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1 INTRODUCTION
About This Report

Flow Associates were commissioned to carry out an evaluation of the 2022 Being Human Festival, building on previous years’ research by assessing the impact of the Festival for organisers, hubs, stakeholders and participants. We have shifted the focus of evaluation in 2022 away from quantitative monitoring and towards a more qualitative and impact-focused model, which will enable the festival to:

- Become sustainable by identifying and understanding the most loyal and active visitors, creating an offer that keeps them engaged by visiting and supporting the festival
- Make meaningful progress in increasing the representation of diverse audiences
- Find opportunities to build new relationships, partnerships and collaborations.

With this in mind we have framed our analysis with questions that explore the future of the festival, as set out by the Being Human team.

Collaborations:

- How can the festival reach beyond its ‘usual suspects’ to bring in early-career researchers?
- How can the Being Human Festival support organisers and stakeholders to experiment in engaging the public with research?

Audiences:

- How does the festival move beyond its already engaged audiences, to begin to reach those who may never have engaged with research or the Humanities before?

Festival:

- How can this national yet hyperlocal festival help audiences, participants, organisers and stakeholders feel as if they are part of something much bigger?
- What is the value in the Being Human brand? Is there a sense of being part of a national network?

While we may not be able to fully answer these questions at this point we have identified potential routes for further exploration by drawing deeper insights from the available data. We have used survey data and insights from Being Human 2022 and previous evaluation reports to set out the current situation and make observations and recommendations towards the future.

This report will be used to inform a Theory of Change workshop with the Being Human team, identifying a future direction and potential routes to get there.
The Being Human Festival seeks to make contemporary thought, ideas and experiences connected with humanities research accessible to members of the public. The festival is run by the School of Advanced Study (SAS), University of London, in partnership with the Arts and Humanities Research Council (AHRC) and the British Academy. It extends participation to universities, museums and (university) libraries across the country and is a chance for each organising body to connect with their local arts and culture provision and to reach out to members of the public of all ages to engage with them in what it means to ‘be human’.

The festival supports SAS’s responsibility to society through public engagement, in learning from and evaluating this process and allowing staff, students and fellows to benefit from public engagement by gaining new perspectives and insights on their work.

The festival took place in November 2022 across the UK and with an international hub in Melbourne, Australia. With 285 free events taking place in 48 towns and cities, the public were invited to take part in walks, talks, performances and workshops exploring the theme of “Breakthroughs”.

Being Human has the following strategic objectives leading up to 2025:

- Demonstrate, and celebrate, the national value and significance of humanities research
- Build capacity for place-based public engagement with humanities research, demonstrating its interest and significance to local communities
- Strengthen the public’s understanding of the range and relevance of humanities research by extending its reach across diverse communities
- Develop skills for humanities researchers seeking to engage with publics and increasing opportunities for all researchers to do so
- Embed the festival as a sustainable, high-impact national fixture.

The following ‘SAS Priorities’ were specified during the planning for the festival and evaluation:

- Train the next generation of humanities researchers.
- Devise innovative methods for new discoveries.
- Connect humanities researchers and practitioners across disciplines and sectors.
- Boost the national infrastructure for humanities through the development of our unique resources and capabilities to enable new methods and support the growth of ideas.
- Achieve inclusivity and national reach.
Through this, the School of Advanced Study achieves its mission to promote and facilitate research of the humanities by:

- Providing a research base for an international community of scholars
- Inspiring, developing, and supporting innovative research initiatives and networks
- Enhancing the dissemination of the research of others, and related activities, beyond what they or their institutions could achieve alone
- Providing specialist research training at master’s, doctoral, and post-doctoral levels—locally, nationally, and internationally
- Adding value to the work of researchers in the humanities and social sciences throughout the UK.
The Being Human Festival took place between 10 to 19 November with over 280 events and activities taking place across 48 towns and cities across the UK, reaching over 26,000 people through in-person and online events. The festival involved 89 ‘lead event’ organisers, and humanities researchers from 69 universities and research organisations who created events and activities to engage with the public and open up dialogues around humanities research, aiming to spark curiosity, connect with places and communities and showcase new research and its relevance to our everyday lives.

This year’s festival began with the first in-person launch celebration in three years. Researchers, event organisers, festival friends, stakeholders and the public came together for an evening of tasters of the festival’s activities at the Museum of the Home in East London, including a poetry reading from Wolverhampton poet laureate Kuli Kohli, and Bollywood dancing from Bhavini Sheth.

Being Human is a national festival with a local focus, and this year activities took place in a wide range of venues and locations, including parks and gardens, heritage sites, high streets, beaches, pubs, museums, libraries, cafés, theatres, galleries and community centres. This was made possible with the festival enabling 322 community partnerships between researchers and other organisations.

Figure 1: Being Human 2022 - Locations of events (Grey marker indicates cancelled event)
In Newcastle, walkers followed the section of Hadrian’s Wall running through the west end of the city, and in the Scottish Highlands festival-goers headed out to explore the landscape of Glen Banchor, sharing Ossianic poetry and taking part in photography. In Llandudno, visitors took to the beach for walking and creative writing inspired by the nature diaries of Dr Paul Whalley. In Dundee ‘The Being Human Library’ popped up at the city’s Overgate Shopping Centre, complete with a comics corner, mini library and a communal story-wall.

Being Human takes research off campus and brings it to life through handmade, fun and vibrant events. The festival encourages event organisers to step away from lectures and seminars and move towards creative and participatory events that engage the mind and the senses, with activities communicating research through food, music, art, crafts and theatre.

Researchers in Sheffield explored the forgotten foods of Rampur in Northern India with an illustrated talk and food tasting of heritage rice varieties. In London, audiences created zines inspired by the evidence of LGBTQ+ lives found in the 1921 census. Hand-bound books were created at workshops at the Shipley Art Gallery in Gateshead, led by local bookbinder Alexandra Marsden and Book Historians from Northumbria University. And visitors to The Atkinson in Southport shared their colourful visual interpretations of the Ganzflicker, a centuries-old psychedelic flickering light practice that creates visual illusions.

The festival also offers opportunities for people to share their thoughts, ideas and experiences, to feed into research and to co-produce activities and events.

This year, in Swansea, women from across industrial South Wales were commemorated and celebrated through ‘Breakthrough Welsh Women’ in a series of workshops culminating in an event at the Glynn Vivian Art Gallery- where a celebratory banner, created at the workshops, was unveiled.

In the West Midlands, local stakeholders, the university, and members of the community came together at Wolverhampton Art Gallery to discuss why the arts are needed in Wolverhampton. The event also offered hands-on workshops and a community meal.

And in London, care-experienced young people used verbatim theatre, storytelling, beat-boxing and dance to share uplifting and challenging reflections on the care system.

Being Human also saw its first ever car show as part of Bradford’s BBC 100 Festival Hub. The university teamed up with the District Council and Bradford Modified Club to present the show at Bradford’s City Park. Despite the rain, hundreds of people stopped by to look at the cars, share their own car stories, and listen to stories collected as part of Dr Yunis Aslam’s research on ‘Race, Taste, Class and Cars’.

**Headline Figures**

- **285** events and activities
- **Over 26,000** people engaged
- **68** universities and research organisations
- **82** lead organisers
- **322** community partners
- **Events in 48** towns and cities across the UK.
1.4 OVERALL FUNDING AND INVESTMENT

The 2022 Being Human Festival was awarded core funding of £55,000 from AHRC (£35,000) and the British Academy (£20,000). The AHRC also provided separate support of £15,000 for University of Bradford to operate as hub. Core funding was distributed through a competitive process as: 20 Small Awards and 6 Hub Awards (including Bradford). The AHRC also funded 4 New Generation Thinkers Think Small Awards (£5,000).

The total funding provided by Being Human 2022 was £70,809. There were 107 events which received financial support out of a total of 285, making the proportion of the programme which was funded 51.9%, in line with the 51.3% in 2021. Funded events received on average £661.76, whilst across the whole programme of 206 events, the average was £343.73.

Figure 2 shows the central funding investment across the festival. Events funded by SAS had a mean investment per head of £6.82 and a median of £10.43. When including match funding, the mean per head was £22.07 and the median, £33.30. These calculations may be used to assess value for money for the Festival, SAS and other stakeholders, for comparison against other public engagement initiatives.

<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>Attendees</th>
<th>BH Funding</th>
<th>Match Funding</th>
<th>Total Spending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funded events with reported attendance</td>
<td>90</td>
<td>9688</td>
<td>£66,120</td>
<td>£34,944</td>
<td>£101,064</td>
</tr>
<tr>
<td>Funded events with unreported attendance</td>
<td>8</td>
<td>NA</td>
<td>£4,689</td>
<td>£3,926</td>
<td>£8,615</td>
</tr>
<tr>
<td>Funded events cancelled</td>
<td>9</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Total</td>
<td>107</td>
<td>9688</td>
<td>£70,809</td>
<td>£38,870</td>
<td>£109,679</td>
</tr>
</tbody>
</table>

**FIGURE 2: Being Human 2022 - Attendance and funding for funded events**

Events which were not funded by Being Human received support throughout from the Being Human team. Organisers were able to access training and resources, as well as benefit from marketing and promotion materials such as the website, social media channels and posters etc.
2 EXECUTIVE SUMMARY
The Being Human Festival provides a unique platform for researchers to take their research out to the public, engaging audiences through innovative formats of presentation and involving them in the active work which is taking place in the humanities in universities and research institutes across the breadth of the UK.

The Organisers taking part represent the diverse population of humanities research and hold a variety of positions within the sector. The festival continues to diversify in its reach, increasing its proportion of Organisers from non-white backgrounds, a positive trend demonstrated over the last five years.

Participating in the festival creates opportunities for professional development and training the next generation of researchers.

- Masterclasses, online resources and guides provide access to expertise in public engagement, as well as support from the Being Human team. These are all highly rated by those taking part in the festival and are particularly valued by those who are looking to gain skills and confidence in programming and delivering public engagement activity.

- Early Career Researchers and Doctoral students benefit from and value the festival’s supportive work, enabling them to gain practical and demonstrable experience in involving the public in their research. 15% of all Organisers were ECRs compared with 10.9% in 2021.

The 2022 festival offered an eclectic range of events and formats. The experimental ethos of the festival and its emphasis on collaboration enables researchers to test new approaches to public engagement.

- This is highly valued by Organisers, Stakeholders, and the public, offering an innovative programme which enables reciprocal learning and the sharing of experiences. 93.75% of Organisers considered their experience of the festival as good or excellent.

- Organisers develop new formats, from cabarets to open-air car meets, testing and refining them in order to learn about the impact that their research can have on a wider audience.

The programme of events represented a broad range of collaborations which connected researchers and practitioners across disciplines and sectors. Organisers worked with audiences to bring a lens on local history and hidden stories, collaborating with museums, art centres, libraries, and heritage sites. Performers, writers, and artists worked with researchers to translate research into their events, creating accessible and entertaining insights into subjects as varied as Artificial Intelligence, Shakespeare and local landscapes.

- Partnerships with heritage, community and educational organisations created encounters with disciplines outside of academia, as well as building the capacity of the festival to deliver its programming through support in kind, such as the use of non-academic facilities, marketing reach and access to archives.

- Heritage and arts organisations formed 26% of all partnerships in the festival.
Across 48 places in the UK, events brought together researchers and the public for dialogue, creative activities and learning. The national reach and scale of the festival is an enabling factor in building a presence for the humanities and it occupies a unique space in sharing academic humanities research.

- Organisers were able to **leverage the brand of Being Human to advocate for their public engagement work and access resources** in order to share their research more widely.
- At a local level, **Organisers felt a prestige in participating in the festival** and valued the status which it provided their events. There is an opportunity for the festival to continue to build on this, building the capabilities, capacity, and presence of public engagement in universities and research institutes as Organisers continue to encounter barriers in advocating it as central to their role and responsibilities.
- 73.1% of audiences lived outside London.

Organisers, Stakeholders, and partners demonstrated a strong commitment to ensuring that their events were inclusive, accessible, and welcoming. Many were motivated by representing their university or research institute as a civic space and resource for their communities, and put in place measures to ensure that barriers to taking part were lowered for any member of the public who wished to take part.

- **This commitment to inclusivity has seen people from Asian, Black and other ethnic backgrounds represent 14% of all audiences for events, up from 10% in 2021.**
- 14% of organisers were from non-white backgrounds, up from 5.9% in 2019.

Highly targeted programming for local communities was created, often with the support of other local partners who were able to provide access to network, schools and groups who formed their audiences. As in previous years, the festival featured events taking place outside of the walls of academia, with activity happening in parks, town squares and shopping centres. By doing so, the humanities were brought into people’s everyday lives and experiences, bringing serendipitous encounters with research to unexpected places.

- Feedback from audiences gave the festival a Net Promoter score of 60, which is considered **excellent and significantly above average.** Younger audiences, aged 20-34 years old, rated their experiences most highly of all age groups.
- There has been a **rise in audiences attending Being Human events for the first time**, up from 79.6% in 2021 to 86% in 2022.
3 METHODOLOGY
Flow took a mixed methodology approach to collecting data in order to reflect the diverse activities of the festival.

A variety of research approaches were applied between November 2022 and February 2023:

1. Being Human Festival event observation: Online and in-person (London, Sussex and Norfolk)
2. Post-event audience survey: Physical surveys handed out at events and digital surveys online
3. Organiser survey amongst key stakeholders and partners: Online surveys
4. Organiser telephone interviews with wider stakeholders: 20 minute telephone interviews with event organisers, hubs and delivery partners after the festival delivery.

3.1.1 SAMPLE

1. Audience survey: 1,932 completed surveys, collected at 158 events (730 physical surveys and 1,202 online surveys)
2. Organiser survey: 63 completed surveys (77% of total involved)
3. Stakeholder surveys: 47 completed surveys
4. Organiser telephone interviews: 14 interviews conducted with hubs and organisers.

3.1.2 CHALLENGES

The success of the evaluation relies on the support of Organisers to ensure that feedback is collected from those who attend and support their events. After observation of some online events we recognised that audiences were not being made aware of the opportunity to provide feedback or how that will be used. A reminder was sent to all Organisers to remind them to notify their audiences and to offer support in carrying it out if needed.

Upon cleaning the data from the online surveys, it was found that we had received a significant number of submissions by bots, an automated programme. Data from these responses were identified by their submission time, IP address and duplicate answers and were removed from the final dataset used for analysis.

There was a compressed timescale for planning the evaluation of the festival. The evaluation materials from previous years were used as a foundation for the data collection from all involved but in future years, and in order to ensure that the process in future years will have an enquiry focus around Being Human’s core and changing strategy and objectives, Flow Associates will work with the festival team and stakeholders to identify their Theory of Change in Spring 2023.
A mixed methodology approach was used in order to capture a holistic picture of the activities of the programme. Data was collected from:

- Organisers
- Stakeholders
- Audiences
- International Hubs

**Online Organiser Survey**
Organisers were asked to complete an online survey which collected feedback on their experience of taking part, motivations and intended outcomes for their events, and their demographic profile.

**Online Stakeholder Survey**
Stakeholders received a link to an online survey which collected feedback about their experience, demographics and motivation for taking part.

**Audience Survey**
Audiences were invited to complete a short post-event survey either as a paper form or online. The survey was shared by Organisers through a link or QR code in venues and also as a link to attendees through their booking email. In online events a link was commonly shared using the chat function in their video platform.

**Interviews with Organisers and Stakeholders**
14 interviews with Organisers and Stakeholders took place which explored their experience of taking part in the festival, enabling a more in-depth conversation around the answers they supplied in surveys.

**Event Observation and Attendance Data**
Flow carried out observations at a range of events, online and in-person. Observations were an opportunity to see public engagement activities in action, including workshops, performances, talks and walks.

### 3.2.1 DATA PRESENTATION

Where data is presented, the sample size is stated as the number of respondents (n=). Survey respondents were not asked to answer every question, and as such, sample sizes differ throughout. Quotations have been anonymised from survey responses and are attributed to their data set.

### 3.2.2 EVALUATION SUPPORT FOR ORGANISERS AND STAKEHOLDERS

A guide to evaluation was provided for Organisers which outlined the role of evaluation and supported them in carrying it out. The document provided guidance in improving rate of feedback, a timeline for their responsibilities in providing information to Being Human and supporting resources such as email templates and posters for event spaces.
4 ORGANISERS AND STAKEHOLDERS
4.1 ORGANISERS AND STAKEHOLDERS

FRAMING QUESTIONS:

How can the festival reach beyond its ‘usual suspects’ to bring in Early Career Researchers? What is the experience of Early Career Researchers and how can we learn from this to increase their representation opportunities offered by the festival?

How can Being Human support organisers and stakeholders to experiment in engaging the public with research?

KEY INSIGHTS AND DATA

- Organisers and Stakeholders continue to reflect the diversity of the humanities. Over half of all Organisers were under 44 years old and represented universities and research institutions across the breadth of the UK.

- The primary motivations for taking part were to create engagement and awareness of research at their university, give a voice for untold stories and to connect research with people’s lived experience.

- Organisers and Stakeholders had a highly positive experience of taking part in the festival, using Being Human as a platform for their professional development, learning public engagement skills and building external relationships and collaborations.

- Early Career Researchers used the festival to access PER (Public Engagement with Research) training, build partnerships and provide new perspectives on their work. However, their engagement overall participation fell this year and there are barriers to taking part in their workload and the time commitment.

- The national scale and reach of the festival is an enabling factor, allowing Organisers to advocate internally for taking part and to access the resources to do so.

OBSERVATIONS AND RECOMMENDATIONS

The diversity of the Organisers and Stakeholders in the festival should continue to be developed. As well as improving its representation within the festival, it supports Being Human in having the aim of diversifying the audiences it reaches.

Being Human should explore how it can support Early Career Researchers and Doctoral students in delivering public engagement and begin further research to understand the barriers that they are facing in either accessing support, resources or the skills needed to take part.

Being Human can play an important role in demonstrating the impact of public engagement to HEI and research leadership. In doing so, it can support Organisers and Stakeholders in advocating to participate in the festival not as additional to their role, but as a valuable part of their employment and research activity.
4.2 WHO IS CURRENTLY INVOLVED?

4.2.1 ORGANISER AND STAKEHOLDER SAMPLE

Insights were gathered from the following samples:

- 63 Organisers (77% of total involved)
- Reached an estimated 18,776 attendees between them (87% of total estimate)
- Self reported 173 events (61% of festival total) ranging in audience size from 3 to 1220 with a median of 42
- 47 Stakeholders
- 14 interviews conducted with Hubs and Organisers.

4.2.2 DEMOGRAPHIC AND GEOGRAPHIC INSIGHTS

- **Organisers tended to be aged 35 or older**, with the biggest segment aged 35 to 44 (39%) followed by 45 to 54 (23%). Stakeholder ages were more varied, with a slightly higher percentage of younger people.
- **76% of Organisers were women**, 19% men, and 5% preferred not to say. Stakeholders were more likely to leave this question blank, but the majority group was female in line with the Organisers.
- **10% of organisers and 8% of stakeholders identify as D/deaf or disabled**, or have a long-term health condition that impact on their daily life.
- **77% of organisers and 71% of stakeholders identified as white**
- **The areas with the highest proportion of organisers were London (29%) and Scotland (15%).** Stakeholders had a wider range with 12% from London, 12% from Yorkshire and the Humber, 10% from West Midlands, and 10% from South West England.

**Being Human continues to make progress on increasing the representation and diversity of Organisers.** 2022 saw a reduced proportion of Organisers identifying as “white” continuing the trend of previous years and reflecting the festival pro-actively approaching inclusion.

<table>
<thead>
<tr>
<th>Ethnic or Racial Identity</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian or Asian British</td>
<td>1.2%</td>
<td>3.9%</td>
<td>4.0%</td>
<td>3%</td>
</tr>
<tr>
<td>Black or Black British</td>
<td>0%</td>
<td>4.8%</td>
<td>4%</td>
<td>5%</td>
</tr>
<tr>
<td>Mixed or Multiple</td>
<td>4.7%</td>
<td>2.9%</td>
<td>5.3%</td>
<td>6%</td>
</tr>
<tr>
<td>White groups</td>
<td>90.7%</td>
<td>80.8%</td>
<td>78.7%</td>
<td>77%</td>
</tr>
</tbody>
</table>

**FIGURE 3:** Being Human 2019 – 2022: Ethnic or racial identity of organisers
The demographic profile for both organisers and stakeholders remains constant with previous years. Based on survey feedback:

- 20% of Organisers were aged under 35. At 39%, Organisers were most likely to be aged 35 – 44.
- Of those survey respondents, 76% of Organisers identified as women as compared to 19% as men, with 5% preferring not to answer.
- Organisers who identify as being D/deaf or disabled, or having a long term health condition, was identical to last year at 10%.
- 81% of respondents were based in England, with another 16% in Scotland and 3% in Wales. Within England, 31% of respondents were from London.

<table>
<thead>
<tr>
<th>Ethnicity or racial identity</th>
<th>Organisers, n=62</th>
<th>Stakeholders, n=42</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian/Asian British (Bangladeshi, Chinese, Indian, Pakistani, Any other Asian background)</td>
<td>3%</td>
<td>6%</td>
</tr>
<tr>
<td>Black/Black British (African, Caribbean, Any other Black/African/Caribbean background)</td>
<td>5%</td>
<td>0%</td>
</tr>
<tr>
<td>Mixed/Multiple ethnic groups (Asian and White, Black Caribbean and White, Black African and White, Any other Mixed/Multiple ethnic background)</td>
<td>6%</td>
<td>2%</td>
</tr>
<tr>
<td>Prefer not to answer</td>
<td>5%</td>
<td>2%</td>
</tr>
<tr>
<td>White (English/Welsh/Scottish/Northern Irish/British, Gypsy or Traveller, Irish, Roma, Any other White background)</td>
<td>77%</td>
<td>71%</td>
</tr>
<tr>
<td>(blank)</td>
<td>5%</td>
<td>18%</td>
</tr>
</tbody>
</table>

**FIGURE 4: Organiser Survey - What is your ethnic or racial identity?**

<table>
<thead>
<tr>
<th>Age</th>
<th>Organisers, n=62</th>
<th>Stakeholders, n=42</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 to 24</td>
<td>0%</td>
<td>4%</td>
</tr>
<tr>
<td>25 to 34</td>
<td>20%</td>
<td>22%</td>
</tr>
<tr>
<td>35 to 44</td>
<td>39%</td>
<td>18%</td>
</tr>
<tr>
<td>45 to 54</td>
<td>23%</td>
<td>24%</td>
</tr>
<tr>
<td>55 to 64</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>65 or older</td>
<td>0%</td>
<td>4%</td>
</tr>
<tr>
<td>Prefer not to answer</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>(blank)</td>
<td>2%</td>
<td>14%</td>
</tr>
</tbody>
</table>

**FIGURE 5: Organiser Survey - Age of Organisers and Stakeholders**
4.2.3 ORGANISER AND STAKEHOLDER SECTORS

The majority of Organisers, 77%, represented universities as a member of staff or as a student. Other sectors represented included Heritage Organisations (e.g. museums, libraries and archives), Community or Third Sector Organisations (e.g. charities, community groups) and the Arts (e.g. artists, performers, producers, galleries and theatres). Three Organisers did not fit the supplied categories: an arts practitioner based in a university as a faculty member, an academic research publisher and an organiser from the Royal Institute of Philosophy.

The proportion of Organisers describing themselves as Early Career Researchers (ECRs) grew slightly on last year, from 10.9% to 15%. Significant differences could be seen from previous years in the number of Public Engagement Practitioners taking part (17.2% in 2021 to 2% in 2022) and Doctoral Students, who represented 6% of Organisers compared with 17.2% last year.

Some stakeholders were also part of a university, and these were again most likely to be Senior Researchers or Academics (10% of whole cohort).

FIGURE 6: University roles of Organisers, n=53
Although significant progress has been made since 2018 in supporting ECRs and Doctoral Students to take part in the festival early in their academic careers, the decline over the last two years demonstrates an underlying issue with their participation.

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total % for ECRs and Doctoral Students</td>
<td>12.4%</td>
<td>35.1%</td>
<td>39%</td>
<td>28.1%</td>
<td>26%</td>
</tr>
</tbody>
</table>

**FIGURE 7:** Being Human 2018 – 2022: ECR and Doctoral Student Organisers within Universities

Being Human and SAS have the ambition of supporting new generations of humanities researchers through training and of building the future capacity and capability of the sector in public engagement. As with the recommendation of last year’s evaluation, the declining rate of involvement of those at the beginning of their academic careers could be supported with targeted promotion or funding. Further research and consultation with ECRs and Doctoral Students may help to provide actionable insights to understand the barriers which prevent participation and offer insights in reversing this trend.

4.2.4 PREVIOUS EXPERIENCE OF PUBLIC ENGAGEMENT

The majority of Organisers had some previous experience of Public Engagement. 43% had extensive experience, including 9% for whom this is a major part of their job. 29% had moderate prior experience, and only 9% had little or no prior experience. This is broadly similar to previous years and those with no or little experience in public engagement represented ECRs as well as senior academics.

The majority of Stakeholders left this question blank, but 20% had extensive previous experience, including 12% for whom this was a major part of their job.

4.2.5 PREVIOUS RELATIONSHIP WITH FUNDERS

64% of university Organisers were previously or currently working on research funded by AHRC (45%) or the British Academy (6%) or both (13%).

21% of Stakeholders were also involved in research funded by AHRC (14%), the British Academy (4%) or both (2%).
4.3 HOW ARE THEY COLLABORATING, AND WHO WITH?

Being Human fosters collaborations between researchers, across and outside institutions, and with communities and cultural partners. The multidisciplinary nature of the festival encourages links to be built outside of disciplines and institutions. Organisers are as likely to work with new collaborators for Being Human as they were with existing ones, particularly outside of their discipline. A quarter of Organisers worked with new community partners whilst another quarter further developed their relationships with existing ones.

“Creating partnerships outside universities and adapting what we are familiar with doing (in terms of content, pitch, audience, the resources we are used to having at our disposal) to unfamiliar contexts, being challenged to compromise and improvise and make accessible in a more open-ended/less prescriptive way.

Organiser, Online Survey

![Partnership aims](image)

**FIGURE 8:** What, if any, partnership aims did you have? n=62
4.3.1 WORKING WITH ARTS OR HERITAGE PARTNERS

During the festival, 26% of Organisers worked with a heritage or arts partner. A heritage partner may include a museum, library or archive, whereas an example of an arts partner might be a theatre, cinema, arts centre or gallery.

Working with such partners opened events to multidisciplinary collaborations, bringing in experts from other fields and institutions. As well as inviting in other disciplines, the collaborations provided access to communities and other relevant partners. As many arts and heritage organisations have established networks and engagement programming in place, they provided an existing foundation for Organisers to add value to.

“It was incredible and because the rest of us were coming at it from our discrete academic disciplines he (the curator of the local museum) helped kind of pull those things together because he had overview of the local area and its history and what was available and the collections that were in the museum.

He was really a pivotal point in making that work. It’s so important to work with these partners outside of academia, because they know how to engage their communities. He’s already got these networks and he introduced us to amazing other local people including the Sussex Heritage Crime Unit of the local police.

And we’re now working very closely with an officer from that. He introduced us to other kind of local organisations who are now feeding in new ideas for the project. So, it’s having that much wider overview of who partners could be.”

Organiser, Interview

“Being Human gave us the opportunity to partner with the Foundling Museum, here we got to access their material and bring it to life through our methods and to share that with a new audience.”

Organiser, Online Survey
“It was my first time working with a museum. Although quite a lot of money’s been put into the arts there (Folkestone), that’s not reaching everyone. It does also tend to encourage visitors rather than accommodate locals. So I was attracted for both of those reasons, knowing that there was a really good community based curator, that’s very proactive and already working with schools and adult learners…it’s got people that aren’t being reached. So, it felt like the obvious choice.”

Organiser, Interview

Working with an arts or cultural partner allowed Organisers to take their events to spaces which are more accessible and welcoming than those of the university for a general public audience. As civic spaces, parks, museums and heritage sites brought research into the public realm. Some partners were able to leverage other initiatives which organisations were doing to take their work into welcoming spaces, bringing research into unexpected locations outside of the walls of an academic setting.

“The venue we chose was a publicly funded art gallery inside a shopping centre in Croydon, and an area where cultural or educational activities are seldom held. In this way, we were able to engage with a few locals in a setting that might be less daunting than a university lecture hall or classroom.”

Organiser, Online Survey

“My workshops are normally conducted in quiet self-contained spaces. However, in this instance, the workshop was conducted in a busy cafe and to my surprise, we still had the focus and flexibility to read, converse and write poetry. This model opens up opportunities to deliver workshops in a similar setting.”

Organiser, Online Survey

The strength and effectiveness of partnerships throughout the festival demonstrates the reciprocal value of collaborative working. In order to build on the learning gained from events and the relationships built, Being Human has the opportunity to explore how it can support the legacy of such collaborations in following years. By doing so, Organisers and Stakeholders will be able to refine the approaches and formats used as well as deepen the impact on their research and further work to engaging new audiences and local communities.
Organisers set out with a variety of aims in creating an impact for their audiences. Sharing their research through public engagement encouraged a concentration on demonstrating the value not only through knowledge and skills, but through welcoming the public to take part in contributing to the humanities, connecting it to their lived experience and being able to use it to empower themselves and make changes in their lives.

**FIGURE 10:** (Organisers) What impact/s did you hope to have on the audiences you hoped to reach? n=62
4.4.1 INCLUSIVE AND WELCOMING

The most common intended impact for Organisers was to create welcoming spaces for people to enter. The festival was an opportunity to understand and be part of institutions, as well as their research, for people who many not have engaged with the humanities in a research context. Deeper engagement is dependent on first creating accessible and welcoming spaces and should be considered the foundation of public engagement practice.

Universities as a civic resource was a focus, removing the barriers which exist in some communities between “the town and the gown”. By programming events which freely invited them in, either through location, delivery or subject, Organisers looked to change perceptions of the humanities or research as exclusionary or unwelcoming.

“One of the College’s aims at the moment is increasing their outreach in their public engagement because historically, they’ve not done that very well at all. This really was a way for me to kind of test how that could be done in the community and try to break some of the town and gown kind of distinctions that you tend to get.”

Organiser, Interview

“...to think of my university as a public resource that’s somewhat open to them, at least in some of our events programming and resource provision.”

Organiser, Online Survey

“I hoped that the university would seem open to the local community and that we might build community accountability.”

Organiser, Online Survey

Car Stories in Bradford took the subject of car culture and opened up the project of “Race, Taste, Class and Cars” to the public in Bradford City Park. The public were invited to contribute their own stories, sit in vehicles there in the car show, and listen to live DJs. The highly accessible format and inclusive content was part of the Organiser’s ambition of reaching out to people and welcome them to the city more broadly.

“We reached out to the college as we are a City of Sanctuary. The university and the college have a cohort of young people that have come to live in Bradford, and we thought it was a really nice way of getting them to think of this city as people that have not only just come to live here, but will probably stay here for a long time and call it their home.”

Organiser, Interview
Once audiences have been welcomed into an inclusive space, Organisers were able to deepen engagement by creating events which were then connecting and relevant. The subject or delivery mode of the event was able to start conversations between research and the general public or target audiences. This can be leveraged and barriers overcome by using research to create links which are relevant to their audiences’ lives, by connecting with interests and their lived experience.

“For Car Stories, we recognise that cars are one of those Marmite bits of culture. People do love them or hate them and it’s a big thing in Bradford and there is a culture of them for young people in cities. We wanted to use that as a way to engage young people in the city who do like car culture or are that age where they’re going to do their driving tests. We wanted to use that as an opportunity to engage with them and make them feel like their culture was okay and that it was celebrated in the city.”

Organiser, Interview

As well as connecting with the public, Being Human enables researchers and colleagues to collaborate across departments and faculties. As the barrier to participation is relatively low, Organisers commented that they were able to work with peers that they had not had the opportunity to work with before.

“It’s a really good way of sort of creating a small program of events in humanities, but we also already do quite a lot of public engagement. It’s a nice time in which everyone can be involved with doing something, which is nice and brings the local population to live in some of our research.”

Stakeholder, Interview

4.4.3 INSPIRING AND MOTIVATING

Organisers who were able to create welcoming and relevant spaces for their audiences were able to open pathways for thinking about the future. By creating inspiring moments at events and workshops, they had aimed to build their audiences’ confidence and pointing them towards other opportunities for engagement.

For those Organisers who aimed to reach young people, this was often about raising aspirations and increasing the awareness of their university as a resource for self-development. Some took this further, looking to their own civic role as institutions and how their audiences have a role in shaping and imagining a future for their community or the wider city.

“We are one of the youngest cities in Europe so to be able to engage young audiences with research has an impact on the research development, on the benefits of the research in the city and in raising the aspirations of the young people who take part.”

“Public engagement is getting young people to engage with the city, think about its future and what they want it to look like.”

Organiser, Online Survey
4.4.4 ENABLING AND SUSTAINING

Organisers used the festival to align their research with co-creation methodologies and to bring voices from outside academia into their research. Through the lens of research, Organisers generated space for people to share untold stories, generating dialogue between research and the public. Through these conversations, Organisers looked to build the confidence of their audiences in applying the humanities as a lens to understand their lives and to be able to sustain how it is used in building personal and shared meaning.

“We had a sort of focus. The idea being to tell stories that belonged to them as the participants, perhaps a grandfather or something like that and whose story they could write. You opened the doors, creating spaces for these conversations to happen.”

Organiser, Interview

“Being Human is a really progressive festival model that champions diverse and innovative ways of engaging with publics. We used large data projections on community buildings to share images to wide audiences in ‘seldom heard’ communities. Over 400 images and walks were shared with us.”

Organiser, Online Survey

Being Human also creates a foundation for enabling voices to influence and make change within research. A number of events worked with audiences with lived experience, encouraging them to meet with researchers, share their stories and contribute to research, but also shape researchers’ understanding of how their lived-experiences can add value to the relevance and impact of their work.

“An opportunity to understand neuro-divergent young researchers perspectives and contribution to the conversations about neuro-diversity, participation and research. And its associated impact on all stakeholders.”

Organiser, Online Survey

4.4.5 EMPOWERING AND POWER-SHIFTING

The festival had the deepest impact for audiences when it enabled people and their communities to do something new and under their own control. This may be skills based, such as writing, but it may also be the creation of relationships and networks. The collaborative model of Being Human generates opportunities for legacy work which can then thrive outside of the festival. One such example is Beating the Bounds, which brought together researchers, cultural partners, local groups and organisations, and through the process of creating moments of public engagement, have created a community of interest who will continue to serve the local area.

“We were particularly interested in a lot of local farmers and landowners because we are in a very rural area. We wanted to reach out to those people who had an interest in the local history but didn’t really know much about it or where to go with it. I have a lot of people who’ve emailed, we’d like to find out more. How do we get involved? Those were kind of the two main streams of people that we wanted to reach out to. There’s a fantastic new community forum that was established. They have three pillars of interest, and it involves people from local businesses and parish councils and they wanted to reach out to. They are
Researchers used their programmes to engage people with the act of being cultural producers. This involved sharing the skills that enable people to create their own work and by doing so, empowers them to take control of their own stories and to share that confidently with others.

“The main impact which I hope to have on the audience was for the audience to feel empowered to take ownership of their personal narratives through self-reflection, creativity, reading, and writing poetry.”

Organiser, Online Survey

“To empower them to share ideas and write creatively and publish their own work.”

Stakeholder, Online Survey
The evaluation aimed to understand Organisers’ experience of the festival in terms of the training and support provided by Being Human to enable planning and the delivery of events and programming. Being Human offers a comprehensive suite of training and resources as well as ongoing support from the team for marketing, developing public engagement activity and evaluation.

**93.75% of organisers regarded their experience of taking part in the festival as good or excellent,** noting that the support from the Being Human team was excellent and enabled them to gain experience and skills in public engagement as well as manage the administrative duties associated with delivering events. **No organisers responded that they had a negative experience of taking part in the festival.**

**FIGURE 11: Organiser Survey - How do you rate the experience of taking part in Being Human 2022? n=62**

Organisers’ satisfaction with their experience of the festival was similar to previous years with only a small drop in positive ratings.

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<th>2021</th>
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<td>98%</td>
<td>95%</td>
<td>93.75%</td>
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**FIGURE 12: Being Human 2019 - 2022 Satisfaction of Festival**

Just under half of Organisers provided additional information on their rating as well as providing further feedback on where they feel the experience could be improved, even if their experience was a positive one.
The biggest contributor to Organisers having a positive experience was through the support of the Being Human team. Communication from the team was responsive, helpful and timely, supporting Organisers through unfamiliar processes such as marketing, creating web content and accessing supporting materials.

“Great support from Being Human HQ - everything is so clear and thoughtful. Exemplary.”

Organiser, Online Survey

“The process of pulling this event together was made much more manageable because of the help and guidance from the Being Human team. We felt supported at every step of the way and the online workshops throughout the lead-up to the events were well run and an invaluable way of understanding the process.”

Organiser, Online Survey

4.5.1 PROFESSIONAL DEVELOPMENT

The training, Masterclasses and online resources available to organisers enabled them to efficiently plan for events and access information which contributes to their professional development. For those running public events for the first time, the resources provided a valuable foundation for planning, designing and delivering public engagement.

“We felt supported at every step of the way and the online workshops throughout the lead-up to the events were well run and an invaluable way of understanding the process.”

“Very helpful and informative, clearly set out expectations and provided assistance and support. Lots of really good opportunities for training.”

Organiser, Online Survey
4.5.2 CONFIDENCE AND PUBLIC ENGAGEMENT SKILLS

Organisers recognised a personal impact on their development in delivering public engagement. In presenting their research and the humanities to the public, they learned and applied new skills, building the confidence to think of future opportunities for engagement.

“It was a successful series of events that was very well received by participants and at which I learned as well as facilitating discussion and input from participants.”

Organiser, Online Survey

“I’ve started running more workshops teaching people how to tell stories themselves. I mean, there are lots of stories that do that kind of workshop but I do one on Medieval sources now. How can we break this down? How to turn this into a story? You could tell your grandkids, you could tell businesses, your museum or you can make it very flexible. That’s helped change how I think about my practise.”

Organiser, Interview

“It taught me a lot through all of those repetitions (of the event) about how do you speak to different audiences and what do they need and reading the cues from the audience and their questions.”

Organiser, Online Survey
4.5.4 EXPANDING THE SCOPE OF EXISTING PROJECTS

Being Human enables researchers to sustain the work taking place in existing projects whilst also expanding their scope. This scope can include audiences and collaborators with whom researchers would like to share their work with and who can contribute to its development and generation of new ideas.

“When the theme came up as as Breakthroughs I wanted to build upon and continue good work and think particularly about some of the audiences that the Dickens Code project hadn’t been able to work with or that I wanted to develop further. I was looking strategically at working with a secondary school audience, I wanted to do something online to keep growing the project and have it open to more people online.”

Organiser, Interview

“I guess I see Being Human enabling you to test new formats or ideas or hunches that you had.”

Organiser, Online Survey

“I have a chance to test ideas so for next year, we’re looking at a wider team, drawing from English literature, digital humanities, creative writing and theology to put something together.”

Organiser, Online Survey

4.5.5 ACCESSIBILITY

In planning their events, Organisers responded that they considered accessibility in a broad sense to ensure that they were inclusive and able to reach a diverse audience. For those working with partners, Organisers could access expertise, experience and resources which enabled them to remove barriers to participation and create an equal footing for any attendee.

For Organisers who were new to event planning, considering accessibility required support. This included factors such as venue access, captioning, location, timing and the offer of catering for refreshments and snacks. The toolkits provided valuable guidance and easy to use checklists for Organisers and Stakeholders to identify potential barriers in advance and to provide pre-event information to attendees as well as make plans for the day of the event itself.

“The Being Human toolkits were excellent. The emphasis on inclusivity has encouraged me to look more deeply into this area of public engagement and consider barriers to inclusivity.”

Organiser, Online Survey

4.5.6 CHALLENGES

Where Organisers did note a negative experience, it was most often associated with the additional workload, marketing, and timing of the festival. When public engagement was not considered a central part of an Organiser’s normal workload, the festival presented a challenge in managing daily responsibilities alongside the administration of the event. There were particular issues with the expectation of unpaid work which is sometimes attached to public engagement projects, and in particular, to one off events. Organisers would like to see Being Human highlight this issue and advocate for Organisers taking part.
“(Were there any barriers to participating in the festival?) Not in participating - only in the expectation that academics will give up personal time for outreach projects. This issue lies with HE institutions and workload pressures rather than the festival itself - but is there some way of the festival highlighting this issue back to the management level of participating institutions? All of the academics involved enjoyed the events and wants these activities to happen, but we are obliged to deliver them on our own time. Sadly, this is another example of unwaged academic labour.”

Organiser, Online Survey

“This is all academics giving up their time. It’s not being supported by the university. There’s an expectation that academics will take part in outreach as parts of our workload. That’s one of the things are expected to do and rightly so, but with our particular workloads model, which is highly contentious and very much in dispute at the moment, there is no ring fenced time for that. That does tend to mean, extra weekends and evenings and then it’s very difficult to get the time back.”

Organiser, Online Survey

“We effectively volunteer to deliver it and it’s difficult to incentivise colleagues to do this in the current situation.”

Organiser, Online Survey

Fixed term academics found the timing of festival particularly difficult. The festival falls in the busy Autumn term and organisers regularly commented that this was difficult to manage with teaching ongoing.

“The festival comes at a very difficult time of the year in the academic cycle. November is generally a month when academics who are teaching are already exhausted and overstretched. It was a difficult decision to proceed with the event given these circumstances.”

Organiser, Online Survey

Funding for delivering the programme was available to Organisers and those who received it were appreciative of the support. For others, the lack of funding for their public engagement work meant that it caused difficulties in accessing resources or covering the time that they spent working on Being Human events. An international partner working in the UK noted that they fell between the cracks, not being eligible for either UK or Canadian financial support.

“I’m technically a UK campus of a Canadian university. I can’t apply for any funding at all to help with costs. This is a problem that I come up with generally for funding, it’s not just you, it’s like we’re not considered Canadians whilst in the UK so we can’t apply for Canadian funding.”

Organiser, Online Survey
4.5.7 AWARENESS OF BEING HUMAN

47% of Organisers had taken part running an event or hub as part of the festival before. 15% had not encountered the festival before becoming involved and a further 27% had visited Being Human as an audience member in the past.

The festival’s national reach supports a sense of community around the humanities, promoting it in a way that is distinct from the wider offer of STEM focussed festivals. The scale and the support which it offers is an enabling factor in Organisers participating.

“I think it is the national dimension of BHF that is still its strongest point - it feels like thousands of people coming together across the country. It’s that unique form that creates synergy.”

Stakeholder, Online Survey

“The festival idea (i.e. as a collection of events) and the central support from the festival team serve to both stimulate participation and make it feel ‘do-able’.”

Organiser, Online Survey

“It offers a prime opportunity to engage with disciplines that are not the main focus of STEM-based research festival, allowing the public to reconnect with subjects that are at the heart of each community’s history and development, what connect and inspire us as humans.”

Organiser, Online Survey

“Being associated with the festival is an honour and its helps increase credibility and buy-in.”

Organiser, Online Survey

The concentration of festival programming takes place around urban centres, where universities tend be located, with 31% of events in London. However, in smaller towns and rural areas, the festival’s national status offers both promotion and an opportunity to bring public engagement in to more under-served areas.

“I’m sure that it’s something that has impact in areas where this (and other HEI-led public engagement activities) are recognised and acknowledged, i.e. in urban centres with a critical mass of universities. Here, in the Highlands, there were no other events taking place, so ours happened in something of a vacuum.”

Organiser, Online Survey
FOCUS ON EARLY CAREER RESEARCHERS

4.6.1 IMPACTS FOR EARLY CAREER RESEARCHERS

There were impacts for Early Career Researchers who were able to gain experience of delivering events, building their confidence and enthusiasm in applying public engagement to their work.

Established researchers were able to work with their doctoral students to support them in building their skills, experience and confidence in delivering and facilitating public engagement. As a platform, the festival enables academics to work with their students to further their career development with concrete experience and on-the-ground work in communicating their research. We had responses from 10 Early Career Researchers (ECRs), representing 15% of total respondents. The majority, 70%, had moderate or extensive prior experience in organising public engagement activities, in line with the wider group (63% of whom had moderate or extensive experience).

They were positive about the festival, all rating their overall experience of taking part as good or excellent, and all agreeing or strongly agreeing that Being Human gives them the opportunity to test new ways of engaging with the public.

“Extremely well organized, lots of support from the festival organizers, a wonderful experience”

Early Career Researcher, Online Survey

“It was my first experience of delivering as part of the BH festival and it was just a really resourceful, educational experience for me. It made me think differently about how to engage with the public and provided a new opportunity to share our workshop methodology with new people.”

Early Career Researcher, Online Survey

For ECRs themselves, there was a value in them being able to take on a leadership role in delivering the festival. The breadth of skills which can be applied in these settings provides a foundation for understanding how events are delivered and planned, and how partnerships are built and maintained.

“As an ECR who has previously worked on outreach events as part of a team, it gave me an opportunity to lead on an event and to learn more about accessibility.”

Organiser, Online Survey

“As an Early Career Researcher it gave me the opportunity to organise and manage a public engagement event with multiple partners for the first time.”

Organiser, Online Survey
4.6.2 SKILLS AND CONFIDENCE IN PER

Organisers were asked what opportunities for professional development participating in the festival gave them. Responses were varied depending on their prior experience and the different types of activity they were involved in. However, some themes do emerge:

They felt supported by the practical resources and training, enabled by the funding, and the ability to operate under the more established name of Being Human or as part of a Hub elevated their work.

“The toolkits and online session were fantastic and covered everything we could need to deliver the event. This is information that I will take forward with future events that I plan.”

Early Career Researcher, Online Survey

They established new partnerships and connections, gained the confidence to approach potential partners with ideas, and worked with high profile partners such as the BBC.

“It also presented an opportunity and gave me the confidence to approach Common Press Bookshop with a proposal to develop a workshop for the LGBTQ+ community.”

Early Career Researcher, Online Survey

“Opportunity to participate in BBC Free Thinking. More such high profile media opportunities would be welcome.”

Early Career Researcher, Online Survey

This support gave them an opportunity to develop new models for presenting research, which in turn gave them new perspectives on their work.

“Seeing my research in a new light and gaining perspective to inform future research.”

Early Career Researcher, Online Survey

Barriers to participating in the festival all related to the amount of work and time involved in the more administrative areas of their role as organisers. In one case they felt that their university lacked interest in the project and therefore were less supportive.

“Lack of support from [their university] hindered promotion of the project and caused administrative issues.”

Early Career Researcher, Online Survey

“Yes, the large administrative burden. Between promotions (only digitally), administration and other aspects of compliance it was A LOT of work. The main barrier is the implicit time commitment.”

Early Career Researcher, Online Survey
“Recruiting for the session was challenging because of the timing (but we also think it was the best time for it!). It was also graduation that day, so lots of people were unavailable.”

Early Career Researcher, Online Survey

4.6.3 MINI CASE STUDIES

Because this was a relatively small cohort it is not easy to draw comparisons with their more experienced peers, so we have selected two ECRs to look at in more detail, who participated in Being Human for the first time this year, and who have no prior experience in public engagement.

RESEARCHER 1

A female Early Career researcher, aged 35 to 44, based in North West England. She had not heard of the Being Human festival prior to this year, and had not previously organised public engagement activity. Her project received direct funding from Being Human, plus a small amount from her university, and in-kind support provided by staff and volunteers from both the university and the non-academic partner organisation.

She worked with 2 partners outside of her university, a heritage organisation and an Art Historian, to organise 4 multi-disciplinary activities, reaching 250 attendees.

She did not have a clear audience in mind, simply stating she wanted to reach ‘general public’ and describing her aims for them as ‘all the above’ (referring to their personal aims for public engagement).

Audience

Engaging with a new audience was one of her aims, and she felt that she had achieved this. However, she strongly agreed that Being Human provides opportunity for testing new ways of engaging with the public, describing how she was able to test their response to her research and how this will benefit her work. For her the legacy of the festival included an anticipated research publication, web article, and public engagement materials.

Professional Development

Her aims for public engagement and professional development were broad. She selected 5 of the 7 options, and felt that all including the two others (to co-produce public engagement and to help with my career development) had been met.

It was clear that she benefited from the experience. She felt that she had gained skills and confidence in all areas mentioned in the survey. When asked specifically what opportunities for professional development participating in the festival give her she stated: Establishing new interdisciplinary partnerships, organising a knowledge exchange and outreach initiative, seeing my research in a new light and gaining perspective to inform future research.

Working with partner organisations

Her partnership aims focused on establishing new relationships and collaborations, which she felt had been achieved, and she mentioned a new collaboration as a legacy of the project. She was positive about her non-academic partners, but felt that her own university did not have a strong interest in the project. She felt there was a disconnect between the festival and her university’s interests and goals which hindered
promotion of the project and caused administrative issues.

Support from Being Human

She felt supported by Being Human, rating her overall experience as ‘excellent’ and mentioning how well organised it was. She felt the Being Human team support and Masterclasses were ‘excellent’ and all other elements ‘good’.

“Extremely well organized, lots of support from the festival organizers, a wonderful experience.”

One area she would have appreciated more support in was communicating the value of Being Human festival to her own university, which she struggled with herself.

RESEARCHER 2

A male Early Career Researcher, aged 25 to 44, based in North East England. He has previously worked on research funded by AHRC but has not had any experience of PE work. He had heard of the Being Human Festival before but not attended or been involved before this year.

As Hub coordinator he organised 9 multi-disciplinary activities involving the humanities, arts and social sciences, reaching an estimated 1000 attendees. He received direct funding from Being Human, plus £7000 match funding from their institution.

He worked with 9 partners including a community organisation, a charity, two artists/performers, four heritage organisations and a university/HEI.

Audience

His aim was to provide an opportunity for people living in a local area which is one of the most deprived in the UK to engage with the rich cultural heritage of their local area. He advertised using local posters and mailing lists to reach them, and felt he had been successful in reaching this new audience.

He felt the activity was well received by the audience, commenting on the value of the festival:

“The festival provides a space where interesting and fun events can take place. Our feedback forms, and from conversations with attendants, often led back to the question ‘when will this run again?’; demonstrating that there is a strong demand for this type of festival in the UK.”

Professional Development

His aims for public engagement and professional development were to co-produce public engagement, help with his career development and inform his research. He felt all these had been met, and more, with the exception of new methods or models for public engagement. He felt he had gained skills and confidence in all areas other than working with the media/press.

When asked specifically what opportunities for professional development participating in the festival give him he responded:
“I am an early career researcher. Being a hub organiser gave me the opportunity to establish relationships with local community groups and museums. This has already led to a new teaching opportunity, using the museum’s facilities for my class.”

He agreed that Festival provides an opportunity for testing new ways of engaging with the public, stating that several members of the Being Human team were organising public engagement events for the first time, and had found out how their research could form the basis for collaborative learning experiences.

Other legacy outputs included a blog/web article, film/video content, and a model format for other public engagement events.

Working with partner organisations

His partnership aims were to develop existing, and establish new relationships, with community or cultural partners. He felt that establishing a new partnership was the main legacy of his involvement, and that he had further developed existing collaborations with researchers in his discipline.

He commented that he had learned about working with partners and balancing priorities through the festival.

“Taking part in the Museum Late event was an important learning experience, too, balancing the museum’s priorities with the requirements of our Being Human programme.”

Support from Bring Human

He rated his experience overall as ‘good’, explaining that he hadn’t rated it higher due to the amount of work he had taken on, reflecting that he would choose between organising the hub or co-organising events in future.

He rated the Masterclasses as ‘good’ all other elements as ‘excellent’, commenting that the central team had been very helpful and supportive throughout.
Being Human provided support via core funding totalling £70,809 to 107 events out of a total of 285, making the proportion of the programme which was funded 37.5%, compared to 51.3% in 2021. Of the 65 reporting Organisers, 38.5% had received funding from Being Human.

55.38% of responding Organisers received funding or financial support from sources other than Being Human, with 53.85% providing an figure or estimate for that amount of leveraged funding. Reporting Organisers were asked if they had received in-kind support for their programming. 61.4% said that they had, with 46.15% giving an estimate of its financial value.

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<th>2021</th>
<th>2022</th>
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<td>% of organisers report in-kind investment</td>
<td>88.10%</td>
<td>76.50%</td>
<td>53.80%</td>
<td>61.40%</td>
</tr>
<tr>
<td>In-kind investment estimated total</td>
<td>£156,000</td>
<td>£134,196</td>
<td>£55,322</td>
<td>£49,501</td>
</tr>
</tbody>
</table>

**FIGURE 14: Being Human 2018 - 2022 - Leveraged funding and in-kind support**

In total, the leveraged financial support and in-kind support in 2022 amounted to £138,698.75. This leveraged support exceeds the core support given by Being Human by 95.88% which represents an excellent positive return on investment by the Festival. Financial support from other sources alone, exceeded Being Human’s core funding by 25.97%.

<table>
<thead>
<tr>
<th>Reported Amounts</th>
<th>Total</th>
<th>Range</th>
<th>Median Amount</th>
<th>Mean Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Additional funding (n=36)</td>
<td>£89,197</td>
<td>£10-£15,000</td>
<td>£600</td>
<td>£2,548</td>
</tr>
<tr>
<td>In-kind investment (n=30)</td>
<td>£49,501</td>
<td>£10-£6,000</td>
<td>£1,000</td>
<td>£1,582</td>
</tr>
<tr>
<td>Combined Total</td>
<td>£138,698</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 15: Leveraged funding and in-kind support for reported events**

Organisers continue to find it difficult to report and estimate the value of in-kind support from partners and within their institutions. This support takes many forms, from staffing and in-event AV technicians, to venue hire and promotion. In order to understand the festival leveraging of such resources, we recommend that guideline costs be provided to organisers in future reporting periods to enable better informed estimations.
<table>
<thead>
<tr>
<th>University Hub</th>
<th>No. of attendees</th>
<th>Hub BH Funding</th>
<th>Hub Match Funding</th>
<th>Hub Total Spend</th>
<th>Hub spend per attendee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangor University Hub</td>
<td>129</td>
<td>£4,955</td>
<td>£4,955</td>
<td>£9,910</td>
<td>£76.82</td>
</tr>
<tr>
<td>Northumbria University Hub</td>
<td>2732</td>
<td>£5,000</td>
<td>£7,000</td>
<td>£12,000</td>
<td>£4.39</td>
</tr>
<tr>
<td>University of Bradford Hub</td>
<td>579</td>
<td>£13,361</td>
<td>£7,072</td>
<td>£20,433</td>
<td>£35.29</td>
</tr>
<tr>
<td>University of Dundee Hub</td>
<td>687</td>
<td>£3,870</td>
<td>£3,870</td>
<td>£7,740</td>
<td>£11.27</td>
</tr>
<tr>
<td>Robert Gordon University Hub</td>
<td>85</td>
<td>£2,500</td>
<td>£2,800</td>
<td>£5,300</td>
<td>£62.35</td>
</tr>
<tr>
<td>University of Wolverhampton Hub</td>
<td>188</td>
<td>£4,290</td>
<td>£4,290</td>
<td>£8,580</td>
<td>£45.64</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4400</strong></td>
<td><strong>£33,976</strong></td>
<td><strong>£29,987</strong></td>
<td><strong>£63,963</strong></td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 16: Hub financial analysis**

<table>
<thead>
<tr>
<th>Region</th>
<th>Total attendees</th>
<th>Total BH Funding</th>
<th>Regional</th>
<th>Region as % of UK population (benchmark)</th>
<th>% of Attendees</th>
<th>% of BH Attendees</th>
<th>Variance from benchmark</th>
<th>Funding variance</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Midlands</td>
<td>1989</td>
<td>£2,330</td>
<td>4.9</td>
<td>7.3</td>
<td>20.5</td>
<td>3.3</td>
<td>13.2</td>
<td>-4.0</td>
</tr>
<tr>
<td>East of England</td>
<td>200</td>
<td>£2,000</td>
<td>6.35</td>
<td>9.5</td>
<td>2.1</td>
<td>2.8</td>
<td>-7.4</td>
<td>-6.7</td>
</tr>
<tr>
<td>London</td>
<td>339</td>
<td>£10,171</td>
<td>8.8</td>
<td>13.1</td>
<td>3.5</td>
<td>14.4</td>
<td>-9.6</td>
<td>1.2</td>
</tr>
<tr>
<td>North East England</td>
<td>2774</td>
<td>£7,546</td>
<td>2.65</td>
<td>4.0</td>
<td>28.6</td>
<td>10.7</td>
<td>24.7</td>
<td>6.7</td>
</tr>
<tr>
<td>North West England</td>
<td>865</td>
<td>£8,724</td>
<td>7.4</td>
<td>11.0</td>
<td>8.9</td>
<td>12.3</td>
<td>-2.1</td>
<td>1.3</td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>0</td>
<td>£0</td>
<td>1.9</td>
<td>2.8</td>
<td>0.0</td>
<td>0.0</td>
<td>-2.8</td>
<td>-2.8</td>
</tr>
<tr>
<td>Scotland</td>
<td>894</td>
<td>£10,532</td>
<td>5.45</td>
<td>8.1</td>
<td>9.2</td>
<td>14.9</td>
<td>1.1</td>
<td>6.7</td>
</tr>
<tr>
<td>South East England</td>
<td>76</td>
<td>£1,590</td>
<td>9.3</td>
<td>13.9</td>
<td>0.8</td>
<td>2.2</td>
<td>-13.1</td>
<td>-11.6</td>
</tr>
<tr>
<td>South West England</td>
<td>0</td>
<td>£0</td>
<td>5.7</td>
<td>8.5</td>
<td>0.0</td>
<td>0.0</td>
<td>-8.5</td>
<td>-8.5</td>
</tr>
<tr>
<td>Wales</td>
<td>306</td>
<td>£6,955</td>
<td>3.1</td>
<td>4.6</td>
<td>3.2</td>
<td>9.8</td>
<td>-1.5</td>
<td>5.2</td>
</tr>
<tr>
<td>West Midlands</td>
<td>188</td>
<td>£4,290</td>
<td>5.95</td>
<td>8.9</td>
<td>1.9</td>
<td>6.1</td>
<td>-6.9</td>
<td>-2.8</td>
</tr>
<tr>
<td>Yorkshire and the Humber</td>
<td>2057</td>
<td>£16,672</td>
<td>5.5</td>
<td>8.2</td>
<td>21.2</td>
<td>23.5</td>
<td>13.0</td>
<td>15.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9688</strong></td>
<td><strong>£70,810</strong></td>
<td><strong>67</strong></td>
<td><strong>100</strong></td>
<td><strong>100</strong></td>
<td><strong>100</strong></td>
<td><strong>100</strong></td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 17: Regional analysis of funding allocation and attendance**

Regional analysis of Being Human’s funding distribution shows that two regions, Northern Ireland and South West England, were unfunded. Events were planned in Northern Ireland but the participating university had to withdraw. Regions outperforming their relative funding to their reach were North East England, East Midlands, and Yorkshire and the Humber. This is in part due to the large scale nature of some events, such as Nottingham’s Festival of Caves and Bradford’s Car Stories. The Festival may seek to increase its reach outside London by looking for opportunities such as this which offer broad public interest and highly public ways to get involved.
5 AUDIENCES
5 AUDIENCES

FRAMING QUESTIONS

How does the festival move beyond its already engaged audiences, to begin to reach those who may never have engaged with research or the humanities before?

Is there a relationship between the impact of an event, its discipline/subject and its mode of delivery?

INSIGHTS AND DATA

- The demographic profile of the audience is consistent with previous years with one notable exception, that the number of Asian, Black or other ethnically diverse people continues to rise year on year.

- The number of Being Human audiences with a university education has fallen from 86% in 2020 to 77% in 2022. There has been a corresponding rise in younger audiences whose education is not yet complete.

- There has been a rise in first time audiences, with only 14% stating they had previously attended Being Human events, down from 21.3% the previous year.

- This may have contributed to the fact that prior awareness of the Being Human Festival is lower in 2022 than previous years, with only 45% of respondents knowing their event was part of the festival before attending, down from 59% in 2021. This corresponds with local channels and word of mouth being the main promotional channels, and the Being Human website only mentioned by 5.6%.

- Audience satisfaction is uniformly high, with 91% rating their experience 5 or above on a scale from 1 to 10 for all event types and formats. The highest average score overall of 9 was given by those aged 20 to 34. This suggests there may be scope to attract more people in these younger age groups.

OBSERVATIONS AND RECOMMENDATIONS

Continue to offer a wide range of event types, including online events, to ensure a variety of ‘ways in’ to the festival. Online events are valued by people living too far away, or with other access issues that would otherwise exclude them from the festival. Our data shows that those attending online events are more likely to make a connection to the relevance of the research, and more likely to develop new ideas or understanding.

Explore the scope of targeting events at a younger audience, particularly those aged 20 to 34 whose satisfaction score was highest across the age groups despite being lowest in numbers. This indicates that those who do engage are having a worthwhile experience.

The local aspect of the festival is important in attracting a wider audience who are most likely to know about the event through local channels, including first time visitors. More engaged audiences who have attended before or have a prior interest in the humanities were more likely to have seen central Being Human messaging. How can new audiences be made more aware of Being Human and retained as future audiences, given their positive experience at events?
5.1 WORKING WITH AUDIENCES

Through its national presence and distributed model, Being Human operates as a platform for researchers and organisations to open their research to people who may not usually engage with it. Being Human and SAS have identified target groups which meet their priorities for increasing diversity and inclusion in humanities public engagement.

Events identified target audiences, seeking to share relevant research with a wide range of communities, age types and characteristics, including:

- Schools and young people
- General adults
- Families
- Older adults
- Under-represented audiences
- Non-academic audiences
- Local audiences

<table>
<thead>
<tr>
<th>General Adult Audiences</th>
<th>Stakeholders</th>
<th>Organisers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demographic – Age, Gender, Ethnicity, LGBTQ+</td>
<td>15</td>
<td>34</td>
</tr>
<tr>
<td>Specific Interest or beneficiary groups- Lived experience, professional or academic interest, subject interest</td>
<td>24</td>
<td>42</td>
</tr>
<tr>
<td>Local Audiences</td>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>New Audiences</td>
<td>4</td>
<td>8</td>
</tr>
</tbody>
</table>

**FIGURE 19:** Which specific audience groups did you hope to reach through your event/s or hub?

The impetus for working in a focussed manner supported Organisers in their ambitions to widen participation. Organisers tended towards working with a more defined audience, targeting their events to those who had a specific interest, demographic profile or locality whereas stakeholders took a more generalist approach.

“I think there is a sense that humanities is for everybody and we all really responded to that. It is ethos of the place, it’s a small university, it’s very community focused and interested in widening participation and so on. The idea that we would take our research out into the public was something that we’ve felt extremely positive about. It was very, very fulfilling.”

Organiser, Interview
5.2 AUDIENCE PROFILE

5.2.1 SAMPLE SIZE

As described in section 1.2 the Being Human festival in 2022 reached over 26,000 people, through 285 events and activities taking place across 48 towns and cities across the UK.

The following snapshot draws from 1062 responses to an audience survey, 68% of whom responded via a paper form, and 32% via an online follow-up survey distributed via event Organisers to their participants. While this only represents 4% of the total cohort, this sample size can be considered robust, with a confidence level at the industry standard of 95% and a 3% margin of error.

Feedback was collected from 158 identifiable events, plus 19 where the respondent’s description was not clear. 33 of these events were online, including 5 which were hybrid.

We have also drawn from the responses of Organisers and Stakeholders about their aims regarding these audiences, and cross referenced responses with central data relating to the type and format of each event.

5.2.2 DEMOGRAPHIC AND GEOGRAPHIC INSIGHTS

The largest age group was 35 to 55 with 20.4% of respondents. This was followed by 55 to 64 at 18.3%. While the 16 to 34 year old age group remains the smallest, there has been a rise in 35 to 55 year olds and a fall in those aged over 55. This may be due to fewer events being presented online, which in previous years had an older audience than in-person events.

<table>
<thead>
<tr>
<th>Age 16 to 35</th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age 35 to 54</td>
<td>30.8%</td>
<td>31.8%</td>
<td>35.4%</td>
<td>24.4%</td>
<td>34.1%</td>
</tr>
<tr>
<td>Age 55 and older</td>
<td>36.4%</td>
<td>36.2%</td>
<td>41.0%</td>
<td>37.1%</td>
<td>35.1%</td>
</tr>
</tbody>
</table>

**FIGURE 20: Being Human 2018 - 2022 - Attendee age**

The gender profile is consistent with previous years, with 63.2% identifying as a woman, 28.1% as a man, and 3.3% non-binary or preferring to self describe.

13.9% of respondents identified as D/deaf or disabled, or as having a long-term health condition that impacts on their daily life. This is a very slight decrease from 2021 (14.9%) and 2020 (14%), but not a significant one.

The number of Asian, Black or other ethnically diverse people continues to rise, with the 2022 audience up to 16.4%, from 14% in 2021. In line with this, the proportion identifying as White fell from 89% in 2020, 79% in 2021, to 73% in 2022.

<table>
<thead>
<tr>
<th>Asian, Black or other ethnicity diverse people</th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian, Black or other ethnicity diverse people</td>
<td>18.1%</td>
<td>8.9%</td>
<td>10%</td>
<td>14.0%</td>
<td>16.4%</td>
</tr>
</tbody>
</table>

**FIGURE 21: Being Human 2018 - 2022 - Attendance**
90% of respondents to the online survey stated that they live in the UK, 8% were from other countries including Australia, Brazil, Canada, Japan, The Netherlands, the USA and Europe. 2% preferred not to respond.

Within the UK, 73.1% were living outside London, in line with 2021 (73.8%).

After London, the second highest percentage of respondents were from North West England, at 15.6%. This was followed by the East Midlands (12.3%), and South East England (11.3%). In 2021 the second highest percentage of respondents were from Scotland, at 13.4%. In 2022 this fell to 3.7%. The table below is colour coded to show how survey responses were less evenly distributed in 2022 than 2021.

<table>
<thead>
<tr>
<th>UK region</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Midlands</td>
<td>3.8</td>
<td>12.3</td>
</tr>
<tr>
<td>East of England</td>
<td>6.8</td>
<td>3.3</td>
</tr>
<tr>
<td>London</td>
<td>25.5</td>
<td>26.9</td>
</tr>
<tr>
<td>North East England</td>
<td>2.9</td>
<td>4.0</td>
</tr>
<tr>
<td>North West England</td>
<td>9.5</td>
<td>15.6</td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>1.1</td>
<td>0.7</td>
</tr>
<tr>
<td>Scotland</td>
<td>13.4</td>
<td>3.7</td>
</tr>
<tr>
<td>South East England</td>
<td>8.8</td>
<td>11.3</td>
</tr>
<tr>
<td>South West England</td>
<td>7.7</td>
<td>4.0</td>
</tr>
<tr>
<td>Wales</td>
<td>7.9</td>
<td>4.7</td>
</tr>
<tr>
<td>West Midlands</td>
<td>7.1</td>
<td>8.3</td>
</tr>
<tr>
<td>Yorkshire and The Humber</td>
<td>5.3</td>
<td>4.7</td>
</tr>
<tr>
<td>Prefer not to answer</td>
<td>0</td>
<td>0.7</td>
</tr>
</tbody>
</table>

FIGURE 22: Being Human 2021 - 2022 - Survey respondent location

5.2.3 AUDIENCE EDUCATION AND OCCUPATION

Being Human audiences are well educated with the majority at 77% having a university education. This includes 55% at postgraduate level.

There has been a slight drop in this top group since 2021 (80.3%) and 2020 (86%) and a corresponding rise in younger and therefore less educated audiences from 12.5% in 2021 to 16% in 2022.

Those who responded ‘other’ included people with a technical/vocational training (3%) people with NVQs, teaching qualifications, and those currently studying for a degree. For those with a university education, 74.3% had a degree in Arts/ Humanities/ Social sciences etc. This is in line with 2021 when this number was 75.5%. A further 18.1% had a degree in Engineering/ Sciences/ Maths/ Medical etc. (20.8% in 2021). Those responding ‘other’ included Business, Education, Law.

FIGURE 23: Being Human 2021 - 2022 - Survey respondent highest level of education
5.2.4 AUDIENCE ENGAGEMENT WITH CULTURE, ARTS, UNIVERSITY EVENTS

The number of respondents engaging with museums or galleries at least once a year remains steady at 96% (95.3% in 2021, as does those visiting an arts event at 92.6% (93.5% in 2021).

73.7% also attend events featuring university research at least once a year. This is a slight drop from 2021 when this figure was 76.2%, but a rise from 71.8% in 2021. However, there does appear to be a drop in the number attending at least 3 such events a year down from 46.3% in 2021 to 33.6% in 2022. This suggests that while audiences are still highly engaged with events of this nature, events in 2022 may have attracted a less experienced audience.

FIGURE 24: Being Human 2022 - frequency of cultural participation
5.2.5 AUDIENCE AWARENESS AND PUBLICITY FOR BEING HUMAN

Awareness of the Being Human Festival is lower than in previous years, with only 45% of respondents aware of the festival before attending an event, compared with 59.0% in 2021 and 50% in 2020. 10% were not aware of the festival until they completed the survey.

Repeat attendance is also lower with the majority being first time attendees as only 14% had attended previous Being Human events. In 2021 21.3% had attended the festival before, 34% in 2020.

As in previous years, audiences were most likely to have found out about the event through word of mouth or local channels. 19.5% were told about the event by someone involved e.g. a speaker or presenter, and 15.4% found out via local events listings, emails and marketing from venues or organisers. Social media was down by 10% on the previous year, which can be accounted for in the rise in local event listings.

The below comparison of the main promotional channels shows how important the efforts of local venues and organisers are in attracting an audience. The central Being Human social media and website were the lowest with 3.6% and 5.6% respectively. However, Being Human email/newsletter is still reaching a committed core of audience members at 10.9%, slightly up on last year.

<table>
<thead>
<tr>
<th>How did you hear about the festival?</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word of mouth (combined with local channels in 2020 reporting)</td>
<td>34%</td>
<td>31.20%</td>
<td>26.3%</td>
</tr>
<tr>
<td>Local channels (event listings/mailings)</td>
<td></td>
<td>16.60%</td>
<td>23.7%</td>
</tr>
<tr>
<td>Social media</td>
<td>29%</td>
<td>24.30%</td>
<td>14.2%</td>
</tr>
<tr>
<td>Being Human website</td>
<td>18%</td>
<td>8.70%</td>
<td>5.6%</td>
</tr>
<tr>
<td>Being Human email/newsletter</td>
<td>14%</td>
<td>10.80%</td>
<td>10.9%</td>
</tr>
<tr>
<td>Other website</td>
<td>5%</td>
<td>3.50%</td>
<td>5.9%</td>
</tr>
</tbody>
</table>

**FIGURE 25:** *Being Human 2020 - 2022 - How did you hear about the festival?*
2022 saw a 9% rise in people attending for social or entertainment reasons (at 26.4% compared with 17.1% in 2021) and a 11% fall in those attending for educational or professional interest (20.6% compared with 31.4 in 2021). However, the opportunity to learn is still an important factor, with a 3% rise from 14.8% to 17.6%, and 35% of paper form respondents giving this as a secondary reason.

There was also a rise in the number of people accompanying children or young people at 12.8%, up from 2.7% in 2021. This may be because of a large number of paper forms collected at a family friendly event, but shows an interest in family audiences.

Reasons given by those selecting ‘other’ as a response were mainly chance visits as they were already attending the venue, or those involved in a supporting way with the event.

![Figure 26: Being Human 2021 - 2022 - What was your main reason for attending?](image-url)
5.3 FINDINGS: AUDIENCE EXPERIENCE AND OUTCOMES

5.3.1 AUDIENCE SATISFACTION

Audience satisfaction, as in previous years, is uniformly high, with 91.1% scoring their experience 5 or above in a scale from 1 to 10, giving an average score of 8.7, or an excellent Net Promoter Score of 60. This is consistent with 2021 where 91% rated their experience as ‘above average’.

Previous years have asked a slightly different question, where events were classed from ‘Excellent’ to ‘Very Poor’. We have adjusted this question to allow us to cross reference responses against event types, motivation and other factors to identify reasons for their response. In future the Net Promoter score, calculated by subtracting the percentage of detractors (rating 0-6) from the percentage of promoters (rating 9 or 10) will be a simpler reporting and comparison tool.

<table>
<thead>
<tr>
<th></th>
<th>2021 (n=990)</th>
<th>2022 (n=1053)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent (9-10)</td>
<td>68.30%</td>
<td>67.5%</td>
</tr>
<tr>
<td>Good (7-8)</td>
<td>27.30%</td>
<td>24.6%</td>
</tr>
<tr>
<td>Average (5-6)</td>
<td>3.80%</td>
<td>5.2%</td>
</tr>
<tr>
<td>Poor (3-4)</td>
<td>0.10%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Very poor (0-2)</td>
<td>0.50%</td>
<td>1.4%</td>
</tr>
</tbody>
</table>

**FIGURE 27: Being Human 2021 - 2022 - Audience rating of events**

The creators of the NPS metric, Bain & Company, say that although an NPS score above 0 is good, above 20 is great and above 50 is amazing. Anywhere above 80 is the top percentile.

**FIGURE 28: Being Human 2022 - Net Promoter Score**
5.3.2 COMPARISON AGAINST AUDIENCE PROFILE AND MOTIVATION

In the tables below we have highlighted above average scores in blue.

Comparing the average scores against people’s motivation for attending we can see that people already engaged with Being Human, with the organisations involved, and with a wish to find out about new research were on average the most satisfied. This is also the case for those who were those accompanying children or young people, and attending for entertainment, leisure or social reasons.

<table>
<thead>
<tr>
<th>Main reason for attending</th>
<th>Number of people</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reputation/ name of Being Human</td>
<td>12</td>
<td>9.2</td>
</tr>
<tr>
<td>Accompanying children or young people</td>
<td>130</td>
<td>9.0</td>
</tr>
<tr>
<td>Reputation of organisation/s putting on the event</td>
<td>22</td>
<td>8.9</td>
</tr>
<tr>
<td>To find out about new research</td>
<td>21</td>
<td>8.9</td>
</tr>
<tr>
<td>Entertainment/ leisure or social reasons</td>
<td>263</td>
<td>8.8</td>
</tr>
<tr>
<td>Wanted to learn something new about a subject/ topic</td>
<td>152</td>
<td>8.7</td>
</tr>
<tr>
<td>Subject/ topic directly relevant to me, my life, where I live/ come from etc.</td>
<td>130</td>
<td>8.7</td>
</tr>
<tr>
<td>Educational or professional interest – relevant to my studies or work</td>
<td>211</td>
<td>8.6</td>
</tr>
<tr>
<td>Reputation of speakers/ presenters</td>
<td>41</td>
<td>8.5</td>
</tr>
<tr>
<td>None of the above (please specify)</td>
<td>28</td>
<td>7.7</td>
</tr>
</tbody>
</table>

FIGURE 29: Being Human 2022 - Motivation for attendance

“I like the interactive part of the activity very much. After learning the information about the collection, I can have a deeper discussion on the doubtful and interesting aspects, which is the best part besides the performance. I hope that “being human” will get better and better.”

Online event participant, reputation/name of Being Human

“My 12 year old daughter enjoyed learning how to write Chinese so much she came home and practiced/researched online. She also put the picture she made there in a frame on her wall.”

In-person event participant, accompanying children

This is backed up by a comparison of people’s prior knowledge of the festival, where those who were aware of Being Human in advance scored their event the highest. People who discovered the link at the event were also high scorers, compared to those who found out when completing the survey, suggesting there was more information available and/or clearer links.

<table>
<thead>
<tr>
<th>Did you have prior knowledge of the Being Human festival?</th>
<th>Number of people</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>No, I found out at the event</td>
<td>373</td>
<td>8.8</td>
</tr>
<tr>
<td>No, I found out from this survey</td>
<td>108</td>
<td>8.1</td>
</tr>
<tr>
<td>Unsure</td>
<td>13</td>
<td>8.5</td>
</tr>
<tr>
<td>Yes, and this was my first Being Human festival event</td>
<td>417</td>
<td>8.9</td>
</tr>
<tr>
<td>Yes, I’ve attended other Being Human events previously</td>
<td>146</td>
<td>8.9</td>
</tr>
</tbody>
</table>

FIGURE 30: Being Human 2022 - Did you have prior knowledge of the Being Human festival?
Being Human traditionally attracts an educated audience, and a comparison of people’s level of education shows that the more highly educated people were the most satisfied. ‘Other’ in this category included people with NVQs, teaching qualifications, and those currently studying for a degree.

<table>
<thead>
<tr>
<th>What is the highest level of education you have achieved?</th>
<th>Number of people</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary to age 16 (GCSE/ O level etc.)</td>
<td>56</td>
<td>8.6</td>
</tr>
<tr>
<td>Secondary to age 19 (A level etc.)</td>
<td>100</td>
<td>8.7</td>
</tr>
<tr>
<td>Trade/ technical/ vocational training</td>
<td>27</td>
<td>8.5</td>
</tr>
<tr>
<td>Other (mostly college or further education)</td>
<td>42</td>
<td>8.8</td>
</tr>
<tr>
<td>University- postgraduate</td>
<td>546</td>
<td>8.8</td>
</tr>
<tr>
<td>University- undergraduate</td>
<td>223</td>
<td>8.9</td>
</tr>
</tbody>
</table>

**FIGURE 31: Being Human 2022 - What is the highest level of education you have achieved?**

“Provided context to my work exploring the experiences of the working class locally through history”
In-person event participant, undergraduate

“An opportunity to encounter something new, entertaining, interesting and thought provoking”
In-person event participant, post-graduate

“Just enormous thanks... this stuff matters so much”
Secondary to age 19

“The workshop really made me think about future creativity not just in writing but in life generally.”
Secondary to age 19

Of those with a degree it is unsurprising that who studied a degree in the arts, humanities, social sciences etc scored their experience most highly.

<table>
<thead>
<tr>
<th>What is your degree in?</th>
<th>Number of people</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts/ Humanities/ Social sciences etc.</td>
<td>586</td>
<td>8.9</td>
</tr>
<tr>
<td>Engineering/ Sciences/ Maths/ Medical etc.</td>
<td>164</td>
<td>8.5</td>
</tr>
<tr>
<td>Other (please specify):</td>
<td>39</td>
<td>8.7</td>
</tr>
</tbody>
</table>

**FIGURE 32: Being Human 2022 - What is your degree in?**

One interesting comparison is the age of audience members. Despite being the smallest group, 16 to 34 year olds (27.7% of audience) scored their experience slightly higher than the older groups, with the highest average score overall of 9 being given by those aged 20 to 34. This suggests there may be scope to attract more people in these younger age groups.
<table>
<thead>
<tr>
<th>Age group</th>
<th>Number of people</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 to 19</td>
<td>38</td>
<td>8.2</td>
</tr>
<tr>
<td>20 to 24</td>
<td>78</td>
<td>9.0</td>
</tr>
<tr>
<td>25 to 34</td>
<td>173</td>
<td>9.0</td>
</tr>
<tr>
<td>35 to 44</td>
<td>215</td>
<td>8.8</td>
</tr>
<tr>
<td>45 to 54</td>
<td>148</td>
<td>8.8</td>
</tr>
<tr>
<td>55 to 64</td>
<td>195</td>
<td>8.8</td>
</tr>
<tr>
<td>65 to 74</td>
<td>143</td>
<td>8.7</td>
</tr>
<tr>
<td>75 or older</td>
<td>42</td>
<td>8.8</td>
</tr>
</tbody>
</table>

**FIGURE 33: Being Human 2022 - Audience event rating according to age groups**

### 5.3.3 COMPARISON AGAINST EVENT TYPE

Exploring the question ‘is there a correlation between the type of event and audience satisfaction?’ we combined central data on the format of events with the average scores for those mentioned in the audience survey. While this is largely inconclusive due to the high average scores across the board, and inconsistency in the number of forms collected at each event, we can see that the highest scoring of the main activity types on average were museum lates/takeover events, performances and exhibitions. The more interactive workshops and discussions also scored well, highlighting the importance of offering a variety of activities across the festival.

Sub categories of outdoor events and screenings scored very highly, and walks/tours, Being Human Cafés and family or school activities did less well. It is worth bearing in mind that the smaller number of events and therefore feedback forms in these categories may have skewed these results.

<table>
<thead>
<tr>
<th>Format</th>
<th>Number of events</th>
<th>Average score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop</td>
<td>51</td>
<td>8.8</td>
</tr>
<tr>
<td>Discussion</td>
<td>46</td>
<td>8.8</td>
</tr>
<tr>
<td>Performance</td>
<td>22</td>
<td>9.0</td>
</tr>
<tr>
<td>Walk/tour</td>
<td>14</td>
<td>8.5</td>
</tr>
<tr>
<td>Being Human Cafe</td>
<td>13</td>
<td>8.5</td>
</tr>
<tr>
<td>Exhibition</td>
<td>11</td>
<td>8.9</td>
</tr>
<tr>
<td>Museum late/takeover</td>
<td>7</td>
<td>9.0</td>
</tr>
<tr>
<td>Family activity</td>
<td>7</td>
<td>8.4</td>
</tr>
<tr>
<td>Outdoor</td>
<td>5</td>
<td>9.3</td>
</tr>
<tr>
<td>Screening</td>
<td>4</td>
<td>9.2</td>
</tr>
<tr>
<td>School event</td>
<td>2</td>
<td>8.7</td>
</tr>
</tbody>
</table>

**FIGURE 34: Being Human 2022 - Audience event rating in according to event type**
5.3.4 AUDIENCE HIGHLIGHTS

Audience highlights were consistent with 2021, with the top three being:

- Thought-provoking content (73%)
- Entertaining/enjoyable (69%)
- Engaging presenters and speakers (67%)

There was a rise in the number selecting ‘entertaining/enjoyable’ which in 2021 was 61.1%, and a slight rise in those feeling the subject/topic was directly relevant to them, at 38%, up from 35.5% in 2021.

![Figure 35: Being Human 2022 - Audience event rating in age groups](image)

We have categorised the 37 ‘other’ responses using our Engagement Thresholds model:

**Welcoming and Inclusive**: The majority, 16 related to the atmosphere created at the event. People mentioned how well the content was presented, accessibility, interesting and entertaining content.

“Great people. Great conversations. Just a great night!”

“Really lovely group of attendees and felt like a safe space”

**Connecting and relevant**: 8 mentioned a personal or local interest in the subject, lived experience, or how the subject brought the audience together.

“It felt quite ground breaking and we became like a community”

“Content was relevant to a friend’s research AND also tied in with one of my personal interests”

**Informative and Helpful**: 6 mentioned either specific or general opportunities to learn.

“Provided unique and rare cultural insight”

“Learning something I didn’t know about Nottingham names”

**Motivating and Sustaining**: 1 person mentioned how the experience had motivated them creatively.

“It was great to be able to feel motivated after the event to continue to write/draw”
5.3.5 AUDIENCE OUTCOMES

Outcomes for audiences were similar in 2022 to 2021, following the same pattern in terms of which outcomes were selected more frequently, and remaining positive with over 50% increasing their understanding and feeling inspired. Percentage scores were slightly down, for example 61% of respondents felt the event had increased their understanding of the subject’s relevance to their everyday life, down from 64% in 2021. However, this is still above the percentages reported in previous years, and continues to support Being Human’s objectives to demonstrate and celebrate the significance of humanities research and improve public understanding of its relevance.

![Graph showing audience outcomes comparison between 2021 and 2022]

**FIGURE 36: Being Human 2022 - What were was/were the main highlight/s of this event?**

There were 119 responses that specified an impact not listed in the survey. We have coded these using our Engagement Thresholds model:

**Inclusive and Welcoming:** 19 people expressed their enjoyment, and how involving and entertaining the event was for them or their children.

“Children with additional needs loved it! Engaged them really well”

“A safe creative space to write ideas”
Connecting and Relevant: 28 people spoke of the way the event allowed them to connect with other people through shared interests, or engaged them and their children in a new topic.

“The activities were really calming + lovely to speak to different people”

“Allowed me to reflect on things my adult children can’t connect with”

“Very funny and good to reconnect with my heritage”

Informative and Helpful: 26 people mentioned new knowledge or skills, an increased understanding, or a renewed interest in the subject.

“Increased my understanding of the subject’s/ topic’s relevance to one of my hobbies, as well as a research area that I am interested in but not an expert”

“The science experiments were fascinating and brought the subject to life for 8 year old.”

Motivating and Sustaining: 38 people mentioned ways in which the experience had enriched them personally. This included a desire or intention to follow up on something they had learned or felt due to the event, such as creative writing or motivation to do further research; learning or understanding that will support their work or studies; or personal feelings of inspiration, reinvigoration, wellbeing.

“Made me think about different ways of presenting statistics/ facts relating to children in care/ care leavers (I run a research project to do with subjective well-being and children in care)”

“Made me feel part of a community. Built my confidence”

“Reinvigorated my interest and commitment to secular values and expressing these values”

A small number of people left negative comments which related to the comments for improvement made below in section 5.3.8

5.3.6 FURTHER IMPACT

A new, open question for 2022 invited participants to share examples of new ideas or learning that they have gained from participating in the festival events, in order to ascertain the benefits of taking part. 194 people responded, of whom 66 had attended online events and 128 in person.

For the whole cohort, the percentage of comments that related to gains in knowledge (such as a fact relating to the content) was roughly equal to the percentage who demonstrated a deeper understanding through the event (e.g. by expressing a new idea) at 34% and 33.5% respectively.

“I had no idea that Dickens used short hand in his notebooks and that there is so much of his which is still undiscovered.”

Event participant, new knowledge

“I really enjoyed hearing others expertise about AI, there were moral issues raised that I hadn’t previously considered as well as introduction to research I wasn’t familiar with.”

Event participant, new understanding
20.1% made a connection to the relevance of the research (e.g. describing a connection between the content and wider society). 17.5% mentioned how it had made them feel (e.g. inspired to be more creative, or enjoyment of the activity).

“Understanding more about the importance of history and inheritance on current life”

Event participant, relevance of the research

“I refound time to write again, it’s been fallow for a while.”

Event participant, feel inspired

![Learning and Understanding Graph]

**FIGURE 36:** Being Human 2022 - Coded audience survey responses of impact on learning and understanding

5.3.7 DIFFERENCE IN IMPACT BETWEEN ONLINE AND IN-PERSON EVENTS

When we compared the results of those who had attended online activity with those in-person we found a significant difference. Comments from people who attended in-person events were most likely to relate to new knowledge, sharing a fact about the subject or location.

“I never knew that Nottingham caves reached as far as Wollaton Hall!”

Event participant, in-person

Comments from people attending Online events were more likely to relate to new ideas or understanding that they had formed as a result of taking part, and more likely to make a connection to the relevance of the research.

“I learned that adults caring for artificial friends can benefit from the duty of caring even for an inanimate object through anthropomorphising. This can be helpful in situations of loneliness which is an increasing problem globally especially among the increasing global elderly population.”

Event participant, online

This may be due to people seeking out these online events and being able to attend from different locations, highlighting the importance of such events in achieving Being Human’s goals to demonstrate the value and relevance of humanities research to society in the UK and globally.
5.3.8 SUGGESTIONS FOR IMPROVEMENT

The online survey asked how the event could have been improved, giving suggestions for people to choose from. Over half of survey respondents said no improvement was needed (58%, up from 51% in 2021).

In 2021 the most common improvement at 15.9% was ‘suggestions about where I could find out more information on the subject/topic after the event’. While a similar number of people felt this in 2022, at 14.9%, more significant was a desire to have ‘more background information on the subject/topic’ with 20.5%, up from 10.3%. This may be indicative of a newer audience without prior knowledge of the subject, and goes hand in hand with an increased desire to ‘express views or ask questions’, up to 12.7% from 8.2% in 2021; and to ‘make what was said about the topic more accessible or easier to understand’, up to 6.3% from 2.5% in 2021.

FIGURE 38: Being Human 2022 - How could this event have been improved?

There were 91 comments relating to ‘other improvement’. These focused on technical issues, both in person and online; a desire for more information on the subject than was provided; a lack of helpful information on the event/venue or description of the event; specific feedback on personal accessibility issues or the skill of presenters.
6 RECOMMENDATIONS
These recommendations are drawn from our review of past evaluations; feedback from organisers, stakeholders and audiences in our evaluation of Being Human 2022; and a reflective workshop with key staff and supporters of the festival, including funders.

A theme which runs through all of these is to **build on and consolidate the fantastic achievements already gained by the festival**, enhancing the impact you have on the humanities research sector, while recognising the limitations of a small and agile team. Considering these as you plan for and decide on your future direction will ensure you are able to maximise your potential.

**Reframing the festival from delivery to a development opportunity**

Involvement in the Being Human Festival offers the opportunity to test new formats, access training and receive support from the Festival team, whether they are participating for the first time or the fifth. There is the opportunity to reframe participation in the Festival, less as the delivery of public programming, but as being **intrinsically about training, practice development and building the capacities of all organisers** taking part, from application and planning, through to delivery and evaluation.

In order to embed this, resources will need to be allocated to creating the conditions for skill sharing and reflection. Possible routes to achieving this nationally may be to use the Hubs as mechanism to deliver regional feedback and reflection sessions.

Training could be strengthened through the creation of a cohort of Organisers who receive enhanced training. This may be a separate stream of funding and applications, to identify Organisers or organisations who would benefit from support from Being Human to add depth to their work, create high quality events and seed networks of practice. An action learning format through the duration of the Festival planning and delivery would enable a process for those individuals to develop creative solutions to their engagement plans and solidify relationships between them as a network.

**Resources as Guidebook not Guidance**

The resources provided by Being Human were highly valued by the Organisers and provided effective guidance in planning and delivering their events. Alongside the reframing of the festival as a training and upskilling experience for Organisers, there is an opportunity to **revisit the resources provided, and reposition them less as formal guidance, but rather a guidebook for developing public engagement**. This approach for example may present a menu of approaches, sharing examples of event types and styles that seeks to inspire creativity.

This would also build the wealth of knowledge, resources, case studies and best practice amassed by the
A series of focus groups or feedback sessions with Organisers on the existing resources, gaps and their future needs would help in informing the offer and ensuring its relevance and effectiveness.

**Foregrounding Research**

It was identified that the contextualisation of events within their research purpose was inconsistent and sometimes absent. This year, Organisers were provided with a general introduction to the Festival to present at the start of an event, which was read out, and were asked to speak about their research as academics.

The creation of an opening video or animation using the graphics assets from Being Human could be created with relatively little resource and would provide an accessible introduction to the context of the events. It is also an opportunity to map the values of academia and research onto the values of the humanities and communicate it effectively to a larger audience.

Feedback from audiences demonstrates the desire to learn more about the research which informs events. Organisers should be encouraged to foreground and celebrate their research, sharing links to further resources during or after the event. This could be through physical materials such as posters which have a synopsis of the researchers’ work displayed in event venues or by providing links within the event pages on the Being Human website.

**Building quality whilst remaining decentralised**

Being Human is an exemplar for excellence in Public Engagement with Research and this reputation is felt by those delivering it and the audience. Maintaining quality at an arm’s distance is a challenge due to the decentralised setup of the festival but is essential in sustaining its prestige.

By providing all Organisers with a small amount of funding, such as £500, it will enable Being Human to assert some control in the quality and content of events across the programme as well as supporting all those who take part.

The Hubs can play a role as centrepieces of the festival, hosting the larger scale events which drive awareness and participation, but also playing a regional role supporting Organisers at other universities or institutions. This may be through cross-promotion of programmes and also by hosting pre-festival training opportunities or post-festival feedback and reflection sessions.

**Advocacy and Building Prestige**

Being Human plays a role in advocating the value of public engagement to the humanities research sector, demonstrating the skills and capacities developed through participation in the festival and the reciprocal value to research itself. However, a barrier remains in universities and institutions resourcing this activity and the researchers taking part, with many Organisers giving feedback that public engagement continues to carry with it an implicit expectation of academic volunteerism.
The Festival can explore how it can best communicate and advocate:

- The value of the humanities to the public
- The value of Public Engagement to Researchers
- Its value and support to faculties
- The value and support it provides to institutions and funders.

Potential approaches to doing so include:

- Sharing the evaluation directly with Organisers. This would enable them to share with peers and leadership, demonstrating their role in a national festival and the success of the festival overall.
- Create an award for Organisers / Organising Teams / Partners which recognises best practice and how it demonstrates the values that Being Human works towards.
- Advocating with case studies and evaluation to university leadership demonstrating the values and benefits of participation.

**Nurturing Partnership Working**

Organisers working in partnership with local charities, cultural organisations and groups creates a considerable strength in the quality and reach of the programming. As well as providing access to expertise, venues and resources, it opens doors to working with communities and audiences who would otherwise be hard to reach through universities alone.

Organisers, partnership groups and organisations greatly value the collaboration and relationships which are built through the festival. There is an opportunity to explore how funding for Organisers may be allocated to support and develop those collaborations which were successful and create space for further exploring their possibilities.

In doing so, Organisers and partners may be able to build on the value of the knowledge creation emerging through the festival, develop and sustain their engaged audiences and leverage evidence from previous successes to seek additional funding for more ambitious delivery.

**Evaluation**

The evaluation of the festival can provide robust evidence and advocacy for its work and support, creating a sustainable future for Being Human which broadly supports the humanities and research across the UK.

The festival should work towards establishing operational targets and indicators for the future, both as a measurement of its success and as a set of ambitions to work to. These may include indicators of success such as growing the number of Early Career Researchers taking part, improving the perception of workload of participating and outperforming the proportion of population without a degree in its audiences.

Being Human has already made significant advances in diversifying the researchers acting as Organisers and demonstrating geographical representation. There should be an aim to consolidate these advances, and where possible, improve on them both by building on partnerships with third sector organisations.
**Website**

The website is the de facto hub of the festival, acting as the central point for communication, promotion and archiving. At present, the website is the most important hub for event information, offering contact details and links to venue details. The navigation of the site and search function for events can create a frustrating experience, with a confusing structure of hubs and regions. The site also lacks an archive of past events, meaning that once an event has taken place, audiences are unable to revisit to access the information about it.

Resourcing the development of the site as an event first resource, highlighting them on its home page and developing the searchability of the programme would improve usability and promotional potential both for its audiences and Organisers.