Art for All

A report on the social impact of Watts Gallery - Artists’ Village

by

Dr Helen Bowcock
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Recently I was asked to give the keynote address to a symposium organised by Chichester Festival Theatre on Creative Collaborations. The aim of the symposium was to promote a shared understanding of the positive impact of successful partnership between arts and non-arts organisations and the benefits of arts inclusion to our nation’s health and wellbeing. The invitation coincided with being asked to write this forward. As I read the report, I was struck immediately by the breadth, depth and impact of the partnerships described and I realised that I could use the Watts Gallery - Artists’ Village as a great exemplar of best practice. I was also struck by the strong sense of place and how this reinforces the role of a cultural organisation within a community. This was fundamental to the vision of the founders G F and Mary Watts, leading me to another connected thought. The Beacon Collaborative is a major initiative aimed at increasing levels of philanthropy and social investment, in many ways attempting to revive that strong sense of community investment prevalent in the Victorian era. As part of this initiative, I have been working with several other supporters of arts and cultural organisations on an embryonic Arts and Culture network with the aim of encouraging new philanthropy driven by the benefits to health, education, wellbeing and the community.

There has been increasing activity by arts and cultural organisations in these areas but in the past, they have been labelled “outreach” and are often quite disconnected from the main artistic offerings. However, there is growing agreement that this is a false distinction if you conceive a cultural organisation as having at its core a unified artistic purpose rooted in the community - a purpose which utilises core skills and cultural content in a variety of ways, often through partnerships, to make a significant positive impact on the community.

The work of the Watts Gallery - Artists’ Village both at the gallery and beyond, with schools, prisons and many different vulnerable groups provides many shining examples of this unified purpose in action.

Sir Vernon Ellis
Chair New Philanthropy for Arts and Culture
Chair Live Music Now
Chair Britten-Pears Foundation
The principle of ‘Art for All’ was established by our founders, G F and Mary Watts. It encompasses the making, understanding and enjoyment of art and is embedded in all aspects of the work of Watts Gallery – Artists’ Village. This report by Dr Helen Bowcock builds on her first social impact report which was published three years ago. Its publication is timely and of great importance for the organisation. From a set of studies across all aspects of its work – from creative workshops and exhibitions to the delivery of learning and support programmes for economically and socially underprivileged and excluded members of society – the report will stand as a critical benchmark of the organisation’s commitment to being relevant to, and supportive of all its constituencies. As chair of the Watts Gallery Trust, I warmly welcome this report, and thank Dr Bowcock on behalf of all the trustees for the evaluations, insights and conclusions which it presents. I also acknowledge with gratitude the support of trusts, foundations and individuals who enable the ‘Art for All’ programmes to be delivered. These include the Hazelhurst Trust, which also facilitated this report. Its publication is an important reminder of the rationale and absolute necessity of the rich, varied and important range of programmes which stand beneath the banner of ‘Art for All’.

MaryAnne Stevens
Chair, Watts Gallery Trust
At the heart of Watts Gallery Trust’s social impact is its Art for All mission, as Dr Helen Bowcock notes in the introduction to this report. As a leading arts charity for the South East region, this mission informs all aspects of our work – whether here at Watts Gallery – Artists’ Village or in the wider community. Our desire to engage with and fully reflect the diversity of the community within which we operate and embed that culture across every element of our work is central to the delivery of this mission. We partner with leading organisations across the community and work with them to initiate and develop programmes by, for and with the community that we serve. This way of responding to the art of artists G F and Mary Watts and those they influenced and were in turn influenced by, is highly beneficial to the organisation.

The achievements noted in this report could not have been delivered without the longstanding support of individuals and trusts and foundations. I am indebted to the partners, staff, volunteers, advocates, and most importantly the participants, who enable and inspire our programmes. As I look to the future, I take inspiration from the culture of philanthropy that enables this vital work to be delivered in the community and from the enlightened approach of all the funders of the Watts Gallery Trust, including the Hazelhurst Trust, for their belief in the transformative power of the arts. Special thanks are reserved for Dr Helen Bowcock for her tireless advocacy of social impact and her dedication to researching the way in which Watts Gallery Trust delivers its social impact through this report.

Alistair Burtenshaw FRSA
Director, Watts Gallery Trust
INTRODUCTION

In 2005 the Trustees of the Watts Gallery Trust made the bold decision to raise money to restore its main Gallery, an Arts and Crafts building which had fallen into disrepair causing damage to the art collection within it. The bleak alternative would have been to close it down as it was rapidly becoming a liability, and to relinquish its contents to another institution with capacity to preserve them. In 2011 a new campaign was launched to purchase the neighbouring Great Studio and the artists’ house, Limnerslease, bringing them back into charitable ownership. Without these bold decisions not only would we have lost a remarkable piece of our national heritage, many people would have missed out on a source of inspiration and learning and kindness. Our collective loss of a treasured community asset would have been immense.

This report sheds light on many different ways in which people benefit from Watts Gallery - Artists’ Village and on the progress that this organisation has made in understanding how it delivers social value and fulfils its mission of Art for All. There were, in total, 31,106 participations in learning and engagement activities in the financial year 2018/19, up from 29,140 in 2017/18 and 7,360 in 2013. In the following pages there is clear evidence of the positive impact that has been made on peoples’ lives and of the tried and tested process to achieve it. Each case study, quotation and photograph serves as a reminder of just how many would have lost out had it not been for the determination to save the estate once owned by G F and Mary Watts.

The major part of this report is made up of case studies and includes specific examples of positive impact upon the lives of individual people. The case studies do not include all outreach and learning activities but a sufficient number to demonstrate how and why this work is effective. A full list of all activities with numeric data is included at the end of the report.

The journalist David Aaronovitch1 said in an essay on art and culture:

“Not for the first time I began to wonder about what draws us to the kind of culture that lasts, that has some value beyond the moment and that takes us somewhere we haven’t been before. And how we can make this accessible and attractive to the generation coming after us. ….. If you leave a thread lying around someone may come along and pull it.”

His thread theory is, in many ways, how the staff and visiting artists use the assets of the Watts estate to develop meaningful participation. This may be through a G F Watts portrait or the face of an angel in the Chapel or the natural landscape or the gigantic sculpture of a man on a horse. Whatever the source of inspiration, the guiding philosophy is that participation in the arts and culture is the prerogative of everyone.

During the discussions with the various people who contributed five predominant themes kept recurring and these have been distilled out and presented as follows.

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1 The Times July 26th 2019 The social media generation wants a cultural revolution, David Aaronovitch, https://www.thetimes.co.uk/edition/comment/threads-running-through-high-and-low-culture-can-benefit-us-all-fv0rj0lb6
CULTURAL DIVERSITY

One important development since the 2017 report is the redefinition of the organisation’s mission as Art for All so that every programme and activity is committed to serving the widest range of people and a local area which is far more varied than it might first appear. Diversity is central to the new strategy and picks up on Mary Watts’s commitment to introducing people to art and craft who would otherwise have little or no opportunity for creativity. Today this philosophy guides a twenty first century interpretation of how to make the estate as open and welcoming as possible, appreciating that it may not always be the artworks themselves which first inspire and invite. It also succeeds in making the heritage of the nineteenth century relevant to diverse audiences, including school children and adolescents.

Notable recent developments are the introduction of the Golden Ticket which is offered to pupils from targeted schools and members of community groups giving free entry to their families, with discounts offered to people working in emergency services. New community partnerships have been established including with DAiSY, the Surrey wide disability arts umbrella. A new research programme is underway with the University of Surrey to broaden audiences using the digital platform Smartify2. The Volunteer Programme, essential to keeping the Artists’ Village open seven days a week, has broadened its membership to include younger people, including some who have been introduced by partner charities.

PLACE

One of the most striking aspects of the commentaries from the many different people who contributed to this report is the sense of pride and shared ownership of the Watts legacy. This reflects the focus on enabling active participation in different creative activities, rather than simply inviting visitors to come in to observe and listen. In an area of high property prices, with London as its closest major city, there was a sense of satisfaction and gratitude that Watts Gallery - Artists’ Village offers a shared public space which is welcoming and ‘is not a big grand building’, as someone commented. There was clear appreciation of the vernacular style of the architecture and the cluster of low buildings surrounded by vegetation.

This acknowledgement of the Artists’ Village as a place of huge local significance was expressed by Mary Branson, who worked as Artist in Residence in 2019 and is renowned nationally for her contribution to public art. She described it as a hub which is increasing in value to local artists as a place to meet, one which is no longer an ‘isolated place’ but which brings people in so that they can take inspiration from it. She expressed her excitement at the plan to install the Watts sculpture Physical Energy by the side of the A3, with value not only in drawing attention to the inconspicuous Watts estate but also as something which will be aspirational for local communities and artists.

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2 This follows research funded by Research England Innovation Voucher which resulted in the report Digital Futures: Augmented Reality in Art
**PHILANTHROPY**

The ambitious plan both to restore and further develop the Artists' Village represents a great success story of twenty-first century philanthropy. Millions of pounds have been raised from philanthropic as well as other sources, not only for capital expenditure for the Gallery, the Studios, grounds and the artists' house Limnerslease, but also for the many programmes described in this report. In upholding the legacy of the founders G F and Mary Watts who realised philanthropy through art, an invitation has been accepted by a wide range of donors to give time and money. Many value their active participation and the sense of belonging to a strong community in which they can see tangible evidence that their contribution is worthwhile.

However, the scale and impact of Watts Gallery - Artists' Village and the value of its fixed assets in the form of land, buildings and artworks conceal the precariousness of its funding as a relatively small, self-governing charity with only two months of free reserves. Philanthropy is no less necessary now than it was in the late 19th century. In the same way that the late Victorians such as G F and Mary Watts were way ahead of their time in their commitment to art for all, they also had a sophisticated approach to philanthropy seeing it as a right and obligation of everyone. Fundraising models, such as The Big Give, provide an effective platform for inviting everyone to come to the party and to give in a way which is commensurate with their means.

**COMMUNITY ENTERPRISE**

The influence of Mary Watts is now very visible following the opening of the Studios and Limnerslease and there is growing interest in the social history and lives of the artists who lived and worked there. Another important aspect of Mary’s legacy is in the encouragement to participants to exhibit and sell their work. Notable examples are the Christmas wrapping paper designed by members of the STAR³ school project and the artworks sold by prisoners at HMP Bronzefield in the Art for All Exhibition and in the prison’s community café. A recurrent question during the information gathering for this report was whether the Compton Pottery will be revitalised as a place of training and employment.

Trading is an essential source of income and the profits from the Teashop, Shop and Contemporary Gallery contribute to the costs of the activities which deliver social impact. Sales have increased by 29% over the last five years and provide visitors with the opportunity to support the Watts Gallery Trust by purchasing from the Teashop and Shop. They also, indirectly, contribute to other local enterprises as supplies for the Teashop are predominantly from local sources. The Contemporary Gallery now invites selected local artists to exhibit and sell work in six exhibitions staged each year, with profits split with Watts Gallery Trading Ltd.

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³ STAR is a programme delivered by the Waverley Schools Federation described later in this report. Image left: Limnerslease inspired wrapping paper design by STAR Project youth group and artist Gina McAdam.
PARTNERSHIPS

Effective collaboration is a fundamental part of Art for All. Since the 2017 Art for All report most of the key partnerships with other charities, local government organisations and prisons have been strengthened. New relationships have been established which have extended Watts Gallery Trust’s reach, including to a number of disability organisations such as Surrey Choices, resulting in work experience and volunteering for young adults with learning disabilities. The effort made to make representatives of these partner organisations welcome and to understand their roles is an important part of the process of successful collaboration.

The comment that there is nothing ‘tokenistic’ about the Watts Gallery Trust’s approach to community engagement was volunteered several times by people who are immersed in the debate about cultural diversity. An important aspect of the authenticity of the learning and engagement activities is the effort made to understand the needs of each visiting group. Different people, from schoolteachers to representatives of local government, emphasised the trust they have in the staff and their confidence in the quality of programmes delivered.

In order to maintain the quality and ethos of Art for All trust needs to be mutual. Whilst formal agreements can be put in place, several people commented that it is the personal relationships and shared values which make them work. As the programmes continue to expand and demand is likely to outpace supply, greater emphasis upon shared values and selectivity in working relationships is likely to be necessary.

In October 2019, just as the research for this report was concluding, The Durham Commission on Creativity and Education was published by Arts Council England and Durham University. In one of many insights on how creativity is experienced and valued, this comment was made:

Creative placemaking has long been closely connected with the role of arts and culture in society which are seen as intrinsically social means for collective or individual enjoyment, providing space for debate, sharing of and respect for multiple perspectives, building community confidence, and establishing pride in local identity.

Watts Gallery - Artists’ Village is a good example of creative placemaking as the case studies in the following pages demonstrate.

Images left to right:
John Frederick Lewis inspired textiles made by East London Textile Arts and Art for All participants.
Members of Art Forum reviewing the Art for All exhibition, June 2019.

METHODOLOGY

This report builds upon earlier research conducted in 2016/174 which mapped the different ways in which Watts Gallery - Artists’ Village delivers social value, specifically through learning and outreach activities, community enterprise and the volunteer programme. It was guided by NESTA’s Standards of Evidence5 in which the first standard is to ‘describe what you do and why it matters’. This new report follows a similar approach and, where possible, identifies positive change since last time round.

Quantitative data gathered for Arts Council England and other public funders has been provided by the Learning Department and is incorporated into this report. The Head of Public Programmes, Learning and Visitor Services, Kara Wescombe Blackman, drew up a list of activities to observe and recommended a number of external stakeholders to be invited to comment. Qualitative information has been obtained by talking to each member of staff responsible for delivering Learning activities and, where possible, triangulating this with comments from external stakeholders and observing activities. Very often this included the opportunity to talk directly to participants. Discussions were held with all Heads of Department and Learning and Visitor Services staff, as well as the Director and Chair of Trustees.

The report’s author, Helen Bowcock, is a Trustee of The Hazelhurst Trust, a grant making charity which focuses on providing access to educational opportunities in the local area. Since 2010 the Trust has contributed annual funding to the Watts Gallery Trust for learning and outreach activities. It was one of the key partners which provided an interest free loan and major grant for the purchase of Limnerslease and its Studios. The report cannot claim to be completely impartial because the Trust has an interest in the ongoing success of Watts Gallery - Artists’ Village. However, as a major funder, it also has an interest in evaluating the social value it delivers to provide assurance that the money is well spent. This report is a way of sharing the evaluation produced by The Hazelhurst Trust.

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In September 2019 a new Index of Multiple Deprivation was published by the Office of National Statistics, updating the last one published in 2015. It confirmed that there are some areas within close proximity to Watts Gallery - Artists’ Village which rank highly on the Index and that there are stark contrasts right on its doorstep. It also shows that those areas high up on the Index show particularly low measures for Education, Skills and Training and three have worsened since the last Index was published in 2015.

The diverse nature of the population on the doorstep of Watts Gallery - Artists’ Village challenges assumptions about Surrey’s levels of wealth and education. Certainly on the south side of the A3, in a zone of Guildford closest to the Artists’ Village, residents are in the top 1% for Education Skills and Training in the whole of England. However immediately adjacent to this area the residents of another zone, located on the other side of the A3, are in the lowest 4% on this same measure, according to the most recent Index of Multiple Deprivation.

The map opposite highlights areas in the local area which record low scores for Education, Skills and Training and the learning and outreach activities delivered by Watts Gallery Trust to address this, together with a zone in the top 1%.

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Godalming Ockford Ridge
In bottom 12% Opportunities Project

Guildford Westborough
In bottom 4%
Secondary school programme & outreach programme

Guildford Onslow
In top 1%

Farncombe Binscombe
In bottom 13%
Infant School Project & Opportunities Project
REACHING THE MOST MARGINALISED YOUNG PEOPLE

The Watts Gallery Trust has established partnerships with local government authorities and with charities that serve young people who are living in particularly difficult and challenging circumstances. Through these partnerships the Trust is reaching some of the most marginalised young people in our local area, enabling them to participate in Art for All. The following case studies provide evidence of the way their quality of life has been significantly improved and of how some of them have obtained qualifications and a route to further training and employment.
STAR

STAR is a programme established by the Waverley Schools Federation to support ‘vulnerable learners’, pupils who struggle for different reasons at school and, in some cases, are unable to attend and, for several years, its members have been coming to Watts Gallery - Artists’ Village. In the 2018/19 academic year twenty of them attended workshops and many exhibited work in the annual Art for All exhibition. They were invited to come back each week during term and to work towards obtaining the Arts Award, an accredited national qualification intended to deepen their engagement with the arts and to build creative and leadership skills.

Ruth Williams is the Outreach Officer with responsibility for this programme. She does not need to know the precise reasons why STAR members have been recommended to attend but is aware of their lack of confidence and social isolation. She knows that often there will be one or two very high achievers, others with low academic performance and some who have extremely difficult family situations. She has noticed the relief when they realise that they are accepted and she believes that it is part of her job to make them feel welcome and to watch out for anyone who starts to struggle and to ‘scoop them up’.

George Knights, the Director of Waverley Schools Federation, described the quality of the programme provided by Watts Gallery Trust as ‘exceptionally high’, providing the opportunity to work with professional artists where people are ‘so empathetic and kind’. She said that once pupils are persuaded over the doorstep no child has not wanted to go back. She does not need to send a member of staff to accompany them as she has confidence in the standards of care and that Ruth will alert her to any concerns. The pupils who attend are below the high threshold for admission to mental health services but are, in most cases, very self-conscious and find school overwhelming.

George describes the Art for All programme as a wonderful respite which provides an atmosphere of calm, away from the anxiety of the school bell and where STAR members feel accepted and safe. Some have swapped numbers and made connections with others who are in a similar situation. She has found parents, whom she describes as in many cases extremely worried about modern pressures on their children, to be highly appreciative of this programme and the opportunity to visit the Art for All exhibition. It is opening up options, providing transferable skills and may, ultimately, provide a route to employment.

On a warm sunny day at the end of the 2019 academic year a group of STAR members returned to the Clore Learning Studio for a catch up session before the summer break. They practiced some print making skills learnt that term and then sat outside to eat lunch before spending the afternoon session sketching in the gardens. The consistent message that they gave when asked about their experience at Watts Gallery - Artists’ Village is that it has given them confidence and new skills and an appreciation and enjoyment of art.
Since 2013 Watts Gallery Trust has worked with Surrey County Council to provide programmes and qualifications for young people who are not in employment, education or training and, in some cases, have chaotic family lives. During a time of organisational and financial change the Art for All Programme has provided continuity and a partnership that the Council’s managers and youth workers can rely upon. In the 2018/19 academic year four adolescents have obtained the Trinity College Bronze Art Award.

Ruth Williams describes some of the young people as isolated and knows that they feel high levels of anxiety about coming to a new place. She has found that introducing them to the house, Limnerslease, and talking about the lives of the artists who lived there an effective way of overcoming their fear. She observes that for those living in precarious circumstances, there is something very meaningful and reassuring about spending time in a house and drinking tea, sitting on the sofa of the Watts’s drawing room and hearing the stories of their lives.

The young people are accompanied by their key workers and, sometimes, by other staff members from Surrey County Council. They too are made to feel welcome and at ease in a new place that is likely to be very different to their normal working environment. This has been an important factor in the success of this collaboration and, given the significant resource constraints within which the Council staff work, provides a strong foundation of trust and assurance of value.

One participant remembers that she was extremely anxious on her first visit to Watts Gallery - Artists’ Village following a period of severe isolation. She thought that she did not like art but was coaxed into the Clore Learning Studio by her key worker where she received a characteristically warm and understanding welcome. In a remarkable turnaround she has enrolled at Guildford College to do A Levels and has worked as an art assistant at the Fairy Fair. This involved supporting artists and the learning team to deliver workshops for forty – fifty visitors per session, a challenge for any school age person. She designed this flyer (right) for the valuation day with Ewbank’s.

The Fairy Fair has become an annual event

Footnote:
3 The Fairy Fair has become an annual event
‘Our partnership with Watts Gallery has been invaluable to a wide number of young people many of whom have not felt comfortable leaving their homes for a long time. We’ve seen the young people’s confidence build and their belief in their abilities has grown. The stunning location and inspiration of the artists has encouraged even the most anxious young person to confidently display their works of art. I look forward to continuing our work with Watts Gallery’.

Jessica Clarke, 
User Voice and Participation Manager, 
Surrey County Council
THE FOLLOWING IS AN ACCOUNT BY THE FATHER OF AN EIGHTEEN YEAR OLD OF HER EXPERIENCE OF ART FOR ALL

As the current project nears its end I’d like to put on record how valuable it has been. I’ve watched my teenage daughter approach it nervously at first, then actively enjoy it, while gaining a knowledge of art techniques and a new enjoyment in their use. The class has helped broaden her interest in art, taught her more about it, and improved her confidence. I do hope that it will continue spreading its benefits to young people.’

A longer version is that Maria arrived at the Gallery nervous and unsure. She was worried about talking with the other girls and the possibility of being rebuffed by them. That she was there at all was with the idea of broadening out a lifestyle that, since she dropped out of school with depression, was centred on her bedroom. She had always had an interest in art, but it was secondary to a love of reading, and not something in which she pursued instruction; she was content with sketching.

She came out of the first session still scared about socialising with the other girls, but captivated with what she had learnt/been allowed to experiment with. The sheer enthusiasm and cosiness offered by Ruth and the other instructors (indeed every adult she’s met involved with the YSS at the Gallery) smoothed over the edges of being relatively far from home and in a new environment. That sense of human warmth and praise for her work buoyed her up and has continued to do so. The interest in the various media she’s experienced, and the freedom to try anything, and perhaps fail at it, rekindled an interest in visual arts that has helped add a new facet to her life. Directly as a result of the scheme she will be moving to doing a distance learning art foundation, followed, hopefully by a UCA access course involving college attendance and then, in time, a distance learning art degree. This may never lead to a career but it has ignited or re-ignited an interest in art that is giving her something to be interested in, and improving her self confidence. It also allows her to say that yes, she is learning something, when people ask (for example at the local museum where she is now volunteering), and to put on her CV as and when she looks for employment.

Interestingly, yesterday in the car on the way home we discussed how it was to be back at the class and her comment was that ‘everyone is so nice’. That has been a constant refrain, and the familiarity with the term ‘nice’ should not undervalue the importance of that quality in her time at Watts. Everyone being nice proves that most adults can be trusted, that they aren’t necessarily scarily judgemental, that they have interests and want to share them. That they care. Demonstrably, at the Watts scheme they do, and that has helped improve her self-esteem and opened up new opportunities or uses of her time for her. She also mentioned that she likes what she described as the freedom to be creative - as in ‘at school the arts teachers were good but it was never as creative; you always new things had to be done in a certain way in line with the syllabus.’

8 YSS refers to Surrey County Council’s Youth Support Service
AMBER

Amber is a charity which serves young people who are homeless and unemployed, helping them to raise their aspirations and to take responsibility for their lives and providing opportunities to enable them to move to positive, independent futures. One of its three residential centres is located in Surrey. A manager from this centre visited the Art for All exhibition two years ago and, as a result, made the request to bring some of the members to Watts Gallery - Artists’ Village. Since then a number of them have visited of whom seven have been regular attendees.

Ruth Williams felt that it was important to make the visits very informal and, as always, to find some way to overcome fear and apprehension and find something to engage each individual. The opportunity to spend time in Limnerslease opens up a rich seam of social history whilst building confidence and trust before the new challenges of trying art are introduced. She commented that often these young people grasp the stories with greater enthusiasm than do other visitors and details take on great significance, for example the Watts’s adoption of their daughter Lillian. Over time confidence has increased to the extent that two Amber residents have undertaken paid work placements at the Artists’ Village and several have obtained their Bronze Art Award.

SURREY YOUNG CARERS

In 2018 an approach was made to Surrey Young Carers, a charity which provides a break from home, support and activities for children and adolescents who care for family members. Not only do they carry a considerable burden they also miss out on leisure activities and may be very isolated as a consequence of their circumstances.

The coordinators from Surrey Young Carers willingly accepted the invitation to bring groups of their members to the Artists’ Village and to take up the offer of artist led workshops and the opportunity to exhibit in the Art for All exhibition. As they explained, the focus at home has to be upon the needs of the sick or disabled family member and they gave examples of some of the challenges their members face.

In what is a very consistent message from representatives of partner organisations the coordinators commended the calm atmosphere and the warm and friendly welcome that can be relied upon. It was clear that they feel highly protective to the young people and also a strong duty to the parents who need to trust that the environment will be safe and the experience enjoyable. In this trusted space they find the opportunity to find out how things are and whether further help may be needed.
In 2019 sixteen young carers have attended one day workshops and six of the participants who attended after school workshops created work which was exhibited in the Art for All exhibition. The exhibition has taken on huge significance, providing the chance for the exhibitors to invite their families to something that makes them the focus of attention, generating a sense of pride and a celebration of achievement. For families who are, in many cases, socially isolated it is a welcome break enabling them to share an occasion with others who are similar. Since the partnership with Surrey Young Carers was established the demand for places has been huge and Watts Gallery - Artists’ Village wants to continue to offer them at no cost to ensure their continuity.
COLLABORATING AND DEVELOPING NEW PARTNERSHIPS

The James Henry Pullen: Inmate-Inventor-Genius Exhibition took place in the main Galleries in 2018. It provided an unprecedented opportunity to use the themes and ideas in Pullen’s work to establish new collaborations and to engage new audiences, especially for people with special needs. This was founded upon the close alignment between the curatorial and learning departments during the planning and execution of the exhibition. Their shared commitment to cultural diversity exemplifies the ethos of Art for All and resulted in a highly collaborative effort involving local government partners and a broad range of charities serving disability needs.

Image reproduced by permission of the Langdon Down Museum of Learning Disability and the Down’s Syndrome Association UK
According to Director Alistair Burtenshaw “Pullen and his artistic output defied categorisation and provide a timely reminder that creative genius can be found in unexpected places just as it did when his art and his story captivated nineteenth-century audiences”.

Pullen was deaf and had undiagnosed learning difficulties. He lived for much of his life at the Royal Earlswood Asylum, a pioneer in the use of creative therapy in medicine, and where he became a gifted carpenter and created fantasy items, notably model ships and a large mechanical mannequin.

It is worth noting that the Pullen exhibition itself constituted something of an experiment for Watts Gallery, and a curatorial challenge given the limited number of artworks and their very unusual nature. However the result was described in Museum Crush as ‘a new perspective on a largely forgotten artist of wit and inventiveness by examining the broader context in which Pullen was working – the world of nineteenth-century science, technology and psychiatry.”

Members of the Arts Partnership Surrey, co-ordinated by Surrey County Council, had already been considering how they could do justice to Pullen’s work and were keen to find a way of being involved in the exhibition. The Council administers DAiSY, an umbrella which encourages arts training and development for twelve different disability organisations in Surrey including the Orpheus Centre, Stopgap Dance Company and halow. Karl Newman, Community Arts Manager, saw a significant opportunity through the Pullen exhibition to provide an immersive arts experience to many people with special needs and to use it as a source of inspiration and motivation.

“Art is often more important to a person with special needs. It enables them to say things they cannot say directly, a way to deflect feeling. It creates a safe distance and provides a way of putting themselves forward to the world” Karl said. He succeeded in obtaining Arts Council funding for an artist, Russell Jakubowski, to deliver artist led workshops. In total one hundred and five people with physical and learning disabilities were introduced to the work of Pullen and then participated in the different arts activities, including at Watts Gallery - Artists’ Village. Karl considers that being able to work on site and the immediacy of the experience was very valuable to the participants, providing them with the best way of processing information in context.

The Pullen exhibition was effective in forming partnerships and in generating different opportunities in different forms of arts. Russell Jakubowski worked with eight DAiSY organisations to create a flotilla based upon Pullen’s model fantasy craft. Ochre Studios worked alongside Russell to produce dramatic wall hangings. Dramatize, a member of the DAiSY network, developed a short play called Imaginarium and incorporated giant hand made puppets which were designed and made by members of halow and Opportunities, with guidance from East London Textile Arts.

10 www.artspartnershipsurrey.org.uk
One remarkable consequence of the exhibition was a performance choreographed by a member of Stopgap Dance Company, a dance company involving learning and physically disabled, and non-disabled dancers. Chris Pavia, one of its senior artists, was inspired by the replica of Pullen's Giant. According to Callum Graham, Programme Coordinator for DAiSY, ‘he saw it viscerally as an authority figure which prompted his idea for Captain’s Duties’. The Giant was a replica of Pullen's original work, produced by the performing arts theatre company Vital Xposure, based in Hackney Empire. It was displayed throughout the exhibition in the Sculpture Gallery at Watts Gallery – Artists' Village, between the giant casts of G F Watts's *Physical Energy* and the Tennyson Memorial.

Captain’s Duties was performed in the main Gallery with the backdrop of G F Watts paintings and only lanterns for props. Chris loved the calm space and the opportunity to perform in a different setting. These are his words, in conversation with Callum Graham, about the experience:

What did you think about performing at the Gallery? Did you enjoy it?

*Performing at the gallery I thought the space was great to perform in, because it over looks the framed pictures around the space and gave a good atmosphere. I liked performing there because I had a chance to look at the paintings and some of the sculptures, which really inspired me. The people at the museum were extremely kind and they showed me the space and exhibition of James Pullen.*

Was it different performing here, compared to on stage or outdoors?

*To me I didn’t see any difference at all because when I am performing I am in the moment. I think it worked well being performed inside like you would at a theatre, as the lighting in the gallery really helped with the atmosphere and the glow from the lamps. If it had been outside this would not have worked so well. One thing that was different and challenging about performing in the gallery were the low wires. I had to make sure I did not fall into the wires and it restricted my performing space making it smaller than I would have ideally liked. But it was a new space to perform in for me and this was exciting. The only other thing that was different was the dressing room - there wasn’t a lot of space to warm up in, so I had to adapt for this.*

Did it help having the Pullen exhibition there for you to go and see? Did it help inspire you when creating your solo?

*Yes it did inspire me because being able to look at all the sculptures and drawings in real life really helped rather than just looking at pictures. I had great fun choreographing Captain’s Duties because I liked James Pullen's work, it really interested me. The Giant in particular was amazing and really helped me create my material.*
The new mission statement Art for All is exemplified in the activity around the Pullen exhibition. Its success is founded upon close cooperation, most notably between the Curatorial and Learning Departments. Brice Chief Curator Cicely Robinson considers that the whole point of the curatorial role is to make art as accessible as possible and the number and diversity of people who benefited in some way from the exhibition are evidence of how well this is understood and made real.

The exhibition also demonstrates a commitment to working in partnership with external organisations, genuinely giving them a stake in a place which has been restored to charitable ownership and which is taking on an increasingly important role as a public asset. In describing the way in which the different collaborations worked Karl Newman said

“attitude is everything. There is nothing tokenistic about the culture at the Artists’ Village. One of the outcomes of the project is the ongoing dialogue and the connections which have been made”. 
REACHING INTO THE CRIMINAL JUSTICE SYSTEM

There are six prisons within twenty five miles of the Artists’ Village. They include two women’s prisons, HMP Send which is located just ten miles away, and HMP & YOI Bronzefield which includes a young offender unit. For almost twelve years Watts Gallery Trust has assisted with an arts programme in the women’s prisons and, more recently, workshops have been delivered also at HMP & YOI Feltham.

Like so much of the Art for All programme inspiration is drawn from the work of G F and Mary Watts. In his painting of the Good Samaritan, Watts paid tribute to a factory foreman who established a charity to support the rehabilitation of newly released prisoners and to find them employment. He chose to paint the portrait of Josephine Butler, the only woman to feature in his Hall of Fame, who campaigned for women’s rights and for prison reform.

Much of Mary Watts’s activity was devoted to teaching art and craft to prevent people from falling into poverty and, potentially, into crime.

HMP SEND

Art workshops are intended to play a preventative role, equipping prisoners with skills, confidence and motivation to help them on release from custody and to reduce the risk of reoffending. At HMP Send Watts Gallery Trust works with the Michael Varah Memorial Fund in providing a professional artist to facilitate a studio within the prison each week. This involves providing inspiration from the Watts collections and the opportunity to exhibit and sell work in the annual Art for All Exhibition and to sell Christmas cards and calendars in the Shop.

Professional artist Sophie Artemis has been delivering the sessions at HMP Send for several years and she provided this quotation to the 2019 Art for All exhibition: ‘I want to give the women a voice and the ability to express themselves in a nuanced and considered way and to show discipline and self-motivation. I want them to be part of something bigger than themselves, to care about others in the group. I also want them to make work that they feel proud of.’
At HMP & YOI Bronzefield members of the Learning team and a professional artist delivered a series of workshops in early 2019, inspired by the De Morgan collection. With its brilliant colours and images of nature it proved to be very well received and resulted in each attendee exhibiting in the Art for All exhibition. Ellen Love, Community Programme Curator, observed that as HMP & YOI Bronzefield includes a local prison, some of the women had been in custody for only a couple of days and were just coming to terms with this. She quoted one who said ‘I didn't know I could do good things’ but had found a new capacity through art.

Following the success in exhibiting in the Art for All exhibition the decision was made to display the work for the first time inside HMP Bronzefield. The Watts Gallery staff were working in collaboration with Jailbirds, a social enterprise which operates in Sodexo prisons, teaching creative and craft skills and enabling prisoners to produce items for sale. A community café was opened in 2019 in the entrance to Bronzefield providing an appropriate space which is visited by prisoners’ families and members of the local community. In July the work, which had been on display in the Watts Contemporary Gallery, was delivered back to the prison and mounted on the wall of the café.

Jessica Cate is a Jailbirds art tutor who was central to the collaboration and she considers that the workshops and the exhibition were a great success. A very important factor in this is the depth of experience that the Watts Gallery staff brought in working in prisons and understanding the complexity of this environment. Jessica described them as ‘absolutely superb’, both in terms of their level of organisation and their capacity to work with each prisoner individually regardless of the level of skill. She greatly appreciated the understanding of the particular health and safety requirements, the completion of necessary paperwork and the effort made to frame and label the art ready to exhibit. But of most significance was their empathy and the way they brought new techniques, brilliant visual presentations and the history of the Victorian artists.

“It was heavenly to have this, their understanding of how to engage the women, some on life sentences and others just about to be released. I would give 100% on all aspects of what they did – it was appropriate, inspiring, exciting”. Jessica Cate, Jailbirds art tutor, HMP Bronzefield

One tangible output of the project at HMP Bronzefield was that the women were given certificates as evidence that they had completed the work and had participated in two exhibitions. As Jessica pointed out she and her colleagues are not allowed to give references for former prisoners who are applying for jobs but the certification provides valuable testimony of skill and achievement. It also gives them something positive to talk about in their efforts to rebuild their lives. Jailbird’s mission is to increase the employability of former prisoners and so the work with Watts Gallery is proving to be valuable and there is hope of increasing the number of workshops in 2020.
For several years Watts Gallery Trust has delivered workshops at this young offender institution on the edge of Greater London. These are made possible by Novus, a not for profit social enterprise dedicated to innovative offender education, training and employability services. Novus coordinates participants and provides a member of staff who is present throughout each session.

In 2018/19 twelve workshops in four day sets were delivered with a maximum of twelve participants in each group. Over the year thirty six young offenders have taken part and twenty four of them have achieved Trinity College Bronze Arts Award and exhibited in the Koestler exhibition at the Southbank Centre.

The significance of two thirds of these young men achieving an award should not be underestimated. Many have low levels of literacy or English language and have come to the art workshop because they have been told to attend, may have been excluded from formal education since Year 8 and some are there because they are particularly vulnerable. The majority can be classified as Black Asian Minority Ethnic (BAME) and have been involved in gang activity. With good reason they do not know each other at the start of the workshops and typically enter feeling very sceptical with a strong fear of failure.

The staff from Watts Gallery Trust apply their tried and tested approach to engendering trust and gaining their interest. They have perceived that the young men do not value art as they do not consider it sufficiently lucrative. However, over time they begin to enjoy it and see it as a form of relaxation. Sessions always begin with discussing a work of art from Watt’s Gallery Trust’s collection and participants are encouraged to interpret the work in their own way using various media. Although there are strict limits on the materials that can be taken into HMP & YOI Feltham, they have been able to experiment with drawing, painting, papier-mâché and screen printing. The workshops also provide an opportunity to learn tolerance as they need to work together in a group and they also learn sequencing skills.
In 2017 Ellen Love, Community Programme Curator, approached halow to discuss whether this Guildford based charity would be interested in introducing its members to Watts Gallery - Artists’ Village. A link between the two organisations already existed through Hilary Underwood, a long standing halow volunteer and Watts Gallery Trust Curatorial Advisor. The invitation was accepted and since 2017 twenty five members have been coming to the Artists’ Village and have been enthusiastic participants in a range of activities.

Halow was established in 2006 by a group of parents who sought to provide independence and opportunities for adolescent children with mental and physical disabilities. The charity now supports 200 young people, giving them choice and enabling them to make decisions about their lives. During a pottery workshop, one of halow’s Co-ordinators, Aisha Ariakutti, described the value of the partnership with Watts Gallery and what it means to the participants.

Aisha emphasised that all of the young adults attending the workshop love art and had chosen to be there during the summer holiday. She considers the activities both an opportunity for serious leisure but also as a potential route to employment, providing also a means of self expression for people who do not talk about their feelings, and helping with mental health. She also pointed out that they are fascinated by the story of G F and Mary Watts, that as they themselves are ‘Surrey people’ they feel that they can relate to these artists who lived locally and have left so much of value behind.

ENCOURAGING INDEPENDENCE AND EMPLOYABILITY

Many of the participants in Art for All would love to have greater independence and to develop skills which may lead to paid employment or to work experience and volunteering. The artist led workshops provide not only a nurturing environment but also structure, discipline and a shared social experience, building transferable skills and confidence. Working in partnership with local charities and community groups Watts Gallery Trust is helping to develop independence and employability in adults of varying ages who do not lack ambition but need extra help.
Aisha also made a very important point about the significance of the Artists’ Village as a place where she can bring her members. She commented on the quality of the experience and that in Guildford, where many buildings are being converted into accommodation, the only current option available is to rent a room where they are very limited in the artistic media they can use. “If we couldn’t come here the quality would just not be the same” she said.

Given the requirements of halow’s members Aisha is selective about partner organisations and finds that, in the staff at Watts Gallery Trust, there is understanding, flexibility and a genuine community spirit and that she trusts that they will deliver. In her view a clear measure of the success of the partnership and quality of the opportunity it offers is that she has seen a significant increase in enquiries for her programme which is called ‘A Reason to Get Up’.

Members of halow participated in the activities around the exhibition James Henry Pullen: Inmate - Artist - Genius and made some of the puppet heads. They exhibited work in the Art for All exhibition and many items were purchased. In one case a member sold all of his pieces, with some being reserved before the official opening. Another is succeeding in working as a volunteer. Sarah longed for a job and now works one day every week as a steward and also helps with administration within the Learning Department. In keeping with halow’s value of developing independence she makes her own way using public transport.
The Opportunities Project began in a community centre on a housing estate two miles from the centre of Farnham and has since extended its activities to areas in Farncombe, Godalming and Ash. Its purpose is to provide educational and social opportunities for women heading low income households who, in many cases, suffer poor mental health and have children with special needs. Their circumstances often mean that they are living in isolation, cut off from access to employment and training, with little or no respite from the demands of challenging everyday lives.

Almost ten years ago members of the project began to visit the Artists’ Village and many of them have been exhibiting and selling their work in the Art for All exhibition. During 2018 the Watts Gallery Trust took over management of the project and is working with three local government authorities to identify new potential participants. Ellen Love, Community Programme Curator, sees great potential amongst these women and is encouraging them in their ambition to produce work of commercial value. She says that, in some cases, they just need ‘one small push’ as exemplified by Anne Marie who found the confidence to lead a tour of the Art for All exhibition.

Images clockwise: Opportunities participant makes a puppet head inspired by James Henry Pullen. Opportunities participants draws from life. Participants from Opportunities have a workshop with Artist in Residence.
During the years that Anne Marie has been coming to workshops at Watts Gallery – Artists’ Village she has tried out book binding, screen, heat press and mono printing and using textiles to make a tote bag. She has returned with her children for Half Term activities and to Make Space Sundays and feels that she has learnt new skills and has been able to explore her own creativity. This has given her confidence and a sense of achievement and she took the significant step of agreeing to give a tour of the Art for All Exhibition. Although nervous at first she said: “I really enjoyed talking about what the process was on the skills we learnt to get to the final item and I think I forgot the nerves and just had enthusiasm whilst I talk as I gained so much from art for all.”

Most recently the exhibition John Frederick Lewis: Facing Fame has provided inspiration and has also given an insight into the social history of the time and the stories behind Lewis’s paintings have offered a stimulating talking point. In a project called ‘Re-envisioning J F Lewis’, a textile artist from East London Textile Arts designed a gown both inspired by and challenging the vivid images in Lewis’s paintings.

Members of Opportunities and women in East London produced their own tapestry octagons and, together with the Art Workers’ Guild, created the Octagon Gown which has been displayed in the Lewis exhibition at Watts Gallery.

The story of Mary Watts is a particularly powerful one for the women involved in these community activities. They are fascinated by the way in which she pursued her own professional career and enabled so many others, including local women, to develop their skills and earn for themselves. As a suffragist Mary was an active member of the Suffrage Movement and was supported in her views and activities by G F Watts.

“When Mary Fraser-Tytler decided to marry George Frederic Watts in 1886, little did she realise how important her decision would be for the future prosperity of so many. At a time when most wives had to abandon their own careers in favour of their husbands’, she managed to continue the development of her artistic talent. After her modelled gesso ceilings full of symbolism for their home, Limnerslease, she took on the task of planning and decorating a chapel for the new village cemetery and then proceeded to design gravestones to be placed there. From that developed the commercial pottery which made garden pots and furniture, memorials and small coloured pieces.”

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8 Hilary Calvert, Louise Boreham 2019 Mary Seton Watts and the Compton Pottery Philip Wilson Publishers
ENHANCING THE LEARNING EXPERIENCE

The reopening and expansion of Watts Gallery - Artists’ Village is providing an increasing number of school pupils with the opportunity for an immersive arts experience, opening up the assets of the whole estate and offering the chance to try out different artistic media. There is value in the availability of such a high quality offer within the local area, giving insights into the social history and heritage as well as experiencing art and culture. As the Artists’ Village is considered, increasingly, as an exemplar of community engagement, it is attracting students from London and further afield to learn about its mission. It is also using new digital approaches in its commitment to lifelong learning.

The Schools Programme at Watts Gallery - Artists’ Village has expanded considerably over recent years and has seen many repeat bookings. The Learning Department took the initiative to send a flyer to every school in Surrey inviting them to a full day of immersive gallery tours and artist-led workshops. The cost to each school is £120 +VAT for a group of 30 pupils. Teachers’ continued professional development workshops are also offered to explore the collection and to develop teaching ideas.

The school visits take advantage of the whole estate and the staff from the Learning Department try as hard to as possible to enable young visitors to step into the shoes of the artists who lived and worked there. This includes bringing in costumes from Surrey Arts Wardrobe to demonstrate to the way people dressed in the late nineteenth century. Once they have toured the galleries they visit the Studios and learn about the process of creating art and then have the chance to try out techniques including drawing, modelling in clay and print making in the Clore Learning Studio.

Sarah Jarvis, Learning Programme Curator, who has worked for a large London arts organisation, believes that there is particular value in the connection that the school pupils can make with the artists at Watts Gallery - Artists’ Village and the understanding that creativity is not just about painting. She and her colleagues want to convey to the visiting groups that ‘we are here for you, you are allowed to take up space here and be part of this place and connect to it’.

There is a strong commitment to ensuring that the visiting school groups gain as much value as possible and that the visit is both enjoyable and educational. The Sculpture Gallery provides the opportunity to link to the school curriculum, explaining the myths and legends of Ancient Greece, for example. Sarah describes the gasp of wonder when young visitors go through the door and see the sculpture of Physical Energy, in awe of its scale and curious about its origins.
DELIGHT IN WATTS

Watts Gallery Trust continues to collaborate with Delight Charity which works with the primary schools serving the most deprived areas of Surrey to include pupils who may otherwise miss out on an immersive arts experience and on the opportunity to visit a gallery. Delight selects ten schools each year with the highest proportion of children who receive Pupil Premium and brings them to visit for the full Artists’ Village experience, including a creative workshop. A professional artist works with the children back at their schools where they produce their own works which are mounted on canvas and displayed in an exhibition in the Old Kiln. The children and their families are invited to a special view where the achievements are celebrated. Delight raises money for the artist’s costs and for transport and Watts Gallery Trust does not charge for the school visits and exhibition.
ST JOHN’S SCHOOL REDHILL

This primary school has visited Watts Gallery – Artists’ Village three times in the last six years, having selected it for one of two trips offered to pupils during the year. One of the teachers, Kate Sweeney, commented that, when she visited to undertake the risk assessment, she wondered how the Victorian art could be made relevant to a group of five, six and seven year olds. However, she described the staff and the volunteer who hosted the visit as ‘brilliant’. She commented that they really held the children’s attention, telling stories, conveying key facts, inviting them to look for things in the paintings and showing them the period costumes of the era. In an artist led workshop the children were taught to design and make ceramic tiles which were then fired in the kiln and they were ‘thrilled’ to receive their finished items to display back at school.

Kate explained that the cost of providing trips for the children, specifically the coach hire, has increased considerably and has forced her school to offer only two each year. Therefore she and her colleagues need to feel confident in the choices they make and that they will receive value for money. She also commented that, as a teacher, there is much to think about in taking the young children away for the day and commended the Watts Gallery Trust staff for engaging them so well, even receiving praise from members of the public that they were so well behaved within the Gallery. Kate also commented that most of the children do not go to art galleries and never would without this ‘incredible opportunity’.
In 2015 the De Morgan Foundation, an independent charity which owns the work of artists William and Evelyn De Morgan, established a partner agreement with the Watts Gallery Trust. The Foundation’s office is now located in the Artists’ Village and a major part of the collection is exhibited within the Richard Jeffries Gallery within the main gallery complex. The De Morgans were friends of G F and Mary Watts and visited the estate in Compton regularly and shared some of their beliefs about the value and purpose of art. Today the De Morgan collection has an important role to play in the ethos of Art for All.

The collection includes brilliantly coloured patterns, beautiful images of nature and of Greek legends. Its Curator, Sarah Hardy, believes that very often it provides a valuable introduction to the other collections within the Artists’ Village, particularly for children and people who are new to art. As she observes, Watts Gallery has a strong following of people who will come anyway. The challenge is to find a way of appealing to those who have not found a way in, who may need to be encouraged to cross the threshold and overcome perceived boundaries. The success of the workshops at HMP & YOI Bronzefield, which used images from the De Morgan collection, provides an example of this collection’s capacity to make art accessible.

In a programme called Sublime Symmetry, Sarah has used the collection in an imaginative way to help schools to incorporate art into their syllabus and to use it to help teach mathematics, particularly geometry at Key Stage 2. She realised that William De Morgan’s work contains many patterns and angles and shapes, almost certainly influenced by his father who was a Professor of Mathematics at University College London. This programme offers a different approach to exploring mathematical principles, especially for children who are put off conventional approaches. Sarah has developed a teachers’ pack to accompany the exhibition, so that schools visiting the De Morgan Collection may have an introduction in the classroom before they arrive, and continue their learning after their visit. The teachers’ pack contains ten lesson plans for Key Stage 2 Geometry which can be downloaded from the De Morgan Foundation website free of charge.

Sarah is particularly committed to opening up opportunities in the arts and culture sector for young people. She has offered work experience to secondary school pupils, including Millie (who is also mentioned in the section of this report on volunteers). She has worked with the secondary school pupils who attend the Art Forum, inviting them to select a painting from the De Morgan collection and to produce a commentary about it on SoundCloud. She is also a strong supporter of the Watts Gallery Trust Volunteer programme, commenting that it would not be possible to display the collections without their commitment of time but also their thirst for new knowledge. She has trained three of them as guides to the De Morgan collection.
Caroline Marcus is Chair of the Board of Trustees of the Group for Education in Museums (GEM) and is also a Senior Teaching Fellow on the Masters programme for Museums and Galleries Education at UCL Institute of Education. She brings her students to Watts Gallery - Artists’ Village for their annual trip because it provides a very effective way of teaching how to engage diverse audiences in art and culture. In her view the implementation of Art for All provides a benchmark for community learning and participation and, while many organisations are still debating how to do it, ‘they got it right’. She said of Watts Gallery Trust:

“It is an exemplar of a socially engaged but practical mission, they live and breathe the mission of community engagement. It is exactly what we talk about with students - ways that galleries and museums have the potential to change lives”.

Caroline identified the things that Kara Wescombe Blackman and her team get right, commenting just as Karl Newman has done, that there is ‘nothing tokenistic’ about the way they bring very different groups of people into the Artists’ Village. She commended the collaboration with other organisations, the artist led workshops, the use of programmes such as the Art Award, the innovation of introducing the Golden Ticket and the community enterprise enabling local people to invest by spending money within the estate. She acknowledged that cultural diversity manifests itself differently here than in London where her students are used to seeing people of every faith and none. What is important is that the diversity of the local community is accommodated to make the area a better place to live and in this she congratulated the Watts Gallery Trust team for being ‘brave and bold.’

In a further initiative to broaden audiences and to provide new and different entry points into the Watts collections four six month posts have been created with funding from the Paul Mellon Centre and the Marc Fitch Fund. They will result in the collections being made available online and the successful post doctoral candidates for these roles will have demonstrated how they will make them as accessible as possible. As Cicely Robinson, Brice Chief Curator at Watts Gallery Trust, points out G F Watts is not always immediately comprehensible and therefore she and her colleagues have to work twice as hard to open the narrative around his work. For this reason there is all the more commitment to optimising the use of digital technology, including Smartify, to enable people to develop their own interpretations and curate their own collections.
Smartify is a digital platform which enables visitors to galleries and museums to scan a painting with the camera function on their phone and receive information about it through video, audio and text. This Community Interest Company describes itself in this way:

“We use the latest technology and simple design to create a non-intrusive experience. Our ambition is to re-frame the use of smartphones as engagement rather than distraction, and to help museums to build new audiences and revenue streams.”

In 2014 – 2016 Watts Gallery - Artists’ Village participated in a research study conducted by the University of Surrey, School of Hospitality and Tourism Management, to explore the uses of augmented reality to improve access to arts and culture. In 2019 a further study was conducted in collaboration with Smartify involving visitors, volunteers and staff at Watts Gallery Trust. The research took into account a recent White Paper from the Department for Digital, Culture, Media and Sport produced by Arts Council England. It sets out goals to promote digital technology to embed arts and culture in children’s education, to provide access to skills development and to reflect the diversity of the UK population.

The study by the University of Surrey provides an insight into the way a platform such as Smartify can be used to fulfil these goals. It concludes that arts organisations need to identify the opportunities to facilitate wider community engagement and design resources, including volunteer support, to optimise their use. In keeping with its philosophy of Art for All, Watts Gallery is highly committed to exploring all available possibilities.

The research by the University of Surrey involved thirteen volunteers and these are the comments of one of them about the potential of Smartify to diversify audiences:

‘It does open up the gallery to a wider audience in terms of accessibility. So, I think we need to be careful that the content we put on it does just that and it is not (only) serving the audiences who are already here... that’s what is exciting about it, for families to any disability, any background, that this is something for you’.

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12 www.smartify.org  
13 Treharne, H & Scarles, C 2014 Beyond the Visual: Augmented Reality & Image Recognition Technology in Spaces of Exhibition  
14 Scarles et al 2019 Digital Futures: Augmented Reality in Arts & Heritage  
15 The Culture White Paper 2016 Department of Culture, Media & Sport
TRADING AND SOCIAL RESPONSIBILITY

In 2016 a study by the University of Surrey\(^\text{16}\) highlighted the strong economic impact delivered by Watts Gallery - Artists’ Village. The team from the School of Tourism and Hospitality Management estimated that in 2015 it had generated £2.62 million to local businesses in Compton and other nearby towns and villages equating to 49 full time equivalent jobs. Its overall contribution to the wider economy was estimated at £7.76 million and 126 full time equivalent jobs. These figures were based upon an analysis of admissions to the Watts estate which amounted to 35,549 in 2015 and of visitor spending both within the estate and in the local area.

In the 2018/19 financial year there were 38,312 admissions to the Artists Village, an increase of 8% over the last five years and, by implication, a considerable uplift on the economic impact reported in the study by the University of Surrey. Just as it was during the time of Mary Watts, earning income and providing local employment represent very important aspects of both its ethos and its sustainability.

Watts Gallery Trading Ltd operates the highly successful Tea Shop, Shop and the Watts Contemporary Gallery contributing 31% of all of the Trust’s earned income. In the 2018/19 financial year net profit from these trading activities was £129,000, representing a 29% increase over the last five years. Around 85% of food purchased for the Tea Shop is from local suppliers with a value of just over £90,000 in the last financial year. There is an increased commitment to sourcing local products for the Shop where they fit the overall product range. The Shop has also sold products from the Art for All exhibition, notably Michael Varah Memorial Fund Christmas cards, and textiles produced at HMP Send.

A significant development is the expansion of the Contemporary Gallery exhibition programme, providing a rare resource for artists local to the Artists’ Village who are selected to exhibit and sell work. Appropriately, it is housed in Mary Watts’s former Compton Pottery. It showcases and sells work in six curated exhibitions each year, supporting selected contemporary artists in their development and desire to reach new audiences. Once a year a local artist is invited to have a solo exhibition and the most recent, Celia Lewis, sold 124 items. In the 2018/19 financial year net profit from these exhibitions was £20,000 and a total of 285 artworks were sold.

“The proceeds from the sale of work support Watts Gallery Trust’s learning and outreach Art for All programme which engages 31,000 participations each year in art and making. Sales from Watts Contemporary has the double dividend of helping artists of the past and present and supporting those who wish to engage with art and help current artists practice thrive.”

Jo Wilks, Head of Trading, Watts Gallery - Artists’ Village

The nineteen full time equivalent members of staff employed within the trading company live locally and include five university students who return to work in the holidays and peak trading seasons. There are also five volunteers who assist with Shop activities and with the Contemporary Gallery. Staff receive professional training in food safety, first aid and inhouse training on all aspects of best practice in service levels and customer care.

There are ambitions to enhance catering capacity given the frequent queues for the Tea Shop and to expand the Shop and significantly increase income from venue hire. Commercial activities make an essential contribution to the organisation’s overall revenue and anyone who purchases from the Watts estate has the assurance that their expenditure has a social return. The Contemporary Gallery represents a further commitment to the mission of Art for All, providing an exhibition space in an area where such opportunities are hard to find.
VOLUNTEERING: A VIRTUOUS CIRCLE

Volunteering can be considered a virtuous circle. Watts Gallery - Artists’ Village could not open its doors to visitors seven days a week without the volunteers who serve as stewards and guides in the Galleries, help at special events, assist with artist led workshops and with garden maintenance. As the series of case studies demonstrate they give considerable value but also gain a huge amount in return. There are examples of volunteers who have found a new focus following periods of severe stress, have made friends as newcomers to the area, have discovered a whole new vocation and have obtained longed-for work experience.

At the time of writing there were 260 volunteers, of which 216 work as stewards serving the Galleries and Studios. The return delivered by volunteers requires ongoing investment by the Watts Gallery Trust. A small team is dedicated to their recruitment and coordination and an important part of this role is understanding what they want to gain from the time they spend at the Watts estate.

There is a consistency in what volunteers say about their roles, as demonstrated in the case studies below. They value the sense of belonging to a community, the confidence that they are giving to organisation that delivers social impact and the opportunity for continuous learning.

In keeping with the mission of Art for All, a focused effort is being made to recruit volunteers of different ages and backgrounds and to include members who have been introduced by partner charities such as halow. This may include people with physical and learning disabilities. One of the strengths of the of the volunteer programme is the core of highly experienced people such as John (below) who are keen to guide new recruits and help them overcome obstacles.
JOHN

As an accountant who was working in a senior management role in a major bank throughout the financial crisis, John felt little option other than to retire due to the stress of the environment. Then he was invited to an event at Watts Gallery – Artists’ Village and was motivated to apply to volunteer. G F Watts held significance for him as he remembered as a child looking at the painting Hope in a book owned by his grandfather in Argentina. For over five years he has served as a steward and then trained as a guide and during this time has been motivated to read as much as possible of relevance.

John explained how he sees his role in giving value as a steward, using judgement to decide whether to approach visitors to offer more information and to support the curatorial team in making the works and exhibitions as accessible as possible. He welcomes the initiative to establish a supported volunteer scheme, pointing out that it is entirely in keeping with Mary Watts’s philosophy, and he is keen to play his part in helping it to succeed.

John described the joy of experiencing school visits to the Artists’ Village, observing all of the different things which attract and engage the children. In his view these late Victorians were ‘terribly modern in providing so many hooks into art’. He welcomes the trial of Smartify, not only because it offers a new and different way to communicate but also the opportunity to use different voices to provide different interpretations of the works of art.

VANESSA AND MILLIE

Vanessa and her sixteen year old daughter volunteer as stewards together, although as an A level student who also has a paid job, Millie’s available time is limited. Having completed a Masters degree in Art Vanessa was keen to use and develop her knowledge and is delighted with the opportunity that volunteering provides. Having recently moved to Surrey she and Millie feel that already they belong to a community and value the connections they have made as well as the opportunity for learning and developing skills.

Millie shares some of the gallery shifts with her mother and they also help at events, such as the Make Festival. She was keen to make a contribution to her new local community and, despite the pressures upon her time, has thrown herself into the role. This has resulted in being offered work experience with Sarah Hardy, the Curator of the De Morgan collection, and the chance to curate her own exhibition. She described her excitement at the opportunity that this presents and the life skills that she will gain as well as the pleasure of spending more time within the Artists’ Village.

At a volunteer gathering, Vanessa was presented with an award for giving visitors a warm welcome to the Gallery. She has a particular personal commitment to making the collections as accessible as possible and is very interested in developing Watts Gallery Trust’s application of Smartify to aid people with visual and hearing impairments. As someone who herself relies upon hearing aids, she understands that audio guides are no help at all and is very interested in the possibilities that Smartify opens to audiences.
DEBBIE

Through illness and bereavement Debbie found herself extremely isolated and wanted to find a way, in her words, ‘of getting life back together’. She had been visiting Watts Gallery – Artists’ Village for years and, after a visit with a friend, decided to apply to volunteer. Having been accepted she said that, from the very start, it felt like home and people were very welcoming. She particularly values the sense of inclusivity and considers assisting visiting groups with special needs an important part of her role. In keeping with others she commended the unique culture in which volunteers are valued and feel part of a community.

LENIE

As a practicing artist who studied ceramics at the Chelsea School of Art, Lenie decided to change direction and work with fabrics, wool and embroidery although still loves being involved with pottery. She described how she was very inspired by a visit to Watts Gallery and, in particular, the learning activities programme and the ‘Art for All’ philosophy. In addition to doing a shift each week in Watts Gallery she provides much valued assistance with pottery and other crafts during the artist led workshops and other special events. She said “I love being involved with Watts Gallery, meeting people and learning from the different exhibitions and talks they organise. A very inspiring place to be involved with”.

CONSUELO

A visit to an exhibition at Watts Gallery opened up for Consuelo not only the opportunity to learn much more about art but also to develop a new career both as a volunteer and as a freelance consultant specialising in the museum sector. She was so inspired by the art and the atmosphere within the Gallery that she enrolled on a Museum Learning Foundation course with GEM (Group for Education in Museums). At the same time, she completed the volunteer training programme. She now undertakes paid shifts at the Imperial War Museum and volunteers her time at the Artists’ Village. She has developed a particular interest in the learning and engagement activities and helps the members of staff to deliver the artist led workshops, giving particular value to the Opportunities programme.

DAVID

One of the many positive outcomes of the collaboration around the exhibition James Henry Pullen: Inmate Inventor Genius was the new relationship established with Surrey Choices. This is a social enterprise which helps people with disability, autism and other needs to improve independence and life skills. Through Surrey Choices David was introduced to Watts Gallery - Artists’ Village and participated in the activities inspired by the exhibition. He was encouraged to apply to become a volunteer and now works one day per week as a Gallery steward. David is a keen lover of art and an avid drawer, inspired by the natural world and artists such as G F Watts.
IN MEMORY OF JAMES

In the Art for All report published in 2017 there was a moving account from a Volunteer called James about what volunteering at Watts Gallery - Artists' Village meant to him. He described the ‘kind, helpful and thoughtful’ people he met there and a culture which could not have been more different to the sector from which he had retired. James knew then that he did not have long to live and this photo acknowledges his contribution, especially to the Pottery, and to his life which ended in 2018.
How and Why Does Watts Gallery – Artists’ Village Have a Positive Impact?

Throughout this report there are commendations from people who have a stake in Watts Gallery - Artists’ Village but who are external to the organisation itself. Clearly from these strong endorsements and from the increase and diversity of people who benefit from Art for All the staff who are implementing this mission are doing something right. From the qualitative information contained in the case studies there are clues to what that something is and these have been distilled into the following points which could be used to form the basis of a theory of change.

• The themes and messages within the works of G F and Mary Watts provide a frame of reference which guides the mission of Art for All. Consequently the Learning team reach out to a diverse range of people including those who are isolated, have special educational needs, prisoners, young offenders and those living on low incomes.

• Focused efforts are made to understand the characteristics of local communities and what diversity means in the context of this corner of south east England with very sharp contrasts in financial and educational standards right on the doorstep.

• The influence of Mary Watts as a successful artist and businesswoman is much more evident now and serves to guide the delivery of learning programmes. Several people referred to ‘working in the Mary Watts way’, specifically creating a community through art, developing creativity and skills to produce items to exhibit and sell.

• Artists are carefully selected to work in a way which is compatible with the values of the Artists’ Village. They work closely with staff to deliver the artist led workshops which develop skill and confidence and also the sense of belonging and active participation.
- Workshops are animated with stories about the artists themselves and the social history has taken on greater significance since the opening of the Watts Studio and Limnerslease, giving insight into the process of creativity.
- Optimal use is made of the assets of the Artists' Village to find something that will appeal to each individual and an art or craft which will allow them to experiment and reach beyond themselves.
- There is a strengthening alignment between the Curatorial and Learning departments, as exemplified by the *James Henry Pullen* exhibition.
- Important steps are being made to take advantage of digital technology making the Artists' Village a pioneer in the use of apps such as Smartify and in digitising the collections.
- Great effort is invested in developing partnerships with other organisations including charities and local government agencies to engender trust but also to ensure that there is a reciprocal agreement and understanding about ways of working.
- The Art for All activities are designed to enable people to gain an intrinsic value from active participation in art but also, in some cases, to use the skills they develop in an instrumental way to achieve tangible outcomes such as gaining qualifications and selling work.
- The opportunity to exhibit and to obtain qualifications is used to motivate and reward participants and the *Art for All Exhibition*, in particular, is a highlight in the calendar to display work to friends, family and the wider community.
- The introduction of the Golden Ticket is proving to be an effective way of inviting in people who may never otherwise consider visiting.
- The Volunteer programme serves and reinforces the mission of Art for All, attracting people from a broader range of backgrounds and ages and taking into account their views about how to make the collections accessible and relevant to different audiences.
- There is growing acknowledgement of the Artists' Village as a community asset and the importance of engendering a sense of local ownership and pride in local heritage.
<table>
<thead>
<tr>
<th>Community &amp; Outreach</th>
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</thead>
</table>
|                     | Youth and Adult Groups | Amber provides supported housing for young people aged 17-30 recovering from addiction and experience of homelessness. | • Access to art and ideas through museum collections  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces  
• Bronze Arts Award Qualification  
• Builds Confidence  
• Development of new skills and self-expression  
• Pathways back into education  
• Reduces social isolation  
• Recognition of achievements from family and friends. | 268                | 973                   | 2614                    |
| Youth Groups        | Surrey Youth Support Services | Surrey Youth Services work with young people aged 16 - 19 years to help them achieve goals in work, education or training. | • Access to art and ideas through museum collections  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces  
• Bronze Arts Award Qualification  
• Builds Confidence  
• Development of new skills and self-expression  
• Pathways back into education  
• Reduces social isolation  
• Recognition of achievements from family and friends. | 24                 | 7                    | 73                      |
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<th>Number of participations</th>
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</thead>
</table>
| Youth Groups         | Star Project        | The STAR project is an Alternative Learning Provision in Surrey for secondary school students. It serves Broadwater, Glebelands, Rodborough and Woolmer Hill Schools. | • Access to art and ideas through museum collections  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces  
• Bronze Arts Award Qualification  
• Builds Confidence  
• Development of new skills and self-expression  
• Pathways back into education  
• Reduces social isolation  
• Recognition of achievements from family and friends. | 18 | 20 | 106 |
| Youth Groups         | Surrey Young Carers | Surrey Young Carers supports children and young adults under the age of 18 who are young carers across the county. They work to support the young carer in their caring role, help them to achieve their best at school, have fun, discover new interests and make new friends. | • Access to art and ideas through museum collections  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces  
• Bronze Arts Award Qualification  
• Builds Confidence  
• Development of new skills and self-expression  
• Pathways back into education  
• Reduces social isolation  
• Recognition of achievements from family and friends. | 4 | 6 | 23 |
<table>
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</table>
| Youth Groups        | HMP/YOI Feltham | HMP /YOI Feltham B Side is a prison for male young offenders aged between 18 and 21. | • In addition to the above, Supports rehabilitation and diversion from challenging lives  
• Encourages discipline and commitment  
• Builds cooperation within others and building relationships  
• Builds concentration, problem solving and perseverance skills. | 12 | 36 | 128 |
| Adult Groups        | Opportunities: Hale  
Opportunities: Loseley  
Opportunities: Ockford Ridge | Opportunities is a project that supports parents, families of children with additional needs, and those who are socially isolated in the Surrey and Hampshire area, including Hale, Ash, Ockford Ridge and Loseley. The project works to build participants' employability, skills and confidence with a view to returning to work. Three weekly workshops run for Opportunities offered at three different locations. | • Access to art and ideas and the Watts Gallery Trust’s collections and exhibitions  
• Builds confidence  
• Diversion from challenging lives  
• Reduces social isolation  
• Encourages self-reflection through the therapeutic potential of making art  
• Opens up the Watts Gallery - Artists’ Village to the participants and their families  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces, resources and materials  
• Volunteering opportunities. | 67 | 58 | 424 |
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<th>Number of participations</th>
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</table>
| Adult Groups        | HMP/YOI Bronzefield    | HMP YOI Bronzefield is a women's prison based in Ashford, Surrey. The women's sentences vary from those on remand to those serving life sentences. Watts Gallery Trust has been working in partnership with HMP YOI Bronzefield since 2009 and delivers workshops over a three day period annually. | • Access to art and ideas through museum collections  
• Builds confidence  
• Diversion from challenging lives  
• Encourages pathways back into education  
• Establishes positive experiences in learning environments  
• Encourages self-reflection through the therapeutic potential of making art  
• Encourages discipline and commitment  
• Builds cooperation within others and building relationships  
• Builds problem solving skills  
• Builds concentration and perseverance skills  
• Opportunity to be recognised and encouraged by the community and family/friends. | 3  | 54  | 135  |
|                     | HMP Send               | HMP Send is a closed female training prison. Watts Gallery Trust facilitates weekly creative studio time and an Artist Tutor to guide and teach the participants. It works in partnership with the Michael Varah Memorial Fund to enable social enterprise projects. | • Access to art and ideas through museum collections  
• Builds confidence  
• Diversion from challenging lives  
• Encourages pathways back into education  
• Establishes positive experiences in learning environments  
• Encourages self-reflection through the therapeutic potential of making art  
• Encourages discipline and commitment  
• Builds cooperation within others and building relationships  
• Builds problem solving skills  
• Builds concentration and perseverance skills  
• Opportunity to be recognised and encouraged by the community and family/friends. | 58  | 8   | 399  |
<table>
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</table>
| Adult Groups         | halow     | The halow project is dedicated to creating opportunities and supporting young people aged 16 - 35 with a learning disability so that they are able to live independent, meaningful and fulfilled lives. halow project has been an Art for All partner since 2017. | • Access to art and ideas and the Watts Gallery Trust's collections and exhibitions  
• Builds confidence  
• Diversion from challenging lives  
• Reduces social isolation  
• Encourages self-reflection through the therapeutic potential of making art  
• Opens up the Watts Gallery - Artists' Village to the participants and their families  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces, resources and materials  
• Volunteering opportunities. | 18                  | 25                     | 141                     |
<p>| Surrey Choices       | Surrey Choices | Surrey Choices supports disabled people, autistic people, those with sensory needs, mental health problems and older people. In addition to attending creative workshops, participants from Surrey Choices have become part of the Watts Gallery - Artists' Village Volunteer community in weekly supported volunteering shifts. |                                                                 | 4                   | 46                     | 57                     |
| Dramatize            | Dramatize | Dramatize is a Surrey based theatre company that runs theatrical workshops, performances &amp; events for individuals with learning disabilities. Dramatize created and delivered a performance inspired by the James Henry Pullen exhibition. |                                                                 | 4                   | 24                     | 31                     |
| DAiSY                | DAiSY (Disability Arts in Surrey) | is an umbrella organisation that promotes and celebrates the work of disabled artists and disability arts organisations in Surrey. The organisation strives to develop the South East as the lead region in the UK for disability and deaf cultural activity, making Surrey a welcoming and accessible place for all artists to practise. |                                                                 | 8                   | 51                     | 57                     |</p>
<table>
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</tr>
</thead>
</table>
| Other workshops       | Community Drop ins, Dementia sessions, Care Homes and Compton Fete | Less regular workshops are offered to other local groups, community drop ins for all, fetes, local events and sessions in care homes. | • Access to art and ideas and the Watts Gallery Trust's collections and exhibitions  
• Builds confidence  
• Diversion from challenging lives  
• Reduces social isolation  
• Encourages self-reflection through the therapeutic potential of making art  
• Opens up the Watts Gallery - Artists' Village to the participants and their families  
• Confidence to visit a museum and art literacy  
• Access to high quality creative learning spaces, resources and materials  
• Volunteering opportunities. | 24 | 631 | 938 |
<table>
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<tr>
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</table>
| Schools, Families & Young People | Schools | A programme of interactive tours and artist-led workshops, study days, assemblies and self-led visits, to support students to engage with the collection, discover Arts and Crafts heritage and learn through making. Open to all schools in Surrey and surrounding areas, and includes, Primary, Secondary, A-Levels and extra-curricular clubs (Brownies, Cubs, Rainbows etc.) | • Experience of visiting a gallery/museum  
• Develops appreciation of art, history, local heritage  
• Stimulates imagination and learning across the curriculum  
• Complements the school syllabus and post 14 courses  
• Helps with creative and critical thinking  
• Introduces Watts Gallery – Artists’ Village to participants, as a relevant and significant local destination. | 102 | 3312 | 5186 |
| Schools, Families & Young People | Teachers’ Professional Development | Bespoke continued professional development workshops devised to support teachers to explore the collection, develop teaching and learning ideas and to learn together outside of school. | • Understanding the value of visiting a local gallery/museum with groups, without need to travel to London  
• Support and mentoring for teachers  
• Exploration of possibilities of using Watts Gallery - Artists’ Village as a resource for teaching and learning  
• Opportunity to work alongside a practicing artist and gain new skills to feed into teaching practice  
• Support and mentoring for teachers. | 4 | 56 | 56 |
<table>
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</table>
| Schools, Families & Young People | Schools Projects: Delight | An immersive arts experience for children in Surrey schools with high % Pupil Premium. Each student takes part in a tour, workshop, and exhibition visits at Watts Gallery – Artists' Village (three participations each). | • Provides a much greater opportunity for arts experience than school can afford  
• Individual attention for children who struggle with formal learning, improving literacy and language skills | 28  (Included in total Schools figure) | 313  (Included in total Schools figure) | 1011  (Included in total Schools figure) |
| Families | Open to all families, includes the Make Space, a weekly studio drop-in, extended activities offered across school holidays, seasonal ticketed workshops for children 8-12 years, Watts Tots- a monthly under-5s make and play session, a partnership with a local Forest School and family trails. | • Explore and engage with the collections and exhibitions and site and opportunities for intergenerational learning  
• Engaging artists to learn new skills and techniques  
• Introduces Watts Gallery – Artists’ Village to participants, as a relevant and significant local destination  
• Stimulates imagination  
• Offers space for outdoor play and spaces for messy making and experimentation that may not be available at home  
• A low-cost day out. | 124 | 8421 | 8421 |
| Young Peoples’ programme | Regular workshops, annual week-long Summer School and Art Forum. Open to all young people and promoted through schools and families’ programmes to encourage independent visits. | • An opportunity to engage with the collections and exhibitions and use this to inspire art and ideas  
• Opportunities to work alongside artists and learn new skills and techniques.  
• Space to develop creative and heritage skills and an introduction to the creative industries  
• Introduces Watts Gallery - Artists’ Village to participants, as a relevant and significant local destination  
• Opportunities to volunteer to build confidence and experience  
• Contribute to the development of programming for young people at Watts Gallery - Artists’ Village. | 32 | 43 | 286 |
<table>
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</table>
| Adult Learning, Universities, Groups and Creative Industries | Creative workshops & Thursday evening courses | Practical courses continue the adult education offered by Mary Watts on Thursday evenings. Daytime and evening courses relate to the collections and exhibitions and bursary places are offered to adults who have participated in the community and outreach programme. | • Working with professional artists and makers  
• Access to materials and techniques not available at home  
• Explore and engage with the content and techniques in the permanent collection and temporary exhibitions  
• Learn at their own pace in a professional studio environment  
• Meet and work alongside a variety of different learners. | 755 | 10426 | 10643 |
| Adult Learning, Universities, Groups and Creative Industries | History of Art Courses | Courses provide a unique and stimulating learning environment, whilst also allowing participants the chance to engage directly with artworks.  
2018-19 lecture courses included ‘The Last Romantics: The Art of Cecil French Bequest’, ‘Creative Obsessions: James Henry Pullen’ and ‘Revival and Survival: Christina Rossetti and the Gothic Age’. | • Access to high calibre teaching from a range of expert lecturers  
• Expand their art historical knowledge, whilst gaining a more in-depth insight into exhibition material  
• Engage in stimulating debate and discussion  
• Access to resources, slides and reading lists to enable them to continue learning at home  
• Learn in a stimulating but informal learning environment  
• Exclusive access to temporary exhibitions  
• Participants are able to socialise with new and diverse learners. | 89 | 679 | 813 |
<table>
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</table>
| Adult Evening Events | Talks, film screenings, performances | Events augment the permanent collection and temporary exhibitions, stimulating new ways of approaching the exhibition programme and broadening the scope of the permanent collection. 2018-19 talks and lectures included the poet laureate Carol Ann Duffy, broadcaster Jenni Murray, poet Jo Shapcott and author and brain surgeon, Henry Marsh. Performances included the early music ensemble Fieri Consort and a concert of music inspired by Christina Rossetti with Amanda Pitt and Gavin Roberts. Film screenings included *Suffragette* and *Loving Vincent*. | • Experience after-hours access to the permanent collections and temporary exhibitions  
• Learn from and engage with a diverse range of speakers, expert thinkers and practitioners  
• Immersive experiences in a stimulating and unique environment  
• Opportunities to socialise and relax, with access to refreshments and free time to enjoy the galleries  
• Groups who would otherwise be unable to travel to Watts Gallery – Artists’ Village can still learn about the art of G F and Mary Watts and the site’s history in offsite lectures. | 19 | 878 | 878 |
| Adult Conferences | Academic & Professional Practice | Seminars on key topics within the museum sector and creative industries, arts, culture and heritage sectors. In 2018-19 the seminar focused on Museums & Criminal Justice and was open to cultural organisations, freelance practitioners and those working in criminal justice and prisons. Delivered in partnership with the National Criminal Justice Arts Alliance (NCJAA), the programme brought together case studies with advice on developing partnerships between museums, galleries and prisons. | • Gain a deeper understanding of topics, issues and debates from industry professionals and leading experts from the creative industries and beyond  
• Share ideas and experiences in a supportive and stimulating environment  
• Bring their knowledge base to a wider audience, working collaboratively during the seminar to find practical, creative solutions to questions raised  
• Network and make connections with other industry professionals  
• Watts Gallery Trust is developing its profile for supporting professional development. | 1 | 65 | 65 |
<table>
<thead>
<tr>
<th>Community &amp; Outreach</th>
<th>Group &amp; Tours</th>
<th>About</th>
<th>What the participants gain through being part of the programme</th>
<th>Number of workshops</th>
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</table>
| Higher Education visits and projects | Higher Education visits are supported and encouraged through group visits, seminars and the festival programme, with an emphasis on supporting pathways into the creative industries. University partnerships in 2018-19 included evening talks supported by the University of Surrey (Jo Shapcott) and University of Warwick (Emma Mason). Discounted admission is offered to all Higher Education groups, with free tickets offered to evening talks and performances for local universities. | • Access to collections and the expertise of staff  
• Participants are encouraged to meet and engage with a diverse range of speakers, experts and professionals, showcasing careers in the creative industries  
• Higher Education groups are able to book guided tours and talks with knowledgeable and enthusiastic Tour Guides and the Learning Team, often tailored to the interests or needs of the group  
• Higher Education groups receive a 10% discount in the Shop and discounted entry. | 4 | 119 | 119 |
| Group visits & public tours | Volunteer led guided tours include Limnerslease: The Arts & Crafts Home, Watts Gallery, The De Morgan Collection and the Watts Chapel. In addition, there are regular architectural walking tours of the site, Friday Picture Talks led by the Curatorial team. Some of these talks are free with admission and others incur a small additional charge. Watts Gallery – Artists’ Village welcomes many group visits throughout the year, delivering to special interest groups, art societies, U3A groups, local art groups and large oversees tour parties. Groups are able to explore the site at their own leisure or book a selection of guided tours and talks. | • Gain a deeper understanding and appreciation of the history, architecture and collections of the Watts Gallery – Artists’ Village  
• Access areas of the site that are usually inaccessible to the public, including Limnerslease House, the Conservation Studio and the De Morgan Kiln (now in the grounds of a private property).  
• Discounts on admission prices and catering options  
• Pre-book catering and use a private dining space  
• Private guided tours and talks with knowledgeable and enthusiastic Tour Guides, often tailored to the interests or needs of the group  
• Group participants receive a 10% discount in the Shop  
• Foreign language tours. | 615 | 5459 | 5459 |
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</table>
| Inter-generational Events | Papermania, Surrey County Show, Museums at Night, Heritage Open Day, Exhibition PVs, International Women’s Day, Armistice Day | Watts Late events were programmed part of the National Museums at Night Festival Free with admission, these augment and animate the temporary exhibition programme through visual and performing arts. International Women’s Day and Armistice Day are commemorated internationally. These events are marked with talks, tours, music and participatory craft activities. Watts Gallery Trust also participated in Heritage Open Days and Surrey Open Days, offering free access to the site on selected days during the year. | • Extended opening hours
• Access to diverse artists and cross-disciplinary arts practice
• Participants who are unable to visit Watts Gallery – Artists’ Village because of admission cost or usual opening hours are able to have access. | 12                  | 2072                        | 2072                       |
### Open Studios

(Artist in Residence & Conservation Studio)

The residency programme supports either an artist or group established in their career to create work in response to G F Watts’ work, an artist new in their career that requires the support and mentoring that Watts himself received or an artist/s working in a co-production method, mirroring the practice of Mary Watts. The programme is open to multidisciplinary practices and seeks collaboration with other organisations as appropriate to the area of focus for the upcoming residency. Previous collaborations this year have included Amie Rai, Steven Edwards, Bryn Hallett and Russell Jakubowski and partnerships with the Poetry Society, the Lettering Cutting Society and Surrey Hills Arts.

Visitors are able to meet the de Laszlo Conservation Fellow during Conservation Open Studio days and Open Studios with the Artist in Residence, which are both free with admission.

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</table>
| Open Studios         | Group |       | • Offers additional insight and interpretation into the Watts Collection and the exhibitions programme  
• Provides a contemporary perspective on art, craft and making today  
• Offers independent exploration of art and processes through conversation with artists  
• Gives artists a space and time to develop their practice. | NA                 | 1122                  | 1122                    |
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<tbody>
<tr>
<td>Volunteers, Work experience and Apprenticeships</td>
<td>Secondary School week-long work experience placements</td>
<td>Pupils from local schools, including members of the Art Forum had Work Experience at Watts Gallery. Experiences gained include an understanding of creative programming in a gallery, marketing, working with different audiences in workshop settings.</td>
<td>• Participants find out more about opportunities in the museums sector.</td>
<td>NA</td>
<td>5</td>
<td>25</td>
</tr>
</tbody>
</table>
| Volunteers, Work experience and Apprenticeships | Volunteer quarterly meeting, social creative workshops and training sessions | Volunteering opportunities at Watts Gallery include stewarding in the galleries, gardening, administrative, driving, learning workshop assistance and commercial assistance. In addition to this a programme of training opportunities, creative workshops and meetings are on offer to all volunteers. | • Volunteers meet and socialise with other volunteers and strengthen sense of community through shared experiences  
• Volunteer learn new skills which improve the visitor experience. | 52                  | 280                     | 494                      |
### Seasonal Events

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</table>
| Fairy Fair Make Festival        | Three themed weekend events aim to welcome new and diverse audiences to Watts Gallery - Artists’ Village and to support local creative industries in immersive, cross-generational activities that interpret the collections, exhibition and site in immersive, accessible and innovative ways. | • Opportunities to experience cross-disciplinary arts  
• An accessible and immersive introduction to Watts Gallery - Artists’ Village for new visitors  
• Access to engaging with the creative industries  
• Supporting the local creative talent—artists, makers, performers  
• Opportunities to engage with the visual arts through discussion and making.                                                                | 8                   | 3406                   | 3406                      |
| Christmas weekend               | The MAKE festival celebrates both heritage and contemporary arts and crafts. The Fairy fair offers activities, workshops, performances and trails to support visitors to explore and engage with the site and surroundings.  
The 2018-19 Christmas Weekend took inspiration from the Christina Rossetti exhibition and was themed around a Goblin Market.       |                                                                                                                                                   |                     |                        |                           |
| **Total**                       |                                                                                                                                                                                                     |                                                                                                                                                   | 1345                | 26922                  | 31131                     |
“Creativity can shape a holistic, life-long approach to health and wellbeing. Creative activities can be shared and a means of self-realisation; they can help with physical fitness and emotional resilience and can contribute to needs at different ends of the age scale ...”17

Watts Gallery Trust is immensely grateful to the funders of its Art for All Learning Programme.

Arts Council England
Surrey County Council
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Community Foundation for Surrey
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The Chelsea Square 1994 Trust
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The Sackler Trust
The Tanner Trust

17 Arts Council England, Durham University 2019 Durham Commission on Creativity and Education