

100 Days of Creativity

19 May to 26 August 2024

Evaluation Report

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Report commissioned by Colmore BID

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Contents

(click to jump to section)

- [Executive Summary](#)
- [Statistics](#)
- [Strategic Partners](#)
- [Team](#)
- [Clients](#)
- [Programme](#)
- [Collection of Data](#)
- [Brand](#)
- [Digital](#)
- [Feedback](#)
- [Impact](#)
- [Recommendations](#)

Executive Summary

This report is published following the completion of the 100 Days of Creativity campaign, which took place between 19 May 2024 and 26 August 2024.

The report has been prepared by Billy Partridge, Programme Coordinator for 100 Days of Creativity.

The brief for 100 Days of Creativity was “a celebration and promotion of the fantastic breadth of ways you can express and experience creativity in the city this summer”, with a curated creative programme of events, activities and experiences across Birmingham.

The campaign was a City Curator project, funded by the UK Shared Prosperity Fund. The UK Shared Prosperity Fund is a central pillar of the UK government’s Levelling Up agenda and provides £2.6 billion of funding for local investment by March 2025. The Fund aims to improve pride in place and increase life chances across the UK investing in communities and place, supporting local business, and people and skills. [More information.](#)

For the purposes of this report, we talk about ‘clients’ which refers to an organisation or individual presenting an event included within the campaign. Reference is also made to the ‘events’ and ‘programme’, with an event being a term used for the “events, activities or experiences” submitted and the programme being all of the events collectively.

Data is sourced from the submission portal operated by Visit Birmingham, a client survey, a public survey, and digital statistics provided by West Midlands Growth Company and Colmore BID.

Clients included concert halls, theatres, small venues, creative businesses, arenas, galleries, museums, educational institutions, orchestras and individuals. A total of 65 clients were included in the campaign, with 200 events featured across the 100 days.

The campaign was championed by eight strategic partners who were all highly complimentary of the approach. The main area for improvement outlined was a desire for enhanced social media presence.

Feedback from clients was also positive. The main area for improvement was around the marketing expectations outlined for inclusion in the programme with clients citing lack of staffing capacity to be able to engage fully with the campaign.

In terms of impact, clients saw the most benefit from having a unified campaign which strengthened relationships and encouraged new ones, they found the experience to be a positive one. This was followed by the external identity, with the campaign giving the creative sector a higher profile. Three quarters of clients were more likely to list future events on the Visit Birmingham website which is an exciting legacy of this work. Whilst there was positive data from many clients around both increases in visitor numbers and digital engagement as a result of the campaign, this was not the case for all – but it was also acknowledged that as a new campaign, it can take time for these effects to be felt.

The Visit Birmingham Instagram account saw a 15% increase in followers compared to the previous period of 100 days prior to the campaign.

There were an estimated 1,000,000 attendances to 100 Days of Creativity events.

A series of **recommendations** can be made from the results of this evaluation.

Statistics

100 days

200 events

65 clients

92% of clients

Agreed 100 Days of Creativity brought Birmingham's creative organisations together behind a common goal

73% of clients

Are now more likely to list future events on the Visit Birmingham website

Over

1,000,000

attendances*

*estimated, using actual figures from client surveys and estimated figures based on expected attendees according to event

100
Days of
Creativity

Strategic Partners

To help give kudos and promote the campaign to potential clients, several strategic partners were engaged which included representation from the cultural, civic and business sectors. The strategic partners were:

- West Midlands Growth Company
- Culture Central
- Greater Birmingham Chamber of Commerce
- Colmore BID
- Southside BID
- Central BID
- Jewellery Quarter BID
- Birmingham City Council

Strategic partners were asked to support the communications plan throughout the campaign period.



Team

100 Days of Creativity was a City Curator project. The City Curator is a role fully funded by Colmore BID and acts as a Creative Director for the city centre; commissioning events, festivals & art and supporting how we shape the public realm in its broadest sense.

The City Curator was supported by a part time Programme Coordinator working on a freelance basis. The Programme Coordinator researched target clients, managed client communications, organised networking events and facilitated administration of the programme.

Colmore BID provided support with PR and administration.

Visit Birmingham (part of West Midlands Growth Company) was the delivery partner for the project, they; provided the submission portal for clients to propose their events, lead on the marketing with a focus on social media and particularly Instagram, facilitated online advertising via Meta and hosted the programme at visitbirmingham.com/100daysofcreativity

Clients

The campaign intended to showcase the breadth of creativity in Birmingham city centre and beyond, so the team set out to engage as many event organisers in the city as possible. Submissions opened on 28 March 2024. To accompany the call out a video was released to explain the process.

Introducing a curated calendar of creative events, activities, and experiences taking place in Birmingham this summer

Many channels were utilised to spread the reach of the campaign to potential clients. This included social media, strategic partner e-newsletters and attendance at networking events in the city. Submissions closed in preparation for the programme launch on 19 April 2024, but potential clients were invited to submit events for consideration throughout the campaign period to allow for events that had not yet been confirmed and clients who had missed the initial call out.

A total of 65 clients had their events included in the programme.

83 new organisations created an account at [visitbirmingham.com](https://www.visitbirmingham.com) between 10 April and 26 August 2024.

Discovery

Based on 26 client surveys which was a representative sample of the total, clients found out about the campaign via the following routes:

- 69% were contacted by the 100 Days of Creativity team
- 12% heard from a colleague that they work with
- 8% heard from a peer or another organisation
- 4% saw it on social media (LinkedIn, Facebook, Instagram, X)
- 8% via other means

Communications

Regular group emails were sent to all clients to keep them informed of the campaign, and included reminders to use the brand assets, details of the evaluation process, and press features secured for the campaign. Clients were contacted individually to offer support on event submission and in response to any enquiries.

Networking

Two opportunities were organised for clients, strategic partners and supporters to gather, network and celebrate, for the launch and wrap up of the campaign. Both were well attended, with around 60 attendees at each, and positive feedback was received. The launch was organised in partnership with Colmore BID. The wrap up was organised in partnership with Birmingham Hippodrome and coincided with the finale of Birmingham Weekender.

Whilst many clients were able to submit events using the platform provided, some reported issues with creating accounts, submitting their events, and notably some of the smaller organisations and individuals struggled with the process, such that they were unable to submit their event for consideration. Visit Birmingham were able to support these clients by engaging on a one-to-one basis.

Clients engaged were: Aston University, B:Music, Big Bear Music, Birmingham Botanical Gardens, Birmingham City University, Birmingham Contemporary Music Group, Birmingham Design Festival, Birmingham Fest, Birmingham Hippodrome, Birmingham Indian Film Festival, Birmingham Mela, Birmingham Museums Trust, Birmingham Music Archive, Birmingham Repertory Theatre, Birmingham Royal Ballet, BOM (Birmingham Open Media), Bostin Radio Worldwide, Bullring, CBSO, Centrala, Coffin Works, Colmore BID, Craft Space, Crescent Theatre, Drink and Draw, Eastside Projects, Fierce, Flatpack Projects, GASH (Great Art Starts Here), Grain & Glass, Guthrie & Ghani, Grand Union, GULP, Hare and Hounds King's Heath, Ikon Gallery, Jewellery Quarter Festival, Kingel, MAC Birmingham, Mangia Mangia, Misfits Music Foundation, Moseley Hive, National Scout & Guide Symphony Orchestra and Concert Band, NEC, Persona Arts, RBSA, Resorts World Arena, Sampad, Sandwell & Birmingham Mela Limited, Selly Manor Museum, Services For Education, Silverleaf Photography, Stitches and Hos, St Martin in the Bull Ring, Staying Cool at Rotunda, Stryx, The Alexandra, The Anderson Small Associates, The Barber Institute of Fine Arts, The Exchange, UniPodFest, University of Birmingham, Utilita Arena, Vivid Projects, Writing West Midlands

Programme

The campaign aimed to be a celebration and promotion of the fantastic breadth of ways to express and experience creativity in the city in summer 2024.

Potential clients delivering an event, activity or experience that allowed the public to experience or express creativity, that encouraged curiosity, that demonstrated imaginative thinking and connected people with their own creativity were encouraged to submit their event for inclusion in the programme.

Submissions were welcomed in all kinds of formats:

- Special events (for example a festival)
- An experience that takes place every day (for example an exhibition)
- Participatory activities (for example workshops)
- A single event (for example a concert)
- A short-run event (for example a theatre show)

Criteria for consideration required that planned events, activities or experiences were open to the public and took place in Birmingham between 19 May and 26 August 2024.

Potential clients were required to submit their event and pledge to be part of the campaign, which stated:

- I will engage with the campaign by using the brand assets provided via email according to the guidelines
- I will support the campaign, my event, and my fellow event organisers where possible by sharing events on social media platforms with #100daysofcreativity
- I will support the evaluation of 100 Days of Creativity

After the initial call-out for events, submissions remained open and a fortnightly sweep of events was completed for the remainder of the campaign.

Tags are applied to events within the submission portal and the following types of events were listed: Arts Centre, Arts/Craft, Cathedral/Minister, Church/Chapel, Cinema, Comedy, Community Event, Competition/Game, Concert, Craft Workshop, Cultural, Dance, Demonstration, Education, Entertainment Venue, Event Venue, Exhibition, Family Event, Festival, Fete/Fair, Film, Food & Drink, Free, Gallery, Health & Wellbeing, Heritage, Heritage/Visitor Centre, Historic House/Palace, Historic Site, History, Landmark, Literature, Museum, Music, Outdoor, Participatory Event, Performance, Photography, Science, Seminar or Training Event, Show/Display, Sightseeing, Social, Summer, Talk, Theatre, Virtual Event, Workshop, Workshop or Course.

In total 49 different tags were applied to events, showing the breadth of events within the programme.

The programme was listed at visitbirmingham.com/100daysofcreativity, which received 13,000 views and was boosted with an additional 819 visits to 100 Days of

Creativity content published by Colmore BID.



Collection of data

For the purposes of evaluation, data was collected via; a client survey shared with all clients, a public survey shared by Visit Birmingham and by clients, anecdotal feedback received from strategic partners, digital and social media statistics from delivery partners, and core project data such as the number of clients and number of events. Through this method a range of qualitative and quantitative data was obtained.

The public survey was live from 12 August 2024 and was boosted via Meta Ads to the Instagram account for Visit Birmingham. A request was sent to all clients to share the survey on their social channels, and directly with visitors by any other means available. The public survey was closed on 9 September 2024. Despite the potentially wide reach of the survey, only 16 surveys were completed by the public. Due to the low number of responses relative to the audience sample, much of the data was disregarded as an unrepresentative sample.

Client survey requests were sent to all clients on 12 August 2024, 27 August 2024, and specific asks to individual clients on 5 September 2024 and 30 September 2024. With 65 clients, an 80% confidence level and 10% margin of error required 26 responses to the client survey. 31 total responses were received, with 26 unique to client responses, so the data contained within the survey can be accepted to be a representative sample of all client sentiment, working within the above percentage metrics. Results from the client survey can be found in the Feedback and Impact sections of this report.

Brand

To be part of 100 Days of Creativity, clients needed to be prepared to fully engage with the digital marketing campaign. It was anticipated that the campaign would only be successful if every client was prepared to share the 100 Days of Creativity

messaging across their online channels and was committed to cross-promotion, to amplify the creative work of others.

A strong brand was required for the campaign so Birmingham-based design studio, Common Curiosity were engaged to bring 100 Days of Creativity to life.

The brand took inspiration from the yellow and red colours from the Flag of Birmingham (adopted by the city in 2015) and introduced a stylised “B” to the logo which was made up of separate components that also made up “100” when reconfigured. The colours were selected to be bright, eye-catching and “summery”.

Clients were given access to the logo, brand guidelines and a wide range of templates and tools to help spread the word about 100 Days of Creativity.



Digital

100 Days of Creativity was conceived as a digital-led campaign, focusing on online marketing, and particularly Instagram, perceived as the leading social media platform for discovery in arts and culture. The hashtag #100daysofcreativity was used to track online activity and shared with clients as a way of identifying their events as part of the campaign. Clients were encouraged to support other clients by resharing details of their event and to follow and reshare content from Visit Birmingham.



Visit Birmingham posted 43 stories to their Instagram account during the campaign period. The average reach was 474 accounts per story. Total impressions for all organic content was 22,714. The Visit Birmingham Instagram account gained an additional 1,044 followers during the campaign period which represented a 15% increase compared to the previous period of 100 days prior to the campaign and 22% increase compared with the same calendar period of the previous year. At the time of publication of this report the total followers was 32.9k. The original planned approach was that Visit Birmingham would post stories on a daily basis, but this approach was not effectively engaging audiences, so this was changed to weekly roundups, which allowed for greater content sharing.

A series of City Curator blogs were published with a weekly round-up of featured events which garnered 1,627 views on visitbirmingham.com and colmorebusinessdistrict.com. Summary posts about these blogs on the City Curator's X profile alone received over 23,000 impressions.

Content was shared by Visit Birmingham to X with 24 posts gaining 9,536 impressions and to Facebook with 12 posts gaining 11,026 impressions and an increase of 441 fans. To share news of the campaign via B2B networks, 3 posts were shared on LinkedIn which gained 1,322 impressions.

Paid advertising was trialled for the campaign with Meta Ads set up by Visit Birmingham at the request of the 100 Days of Creativity team. 239,466 impressions were gained with a reach of 83,793 resulting in 2,082 link clicks. Meta Ads supported both the core campaign and the public survey. Whilst this was not a key focus for the campaign, it was useful to see what the impact of this route could be for future budgeting.

To compliment the digital campaign, a short run of 4,000 postcards advertising 100 Days of Creativity were printed and distributed across the city in public spaces, with clients encouraged to display them in their venue.



Feedback

What strategic partners thought about 100 Days of Creativity

"I thought it was great – you took a pretty tiny budget and turned it into a really positive campaign for the city. There's a huge amount of appetite for better joining up what's happening in visitor economy in Brum/things to feel good and be proud of in the city and I thought this was a brilliant way of doing it. Thank you for doing great things to champion this fabulous city."

"I thought the idea was superb and really made the most of what was already going on in the city, bringing everything together in one programme so it was more accessible to the visitor. We look forward to the next 100 days!"

"Essentially, we are extremely complimentary of the campaign including the branding, launch/closing event but especially the effort put into social media and regular 'highlights' updates. I have to say a BIG congratulations to you (and those who helped) for pulling this all together with minimal time and resources. Really well done."

“The concept of the campaign and the brand were both strong. What could have been better was the social media presence, both in terms of the organic content and cross-sharing between organisations, which is a learning for future campaigns. We were very happy to support this project.”

As delivery partner on the campaign, West Midlands Growth Company had the following to say:

“Visit Birmingham and the West Midlands was delighted to work with the team behind 100 Days of Creativity, who did a fabulous job curating the cultural activities across Birmingham over the summer. Using the regional ‘Culture & Tourism Connected’ platform enabled us to support the sector by using an existing digital platform, which is the legacy of a successful Birmingham 2022 Commonwealth Games Project, and to highlight events to a wider audience.”

What clients thought of 100 Days of Creativity

“Thank you again for enabling us to be part of this project and hopefully we’ll be able to work together in the future. If the unified programming campaigns carried on more people would be able to access culture and find out about various organisations that they would otherwise not know about.” Stryx

“We just wanted to say a massive congratulations for a wonderful programme. We loved being part of it and thought it was a triumph, brilliant stuff, well done!!”
Birmingham Botanical Gardens

“Raised profile of the gallery and opened us to a new audience.” RBSA

“It was great to be able to share the news with our event promoters about the inclusion in 100 Days of Creativity and the additional marketing support they will receive from being in the campaign.” NEC

“It was great to be part of a city initiative. I liked it. I’m not sure it brought more people to our event BUT it was great that it happened to pull together culture in the city.” Birmingham Indian Film Festival

“Great networking opportunities inspiring future collaborations [and] to be featured in the City Curator Highlights Blog. That seemed to up the profile of the festival for those in the sector.” Birmingham Hippodrome

“Great stuff – hope you do it again! Felt like part of a bigger, more collaborative community.” Birmingham Design Festival

“100 Days of Creativity gave real purpose and a feeling of collaboration to Birmingham’s Culture sector at an otherwise challenging time.” Birmingham Museums Trust

“The project really showcased the breadth of work taking place in the city and demonstrated all the the Birmingham arts scene has to be proud of.” Midlands Arts Centre

It was noted by some clients that both the impact of the campaign on their attendance was not as great, nor did they have sufficient resources to fully engage with the campaign:

“We’re a very small team with marketing resource of one person, so it needs to be factored in early enough to plan work; and impactful enough to get the most from their time. That’s admittedly hard to do when trying to establish a new happening in the city, and over time the awareness of such wraparounds can be factored in once it becomes part of the calendar. So, year one can be tough to fully engage in.”

“We found a neutral impact overall for our event. We really liked the initiative and the thought behind this project, unfortunately we didn’t notice much change in our sales.”

Impact

As part of the survey, clients were asked to declare how much they agreed with a series of statements. Six key questions were asked relating to a sense of unity, audience growth, digital engagement, sector profile, client experience and legacy potential. Each question was compulsory, so all percentages are based on 26 responses.

Unity

92% of clients strongly agreed or agreed with the statement “100 Days of Creativity brought Birmingham’s creative organisations together behind a common goal”.

Growth

58% of clients strongly agreed or agreed with the statement “100 Days of Creativity had a positive impact on our visitor/customer numbers.”

Digital

42% of clients strongly agreed or agreed with the statement “100 Days of Creativity had a positive impact on our digital engagement (e.g website visits and social media engagement).”

Profile

85% of clients strongly agreed or agreed with the statement “100 Days of Creativity has given Birmingham’s creative sector a higher profile.”

Experience

92% of clients strongly agreed or agreed with the statement “Being involved with 100 Days of Creativity was a positive experience.”

Legacy

73% of clients strongly agreed or agreed with the statement “Being involved with 100 Days of Creativity has made me more likely to list future events on the Visit Birmingham website.”

Clients were asked to provide the number of attendances for their event featured in the campaign. From the 31 surveys completed it is possible to say with confidence that there were over 576,000 attendances at 100 Days of Creativity events. Although not all 200 events were represented in the survey, many large-scale events were included. Whilst it is not possible to accurately project attendances based on the data available, an estimated 1,000,113 attended events included in the 100 Days of Creativity programme.

Recommendations

Suggestions for future iterations of a similar campaign

1. Maintain the same strategic partners and lean on them more to spread the benefit of the campaign to clients and continue promotion.
2. Keep the brand identity to build awareness of the campaign. Share examples of application by clients to encourage and inspire use by more clients.
3. Investigate options for adaptation of the event submission process to streamline and simplify it, removing the need for two forms to be completed.
4. Increase social media activity, particularly on any future delivery partner's Instagram Grid (for 100 Days of Creativity this was Visit Birmingham) as Instagram Stories are only visible for 24 hours.
5. Encourage more cross-sharing of events by clients to broaden the reach of the campaign.
6. Evaluation of public opinion proved difficult, so focus should be on client feedback or leaning more on clients to include 100 Days of Creativity evaluation questions in their own evaluation surveys.
7. Giving more time and resource to the planning and delivery of a future campaign like this would be highly beneficial.

