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1. Introduction

1.1. The purpose of this report

The School of Advanced Study at the University of London has demonstrated a commitment to measuring the impact of Being Human Festival since it began in 2014, reflecting on successes and areas for improvement year on year. They have gathered feedback from thousands of people participating in the festival, and shared findings through publicly accessible annual evaluation reports.

This final summative report presents initial findings from the Being Human 2023, and builds on an interim report submitted in January 2024. It looks at whether the festival has met its core objectives, identifies the ‘active ingredients’ that have made that success possible, and areas for future focus and improvement. It explores the continuing value of the festival, and for whom.

It draws upon survey responses from over 1,300 attendees, and stakeholders of the festival, evaluator observation of six Being Human events, and interviews with 12 organisers. There is a wealth of data available for analysis – this report focuses on key evaluation questions identified at inception, but recognises that there are many other potential avenues to explore, and data that the Being Human team can learn from. An evaluation methodology can be found in Appendix A.

All datasets relevant to this report are included as tables in Appendix B and referenced within the report (other than Table 1, which is included in section 1.5).

1.2. About Being Human

Being Human is an annual national festival which showcases humanities research, creating opportunities to engage the public through a wide variety of events and activities.

The festival is run by the School of Advanced Study (SAS), University of London, with generous support from the Arts and Humanities Research Council (AHRC) and the British Academy. It has run annually since 2014.

The festival programme includes hundreds of free public events across the UK and online, delivered over a two week period in November. Events include talks, performances, workshops and exhibitions, and are aimed at a wide range of **audiences** – including adults of all ages, young people, families and schoolchildren.

Events are often participatory and hands on, encouraging dialogue and interaction. Audiences are invited to contribute their own thoughts, ideas and creativity, and uniting themes such as food, dance and creative writing help to make humanities research relevant and engaging.

Events are delivered by universities and research organisations across the UK who apply to be part of the festival. All event **organisers** receive support in kind – including marketing, training and access to resources. Some event organisers received cash funding via an application process.

Organisers are encouraged to collaborate widely – with other **stakeholders** including cultural and community partners, guest speakers and facilitators. Most cultural and community partners are from outside the academic community, and from the arts and heritage sector, or third sector/charity sector.

1.3. Being Human aims

The festival aims to demystify humanities research, and democratise access to knowledge generated by humanities research. It aims to create dialogues between academia and local communities about ‘today’s big questions.’

The core festival objectives are to:

- Demonstrate the value and relevance of humanities research to society in the UK and globally
- Encourage, support and create opportunities for researchers to engage with non-specialist audiences
- Embed and join together public engagement activities in the humanities across the higher education (HE) sector.

Being Human prioritises the following areas to achieve these objectives:

- Connecting humanities researchers with communities and cultural partners
- Promoting collaborative, co-produced public engagement that increases the impact of humanities research
- Enabling small-to-medium scale public engagement projects not supported in other ways
- Leading innovation and best practice in humanities public engagement delivery and methods
- Providing a locus for media interest in humanities research locally, regionally and nationally
- Improving inclusion and diversity in the festival and humanities public engagement
- Emphasising place-based activities, representing a range of communities and interests across the four nations of the United Kingdom, creating a national festival that is rooted in local place.

The evaluation looks at the extent to which the festival is achieving these objectives and the effectiveness of its priorities.

1.4. Being Human 2023

The theme of Being Human 2023 was ‘Rhyme or Reason’, exploring the different ways that we find ‘inspiration, explanation and meaning in a world of uncertainties.’

279 free events and activities were delivered across 49 towns and cities. 63 universities and research organisations led events, in collaboration with museums, libraries, schools, businesses, galleries, and theatre companies, reaching over 13,000 people.

Five festival Hubs showcased activities across the UK – Canterbury Christ Church University, Cardiff University and Amgueddfa Cymru/National Museum Wales, Edge Hill University, University of Essex and University of Nottingham

1.5. Overview of Funding and Investment

Being Human 2023 was awarded core funding of £90,000 from AHRC (£55,000) and the British Academy (£35,000). Core funding was distributed through a competitive process as: 25 Small Awards and 5 Hub Awards. The AHRC also funded three New Generation Thinkers Small Awards (£5,000).

The total funding provided by Being Human 2023 was £93,556

There were 128 events which received financial support out of a total of 281, making the proportion of the programme which was funded 46%.

Funded events received on average (mean) £730.91 in Being Human funding, and on average £1,282.69 in total funding (total funding including matched funding). This translates into an average funding of £11.35 per head (Being Human Funding) and £19.65 per head (total funding including matched funding), based on reported attendance.

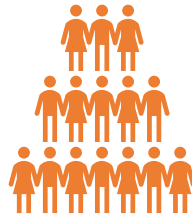
Table 1: Snapshot	Number	Attendees	BH Funding	Match Funding	Total Spending
Funded events with reported attendance	118	7,557	£85,790.04	£62,714.54	£148,504.58
Funded events with unreported attendance	8	N/A	£5,449.34	£6,214.17	£11,663.51
Funded events postponed	2	N/A	£2,316.66	£1,700.00	£2,200.00
Funded events cancelled (*funding allocated to other events)	2	N/A	£484.00	£333.33	£817.33
Total (not including cancelled)	128	7,557	£93,556.04	£70,628.71	£164,184.75

2. Being Human 2023: key statistics

2.1. What the festival delivered



279 individual events and activities



Over **13,000** people engaged



Events in **49** towns and cities across the UK



96 lead organisers



294 cultural and community partners



122 venues

2.2. Ratings

61% of **organisers** rated the festival **excellent**. This compares with 45% in 2022.

61% of organisers **strongly agreed** that *'Being Human gives the opportunity to test new ways of engaging with the public'* This is a significant increase on 2022, when 42% strongly agreed.

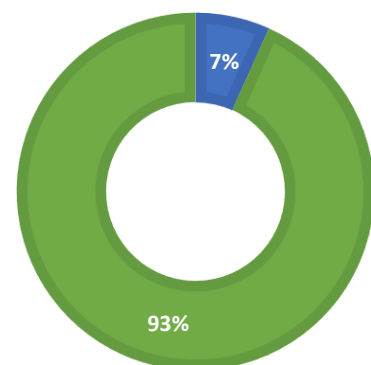
66% of **stakeholders** rated the event **excellent**. This compares with 63% in 2022.

68% of **audiences** said that on a scale of 1-10, they were likely to recommend the event to a friend either 9 or 10. 93% rated it more than 7.

The net promoter score (% of people scoring 7 or more) in 2022 was 92%; in 2021 it was 96%.

AUDIENCE NET PROMOTER SCORE 2023

■ Detractors ■ Promoters



3. Being Human 2023: key findings

3.1. Demonstrating value and relevance

Festival objective: demonstrate the value and relevance of humanities research to society in the UK and globally

Audiences responded positively to the content, subjects and topics that they engaged with. They found events thought provoking, and saw the relevance of what they learnt and experienced to their lives and the lives of others.

There is less evidence that they made the connection between humanities research and the content that they experienced, and understood how humanities research informed the event that they attended. Some organisers and stakeholders understood the importance of this central message, and foregrounded it in their events; others weren't aware of it, or struggled to communicate it.

The festival had a significant press reach.

Recommendation: The project team have spent considerable time thinking about how they could encourage organisers and stakeholders to demonstrate how humanities research has informed the topic in hand. This is still an outstanding challenge, and we recommend that evaluation of the next festival probe this area in more detail.

3.2. Opportunities to engage with non-specialist audiences

Festival objective: encourage, support and create opportunities for researchers to engage with non-specialist audiences

Reaching new audiences was a primary aim of organisers and stakeholders, and an aim which they felt they met. The festival created opportunities to trial and test a wide range of new models of public engagement, and ways of engaging with new audiences – particularly families and schoolchildren. Cultural and community partnerships were an important and successful way to reach new audiences; interdisciplinary collaborations and events provided innovative and interesting hooks to engage non-specialists.

Recommendation: Future evaluation frameworks should clearly define what is meant by 'non-specialist audiences', so that reach to these audiences can be more accurately measured.

3.3. Public engagement within Higher Education sector

Festival objective: embed and join together public engagement activities in the humanities across the Higher Education sector

Being Human continues to support Early Career Researchers and doctoral students, and aims to increase participation from this group. However, participation remains static with previous years. Organisers are learning new skills and gaining confidence – particularly in event planning and management, and community collaboration – and this is increasing year on year. They are also gaining confidence that their work has value and worth; they value the opportunity to undertake 'curiosity-driven' research; and feel that being part of Being Human brings prestige.

The festival is a catalyst for building new relationships, both with cultural and community partners, and within universities. However, organisers need more support from their peers. The festival is providing a financial pipeline for practitioners of public engagement, with 128 events receiving financial support.

Recommendation: We recommend that the team consider how they might advocate the festival more widely within institutions, to set the scene for stakeholders who might influence the delivery of or support for the activity. For example, the Being Human central team might consider a separate advocacy document or film that sets out the benefits of the festival for institutions, such as profile raising and press interest.

3.4. Improving diversity and inclusion

Festival priority: Improving inclusion and diversity in the festival and humanities public engagement

There are some indications that the festival is increasing diversity amongst its audiences, organisers and stakeholders – for example, with increases year on year in global majority audiences; a trend towards younger participants; diversity of target audiences identified by organisers; inclusion of events for families and schoolchildren; strong representation of disabled, D/deaf and neurodivergent people.

However, evaluation data did not specifically measure the festival's priority target audiences.

Recommendation: the evaluation framework needs to be revised to test reach to each of the target audiences in future years.

3.5. Delivering Being Human 2023

Organisers and stakeholders rated the support they received from the Being Human team, and found them supportive, helpful, organised and friendly.

The Being Human central team have already made significant changes to the application and communication process to streamline and simplify for organisers, which will be evaluated for the 2024 festival.

Training and resources have been popular and appreciated, and could be evaluated as they are delivered to ensure that they are meeting their goals. Brand awareness of the festival is strong, and organisers and stakeholders value being part of a national festival.

Recommendation: As already noted in Section 3.3 the most significant area of delivery that the team could focus on for future festivals is around advocating the value of the festival, and communicating key messages to wider stakeholders within institutions who could support people delivering on the ground.

3.6. Evaluating Bring Human

A significant amount of data was collected, which has been extremely valuable in providing a robust and rich evaluation. However, there is a danger in collecting too much data, which becomes challenging to digest and articulate, and distracts from the core questions that the evaluation needs to answer.

Recommendation: As the festival reaches its tenth year, we recommend undertaking a succinct longitudinal analysis of the first 10 years of the festival, summarising key findings.

We would then recommend developing a new evaluation framework for the next 5 or 10 years, based on a Story of Change/Theory of Change model, focusing on key performance indicators.

We also recommend that evaluation tools and resources are developed to measure response from families and schools, and other target audiences with different communication needs.

4. Demonstrating value and relevance

4.1. Introduction

Festival core objective: demonstrate the value and relevance of humanities research to society in the UK and globally.

This section looks at whether the festival is achieving its aim to demonstrate the value and relevance of humanities research to the general public, through the perspectives of organisers, stakeholders and audiences.

We also look at whether it is reaching beyond those directly involved in the festival – through press and media interest.

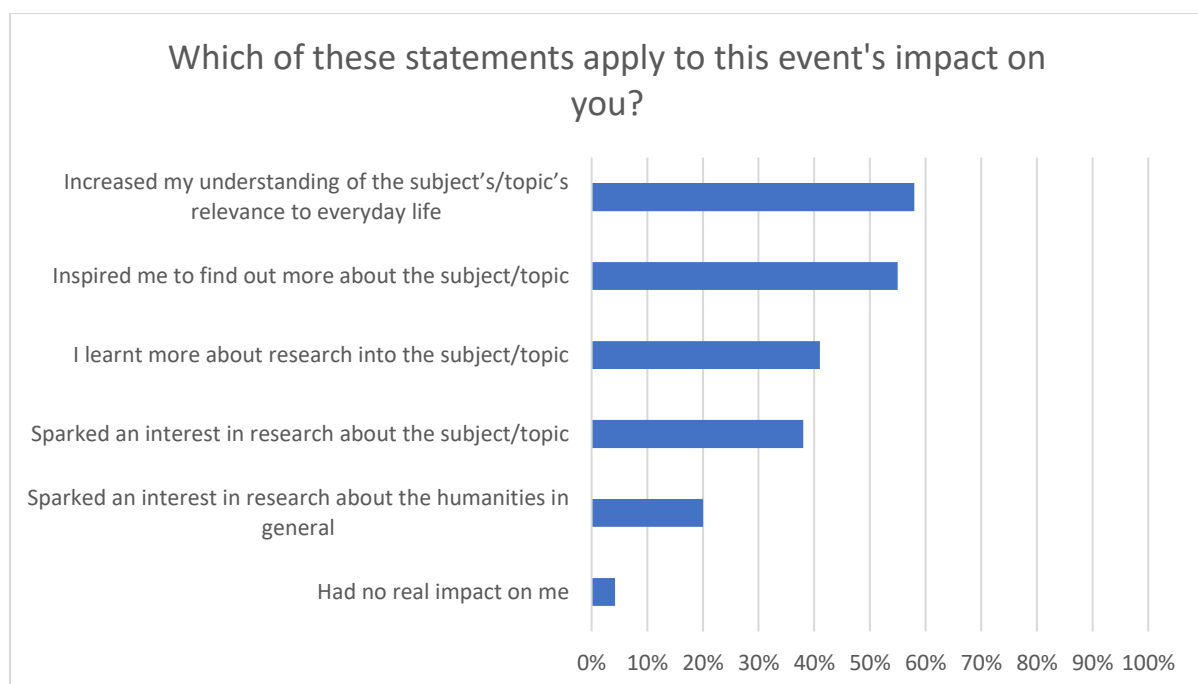
4.2. Audience perspectives – overview of quantitative data collected

Being Human 2023 offered a wide range of events and activities, including talks and walks, creative workshops, performances, exhibitions and screenings.

Audiences rated events highly, and found them entertaining, (73% said this a key highlight), fun and thought provoking, (68% said this was a key highlight), with engaging speakers and presenters, (70% said this was a key highlight), (Table 2, pg. 43).

This section looks at whether the experience increased their awareness of humanities research, and whether audiences found topics valuable and relevant.

We asked audiences to say what their reasons were for attending (Table 3, pg. 43). Audiences were primarily motivated to attend events for entertainment, leisure or social reasons (19.8%), to learn something about a new subject or topic (17.3%), or for relevance to studies or work (15.8%). They were also interested in finding out more about subjects and topics directly relevant to their lives and where they live/come from.



When we asked them what impact the event had on them (Table 4, pg. 44), they were most likely to say that the event increased their understanding of the topic’s relevance to everyday life (58%) and that they were inspired to find out more about the topic (55%). The qualitative comments below substantiate this. The relevance of the subjects in which they engaged to their own lives and where they came from was less likely to be a highlight (35% selected this as a highlight), and qualitative comments overleaf indicate that people make connections between what they learnt and their own experience.

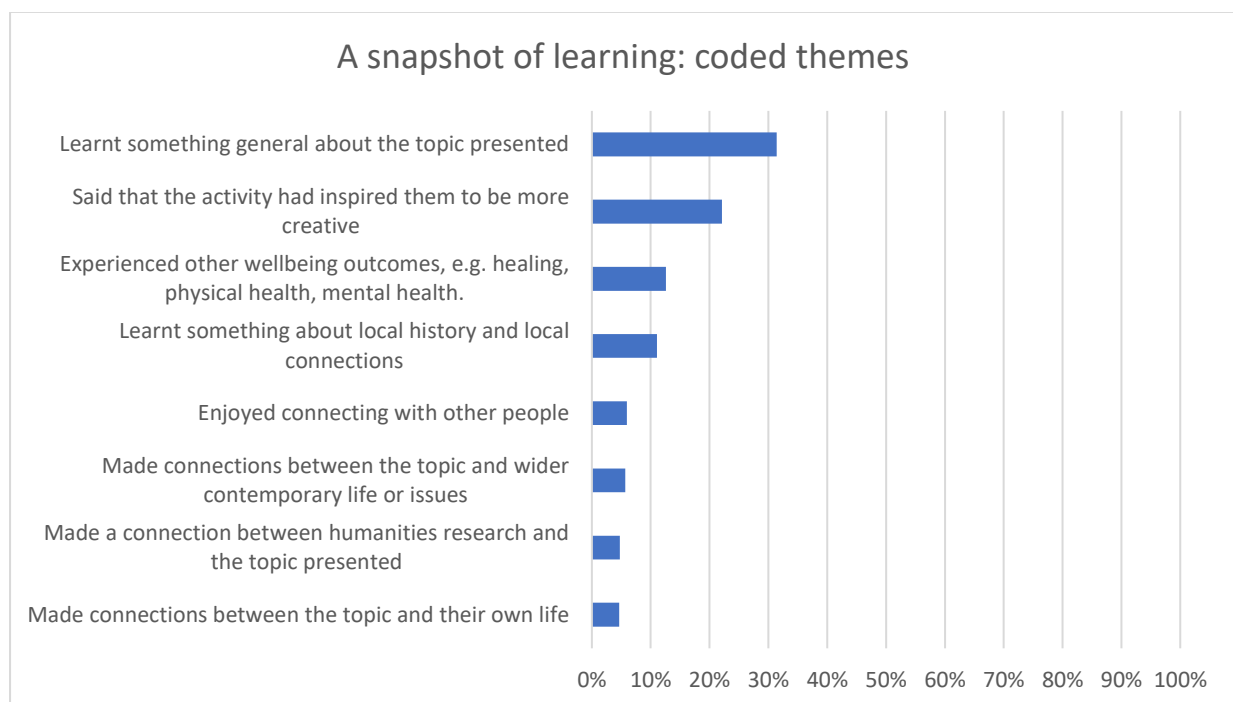
Audiences were unlikely to be motivated to find out about new research (this ranked 9 out of 13 reasons for attending the event), and when asked what the highlights of the event were, they were also unlikely to say that research was a highlight (30% selected this as a highlight). However, we asked them to select what impact events had had on them from a pre-defined list – “I learnt more about research into the subject/topic” ranked third. The percentage of people selecting this answer increased on previous years.

4.3. Audience perspectives – an analysis of qualitative data

We asked audiences filling in digital surveys to contribute qualitative comments to provide ‘a snapshot of learning and new ideas people got from festival events.’ We coded these along with qualitative comments around impact and event highlights, producing approximately 400 pieces of coded data.

We thought about what we mean by relevance and value when looking for themes to code.

Some people clearly value gaining knowledge for the sake of gaining knowledge – whether it is relevant to their lives or not. We also thought about relevance through the lens of making connections (to their own life, to their local area, to the lives of other people, and to global issues), and through wellbeing (creativity, social connection, physical and mental health, connecting with nature). Again, we looked for evidence that people were making connections between what they were learning/experiencing, and humanities research.



Gaining knowledge

A significant number of people said that they had learnt something specific about the topic presented – for example, remembering isolated facts of interest, or gaining an understanding of a particular topic.

‘I had no idea that such plays existed, and it has broadened my understanding of Jacobean theatre.’ (Rhyme, But No Reason? Latin and English Fun in the Early Modern Period)

‘I didn't know that William Worcester measured Bristol with his feet!’ (Magic and Mayhem in Medieval Bristol Walking Tour)

Making connections to contemporary life

People appreciated the local context of events, and what they learnt about their local area.

‘Impact and influence the surroundings we grow up in have on our life, and the way we behave.’ (Raising Cary Grant: The Bristol Footsteps of Archie Leach)

‘I learned so much about the unique position of Lancaster and its people at a specific time in history. It's inspired me to look further.’ (Decolonising Lancaster)

Some made connections between what they had learnt and everyday/modern life:

‘That this subject, which is not more generally taught, has a wide relevance today as it is used by so many leading orators.’ (Ancient Rhetoric in Action)

‘I had not really thought about how collections from the past might influence or advise our present day lives and enjoyed finding these new connections.’ (Human Objects: Poetry Writing Workshop in the Museum)

Others included examples of learning about wider issues that were pressing and relevant, but beyond the sphere of their own lives:

‘I was only partly aware of the challenges faced by the Bengali population in Pakistan. This film, and the exhibition to a smaller extent, made clear the human stories behind the experiences of many thousands of people, while still managing to explain the context and the magnitude of the issues faced.’ (Adrift on Paper Boats)

‘In particular, I learnt a lot about the UK's involvement in Kindertransport as well as the lack of action that we took to protect Jewish peoples during/prior to WW2, as well as the fears from the British population about a tide of unwelcome refugees. As well as making me think more about how this reflects on today's context, learning about the reluctance of Kindertransport really surprised me and made me think a lot more about how narratives are shaped in history, and how this may extend into other areas in our history.’ (Hands on Humanities Day, University of Southampton)

Wellbeing outcomes

A significant number of answers related to wellbeing outcomes. The festival has been a source of, or catalyst for, creativity amongst many audience members – and their families. The word ‘inspired’ came up many times in the audience surveys.

‘It was such a special hour of my life. I had no idea what to expect and I came out feeling inspired and grounded. It was like being in a very calm videogame...’ (Hail The Darker Season)

‘It’s inspired me to have a go at writing poetry as part of a museum visit in the future - I think it’s a really meaningful and interesting way to respond to learning new information, and I way to think about the lives of people in the past.’ (Human Objects: Poetry Writing Workshop in the Museum)

For some, the event helped them to manage areas of challenge in their own lives:

‘It made me feel much less alone as a young person with a chronic illness.’ (Speaking Out! Young People’s Experiences of Illness)

‘Gave me another tool to handle chronic illness.’ (Gutscapes: A Meditation on Eating and Being with Microbes)

‘Interest in creative coping strategies for mental health.’ (Scoring Mental Health)

Audiences enjoyed connecting with other people – this came out very strongly when asked about ‘other event highlights.’

‘Excellent presenters, engaging, very sociable event. Was nice to connect with other attendees and share our thoughts, ideas and creations!’ (Picasso, Art, and Faith)

Connection to humanities research

There were a handful of answers that indicated that audiences understood the significance of humanities research to what they experienced and learnt.

‘I had never thought about the link between academic research and performance art before.’ (Kara: Making an Artificial Friend)

‘This event was highly thought provoking and interdisciplinary. I particularly enjoyed the application of academic research to inform artistic practice within the West Midlands. I would love to see more events like this.’ (Archaeology of the Heart: Personal & Poetic Responses to Ancient Objects)

Given that advocating the value of humanities research is one of the central tenets of the festival, it is disappointing that so few people made these connections. This correlates with evaluator observations of the six events that we attended. While evaluators reported clear routes to learning and engagement in the events they attended, they said that events didn’t always demonstrate how humanities research underpinned the content of what they saw or heard.

4.4. Organiser and stakeholder perspectives

We asked organisers and stakeholders what impact they had hoped their event would have on audiences, through an open ended question. Answers were similar to the impacts that audiences reported – primarily an increased awareness and understanding of the subject. Organisers were particularly interested in audiences seeing the topic from a new perspective, being able to think critically about the topic and/or have their preconceptions challenged. They also mentioned wellbeing outcomes, such as social connection, creativity and empowerment – and the opportunity for audiences to have their voices validated and heard.

Only eleven of the 150 organisers and stakeholders who responded to this question said or implied that they wanted to raise awareness of the value of research. Surveys to organisers and stakeholders were not specifically asked to comment on whether, or how they demonstrated the value and relevance of humanities research to audiences.

However, we asked this question of the twelve organisers who we interviewed. Answers were mixed – some organisers were very clear that their event should advocate the work of humanities research; others were not aware that this was a primary aim of the festival. We asked how this element of the festival could be strengthened.

Answers included:

- Being more explicit, or even prescriptive, about how organisers should describe or introduce their event. Asking how humanities research will be advocated as part of the application process. (We note that the project team do already do this).
- Providing resources or tips about how to introduce the concept of research, particularly at events which are ‘drop in,’ where audiences are transient, rather than seated. Organisers working with small groups in workshop situations, or talks where they had a captive audiences found it easier to communicate key messages than those who were working within less formal formats.
- Recognising that facilitators and speakers are the key people who communicate the festival’s messaging – inviting them to attend training and promoting resources and toolkits to them.
- Introducing research through the people who do it, rather than as an abstract concept – people love to hear about how other people spend their working lives.

4.5. Further afield – press and media

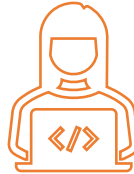
A review undertaken by the Strategic Communications and Marketing team at the University of London identified the following media coverage results between January and December 2023.



12 print news pieces



490 online news pieces



11 blogs



34 broadcast pieces

We cannot evidence that press and media is advocating humanities research, as we have not reviewed the content or reach of press articles/features. However, we can see that messaging of the festival has the potential to reach significantly wider than audiences attending activities.

4.6. Conclusions

Audiences responded positively to the content, subjects and topics that they engaged with. They found events thought provoking, and saw the relevance of what they learnt and experienced to their own lives, everyday lives and the lives of others.

There is less evidence that they made the connection between humanities research and the content that they experienced, and understood how humanities research informed the event that they attended. Some organisers and stakeholders understood the importance of this central message, and foregrounded it in their events; others weren't aware of it, or struggled to communicate it. This is an area for further consideration for future festivals.

5. Opportunities to engage with non-specialist audiences

5.1. Introduction

Festival core objective: encourage, support and create opportunities for researchers to engage with non-specialist audiences.

This section looks at the opportunities that have been created for public engagement. It considers how the festival has met its priorities for enabling a wide range of innovative and collaborative public events, and new models of working – moving away from traditional classroom based engagement. It considers how researchers have connected with communities and cultural partners, and how these connections have led to more engagement with non-specialist audiences.

5.2. Reach to non-specialist audiences

Developing new audiences was the most highly ranked public engagement or professional development aim for both organisers (89.9% selected this option) and for stakeholders (Tables 5 and 6, pgs. 44 and 45), and this has increased marginally year on year. Organisers also wanted to raise the profile of their research and/or work, try out new public engagement ideas/formats and co-produce public engagement with audiences.

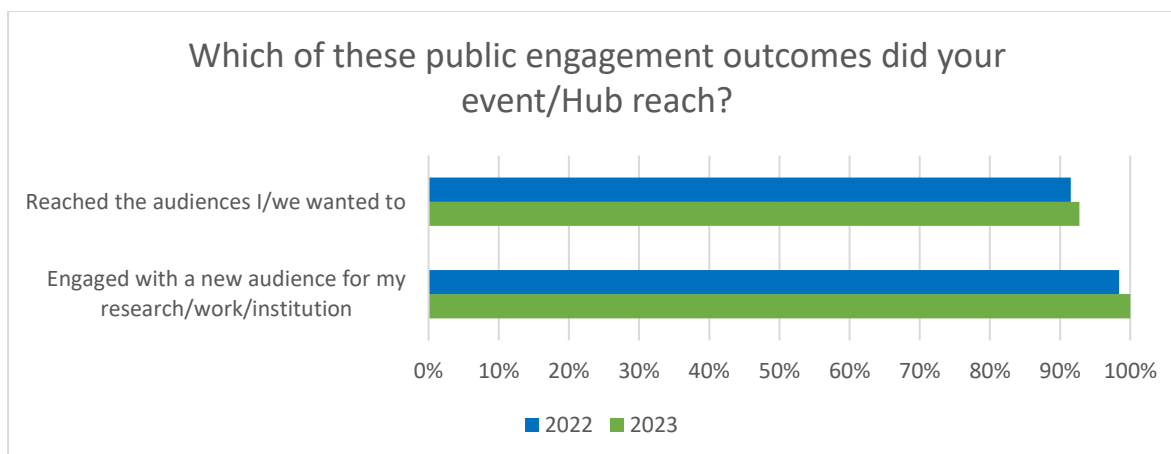
We asked organisers who they wanted to engage with. This was an open ended question which has been coded and analysed. Answers included

- local people/residents, communities of interest (people interested in mental health, people interested in poetry, film enthusiasts, metal detecting clubs)
- audiences with protected characteristics (LGBTQ+ people, people of colour, disabled people)
- other audiences considered marginalised or vulnerable (migrant communities, young people excluded from education)
- families and schoolchildren

Many organisers had very specific target audiences in mind (Montserratian and Vincentian diaspora in London, and wider Caribbean diaspora in the UK; Adults living in Aberdeen learning English as an additional language; Substance misuse recovery network). A significant number of people said that they wanted to reach young people or families.

Organiser and stakeholder aims were broadly met or exceeded – with every organiser and most stakeholders saying that they had reached new audiences (Tables 7 and 8, pgs. 45 and 46). The proportion of organisers saying they had reached new audiences has increased year on year.

While we cannot track reach to each audience group targeted by organisers, organisers felt they had reached the audiences they wanted to.



This was borne out by qualitative comments gathered:

‘Being Human gets rid of the ‘town and gown’ split and brings people together.’

‘BH continues to be the best way of extending audiences for research. My event attracted a broad non-academic audience who engaged enthusiastically with the research and the art installation produced with the researchers on my project (which was funded by the AHRC).’

‘Stimulating, creative, collaborative, part of an important ‘bigger event’, vital to bring these opportunities to enrich life experiences of wider (and often disadvantaged) communities’

‘It is a great initiative and I hope it continues. I think this may have been the first Being Human event in Gateshead; certainly, it is unusual for any university or cultural activity like this to take place in the area. I hope the festival organisers are proud of all the work that has taken place; I would like to think this particular event was highly innovative and engaged with an audience (unpaid carers) who tend not to have the time or access to humanities research. Finally, I should add that my specific event funding came as a result of being selected as an AHRC/BBC New Generation Thinker 2023.’

The evaluation was not designed to test whether audiences were specialists or non-specialists, although a wide range of demographic data was gathered. The diversity of audiences, organisers and stakeholders is explored in more detail in Section 7. A selection of audience demographic data is included in Tables 16 to 22 (pgs. 49 to 51).

We can see that audiences were generally well educated (75% were educated to undergraduate level and above), with a high level of engagement with the arts (only 5% had not visited a museum, library or gallery within the last year). 80% of audience members had attended an event featuring university research within the last year. 10.7% were employed as a university researcher or academic, and a further 12.9% were university students. 75% of those who said they have a degree said that it was Arts, Humanities or Social Sciences. This is consistent with 2022 and 2021.

However, this does not give us a complete picture – under 16s were excluded from completing a survey due to safeguarding concerns. Around 20 events were promoted as suitable for

families, and two were targeted at schoolchildren. This was a new audience for many organisers, as we shall see in the section that follows.

Most of the events that we attended as independent observers were accessible to a non-specialist audience, and designed to appeal to a wide range of interests. One of the six that we attended felt more geared towards, and attended by, professionals in that specific discipline (nursing). Our experience was echoed in the comments of a very small number of attendees who said that the event they attended was not intellectually accessible.

Many in the audience knew the speakers and the research. It offered additional insight. However, it also made it difficult for people new to the topics to engage. (The Hope and History of Allyship)

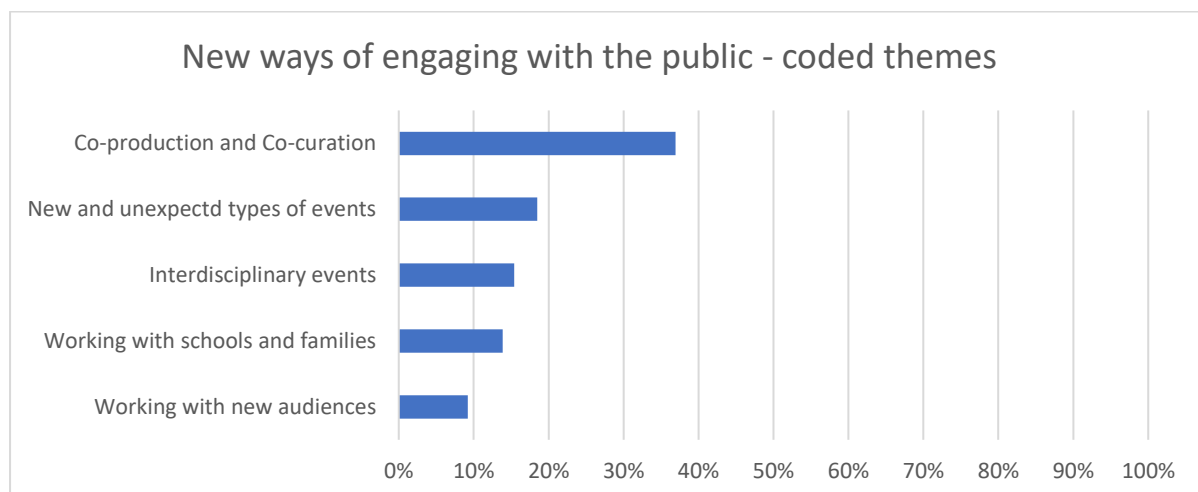
One of the organisers that we interviewed noted that there is a perception amongst some of their target audiences that universities are intimidating, and so she avoids using words such as ‘university’ or ‘research’ when promoting public engagement events.

5.3. New models of public engagement

An important element of the festival was to develop and explore new models of public engagement, as a way of reaching more people, in new and innovative ways. We asked organisers to rate how much they agreed with the statement ‘*Being Human gives the opportunity to test new ways of engaging with the public*’.

61% strongly agreed. This is a significant increase on 2022, when 42% strongly agreed. 93% either agreed or strongly agreed (compared to 90% in 2022).

We asked organisers to give examples of new models of public engagement that they felt their events had delivered. These were coded, and ranked in terms of the most common responses.



Co-production and co-curation with audiences, community groups and local people was a strong strand of festival innovation:

‘I involved communities associated with the Hospital in the event planning and exhibition curation from the beginning. No-one had curated before and exhibition as research evaluation was a new way to involve the public.’

‘Engagement on a community partner's terms was helpful and it was a learning experience for me to facilitate what our community partners were interested in achieving. The goal was for disabled adults to make an impact and to be heard through drumming, which caused a planned for disruption that had meaning in terms of being heard.’

‘Well, we used my research on unpaid care and social care to co-produce a very innovative piece of work with the group in attendance - we discussed and designed an old-fashioned trade union style banner for caregivers. We came up with an image (the juggler), a name ("Caregiver community"), iconography (e.g. the Angel of the North) and a slogan ("we care, do you?").’

New, novel and unexpected types of events included innovative formats:

‘Cafe style collaborative approach with public.’

‘Our unique cabaret structure blends a large variety of performance styles such as singing and stand-up with professional musicians/writers from the wider community to share research and lived experience in a format that removes the perceived elitism from research dissemination and that, most importantly, puts entertainment first.’

‘I appreciated the opportunity to develop a novel way of public engagement (delivering eco-poetry workshops on a barge travelling down the canal).’

‘For the Sainsbury Centre, I think it is novel to open the centre in the evening and for the audience to be able to roam activities as and when they feel like it. The live performance is unusual for the centre and having lots of young people engaging with each other and their projects was great to see.’

They also include events that encouraged hands on participation and creative activities...

‘The Poems and a Pint workshop allowed the poets to try out very tactile and interactive methods of engaging. Eg weaving a web around/with the audience, bringing objects for them to engage with and materials for them to cut up and utilise creatively.’

...and events with a focus on fun and entertainment

‘Our BH café event had an interactive, playful workshop format, with a blend of hands-on creativity and academic input alongside attendee input. This worked well but could have worked even better, so it was a great opportunity to test that format.’

‘The Festival encourages a more fun way to try some ideas for events, examples from previous festival years give good inspiration.’

Opportunities to work with schools and families brought new audiences for organisers:

‘I had never organised any events in schools, and I learned a lot about how to work with teachers/school groups and also how to plan events aimed at children/families that happen outside the school day.’

‘It provided an opportunity to work with young children, an audience not usually reached by university researchers and writers.’

Interdisciplinary events, content and activities brought together a range of professionals from different disciplines:

‘I’ve not tried using poetry to communicate linguistic research before; we also successfully taught preschoolers something about child language acquisition, which I’m happy with! ‘

‘Explicit collaboration between humanities, arts, sciences through working with academics, creatives, and public engagement professionals - with a focus on participant-centred collaborative activities - and each child left with their own creative output (a small, illustrated zine).’

‘We had never delivered a community singing event like this, nor worked with an illustrator to explore creative way to record and impact and create a project legacy. Being Human Festival funding enabled us to try these ideas.’

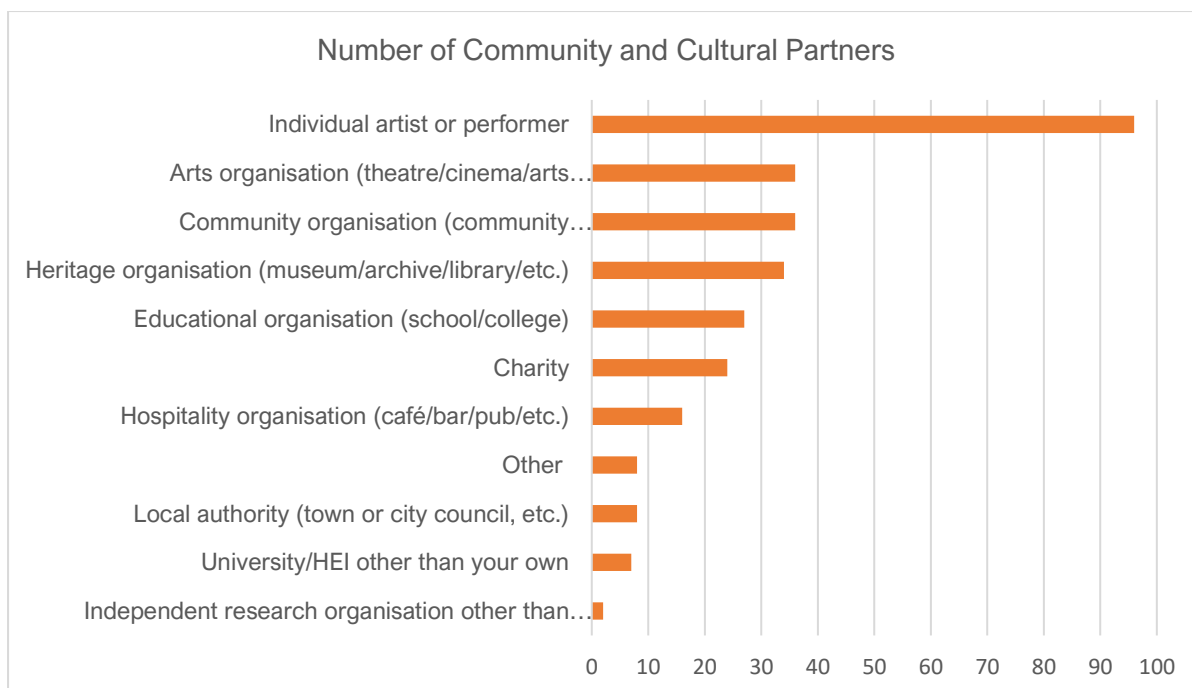
These qualitative comments demonstrate how effective the festival has been at providing new models of public engagement. It is interesting to note that some of the models of engagement cited as new for organisers are more commonly found in other sectors. For example, working with schools and families has been central to museum public engagement for a long time. This highlights the rationale for and value of working with a wide range of cultural and community partners.

5.4. Connection with cultural and community partners

One of the central tenets of the festival is that public engagement is delivered with cultural and community partners, as a way of reaching more people and making research relevant to local communities.

Establishing and building relationships with community and cultural partners were the most important partnership aims for organisers, (Table 9, pg. 46); organisers and stakeholder agreed that their partnership aims were met in this respect – with 77.4% agreeing or strongly agreeing that they had established new relationships, and 75.8% agreeing or strongly agreeing that they had further developed existing relationships, (Tables 10 and 11, pg. 47).

We asked organisers which types of cultural and community partners they had worked with (Table 12, pg. 48). The highest ranking was ‘individual artist or performer’ (52.8% of organisers had worked with at least one); followed by community organisation; and museums, libraries and archives.



We can see that these collaborations enabled reach to new audiences, with examples of reach to non-specialist audiences. Some organisers said that their collaborators already had existing relationships with target audiences, and this meant that they did not have to build them themselves – which would be very time-consuming.

As we saw in the previous section, many organisers had not worked with schools and families before. It is likely that working with museums, libraries and archives brought them new opportunities to work with families, as this is often a core target audience for the heritage sector.

5.5. Conclusions

Reaching new audiences was a primary aim of organisers and stakeholders, and an aim which they felt they met. The festival created opportunities to trial and test a wide range of new models of public engagement, and ways of engaging with new audiences – particularly families and schoolchildren. Cultural and community partnerships were an important and successful way to reach new audiences; interdisciplinary collaborations and events provided innovative and interesting hooks to engage non-specialists.

The evaluation did not specifically test reach to non-specialist audiences, and it would be valuable to agree who those audiences are as part of evaluation planning for future festivals.

6. Public engagement within the Higher Education sector

6.1. Introduction

Festival core objective: embed and join together public engagement activities in the humanities across the Higher Education sector.

This section explores how the festival increases support and capacity for public engagement in humanities research. It looks at how the festival creates opportunities for professional development, training the next generation of researchers, and what impact the festival has on the confidence and skills of those delivering events.

It also considers how the festival helps researchers to promote their work, and how it changes perceptions within university departments and hierarchies.

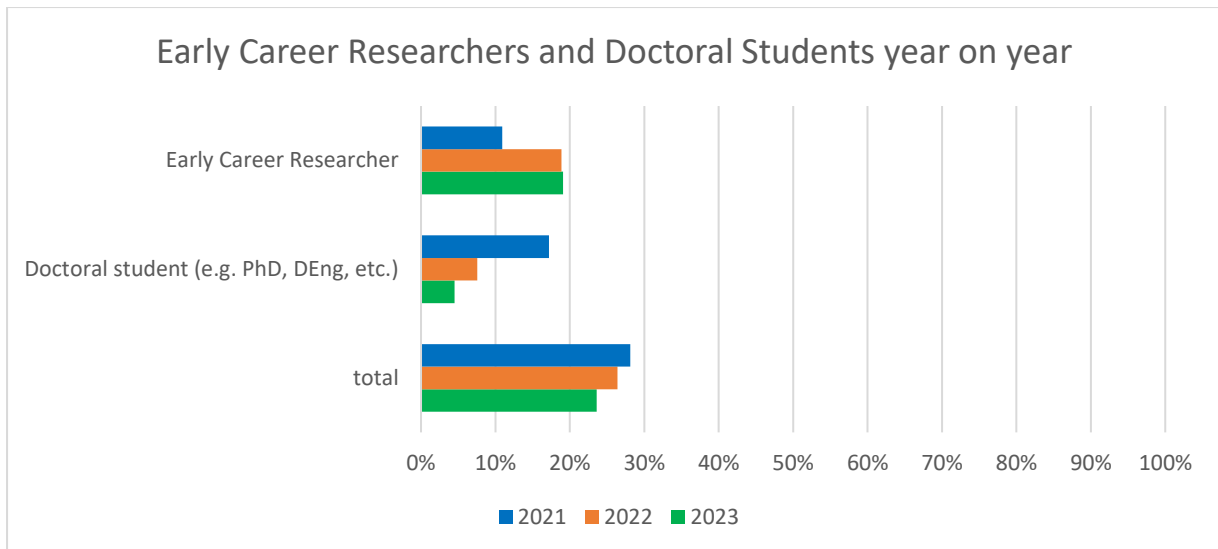
6.2. Reaching the next generation of researchers

The Being Human team have taken a number of steps to attract Early Career Researchers and PhD researchers to engage with the festival. These include:

- All Hubs must now include an event led by a PhD researcher (new for 2023)
- PhD researchers can apply for the Open Call through a collaborative application with a professional researcher (new for 2023)
- In 2022 and 2023, PhD researchers could also apply for Being Human cafes
- In all the above instances, PhD researchers would need a letter of support from their supervisor
- Training sessions and toolkits are aimed at researchers with different levels of public engagement experience, including those who are new to the festival or public engagement. In 2023 the team redeveloped the training programme, including working with external training providers, and the programme will be further developed in 2024.

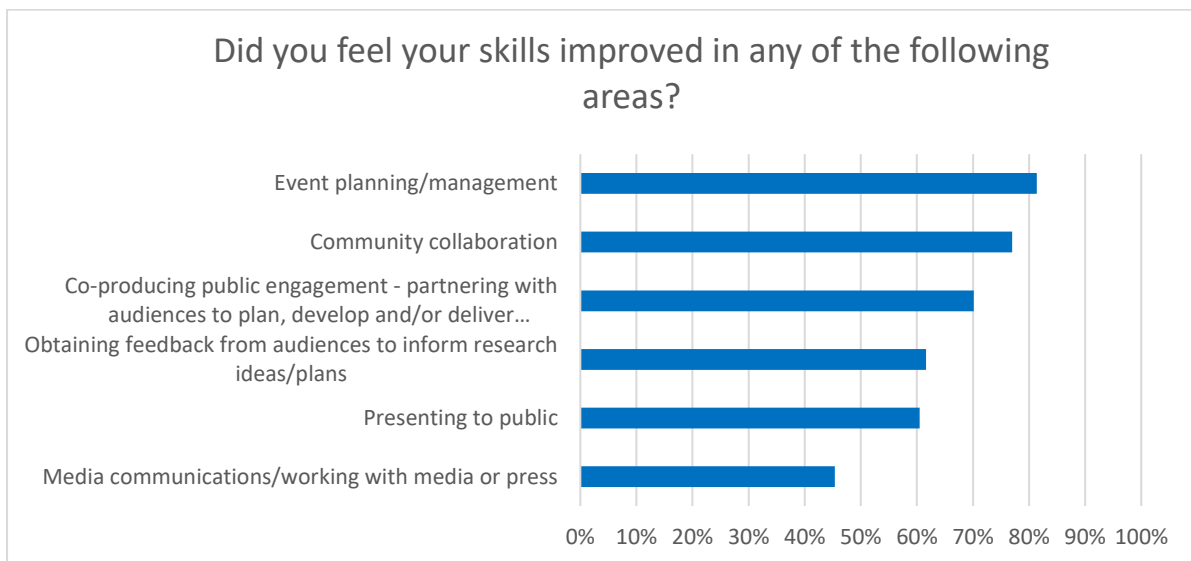
We can see from the table below that there is a steady increase in engagement from ECRs, but a drop in Doctoral students, which means an overall drop in engagement from both, (see Table 13, pg. 48, and table overleaf¹)

¹ We caveat that there were some inconsistencies in the data reported in the 2022 and 2021 reports which may weaken this finding.

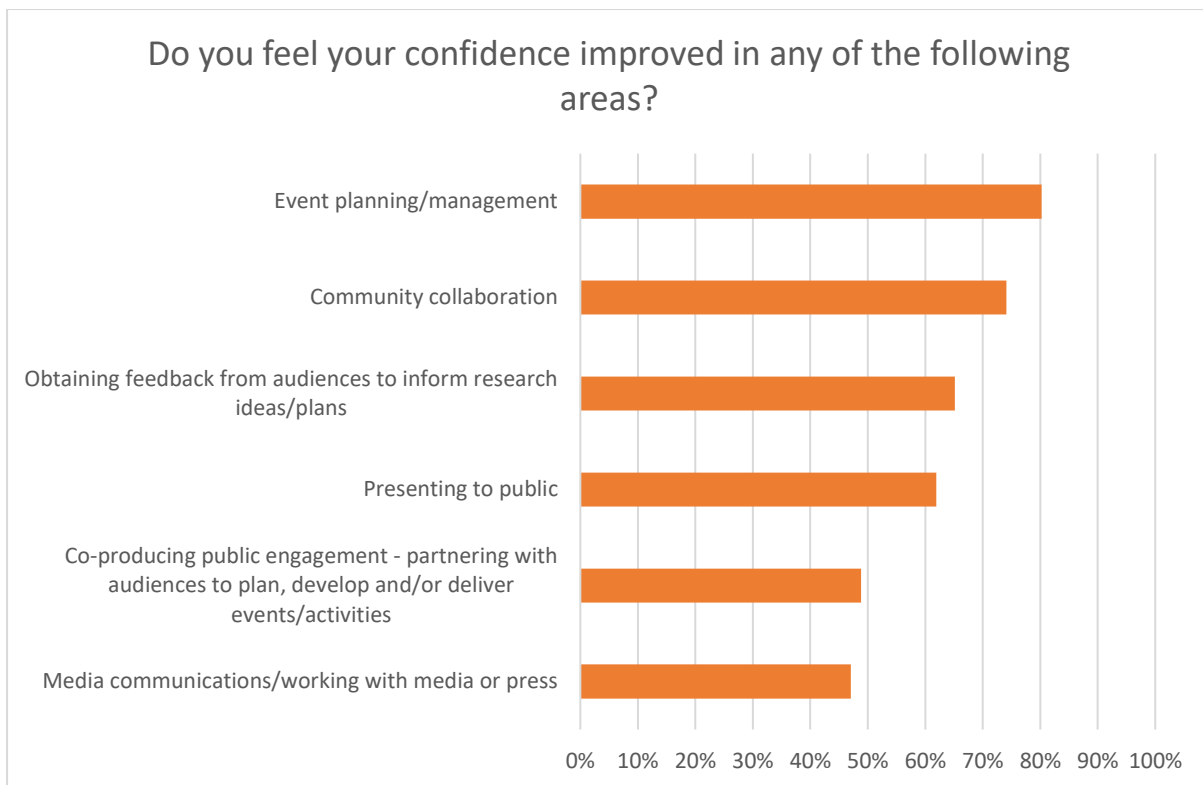


6.3. Impact on confidence and skills

We asked organisers to say what skills they had developed, from a pre-defined list (Table 14, pg. 49). Event planning and management ranked first (81.4% selecting this option), followed by community collaboration (70.1%) and co-producing public engagement (70.1%). Scores broadly increased year on year across all areas.



We also asked them to rate the extent to which their confidence had increased in the pre-defined areas (Table 15, pg. 49). Event planning and management, and community collaboration ranked first and second again, with 80% and 74% agreeing or strongly agreeing. Obtaining feedback from audiences to inform research ideas/plans ranked third (65% agreeing or strongly agreeing).



We asked organisers what opportunities for professional development participating in the festival gave to them. The question was open ended, and has been coded and analysed. Examples include

- Practical skills in organising, promoting and evaluating public facing events
- Skills in training others to deliver events
- Co-curation, co-design and audience led activities

‘It was a really positive experience and I feel I learned a lot about what ‘general audiences’ value in a public event that shares the processes and outcomes of research in an accessible manner.’

As well as practical skills, respondents commented on opportunities for personal reflection, leading to increased confidence in their work and its value.

‘It allowed me to reflect on the wider significance of my work - and indeed my students’ work - which was not so much of practical significance, but absolutely crucial for making me feel like my work is important, valuable, and helping to avoid a sense of academic burn-out.’

‘It was excellent. I met great people - researchers, alumni, creative industry professionals, event attendees. There were plenty of challenges, but it has changed the way I approach working in a university. I feel more committed to, and confident about, my research/encouraging conversation about the issues that it raises.’

‘The festival brings joy in an environment of university cuts that aren’t very joyful.’

Many of the respondents commented on how useful they found the toolkits, and to a lesser extent, the training sessions. Respondents also valued the infrastructure provided by the festival, and the support given by the team. However, they also highlighted areas for improvement, particularly around administration and timescales – this is touched upon in Section 8.4.

6.4. Other outcomes for researchers

Further outcomes identified through this question, through other qualitative comments within the organiser survey, and through organiser interviews included:

- Support for ‘curiosity driven research’ and ‘risky projects’ which might not otherwise be supported due to funding pressures – for one organiser, this was a very important factor in their enthusiasm to apply for Being Human funding.
- Confidence and/or inspiration to apply for (and be awarded) other funding.

Creative inspiration gained through collaborating with others and seeing what other organisers and stakeholders were delivering.

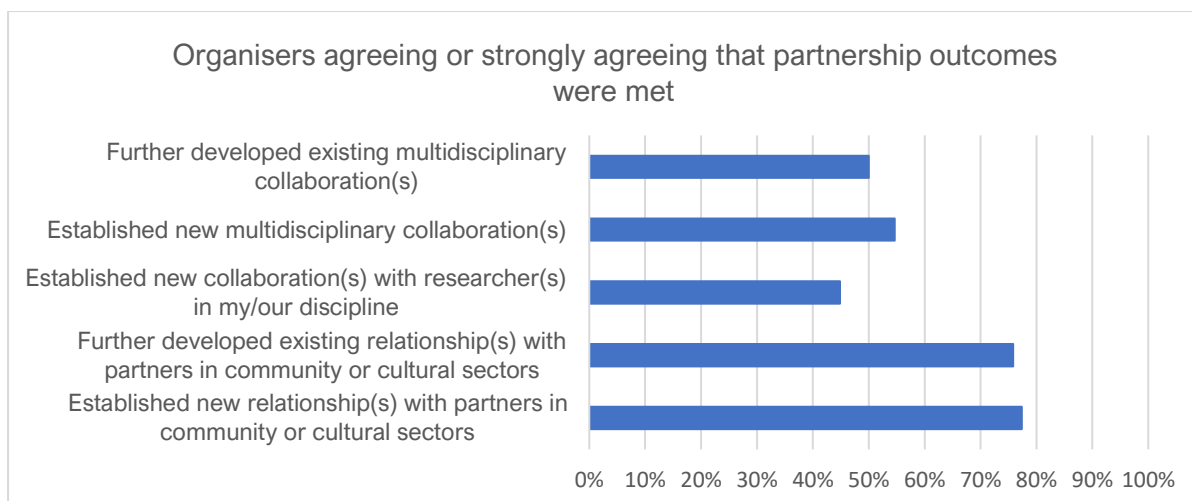
- Development of new, replicable models – one organiser said that the festival had helped them to develop a new model of public engagement which will be the basis of their future programme.
- The opportunity to contribute to ‘something bigger.’

‘Being part of the festival boosts the awareness and engagement with the other events being run and we are always dazzled by the range and inventiveness of events. We were especially delighted to have the opportunity to participate in the launch event and it was an exceptional opportunity to develop contacts and networks.’

‘It’s also great to feel part of something bigger and better known, and to be inspired by other events taking place across the festival.’

6.5. Relationship building

We looked in section 5.4 at whether organisers had established or developed new relationships with cultural and community partners, and saw that this was the most important partnership aim for them. Table 10 (pg. 47) also demonstrates that organisers established new collaborations with researchers in their disciplines (44.9%) and further developed existing collaborations with researchers in their disciplines (64.1%). The festival gave them opportunities to collaborate outside their discipline, with new multi-disciplinary collaborations established (54.7%) or further developed (50%).



One of the organisers who we interviewed said that they felt a ‘strong sense of community’ within the festival, and others said that they would welcome more opportunities to meet with other organisers.

6.6. Internal support

Previous evaluations have identified that garnering support from their wider teams and organisations has been a barrier or challenge for organisers and stakeholders. This was borne out in the 2023 evaluation. We asked organisers what the barriers were to them participating, and coded the answers. The most frequent barrier cited was organisational, followed by financial.

Lack of interest from academic staff was frequently commented on; also, lack of time, funding and marketing from partner organisations. One organiser said that they had to convince seniors that the event would be ‘financially worth it.’ Another said that there is a ‘snobbery’ around public engagement, and some of their colleagues saw it as a ‘tick box’ exercise.

Organisational challenges included the time taken to work within the university’s infrastructure; not getting advice and support from the university; and lack of marketing support.

‘There was limited support at a senior level from the university and, crucially, in relation to marketing and promotion. I had to build a lot of relationships that I hadn’t anticipated as I had expected there to be a more robust infrastructure supporting teams/departments.’

We asked the organisers we interviewed how they felt this barrier might be broken, or at least reduced. Answers included

- Advocating Being Human more strategically to decision makers and stakeholders with influence within institutions – one organiser said that their Dean had ‘got on board’ when they saw that their event had been featured in the Being Human 2023 collateral.
- Encouraging organisers to think through at application stage who is going to be needed to deliver their event – and get those people involved from the outset. (We note that this is covered in the application webinar). One organiser said that they set up a project delivery team early on which included an assigned marketing person – who then saw their work as

integral to the activity's success, rather than an 'ask' or 'add on' in the final stages of the project.

Stakeholders were also asked about barriers to participating in the festival, but lack of wider organisational support was not mentioned – this may be because public engagement is a much more established part of what museums, galleries and libraries etc do.

6.7. Financial and leveraged support

Being Human is providing a financial pipeline for practitioners of public engagement, with 128 events receiving financial support. Many of the organisers surveyed expressed thanks for the funding they had received.

We asked organisers and stakeholders what barriers to engagement they had experienced. A small number cited financial barriers – either because they hadn't received a grant, or because they felt the grant was too low to deliver what they wanted, or because they had had unanticipated costs.

6.8. Conclusions

The festival continues to support Early Career Researchers and Doctoral students, and aims to increase participation from this group. However, participation remains static compared with previous years.

Organisers are learning new skills and gaining confidence – particularly in event planning and management, and community collaboration – and this is increasing year on year. They are also gaining confidence that their work has value and worth; value the opportunity to undertake 'curiosity-driven' research; and feel that being part of Being Human brings prestige.

The festival is a catalyst for building new relationships, both with cultural and community partners, and within universities.

Organisers need more support from their peers. We recommend that the team consider how they might advocate the festival more widely within institutions, to set the scene for stakeholders who might influence the delivery of or support for the activity. For example, the Being Human central team might consider a separate advocacy document or film that sets out the benefits of the festival for institutions, such as profile raising and press interest.

7. Improving diversity and inclusion

7.1. Introduction

Festival Priority: Improving inclusion and diversity in the festival and humanities public engagement.

This section looks at participation and demographic data collected across each constituent group. It looks, in very general terms, at who participated – their age, gender, ethnicity; whether they are disabled, have a long term health condition, or are neurodiverse; where they are based in the UK; where they are on their career paths, and what their academic background is.

We caution that data used in this section represents people who filled in surveys – not people who attended events. Where we do have data for both – for example, attendance by geographical location, we can see that there is some disparity between the two data sets. Therefore, we use a year on year comparator to measure whether there is greater diversity amongst audiences, organisers and stakeholders.

Being Human particularly wanted to reach people who are non-specialists, and this has been explored in Section 5.

7.2. Measures taken to increase diversity, equity and inclusion

The team have instigated the following measures to increase audience diversity and inclusion, and to embed EDI into festival processes in the past two years:

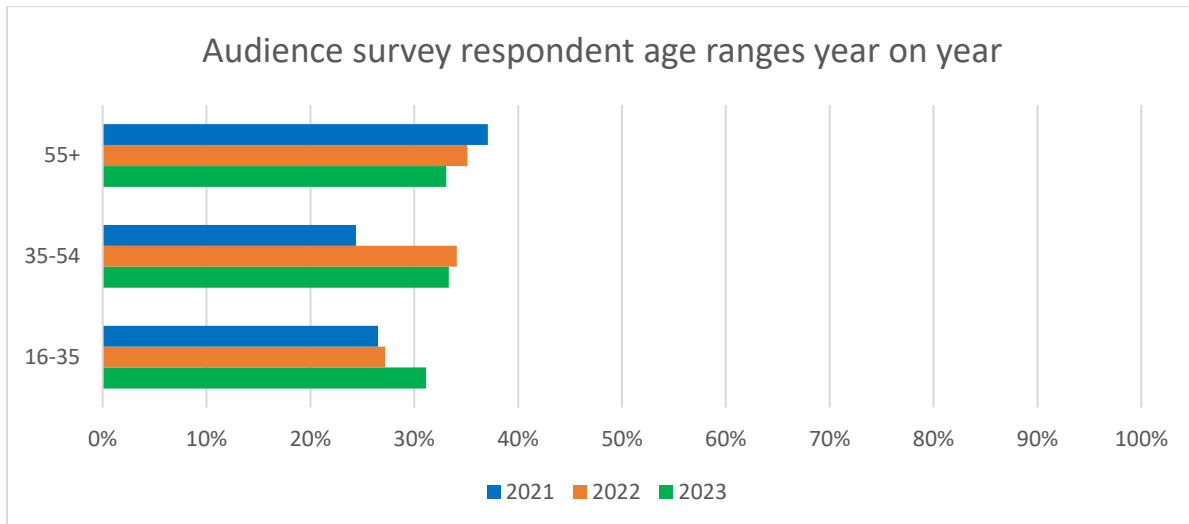
- Worked with Dr Charlotte Thorley to produce two toolkits ‘Planning for Inclusion’ and ‘Delivering Inclusive Activities’, a festival Code of Conduct for attendees and a festival Statement of Intent (to be published). The toolkits have practical information around reducing barriers to engagement for a wide range of people – including people with physical access needs and cultural differences.
- Invited Dr Charlotte Thorley to present at a training session in 2022 focusing on EDI and planning.
- Added a section on the application form for organisers to outline how they have considered diversity and inclusion within their programming, venue and platforms.
- Ensured that regional representation (particularly during the funding review panel) and EDI was considered during the application review panels.
- Included information about diversity and inclusion in training sessions.
- Festival funding is prioritised at projects which target priority audiences.

7.3. Audience profile

Target audiences include groups that are underrepresented in researchers’ communities, or within universities and IROs more generally, or groups who never engaged with a university; groups who share a protected characteristic as defined by the Equality Act 2010; families; young people 16-25 years old; or from a community in areas without a university.

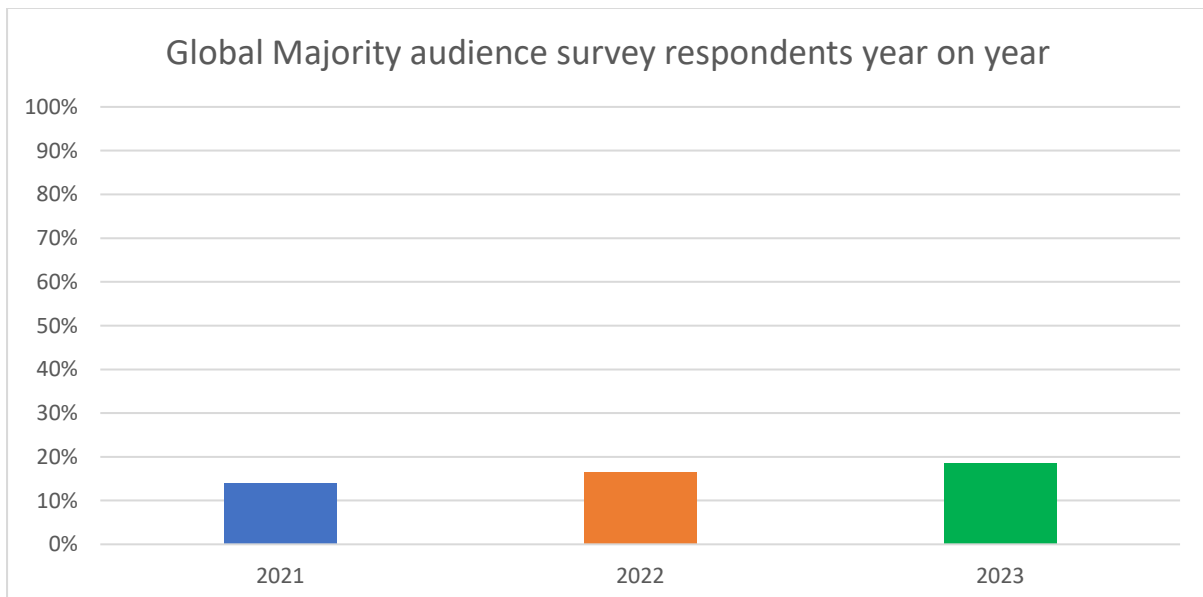
The evaluation was designed to test some, but not all of these target groups.

There has been an upward trend towards younger audiences year on year, with 31.2% completing a survey being under 35, compared to 27% in 2022. 14% were between 16-25, compared to 10% in 2022. We note that under 16s were excluded from completing surveys for safeguarding reasons.



27% respondents were men, 65% women and 4% non-binary (this is consistent with 2022).

There has been an upward trend in reaching global majority audiences year on year, with 18.6% of audiences identifying as global majority ethnicities in 2023, compared to 16.4% in 2022, and 14% in 2021.



8% of audience survey respondents identified as Asian/Asian British (Bangladeshi, Chinese, Indian, Pakistani, any other Asian background). 5% identified as Black/Black British (African, Caribbean, Any other Black/African/Caribbean background). 4% identified as Mixed/Multiple ethnic groups (Asian and White, Black Caribbean and White, Black African and White, Any other Mixed/Multiple ethnic background). 1% identified as any other ethnic group.

14% identify as D/deaf, disabled or having a long term health condition. This is consistent with 2022. 16% identified as neurodivergent. This question was asked for the first time in 2023.

Audiences completing a survey were mainly employed or self-employed (56%, slightly lower than 2022, where there were 59%). 11% of the total were employed as a university researcher or academic, which was consistent with 2022. There were slightly less retired people in 2023 (17% against 19% in 2022), and slightly more university students (12.0% against 10% in 2023). There was a higher % of unwaged people (5.5% against 3% in 2022), and of school/college students (3.7% against 2% in 2022).

75% were educated to degree level, and 75% of those had a degree Arts, Humanities or Social Sciences. 17% were not university educated, which is consistent with 2022.

5% had not visited a museum in the past year (4% in 2022); 5% had not attended an arts event or performance in the past year (7% in 2022); 20% had not attended a public event featuring university research in the past year (26% in 2022). This indicates that the audience generally have a high level of participation in arts and culture, and in university public engagement.

There are variations in the geographical regions reached year on year, which may be influenced by Hub venues, apart from a very consistent representation in London.

As we noted in Section 7, organisers identified some very specific target audiences from underserved, underrepresented, or marginalised groups. While we do not have evidence that these audiences were reached, it does indicate that is a strong desire to reach diverse audiences through festival activities, and the success of the festival's encouragement and messaging around targeting specific and non-specialist audiences.

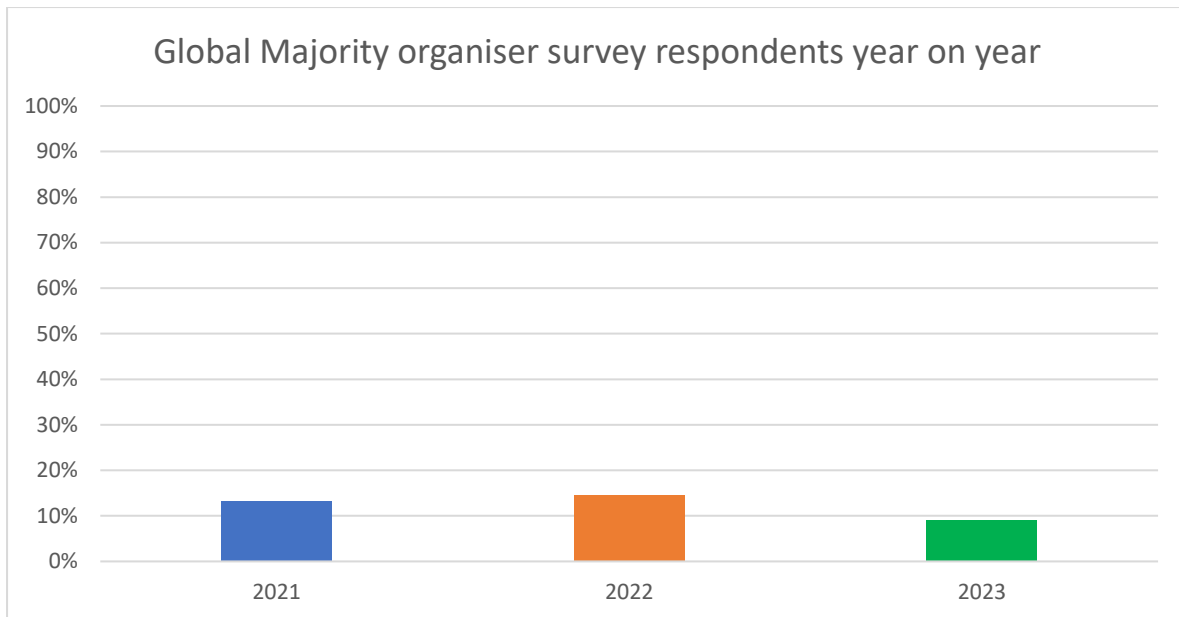
7.4. Organiser profile

Most organisers were university staff or students, with 40% being senior researchers or academics, 19% being Early Career Researchers, and 12% being researchers or academics. The percentage of Early Career Researchers remains the same as 2022, but there was a drop in Doctoral Students (4%) compared to 2022 (8%), and a significant drop from 2021 (17%).

The largest age bracket amongst organisers was 35-44 years old (37%), followed by 44-54 years old (20%) and 25-34 years old (20%). Most organisers were women (73%), with 16% men and 6% non-binary.

8% of organisers identified as D/deaf or disabled, or having a long term health condition (a very slight decrease on previous years), and a further 8% identified as neurodivergent (this question was asked for the first time this year).

Most organisers were White (85%), with 9% coming from global majority backgrounds and 5% preferring not to answer, or leaving the field blank. This reverses an increase in global majority organisers between 2021 (13.3%) and 2022 (14.5%).

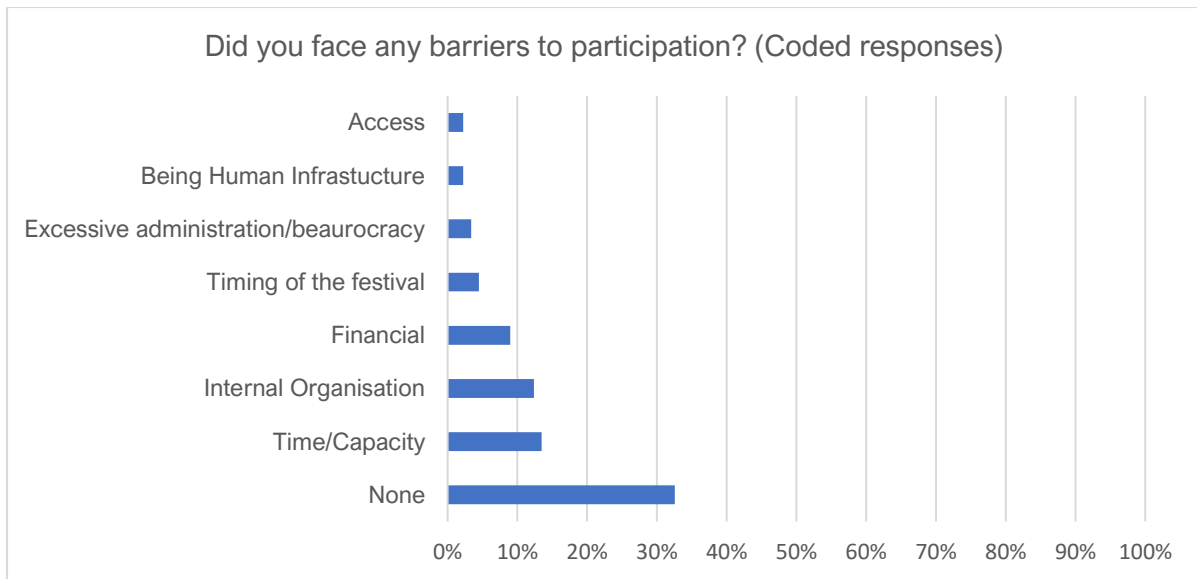


2% of organiser survey respondents identified as Asian/Asian British (Bangladeshi, Chinese, Indian, Pakistani, any other Asian background). 1% identified as Black/Black British (African, Caribbean, Any other Black/African/Caribbean background). 6% identified as Mixed/Multiple ethnic groups (Asian and White, Black Caribbean and White, Black African and White, Any other Mixed/Multiple ethnic background). 0% identified as any other ethnic group.

Most organisers were based in England (77%), with a total 28% from London and the South East. 14% were based in Scotland, 9% were based in Wales and 4% were based in Northern Ireland.

Organisers were asked if there were any barriers to them engaging in the festival. This was an open ended question which we coded (see table below). As noted in Section 6.6, the most common barrier cited was funding/financial reasons, followed by lack of internal support, and then by time/capacity.

The time and capacity required to organise events was compounded with (for some) excessive bureaucracy and administration – this also came across strongly in comments around ratings, and in suggestions for improvements. While we cannot evidence that this barrier impacted on the diversity of organisers, it is worth considering that financial barriers (which can include lack of time/capacity) may discourage people of lower socio-economic means.



7.5. Stakeholder profile

Most stakeholders came from the arts sector (42%). 20% were university staff or students, 11% were from heritage organisations, and 11% were from community or third sector organisations.

Stakeholder age brackets were similar to those of organisers. There was a slightly higher proportion of men to women (23% men, 70% women and 5% non-binary) compared to organisers. 17% of stakeholders identified as D/Deaf or disabled, or having a long term health condition, and 20% identified as neurodivergent. Stakeholders were more likely to be based in England (85%), with 8% in Scotland, 6% in Wales and 1.5% in Northern Ireland.

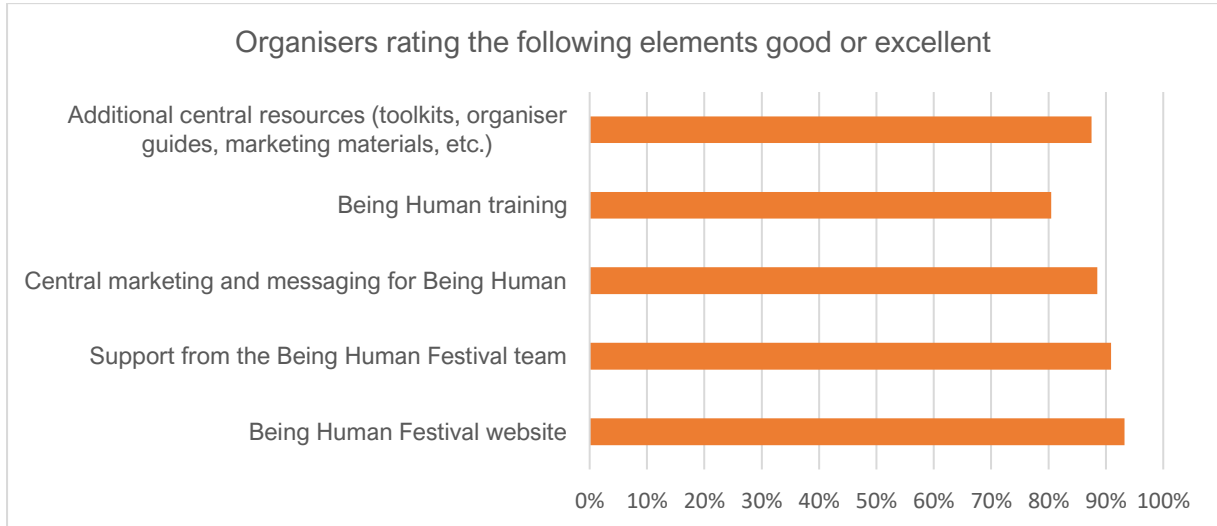
7.6. Conclusions

There are some indications that the festival is increasing diversity amongst its audiences, organisers and stakeholders – for example, with increases year on year in global majority audiences; a trend towards younger participants; diversity of target audiences identified by organisers; inclusion of events for families and schoolchildren; strong representation of disabled, D/deaf and neurodivergent people.

However, the evaluation was not designed to test all of the specific target audiences that Being Human has identified and published. We recommend that the evaluation framework is reviewed to test these in more detail for future festivals, with clear success measures identified.

8. Delivering Being Human 2023

This section looks at how the festival was delivered, what worked well for organisers, stakeholders and audiences, and what could be improved to make future festivals run more smoothly.



8.1. The application process

A call out was publicised on the Being Human website in February 2023. The call was shared with the list of 503 previous event organisers, with 5,594 subscribers to the Being Human mailing list, and via email to around 75 groups, consortiums, networks, associations and organisations (covering the HE and galleries, libraries, archives, and museums (GLAM) sectors) – including key stakeholders such as the NCCPE. The call was circulated via the SAS, AHRC and the BA and their networks. The call was also circulated widely on social media, particularly on Twitter. 270 people booked to attend the ‘Applying to Being Human 2023 webinar’ information session held in March, with 143 attendees on the day and a further 140 views of the recording.

Organisers were invited to apply to become part of the festival, either through a funded programme as a Hub or Small Award, or by self-funding. The deadline for funded programmes was April 2023, and for non-funded activities August 2023.

Organisers were not asked for specific feedback about the application process in the post-festival survey, but a small number mentioned it when we asked about barriers to engagement and areas for improvement. Some felt very positive about the process:

‘I felt supported at every stage of the process from application through to delivery and evaluation through quick replies to queries by email and the thorough resources for organizers online.’

One organiser that we interviewed said that the application questions encouraged her to rethink how she develops audience-led activities – and that she has used that thinking in her practice and as a basis for other funding applications.

Others found it more challenging:

‘The website is very confusing. It was very difficult to find out individual deadlines and what each mode of application was, and the levels of funding given to each. This should be clear and easy to see on the front page. There also needed to be more information on the website further in advance: if the info is not yet available, put up a placeholder and say, ‘this information will be here from this date’.

‘I really appreciate the Festival, but the administrative burden of filling in a range of forms to enable an event that was going to be organised anyway to be held under the banner of the Festival was really significant. I’m not completely sure that being associated with the Festival attracted more people than would have attended anyway. I would urge the Festival to have a much lighter touch for submitting events to be held under the banner of the Festival - or ‘associated’ events (a new category?) - when not asking for any actual funds.’

The Being Human central team have already responded to this feedback, and considerably streamlined the process for Being Human 2024, with fewer pathways, and clearer presentation of information. The use of HotJar on the 2024 portal asks for quick feedback on user experience, which will be valuable for measuring accessibility.

We do not know anything about the experience of people who were aware of the festival, but who decided not to make an application – this would be worth exploring in future evaluations.

8.2. Training and resources

Online training sessions to support the 2023 festival included:

- Applying to Being Human
- Audiences and Planning
- Marketing and Promotion
- Event Delivery and Festival Top Tips

Training sessions were between 60-90 minutes long and were delivered by external consultant specialists and Being Human team, and previous Being Human event organisers.

80.5% of respondents rated the training sessions good or excellent, a significant drop from the previous year (Table 23, pg. 52). However, qualitative comments about the training sessions were overwhelmingly positive, with training being cited as the most common opportunity the festival gave for professional development.

‘I really appreciated the training and comprehensive guidance and support that the BHF provided. It was an exemplar of best practice that I now aspire to achieve in future PE activities for my research.’

‘Presentations provided by Being Human organisers in advance of the Festival were informative and inspiring. It was also good to connect with other participants and learn about their plans and experiences.’

‘the BH training on audiences was particularly valuable.’

The project team evaluate individual training sessions, and this data could be shared with the festival evaluators in the future so that reasons for changes in ratings year on year can be explored.

Toolkits were published on the festival website and covered topics such as inclusion and audience development; partnership working; budgeting; and online engagement.

87% of organisers rated the toolkits good or excellent, which was consistent with the previous year (Table 23, pg. 52). The toolkits were frequently mentioned when we asked organisers about opportunities for professional development.

‘We already had experience in public engagement but the toolkits and support from Being Human made this much easier. For example, having the toolkits and checklists meant planning the event went very smoothly. The webinar on promoting events provided an excellent summary and lots of ideas for doing this.’

8.3. Planning, delivery and internal communications

Organisers appreciated the support that they received from the central Being Human Team. 86% rated support good or excellent (Table 23, pg. 52). Comments included that team members were supportive and responsive, and kept them well informed.

‘Participating in Being Human Festival is always a delight. It is so well-organised and supportive.’

However, organisers raised high levels of administration, information and bureaucracy as barriers to participation. The amount of administrative work required once an organiser’s application was accepted into the festival, coupled with the turn-around time between acceptance/funding and delivery and capacity of those taking part to accommodate this extra workload into their roles was cited as the biggest barrier.

This was exacerbated by the fact that many organisers already felt overstretched and under supported in their work (a factor beyond the festival’s control).

For some, it was also exacerbated by short lead times and the timing of the festival itself:

‘It may be different at other institutions, but the beginning of the first term/semester is always an incredibly hectic and stressful time for us. The timing of the festival was quite difficult as a result.’

‘Timeframes from application to implementation of festival - taking into consideration deadlines during the summer and half term clashes...additional cost of community co-production in restricted funding model of festival [led to] downsizing co-creation opportunities.’

While some organisers said that they appreciated comprehensive emails, which kept them in the loop, others said that email communication was too frequent, which meant that organisers suffered information overload, or did not have time to read them all – this meant it was easy to miss information or instructions.

One organiser noted

'I have ADHD; the number of emails sent is not accessible. This was the biggest barrier, and my most important feedback point.'

This was echoed by one audience member.

'I don't do emails - ADHD: unfriendly for me!' (Sea Junk Jars and Monsters)

Given that 16% of attendees and 8% organisers identified as neurodivergent, identifying different ways of communicating to suit different access needs is an area for further consideration in future festivals.

One organiser suggested publishing all information about timelines, schedules and deadlines, along with all resources provided by the festival on the Being Human website/via a log in portal so that organisers can access information as they need it, and can see all milestones and deadlines for the festival from the outset to aid time management. This would reduce the number of email communications required and reduce the possibility of key information being missed.

The Being Human central team have already responded to this feedback, and have considerably streamlined information on the website for Being Human 2024.

8.4. Audience response to festival delivery

We looked at what we could learn about the delivery of events through the qualitative comments in the attendee survey.

Attendees appreciated events that were easy to get to, and in interesting and/or historic venues. They valued events that were interactive, particularly for children – and enjoyed having something to take home with them.

Audiences were asked what could have improved the event they attended (Table 31, pg.55), from a pre-defined set of criteria. They were most likely to say that they would like suggestions as to where to find out more information about the subject/topic. Attendees were invited to leave other answers through an open ended question, which was coded. The most common answer was around communications, followed by the format and content of the event, and technical support. Key takeaways include:

- Making sure the content of the talk is clear from marketing and advertising, so that audiences know what to expect
- Making sure events for children are interactive and hands on, with things to do, make and takeaway
- Making sure that audio equipment is tested, and that speakers are clear and audible
- Providing resources, such as publications, pamphlets, leaflets, recordings or podcasts etc that provide more context and information.

8.5. Marketing Being Human

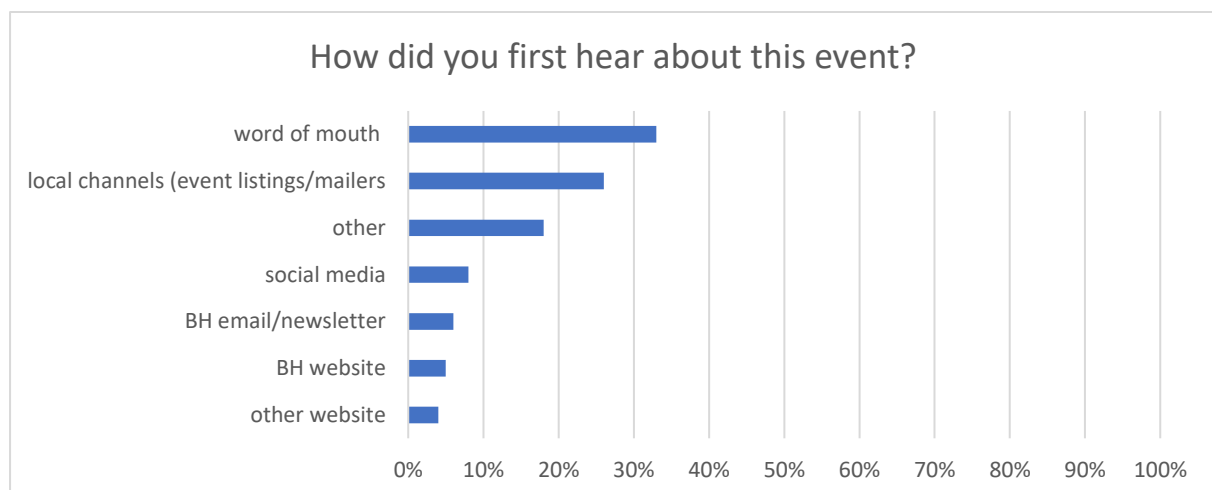
The main marketing focus of the Being Human central team is on enabling festival organisers to effectively market their events locally. The marketing campaign led by the central team included digital marketing activity such as the coordination and creation of the central online festival programme; email marketing to festival subscribers; wide-use of social media channels namely Twitter, Instagram and Facebook; a series of written content focussing on news, programme updates and topics and themes, published on both the festival and SAS websites; and the promotion of the festival and individual events on a range of free listings sites.

Two short films were commissioned for social media during the festival. Merchandise packs were distributed to festival organisers upon request, with festival banners distributed to festival Hubs. A range of digital materials and templates were made available for festival organisers. A national press release and two regional press releases were issued by the University of London's press team. Guides on 'Promoting your activity', and 'Working with the press and media' were made available for festival organisers, with a dedicated training session held on Marketing and Promotion. Dedicated meetings were held with communications representative from each Festival Hub.

88.5% organisers rated the marketing support from the central Being Human team as good or excellent, and appreciated being part of a festival that was being promoted nationally (Table 23, pg. 52).

Organisers and stakeholders were asked how they had promoted their events (Tables 24 and 25, pgs. 52 and 53). They were most likely to say through telling friends, family, colleagues and students. This would be an effective way of reaching priority target audiences, if organisers and stakeholders already have a direct relationship with them, but not likely to be an effective way of reaching new audiences. This was followed by social media (theirs and their organisation's), and their organisation's email or newsletter.

When audiences were asked how they had heard about the event (Table 26, pg. 53) – they were most likely to hear about it by someone not involved in the event, someone who was involved in the event, or through email or marketing from a venue or organiser. Reach through social media was surprisingly low, although it is possible that some felt this was covered by 'marketing from a venue or organiser.'



Marketing appears to be one of the most challenging areas for organisers – specifically, getting marketing support from the wider institutions that they represent, or from partner organisations, as we noted in Section 6.6.

‘It is really planned out on the BHF front. Where it all fell down was on the institutional side, as we should have been making more of it for local media at the very least -- and our comms office seemed largely uninterested, even though they had previously been very interested when I did a BHF event on a related subject. (Something for me to follow up on here.)’

These kind of barriers have implications not only for the number of people participating in events, but also reach to priority audiences, and particularly local ones. Having a really strong local strategy was seen by some as key to reach local audiences.

‘Central marketing did not feel to be relevant for events taking place 200 miles away.’

One organiser, who very deliberately chose a partner where they could make a local impact in a targeted London borough, found that

‘Where the local organization staff are also extremely stretched this made securing this in person engagement difficult. Successful participation - we needed more time and staff support with promotion and collaboration. Local nature of these events a great opportunity ([for the organiser]) but exposed the need for press and communities PR development to target and engage local audiences – these are perhaps audiences less likely to engage with University events, arts events, museum and heritage events.’

8.6. Brand perception of Being Human

Organisers and stakeholders were asked about their awareness of the festival before participating. (Tables 27 and 28, pg. 54). 41.9% of organisers and 31.6% of stakeholders had heard about the festival prior to participating – this was significant increase on the previous year.

Stakeholders were asked how important it was to them that their event was part of Being Human (Table 29, pg. 54). Two thirds said that the fact that their event was part of Being Human was either somewhat or extremely important to them. 12.3% said it was extremely important.

Around 20 stakeholders provided further comments on their answers. These included appreciation of the support, funding and resources provided by the festival; greater audience reach; and being part of something ‘bigger’ and national.

Two stakeholders said they were not told by event organisers that the event was part of Being Human.

Some wanted to use their own branding, and admitted that this meant that the Being Human branding was lost for their activities – one suggested that they should be able to amalgamate the two as in previous years.

Around half of attendees were aware that the event they were attending was part of the festival prior to the event (Table 30, pg. 54); 43.9% found out at the event, and 6.3% were not aware until they filled in the survey – that is, they weren't made aware at the event itself.

8.7. Conclusions

Organisers and stakeholders rated the support they received from the Being Human team, and found them supportive, helpful, organised and friendly.

The Being Human central team have already made significant changes to the application and communication process to streamline and simplify for organisers, which will be evaluated for the 2024 festival.

Training and resources have been popular and appreciated. Brand awareness of the festival is strong, and organisers and stakeholders value being part of a national festival.

As already noted in Section 6, the most significant area of delivery that the team could focus on for future festivals is around advocating the value of the festival, and communicating key messages to wider stakeholders within institutions who could support people delivering on the ground.

9. Evaluating Being Human

Evaluation has been produced annually since 2014, and a wealth of data has been generated year on year. This data is extremely valuable, but there is a danger of 'not being able to see the wood for the trees.' There is a risk of error from analysing a vast number of data sets, across a number of years, with different evaluators analysing and interpreting data in different ways, which threatens the validation of the evaluation.

There has also been a desire to replicate questions year on year in order to make comparisons that may no longer be giving useful information, or that replicate what has already been well evidenced in previous years.

We recommend undertaking longitudinal analysis of the first 10 years of the festival, bringing together all of the current evaluation data. This could be a succinct report which draws out the key outcomes that the festival has consistently met.

We would then recommend developing a new evaluation framework for the next 10 years, based on Story of Change model. Future evaluation could then focus on a streamlined set of key performance indicators, collecting focused and comparable evaluation data to evidence clearly identified goals, and explore areas for improvement year on year. The evaluation could provide a light touch 'check in' to ensure that established outcomes are still being met.

We also recommend developing a toolkit for evaluating schools and family activities, with tools and resources that are suitable for a range of ages, and that don't detract from the 'fun' of the activity.

10. Appendix A: Evaluation methodology

10.1. Data Collection

The following methods were used to gather data for the interim report:

Post event audience survey: a detailed digital survey was distributed through a QR code at events and post-event emails and was completed by 344 respondents. A shorter version paper survey was distributed at events with key questions around impact and demographics. The paper survey was completed by 838 respondents. Results from the two audience surveys have been amalgamated.

Organiser survey: digital survey completed by 89 event organisers.

Stakeholder survey: digital survey completed by 66 event partners, host venues, speakers, panellists, and other stakeholders associated with the festival.

Survey results were checked for bots, as this was an issue in 2022. As less than a handful of bot entries are suspected, they have not been removed.

Being Human Event Observation: six events observed, by three observers, in London, Canterbury and Burnley. Observer's notes on individual events have been shared with the project team; summary observations are included within the report, but have been anonymised.

We also have access to selected data collected from previous evaluations.

Organiser and stakeholder interviews: all organisers and stakeholders filling in a survey were invited to be contacted for a 15 minute interview. 12 were selected, to include a representation of BH funded/not funded; representation across the regions; people who identify as disabled and/or neurodivergent; a mix of target audiences; a mix of experience, with some saying they had no experience prior to the festival; ECRs and public engagement professionals; two events that we observed; one person who scored the festival poor (all of the others either rated it good or excellent); a mix of first timers and repeat participating organisations.

10.2. Notes on interpreting data

Quantitative data used within the report corresponds to data supplied through surveys – it does not necessarily represent the entire audience, organiser or stakeholder population. So, for example, where we write '40% of organisers were senior researchers', this means '40% of organisers who filled in a survey were senior researchers.' We have abbreviated for the ease of the reader and to avoid repetition.

Sample sizes: Where data is presented, the sample size is stated as the number of respondents (n=). Survey respondents were not obliged to answer every question, and as such, sample sizes differ throughout. 'Prefer not to say' and blank fields have been included in percentage totals, but not necessarily quoted if they are small samples.

Quotations have been anonymised from survey responses and are attributed to their data set. Where we have used quotes, these represent a significant proportion of similar views (more than 5%), unless otherwise stated. Quotes are verbatim.

We have included the event names for quotes from attendees, but not included them for quotes from organisers and stakeholders, to preserve their anonymity.

Verbal Counts: For the ease of the reader, we use the following language to express quantitative data counts: All (100%); Nearly all (91% to 99%); Most (56% to 90%); Around half (46% to 55%); Some (21% to 45%); A small proportion (0% to 20%).

When we say 'consistent with the previous year' we mean within a percentage difference of 3%.

10.3. Recommendations for future evaluation

- Evaluation framework based on theory of change, with focused KPIs for the coming 5 year cycle. To include light touch evaluation of established outcomes, and more focus on areas for development and improvement.
- Ensure key questions are being directly addressed, e.g. whether and how events demonstrated the value of humanities research, and what audiences took away from this.
- Clearly define and measure diversity targets, target audiences and non-specialist audiences. Consider a more focused training session and toolkit for this area.
- Consider how to measure the experience of organisers who decided not to apply for funding.
- Develop a range of resources for different audience groups who may not respond well to written feedback, e.g. families, young people, schoolchildren, people with learning difficulties or neurodivergence.
- Use a smaller range of question and answer types, so answers can be compared and contextualised. For example, either use a Lickert scale (disagree/agree) or a rating system or yes/no answers to test areas such as motivation or impact, but do not mix these.
- Provide guidelines for evaluators, to ensure that data is collected in a consistent and comparable way year on year.
- Provide training in evaluation, and provide a toolkit in a similar format to other resources. Include guidance on how to calculate engagement.
- Avoid duplicating data collected at application stage and through post event surveys. Review applications as part of the evaluation process.
- That said, collect demographic data at application/award stage (to measure representation), and also in post event surveys (to identify and segment the experience of different groups and identify barriers to engagement).
- Post event surveys to focus on what happened rather than intention, and to use consistent questions across organiser, stakeholder and attendees survey wherever possible.
- Inform organisers that their events might be observed – ask if they want to be informed if this is the case. Also inform them that survey responses might be quoted in reports.
- Consider an honorarium for organisers/stakeholders to contribute to the evaluation as focused case studies.

11. Appendix B: Data Sets

11.1. Table 1: Funding overview

See Section 1.5

11.2. Table 2: Audience highlights

What was/were the main highlight/s of this event? (Please select all that apply)	Rank 2023	2023	2022	2021
Content was thought provoking	3	68%	73%	77.0%
I felt I could express my views if I wanted to	5	31%	30%	31.0%
I found it entertaining/enjoyable	1	73%	69%	61.0%
It featured research	6	30%	26%	26.0%
Speakers/presenters were very engaging	2	70%	67%	68.0%
Subject/topic was directly relevant to me/my life/where I live or come from	4	35%	38%	35.0%
Other highlight (please specify)		16%	12%	14.0%

11.3. Table 3: Audience reasons for attending

Your main reason for attending this event? (Please choose one)	Rank	%
Accompanying children or young people	7	5.9%
Accompanying schoolchildren	13	1.0%
Entertainment/leisure or social reasons	1	19.8%
Educational or professional interest – relevant to my studies or work	3	15.8%
Reputation/name of Being Human	12	2.2%
Reputation of organisation/s putting on the event	11	3.1%
Reputation of speakers/presenters	10	6.3%
Subject/topic directly relevant to me, my life, where I live/come from etc.	4	11.7%
To find out about new research	9	5.0%
Wanted to learn something new about a subject/topic	2	17.3%
None of the above (please specify)	6	6.0%
Blank	8	5.8%

11.4. Table 4: Impacts on audiences

Do any of these statements apply to this event's impact on you? (Please select all that apply)	Rank 2023	2023	2022	2021
Increased my understanding of the subject's/topic's relevance to everyday life	1	58%	61%	64%
Inspired me to find out more about the subject/topic	2	55%	59%	62%
I learnt more about research into the subject/topic	3	41%	44%	46%
Sparked an interest in research about the subject/topic	4	38%	20%	20%
Sparked an interest in research about the humanities in general	5	20%	16%	15%
Had no real impact on me	6	4%	4%	3%

11.5. Table 5: Organisers – public engagement/professional development aims

Organisers: What were your public engagement or professional development aims? (Please select all that apply.)	Rank 2023	2023	2022	2021
To co-produce public engagement (i.e. partner with audiences to plan, develop and/or deliver events)	4	65.2%	61.9%	48.8%
To develop new public engagement skills (e.g. public presenting, event production)	6	47.2%	44.4%	50.0%
To engage with a new audience for my/our research/work/institution	1	89.9%	87.3%	83.8%
To help with my career development	7	38.2%	22.2%	27.5%
To inform my research through public engagement (e.g. by consulting audiences or obtaining audience perspectives on it)	5	56.2%	55.6%	52.5%
To raise the profile of my/our research or work/institution	3	71.9%	81.0%	66.3%
To try out new public engagement ideas/formats/etc.	2	73.0%	73.0%	72.5%

11.6. Table 6: Stakeholder motivations

Stakeholders: What were your motivations for taking part in the event/s? (Please select all that apply)	Rank 2023	2023	2022	2021
To develop new skills (e.g. engagement skills, communication skills, technical skills)	8	19.7%	25.5%	Data not comparable
To engage a new audience with my work/my organisation	1	56.1%	85.1%	
To establish a new partnership with a community/cultural partner	5	40.9%	38.3%	
To gain public perspectives on my research/consult the public about my research	8	21.2%	29.8%	
To help my career development	7	27.3%	23.4%	
To raise the profile of my work/my organisation	1	56.1%	61.7%	
To try out new engagement ideas, format etc.	3	48.5%	66.0%	
To establish new relationships with community/cultural partners	2	54.5%	46.8%	
To further develop existing relationships with community/cultural partners	4	42.4%	53.2%	
To collaborate with a particular researcher/university for the first time	4	42.4%	27.7%	
To further develop an existing collaboration with a researcher/university	6	36.4%	46.8%	

11.7. Table 7: Organiser public engagement outcomes

Organisers: Which, if any, of these public engagement outcomes did your event/s or Hub deliver?	Rank 2023	2023	2022	2021
Engaged with a new audience for my research/work/institution	1	100%	98.4%	93.8%
Gained access to resources/support for developing new public engagement ideas	7	76.7%	71.4%	58.5%
Felt inspired to develop new ways of working in public engagement	3	92.7%	93.1%	83.3%
Obtained ideas/information with the potential to inform my/our future research	4	90.2%	83.0%	60.0%
Reached the audiences I/we wanted to	2	92.8%	91.5%	78.8%
Raised the profile of my/our research or work/institution	5	89.2%	91.4%	88.8%
Introduced to new methods/models for public engagement	6	77.3%	76.0%	56.3%

11.8. Table 8: Stakeholder public engagement outcomes

Stakeholders: Which, if any, of these public engagement outcomes did your involvement in Being Human deliver?	Rank 2023	2023	2022	2021
I engaged with a new audience for my research/work/institution	1	93.5%	93.3%	88.1%
I gained access to resources/support for developing new public engagement ideas	5	75.4%	67.5%	57.6%
I felt inspired to develop new ways of working in public engagement	4	86.7%	89.1%	74.6%
I obtained ideas/information with the potential to inform my future research	7	61.1%	72.5%	42.4%
I reached the audiences I wanted to	2	91.7%	97.9%	72.9%
I raised the profile of my work/research/institution	3	90.0%	93.5%	74.6%
I was introduced to new methods/models for public engagement	6	69.1%	74.4%	59.3%

11.9. Table 9: Organiser partnership aims

Organisers: What, if any, partnership aims did you have? (Please select all that apply)	Rank 2023	2023	2022	2021
To establish new relationships with community/cultural partner(s)	2	57.3%	63.5%	55.7%
To further develop existing relationships with community/cultural partner(s)	1	59.6%	58.7%	60.0%
To collaborate for the first time with researcher(s) in my/our discipline		16.9%	19.0%	28.6%
To further develop existing collaborations with researcher(s) in my/our discipline	3	32.6%	47.6%	31.4%
To establish new multidisciplinary collaboration(s)		30.3%	47.6%	38.6%
To further develop existing multidisciplinary collaboration(s)		28.1%	19.0%	18.6%

11.10. Table 10: Organiser partnership outcomes

Organisers agreeing or strongly agreeing that there partnership aims had been met	Rank 2023	2023	2022	2021
Established new relationship(s) with partners in community or cultural sectors	1	77.4%	78.3%	(data not comparable)
Further developed existing relationship(s) with partners in community or cultural sectors	2	73.8%	80.7%	
Established new collaboration(s) with researcher(s) in my/our discipline		44.9%	61.0%	
Further developed existing collaboration(s) with researcher(s) in my/our discipline	3	64.1%	68.4%	
Established new multidisciplinary collaboration(s)		54.7%	61.0%	
Further developed existing multidisciplinary collaboration(s)		50.0%	59.3%	

11.11. Table 11: Stakeholder partnership outcomes

Stakeholders agreeing or strongly agreeing that their partnership aims had been met	Rank 2023	2023	2022	2021
Established new relationship(s) with partners in community or cultural sectors	1	75.4%	70.7%	(data not comparable)
Further developed existing relationship(s) with partners in community or cultural sectors	3	74.5%	76.7%	
Established new collaboration(s) with researcher(s) in my/our discipline		60.4%	64.3%	
Further developed existing collaboration(s) with researcher(s) in my/our discipline	2	75.5%	72.5%	
Established new multidisciplinary collaboration(s)		52.9%	64.9%	
Further developed existing multidisciplinary collaboration(s)		63.6%	62.2%	

11.12. Table 12: Community/cultural partnerships

% of organisers who worked with one or more of the following types of community or cultural partners	Rank 2023	% 2023
Arts organisation (theatre/cinema/arts centre/gallery/etc.)	4	33.71%
Community organisation (community centre/church/community group/etc.)	2	38.20%
Charity	5	22.47%
Educational organisation (school/college)	6	21.35%
Independent research organisation other than your own	10	2.25%
Individual artist or performer	1	52.81%
Heritage organisation (museum/archive/library/etc.)	3	37.08%
Hospitality organisation (café/bar/pub/etc.)	7	13.48%
Local authority (town or city council, etc.)	8	8.99%
University/HEI other than your own	8	6.74%
Other	8	8.99%

11.13. Table 13: Organisers' position or role

Organisers: Which of the following best describes your position or role? (Please choose just one)	2023	2022	2021
Senior Researcher/Academic (e.g. Professor, Reader, Senior Lecturer, Senior Research Fellow)	40.4%	34.0%	28.1%
Early Career Researcher i.e. within 8 years of award of PhD or equivalent professional training, or within 6 years of first academic appointment	19.1%	18.9%	10.9%
Doctoral student (e.g. PhD, DEng, etc.)	4.5%	7.5%	17.2%
Researcher/Academic (e.g. Lecturer, Research Fellow)	12.4%	22.6%	26.6%
University Professional Services	7.9%	15.1%	
Public Engagement Practitioner	9.0%	1.9%	17.2%
Masters student (e.g. MA, MSc, MRes, MPhil, etc.)	1.1%	0.0%	
Other (please specify)	4.5%	0.0%	
Not answered	1.1%	0.0%	
total ECR/Doctoral Students	23.6%	26.4%	28.1%

11.14. Table 14: Organiser skills development

Organisers: do you feel your skills improved in any of the following areas	Rank 2023	2023	2022	2021
Community collaboration	2	77.0%	73.8%	54.4%
Co-producing public engagement - partnering with audiences to plan, develop and/or deliver events/activities	3	70.1%	73.3%	57.0%
Event planning/management	1	81.4%	77.0%	86.1%
Media communications/working with media or press	6	45.3%	36.7%	40.5%
Obtaining feedback from audiences to inform research ideas/plans	4	61.6%	51.7%	51.9%
Presenting to public	5	60.5%	58.3%	58.2%

11.15. Table 15: Organiser confidence development

Organisers: Do you feel your confidence improved in the following areas - Agree or strongly agree	Rank 2023	2023	2022	2021
Community collaboration	2	74%	80%	Data not comparable
Co-producing public engagement - partnering with audiences to plan, develop and/or deliver events/activities	5	49%	72%	
Event planning/management	1	80%	78%	
Media communications/working with media or press	6	47%	39%	
Obtaining feedback from audiences to inform research ideas/plans	3	65%	61%	
Presenting to public	4	62%	65%	

11.16. Table 16: Audience: level of education

Select the highest level of education that you have completed (Please choose just one)	2023	2022	2021
No formal education	1%	1%	1%
Secondary to age 16 (GCSE/O Level etc)	3%	6%	5%
Secondary to age 19 (A level etc)	8%	10%	7%
Trade/technical/vocational training	5%	No data	No data
University – undergraduate	28%	22%	25%
University – postgraduate	47%	55%	56%
Prefer not to answer	3%	No data	No data
Other, please specify_____	2%	7%	7%
Blank	3%		

11.17. Table 17: Audience age

Audience Age	2023	2022	2021	2020	2019
16-35	31.15%	27.2%	26.5%	20.3%	32.2%
35-54	33.33%	34.1%	24.4%	35.4%	31.8%
55+	33.08%	35.1%	37.1%	41.0%	36.2%

11.18. Table 18: Audience ethnicity changes year on year

% of Audience ethnicity	2023	2022	2021	2020	2019	2018
Global Majority	18.6%	16.4%	14.0%	10.0%	8.9%	18.1%

(note, the breakdown for years prior to 2022 was not provided)

11.19. Table 19: Audience ethnicity 2023

Your ethnic or racial identity?	2023
Asian/Asian British (Bangladeshi, Chinese, Indian, Pakistani, any other Asian background)	8%
Black/Black British (African, Caribbean, Any other Black/African/Caribbean background)	5%
Mixed/Multiple ethnic groups (Asian and White, Black Caribbean and White, Black African and White, Any other Mixed/Multiple ethnic background)	4%
White (English/Welsh/Scottish/Northern Irish/British, Gypsy or Traveller, Irish, Roma, Any other White background)	76%
Any other ethnic group	1%
Prefer not to answer	4%
blank	2%

11.20. Table 20: Audience participation in arts and culture

% of people saying that they had not visited in the last 12 months	2023	2022	2021
A Museum or Gallery	5%	4%	19.8%
An Arts Event/Performance	5%	7%	18.7%
A public event featuring university research	20%	26%	28.2%

11.21. Table 21: Audience: regional analysis based on survey results

The UK country or region where you live? (Audiences)	2023	2022	2021	Population
East Midlands	7.2%	12.3%	3.8%	7.31%
East of England	4.3%	3.3%	6.8%	9.48%
London	25.6%	26.9%	25.5%	13.13%
North East England	5.5%	4.0%	2.9%	3.96%
North West England	7.2%	15.6%	9.5%	11.04%
Northern Ireland	1.2%	0.7%	1.1%	2.84%
Scotland	7.5%	3.7%	13.4%	8.13%
South East England	5.5%	11.3%	8.8%	13.88%
South West England	17.3%	4.0%	7.7%	8.51%
Wales	2.0%	4.7%	7.9%	4.63%
West Midlands	4.3%	8.3%	7.1%	8.88%
Yorkshire and the Humber	6.6%	4.7%	5.3%	8.21%
Prefer not to answer	0.9%	0.7%	0.0%	
blank	4.9%			

11.22. Table 22: Regional analysis provided by Being Human

	Total attendees	Region as % of UK population (benchmark)	% of Attendees	Attendees' variance from benchmark
East Midlands	686	7.31	6.03	-1.3
East of England (inc. two postponed events)	1,384	9.48	5.92	-3.6
London	1,138	13.13	4.31	-8.8
North East England	239	3.96	2.51	-1.4
North West England	2,530	11.04	31.20	20.2
Northern Ireland	185	2.84	1.52	-1.3
Scotland	752	8.13	1.59	-6.5
South East England	3,387	13.88	33.05	19.2
South West England	222	8.51	2.42	-6.1
Wales	780	4.63	10.32	5.7
West Midlands	116	8.88	0.29	-8.6
Yorkshire and the Humber (inc. one postponed event)	516	8.21	0.82	-7.4

National/International	12			
Total	11,947	100.00	100.00	

11.23. Table 23: Organiser experience of festival delivery

Please rate the following elements of Being Human 2023 from your perspective as an event or Hub organiser. Excellent or Good	2023	2022
Being Human Festival website	93.3%	84.8%
Support from the Being Human Festival team	90.9%	96.9%
Central marketing and messaging for Being Human	88.5%	91.5%
Being Human training	80.5%	90.6%
Additional central resources (toolkits, organiser guides, marketing materials, etc.)	87.5%	89.7%

11.24. Table 24: How the festival was promoted by organisers

Other than the central Being Human channels (Being Human website etc.) how did you promote your event/s or Hub? Please select all that apply.	Rank	%
My organisation's email list/ mailing list of contacts	3	9.1%
My partner organisation's/venue's email list/ mailing list	7	7.6%
My organisation's events brochure/flyers/posters	9	7.0%
My personal social media channels	4	8.9%
Told the public in the local area	10	6.8%
Told colleagues, friends, family or students	1	10.4%
My venue's/partner organisation's website	6	7.8%
Print (e.g. posters and flyers)	11	6.5%
My venue's/partner organisation's social media channels	5	8.6%
My organisation's social media channels	2	9.8%
My organisation's website	8	7.3%
Local radio and print/online media (e.g. newspapers/magazines)	12	3.7%
Local events listings/event guide	13	3.3%
National event listings (e.g. Eventbrite, Timeout)	14	3.1%

11.25. Table 25: How the festival was promoted by stakeholders

How did you promote the event/s? (Please select all that apply)	Rank	%
My organisation's email list/ mailing list of contacts	5	8.9%
My partner organisation's/venue's email list/ mailing list	9	4.9%
My organisation's events brochure/flyers/posters	6	6.5%
Print (e.g. posters/flyers)	6	6.5%
My organisation's website	4	11.0%
My venue's/partner organisation's website	9	4.9%
My venue's/partner organisation's social media channels	6	6.5%
My organisation's social media channels	2	13.8%
My personal social media channels	3	12.2%
Told the public in the local area	11	4.1%
Told colleagues, friends, family and/or students	1	15.4%
Local radio and print/online media (e.g. newspapers, magazines)	14	0.8%
Local event listings/event guide	12	2.4%
National event listings/event guide (e.g. Eventbrite, TimeOut)	13	2.0%

11.26. Table 26: How audiences heard about festival events

How did you first hear about this event? (Please choose just one)	Rank	%
Being Human email	6	6.1%
Other email or marketing, e.g. from a venue or organiser	1	17.9%
Being Human Social media accounts	15	0.6%
Other social media accounts	5	7.3%
Being Human website	7	5.3%
Other website	9	3.6%
National event listings/event guide, e.g. Eventbrite, TimeOut	8	5.0%
Local event listings/event guide	9	3.6%
Told or recommended by someone involved in the event, e.g. speaker, presenter	3	15.1%
Told or recommended by someone not involved in the event	1	17.9%
Print, e.g. flyers, posters	11	2.2%
Venue website	12	2.0%
via the media, e.g. newspaper, radio	14	1.7%
I just came across it by chance	12	2.0%
None of the above (please specify)	4	9.8%

11.27. Table 27: Organiser awareness of Being Human prior to participating

Before organising your Being Human 2023 event/s or Hub, had you ever? (Please select all that apply)	2023	2022
None of the above	9.5%	7.5%
Heard about Being Human Festival	41.9%	35.8%
Visited a Being Human event as an audience member	14.9%	14.2%
Organised a Being Human event or Hub	22.3%	25.0%
Otherwise been involved in a Being Human event or Hub (e.g. presented, exhibited, performed, hosted or volunteered)	11.5%	17.5%

11.28. Table 28: Stakeholder awareness of Being Human prior to participating

Before taking part in the event/s that were part of Being Human 2023, had you ever? (Please select all that apply)	2023	2022
None of the above	52.6%	44.2%
Heard about Being Human Festival	31.6%	18.6%
Visited a Being Human event as an audience member	5.3%	9.3%
Organised a Being Human event or Hub	6.6%	7.0%
Otherwise been involved in a Being Human event or Hub (e.g. presented, exhibited, performed, hosted or volunteered)	3.9%	20.9%

11.29. Table 29: Stakeholder perception of the Being Human brand

When deciding to take part in the event/s, how important was it for you that they were part of Being Human Festival? You may use the comments box to explain your answer.	2023	2022
Extremely important	12.3%	16.3%
Very important	35.4%	23.3%
Somewhat important	33.8%	41.9%
Not so important	9.2%	9.3%
Not at all important	9.2%	9.3%

11.30. Table 30: Audience perception of the Being Human brand

Were you aware before the event that it was part of a festival called 'Being Human'?	2023	2022
Yes, I've attended other Being Human events previously	12.6%	13.8%
No, I found out at the event	43.9%	35.3%
Unsure	1.4%	1.2%
Yes, and this was my first Being Human festival event	35.8%	39.5%
No, I found out from this survey	6.3%	10.2%

11.31. Table 31: Audience response to what could be improved

How could this event have been improved? (Please select all that apply)	2023	2022	2021
Make what was said or presented about the subject/topic more accessible - easier to understand etc.	3.3%	6.0%	3.0%
More background information on the subject/topic	11.4%	21.0%	10.0%
More opportunities for the audience to express views or ask questions	8.5%	13.0%	8.0%
More suitable venue	3.3%	4.0%	3.0%
Suggestions about where I could find out more information on the subject/topic after the event	15.7%	15.0%	16.0%
No improvement needed	57.8%	58.0%	51.0%

We note that stakeholders and organisers were asked for improvements through an open ended question – we coded this, but data was limited.