



## Public Engagement Innovators Scheme

### ABOUT THE SCHEME

The Public Engagement Innovators Scheme offers small grants to facilitate public engagement with research activities at the School of Advanced Study, and the collections and archives in Senate House library. It is intended to provide researchers and other eligible staff and students (see below) the opportunity to engage with non-academic audiences in developing and demonstrating their research.

The scheme has been established to:

- incentivise and support public engagement activity in the School and Senate House Library by offering support to projects that would not run without this funding;
- embed a culture of public and community engagement among the School's research community;
- develop activities that will provide examples of best practice in public engagement for the School's benefit and that of the wider humanities research community;
- foster meaningful connections between research in the humanities and people who do not have an existing formal relationship with a UK higher education institution (HEI).

Funded projects can take place throughout the year. However, we encourage applicants to consider timing their initiatives to coincide with the Bloomsbury Festival (18–22 October 2017) or the Being Human festival of the humanities (17–25 November 2017). The theme for the Bloomsbury Festival is *Independence*, while for Being Human it is *Lost and Found*.

### BACKGROUND: PUBLIC ENGAGEMENT

The School of Advanced Study is a signatory of the [National Coordinating Centre for Public Engagement's \(NCCPE\) Manifesto for Public Engagement](#). As such, it recognises a responsibility to contribute to society by embedding public engagement with research both locally and nationally. It uses the [NCCPE's](#) definition of public engagement:

*Public engagement describes the many ways in which higher education institutions and their staff and students can connect and share their work with the public. Done well, it generates mutual benefit, with all parties learning from each other through sharing knowledge, expertise and skills. In the process, it can build trust, understanding and collaboration, and increase the sector's relevance to, and impact on, civil society.*

The School's definition of 'public' follows that formulated by University College London (based on guidelines produced by the Higher Education Funding Council for England):



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*The 'public' includes individuals and groups who do not currently have a formal relationship with a higher education institution (HEI) through teaching, research or knowledge transfer.*

As these definitions make clear, public engagement should be a two-way process that generates mutual benefit for all concerned, and should be aimed at engaging with people with no formal relationship with a HEI.

### **ELIGIBILITY**

The scheme is open only to research students (at PhD level or above), fellows and research members of staff in the School of Advanced Study and Senate House Libraries. Professional staff at SAS/SHL whose work involves a strong research component (e.g. librarians, curators) are also eligible. Research students will require a statement of support from their supervisor. Fellows will require a statement of support from their institute director.

To be eligible to apply for funding, activities should:

- be led by a research student (at PhD level or above), fellow, or member of staff in the School of Advanced Study or Senate House Library;
- aim to engage a clearly defined non-academic public audience;
- fit with the aims and themes of the Bloomsbury/ Being Human festivals if timed to coincide with those events
- fit the School of Advanced Study's [strategy for public engagement](#)

Applications that **feature collaboration across institutes/departments within the School will be given priority over applications based solely in one institute or department.**

This year, applications are also welcomed which promise to:

- engage with diverse audiences (e.g. ethnically diverse audiences, LGBT, young or older people);
- engage with cultural and or/community partners (e.g. charities, advocacy groups, libraries, museums and galleries);
- demonstrate potential for legacy beyond the duration of the grant;
- offer developmental opportunities for students or early career researchers.

This scheme does not fund conferences, symposia or other projects that will be beneficial solely to the academic research community.

### **ELIGIBLE COSTS**

Sample eligible costs are: room charges/venue hire, equipment hire, materials, consumables; fees for creative practitioners, travel. Professional fees will be considered (for example fees incurred working with a practitioner or cultural partner). We will not make any contribution to existing staff members' costs. In other words, staff time is not chargeable to



the scheme. See the 'Further Guidance' section below for advice on appropriate professional fees for performers, artists and musicians.

A list of Senate House's internal room rates can be found here (once logged on the intranet): <https://uolonline.sharepoint.com/SiteCollectionDocuments/Internal%20rooms%20and%20prices%202016.pdf>

Please note that should you receive a grant, the responsibility to hire rooms and pay invoices will fall to you, with the support of your institute/department (see 'Requirements'). It is therefore strongly recommended that you consult with your institute administrator or manager before submitting an application to ensure that you will have the support necessary to deliver your activity.

### **FUNDABLE ACTIVITIES**

The scheme exists to fund events and activities that make humanities research or research collections accessible, approachable, engaging and understandable to a clearly defined non-academic audience.

Activities can run in many different formats, from talks and tours to pop-up events in public places, events incorporating music, comedy and live performance, themes meals and food tastings, object handling sessions and more. Activities do not necessarily need to be highly ambitious or innovative, but do need to demonstrate that they have been carefully thought through in their aims and methods of delivery. The most successful activities will demonstrate an aspect of humanities research in a way that is enjoyable and understandable for a non-academic audience, speaks to the interests of that audience, and generates mutual benefit for both researchers and the public.

Examples of previously successful projects can be found on the SAS Public Engagement website in a [series of case studies](#).

Examples of activity formats might include (but are not limited to):

- research-led walks and tours (particularly those including a performance element);
- events featuring creative elements or performances that are relevant and help meaningfully to illustrate topics;
- events in unusual (but also accessible and welcoming) venues – e.g. cafes, pubs, theatres, museums and galleries;
- object handling sessions or 'behind the scenes' type events;
- events featuring a strong creative or hands-on aspect – e.g. creative writing, craft activities or making;
- activities featuring food and drink as part of the core activity – e.g. tastings, themed meals, etc.;
- activities with an element of co-design from community partners.

Activities that follow the basic guidelines below have tended to be successful:



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- Select a clearly defined audience for the activity (for example, an event clearly aimed at comedy fans, local history buffs, fans of a particular type of music or performance, etc.).
- Match the activity to the intended audience. (What are the best venues to reach this audience? Who are the best partners to work with? What is the best day or time to reach them?).
- Demonstrate research in a way that is genuinely engaging, interactive and fun, and which speaks to an existing interest on the part of your audience.

### **ASSESSMENT CRITERIA**

Applications are judged by a cross-institute panel of staff from the School and Senate House Library, as well as an external public engagement professional. Applications will be judged against capacity to demonstrate:

- clear understanding of public engagement;
- a clearly identified target audience;
- applicability of activities to chosen audience;
- appropriateness of format and partners;
- plans to market and promote the activity;
- logistical feasibility within timescale and budget;
- developmental potential for staff and others involved;
- understanding of ethical issues raised by the project (if appropriate) and plans for addressing these;
- and potential for legacy beyond the duration of the grant.

Following review, the panel may offer advice on how an event could be reshaped, or how it can be achieved on a smaller budget.

### **REQUIREMENTS OF AWARD HOLDERS**

Public Engagement Innovators awards are allocated on a 'light touch' basis. However, award holders are required, as conditions of the funding, to:

- attend a training session run by the public engagement scheme;
- supply details in a timely manner for any marketing deadlines (e.g. for SAS events brochure, and festival programmes);
- submit an ethics statement or risk assessment if necessary;
- submit a preliminary budget and project plan;
- take part in project evaluation;
- and submit a final budget at the close of the project.



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At the close of your project you may be invited to develop a short case study for the SAS public engagement website. This is not compulsory, but is a good way to share what you have learnt with others and to develop a short piece of writing that can be used for your own purposes - e.g. for impact reports, blogs, other funding applications, etc.

### **SUPPORT FROM THE PUBLIC ENGAGEMENT TEAM**

Following allocation of awards, the SAS public engagement team will be in touch to discuss the support available to enable the successful delivery and evaluation of your activity. Specifically, they can offer assistance in the following ways:

- provide training and advice on 'best practice' in public engagement via a training session;
- offer one-on-one advice in shaping and developing your project;
- offer general advice on marketing and promoting your activity, along with specific marketing opportunities where appropriate (e.g. via Being Human festival marketing channels);
- advise on ethics, health and safety, risk assessments, etc.;
- provide materials and guidance on how to properly evaluate your event.

While team members are happy to offer assistance and support along the lines above, responsibility for overall project management and delivery of the project ultimately lies with the award holder. Logistical matters such as booking rooms, payment of invoices, liaison with partners, etc. are the responsibility of the award holder, with the support of their institute/department. It is therefore essential that you liaise with your institute manager or administrator before submitting an application.

### **Application timeline:**

**Deadline for applications: Monday 8 May (5pm)**

**Notification of outcomes: Late May**

If you have questions about any aspect of the scheme please contact:

Dr Michael Eades,  
Cultural and Public Engagement Research Fellow  
School of Advanced Study, Senate House (room 205)  
[michael.eades@sas.ac.uk](mailto:michael.eades@sas.ac.uk)



## FURTHER GUIDANCE

### BACKGROUND ON BEING HUMAN AND BLOOMSBURY FESTIVALS

#### Being Human

Being Human is the UK's only national festival of the humanities, and is the School of Advanced Study's primary forum for public engagement activity. In 2016, the festival featured more than 250 events organised by over 70 Universities and independent Research Organisations across the UK. In 2017, it will be returning between 17–25 November for 10 days of big questions, big debates and engaging activities for all ages. The festival aims to communicate the core messages that:

- Humanities research in the UK is vibrant, vital and relevant to all.
- The humanities inspire and enrich our everyday lives.
- The humanities help us to understand ourselves, our relationships with others, and the challenges we face in a changing world.

Being Human coordinates a programme of events from institutions across the UK, but also hosts a programme of events in the festival's 'hub' at the School of Advanced Study. The theme for events in 2017 is **Lost and Found**.

Applicants are advised to browse the 'best practice' case studies from the 2016 Being Human programme of events for some good examples of public engagement activities in the humanities: <https://beinghumanfestival.org/apply/>

#### Bloomsbury Festival

Established in 2006, Bloomsbury Festival is a creative festival of arts, science, heritage and ideas. It takes place throughout the streets, parks, museums, galleries, laboratories and public and private buildings of Bloomsbury. The School of Advanced Study is a partner organisation of the festival.

With an annual theme, chosen for its contemporary interest, the Festival celebrates the best of Bloomsbury and its pioneering and extraordinarily diverse community. In 2017, the festival theme is **Independence** <http://bloomsburyfestival.org.uk/>

### ADVICE ON PROFESSIONAL FEES FOR ARTISTS, MUSICIANS AND PERFORMERS

Professional fees for performers, artists and musicians vary considerably depending on a number of factors including career stage, personal relationships, interest in the subject



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matter, and the value that the practitioner derives from the collaboration. A professional fee is therefore often agreed via a process of negotiation with the individual or company concerned. A fee should always be offered, however, and should be budgeted into any public engagement proposal involving a practitioner.

While rates are flexible, broad guidance on fair payment for creative practitioners can be found from the following sources:

- **a-n: The Artists' Information Company** – for visual artists  
[https://static.a-n.co.uk/wp-content/uploads/2015/11/Guidance\\_on\\_fees\\_and\\_day\\_rates\\_for\\_visual\\_artists\\_2016.pdf](https://static.a-n.co.uk/wp-content/uploads/2015/11/Guidance_on_fees_and_day_rates_for_visual_artists_2016.pdf)
- **Equity** - for actors, singers and dancers  
<http://www.equity.org.uk/resource-centre/rates-and-agreements/equity-rates/>
- **Musicians' Union** – for musicians  
<http://www.musiciansunion.org.uk/Home/Advice/Playing-Live/Gigs-and-Live-Entertainments/Fees-and-Payment>
- **Independent Theatre Company** – for theatre practitioners  
<https://www.itc-arts.org/resources/contracts-and-rates-of-pay/rates-of-pay>

## ADVICE ON ETHICS

Any proposed projects that contain significant ethical sensitivities (such as those which involve working with children or with vulnerable adults) will require an ethics statement. A risk assessment may be required as part of the terms and conditions of an award. If the project is funded, the SAS public engagement team will offer assistance and support with this.

If you are unsure whether your project raises any ethical concerns, you are very welcome to contact the public engagement team for advice prior to submitting an application. There is also some good general advice available on the National Coordinating Centre for Public Engagement's website:

[www.publicengagement.ac.uk/plan-it/ethical-and-social-issues](http://www.publicengagement.ac.uk/plan-it/ethical-and-social-issues)

If you are planning to incorporate a research element into your project (for example by crowd-sourcing information that will feed into a research project, conducting experiments or interviews, etc.) you should consult the School's Research Ethics policy prior to submitting an application:

[www.sas.ac.uk/research/research-office/research-ethics](http://www.sas.ac.uk/research/research-office/research-ethics)



## **ADVICE ON PARTNERSHIP WORK**

We encourage Being Human participants to use the festival as an opportunity to work with cultural and community partners to broaden the appeal of an activity. Choosing the right partner can be crucial to an activity's success so it is important to think about this early. Examples of partners could include an arts organisation, museums and galleries (including university-run museums), collectives, community organisations, libraries and archives. 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 a grant as an opportunity to work with organisations that you have not personally worked with before (although there may be an existing institute relationship)
- using partners' connections and networks to promote events, but not relying on them to do all the work

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.