. I have learnt about which interactive activities the public enjoy the most.</i></p> <p><i>It has encouraged me to create ideas for further public engagement events to share my research to a broader audience.</i></p>
<b>Public insight on research topics</b>	<p><i>Insight into an event format with which I was previously unfamiliar; the opportunity to collaborate with a colleague in a different field; new insight into my research topic; greater confidence in speaking informally to non-specialist audiences.</i></p> <p><i>I personally gained new contacts and new avenues of research to explore.</i></p> <p><i>...hearing new responses and suggestions from diverse perspectives really enriches my own understanding of the research, points up potential problematics, and also gives me an idea of the importance of the research for people beyond academia.</i></p>

## 9. Concluding Points and Recommendations

### Meeting core objectives

The evaluation for the 2019 Being Human festival has shown that it met its core objectives:

1. To demonstrate, to a non-specialist audience, the value of humanities research to society in the UK and globally.
2. To enhance public visibility and understanding of the humanities, demonstrating relevance to everyday life.
3. To encourage, support and create opportunities for humanities researchers to engage with non-academic audiences.
4. To initiate culture change in attitudes towards public engagement within the humanities – embedding public engagement across the HE sector.

Meeting the objectives was evidenced in particular by attendees' positive experiences and outcomes, organiser efforts to increase and broaden audience reach, and positive outcomes for organisers in developing skills and building capacity for public engagement.

### Audience experience and outcomes

- As in previous years, audience members rated Being Human events highly and identified a number of success factors, which were mainly: engaging presentations, interesting topics, especially if personally or locally relevant; and high quality, value-adding performance elements. These factors were also the same as in previous years.
- There was evidence that the 2019 festival delivered three of its intended audience outcomes for the vast majority of attendees, as over 90% wanted to *find out more about the subject(s) covered*, had *increased their awareness of research in the subject(s) covered* and increased their *understanding of the subject/s relevance to everyday life* 'a lot'. Slightly fewer attendees responded positively to an additional outcome introduced this year of being able to *share their views about the subject*, which could be because not all event formats were intending to allow for this type of two-way interaction. If deemed strategically important, the Being Human Awards application process could be used to increase the number of events that explicitly feature two-way engagement formats.

### Diversifying audiences

- The evaluation found indications that the Being Human festival is attracting an increasingly diverse audience from year to year, although it should be noted that as a nationwide festival there will be local variations on what constitutes the diversity of an audience group, e.g. where they live, how much they engage with cultural activities. These variations may not be being fully illustrated through simply demographic metrics, and it is unlikely that any one set of metrics can identify the full range of local diversity that is to be found in the Being Human audience as a whole.
- As with previous years, the 2019 Being Human events attracted an audience that was mostly new to the festival, with over three quarters never having attended a Being Human event previously. This variation in audience is likely to be a factor of the varied appeal of the different topics featured and the fact that featured topics differ from year to year.
- 30.8% of 2019 attendees over 16 had not studied the humanities post-16. But, 54.4% had studied humanities at university which is slightly higher than previous years. However, as measured for the first time this year, 37.0% of attendees had not been to an event about university research before and 21.5% had not visited a university for a public event. These

figures gives an indication on how much attendees engage with public engagement activities and could be used as a baseline in future evaluations.

- There was also an indication that Being Human attendees have a higher than average engagement with cultural activities, such as visiting a museum or gallery, which is to be expected when considering the programme features events that require attendees to seek out and attend activities which are linked to cultural subjects or venues, such as museums, galleries or theatres.
- The 2019 Being Human festival attracted a slightly more ethnically diverse audience than in 2018, with 81.1% of audience members describing themselves as ‘white’, 5% less than last year. Over 90% of 2019 organisers described themselves as ‘white’, which suggests that the ethnic diversity of audiences was not directly reflected in the organiser profile.
- There was an increase in audience members reporting they have a disability compared to 2018, although the proportion remains below the national average.
- Most organisers made active steps to diversify audiences which included:
  - Promoting events as widely as possible and targeting particular groups or communities.
  - Producing events with an accessible, inclusive format.
  - Ensuring the venue was accessible for all.
  - Reducing or removing barriers to attend, such as time of day or cost.
  - Involving local communities as partners in planning and delivery of events.

### **Organiser experience and outcomes**

- The 2019 evaluation found evidence that Being Human is becoming established as a recognised and respected platform and supporting mechanism, which provides an infrastructure for developing and embedding humanities public engagement within higher education institutions. This supports the finding of a 5-year evaluative review of Being Human completed prior to the 2019 festival.
- In 2019 almost a quarter of organisers had taken part in Being Human more than once previously, which is an increase on the proportion reported in 2018. These organisers described how their previous involvement has had longer term or wider impact which indicates that the festival is helping to build longer term capacity for public engagement within the humanities, including the development of resources, relationships and skills.
- 95.5% of organisers rated Being Human 2019 as either ‘excellent’ or ‘good’ in achieving their aims for taking part. Similar to previous years, organiser motivations and outcomes were mainly:
  - Opportunity to collaborate with partners, both internal and external.
  - Opportunity to collaborate with audiences.
  - Reaching new or wider audiences.
  - Working within the festival structure.
  - Building capacity for public engagement, including increasing institutional capacity, developing skills and REF narratives or case studies.
- Organisers described how they valued Being Human across a range of their public engagement work and provided evidence that Being Human is deemed to be a unique offering in the public engagement landscape, confirming the findings of the 5-year evaluative review.

## Recommendations

1. As the Being Human festival is reaching a level of maturity and becoming increasingly established, showing evidence of longer term capacity building for public engagement, there is an opportunity to revisit the festival strategy with relevant partners and refine the core objectives. Within the limited resourcing that is available this would give greater focus and help target support to activities designed to engage priority audience groups and/or communities.
2. Any strategic review should include a review of funding and resourcing requirements to meet agreed targets. The funding for Being Human has remained at the same level since 2015, during which time costs have risen, and it is unrealistic to expect that current levels of output and success can be maintained indefinitely, without additional resourcing.
3. Despite the fact that international activity is not explicitly mentioned in the Being Human core objectives, it is recommended that any review of festival strategy and core objectives should include the international element, taking a focused approach to ensure international plans align with the overall strategy. In addition, the evaluation of Being Human 2019 did not include any feedback about international events and it is recommended that, in future, international events are evaluated in a systematic manner, which is consistent with the overall festival evaluation framework.
4. In terms of audience reach, the current core objective refers to engaging a ‘non-specialist’ audience. If this ‘non-specialist’ audience is defined more specifically, then the evaluation would be able to refine relevant indicators that demonstrate appropriate reach. As diversification is influenced by particular local environments, one consideration for any definition could be prioritising reach to ‘new’ audiences, i.e. those engaging with humanities research for the first time, which would influence the indicators used in future evaluations.
5. The core objectives around supporting researchers in public engagement and building public engagement capacity are important defining features of Being Human, which should be retained in any strategic review, with a view to ensuring they remain relevant to latest policy thinking on engagement.
6. In order to maintain and promote inclusivity and a broad audience reach, Being Human should continue to encourage organisers to make their events as widely accessible as possible to their target audience groups. SAS should continue to include within the programme a variety of locations, formats, events and activities to ensure widespread appeal; from inclusive outreach events working with trusted community partners that take research directly to audiences, to events inviting audiences to engage with research at specific venues. The former are likely to attract audiences who may be typically ‘under-served’ by public engagement, and the latter to attract those who generally engage more with cultural venues and activities. Including both will ensure the broadest-possible audience reach.
7. It is recommended that the evaluation methods used in future complement this breadth of programming by further promoting and supporting the use of alternative methods to capture relevant audience data. Such methods should be based around a set of core evaluation questions and reporting template to ensure essential information is captured in a consistent manner.
8. In terms of evaluation, it is also recommended that following any strategic review, the evaluation methods for organisers are refined to capture only relevant and appropriate information to inform the festival’s impact and development, and removing any unnecessary information or duplication of information collected directly by Being Human from organisers.

### **Concluding statement**

The evidence presented in the evaluation has demonstrated that Being Human 2019 repeated the success of previous year's festivals in meeting its core objectives and providing positive experiences and outcomes for attendees, organisers and contributors.

Being Human 2019 was an ambitious undertaking that provided an extremely extensive variety of opportunities for a total audience of c. 31,700 representing a range of backgrounds to engage directly with all aspects of humanities research. Although the amount of funding is limited, over a number of years the festival has become particularly successful in producing a programme that provides both breadth and depth engagement activities, thus optimising event accessibility to the widest-possible audience. Another success factor in optimising Being Human's inclusivity was the programming of activities that specifically appeal to local audiences or particular communities because of the locally-relevant nature of their content or use of local venues and sites.

The evaluation findings also demonstrated the value of Being Human in providing researchers and research institutions with an engagement infrastructure in the form of a national platform and framework for public engagement with humanities research, which appears to have inspired researchers and often enhanced their skills and confidence to undertake more public engagement, as well as having led to increased public engagement capacity within research institutions. Of particular significance is the proportion of Early Career Researchers involved in organising events, which, along with feedback about how the festival influences other public engagement work, are indications of Being Human having value and impact in public engagement professional development.

Evidence is emerging over the years of Being Human broadening and diversifying its audience reach. However, there is scope for clearer definition of the target audience, particularly around what is meant by diversity in the specific context of Being Human, which could result in a more coherent programme and a more focused evaluation approach. In reviewing the audience definition, account needs to be taken of the full range of different forms of diversity that may be meaningful for the wide spectrum of local contexts and environments within which Being Human events and activities are delivered.

The evaluation makes eight recommendations for consideration by the Being Human team. These recommendations centre on reviewing the strategic objectives and resourcing of the festival; specifying 'Being Human' audience diversification more clearly; and reviewing the aims and purpose of the evaluation of Being Human to ensure they are aligned to any changes in strategy or audience specification.