



ArtWorks Cymru

Participant consultation report

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

March 2012

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation Special Initiative with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme.

Contents

Summary	2
Key findings	2
Interview Findings	2
Reasons for participation	2
Expectations	3
Best memories	4
Worst memories	5
The artist	5
Learning	7
Finding participatory projects	7
Good projects and kite marking	8
Other issues	9
Conclusions	10
Appendix 1- Baseline data	11
Appendix 2- Interview questions	12
Appendix 3- Participant permission form (English and Welsh translations)	13

Summary

Individuals from participatory arts projects in Wales were invited to share their experiences of being involved in the projects. This was done in small groups, no larger than 6 or 7, and was done in an informal setting. Interviews were semi-structured to enable key aspects of the research to be focused on, as well as enabling further probing and discussion where necessary. 27 participants were consulted during the in-depth interviews.

A mix of art form, location, and age were sought for the consultation. Those consulted included:

- Older people involved in a mixed media, cross-generation project, which was run by engage Wales
- A group of dancers involved in projects run by Arts Care Gofal Celf
- A group of young people undertaking creative writing projects with Literature Wales
- A group of women involved in a music project run by Welsh National Opera.

These consultations were undertaken in locations across Wales. All interviews took place between October 2011 and March 2012. Half of the consultations were filmed, and all were audio recorded for research purposes.

Key findings

- Females are more likely to undertake participatory arts projects.
- Both young and old participants expect to learn new skills or experience something new during participatory arts activities.
- All participants expect participatory arts activities to be fun.
- There are many reasons why people take part in participatory arts activities ranging from keeping fit, doing something different, and meeting new people.
- For male participants under 25 years of age it is important that the activity is thought of as 'cool' by their peer group.
- Adult participants feel it is important that projects are run by a well-known, or well respected, organisation.
- Participants frequently reported that they would like more participatory arts activities to take place in their local area, and are disappointed when projects end.
- Participants find it difficult to find out about participatory arts activities.

Interview findings

Reasons for participation

Participants express a wide variety of reasons for taking part. Younger participants (aged between 10-15 years) often take part because it is **fun** and they want to "get a good time out of it"; particular emphasis is placed on the enjoyment of games and challenges. Younger participants also placed particular value on the "**inspiration**" that artists can give. Young people are aware that arts activities can also lead to **making new friends**, learning **new skills**, and meeting inspirational adults; these reasons all impact on the decision to take part. For young male participants it is also important that the activity is thought of as 'cool' amongst their peers.

Parents of younger participants felt that arts projects were beneficial for their children. Not only did parents feel that their children enjoyed the activities, but also that they had a significant impact on their child. Parents listed some of the following reasons for why they wanted their children to take part in participatory arts:

- “I think it’s very beneficial from the point of view of mixing with other people who are reading books of a similar sort, and discussing that, I think that’s very valuable. Mixing with people with an understanding of literature is really useful.”
- “I think it’s also nice to get a change from the staff in school; to have somebody else with a different approach or different techniques. I think it builds their confidence.”
- “I know [my child] thoroughly enjoys it. She’s always coming back full of what they’ve been up to... And if [the artists] want to spend their time inspiring creativity, that’s great, isn’t it?”
- “It’s a shared interest, isn’t it?”

For adults involved in the consultation the primary reasons for participation varied depending on the project and art form. Adults involved in dance activities reported that they primarily took part because “it’s a **fun way of keeping fit**”. Adults involved in an intergenerational visual arts projects claimed that they were motivated because “it sounded rather **interesting**”, and because “It was **something for us**, there isn’t much for us. I thought it would be nice”. Older adults in particular reported that very few participatory arts activities were aimed at them, or aimed at involving them with younger members of their community. Older participants, aged over 51 years, expressed an interest in undertaking projects that gave them an opportunity to become **involved with younger members of their community**; it was felt that both age groups developed a better understanding of the other, which aided social cohesion and **reduced fear**.

For adults involved in the music projects or performance projects, auditions were thought of as “absolutely *scary*” and were viewed with hostility and embarrassment. Participants wanted to be able to participate, regardless of their ability level. Participants reported that they were pleased that Welsh National Opera’s project **did not require auditions**. The wording of the advertisement was also reported as being particularly helpful in allaying fears that they would not be good enough to participate: “For me it was the **wording of the advertisement**. It said something like- It’s not pop idol. You don’t have to be able to read music, you won’t be asked to sing on your own. You just need a love of music and a lot of enthusiasm, and I thought, well this is an amazing opportunity”.

Regardless of age group, and art form, all participants enjoyed the social aspect of undertaking participatory arts projects. Participants enjoyed the opportunity to meet new people, and undertake something different.

Expectations

In all interview situations, participants claimed that they **didn’t have any expectations** of the project before undertaking it, however, participants did report that projects lived up to their own expectations. Responses included:

- “I didn’t have any expectations”
- “We didn’t know what to expect, we had an open mind”
- “I think it’s lived up to expectations for me. It’s been really good.”

It is perhaps surprising that participants do not have expectations of a project, particularly because individuals seem to suggest that they **expect to gain a lot** from their experiences (see ‘reasons for participation’ above). The contradiction suggests that many participants expect there to be an

element of risk when undertaking a participatory arts project. Whilst participants expect to gain new skills and meet new people, they do not know what to expect during the participative process.

Participants in all age groups expected to learn **new skills**, although the majority of participants were surprised at the development of personal skills. Participants responded that not only did they develop skills within their chosen art form but their “confidence [had] increased”, as well as improving their “social skills” and their “ability to stand up and speak to people”. For many the development of ‘soft skills’ was unexpected during their first experience of participative arts. “**Personal development**”, however, was reported as a significant factor for continuing participation after completion of at least one project; one participant responded that “you want to do more projects because you realise you’re in a growth, you know. And the projects are never ever boring because they’re always so different, so creative”.

Best memories

Many participants report that they enjoy **the performances** that participative projects enable them to become involved in. Some responses included:

- “We’ve done a couple of, like, community performances. So, we’ve practiced up to community performances. And that was really fun.”
- “It was a free performance for the community and at the end, one group of elderly women stood and started to give us a standing ovation and then the whole audience were [sic] on its feet. And that was so more important than the big prestigious first night that we’d done in the big posh theatre, y’ know. Because you felt that this was *their* story, y’ know, and that for me was the most moving thing that we’ve ever done with them”
- “There’s no point going to rehearsals if you can’t perform in the final performance”

Participants responded that not only did they enjoy the **challenge** of having something to work towards, but they also felt a sense of **pride and achievement** once they had successfully completed a performance.

For younger participants (aged between 12-15 years) many enjoyed the **games**, challenges, and the activities associated with the art form. Younger participants enjoyed showcasing their work to peers and parents, but it was reported less frequently than adults. Some responses include:

- “[The art form is] the main thing in the whole world. It’s my life!”
- “The games”
- “Meeting the [artists]”

Participants also responded that they enjoyed doing something that they would not normally be given the opportunity to complete. For adults, it was important that they were given the opportunity to **work creatively** and experiment in a **safe environment**. For participants involved in visual arts projects, the opportunity to **experiment** with different mediums was highly valued because it widened their experience of the arts. Some responses included:

- “Yes, but we enjoyed working with different mediums. Every week was different”
- “Yes, we did collages, painting, clay, collages, everything”

For all participants, regardless of age, the artist had a huge impact on the memories of a project. It was important to participants that the artist was acknowledged and mentioned when recounting positive memories of a project (see below for further information on the role of the artist).

Worst memories

Young people **rarely expressed negative experiences** of participatory projects; this may be because they do not feel as confident explaining what they dislike, or it may be that they accept projects as they are. When asked whether there was anything that they would want to change about their experiences, some responded with the following:

- “Nothing!”
- “Fighting with each other”
- “I don’t really have any criticisms.”
- “Well, I didn’t come to the first one, but they said all the other ones were better. They said it was a bit dull, I think. But that’s the only one. All the ones I’ve been to have been really good.

Where young people did express any negative experiences it was based mainly on whether the group got on well with each other. Although harder to express, young people did report that the **personality** of the artist was important; young people expected an artist to be “fun” to engage them.

The majority of adult participants were also extremely satisfied with the projects that they had been involved in. Where participants responded that they would like to make changes, many focused on the resources that were available to them; this included a lack of time and issues with logistics. Adult participants frequently reported that a **lack of time** had impacted on some activities, and therefore their own engagement with a project. A lack of time also impacted on performance based activities as participants reported that they had felt there had been a **lack of preparation for a performance**. Some participant responses included:

- “Maybe we should have had longer? It would have been nicer to have been there in the morning too- some things took longer”
- “sometimes there wasn’t enough time”
- “That is the worst part- performing and not feeling that you know what you’re doing.”

Issues with **logistics** and planning were also felt to be frustrating by participants. Participants involved in one project reported that there had been a problem with venues and they had been “standing on the street wasting time”. Largely, any negative memories reported were not directed at lead artists or lead organisations, and any issues were expressed as general frustrations with the lack of funding in the sector: “You can’t really stint on the funding, I don’t think. I mean, part of the joy of doing it is because you never get that frustration that you get with some amateur groups”.

The artist

All participants who took part in the interviews reported that the artists involved in the project had a large impact on both their enjoyment and the success of the project. Very few participants expressed any difficulties about the artists involved in their participatory art projects and many participants thought the artists involved were “excellent” and “very pleasant”. Where participants had a positive experience of participatory arts, they were very keen to ensure that the artists involved were acknowledged as a key part of the project.

Both adult and child participants expected participatory artists to have strong skills in their art form. Participants expect that participatory artists should be **professionals**, or be developing a professional career in their field. Children, in particular, were keen to meet professional and famous artists. Some participant responses include:

- “All the authors we’ve seen are really good authors. Like, really cool. Like a famous author”
- “She was still a student and she knew exactly where we’d gone wrong”

When participants did express reservations about the artists involved, participants felt that the artist had “insufficient experience” to successfully run the project. Whilst participants expected artists to be professionals in their art form, it was felt that being a “very, very, talented” professional artist was not enough, and that there were specific skills needed to work with participants. When discussing the role of artists within a project, participants frequently mentioned the **interpersonal skills** that artists had as well as their **positive attitude**. Some responses include:

- “[The artist] has a personality. She’s very, very, energetic and also, not just that, she’s very perfectionist about her work. She’s got such strong communication skills, in that, she’s always encouraging. Always making it fun.”
- “She’s very genuine.”
- “[The artist] has a way with children. She talks *to* you, not *at* you. She is gentle and patient with [adults] and is brilliant with the children”
- “He is fun”
- “They’re chatty”

Participants expect artists to be **positive and encouraging**, as well as **honest** with feedback; one participant, for example, claimed that the lead artist within a project was able to tell the group that they were “ ‘pants.’ without being in the slightest bit offensive”; the participant felt that the artist was **pushing the participants** to achieve their potential. Participants felt that this was an important artist skill because it enabled them to do something “that [they] didn’t really think [they] could do” at the beginning of the project.

As well as displaying good interpersonal skills, participants also enjoyed projects where artists joined in the project. Participants enjoyed the **artists being part of the project** because it helped the group bond, and it helped individuals feel important and connected to the project. It was also seen as important that artists recognised when to relinquish control, and decrease their involvement. Participants appear to have required a varied level of artist led activities, depending on art form; performance based activities, such as dance or music, required a greater level of artist leadership than visual arts. All participants explained that artists had led a lot of the activities at the start of project, and for many that level of leadership decreased during the lifetime of the project. Some participant responses included:

- “It helped that the artists themselves took part in the exercises. They didn’t sort of stand back and observe us doing it. They came, and discussed, and contributed to it as well. So we didn’t feel any sense of us and them”
- “We would split up into smaller groups- which I think it’s easier in a smaller group to open up and talk to people”
- “She tried to keep us all together [in a group] but we kept spreading out. We wanted the space”

Participants reported that they were pleased to engage in projects where they did not require specialist knowledge, or skills, and where artists ensured the art form was accessible; **not using jargon** was one way of making art forms more accessible. One participant involved in a dance project reported that one of their best memories of working on a participatory arts project was the sound effects that the artist used when teaching particular steps and moves: “It’s all in code really; we all know what she means”. This was seen as a fun way of removing jargon, but it also bonded the group because the ‘code’ was specific to them.

It was clear that most participants felt that they got to know the artists involved in the project. The body language and jovial atmosphere suggested that participants felt respect for the artists. Many participants also felt that they had developed a relationship with the artists that they were working with, even if just for the lifetime of the project.

Learning.

Perhaps not surprisingly, participants responded that they had learnt **skills specific to the art form** in which they had been participating in. Those who had been involved in creative writing projects reported that they had improved their literacy skills, whilst those involved in dance had improved their physical fitness and ability. Participants frequently responded that they had also learnt **soft skills**, such as “how to communicate better with other people” and how to work better within a group.

Some participants also reported that the experience had given them a **new perspective** on life because the experience had been so unique. This response was most frequently reported within the cross-generation project run by engage Wales. The older participants explained that they had learnt a lot from the school children, which they had not expected: “they were learning our approach and we were learning theirs”. Participants over the age of 50 felt that the freedom to explore within an art form was particularly valuable; this had enabled participants to “[break] out of our constrained way of thinking”. Participants under the age of 50 did not report that they had felt constrained, although they did enjoy being able to explore and try new techniques.

Not only did participants learn new skills, but participants also reported that they had developed a **new interest in the art form**. Participants involved in short term projects expressed a desire that projects could continue, as well as reporting that they had been **re-enthused** to develop their skills in that art form during their free time. Participants involved in longer term projects enjoyed developing skills in the art form and also reported that they were more likely to continue developing their skills at home. Participants displayed more confidence in feeling able to undertake creative work in their own time. Some participant responses included:

- “She [the artist] did get me going again. I’ve done some painting recently”
- “It doesn’t matter what type of story it is, you can do them however you want and there’s nothing wrong with them”
- “We didn’t start break dancing at the beginning. We started with this dance class- with a variety of different forms”
- “So many different ideas. Really enjoyed myself. I’m taking some clay home to work on another project”
- “I tape the rehearsals, and I used to have a half an hour walk to work, so I would play it on my headphones”

Finding participatory projects.

Adult participants frequently reported that it had been **difficult to find out about participatory arts** projects in their local area, and many participants would welcome an online network that would enable them to search for activities. Some participant responses included:

- “It was quite hard. We had to really search to find out about this actually.”
- “It is a well-kept secret
- “I found it, it was in a newspaper article”
- “I think I found it on the website”
- “It’s usually by word of mouth”
- “I haven’t worked out how to discover projects.”

- “Once you’ve done a project, they [the organisation] keep your details on a database”

Adults participants frequently responded that they were unsure of how to find out about participatory arts projects, although some did hear about them through interest groups and clubs. Young participants often found out about participatory arts activities through their school, or through word of mouth. Some of their responses included:

- “My mum and dad found out about it.”
- “I was recommended. Well, someone came in to my school. And then they looked at my massive jotting book full of stories and poems and all that kind of stuff. They flicked through it, and they recommended me. “
- “Well, one of my friend’s Mum’s had been talking to my mum, and my mum mentioned it to the teacher”

All adult participants responded that they would “definitely” welcome something that would ease access to information and many would welcome, and use, **a website or online network**. Whilst adults would welcome the ability to find such information, some were aware that their local “council [were] trying to do that as well, they’re trying to map every physical activity, every leisure activity, on the map”. Participants did not want to have to check lots of websites, and reported that they would only want to use one website.

Not only were participants interested in finding out about activities in their local area, but they were also concerned at the **lack of communication between organisations** and interest groups. Participants were frustrated that interest groups, arts activities, and performances, could be held on the same day which could hinder their involvement with a variety of projects.

Good projects and Kite marking artists.

Adult participants were much more vocal than younger participants about developing good participatory arts projects. Younger participants appeared to trust that the organisations they were involved with would provide a good experience for them. Adult participants also believed that the level of **trust** between the individual and the organisation was very important in order to develop a safe environment.

Adults felt that working with **well known or well respected arts organisations** was the best way of ensuring that the projects were successful and rewarding. Participants trusted the reputation of the organisation due to previous achievements. Participants assumed that well known organisations could recruit more skilled/experienced artists which would mean participatory projects were more likely to be successful. One participant felt that “the amount of organisation it takes, and expertise it takes to run a project is probably underestimated”; participants were frustrated by organisations if they did not provide adequate information and detail about the projects. They were also frustrated when organisations did not know what they were doing, or if they “hadn’t thought it through properly”, and they reported that they were less likely to undertake a project if they did not know a lot about the organisation.

Adult participants were concerned with the idea of kite marking artists, and some felt that “you don’t really need it ‘cause it’s just very obvious from the reputation. I mean, the trouble is with Kite Marks, you tend to just jump through some hoops to get it”. Most participants felt that it was better to judge the standard of projects by the reputation of the organisations and “what they’ve achieved in the past”. Whilst participants were concerned with the idea of a kite mark, they did expect that artists would be professionally trained artists in their field, and have experience of working in community/participative settings.

Other issues

During the participant interviews, other issues frequently recurred within each group.

What happens when the project finishes.

Participants clearly enjoyed the participatory arts projects that they had been involved in and the majority of participants expressed sadness when a short term project had finished. Participants did not know where to go to find information about other projects in their area, and many felt that once a project had moved on they were no longer relevant to the organisation. Where participants were involved in longer term projects, it was clear that they enjoyed the continued development and social activity; some participants had been involved in projects for over 2 years and wanted to continue coming for as long as possible. Some participant responses included:

- “I’d like to carry on”
- “A shame to think the project is not continuing for longer. I think we have all enjoyed it and it’s been a pleasure working with the schoolchildren. We have learned a lot from them, they have so much energy and imagination.”
- “We all missed this one though when it stopped”
- “...There were some tears at the end. On either side”
- “Well we’re waiting for the next one!”
- “[I’ve been coming for] a couple of years now, about two years”

Everyone should be able to do it, if they want to

Participants believed that the participatory arts projects were hugely beneficial to themselves as individuals, and felt that similar projects should be made available to others.

- “I think it should be rolled out across the country. They mix with us and we mix with them and you get different opinions. I think differently about children now- I think they think about us differently”
- “If they want to [everyone should have the chance to do something similar]”
- “It was good fun”
- “I got a tremendous lot out of it”

Whilst participants found it difficult to express all the benefits of participating, they were all very clear that the projects had developed them personally and had been enjoyable. As well as wanting to be able to continue participating in arts activities, participants also felt that others would benefit from undertaking creative activities.

Young people want to be ‘cool’

Young male participants were particularly worried about how their peers would perceive the participative projects that they were involved in. Young males claimed that they would be put off participating in projects if they were not considered ‘cool’. Young males would rarely tell their school friends if they did participate in projects that were not considered ‘cool’. Young female participants were much less vocal about this issue, although they did recognise that female participation in creative activities was considered more acceptable amongst their peers.

Some participant responses include:

- “You get the odd person who laughs at it a bit, but I enjoy it, that’s the main thing”
- “I don’t really tell my friends”
- “I like break dancing because it sounds good”

Conclusions.

Participants undertake participatory arts activities for a wide variety of reasons, although all agree that they are beneficial to them. Many participants recognise that participatory arts experiences can develop their confidence and ability to work with other people, as well as their creativity. Participants enjoy taking part in projects but feel upset when projects disappear because that creative opportunity is lost.

Participants would like it to be easier to find out about participative projects in their area. Many participants reported that it was difficult to find out about projects, or that they did not know how to find out about them, unless they were already connected to an organisation database.

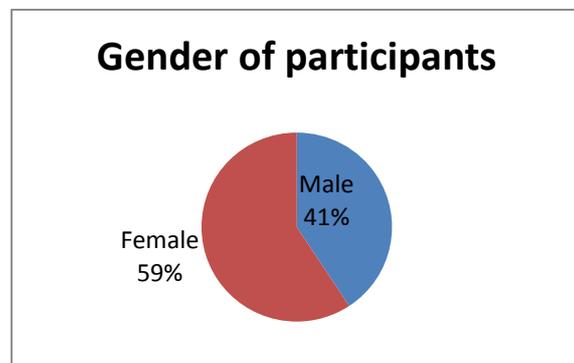
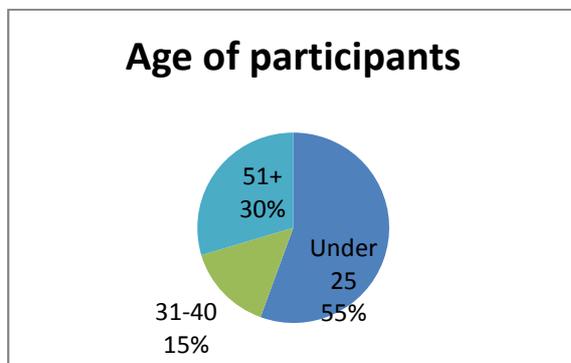
Participants reported that the artists they worked with were a key part of the success of the project that they participated in. Many participants had strong and positive memories of the impact of the artist. To have a positive impact on them participants expected that the artists would be professionals within their own field, as well as having strong interpersonal skills and some experience of delivering participative work. These skills and experiences were viewed as more significant than the development of a kite mark.

Appendix 1: Baseline data

In total 27 participants attended 4 consultations across Wales. Consultations were held in Pembrokeshire, Carmarthenshire, Merthyr Tydfil, and Denbighshire. All group interviews were completed with individuals who had undertaken the same participatory arts projects.

A target was set to meet individuals from a variety of age ranges, art forms, and locations. Consultations were established to meet participants involved in projects that included music, craft, writing and dance. These were achieved, although due to varying attendance rates, the ratio was not evenly split. An attempt was also made to meet participants involved in performing arts and drama projects, although this had to be cancelled.

Participants who were consulted were mostly under the age of 25 (55%), although 45% of those consulted were over the age of 30. All participants responded that they were 'White British' which suggests that more needs to be done to attract ethnic minorities to participatory arts activities.



Appendix 2- Participant interview questions



'ArtWorks: Developing Practise in Participatory Settings' is a Paul Hamlyn Foundation Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

- Thank participants for coming, introduce self, invite participants to introduce self.
 - Explain that there are no right or wrong answers. We would like participants to answer honestly about their experience.
 - Explain that participants are under no obligation to complete the interview. They may pull out at any time, and their permission form will be returned to them- we will not use the data collected, if this is the case.
- 1) Please can you tell me a little bit about the art project you were involved in?
 - 2) Can you tell me why you chose to take part?
 - a. What did you expect before you started?
 - b. Did the project meet those expectations? In what way?
 - 3) What is your best memory of the project?
 - 4) What is your worst memory of the project?
 - a. What would you have liked to have changed?
 - 5) What was the artist like on the project?
 - a. What did the artist do?
 - b. How did the artist get you involved in the project?
 - c. Did you feel you got to know the artist?
 - 6) Did you learn anything from the project?
 - 7) How do you find out about other participatory projects?
 - a. Do organisations approach you, or do you approach them?
 - b. Would you find a website useful?
 - 8) How do you know you're going to get a good project?
 - a. How do you pick which projects to do? Is there a choice?
 - b. Would a 'Kite Mark' for artists and organisations be useful to you?

Appendix 3- participant permission form (English and Welsh translations)



ArtWorks: Developing Practise in Participatory Settings. 'ArtWorks: Developing Practise in Participatory Settings' is a Paul Hamlyn Foundation Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture and Education (supported by Arts Council England) and the Cultural Leadership Programme.

Name: _____

Age: 24 years and under [] 25- 30 years [] 31-40 years []
 41-50 years [] 51+ years [] Prefer not to answer []

Are you: Male [] Female [] Prefer not to answer []

What is your ethnic origin?

White British (including English, Welsh, and other white British groups) []
White other [] Chinese [] Indian []
Pakistani [] Bangladeshi [] Asian other []
Black Caribbean [] Black African [] Black other []
Mixed race [] Other [] Prefer not to answer []

Which art/creative project did you take part in? _____

What art form(s) were you using?

Film or digital media [] Dance [] Theatre [] Music []
Craft [] Fine art [] Circus [] Writing []
Opera [] Other [] (please specify): _____

How long were you involved in the project? _____

Where was the project held? _____

With your permission the information you share today may form part of a published report on people's experience in participating in art activities. You will not be named. Please let us know if you are happy for the information to go in to a report:

I give permission for information shared today to be used in a report []
I do NOT give permission for the information to be used in a report []

With your permission you may be filmed and the film may appear on the ArtWorks website. This is an open website.

I give permission to be filmed and I'm happy for the film to appear on the website []
I give permission to be filmed, but I am not happy for my image to appear on the website []
I do NOT give permission to be filmed []

Signature: _____

Date : _____

Ffurflen Caniatâd Cyfranogwyr



ArtWorks: Developing Practise in Participatory Settings. Mae 'ArtWorks: Developing Practise in Participatory Settings' yn Fenter Arbennig Paul Hamlyn Foundation gyda chefnogaeth a nawdd gan Gyngor Ymchwil y Celfyddydau a'r Dyniaethau, Creativity Culture & Education (a gefnogir gan Arts Council England) a rhaglen y Cultural Leadership Programme.

Enw: _____

Oed: 24 oed ac iau [] 25-30 oed [] 31-40 oed []
41-50 oed [] 51+ oed [] Byddai'n well gennyf beidio ag ateb []

Ydych chi'n: Wryw [] Benyw [] Byddai'n well gennyf beidio ag ateb []

Beth yw eich tarddiad ethnig?

Gwyn Prydeinig (yn cynnwys Sais/Saesnes, Cymro/Cymraes a grwpiau Gwyn Prydeinig eraill) []
Gwyn arall [] Tsieineaidd [] Indiaidd []
Pacistanaid [] Bangladeshaid [] Asiaidd arall []
Du Caribiaidd [] Du Affricanaidd [] Du arall []
Hil gymysg [] Arall [] Byddai'n well gennyf beidio ag ateb []

Pa brosiect celf/creadigol wnaethoch chi gymryd rhan ynddo? _____

Pa ffurf(iau) celf oeddech chi'n ei ddefnyddio (eu defnyddio)?

Ffilm neu gyfryngau digidol [] Dawns [] Theatr [] Cerddoriaeth []
Crefft [] Celfyddyd gain [] Syrcas [] Ysgrifennu []
Opera [] Arall [] (rhowch fanylion): _____

Am ba hyd oeddech chi'n rhan o'r prosiect? _____

Ble gynhaliwyd y prosiect? _____

Gyda'ch caniatâd chi, gallai'r wybodaeth rydych chi'n ei rhannu heddiw ffurfio rhan o adroddiad a gyhoeddir am brofiadau pobl o gymryd rhan mewn gweithgareddau celf gyfranogol. Ni chewch eich enwi. Rhowch wybod i ni os ydych chi'n hapus i'r wybodaeth fynd i mewn i adroddiad:

Rwy'n rhoi caniatâd i ddefnyddio'r wybodaeth rwy'n ei rhannu heddiw mewn adroddiad []
NID wyf yn rhoi caniatâd i ddefnyddio'r wybodaeth rwy'n ei rhannu heddiw mewn adroddiad []

Gyda'ch caniatâd chi efallai y cewch eich ffilmio, a gallai'r ffilm ymddangos ar wefan Celf Cymru. Mae hon yn wefan agored.

Rwy'n rhoi caniatâd i gael fy ffilmio ac rwy'n hapus i'r ffilm ymddangos ar y wefan []
Rwy'n rhoi caniatâd i gael fy ffilmio, ond nid wyf yn hapus i'm llun ymddangos ar y wefan []
NID wyf yn rhoi caniatâd i gael fy ffilmio []

Llofnod: _____

Dyddiad : _____