



Made in Smethwick

Impact Evaluation Report

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UK Government



West Midlands
Combined Authority

Made in Smethwick

Impact Evaluation Report

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Purpose of document

This document has been prepared as an Impact Evaluation Report for the Chance Heritage Trust and other stakeholders. The purpose of this document is to provide a comprehensive account of the heritage engagement programme undertaken as part of the Made in Smethwick project. DigVentures accepts no responsibility or liability for any use that is made of this document other than by the client for the purposes for which it was originally commissioned and prepared.

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Project summary

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Executive summary

DigVentures was commissioned by the Chance Heritage Trust to deliver a rich programme of community-based engagement and learning activities, funded by the UK Government through the UK Community Renewal Fund, for participants to learn about heritage, make new connections within the area and raise awareness to the significant industrial archaeology of Sandwell.

The community engagement programme was initially planned to run between March and June 2022, a period which was subsequently extended until October 2022. The project was designed to engage and consult with local audiences, as well as raise the profile of two industrial heritage sites with an emphasis on Chance Brothers Glassworks. The program was designed and managed by DigVentures, with delivery supported by locally based experts from partner organisations, including the University of Birmingham, The Living Memory Project and The Jessop Consultancy.

This evaluation report presents the results of the engagement programme, describing the methodology, activities, and impact of this element of the project. The engagement programme was underpinned by four distinct activity streams. Each activity stream is discussed, exploring in detail what happened, what worked and where problems arose, as well as identifying lessons learnt. The resulting differences for heritage, people and communities are outlined, with a detailed analysis of the socio-economic distribution of participants and what they took away from their experience with the project.

Overall, the project has managed to achieve its main aims and objectives with 97 events and activities delivered over the course of eight months. The *Made in Smethwick engagement programme* engaged 2029 people. The majority lived locally (90%) but the project raised awareness to the industrial heritage of Smethwick on a global scale, with people from approximately 30 different countries across all five continents taking part in one or more events. In addition to the in person and online participation, another 939 people viewed the recordings of online events. Of the participants, 580 were younger than 18 years and over 233 had not been involved with the project or local heritage previously. The project page on Eventbrite has 155 followers and 262 individuals signed up to the Trust's newsletter after signing up for an event. The report provides a summary of achievements, the lessons learnt from the project, and its legacy for the future.

As a result of the programme, we believe that an ongoing of community engagement would benefit the project. The Chance Heritage Trust can use the momentum of the *Made in Smethwick* project to continue to engage with communities, stakeholders, and partners, both locally and further afield. By aiming to design and deliver the redevelopment with the community at its centre, the CHT has an opportunity to challenge how ordinary developments are often planned, designed, and delivered for communities. Ongoing engagement and, importantly, consultation, provides an opportunity to build new audiences around the CHT and the heritage it represents, starting with families and children. The value of ongoing community engagement and consultation will contribute to a sustainable outcome, consistent with the Trust's mission and vision. An engaged and activated community can positively impact the success of the redevelopment, and how it will be used and accepted by local people.



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Finally, we'd like to extend our thanks to all the local people and those further afield who came along to participate in the programme, who welcomed us into Smethwick and shared their stories, ideas, and creativity about the Chance Glassworks.



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1 INTRODUCTION

1.1 Background of the project

- 1.1.1 The Chance Heritage Trust (CHT) was established in 2015 to enrich the community with the restoration and protection of buildings and assets of cultural and heritage importance. It aims to provide the advancement of education concerning the social, economic, and architectural history and heritage of the buildings in the Sandwell area.
- 1.1.2 Supported with funding from the [UK Community Renewal Fund](#), the aim of the CHT is to enrich the local community with the restoration and protection of buildings and assets of cultural and heritage importance. For *Made in Smethwick*, the CHT were looking to appoint engagement and heritage professionals for the delivery of a community engagement programme to inform proposals for the redevelopment of the Chance Brothers Glassworks and Soho Foundry and Mint sites in Sandwell.
- 1.1.3 Sandwell's industrial heritage is unique and internationally significant. From the late 18th century onwards, the area was at the forefront of the Industrial Revolution. This complex industrial landscape of canals, railways, factories, houses, and public buildings has an internationally significant story to tell about how the region led the world in engineering, manufacturing, enterprise, local government, and social reform. Behind them lie the human stories of over 200 years of local history of the men, women and children who grew up, lived, and worked here.
- 1.1.4 The Chance Brothers Glassworks, located on Spon Lane and stretching along the canals, and Soho Foundry and Mint sites, located on Foundry Lane, bookend the Galton Valley Conservation Area, and represent two important phases in Sandwell's story. The Chance Heritage Trust plans to restore both to new working life, successfully receiving grant funding from the [UK Community Renewal Fund](#) to undertake further feasibility work to engage and consult with the local community about the development of both sites, with a view to securing recognition of their strategic importance and heritage-led regeneration potential. The UK Community Renewal Fund is a UK Government programme for 2021/22. This aims to support people and communities most in need across the UK to pilot programmes and new approaches to prepare for the UK Shared Prosperity Fund. It invests in skills, community and place, local business and supporting people into employment. The impact of the regeneration of these two sites will have enormous positive impact on the whole area.
- 1.1.5 In March 2022, DigVentures were appointed to design, manage, and deliver *Made in Smethwick*, a community heritage engagement programme to take place over spring, summer, and autumn of 2022. The project worked closely with local organisations and schools to provide links into the local community and grow a local audience for the project. The hybrid activity programme with both online and in person opportunities made it possible for a local place-based community to connect with global interest-based audiences.
- 1.1.6 The information contained in this report provides an account of all engagement works focused on growing and widening the Chance Glassworks heritage audience through a programme of talks, walks, heritage visits, workshops, presence at other events and an extensive Chance Lighthouse Mapping project

1.2 Project aims and activity streams

- 1.2.1 The *Made in Smethwick* project was funded by the UK Government through the UK Community Renewal Fund to deliver a rich programme of community-based engagement and learning activities for participants to learn about heritage, make new connections within the area and raise awareness to the significant industrial archaeology of Sandwell. The overarching aim of the project was to engage



and consult with local audiences, as well as raise the profile of the two heritage sites. The program was designed and managed by DigVentures, with delivery supported by locally based experts from partner organisations, including the University of Birmingham, The Living Memory Project and the Jessop Consultancy. Activities were scheduled to take place between March and June 2022, a period which was subsequently extended until October 2022.

1.2.2 The activity programme was designed to provide exciting and attractive opportunities for both informal and structured learning to benefit a range of audience groups, specifically appealing to three broad groups:

- Families and children living within the local community
- Those in the community with an interest in creative, health and wellbeing opportunities
- Local people with an interest in learning and education opportunities

1.2.3 The project has been a success delivering a programme of virtual and in-person talks, walks, heritage visits, workshops, activities, and a final celebratory festival. Through a series of workshops delivered by Simon Briercliffe and Geoff Broadway, participants were able to learn new skills in heritage, photography, and documentary filmmaking. As part of the citizen science lighthouse mapping project, Volunteers learned how to research and map lighthouses, and worked together to complete a virtual and accessible map of Chance lighthouses all over the world on the [Green Map platform](#). The creation of educational material for younger audiences (How do lighthouses work, Smethwick heritage walk, Industrialisation in Sandwell and History Cold Cases, How to build Soho Foundry on Minecraft) ensured that local children directly benefitted from the project.

1.2.4 This document outlines how the project was delivered and includes evaluation data which demonstrates the impact the project has had. Key project achievements are articulated against the outlined project aims. Each activity is linked to one of the following four activity streams, with the lighthouse mapping project standing on its own:

- A1 – Engage (see section 4.1)
- A2 – Inspire (see section 4.2)
- A3 – Learn (see section 4.3)
- A4 – Celebrate (see section 4.4)
- Lighthouse mapping project (see section 4.5)

1.2.5 The activity streams were designed to provide a range of opportunities for local people, as well as global interest-based audiences. The main activities were activities for children (A1), creative workshops (A2), heritage workshops (A3), hosted heritage walks and visits (A1), oral history (A2), and the lighthouse mapping project. Those main activities were supported by the Chance Conversations series (A1), project consultation (A1) and the final project celebration (A4). The design of the individual streams, what worked well and what didn't work out, are discussed in Chapter 3.

1.3 The story of change

1.3.1 In designing the project, DigVentures' Theory of Change (see Appendix 1) was situated at the centre of the *Made in Smethwick* project. This helped shape the project around the people and communities who would benefit from its delivery. The story of change for this project, articulated through three central aims identified by the CHT, includes the following:

- Raise the profile of the two sites
- Consult on plans for the future of Sandwell's industrial heritage
- Build the social media presence and contact database



2 METHODOLOGY

2.1 Designing and delivering the project

2.1.1 DigVentures ensures that their projects are innovative and creative, bringing heritage in need of dissemination and protection to bigger, more diverse, and more engaged audiences. Community projects are designed about DigVentures' Theory of Change (Appendix 1), which provides a roadmap to achieving tangible outcomes for heritage, people, and communities at all stages (see Wilkins 2019). The *Made in Smethwick* heritage engagement programme was designed around the known heritage assets of Sandwell's industrial history, which included many opportunities tied directly or indirectly to the Chance Brothers Glassworks (see Forster 2022).

2.1.2 To ensure the project was achieved effectively, the following steps were taken:

- The project aims were broken down into activity streams and then tasks, identifying how they would be achieved and who needed to be involved.
- A project manager was put in place, providing a consistency and deep understanding of the key aims, activity streams, methodology and timescales.
- DigVentures used cloud-based project management software (Basecamp) to track progress, highlight issues or risks and facilitate communication between project management, delivery partners and CHT volunteers.
- All events were advertised via [Eventbrite](#) and accessible via the DigVentures [project webpages](#) and on the CHT [website](#), as well as circulated to specific groups and targeted audiences. Some events were being delivered with locally based groups and organisations, and not advertised as part of the general programme
- For all bookable events and activities participant registration took place via Eventbrite and was confirmed by email and an information pack provided joining instructions.
- Event listings were also added to the Visit Sandwell and Black Country radio webpages.
- Participant data was collected for every participant booking through Eventbrite, including socio-economic information and motivation for joining the event.
- Questionnaires were distributed after every event and activity inquiring after general knowledge of the two sites, change in perception and the participant's overall experience.
- An activity tracking document (Appendix 3) kept track of participant numbers and volunteer hours contributed. Partners completed the document after every event. This allowed for immediate assurance whether targets have been met, and if the event resulted in any unexpected additional outputs, such as blogs or interviews by participants.
- The CHT website provided information about upcoming events, local media and organisations were contacted to advertise activities through social and print media, and events were further advertised on Facebook and through DigVentures' mailing list.
- The project team worked with local stakeholders to ensure the project was embedded into pre-existing networks, whilst finding new audiences to bring into the heritage space.
- Project successes and challenges were evaluated regularly to inform project delivery.

2.1.3 Promotional emails were circulated to 35 local organisations, communities and groups, and a *Made in Smethwick* programme announcement press release was sent to a wide range of broadcast media in mid-April, including Express and Star, Birmingham Post, BBC West Midlands, Sandwell Talking News, Midlands News, Black Country Bugle, Reach PLC, BBC Midlands today, ITV, Black Country Radio, Free Radio, BBC Radio Stoke and BBC Radio Shropshire. A second press release promoting the Chance Lighthouse Mapping project was circulated in late May. *Made in Smethwick* has featured in the summer edition of *The Archaeologist* (issue 116) in several local newsletters, such as the *GlassCuts* magazine (edition 201) and the Sandwell council weekly e-bulleting from 3rd May.



- 2.1.4 General promotional materials such as posters and flyers were distributed. The events were also advertised on the Visit Sandwell and the BBC Black Country radio, and event specific newsletters were sent out through the CHT and DigVentures mailing list. One example is a newsletter from July 8th that advertised the progress of the Chance Lighthouse Mapping project and invited people to join its second stage. The newsletter was sent to 1334 individuals from the project mailing list and was opened by 83% of recipients, of which a total of 12.5% subsequently clicked on one of the links for more information.
- 2.1.5 CHT volunteers Keith and Narinder also helped with the promotion of the project by spreading visiting events and spreading the word. They attended the Jubilee Langley Park event and Bearwood Hub jubilee bash and spoke with a local councillor and representatives from West Bromwich Albion football club, the Irish Community centre, Civic Square, Icknield Port Loop modular housing project, and the local Canal and River Trust branch. On 11th May, Keith and Narinder were live on BBC radio to promote 'Made in Smethwick' and talk about the project and all its different opportunities to get engaged over the next couple of months.

2.2 Evaluation methodology

- 2.2.1 Evaluating the impact of heritage engagement is notoriously difficult; heritage is a complex discipline, and impacts are often abstract, intangible, and difficult to attribute. As an organisation, DigVentures is working to address this challenge by drawing on the language of social impact investing. Exactly how a specific set of activities result in the achievement of desired goals is pictured as a Theory of Change (see Appendix 1), detailing outputs, outcomes and impacts. This is linked to a Standards of Evidence framework (see Appendix 2) designed to articulate and highlight the causal links between activity and change.
- 2.2.2 In this framework, social impact can be conceived as the difference that activities make to people's lives over and above what would have happened in the absence of that initiative. Outputs are a measurable unit of product or service, such as a workshop; outcomes are an observable change for individuals or communities, such as acquiring skills or knowledge. Impact is therefore the effect on outcomes attributable to the output, measured against two metrics: scale, or breadth of people reached; and depth, or the importance of this impact on their lives. The credibility of a Theory of Change rests on the level of certainty that organisational activities are the cause of this change. For this certainty to be achieved, the correct data must be collected to isolate the impact to the intervention.
- 2.2.3 To attempt to quantify and better understand the motivations of participants and visitors, evaluation surveys were completed for both groups. The age, gender and ethnic and professional background were derived through digital analytics, with categories derived from the Office for National Statistics, followed by more in-depth analysis designed to reveal why people decided to join an event and whether this was their first engagement with *Made in Smethwick*. Post-experience questionnaires combined closed-end questions easily convertible to statistical data and open-ended questions designed to elicit extended responses about whether people have learnt about heritage, developed skills, changed their attitudes and/or behaviour, and had an enjoyable experience. These responses were then coded for statistical analysis or otherwise consolidated to address the observable implications.
- 2.2.4 Evaluation data was collected in different ways for different event types before and/or after the experience. For bookable events, participants' socio-economic information as well as their motivation for joining and their experience with the project were gathered via the booking form on Eventbrite. Ensuing those bookable events that took place in person, a second questionnaire was distributed that

also asked for socio-economic information, but further for general feedback about the experience, what was already known, what was learnt and if perceptions had changed. The same questionnaire was also distributed during drop-in events where participants had not already submitted their information via Eventbrite. However, not every drop-in participant could be captured using this method.

- 2.2.5 The post-experience questionnaire was also circulated after online events but answered by such a small number of participants that the answers are not representative. Information about and feedback from students who took part in the History Cold Case sessions in local schools were collected by teachers who completed a small survey after the session and sent it back. Upon completion of the Chance Lighthouse Mapping project, participants were asked to answer a more in-depth questionnaire about their take-aways and feedback for the project, which was completed by 13 participants.
- 2.2.6 All collected data was coded for statistical analysis or otherwise consolidated to address the observable implications analysed. To make the data more accessible, data visualisation software *Tableau* has been used throughout the project delivery. The different ways of collecting evaluation data resulted in three main data sets and two smaller sets of data. These are:
- Dataset 1 (DS1): Socio-economic information and motivation from bookings through Eventbrite, irrespective of attendance on the day and whether several bookings were made by the same person – 1118 bookings
 - Dataset 2 (DS2): Socio economic information and motivation for individuals who booked through Eventbrite, with duplicate information having been removed – 633 individuals
 - Dataset 3 (DS3): Socio-economic information and feedback from participants who completed the post-experience questionnaire (including schools) – 814 responses
 - Feedback from Chance Lighthouse Mapping project participants – 13 responses
 - Responses to the online community consultation survey – 57 responses
- 2.2.7 A summary of the results is presented below in Chapter 4, and reflections on the strategy and its success are discussed in Chapter 5.

3 HERITAGE ENGAGEMENT PROGRAMME

3.1 Introduction

- 3.1.1 As described above, the *Made in Smethwick* programme comprised four key activity streams, designed to provide a range of opportunities for local people, as well as regional, national and global interest-based audiences. These were:
- A1 – Engage (see section 4.1)
 - A2 – Inspire (see section 4.2)
 - A3 – Learn (see section 4.3)
 - A4 – Celebrate (see section 4.4)
 - Lighthouse mapping project (see section 4.5)
- 3.1.2 This section describes each activity stream in detail and is supported by the project activity tracker (Appendix 3) as well as a selection of community photos of the events and activities (Appendix 4).



3.2 A1 – Engage

3.2.1 This stream of activities was designed to contribute directly to the CHT's aim to run a series of informal learning and engagement as part of the project, increasing contacts in the local area and raising awareness to the project on a global stage. Creating bespoke activities using games, resources, and interactive sessions to raise awareness to the industrial heritage of the area, families with young children were at the centre of many in-person engagement activities. The flagship online series of panel conversations brought a global audience from 30 different countries to the project.

3.2.2 All bookable in-person events had limited capacity for between 10 and 20 participants and were offered several times to allow more people to attend. Besides these formally organised events, *Made in Smethwick* had a presence with promotional material, child-friendly activities, and community consultation opportunities at several Open Days, celebration events and Shine a Light festival weekends. This allowed more informal engagement with visitors who could drop in, take part in activities, learn about the project and the sites, and continue to explore the rest of the event. Between April and October 2022, a total of 50 online and in-person activities were delivered as part of the 'Engage' activity stream:

- Chance Conversations online panels (online):
 - Global Smethwick: The history of our town in 10 buildings with (with Simon Briercliffe and Mary Bodfish) – 26th July (67 live participants & 130 recording views)
 - Art, Industrial Revolution and the Future of Heritage Crafts (with Malcolm Dick, Madeline Hughes, Luke Perry and Mary Lewis) – 27th July (54 live participants & 69 recording views)
 - Revival to Reuse: Can Industrial Heritage save us? (with Malcom Dick, Lizzey Thomson, and Graham Worton) – 2nd August (52 live participants & 92 recording views)
 - Working Class Life: From Industrial Revolution to the Future (with Simon Briercliffe, Leanne O'Connor and Kate Round) – 3rd August (52 live participants & 75 recording views)
- Guided heritage walks with Simon Briercliffe and Lizzey Thompson (in person)
 - 5x Chance's Smethwick – May until October (53 participants)
 - 3x Valley of Industry – May & June (34 participants)
 - 2x Smethwick's Industrial Landscape – May & June (13 participants)
 - 2x Glass Trails – May (21 participants)
 - 2 Global Smethwick – May & June (37 participants)
- Guided heritage visits with Simon Briercliffe (in person)
 - 2x Stourbridge Glass Museum – May (25 participants)
 - 2x Galton Valley Pumping Station – May & June (32 participants)
 - 2x Smethwick Heritage Center – May & June (9 participants)
- History Cold Case workshops for children (in person)
 - 1 session at St Matthews's C of E primary school – July (33 participants)
 - 3 sessions at Abbey Infant and Junior School – July (88 participants)
 - 3 sessions at Crocketts Community primary school – July (64 participants)



- Lighthouse, Hopscotch cookies, Minecraft and Acting workshops for children (in person)
 - 3 sessions with Home Education groups – July (10 participants)
 - 3 sessions at Iley’s Community Centre – August (60 participants)
 - 1 session at Smethwick library – August (10 participants)
- Festival stands with promotional material and activities for children (in person)
 - 2x Shine a Light festival West Bromwich – June (147 participants)
 - 2x Lightwoods House Open Day – June (67 participants)
 - 2x Shine a Light festival Tipton – July (110 participants)
 - 1x as part of CHT celebration event West Smethwick Park – October (52 participants)
 - 1x Smethwick Library during Vaisakhi Mela – April (45 participants)
- Promotional material and community consultation opportunities at different events (in person)
 - 1x Black Country Living Museum – July (100 participants)
 - 2 x Lightwoods House – June and July (77 participants)
 - 1x as part of CHT celebration event West Smethwick Park – October (33 participants)

3.2.3 To support informal community consultation opportunities that took place during *Made in Smethwick* activities, an online consultation survey was promoted to participants when they booked on Eventbrite. The questions were based around a previously run survey conducted by the CHT and aimed to increase numbers and widen participation. The link for the survey was also distributed during in-person engagement moments and on postcards with a QR code, resulting in a total of 58 responses. This survey provided an opportunity to continue asking local people about the site and its future redevelopment. and make local people aware that plans for the future of the Glassworks complex were being discussed.

3.2.4 Whilst this content stream was generally successful and met targets, it is worth reviewing some of the issues experienced in delivery to inform future engagement. During delivery, bookable walks and heritage visits were very popular and often sold out with additional places and activities added. By contrast, the online children’s workshops did not receive much traction and were rearranged to in person activities. However, even these in person events for children were not often booked to full capacity. *Made in Smethwick* team presence at festivals and Open Days provided a good opportunity to engage large numbers of children and families with drop-in activities. Many parents expressed their excitement about the opportunities on offer but shared their reluctance to use QR codes for booking and for sharing their data online. This is likely also one of the reasons for the relatively low community consultation survey replies.

3.2.5 To bolster engagements, the team collaborated with existing groups to organise events which avoided any need for online booking – although this was not always smooth running. One school cancelled one of History Cold Case sessions less than two weeks in advance. Subsequent attempts to reschedule this session with a different school failed due to the short notice and their full schedules. In July, three workshops were organised with the Elective Home Education Advisor for Sandwell Council to which 30 people signed up. The workshops took place during the 2022 heatwave, albeit in airconditioned libraries, and despite no cancellations, nobody showed up for the first two sessions. The third and final session saw 50% of booked participants arrive.

3.2.6 Another example where potential engagement was kept low by external circumstances was *Made in Smethwick’s* presence at the *Shine a Light* festival in Tipton and West Bromwich. The visitor turnout

was unexpectedly low and from conversations with surprised members of the public who had stumbled upon the event and whose children attended our activities, we learnt that although they were local, they had no idea that the festival was happening. This was apparently due to a lack of promotion from the Council in combination with last minute changes to dates and venues. As a result of low visitor numbers, many stalls packed up hours early after which the festival organisers terminated the respective day of the festival up to two hours early. This prevented any additional passing children and families from benefitting from the activities on offer.

3.3 A2 - Inspire

3.3.1 The 'Inspire' activity stream comprised four smaller groups of engagement designed to reach individuals and communities usually excluded from traditional heritage activities. It aimed to diversify the voices of people who will go on to influence the development plans for the area, and to put people's creative imaginings and responses to the area at the heart of the conversation about conservation. All opportunities took place in person apart from the Chance Lighthouse Mapping project which started as a one strand of the 'Inspire' stream and grew into a much bigger self-contained project and therefore explained in more details in Section 3.5. Between May and October 2022, a total of 24 events were delivered as part of the 'Engage' activity stream:

- Chance Lighthouse Mapping project with GreenMap (online) with a community of 134 individuals:
 - 2x training sessions – June and July 1 (57 live participants & 194 recording views)
 - 5x tutorials / support sessions – June until August (67 live participants & 234 recording views)
 - 1x Optional Leader Training – June (6 live participants & 28 recording views)
 - 1x Project celebration – August (15 live participants & 35 recording views)
- Oral History workshops and recordings with Geoff Broadway (in person)
 - Oral History workshop – July (9 participants)
 - 4 sessions recording people's memories of and ideas for the Chance Brothers Glassworks (41 participants)
- Photography workshops with Geoff Broadway (in person)
 - Litter Clickers - Photography and litter picking – May (12 participants)
 - Creative Photography and Warley Woods – May (5 participants)
 - Warley Woods photo walk – June (8 participants)
 - A photowalk discovering the hidden heritage of Smethwick – June (9 participants)
 - The Wildlife of Smethwick's Galton Valley – June (12 participants)
- Documentary Filmmaking workshops with Geoff Broadway (in person)
 - 2x with children and teenagers at Iley's Community Centre – August (24 participants)
 - 1x with children and teenagers at Dorothy Parks Centre – August (12 participants)
 - 1x with adults as part of Hidden Heritage of Smethwick – August (7 participants)
 - 1x with adults from Bearwood allotments – August (5 participants)

3.3.2 The creative workshops were a big success with all participants and received very good feedback which is addressed in more detail in Section 4. Nevertheless, the planning stage was difficult with a major



obstacle being the very short timescale available for the design and delivery phase of *Made in Smethwick*. This activity stream was planned as a means to use creative arts to engage individuals and communities who don't usually take part in traditional heritage activities. Geoff Broadway approached different groups such as Women First Interfaith Group, the Smethwick Youth and Community Centre which is part of the Guru Nanak temple, and the Asian Ladies' Cooking Group to approach them with the offer of designing film workshops around their needs and interests. Responses and communications with established groups were slow and resulted in seeking other avenues and presenting more traditional groups with predesigned formats to be able to deliver the events on time. For future work, we would recommend that engagement with established local groups is important and should be pursued. To be successful, a longer design phase is needed to allow for the building of trust and relationships with under-represented groups.

- 3.3.3 The oral history workshop, one of the filmmaking and most of the photography workshops were Events that needed to be booked through Eventbrite. Especially the oral history received a lot of interest upon which we increased booking capacity. However, the no-show rate for these bookable events was between 29% and 55% and can be observed in more detail in the activity tracker (Appendix 3). Despite a request in the booking confirmation to cancel well in advance to allow other people to book in their place, most people simply did not turn up. In rare cases where places were cancelled, this took place the night before or on the same day which didn't leave enough time for new participants to book or even realise that more spaces were available. To provide participants with an invested stake, a small fee or refundable deposits might be a necessary solution in the future to prevent similar scenarios which result in a loss of project resources.

3.4 A3 - Learn

- 3.4.1 This activity stream focused on building capacity for community participants to gain skills, and to create valuable research outputs. The skills training for participants was delivered via a programme of workshop activities, with every workshop having been designed with identified learning outcomes, tailored content, and professional support. 'Learn' was meant to support participants in understanding more about their local area through map-based research, understanding industrial heritage and learning about the tools archaeologists and heritage professionals use to record buildings and create 3D models of heritage assets. Each workshop focused on a heritage skill which is particularly relevant to the built heritage environment of the region which provides a visible and tangible link to its industrial past. The activity stream consisted of a total of 20 online and in person skills workshops:

- Architecture walks with Lizzy Thompson (in person)
 - Architecture walk through Smethwick – June (8 participants)
 - Architecture walk for visually impaired people – August (11 participants)
- Photogrammetry workshops with DigVentures and Jessop Consultancy (online and in person)
 - 2x online object photogrammetry skills workshop – May (14 live participants & 28 recording views)
 - 2x online built heritage photogrammetry skills workshop – May (12 live participants & 22 recording views)
 - 3x in person object photogrammetry skills workshop – July and August (10 participants)
 - 1x in person object photogrammetry skills workshop for teens – August (0 participants)
 - 1x in person built heritage photogrammetry skills workshop – July (1 participant)
- Archival research workshops with Simon Briercliffe (online and in person)



- 2x in person company archives research skills workshop – May and June (8 participants)
- 2x in person census research skills workshop – May and June (8 participants)
- 2x in person map research skills workshop – May (12 participants)
- 1x online newspaper archive research skills workshop – June (9 live participants & 32 recording views)
- Historic Building Recording workshops with Jessop Consultancy (in person)
 - Historic buildings recording skills workshops (Lightwoods House) – July (5 participants)
 - Historic buildings recording skills workshops (Smethwick Library) – August (3 participants)

3.4.2 The architecture walk for visually impaired people is an example for the flexibility of the engagement programme following the project extension which allowed us to react to communities and groups approaching us. Sandwell Talking News contacted Leanne O'Connor from Chance Heritage Trust hoping to include people with visual impairments in *Made in Smethwick* by offering a tailored activity focusing on tactile experiences. Lizzy Thompson was delighted to change her walk to a shorter and more accessible route and embellished the stops with detailed descriptions and opportunities to feel the differences in the building fabric through touch.

3.4.3 Both the walks and workshops received widely good feedback from participants. The overall uptake, however, was small and several photogrammetry and historic building recording workshops were rescheduled because the number of bookings was too low. Similar to the other two activity streams, where bookable events took place, most of them saw a significant number of no shows who didn't cancel their place before the event took place. As an example, the two historic building workshops had capacity for 30 participants each. Only 11 and 6 people, respectively, booked onto the events, of which only 3 and 5 people turned up on the day.

3.5 A4 - Celebrate

3.5.1 The 'Celebrate' stream was designed to provide the ongoing legacy for the project, with wider community engagement encouraged via a gathering at the close of the project, hosted by the CHT. As the project extension allowed the activity programme to continue throughout summer, the final celebration was initially planned for early autumn in September. Autumn 2022 also coincided with the bicentenary of the opening of the factory, and it was decided to combine this with the culmination of the community engagement programme to organise a bigger celebration scheduled for 29th October at the newly opened West Smethwick Park Pavilion.

3.5.2 From 10am until 4pm, everybody was invited to join the festivities, take part in, or simply enjoy the free refreshments and many things on offer, combining the final instalments of activities designed and delivered for of *Made in Smethwick* with new and exclusive opportunities:

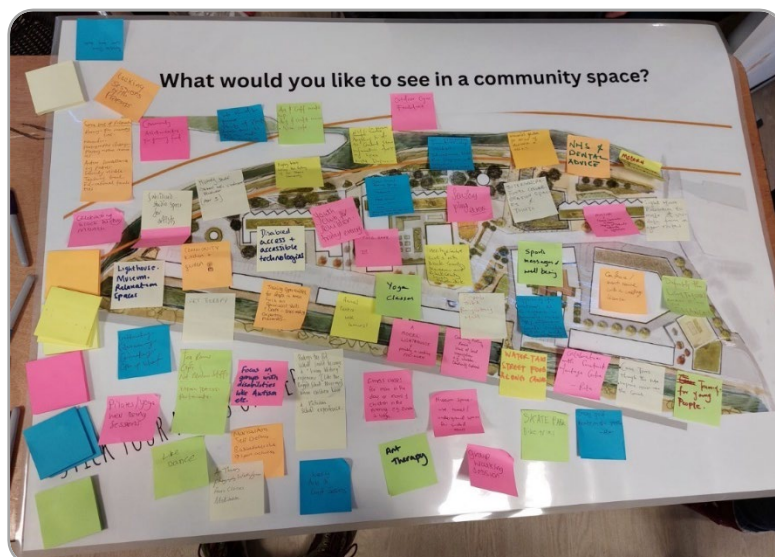
- Oral History recordings by Geoff Broadway
- 2x Chance's Smethwick heritage walk with Simon Briercliffe
- Autonomous children's heritage walk through Smethwick
- Film screening of 'Love by Chance', drone footage of the factory sites and creations from the documentary filmmaking workshops
- Interactive Dhol drummer and Bhangra dance performance
- Informal community consultation with [We Don't Settle](#) followed by a more formal presentation
- Lighthouse painting activity for children
- Stained glass window activity for children
- Chance Brothers talk by Henry Chance



- 3.5.3 For a longer lasting and digital legacy, material was collected throughout the project to create a collection of creative and heritage outputs linked to the project activity programme. This material is made available to the CHT and can be made accessible on the website, used for future events and activities, or shared with schools, libraries, and community groups to raise awareness for the local industrial heritage and history:

- 3.5.4 The festival was an overall success with approximately 400 visitors coming through the pavilion, taking part in an activity or event, or looking at the displays. Rescheduling the event two months before didn't leave as much time for advertising and spreading the word as might otherwise have been available. Nevertheless, 4,000 leaflets were distributed in the area around the park and another 6,000 leaflets in the wider area and with relevant organisations. Despite information also distributed in the local news, online newsletters and on websites, many people coming to the event voiced their surprise at coming across the celebration event in the pavilion. They had strolled through the park and wanted to check out the new building in its centre, upon which they saw the festival tent and bustling activity.

Community consultation by We Don't Settle asked people what they would like to see included in the redevelopment



3.6 Chance Lighthouse Mapping project

3.6.1 The Chance Lighthouse mapping project was an online citizen science project set within *Made in Smethwick* and designed to map all lighthouses around the world that have or used to have a Chance Brothers lens, or other equipment provided by the factory. Uniting heritage, mapping and lighthouse enthusiasts across the UK, Europe and overseas, this project provided an opportunity to reach a more global audience and raise awareness to the Chance Heritage Trust and the Made in Smethwick programme. Participants were provided with virtual tutorials, a resource portal with additional information and a chat function, and a community to conduct their own research, map lighthouses, collate images and details, and verify entries.

3.6.2 You can visit the map here: [Made In Smethwick: Lighthouses Around the World Green Map](#)

3.6.3 The project was launched on 16th June and finished officially on 18th August. It consisted of two stages: Stage 1 (June 16th until 10th July) – locating and adding lighthouses to the map, and Stage 2 (21st July until 18th August) – enriching the lighthouse points on the map with photos, soundscapes, and additional information.

3.6.4 A total of 134 individuals from 12 different countries signed up to the project and varied from never having had any interest in lighthouses, to those with a more in-depth association, such as a PhD student studying C19th lighthouses in China, an individual linked to the Maritime Museum in the US, an author who has written about lighthouses of the Great Lakes, and several volunteers for associations with stewardship of lighthouses. For the duration of the project, weekly live online tutorials provided support and opportunities to voice and solve problems. All sessions were recorded and made available the next day. Participants interested in taking on more responsibility and investing more time, received additional training, and could then be upgraded to be a 'Leader' which allowed them to review and verify new lighthouse pins, provide help and support, and encourage other participants via the chat function.

3.6.5 This first online tutorial was attended by 40 live participants and the recording watched by 156 people (see Figures 1 and 2). To get used to the workings of the website, participants were asked to locate themselves on a world map, which was taken up by about 70 individuals who added their location. Every following tutorial had a topic of the week where participants were introduced to a new aspect of lighthouses which they may not have thought about before. They were also a time to spotlight interesting examples of lighthouses and provide a moment to celebrate the work that has been done so far: Participants Joy and Patrick talked about Happisburgh lighthouse, which they are intimately familiar with being the Secretary and Chairman of the Happisburgh Lighthouse Trust, and Vasily presented on Liepāja lighthouse, where he was able to translate Latvian and Russian sources to build a more complete picture of the lighthouse's history.



Made In Smethwick: Lighthouses Around the World



This map shows known lighthouse lenses manufactured at Chance Glass Works

In the 1800s, Chance Brothers & Co glassworks in Smethwick began making the hi-tech lenses that lighthouses use to warn ships of dangerous locations. By 1951, over 2,500 lighthouses around the world were fitted with a Chance lens.

From the Cape Race lighthouse that received the SOS call from the Titanic, to the Longstone lighthouse from where Grace Darling and her father William launched one of Britain's most courageous rescues, they certainly ended up in some interesting places.

Love lighthouses? Curious about history? Enjoy making new discoveries and exploring the world from your device? Join our mission to create an explorable online map, enriched with photos, history, and technical details, and discover global history through a new lens.



by Lighthouse
Keepers

34 contributors
552 published sites

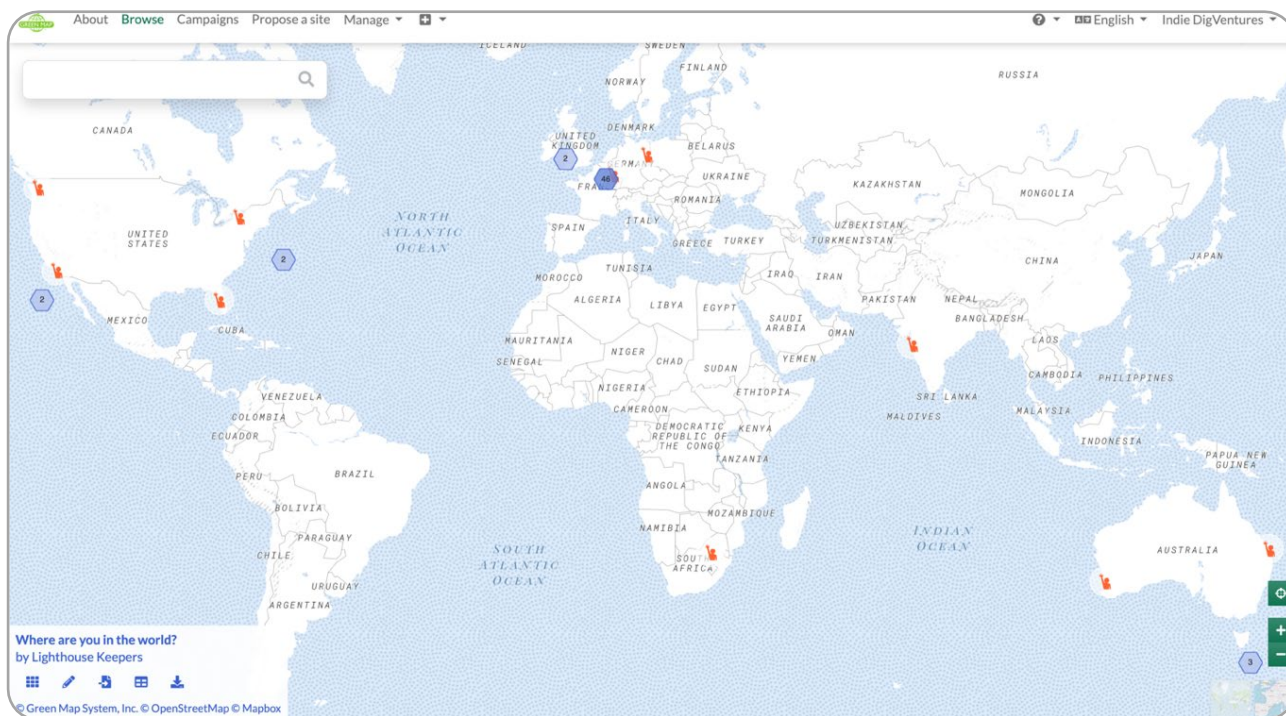


Figure 1: Entries to first workshop activity (global level) – Where in the world are you?



Figure 2: Entries to first workshop activity (UK level) – Where in the world are you?

3.6.6 Throughout the duration of the project, participants engaged with the resource portal, but also added their own resources to it and shared it with the rest of the group (Figure 3). The chat function was used to engage with each other, ask for advice and question, but especially to make each other aware of additional information, and to share links to digitised archives and photo-stores. With the completion of Stage 1, ten participants decided to take on the 'Leader' role which further involved checking and validating the map entries. Some 'Leaders' went above and beyond what was expected from them, with one individual having created daily update spreadsheets that tracked the team's progress and highlighted areas to work on next. Another 'Leader' created a list of known Chance Lighthouses in Australia based on her research in archives at Brisbane's Maritime Museum. Both shared these documents with the rest of the group.

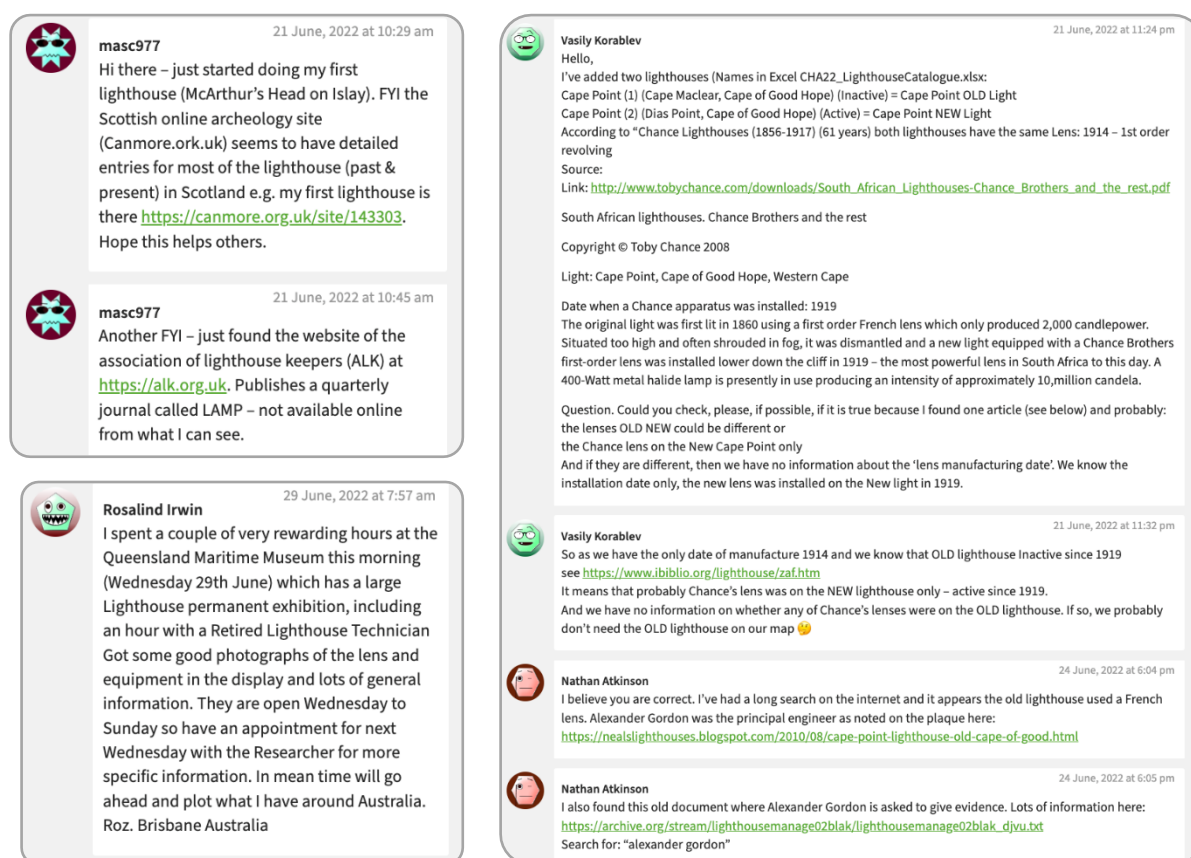


Figure 3: Example posts from the Lighthouse mapping project chatroom

3.6.7 Unfortunately, their wide geographical distribution meant that not all participants could attend the tutorial session and after the first week, the size of the live audience fluctuated between 11 and 17. Similarly, the number of people who watched the recordings afterwards dropped to between 28 and 56. Nevertheless, all necessary resources were provided in the portal and the project was designed for participants to be able to do their research and mapping autonomously, and as of 9th December, 552 lighthouses have been mapped on the [online map](#). Chapter 4 discusses the outputs and outcomes of the Chance Lighthouse mapping project in more detail.

3.6.8 Mapping all 2400+ lighthouses that were supplied by Chance Brothers Glassworks in just over 2 months was a very ambitious goal that nobody involved in the project believed could be achieved, especially considering the lack of records, change of placenames and other hurdles that complicated the research of many a lighthouse. Throughout the project, the very likely possibility of not being able to finish on time was openly communicated, and avenues explored by which this could be the pilot

stage for a much larger and more autonomous project. Although the project officially finished with the end of Stage 2 in August, the map stays open and accessible, and participants are eager to continue their efforts. Ways to continue the Chance Lighthouse Mapping project beyond Made in Smethwick are suggested in Section 5.4.

4 PROJECT IMPACT

4.1 Outputs and overall reach

4.1.1 The *Made in Smethwick* programme comprised a total of 97 events, activities, and engagement opportunities took place from 24th April to 29th October. They were delivered to a global and local audience to facilitate learning about the industrial history and heritage of the Sandwell area and to raise awareness to the Chance Heritage Trust and their work. The distribution of outputs is follows:

- 97 free of charge activities
 - 18 online events
 - 79 in person events
- 61 opportunities were open for anybody to book onto
- 16 opportunities were organised with schools or existing groups or organisations
- 20 opportunities were part of festivals or open days, did not require a ticket and were open for anybody to drop-in
- An online community consultation survey ran throughout the programme

4.1.2 Apart from engaging people who are already involved with heritage, the *Made in Smethwick* project also reached an entirely new audience. A total of 37% of individuals (n=233) who booked through Eventbrite stated that they had never taken part in any community history, heritage or archaeology event before. The project has successfully built a community around the Chance Heritage Trust which can be harnessed for future engagement and consultation opportunities. The [Project Collection page on Eventbrite](#) has 155 followers and 262 individuals signed up to the Trust's newsletter as a result of the project.

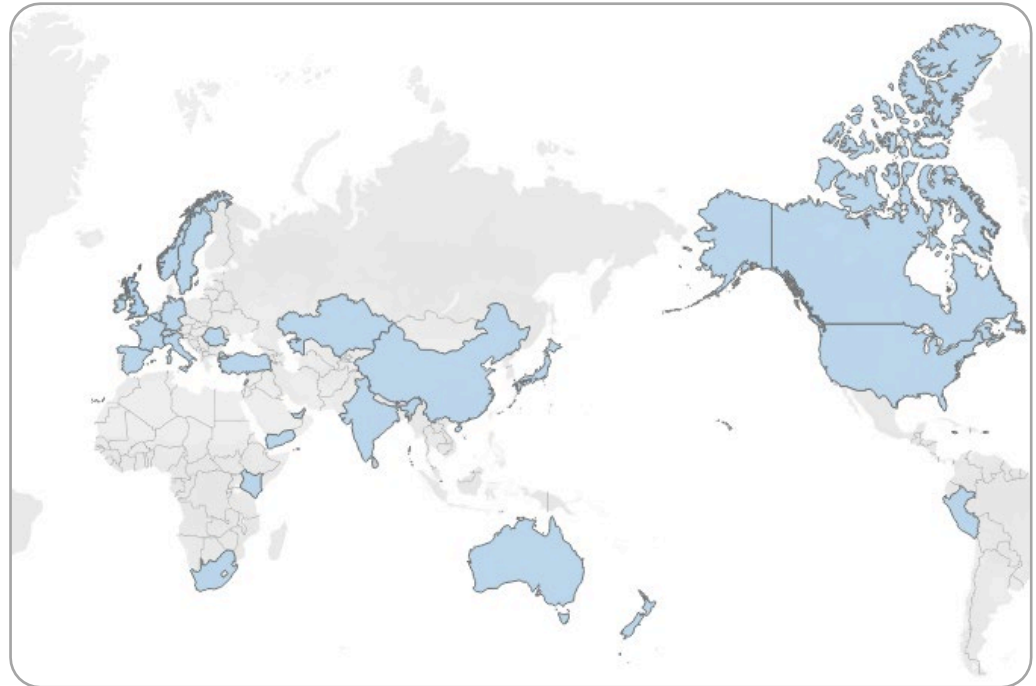
4.1.3 Overall, 2029 people, of which approximately 580 were younger than 18 years, were actively engaged with the project and an additional 939 people watched recordings of online events. While in person opportunities were mainly taken up by individuals living in or around the wider Sandwell area, bookings for online events were made by people from 30 different countries spanning five continents, namely Australia, Belgium, Canada, China, France, Germany, India, Ireland, Italy, Jamaica, Japan, Kazakhstan, Kenya, Lebanon, Luxembourg, New Zealand, Norway, Peru, Romania, Singapore, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Turkey, the United Arab Emirates, the United Kingdom, the United States and Yemen (see Figure 4).

4.2 The difference made for heritage

4.2.1 The most quantifiable difference for heritage as a result of *Made in Smethwick* is the creation of the [Chance Lighthouse map](#), an accessible hub for the locations, images and detailed information of 552 lighthouses all over the world (as of 9th December). The lighthouse heritage of the Chance Brothers Glassworks which has mainly lived on many different websites or behind barriers in order books, lists, and personal spreadsheets is thereby **better identified, explained, and made widely accessible** to members of the public. By also providing opening times and access information for individual lighthouses, where available, the map could increase in-person engagement and visits to such lighthouses in the long term.



Figure 4: Evaluation -
Global distribution of
project reach



- 4.2.2 Industrial heritage of the Sandwell area in general, and the Chance Brothers Glassworks in particular, has been **reinterpreted for children** to engage with in a playful and child-friendly way. This happened throughout the project, but also continues by distributing the activity and walk booklets through schools and libraries.
- 4.2.3 The in-person and online community consultation also provided an opportunity **to explain the previous and existing tangible and structural heritage** of the former glassworks, and to find common ground on how different communities would like to use the space. This also includes conversations about how the heritage discourse will be changed by the redevelopment. For example, when told that the site originally had a canal arm connecting it to a larger canal, 63% of people (n= 33) who responded to this question, would like to see it reinstated (see Figure 5).

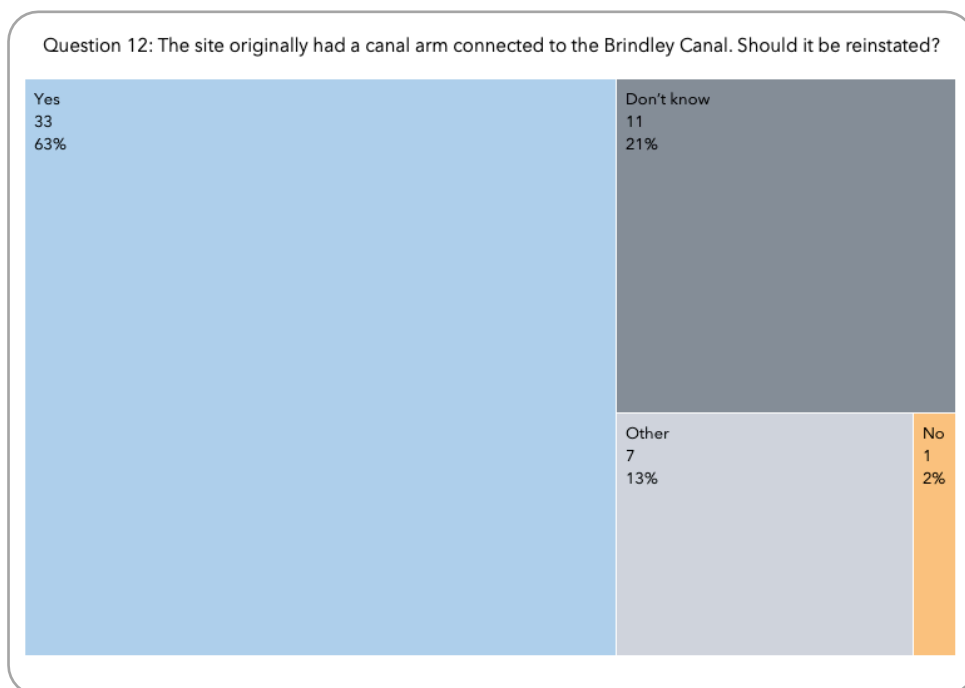


Figure 5: Evaluation
– Should Brindley
Canal be reinstated?
Responses from the
online community
consultation survey

4.2.4 The survey not only asked how people would like to use the space themselves and whether they think it should be used for offices, apartments, community spaces, etc (see Figure 6), but also evaluated interest in heritage activities (see Figure 7). This is an important question which allows individuals to influence the planning of future engagement programmes around heritage. Survey respondents were most interested in heritage walks and museum exhibition, while skills training came last. This mirrors the experience made during *Made in Smethwick* where the uptake on skills training was much lower than on heritage walks and hosted museum visits (see Chapter 3). This survey is a start in understanding how certain types of engagement can be useful to disseminate and explain heritage to people in Sandwell, but consultation needs to go much further in reaching different local communities and collecting their opinions. In future, consultation can be far more direct and enable people to respond to plans and designs for the Chance Glassworks which have been produced during this feasibility stage of the project.

Figure 6: Evaluation – What sort of space would you visit or use? Responses to the online community consultation survey

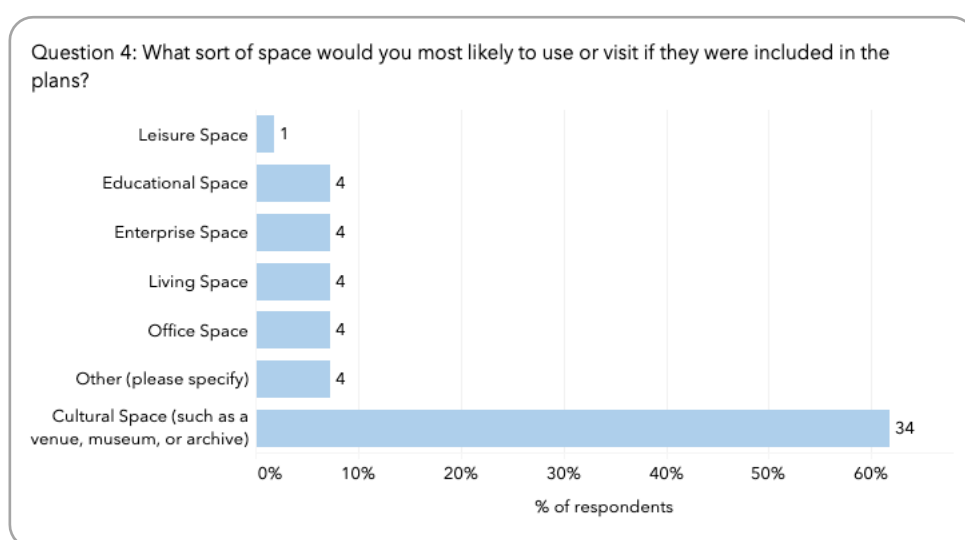
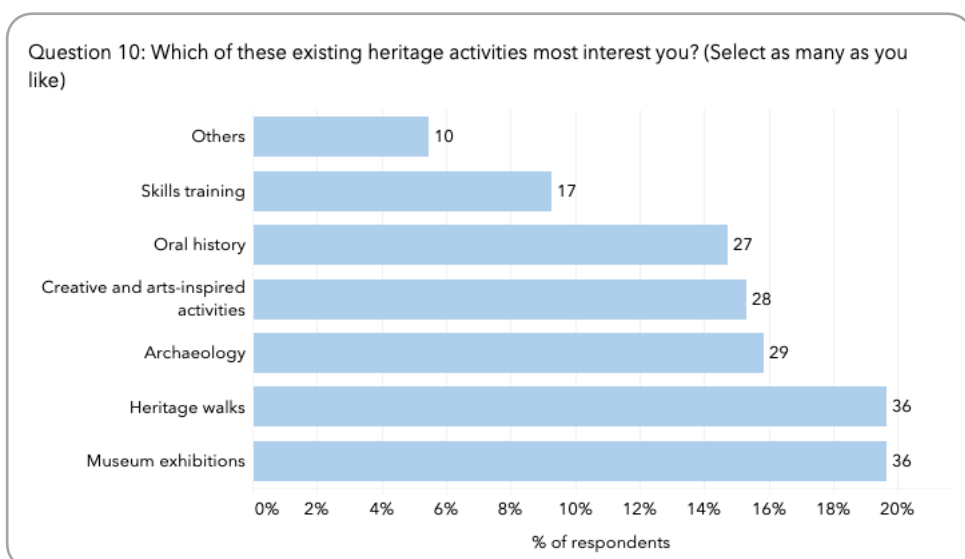


Figure 7: Evaluation – Which heritage activities interest you? Responses to the online community consultation survey



4.3 The difference made for people

- 4.3.1 The variety of the engagement programme was designed to ensure that a **wider range of people will be involved** with the industrial heritage of Sandwell. To help decrease barriers to participation by needing internet access to book tickets, drop-in opportunities were offered as part of the *Shine a Light* festival, open days and other cultural events that happened in the area. The activities included creative and skills workshops for adults and various workshops for children, guided walks and museum visits, panel conversations and the Chance Lighthouse Mapping project. For the purpose of analysing the range of people involved with the project, we used the DS3 data set as this captured people who definitely engaged with the heritage in some way. DS1 and DS2 capture a larger number of people, but only those who booked for ticketed events, and as discussed in chapter 3, booking a ticket was no guarantee for people to turn up and benefitting from the engagement. Of the 2029 people who were actively engaged by the project, 814 people (40%) completed a post-experience questionnaire or provided us at least with their socio-economic information, for example in the case of students.
- 4.3.2 Gender profiles for those participants were broadly balanced, with 42% (n=343) using the pronouns she/her, 32% (n=260) using the pronouns he/him, and 1% (n=8) using the pronouns they/them. People who engaged with the project ranged from toddlers visiting with their parents to people in their nineties, but 50% (n=396) of respondents were under 16 years old and 35% (n=130) above 55 years, which leaves a comparatively low number of young adults and middle-aged participants. Respondents represented a variety of full or part time occupations (16%) and retirees (22%). The remainder were students, either of compulsory educational age or those attending university (46%) and full-time parents, carers or volunteers (4%) and people in unemployment (1%) (see Figure 8). Examples of part- and full-time professions include accident prevention and trainer, accountant, archivist, CAD technician, consultant, dental nurse, electronics, bookseller, chimney sweep, civil servant, gardener, jewellery maker, manufacturing, marketing, optometrist, store assistant, supply teacher, therapist, HGV driver, yoga teacher, sports coach web developer and youth worker.

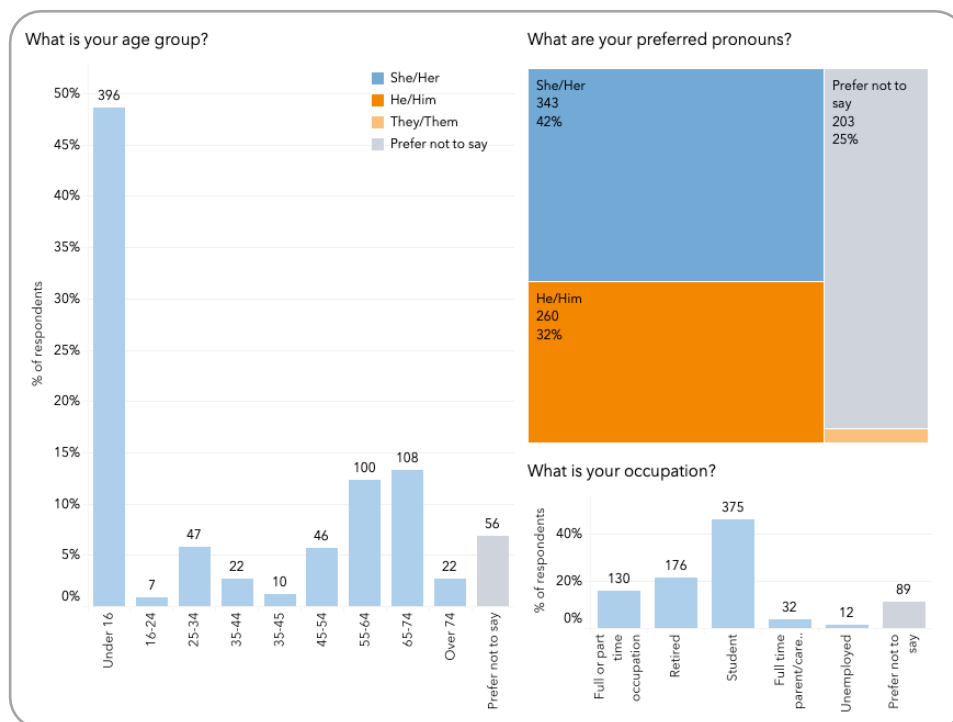


Figure 8: Evaluation - Distribution of participants' socio-economic background (DS3)

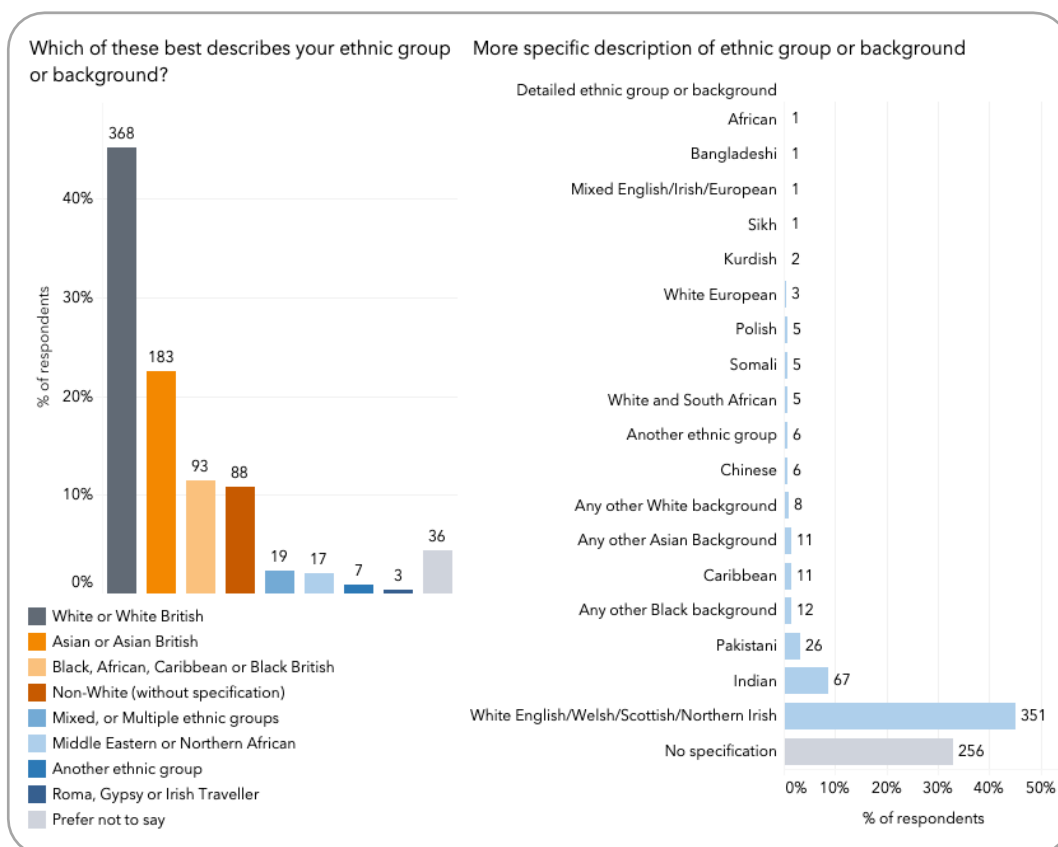


Figure 9: Evaluation - Distribution of participants' ethnic group or background (DS3)

4.3.3 Analysis by ethnic background for participants who completed the post-experience questionnaire shows that the largest group with 45% (n=368) identified themselves as 'White or White British', followed by 22% (n=183) as Asian or Asian British, and 11% (n=93) as Black or Black British. The question was not answered by 4% (n=36). Among the specific ethnic groups and backgrounds identified were Indian (n= 67), Pakistani (n=12), Chinese (n=6), Somali (n=5) Polish (n=5) and other small representative numbers from different groups (see Figure 9). According to a study undertaken by [Research Sandwell in 2020](#), only 69.9% of Sandwell's and 44.1% of Smethwick's population are White. Over 50% of participants of *Made in Smethwick* who completed the questionnaire do not identify as White, which suggests a good overall representation of the local population. Analysis of ethnic background also shows that attendance by non-white British identities varied significantly by type of event. For example, engagement by people from non-white British identities was much higher at drop-in events such as the festivals or Open Days, where fewer people complete post-event questionnaires. This means that the actual percentage of Non-White participants is likely to be higher. Improving engagement in heritage and archaeology with and by non-white communities is recognised as a priority across the sector. Research is showing that this can be addressed by heritage and archaeology professionals actively reaching out to, and building trust with, non-white communities, and encouraging non-white students to study archaeology at further education and higher education institutions. The current scope of *Made in Smethwick* goes some way to reaching out and building these trusting relationships. However, this process is slow, and cannot be achieved over the course of a short term project.

4.3.4 Nevertheless, this diversity of engagement illustrates that the *Made in Smethwick* opportunities were taken up a wide variety of people from Sandwell, by several people with low income, as well as young people. Taking this into consideration, all age groups and socio-economic backgrounds were represented in the data, with a marked improvement on comparable projects, such as community

archaeology groups where audiences tend to be typically retired, white, over 65 local civic society groups (Wilkins 2020: 33). The high percentage of students under 16 is due to the schools and youth groups having provided us with children's anonymised socio-economic information, resulting in data for 60% of participating children, whereas only about 30% of adult participants completed a questionnaire.

- 4.3.5 Analysis by country of residence for bookable events (DS2) shows that the global reach of *Made in Smethwick* is impressive, with people having booked tickets for online events from 30 different countries on all five inhabited continents (see Section 4.1). This is mainly due to the Chance Lighthouse Mapping project (see Section 3.5) which attracted participants from 18 countries alone, but also the other online events removed physical barriers of access and allowed people from further away to get involved with 'Made in Smethwick'. Overall, 39% of individuals who booked onto one or more events live further than 100 miles away from Smethwick (see Figure 10), expanding awareness of the town's existence significantly. The figure on the right shows the distribution within the UK with a significant cluster around Smethwick, but also people booking from all corners of the countries besides Northern Scotland. Analysis by locality for in-person events using DS£ (see Figure 11) shows that participation was very local, with 90% of participants living no further than 25 miles from Smethwick.

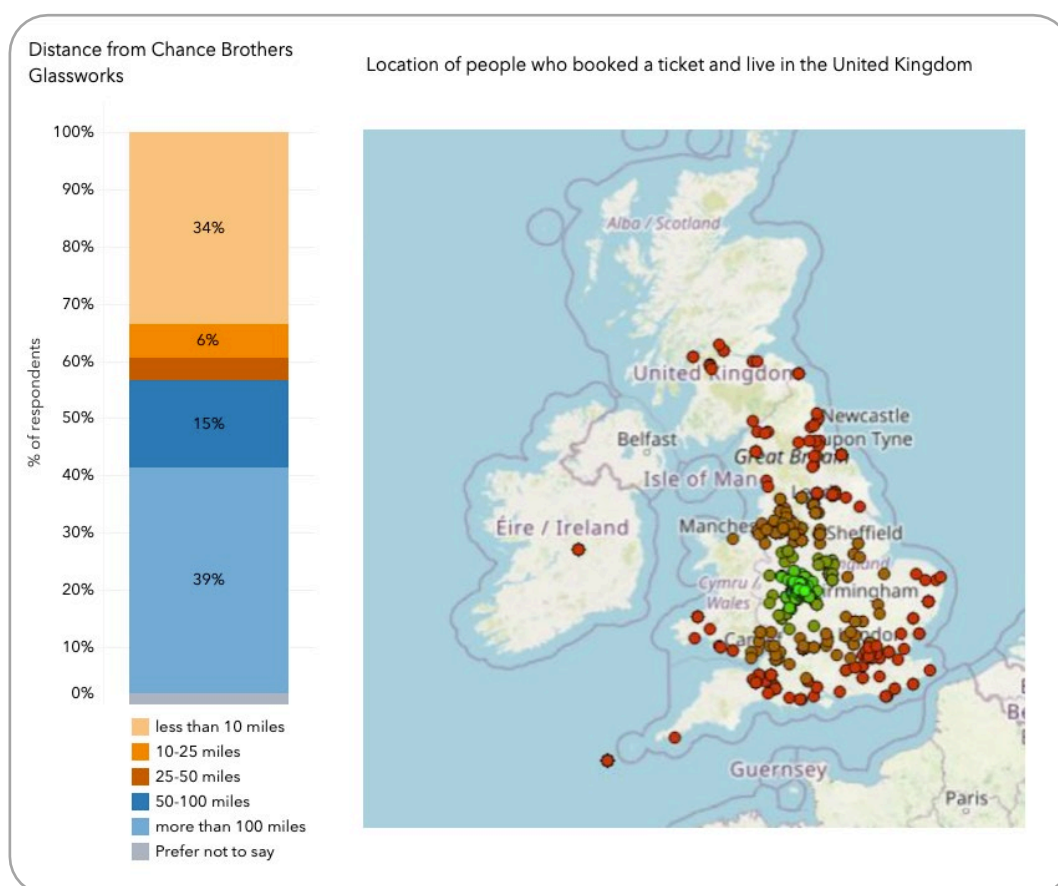


Figure 10: Evaluation - Geographic distribution of individuals who booked tickets on Eventbrite (DS2)

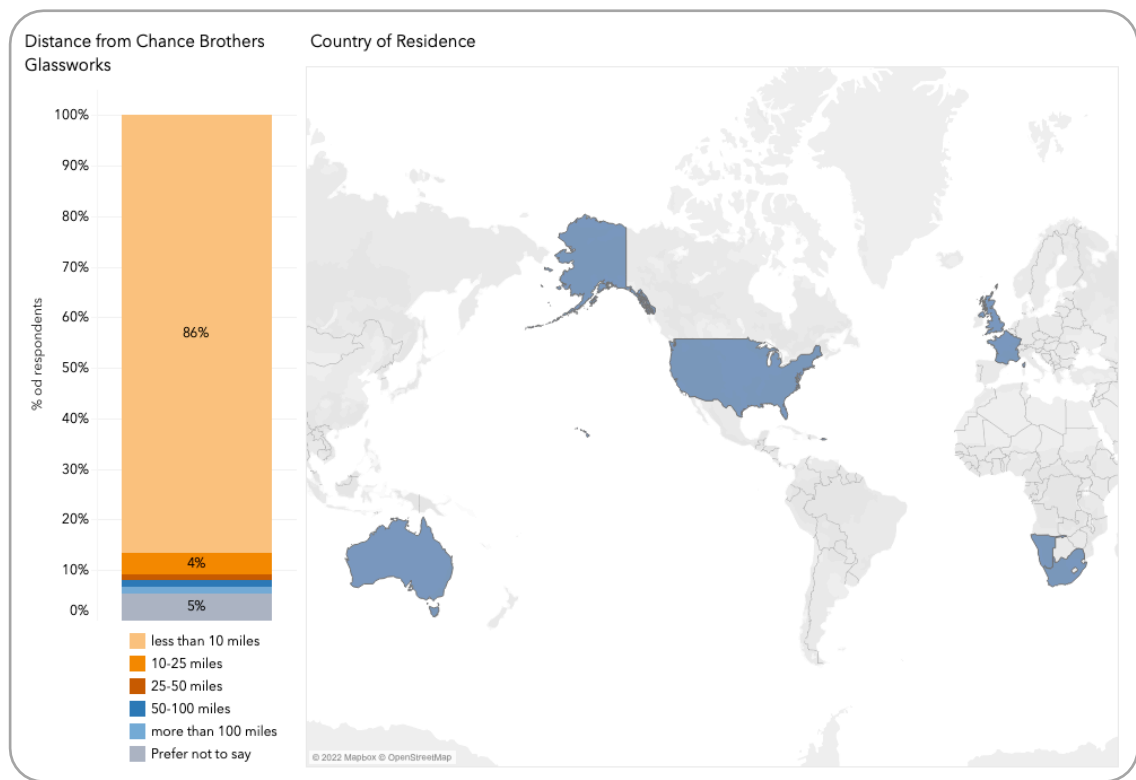


Figure 11: Geographic distribution of post-experience questionnaire respondents (DS3)

4.3.6 Analysing the post-experience questionnaires also highlights how much people **have learnt about heritage** since being involved with in *Made in Smethwick*. An overwhelmingly large number of respondents did know little to nothing about Chance Brothers Glassworks and Soho Foundry and Mint prior to participation. The questionnaire asked people which of five given general facts they knew before their participation to help understand people's familiarity with this aspect of Sandwell's industrial heritage. The results show that 46% of respondents knew none of these things. The two best known facts are that Chance Brothers supplied more than 2,400 glass lenses to lighthouses (37%) and that the factory was still running until the 1980s (32%). Knowledge about the pioneering role of Soho Foundry and Mint, however, is only in less than a fifth of respondents (see Figure 12). These results show the importance of disseminating the history of Chance Brothers Glassworks and Soho Foundry and Mint more widely through future community engagement.

4.3.7 Prompted by the questionnaire, 77% of respondents stated that they learnt something as a result of their experience with *Made in Smethwick*. Answers varied from very general such as "I learnt so much" to specific explanations like "[I] learnt the true meaning of the word 'hovel'" or "[I learnt] lots about the industrial evolution and [it] made me think about the people more and not just the amazing innovative processes and developments". A selection of other answers include:

- "What a gem the Heritage Centre is. Some of the artefacts are significant"
- "About how low wages were in Victorian Times"
- "We learned why the Pumping Station was needed"
- "I had never really considered the practical problems of creating a visual record of buildings and their features for posterity"
- "There is important history to learn from. Explore and share"
- "The park was a gift from Chance"
- "Learned more about Chance and also how they influenced local area"
- "The Blue Gates pub is named the Blue Gates due to the blue toll gate"
- "That lighthouses were made in the middle of the UK"
- "Role in Industrial revolution globally. Legacy"
- "Learnt lots about where I live"

- "I was not previously aware of the importance of glass making in Smethwick and the role of Chance Brothers"
- "It was interesting to get a better understanding of how Galton built a new straighter canal through the 'summit' of Smethwick"
- "A lot about glass making and history of it plus the geography of the area and how it was transported"
- "What you can learn from comparing maps over time. How much info is available"

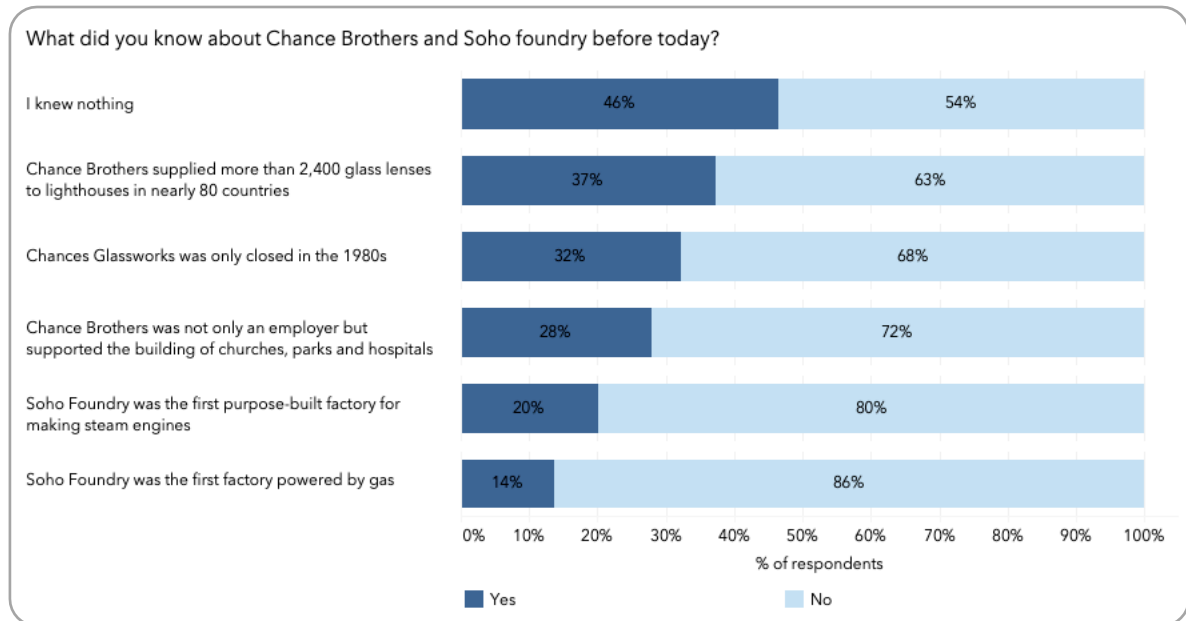


Figure 12: Evaluation - Familiarity with Chance Brothers Glassworks and Soho Foundry and Mint (DS3)

4.3.8 Similarly, all 13 respondents to the Chance Lighthouse Mapping survey said that they learnt more about lighthouses. One participant specified that he especially enjoyed "Exploring different parts of the world to find information on lighthouses, their history and the people involved with them", while another participant learnt "that from one factory, its output went to all areas of the world [and] the social history behind the building of the lighthouse and the lighthouse keepers and families' lives. [I enjoyed] the thrill of the chase for information". One woman who had never done anything like this project before, explained "I loved the buzz of the research around the world and frequently didn't sleep much the night after an evening mapping."

4.3.9 Nural Islam, who runs Iley's Community Centre where several workshops with children took place, shared his observations:

"It seems like they've [the children] learnt [...] some heritage and you know things that are new in their own local area. That's learning something that [...] they never knew before. They enjoyed this and were probably surprised that they've got a chance to do something like this as well. The fact that they've had a chance to do something different, they've learnt something, so they are taking something back and they are talking about it with their families. When they were coming back today [...] they start talking about what they learnt yesterday. They were speaking about the Chance factory, the foundry and things like that (...) just wanted to know a few more things. It got them interested in games that used to be played a long time ago."

4.3.10 For some participants, the acquisition of knowledge extended into **developing new skills**. This was the case for those who took part of the skills workshops (see Section 3.3), but also for participants of the Chance Lighthouse Mapping project. All but one of the 13 respondents to the project survey agreed that they learnt new skills. In the post-experience questionnaire, participants in skills workshops describe their new skills as “basic photography”, “editing films”, “making video clips”, “photo techniques”, “how to document”, “how to search archives”, “how to do a family tree”, “making a mini movie”, using phones for photography and editing”, “using the acronym LFC - Lens focus composition” and “using turntables for effective 3D modelling”.

4.4 The difference made for communities

4.4.1 *Made in Smethwick* was not only designed to benefit the heritage of the area and engage a large number of individuals with its history. Raising awareness for the treasure trove of industrial heritage right at people’s doorstep, and for the former global importance of Smethwick should instil pride of place and a sense of ownership of the heritage. The project was meant as a first step to encourage especially young people to get more involved with the history of the place they are calling home, thereby **making the local area a better place to live**.

4.4.2 The 814 people (40% of participants) who completed a post-experience survey were asked if and how the event or activity they took part in changed their previous perception of the local area, providing evidence for wider social outcomes such as a change in ideas and actions. 79% of respondents (n=301) noticed a changed perception of the local area and of those who specified afterwards, 90% (n=273) described this change as positive, either because they have increased pride in their area (36%), because they want to share their hometown with other people (43%), or both (11%). Only 2% reported a negative change (see Figure 13).

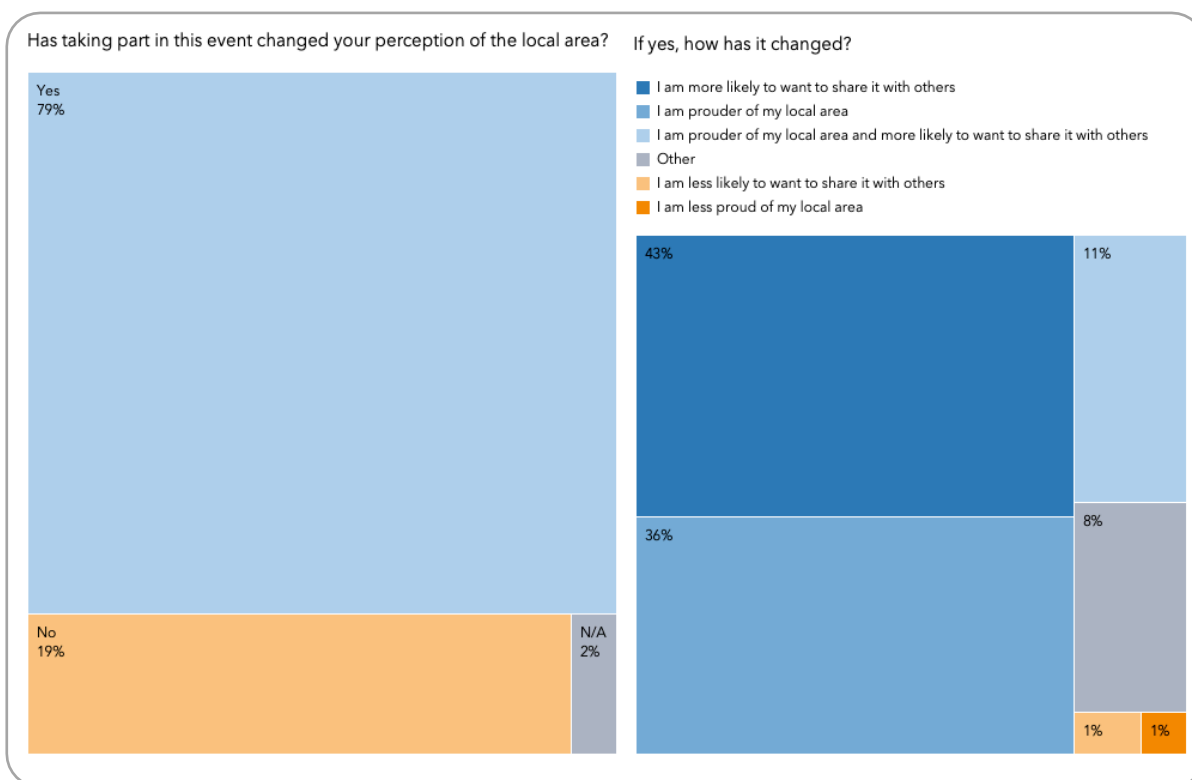


Figure 13: Evaluation – Responses to the post-experience questionnaire questions about change of perception (DS3)

- 4.4.3 Participants who don't live locally also described a change in their idea of Smethwick and the Midlands which indicated that the **area has become a better place to visit as well**. One retired respondent from Liverpool who took part in the online panel conversations said: "As an outsider, it made me aware of Midlands heritage", while another participant from Leeds voiced his surprise: "I am not a local to Smethwick, but I now realise that it has a proud identity of its own". This was also expressed by a retired woman from Ipswich who said that she "will visit some of the locations" she heard about in the online talks. A university lecturer realised that following one of the workshops, she is now "more interested in the history of Smethwick" which she knew nothing about despite being from neighbouring Wolverhampton. Sharing their newly acquire knowledge was also on the mind of an archaeologist in his 50s who stated: "I will also be telling family about what I learned about the industry in the lectures".
- 4.4.4 The more people know about Chance Brothers Glassworks and why it makes Smethwick special and unique with global interest, the more people will share their insights and recommend their friends, families and acquaintances to acknowledge the history, engage with the history and visit the place that gave birth to it all. *Made in Smethwick* tried to reach local children to start changing their perspectives. Nural Islam, from Iley's Community Centre, described the effect on the children in his care as follows:

"They go around looking at the area and their perspectives are a little bit changed, I think. (...) we learnt about this glass factory, and we learnt about this heritage and things, so they try and identify them while they are out there now, so they are recognising them. It was always there, but they now recognise them." Similarly, one of the teachers of St Matthews's C of E primary school told us in her feedback form that the "children particularly liked the Chance Brothers glassworks story element and want us to take them there to see what it looks like now!"

5 PROJECT REVIEW & CONCLUSIONS

5.1 Project achievements

- 5.1.1 Over the course of the project, the *Made in Smethwick* programme has achieved and exceeded the general project aims and objectives, in addition to building a big community around the Chance Heritage Trust and creating an accessible online and global map of lighthouses linked to the Glassworks. Achievements link directly back to the initial project aims:

- The profile of the two industrial sites was raised through a varied programme of events and activities, each of which highlighted the importance and uniqueness of the sites. For the project duration, several groups and organisations shared details about the programme with their members and the project featured in several media channels, in newspapers and on the radio. The *Made in Smethwick* project was present at the Shine a Light festival and several open days, as well as the Queen's Baton relay and the Black Country Living Museum study day, and it also spread the word in three local primary schools.
- An online community consultation survey and several informal conversational opportunities helped start the consultation on plans for the future of Sandwell's Industrial heritage, in particular regarding the redevelopment of the Chance Brothers Glassworks site. This culminated in at the celebration event in October where the We Don't Settle Cohort presented members of the public with some plans for the area and asked them what they would like to see happen.
- As a result of the project, a new audience has signed up to the Trust's newsletter and the project Eventbrite page has engaged followers who are interested in future events, building a big contact database. The project activities were widely advertised on the Chance Trust's social media



channels and received more following. The opportunity was also used to streamline the Facebook groups and find a new focus for social media activity.

5.2 Counterfactual

- 5.2.1 Without *Made in Smethwick*, little of what has been described in this report would have happened. Although the Chance Heritage Trust has previously circulated a community consultation survey to get a better idea of peoples' feelings towards the redevelopment plans, only a small number of official in person conversations have been held. *Made in Smethwick* provided a platform to contact people and engage their interest in the heritage and the history which then led to an interest in (engaging) the ideas for the future of the glassworks.
- 5.2.2 Very little of the engagement programme would have happened were it not for the project. The Chance Heritage Trust has received some funding which goes towards social media, and two dedicated volunteers and has a presence at local events. Nevertheless, the necessary resources to deliver a varied and tightly packed programme of activities have not been available. *Made in Smethwick* provided the Chance Heritage Trust with the time, commitment, money, skills, ideas, connections and staff needed to build an interested (worldwide) community around the industrial heritage of Sandwell, to offer a wide range of heritage events and activities, and mainly getting the word out.
- 5.2.3 The project enabled the Trust to explore new ways of working with local community groups and other organisations, and a means to communicate widely with new audiences beyond the limitations of Facebook. It is because of *Made in Smethwick* that the Chance Lighthouse Mapping project has lifted off the ground sharing the reach of this former widely known and important factory with the world.

5.3 Lessons learnt

- 5.3.1 By delivering a project of any size, one is bound to learn from the experience and take this knowledge on to future projects. The lessons learnt from what worked and didn't work for *Made in Smethwick* have been explained in detail in Chapter 3, but three main insights can be summarised as follows:
- 5.3.2 **A small fee or refundable deposit could help deter no-shows:** Due to the generous funding by the UK Government through the UK Community Renewal Fund, all activities and workshops could be offered free of charge. In return, the project aimed to engage a set number of people with the engagement programme and a target was set for every activity stream. Some activities like intense workshops or guided walks where the instructor's voice needs to reach every participant, have a limited capacity of 10-20 people. Despite stating both on the event description and the booking confirmation that spaces are limited, and people should please cancel their space if commitments change and they cannot take part, people ignored this plea and the vast majority of events had between 20% and 60% places that went to waste. Creating a financial stake by setting a very small participation fee or a higher refundable deposit could encourage people to either cancel their ticket or consider twice whether they will ignore the reminder emails. However, it needs to be considered that this might build new barriers to participation.
- 5.3.3 **There needs to be an alternative to online booking:** All activities and workshops with limited capacity which were not organised with schools, groups or organisations needed a ticket which could only be acquired by booking a space via Eventbrite. Such offers which have previously been organised in other areas and as part of other projects received a lot of interest, saw surprisingly few sign-ups. Considering the extensive advertising and sharing of the link and QR code for the Eventbrite project page with local groups and organisations, the uptake was extremely low. Conversations with drop-in participants

revealed that many people in Sandwell either don't have regular access to the internet, are unfamiliar with using QR codes, and uncomfortable with sharing their data online. These people would have been interested in participating in events but didn't feel like they were accessible to them. It is important for future community engagement activities in the area to use alternatives to online booking. This could be done with sign-up sheets in libraries, youth clubs and community centres, and by visiting group meetings. Potential drawbacks would be that it is much harder to collect people's socio-economic information which will be needed for evaluation, and it is even more likely that people will sign up and neither cancel nor turn up if their plans change.

- 5.3.4 **Deep and meaningful community engagement needs time and effort:** During *Made in Smethwick*, we approached and were approached by several groups and organisations that were very interested in becoming a part of the project, either by contributing to the design of an activity or by offering a tailored activity to their audience. This resulted for example in the community consultation done by We Don't Settle, and in the walk for visually impaired people. Most conversations, however, didn't lead to a result which was mostly due to the very short delivery window which allowed for just enough time to organise, advertise, and deliver pre-designed workshops and activities. The project extension allowed for more flexibility and creativity which resulted in the educational packages for children and creative workshops by Geoff Broadway but did not leave enough time to build relationships and trust with groups that are not usually interested in traditional heritage activities. Geoff Broadway was in conversation with several such groups, but communication was very slow and although the interest was there, hesitation still overruled. It is very likely that with a development phase of six months or more, these groups could be approached successfully and eased into the idea of opening up to heritage and arts professionals, and access opportunities which don't usually present themselves to them.

5.4 Recommendations for future work

- 5.4.1 There is an opportunity for the CHT to use the momentum of the *Made in Smethwick* project and continues to engage with communities, stakeholders, and partners, both locally and further afield. Experiences from other organisations in similar situations show the benefit of community consultation and the power of community involvement, with some examples included below:

- [NLH 2010: What are the benefits of consulting, page 11](#)
- [Community consultation at Melbourne's Royal exhibition building and Carlton Gardens](#)
- [Community consultation as part of the Flow Country project](#)
- [Community consultation for a feasibility study of Stratford Park Lido](#)
- [Successful lottery bid for Brighton's royal pavilion garden after community consultation](#)
- [Community consultation as part of the transformation of the Kew Ha-Ha](#)
- [Community consultation for the Leominster High Streets Heritage Action Zone](#)
- [Community consultation workshops for Medway High Street Heritage Action Zone.](#)
- [An example of community consultation as part of a heritage conservation district study from Canada](#)

- 5.4.2 By aiming to achieve a redevelopment with the community at the centre, people need to be included in conversations through to the project finish line. Comments received during *Made in Smethwick* events, as well as reception during the consultation at the final celebration event suggest a significant demand to develop the plans with the community, rather than present it with the result. This is an opportunity to challenge how ordinary developments are often planned, designed, and delivered for communities.



- 5.4.3 Strategic planning to involve communities in the next steps moving towards the redevelopment of industrial sites is not only important in terms of benefits for local people and their acceptance of the outcome, but could prove beneficial for the CHT on several levels reaching from short-term increase in income to long-term financial sustainability, increased chances of receiving investment and funding, as well as political support for the building works.
- 5.4.4 Investing in building a varied community around the CHT, which supports and recognises the importance of the heritage assets and their redevelopment is the first important step that has started with *Made in Smethwick*. The challenge in building new audiences around the CHT and the heritage it represents continues, and the programme has shown that it is possible to reach families and children through engagement. The value of ongoing community engagement to both aid and create an audience for consultation will help create the sustainable outcome which lies at the heart of the Trust's mission and vision. This will have a positive impact on the success and long-term legacy of the redevelopment, how it will be used and accepted by the community.
- 5.4.5 Following the CHT's family ethos, building up the visibility of the project amongst children and younger people in the local area by using targeted resources to focus on educating and engaging (young) families could potentially be transformative for local young people in terms of how they see and view the place they live, and may work in in the future. By the time of project completion, some of the children engaged will be adults, making an economic contribution to the area and perhaps be the people buying flats and renting studio spaces.
- 5.4.6 Another important aspect would be to connect with other local museums and heritage organisations, as well as independent experts, to work together on smaller events and projects, share resources and combine and grow audiences. Such a broad base of community support, recognition and involvement, as well as the support and partnership with other acknowledged organisations and experts is a very helpful pre-condition not to be underestimated when applying for funding from most organisations, such as Historic England or the National Lottery Heritage Fund. Without a highly visible public programme with tangible outcomes planned in, it is nearly impossible to win grant support for development work.
- 5.4.7 Through our experiences with *Made in Smethwick*, we have learnt that some activity types have significantly more uptake in Sandwell than others, while some activities struggled to get any interest despite continuous advertisement. Going forward, it is important to find alternatives to online booking, such as sign-ups in libraries, youth clubs or community centres. Feedback showed that many potential participants either don't have regular access to the internet or are uncomfortable using QR links and sharing their data online.
- 5.4.8 Overall, the most favoured bookable activities were heritage walks and visits, as well as photography walks, followed by mapping and oral history workshops. Participation in heritage skills workshops, however, was less than 20% of available capacity. Pop-up festival stands with creative opportunities for children were very successful but rely on the overall success of the festival or open day. *Made in Smethwick*, was present at several open days and *Shine a light* weekends, where most visiting children took part in the lighthouse painting and stained glass window making activities, however, the overall audience was very small and the majority of events ended prematurely.
- 5.4.9 For future engagement planning, the highest priority and effort should be put into activities for families and children. Keeping children occupied while talking to parents about the local industrial heritage and plans for redevelopment of the site is not only a great opportunity for one-on-one consultation, but there is also a very high demand for child-friendly and inclusive create opportunities in the area.

During conversations at events, many parents expressed their joy about coming across this activity and their hope for future programmes for children.

5.4.10 This has also been highlighted by local schools, organisations and groups working with children and teenagers such as Suzanne Stars, the Sandwell Council Home Education Advisor or Nural Islam who manages Iley's Community Centre. They have hosted *Made in Smethwick* educational workshops and activities and would welcome more offers. Different libraries and schools have asked for copies of the *Made in Smethwick* activity booklets and specified demand of STEM related activities for children during holiday programmes.

5.4.11 Nural Islam in an interview from August 2022:

"(...) They would be more than happy to have more of these opportunities to do these things. We've been doing these programmes and I get approached by these young people and they keep asking me are there more workshops about filmmaking, heritage and museum and things like that (...)"

5.4.12 With the vision for the Chance Glassworks redevelopment now in place, a further stage presents a chance to grow a more structured and in-depth consultation which can build from the surface-level surveys and conversations that took place during *Made in Smethwick*. The suggested programme of engagement activities will connect participants in one place and can function as a hub to increase participation in consultation events and workshops which cost a minimal percentage of the overall development budget.

5.4.13 Although it is not directly contributing to the redevelopment of the two sites, the success of the Chance Lighthouse Mapping project in raising awareness of the global impact of Chance Brothers Glassworks, as well as building its own mapping interest community can also provide ongoing opportunities for participants to continue to engage with the CHT, requiring minimal ongoing support and curation by a CHT employee or volunteer. The pilot project has demonstrated the high level of interest and capacity of volunteers to contribute and there is an opportunity to build on the citizen science aspects of the project during a future stage. The Green Map platform itself is a free and accessible platform, and the lighthouse map can remain active as a broadly accessible summative map, with no need for additional financial support to keep it open.

5.5 Legacy

5.5.1 The legacy of *Made in Smethwick* lies mainly in raising awareness for the treasure trove of industrial heritage right at people's doorstep in Sandwell, and for the global importance of Smethwick despite being such a small place which is no longer widely known outside of Greater Birmingham. This can instil a sense of pride of place, as well as encourage young people to get more involved with their own history and the history of people who called this place home centuries before them. The new [Chance Lighthouse Map](#) is accessible to anybody with internet and ready for people to use and learn about all the lighthouses in the world with a connection to the Chance Brothers Glassworks. The information about individual lighthouses has been and is continuously in the process of being collated in a central place creating an important resource for research professionals and amateur enthusiasts alike.

5.5.2 Several educational packages have been developed as part of the project and will be available to the Chance Heritage Trust for future use, namely the heritage walks, heritage activity booklets for children and the children's heritage walk through Smethwick. Especially the latter is ready to use without additional or trained staff as it is self-leading. Libraries have repeatedly expressed their willingness to make educational material available for children and distribute booklets and activity sheets. Rood End

primary school also asked to use the lighthouse educational booklets for their new history module on the Chance Brothers Glassworks

5.5.3 *Made in Smethwick* is only the first stage of a much larger programme of consultation and redevelopment around the Chance Brothers Glassworks and Soho Foundry and Mint. The outputs and outcomes of this project form a strong basis upon which future applications for grant funding can be successful. Similarly, contacts and introductions made during the project, and relationships built with community groups and organisations can be grown into more stronger connections resulting in collaborations and benefits for both sides, ultimately resulting in more offers and opportunities for locals.

5.5.4 As part of the activity programme, *Made in Smethwick* accumulated 155 followers to the Eventbrite page and 262 followers who signed up to the newsletter and expressed interest in being kept updated with information about upcoming events and news from the Chance Heritage Trust. With the right incentives, this audience will share its interest in the project with more people, slowly growing the looser heritage community around the Chance Heritage Trust and building a pool of potential participants for future programmes of engagement and consultation.

5.6 Conclusions

5.6.1 The *Made in Smethwick* project was an ambitious project with the aim to deliver a rich programme of community-based engagement and learning activities for participants to learn about heritage, make new connections within the area and raise awareness to the significant industrial archaeology of Sandwell. The overarching aim of the project was to engage and consult with local audiences, as well as raise the profile of the two heritage sites. Over the course of eight months, 97 events and activities engaged more than 2029 people from 30 countries, achieving several positive outcomes for heritage, people, and the community.

5.6.2 A wider range of people were involved in the industrial heritage of Smethwick and its surrounding area though virtual talks, workshops, walks, museum visits and much more. This also included a significant number of children through liaisons with local schools and youth groups. The project engaged representatives of all age groups and socio-economic backgrounds, resulting in a marked improvement on comparable projects. The Chance Lighthouse Map is a freely accessible resource which is likely going to grow and continue spreading the word about the importance of the Chance Brothers Glassworks. Interesting heritage aspects have been identified, in parts reinterpreted and disseminated in the form of educational material, such as the children's walk and activity booklets.

5.6.3 Participants have learnt about heritage which led to a change in actions and ideas for some. Workshop and Chance Lighthouse Mapping project participants have developed new skill sets which enable them to volunteer in other projects or conduct their own heritage research and creative products. More people now recognise the dilapidated factory ruin next to the canal as an important heritage asset to be proud of and Smethwick has become a better place to live and visit. The perception of the area has improved, locals voiced their pride and plans of sharing this new knowledge with potential visitors, and participants from further away are more likely to come and visit themselves.

5.6.4 The *Made in Smethwick* project brought benefits not only to traditional heritage audiences, but also to the wider population of Sandwell and to Smethwick. This new-found knowledge of and appreciation for the treasure trove of industrial heritage right at people's doorstep is the basis for a long-lasting legacy and could be the beginning of deeper and improved community engagement as part of the development plans during the next years.

6 EXISTING RESOURCES

Survey data

- Activity tracker
- Data sets for Geonomics November
- Surveymonkey community consultation
- Lighthouse keeper survey

Additional survey material (Geonomics)

- Family History Day September 2022
- Chance Heritage Trust: 21.08.2022
- People interested in telling their story

Material Simon

- Made in Smethwick blog for website
- Walk notes – Chance’s Smethwick
- Walk notes – Glass trails Stourbridge
- Walk notes – Global Smethwick
- Walk notes – Smethwick’s industrial landscape
- Walk notes – Valley of industry
- Children’s walk notes

Material Geoff

- FilmWorkshop_Bearwood allotment
- FilmWorkshop_DavidKing
- FilmWorkshop_HiddenHeritage
- KidsFilmWorkshop_DemoGeoff
- KidsFilmWorkshop_DorothyParksCentre
- KidsFilmWorkshop_Ileys01
- KidsFilmWorkshop_Ileys02
- KidsFilmWorkshop_Ileys03
- KidsFilmWorkshop_IleysALL
- Oral History Recording – Derrick Pratt

Engagement material for children

- Hopcotch Counter
- Smethwick to Mars
- Lighthouses
- Kids activity booklet
- Smethwick history walk for children

Videos

- Made in Smethwick video loop
- Drone footage video

Online event recordings

- 22-05-09_Photogrammetry (Objects)
- 22-05-11_Photogrammetry (Built)



- 22-06-16_Lighthouse Mapping Stage 1 Launch
- 22-06-16_Newspaper Workshop
- 22-06-23_Lighthouse Mapping Lighthouse Lesson 1
- 22-06-28_Lighthouse Mapping Leader Tutorial
- 22-06-30_ Lighthouse Mapping Lighthouse Lesson 2
- 22-07-07_ Lighthouse Mapping Lighthouse Lesson 3
- 22-07-21_ Lighthouse Mapping Stage 2 Launch
- 22-07-28_ Lighthouse Mapping Lighthouse Lesson 4
- 22-08-04_ Lighthouse Mapping Lighthouse Lesson 5
- 22-08-18_ Lighthouse Mapping Reunion
- 22-08-02_Revival to Reuse
- 22-08-03_Working Class Life
- 22-07-26_Buildings
- 22-02-27_Heritage Crafts

Images

- | | |
|---|---|
| ▪ 22-05-21_Chance'sSmethwick | ▪ 22-06-11_HiddenHeritage |
| ▪ 22-05-21_CompanyArchives | ▪ 22-06-11th-12th_ShineALight |
| ▪ 22-05-22_Smethwick'sIndustrialLandscape | ▪ 22-06-12_SmethwicksIndustrialHeritageWalk |
| ▪ 22-05-07_LitterClickers | ▪ 22-06-13_GaltonValley |
| ▪ 22-05-08_GlassTrails | ▪ 22-06-16_WildlifeWalk |
| ▪ 22-05-09_Photogrammetry(Objects) | ▪ 22-06-18_LightwoodsHouse |
| ▪ 22-05-10_GlobalSmethwick | ▪ 22-06-30_WarleyWoodsPhotowalk |
| ▪ 22-05-10_MappingWorkshop | ▪ 22-07-16-17_Shine a light |
| ▪ 22-05-12_Photogrammetry(Built) | ▪ 22-07-19_Homeschool |
| ▪ 22-05-12_WildAndGreen | ▪ 22-07-22_Photogrammetry |
| ▪ 22-05-14_ValleyOfIndustry | ▪ 22-07-23_Oral History |
| ▪ 22-05-28_HeritageCentre | ▪ 22-07-25_QueensBatonRelay |
| ▪ 22-05-28_MappingWorkshop | ▪ 22-07-26_ChanceConversations |
| ▪ 22-05-30_GaltonValleyWalk&HeritageVisit | ▪ 22-07-29_RecordingBuildings |
| ▪ 22-05-31_GlassTrails | ▪ 22-08-05_FilmmakingAllotment |
| ▪ 22-05-31_StourbridgeMuseum | ▪ 22-08-06_Filmmaking |
| ▪ 22-06-04_GlobalSmethwick | ▪ 22-08-16_Minecraft |
| ▪ 22-06-06_Chance'sSmethwick | ▪ 22-08-16_RecordingBuildings |
| ▪ 22-06-07_CompanyArchives | ▪ 22-08-16th-17th_KidsIleys |
| | ▪ 22-10-29_Festival |



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APPENDIX 1 – THEORY OF CHANGE

Made in Smethwick - Impact Evaluation Report



Appendix 1: OUR THEORY of CHANGE - Measuring impact for both intrinsic outcome for heritage and instrumental benefits for people and communities

APPENDIX 2 – STANDARDS OF EVIDENCE

Providing an academically rigorous framework, whilst ensuring that impact measurement is appropriate to the stage of development of a variety of different products, services and programmes.

Level One

A low threshold, appropriate to very early stage innovations, which may still be at the idea stage. Involving little more than a clear articulation of why the intervention is needed, what it will aim to achieve why this is better than what currently happens. Project owners will be able to give an account of impact, providing a logical reason why their intervention could have an impact and why that would be an improvement on the current situation.

SUGGESTED METHOD

Steps needed to ensure correct evidence is collected to determine whether or not a venture is making a positive difference

A clear rationale to show why the product/service could have an impact, and why that would be an improvement on the current situation.

Articulated as a theory of change and logic model, linking activities, outputs, outcomes to hypothesized impact.

OUTCOMES FOR HERITAGE

Intrinsic benefits relating to the research dividend and evidence baseline required for successful management of archaeological sites and landscapes

A fully illustrated Project Design, signed off by statutory stakeholder, outlining key archaeological research questions, roles, procedures, stages and outputs.

OUTCOMES FOR PEOPLE

Instrumental benefits for participants and platform users, enabling the voluntary sector to scale in a sustainable and ethically responsible fashion

A training or activity plan, linking activities to outputs, outcomes and impact, and an explanation of how the outcome could be measured.

OUTCOMES FOR COMMUNITIES

Wider social impacts received by those who may not be direct participants, but benefit through increased amenity value, tourism and local distinctiveness.

A training, activity, audience development and/or heritage resource management plan, linking activities to outputs, outcomes and impact, and an explanation of how the outcome could be measured.

Level Two

At Level 2 projects will be gathering data that shows some change amongst those receiving or using the intervention. At this stage, data can begin to show that there is a change in the measure of the outcome among the recipients of the product or service, but this may not be sufficient to provide evidence of direct causality.

Pre and post-survey evaluation; cohort/panel study; and regular interval surveying.

Assessment Report; Management Report, base-lined against previous investigations

Evaluation survey for participants to quantify demographics, socio-economic characteristics and spatial data, followed up with a pre and post-survey qualitative evaluation using a separate questionnaire methodology to determine any changes as a consequence of taking part

Evaluation survey for site visitors to quantify audience demographics, socio-economic characteristics and spatial data, followed up with a qualitative study using a separate questionnaire methodology to determine any changes that took place as a consequence of the visit

Level Three

At Level 3 projects will be able to demonstrate that they are causing the hypothesized impact, by showing less impact amongst those who don't receive the product/service.

Robust methods using a control group, or evaluating a random selection of participants, begin to isolate the impact of the product/service.

All products/services at Level 3 will be well documented, with necessary skills, training (and other delivery requirements) outlined clearly, to enable effective replication in alternative places, situation, contexts etc.

Analytical report, synthesizing specialist reports with previous work locally, regionally and nationally, to determine significance, importance and potential of the site.

Meta-analysis of evaluation results with those derived from projects delivering similar community-based activities, including archaeological/heritage and other unrelated arts/citizen science projects.

Meta-analysis of evaluation results with those derived from projects delivering similar community-based activities - including both archaeological/heritage and other unrelated arts/citizen science projects.

Level Four

At Level 4 projects can explain why and how the intervention is having the impact observed and evidenced so far, supported by an independent evaluation to validate the findings. This will also assess the extent to which the intervention can deliver impact at a reasonable cost, and whether it can be replicated and purchased in multiple locations.

Robust independent evaluation that investigates and validates the nature of the impact; this might include endorsement via commercial standards or industry kitemarks, underpinned by a documented standardisation of delivery and processes, data on costs of production and acceptable price point for customers.

Quality assured by the Chartered Institute for Archaeologists (CIfA) under the Registered Organisation scheme, and involving independent site inspections and documentary audit.

External audit of quality of training programmes and activities by CIfA, The Archaeological Training Forum, Register of Professional Archaeologists, Skills Passport and National Occupational Standards.

External audit of community programming and impact by specialist consultancy, undertaken independently of project team.

Level Five

At Level 5, projects will be able to demonstrate that the intervention could be operated up by someone else, somewhere else and scaled up, whilst continuing to have positive and direct impact on the outcome, and whilst remaining a financially viable proposition. For a service, this will establish whether it can be delivered by different staff in different locations.

Evidence will be derived from multiple evaluations of the product/service in different settings (at least two evaluations; one of which will be independent) to demonstrate that the product/service can be used in different settings (which could be in different settings geographically and/or with different types of product/service users). Appropriate methods at this level will include multiple replication evaluations; future scenario analysis; or fidelity evaluation.

An excavation manual, underpinned by a broader operations manual and 'culture deck', detailing how the DigVentures project model should be applied in differing contexts.

A syllabus and training manual, underpinned by a broader operations manual and outline spectrum of engagement, detailing the participant's journey from digital supporter to experienced field digger.

An audience engagement and communications plan, underpinned by a broader operations manual and tailored 'culture deck', detailing how the intervention should be applied with clear and measurable benchmarks.

APPENDIX 3 – ACTIVITY TRACKER

What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Project promotion/ History Cold Cases	pop-up event	In person	24-Apr	Smethwick Library / Vaisakhi Mela	David Leanne Johanna Keith	20	N/A	45	9	100	4	The majority of people engaged with the event were Asian/Indian due to the Vaisakhi Mela taking place outside the library It worked well combining an occacitoinal low-key activity with a MIS event, and making it something a little special with taking photograhs and providing affordable refreshements. It would have been useful to have some kind of leaflet to give to promote the wider project.
Litter Clickers: Working together to make a difference	Walk	In person	07-May	Around Smethwick and DPC	Geoff Rob Bruce	5	N/A	12	2	It was on SM and DPC website	2	
Glass Trails: Guided Heritage Walk	Heritage visit	In person	08-May	Stourbridge	Simon	11	11	6	0	N/A	N/A	Some confusion with starting times/place.
Glass Trails: A visit to Stourbridge Glass Museum	Walk	In person	08-May	Stourbridge Glass Museum	Simon	11	8	10	0	N/A	N/A	All 6 from walk + 4 extra.
An introduction to object photogrammetry	workshop	Online	09-May	Online	Kim Ginny	6	26	13	0	recording sent to 13	N/A	Good email feedback from one person who realised that the session was 'really enjoyable and not terrifying at all' One model was made while we were in the session with the attendees 3 attendees shared models



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
An introduction to object photogrammetry	workshop	Online	10-May	Online	Kim Ginny	6	16	1	0	recording sent to 15	N/A	that they made in the past Lots of engagement and discussions Only one booked attendee showed up who engaged and some time was spent to go through technical questions. The high number of no-shows might be due to the time of the workshop in the evening and the advertised length of the event (2 hours)
Global Smethwick: Guided Heritage Walk	Walk	In person	10-May	Victoria Park (start)	Simon	11	17	14	1	N/A	6	Included 1 x baby, 1 x dog. Mix of ages and backgrounds.
Mapping History Workshop	Workshop	In person	10-May	Sandwell Archives	Simon	10	3	3	0	N/A	2	Most had not used any archive before at all
An introduction to built heritage photogrammetry (buildings and large objects)	workshop	Online	11-May	Online	Kim Ginny	8	14	7	0	recording sent to 7	N/A	Small group, but quite interactive, a couple of models were sent over in the chat during the session
An introduction to built heritage photogrammetry (building 3D models of rooms)	workshop	Online	12-May	Online	Kim Ginny	8	20	5	0	recording sent to 15	N/A	Small group, but quite interactive, a couple of models were sent over in the chat during the session
Wild and Green: Creative Photography and Warley Woods	Walk	In person	12-May	Warley Woods	Geoff	5	7	5	0	N/A	4	an excellent hand-on workshop and guided walk. We tried to do a lot in 2 hours, could easily double time to go a bit deeper.



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Valley of Industry: Guided Heritage Walk	Walk	In person	14-May	Sandwell & Dudley-Galton Bridge	Simon Lizy and Lutfur from Canals & Rivers Trust	11	16	11	0	N/A	0	N/A
Chance's Smethwick: Guided Heritage Walk	Walk	In person	21-May	Around Smethwick	Simon Narinder Keith	11	10	9	0	N/A	6	Volunteers = Narinder and Keith. Good mix of people. Some dropout (to be expected from free events). Mailing lists seem to be reaching people the most. Although attendees are local and already interest, almost none had used a physical archive before. Come away enthusiastic to do more.
Company Archives Workshop	Workshop	In person	21-May	Sandwell Archives	Simon	10	8	6	0	N/A	0	
Smethwick's industrial landscape: Guided heritage walk	Walk	In person	22-May	Around Smethwick	Simon Narinder Oliver	11	5	5	0	N/A	4	Narinder + Oliver Jessop attended
Finding your social history	Workshop	In person	24-May	Sandwell Archives	Simon Archive staff	10	5	5	0	N/A	2	Differentiation needed as wide range of experience in using family history sources. Archives staff v helpful in guiding beginners. Small space - would be difficult with 10+. Excellent feedback from group but also from museum who commented how lovely the group was
Visit Smethwick heritage centre	Heritage visit	In person	28-May	Smethwick Heritage Centre	Simon	11	8	7	0	N/A	2	Couple of comments that session could be longer - ended up at 1.5 hours, only
Maps workshop	Workshop	In person	28-May	Sandwell Archives	Simon	10	16	9	0	N/A	0	

What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Valley of Industry: Guided Heritage Walk	Walk	In person	30-May	Sandwell & Dudley-Galton Bridge	Simon	11	17	9	0	N/A	0	finished because library was closing! Worth noting for booking times in the future. Should not be a problem on weekday sessions. Included some good engagement with people completely brand new to local history - they are going to sign up for other walks etc.
Reimagining session 1	Walk/Interview	In person	30-May	Sandwell & Dudley-Galton Bridge	Geoff	10	17	9	0	N/A	0	Walk timed well with visit to pumping station - arrived almost spot on 12 noon A productive session that involved recording the thoughts of participants around some of the project's key themes while we walked. People were on the whole very willing to talk and evidently enjoyed the opportunity to share their perspectives. One challenge was that each recording session was fairly short due to the regular group stops to observe and reflect upon sights of interest. A valuable exercise that could be easily replicated and expanded.
Visit Galton Valley pumping station	Heritage visit	In person	30-May	Smethwick Pumping Station	Simon	11	15	12	0	N/A	2	Useful to have volunteer arriving separately from walking group to help people find their way



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Glass Trails: A visit to Stourbridge Glass Museum	Heritage visit	In person	31-May	Stourbridge Glass Museum	Simon	11	16	15	0	N/A	0	Some confusion with starting times/place, however nobody unhappy. Group were v engaged with museum Some confusion again with starting times due to misunderstanding eventbrite listing Again group really enjoyed the temple visit - definite potential for the full tour if this kind of project happens again Included group from Birmingham Over-50s booked by Leslene Rankine (also on Glass Trails 31/5) - definitely worth notifying her of future events Not sure why so few attendees - maybe weekend better than weekday? V engaged pair though Not sure why so few attendees - maybe weekend better than weekday? V engaged pair though Really great to see a more diverse audience, we were able to spread word within a local community. One issue is that questionnaires numbers were lower than usual as many people didn't speak English as a first language. We also made connections with 6 local community
Glass Trails: Guided Heritage Walk	Walk	In person	31-May	Stourbridge	Simon	10	21	15	0	N/A	0	
Global Smethwick: Guided Heritage Walk	Walk	In person	04-Jun	Smethwick	Simon	10	20	14	0	N/A	3	
Chance's Smethwick: Guided Heritage Walk	Walk	In person	06-Jun	Smethwick	Simon	10	11	10	0	N/A	0	
Smethwick Heritage Center	Heritage visit	In person	07-Jun	Smethwick Heritage Centre	Simon	10	2	2	0	N/A	0	
Company Archives Workshop	Workshop	In person	07-Jun	Sandwell Archives	Simon	10	3	2	0	N/A	0	
Lighthouse kids activities	Festival stand	In person	11-Jun	Shine a Light festival West Bromwich	Ginny Leanne	20	N/A	112	70	N/A	0	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Finding your social history	Workshop	In person	11-Jun	Sandwell Archives	Simon	10	7	3	0	N/A	0	leaders for future opportunities. Saturday was very busy, Sunday had much less foot traffic and became virtually empty by 1:30 prompting an early pack up. N/A
The Hidden Heritage of Smethwick: A photowalk	Walk	In person	11-Jun	Smethwick	Geoff Tom Hicks	5	20	9	0	0	0	a great walk, and could be one to repeat despite the fact that only half of booked participants showed up. It could be combined with more creative session/s including use of film and editing. We only managed to complete 1/3 of the planned route as everyone was taking photos the whole time, or talking about what they were looking at! Really great to see a more diverse audience, we were able to spread word within a local community. One issue is that questionnaire numbers were lower than usual as many people didn't speak English as a first language. We also made connections with 6 local community leaders for future opportunities. Saturday was very busy, Sunday had much less foot
Lighthouse kids activities	Festival stand	In person	12-Jun	Shine a Light festival West Bromwich	Ginny Leanne	20	N/A	35	25	N/A	0	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Smethwick's industrial landscape: Guided heritage walk	Walk	In person	12-Jun	Smethwick Rolfe Street	Simon	10	10	8	0	N/A	0	traffic and became virtually empty by 1:30 prompting an early pack up. Included one family group of 6. Most (on all walks) have some connection to Smethwick, either they grew up there or worked there, and this is obviously reaching beyond just people interested in local history alone. Good turnout - nice weather forecast obviously makes a big difference. Towpath alongside Chance's is now closed indefinitely - this is a real shame for our purposes
Valley of Industry: Guided Heritage Walk	Walk	In person	13-Jun	Sandwell & Dudley-pumping station	Simon	10	19	14	0	N/A	2	Everybody from walk stayed for pumping station visit, even if not booked.
Visit Galton Valley pumping station	Heritage visit	In person	13-Jun	Galton Valley Pumping Station	Simon	10	15	20	0	N/A	1	40 live participants, but a good number of people who signed up to the event watched the recording afterwards and are engaging with the materials and the chat. 35 participants put their points on the map, but about as many added their locations to the map throughout the week and participants seem to be interested where other people are joining from as well. The map can be used for eval purposes.
Welcome and Orientation – Training for Stage 1	Structured meeting	Online	16-Jun	Online	Indie	45	131	40	0	156 recording views	2	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
The Wildlife of Smethwick's Galton Valley: A guided Walk	Walk	In person	16-Jun	Galton Valley	Geoff	10	19	12	0	N/A	0	https://new.opengreenmap.org/browse/sites?map=62a841d30ece260100fe4274&visibility=-1 We did a section on how improve photography and also added in quite a lot heritage information for good measure. Everyone thoroughly enjoyed themselves and Mike is a marvel of facinating information. It was quite hot towards the end. Significant, but not unexpected number of no-shows. Hopefully recording will reach those people. It was a quiet group and Simon tried to engage them, but to not much avail. Many of them were repeaters from previous events. Participants were happy
Online newspapers webinar	Workshop	Online	16-Jun	Online	Simon	10	33	9	0	32 recording views	0	It was a quiet group and Simon tried to engage them, but to not much avail. Many of them were repeaters from previous events. Participants were happy
Hopscotch cookies	Festival stand	In person	18-Jun	Lightwoods House	Ginny Leanne	20	N/A	26	12	N/A	8	N/A
History Cold Cases	Festival stand	In person	18-Jun	Lightwoods House	David Johanna	20	N/A	41	20	N/A	0	N/A
Project consultation	workshop	In person	18-Jun	Lightwoods House	Manda Leanne	80	N/A	30	0	N/A	0	N/A
Reimagining session 2	Festival stand	In person	18-Jun	Lightwoods House	Geoff	10	N/A	7	0	N/A	0	It was good to connect with a wide cross-section of the community inviting them to share their thoughts and perspectives on Smethwick, heritage, Chances and the



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Lighthouse Lessons - Weekly tutorial and support for Stage 1	Informal meeting	Online	23-Jun	Online	Indie	N/A	N/A	15	0	56 recording views	1	proposed new development. Potentially some useful material recorded that might contribute to the consultation and the evaluation. Joy and Patrick Tubby (volunteers) contributed to the lesson by sharing information about their local lighthouse Happisburg. First week in, and there were lots of technical questions about using the map
Optional Leader Training	Structured meeting	Online	28-Jun	Online	Indie	N/A	N/A	6	0	28 recording views	1	Extra training session for volunteers who wanted more involvement in the mapping process.
Look up! Architecture walking workshop featuring Lizzy Thomson	Walk	In person	29-Jun	Smethwick	Lizzy Thompson Leanne O'Connor	10	19	8	0	N/A	2	N/A
Weekly tutorial and support for Stage 1	Informal meeting	Online	30-Jun	Online	Indie	N/A	N/A	11	0	50 recording views	0	Wendy (founder/ director of Green Maps) shared a short presentation on the Green Maps platform. Vasily (volunteer) contributed to the lesson by sharing information about the lighthouses he had mapped so far. Particularly the history of Liepāja lighthouse. Notably a lot less technical questions surrounding how to add



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Warley Woods Photowalk	Walk	In person	30-Jun	Warley Woods	Geoff	5	14	8	0	0	0	lighthouses to the map compared to week 1. We had a great time and everyone really enjoyed it. Also, I completely forget to take any photos of the group as I was very involved in working with the participants, so no documentation. I have some of the photos they took though.
History Cold Cases	School	In person	06-Jul	St Matthew's C of E primary school	Johanna Harriet Leanne	20	N/A	33	33	0	0	N/A
Lighthouse Lessons - Weekly tutorial and support for Stage 1	Informal meeting	Online	07-Jul	Online	Indie	N/A	N/A	15	0	51 recording views	0	Lighthouse Keeper Roz shared her experience conducting archival research at Brisbane Maritime Museum
History Cold Cases	School	In person	07-Jul	Abbey Infant and Junior School sandwell	Johanna Harriet	20	N/A	29	29	0	0	N/A
History Cold Cases	School	In person	07-Jul	Abbey Infant and Junior School sandwell	Johanna Harriet	20	N/A	30	30	0	0	N/A
History Cold Cases	School	In person	07-Jul	Abbey Infant and Junior School sandwell	Johanna Harriet	20	N/A	29	29	0	0	N/A



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
History Cold Cases	School	In person	08-Jul	Crocketts Community Primary	Johanna Harriet	20	N/A	23	23	0	0	N/A
History Cold Cases	School	In person	08-Jul	Crocketts Community Primary	Johanna Harriet	20	N/A	20	20	0	0	N/A
History Cold Cases	School	In person	08-Jul	Crocketts Community Primary	Johanna Harriet	20	N/A	21	21	0	0	N/A
Lighthouse kids acvtivities	Festival stand	In person	16-Jul	Tipton - Shine a light Festival	Johanna Steph Leanne	20	N/A	75	45	0	0	Good mix of ethnic backgrounds. Unfortunately people started packing their things away after lunch and the event was stopped at 3pm instead of 4pm despite children still taking part in the activity
Black Country History Day at BCLM	Festival stand	In person	15-Jul	Black Country Living Museum	Keith Narinder	N/A	N/A	100	0	0	12	Keith and Narinder hat a stall at the Black Country Day at the BCLM
Lighthouse kids acvtivities	Festival stand	In person	17-Jul	Tipton - Shine a light Festival	Johanna Steph Leanne	20	N/A	35	19	0	0	Lighthouse painting with children, but also some community consultation with adults. Event was finished early again at 2pm
<i>Kids workshop - Lighthouses</i>	Workshop	In person	18-Jul	Wednesbury Library	Johanna Indie	20	3	0	0	0	0	Nobody showed up - probably due to the heat
<i>Kids workshop - Cookies</i>	Workshop	In person	19-Jul	Blackheath Library	Johanna Indie	20	8	0	0	0	0	Nobody showed up - probably due to the heat
<i>Kids workshop - Acting</i>	Workshop	In person	19-Jul	Central Library, West Bromwich	Johanna Indie	20	19	10	7	0	0	Lighthouse painting, design and activities

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Welcome and Orientation – Training for Stage 2	Informal meeting	Online	21-Jul	Online	Indie David	45	149	17	0	38 recording views	0	N/A
Object photogrammetry	workshop	In person	22-Jul	Lightwoods House	Steph	8	13	8	0	0	0	The event was very successful. About a third of participants were able to participate fully as they had brought camera, laptop and item and had downloaded software. The other two thirds were happy to observed and said they learnt something, but would have gotten more out of it, if they had brought the equipment. One older participant was not sure what the event was about, but was very enthusiastic in participating and observing. Because it was only one person, it was a one-on-one very tailored and specific session for him. He also met Keith after the event who invited him over for dinner and stay over night, and shared all his knowledge about chance. So he came for the photogrammetry and received the full Chance experience. We had a brilliant day yesterday for the Oral History training day. But we only had 6 of the original 15 show up, 5
Building photogrammetry	workshop	In person	22-Jul	Lightwoods House	Steph	8	4	1	0	0	0	
Oral history workshop	Workshop	In person	23-Jul	Smethwick Library	Geoff	10	15	9	0	0	0	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Queens Baton Relay welcome	Festival stand	In person	25-Jul	Lightwoods House	Leanne Keith Narinder	N/A	N/A	47	0	0	8	cancellations and 4 no-shows. Brilliant and quite intense day, we worked without a break or a proper lunch as we had a lot to get through. We had 3 guests turn up in the afternoon and they all got the chance to experience making real recordings. We may be able to use them for the project. Janet, one of the guests, stayed for the rest of the afternoon. Geoff will do some follow-up work with all the participants and will be feeding back to each of them about their recordings. A couple of them would like to do some recording as part of the MIS project. An excellent day, only to be improved by better attendance. Approximately 9 visitors were non-white. One visitor was an ex-foundry worker who was very keen to share his connection to local Smethwick industry and he remembered Chances and reminisced about the change in the landscape.
Global Smethwick: The history of our town in 10 buildings	Online panel	Online	26-Jul	Online	Ginny	150	154	67	0	130 recording views	0	Lots of interaction in the comments and discussions as well as sharing of information. Good feedback in comments (saved)



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<u>Art, Industrial Revolution, and the Future of Heritage Crafts</u>	Online panel	Online	27-Jul	Online	Ginny	150	103	54	0	69 recording views	0	Lots of discussion in the chat, and sharing of information. A few names from last night's talk who have expressed their enjoyment of the series so far. Geoff Broadway wasn't able to join the lesson, but great in depth discussion on a whole host of lighthouse topics - from Icelandic lighthouses to foghorns.
Lighthouse Lessons – Weekly tutorial and support for Stage 2	Informal meeting	Online	28-Jul	Online	David	N/A	N/A	11	0	40 recording views	0	Mary Knight stepped into the spotlight and spoke about the changes in construction and operation of lighthouses at Los Hanois, Wolf Rock and St Agnes. Beneficial training day, asked participants at the end of the session if they felt they had achieved something in respect of learning objectives at start of session and received positive feedback. Lightwood House excellent venue for size of group and learning objectives.
Recording historic buildings:	Workshop	In person	29-Jul	Lightwoods House	Jenny & Olly	30	6	5	0	1	0	Smaller audience but engaged with content. Some discussion in the chat.
<u>Revival to Reuse: Can Industrial Heritage save us?</u>	Online panel	Online	02-Aug	Online	Ginny	150	111	52	0	92 recording views	0	Speaker Graham Worton had poor wi-fi signal so his first talk was inaudible to some attendees. Positive feedback in the chat despite this.



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Photogrammetry workshop	workshop	In person	02-Aug	Fab Labs	Marcus	8	1	0	0	0	0	Nobody showed up
Photogrammetry workshop	workshop	In person	02-Aug	Fab Labs	Marcus	8	4	2	0	0	0	Both participants were keen and were positive about the session
Object photogrammetry for teens	workshop	In person	03-Aug	Iley's Community Centre	Marcus	8	N/A	0	0	0	0	Although date and time were agreed long in advance, Nural from Iley's Community centre forgot to advertise the event to the teenagers as part of the holiday programme it was a good discussion, we were down one speaker because Leanne dropped out but we still ran a little over time - people stuck with us till the end though and were sharing their ideas and experiences about the working class in the chat. all round very smooth event with positive feedback Toby walked the group through some of fav lighthouses mapped so far.
<u>Working Class Life: From Industrial Revolution to the Future</u>	Online panel	Online	03-Aug	Online	Ginny	150	127	52	0	75 recording views	0	Lighthouse Keeper Mac shared his experience mapping Scottish Lighthouses. This was followed by a conversation about his experience as someone who sails using the lighthouses for navigation.
Lighthouse Lessons – Weekly tutorial and support for Stage 2	Informal meeting	Online	04-Aug	Online	Indie	N/A	N	15	0	37 recording views	0	A good session with allotment volunteers. Group learned a lot, great discussion and much
Documentary film making	Workshop	In person	05-Aug	Smethwick	Geoff	10	N/A	5	0	0	0	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
Hidden Heritage of Smethwick - Creative Filmmaking Workshop	Workshop	In person	06-Aug	Smethwick Library	Geoff	10	7	7	0	0	1	creative learning. With older participants (i.e not children) longer workshops would be better as there are more barriers to using the tech and apps. They only had 2 hours free to take part, really we needed longer. A joint film produced which there are very happy with. A good long session lasting nearly 5 hours. Group learned a lot, great discussion and much creative learning. Quite a challenge for some of the participants to use smartphone camera and editing apps. A joint film produced and some participants are still making films at home that they plan to share from the day.
Chance's Smethwick	Walk	In person	07-Aug	Smethwick	Kieran Dyde	10	8	3	0	2	0	Small group, but was enthusiastic and enjoyed the experience. Positive feedback provided.
Documentary film making - youth group	Workshop morning	In person	09-Aug	Ileys Community Association (summer holiday)	Geoff	5	N/A	12	12	0	0	A rather chaotic but strong session - a challenge engaging young children to focus but once we got going everyone had a really positive time. Children take the tech very quickly and are incredibly creative. 2hrs was enough for them to record and edits some great films.



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Documentary film making - youth group	Workshop afternoon	In person	09-Aug	Ileys Community Association (summer holiday)	Geoff	5	N/A	12	12	0	0	Another strong session, as above. We had the children working in groups of 3-5 as not enough phones/tablets to go around. At one point our group was 18 strong. Children showed great focus especially as the workroom was incredibly hot.
Documentary film making - youth group	Workshop evening	In person	09-Aug	Dorothy Parks Centre	Geoff	5	N/A	12	9	0	0	a fabulous session with young people aged between 8 and 14. Took to the idea very quickly and nearly everyone made their own film within our 2.5 hour session. Feedback from Sandra: Thank you Lizzy for a splendid guided walk and talk this morning, it was really interesting and informative. I have definitely been left feeling I want to learn more about Smethwick. Despite the weather, only two of our people who were down to attend the walk, didn't come. Smethwick Library staff were also wonderful and organised hot water for drinks and even provided some cakes for us.
Walk with visually-impaired group from Sandwell Talking News	Walk	In person	10-Aug	Smethwick	Lizy Thompson Leanne O'Connor	10	N/A	11	0	0	0	19-24 = 1 25-49 = 3 50-64 = 4 65-74 = 2 75+ = 1 White British

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<i>Kids workshop - Hopscotch & Cookies</i>	Workshop	In person	16-Aug	Ileys Community Association (summer holiday)	David Ginny	20	N/A	30	30	0	0	Black Caribbean Asian British Larger group than anticipated but all very actively engaged. Children retained the new info about their heritage well and recalled it the next day. Short hopscotch tournament which engaged all children, followed by cookie decorating. Nural was very supportive and helpful, and gave very positive feedback following the event. Very enjoyable for staff and children! Booked attendees didn't show, but library was busy so all children on site came to join with some parents.
<i>Kids workshop - Minecraft</i>	Workshop	In person	16-Aug	Smethwick library	David Ginny	NA	5	10	7	0	0	Children enjoyed engaging with minecraft. Library staff were extremely helpful and even took part in the session themselves. Laptop unfortunately ran out of charge, but session moved to lego table at the library which worked well.
Recording historic buildings: Describing buildings	Workshop	In person	16-Aug	Smethwick Library	Oliver Jessop	30	11	3	0	1	0	Positive session. Amended programme from Lightwoods session to accommodate repeat participant and make use of the Smethwick Library archives. Archivist extremely helpful.

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<i>Kids workshop - Lighthouses</i>	Workshop	In person	17-Aug	Ileys Community Association (summer holiday)	David Ginny	20	NA	30	30	0	0	Following success of hopscotch the previous day, activity was altered slightly to include a lighthouse related game. Children enjoyed the game, and even asked to play more. Following this, we painted lighthouses, most children did at least two lighthouses and gave lots of positive feedback. This workshop was delivered to the same group as the acting workshop, across one day with a lunch break. The children were quite hyperactive following lunchtime, but after a quick game of splat and receiving their instructions, they produced some very entertaining plays which utilised information on the industrial revolution which had been provided. Workshop was cut a little short as parents arrived at 3pm to collect children, but we managed to see everyone perform. Good feedback from the children and from Iley staff. N.B. Same group as the lighthouses workshop.
<i>Kids workshop - Acting</i>	Workshop	In person	17-Aug	Ileys Community Association (summer holiday)	David Ginny	N/A	NA	30	30	0	0	
Lighthouse Reunion – Explore the	Informal meeting	Online	18-Aug	Online	Indie	N/A	NA	15	0	35 recording views	10	



What	Event type	Event format	When	Where	Who	Projected figures	Amounts tickets booked	Actively engaged	Of which children	Indirectly involved	Volunteer hours	Notes
completed map and celebrate your achievements!												
Reimagining	Festival stand	In person	21-Aug	West Smethwick Park	Geoff	10	N/A	14	0	0	12	A lot of interest in the CHT stand, although the turnout was quite poor for the park which has to do with overall marketing etc from SMBC. I spoke at length about the MIS project with 15 people. Not everyone wanted to be recorded that I spoke to, so I recored 6 people in total. Some interesting content. Have contact details for further follow up if needed.
Chance Heritage Gathering	Festival	In person	29-Oct	West Smethwick Park	DV - MF & JU	200	N/A	400 (includes numbers from all other events on the 29th. Don't count them twice!	N/A	0	0	N/A
Reimagining	Festival activity	In person	29-Oct	West Smethwick Park	Geoff Broadway	5	N/A	11	0	0	0	N/A
Chance's Smethwick	Walk	In person	29-Oct	West Smethwick Park	Simon Briercliffe	10	N/A	13	0	0	0	N/A



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Chance's Smethwick	Walk	In person	29-Oct	West Smethwick Park	Simon Briercliffe	10	N/A	18	0	0	0	N/A
Chance conversations	Community Consultation	In person	29-Oct	West Smethwick Park	Leanne, Marianne	150	N/A	33	0	0	0	N/A
Lighthouse kids acvtivities	Festival stand	In person	29-Oct	West Smethwick Park	DV - JU	N/A	N/A	52	35	0	0	N/A
Drone film screening	Film screening	In person	29-Oct	West Smethwick Park	DV - MF & ME	10	N/A	86	N/A	0	0	N/A
Chance Brothers History wth Henry Chance	Talk	In person	29-Oct	West Smethwick Park	Henry	N/A	N/A	52	0	0	0	N/A



The DigVentures and CHT team are ready to greet visitors



Families solving History Cold Cases in Smethwick Library



Participants of 'Global Smethwick' at the Gurdwara



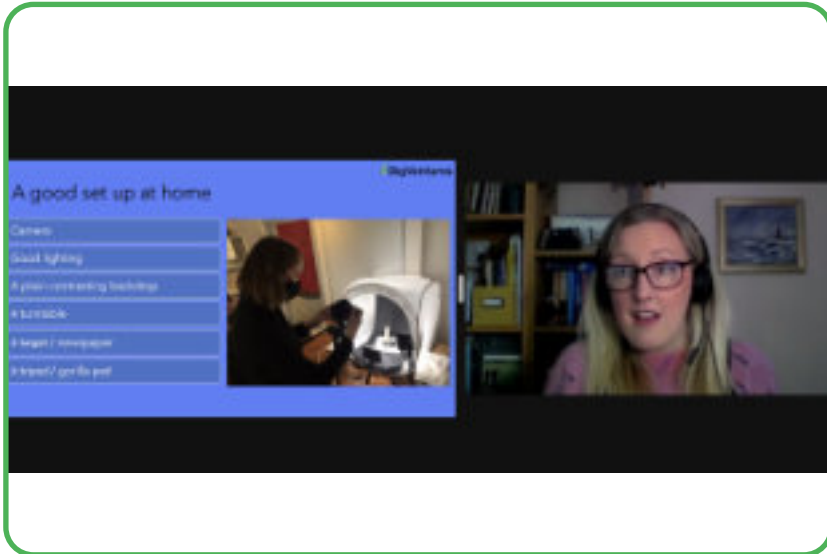
Participants of 'Wild and Green' learning about their natural surround and learning how to take creative photographs



Half-way through 'litter clicking'



Participants of the 'Mapping History' workshop learn how to use and read historic maps at the archive



Kim from DigVentures teaching online participants how to create 3D models at home



Exploring the archives - Company Archives workshop



Explorers of the industrial heritage of Smethwick - Built Heritage workshop participants outside Soho Foundry



Exploring the Glass Trail at Stourbridge Glass Museum



Richard Jones, the Mayor of Sandwell, solves one of the History Cold Cases at Lightwoods House



Visitors at the West Bromwich Shine a light Festival take part in the lighthouse activities for children



Ginny from DigVentures helps children paint their own lighthouses



Baljit (right), a former foundry worker, with his grandson at the Queen's baton welcome at lightwoods House



The participants of the oral history workshop spent the day learning about the ethics and practicalities of how to investigate and record personal (his)stories



Participants of the homeschool activities showing off their freshly painted lighthouses



A selection of the painted lighthouses, decorated during the homeschool activities.



Made in Smethwick's presence at the Shine a Light festival in Tipton



Visitors at the Tipton Shine a Light Festival take part in the lighthouse and stained glass activities for children



The children of Iley's Community Centre plan how to decorate their wooden lighthouses, after a day of learning about the history of the Chance Glassworks, and their impact on lighthouses across the globe



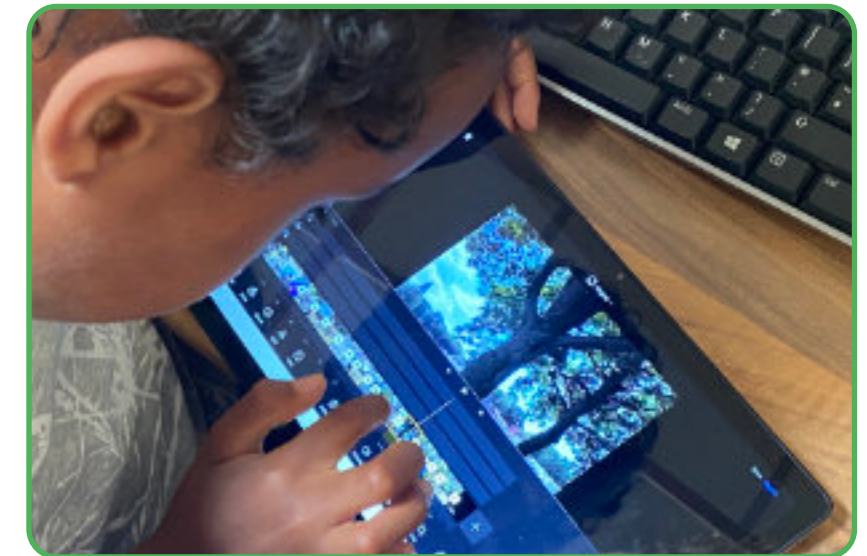
One of the children from Iley's Community Centre with her painted lighthouses.



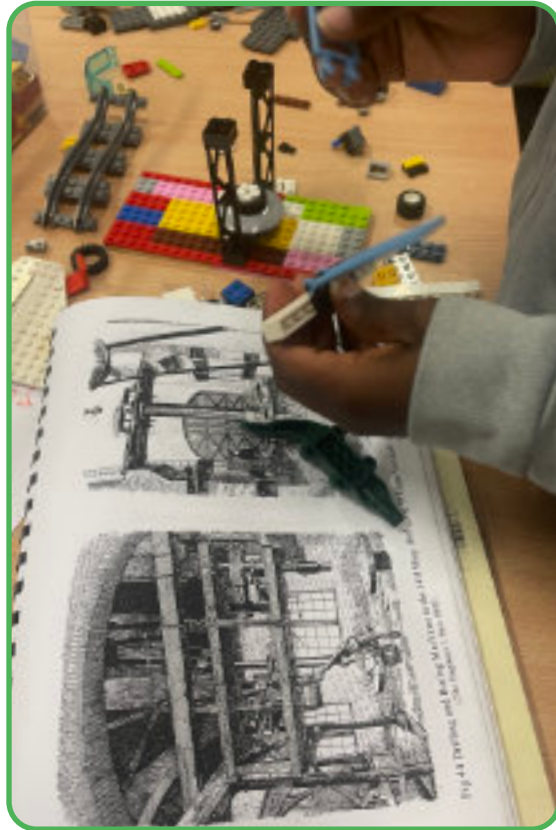
Creativity at the celebration event in West Smethwick Pavilion



One of the children from Iley's Community Centre shows off her decorated cookie, inspired by the hopscotch counters.



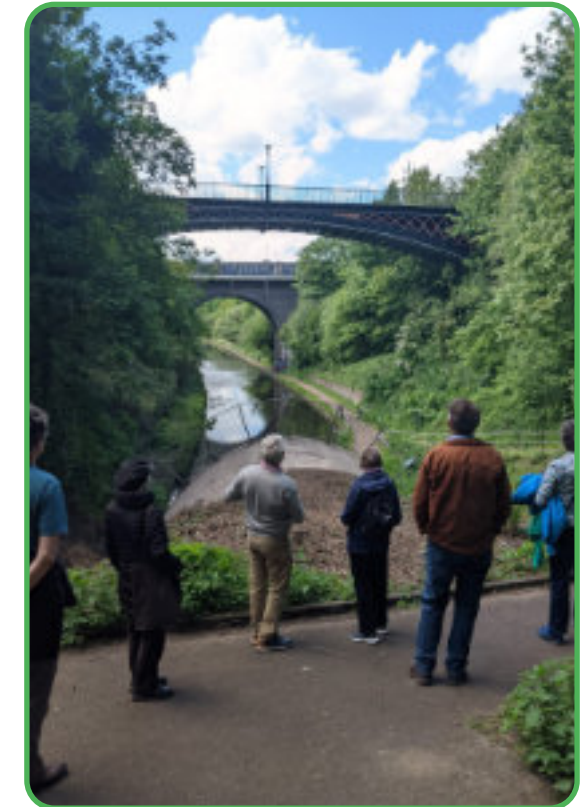
One young participants makes final edits on their own video about their local area as part of the Filmmaking Workshop.



Rebuilding Soho Foundry and steam engine with Lego and Minecraft



Lighthouse inspiration for the cookies workshop



Participants take in the sights during the Global Smethwick walk



Litter Clicking: Creative Photography while cleaning up the local area



Participants learn about the industrial past right at their doorstep during the Valley of Industry walk



A demonstration at Stourbridge Glass Museum



Dhol Drummers and Bhangra Dancers at the celebration festival



Activities were enjoyed by young and old



Create your own stained glass window activity at the Shine a light festival