Being Human festival FAQs

Key information

How is the Being Human festival run?

Being Human is run by a team based at the School of Advanced Study, University of London (SAS) – the UK’s national centre for the promotion and support of humanities research. SAS receives generous support from Research England, and the festival runs in partnership with the Arts and Humanities Research Council (AHRC) and the British Academy (BA), two of the largest public bodies dedicated to supporting humanities research and researchers in the UK. These partners fund the festival along with SAS and provide support and consultation. The Public Engagement team at SAS undertake all the central management and promotion of Being Human, and it is this team that you will be in touch with if you take part in the festival.

Is Being Human festival affected by the Covid-19 pandemic?

In light of the challenges and restrictions posed by the Covid-19 pandemic, in 2020 and 2021 many festival events and projects moved online, were presented digitally, or ran in hybrid formats. Being Human festival 2022 will take place 10–19 November, and to enable planning to begin we are once again committing to a festival that combines the best of online engagement with safe in-person activities. All in-person activities included in the 2022 festival will need to have a back-up option to allow for changes in Covid-19 restrictions.

Together we will build on the best elements of Being Human 2020 and 2021 to offer a national festival of public engagement taking place both in-person and online. Although digital delivery helped expand the festival’s horizons, it will continue to champion its core principles: Being Human remains a place-based festival that emphasises interaction, working with communities with no existing relationship to academia and those less typically engaged with humanities culture (people who might not normally go to a public university event, or an exhibition in an art gallery, for example).

Whether digital, or in-person, we will support innovative, participatory, and creative activities that foster genuine, two-way connections with communities across the country. As ever, events should be designed to facilitate mutual learning between researchers and publics.

What are your definitions of ‘humanities research’?

The festival uses a broad definition of the humanities, which encompasses the subject areas traditionally associated with the study of the human world. This includes, for
example, art history, archaeology, classics, cultural studies, history, film, languages, law, literature, musicology, philosophy, theatre studies, theology, etc.

Art practice would not typically fall under this definition but projects from practitioners have been included in the festival if they have a strong humanities research component and offer a good fit with the festival’s objectives. Similarly, interdisciplinary projects with artists, social scientists, scientists, or any other researchers are very welcome providing the events and research have a strong humanities base.

**How is the festival evaluated?**

The festival is evaluated annually and independently by an external company using data gathered by organisers across the country. All organisers are expected to play a part in festival evaluation in order to ensure that the festival improves year on year and continues to meet the criteria against which it is funded. All evaluation reports on the festival from 2014 onwards are available on our website [here](#).

**Applying**

**I’ve missed the application deadline. Can I still take part?**

If you are applying for funding, there is unfortunately no flexibility around our deadlines. However, if you have a high-quality event or activity that does not require financial support, there is a later application deadline, and we are occasionally prepared to look at submissions even beyond that for activities to be included in our online listings. Please note, however, that consideration of late activities is entirely at the discretion of the festival team, and there is no guarantee that late submissions will be considered.

**I am not based in the UK. Can I apply to take part?**

Being Human is primarily a UK-based festival, and funding is currently only available to support activities in the UK. However, each year we do include a number of international activities in the programme that fit the festival’s ethos and can run without direct financial support. You can find out more about the festival’s international presence [here](#). If you are not based in the UK but have an idea for a strong activity that you think matches the festival’s aims, please get in touch.

**If my application is unsuccessful, will I be considered for another festival pathway?**

Yes, if an application is unsuccessful the review panel will consider whether it might be possible for an iteration of the activity to take place under a different pathway. For example, if a Hub application is unsuccessful, the panel will consider whether certain activities in the programme should be offered a place in the festival via the Small Award, Open Call, or Being Human Café pathway. Therefore, applicants do not need to submit multiple applications for the same activity if they wish it to be considered for other pathways, this will be done automatically by the review panel.

The Being Human team will get in touch with any applicants to discuss whether it would be possible for the activities to happen under a different pathway. They may ask for revised information based on this change as, if an activity moves from a funded to an
unfunded pathway, we appreciate it may need to happen in a smaller fashion. The team will be on hand to discuss this process. Please note that if an application does not meet Being Human’s eligibility criteria there is no guarantee it will be accepted into the festival.

**Can I or my organisation submit multiple applications for funding?**

There is no rule against organisations submitting multiple applications for funding. However, Being Human does have a small pot of money which it needs to spread across organisations in the UK. We would therefore recommend trying to find out if other applications are being submitted in your organisation and if there is an opportunity to collaborate, or to apply for a Hub Award if there is widespread interest.

It is highly unlikely that two applications from the same individual would be accepted for the festival, and we advise against this. Instead, we suggest focusing efforts on making an application for one strong activity or a mini-series based around a central theme.

**Taking part**

**What support is provided for organisers?**

In addition to providing a limited number of funding grants, Being Human is committed to supporting everyone taking part in the festival. The festival team offer advice and guidance to organisers and make resources available to give activities the best possible chance of success.

Specifically, we provide the following:

- a training “Masterclass” series run throughout the festival year for practical advice with designing, planning, promotion and delivery of your project;
- public engagement toolkits, resources and helpful advice from the festival team;
- guides to promoting your event that contain hints and tips about marketing and press;
- copies of Being Human print and digital materials geared towards promoting the national festival and access to other marketing materials (e.g., banners and badges) to promote your activity;
- templates you can use to produce your own marketing materials (posters, banners, digital and PowerPoint templates etc.); and,
- support from the central Being Human social media accounts.

Being Human organisers also have access to specially arranged training events and may be invited to take part in centrally organised festival activities.

**What will I get out of organising a Being Human activity?**

Organising a Being Human activity can be challenging, but organisers (as shown in our festival evaluations) typically find the process rewarding. The main benefits that people have identified include finding that the festival has:
• acted as a catalyst to get a project up and running which wouldn’t otherwise have happened;
• acted as an opportunity to engage with a new audience and get refreshing new perspectives on research;
• provided an opportunity to get public engagement advice and support that is not available at their own institution;
• offered an opportunity to work with new cultural partners or develop an existing relationship;
• provided opportunities to make contacts and start collaborations with other researchers nationally;
• provided an opportunity to raise visibility of their research nationally and within their own institution.

Further examples can be found in the case studies section of our website.

Eligibility
What do you mean by ‘Higher Education Institution’? And why are they important?

Being Human festival is all about making publicly funded research accessible to all, therefore it is vital that all activities funded by the festival showcase research that has been carried out at a publicly funded Higher Education Institution (as recognised by HESA, the Higher Education Statistics Agency) or an AHRC recognised IRO (Independent Research Organisation).

Whilst community and cultural partners and other collaborators can often be vital parts of public engagement work, we expect projects and initiatives that are funded by the festival (via a Hub Award or Small Award grant) to be primarily led, planned and delivered by staff and professional researchers at a Higher Education Institution or an AHRC recognised IRO. Festival grants can only be processed via a Higher Education Institution or an IRO and cannot be claimed by an individual researcher or other organisation.

Our Open Call pathway offers a great way to get involved in the festival for anyone with a connection to humanities research, including universities, museums, archives, galleries, publishers, subject associations, societies, libraries and more.

What do you mean by ‘professional researcher’? (and why does every event need to have one?)

Being Human festival is all about fostering connections to publicly funded research in the humanities. We want to demystify humanities research and make it clearer to people what it is, who does it, why it is relevant and who it is for. It’s therefore really important that people get to encounter and speak to professional researchers in the humanities at our events. We include in our definition university lecturers and researchers (at any career stage), curators and research librarians. Current PhD students are also eligible to participate in Being Human Cafés, with a letter of support from their supervisor at their institution. Unfortunately, Masters students are not eligible to apply.
Whilst we very much welcome participation in events from students, creative practitioners, independent scholars, local history groups and citizen researchers, it is important that these perspectives are included in addition to, rather than as a replacement for, professional researchers of the kind outlined above.

Can I charge an entry fee for my Being Human event?

No, all activities featured in the festival need to be completely free to attend (please note that all activities need to be free, not just those funded by Being Human). This includes free access to venues where events are being held (such as heritage sites or museums that charge an entrance fee). This is in line with the festival’s ethos of making humanities research accessible to the broadest possible audience.

It is also important that we do not create barriers to participation by asking attendees to use items around the home for online workshops. Assumptions should not be made about materials and equipment people will have available. Instead, items should either be sent in the post by the organiser or activities should require very little to participate.

Developing an event

What do you mean by ‘public engagement’?

All of the events in our programme offer some form of public engagement with humanities research. This means, essentially, that they take specialist knowledge in the humanities (in classics or philosophy, for example) and share it in ways that have been specifically designed to be appealing and engaging for a non-specialist audience. This means shaping the activity so that it appeals to an audience’s needs, interests and enthusiasms. At their best, such activities are mutually beneficial both for researchers and for the public – establishing a ‘two-way street’ model of engagement.

How do I interest a public audience in my research?

A better way to think about this is: ‘how might my research align with an audience’s existing interests and enthusiasms?’ It is very unlikely that you will develop an audience entirely from scratch or persuade people to be interested in something they have previously shown no inclination towards. It is better to connect your research to something people are already passionate about and spend their leisure time doing. Does your research touch on an area in which there is strong existing public interest (e.g., sport, food and drink, music, literature, film, theatre, etc.)? Can it be matched to a format that people will find fun and engaging? Can you engage with existing fan communities, clubs, or societies? Remember that non-specialist audiences typically don’t find highly specialised talks and lectures rewarding in the same way that fellow specialists do.

What do you mean by a ‘public’ or ‘non-specialist’ audience?

Our definition of a non-specialist, public audience (at whom all festival activities should be aimed) is an audience who do not have a current, formal relationship with a Higher Education Institution (HEI) or Independent Research Organisation (IRO) (e.g., staff or
students at a university), and who do not have ‘specialist’ knowledge of a humanities research area. Audiences may have no prior interest in the humanities or may have an existing interest in an aspect of humanities research. Whilst your audience might be interested in history on the level of going to museums or watching TV documentaries, for example, they would not typically have an advanced knowledge of the latest research and innovations in the field of historical research.

**Why is a cultural/community partner important?**

Choosing the right partner can be crucial to an activity’s success, so it is important to think about this carefully. Examples of partners could include an arts organisation, museums and galleries (including university-run museums), collectives, community organisations, libraries and archives. Cultural partners could also be, for example, a local craft or writers’ group.

When thinking of approaching partners to collaborate with, we recommend:

- selecting partners who really add value to events or make meaningful contributions (e.g., allowing you to engage with new audiences and communities)
- using partners’ connections and networks to promote events, but not relying on them to do all the work
- creating genuine partnerships that allow for co-production, rather than simply using venues for marketing/venue purposes.

The most successful partnerships generate mutual benefit for all concerned. This is often achieved by involving partners in the planning of an activity from an early stage (for example, offering them a place on planning committees) rather than by simply relying on them to supply a venue.

**What do you mean by ‘co-production’?**

Co-production is a deliberative process, putting the researcher(s), cultural/ community partner(s) and the public on equal footing throughout every stage of the design and delivery of a project or event. Find out more about co-production in our [Working with a partner’ toolkit](#).

**What do you mean by ‘mutual benefit’?**

Mutual benefit is a process and result where everyone (including researchers, cultural/community partners, and audience members) benefits from being involved in a project, activity or event, and enables both (or all) parties to achieve their aims or objectives. Find out more about mutual benefit in our [Working with a partner’ toolkit](#) and our [‘Focusing on your audience’ toolkit](#).

**Can Being Human help me find a partner to work with?**

Unfortunately, we cannot help to match-make applicants with potential partners. Details of organisations who have participated in previous years can be found by looking through our programmes ([available here](#)) or by talking to peers who have participated before.
If you work at a university, it is worth bearing in mind that your organisation may already have established community partners for off-campus/off-site events even if you have not worked with them before. It may be worth exploring options with colleagues in public engagement, widening participation, outreach or other relevant departments within your organisation to see if they can help.

If you are looking for a professional researcher to work with, we recommend looking online at the research profiles of those who are conducting relevant research at an organisation of interest/near to you. Professional researchers often have their email addresses listed on their profile page and you can get in touch with them to explore the possibilities of collaborating. It may also be worth speaking with peers to see if they have worked with someone before who would be suitable.

**What do you mean by ‘hybrid’ event?**

A hybrid event makes the most of both online and in-person delivery. This might mean, for example, that an event is presented to a small audience in-person and is also live streamed. It could mean a project that has both in-person, physical elements as well as digital/online experiences -- for instance, a materials kit that is posted out to participants ahead of an online workshop, or a community-based public art installation that also has a website where audiences can engage and share their ideas. We encourage organisers to think creatively about how to make online events as interactive and engaging as possible, to enable effective two-way engagement.

**Does Being Human have a central venue or physical festival site where I can do my activity?**

No. Being Human is a place-based festival that happens in cities and towns across the UK. Individual organisers are responsible for finding an appropriate venue that will fit with their activity’s format and target audience. Part of the assessment criteria for taking part in Being Human is choosing a venue that is appropriate for the suggested public engagement activity. For help with picking a suitable space you can read our toolkit on ‘Finding the right venue’.

**Promoting an event**

**When do I need to start promoting my festival event?**

You should start promoting and taking bookings for your event around 6 weeks before, and when the whole festival programme launches in early October. Please refrain from promoting your event before this point. When we all start promoting at the same time it helps to raise the visibility of the festival and create a bigger ‘splash’. We also want to avoid events becoming fully booked by the time that the festival programme is officially launched.
Will Being Human promote my activity?

Being Human promotes the festival as a whole in the media, on social media, and by producing a central online programme and promotional materials. It also produces and makes available materials to help organisers promote activities locally. Please note however that as a national festival taking place in multiple locations across the UK we are necessarily limited in the amount of central marketing support that we can give to individual organisers and events. To make the most of participating in the festival, it is therefore essential that all organisers think carefully about the likely appeal of an activity to the specific audience that they are trying to connect with, how best to reach that audience using the resources available, and how to manage time effectively in order to properly promote an activity. Ultimately, activities will only succeed if organisers take responsibility for promoting them themselves.

Can Being Human get my research/festival activity media coverage?

We can’t guarantee that being part of the festival will result in you receiving media interest in your festival activity or your research. However, we do work hard to maximise the visibility of all activities and provide training and support to help organisers stand the best possible chance of securing media attention for themselves (for example, by providing template press releases). Some examples of previous media coverage garnered by the festival are available on our website. Whilst there is no hard-and-fast formula to guarantee media interest, the press is typically more interested in activities that: shed genuinely new light on topics already in the news that are particularly unusual and innovative in their format; or that unveil new and exciting research discoveries.

How can I make sure my activity reaches a significant number of people?

We are obviously keen that the festival reaches the largest possible audience, and that each separate activity makes as much impact as possible. This is particularly important for activities supported by grants from the festival but is good practice across the board. Whilst we recognise that some activities may have good reason to limit capacity, there are sometimes ways around this. For example, very small walking tours or workshops might run several times, or an event that was conceived as a one-off performance might be supplemented by spin-off activities such as school workshops. An activity that is ambitious and ‘risky’ might be supplemented with an activity that has a guaranteed audience (e.g., a walk-up stall in a space with a high footfall).

Where can I find out more about promoting my event?

If you are taking part in the festival, you will receive more information and resources about promoting your event as we move throughout the year. You can also find out more in our ‘Promoting your event’ toolkit.