



# ArtWorks Cymru

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## Community Music Wales Learning Group

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## ArtWorks Cymru Learning Groups

As part of the second phase of ArtWorks Cymru five participatory arts projects were run as part of the research. Each project had four learning group meetings in which members of the creative teams explored and discussed a set of themed questions in which to explore their participatory practice. The aim was to capture the processes that the artists employed as they embarked on a project as well as to capture the learning and the development of the project. Artists were also encouraged to draw from their previous experience and share their knowledge and learning from the whole of their careers.

Members of the learning groups were selected by the organisation running each project. The sessions were all audio-recorded and transcribed for research purposes.

The learning groups that ran alongside the Community Music Wales project explored the theme of Welsh Language practice. Questions included:

1. How important is the Welsh language to your professional success?
2. Have you ever worked outside of Wales – if yes or no, how have you benefitted from this?
3. Are you offered work because you speak Welsh? What's your view on this?
4. Have you ever led bilingual sessions? Is this a natural ability or a skill that needs developing?
5. When choosing to work with other artists, is your choice based on the language or the project?

[Please see appendix 1 to view the mind maps of each of the learning group conversations].

Due to the small sample within this learning group, it is not expected that these findings are representative of all artists; however, it does provide in-depth knowledge

on the beliefs, approaches and values of some artists who work in participatory settings

All quotations shown within this report are from the transcripts of the learning group sessions unless otherwise stated.

## **Community Music Wales project**

The participatory arts project was developed and commissioned by Community Music Wales and involved a team of artists working with young people in the community in Swansea. Participants were involved in organising and developing a performance event; this including rehearsing with a band, developing marketing materials, and promoting the gig.

The creative team, chosen by Community Music Wales, included music tutors, artists and a project coordinator. The creative team supported the participants in the development of the project, as well as supporting the development of participant skills. The participants met a minimum of once a week and performed their gig in January 2013.

The project was specifically aimed at encouraging young people (aged approximately sixteen) to use the Welsh language in social settings. All artists and participants completed the project through the medium of Welsh and all songs performed were also sung using the Welsh language.

## **Learning Group Findings**

### *Key findings*

- The ability to speak fluent Welsh is a specialist skill that can help artists find work and promotion.
- Artists with Welsh language skills undertake the majority of their participatory work through the medium of Welsh.

- Bilingual projects are not common in Wales. The ability to run participatory arts activity bilingually requires specific skills and abilities.
- Encouraging and promoting Welsh language projects required in-depth knowledge and specific approaches. This was particularly important when working with young people.
- Artists believed that the opportunity to work outside of Wales was valuable as it provided artists the chance to see Wales in a wider context.
- Artists believed that international links were particularly useful for Welsh language projects as it enabled the project to be seen in a wider context.

## Artists working in participatory settings using the Welsh language.

*“Dwi jesd yn gneud holl bywoliaeth i allan o'r Cymraeg dwi'n meddwl, dwi'n neud llawer o ddim byd yn y Saesneg heblaw am un neu ddau peth bach, bach ond mae pob dim dwi 'di gweithio ar... os dwi'n dysgu neu gwaith allan o hynna neu yn y stiwdio mae i gyd ... 95% yn y Gymraeg”.*

*“I just do all my work in Welsh, I think. I do nothing in English except for one or two little things, but everything that I've worked in – if I'm teaching, or work out of that, or in the studio – it's all...95% Welsh”*

Artists on the project felt that the ability to speak Welsh had certainly had a **positive impact** upon their career development. Artists in the learning group explained that they had been offered unique opportunities

*“Mae'r swydd yma [cydlynnydd] yn swydd iaith Gymraeg so erm mae'r ffaith fy mod I yn siarad Cymraeg bendant wedi hybu fi efo fy llwyddiant broffesiynol I. Dwi'n meddwl bendant os o'n I ddim yn siarad Cymraeg, fuaswn i'n ffeindio fo'n anodd i gael swydd... cos mae jesd yn fwy... cymaint mwy cystadleuol... dwi'n meddwl bod y Gymraeg 'di helpu fi yn bersonol”.*

*“This job is a Welsh language job, so the fact that I speak Welsh definitely has promoted me with my professional success. I definitely think if I didn't speak Welsh I'd find it difficult to find work... 'cause it's just so much more competitive... I think that the Welsh language has helped me personally.”*

*“Mae 'na elfennau da iawn o tyfu lan [yn siarad Cymraeg], chwarae efo band yn ystod y cyfnod. Pethe fel fideo 9, ac roedd 'na arian yn coffrau S4C a roedd Geraint Jarman yn mynd ati i fatha hybu bandiau ifanc... so oedd hwnw'n hollol wahanol i beth oedd yn mynd ymlaen yn yr ysgol”.*

*“There are good aspects in growing up [speaking Welsh], playing with a band during that time. Things like Video 9, and there was money in S4C's pot of money and Geraint Jarman went at it to, like, promote young bands. So that was completely different to what went on in school”*

The artists within the learning group undertook a variety of teaching, artistic, and participatory art work; however, the **majority of work was undertaken through the medium of Welsh**. Although artists primarily delivered projects in Welsh they did stress that the **nature of the project** remained an important part of deciding whether to take up a project:

*“Wel ma rhan fwyaf o cleiants yn Cymraeg fel arfer felly mae iaith yn beth eitha' pwysig pan dwi'n sylweddoli ble mae'r holl waith yn dod o”.*

*“Well, most of the clients are usually Welsh, so the language is a very important thing when I realise where all the work comes from”*

*“Mae jesd digwydd bod mae'r gwaith yn digwydd yn y Gymraeg a 'di o'n ddim byd yn erbyn yr iaith Saesneg, mae o jesd y ffordd dwi'n neud petha”.*

*“The work just happens to be in Welsh, and it's nothing against the English language, it's just the way I do things”*

*“Mae’r rhan fwyaf o’ngwaith i trwy’r Gymraeg felly erm... ond dwi ddim yn meddwl buaswn i yn dewis gwaith erm.... oherwydd bod o drwy’r Gymraeg o flaen rhywbeth Saesneg, dwi’n meddwl nature y prosiect fuasa’n denu fi”.*

*“The majority of my work is in Welsh so um...but I don't think I'd choose work um...because it was through the medium of Welsh before English. I think the nature of the project would attract me.*

The creative team acknowledged that Welsh language projects were important and valued. Welsh language participatory arts projects were felt to be particularly helpful to improve the **confidence of Welsh speaking** amongst participants, however, artists were keen that this aim should not overshadow the **other aims** of the creative project:

*“T’mod, oedd y patrwm yn ein ysgol ni, t’mod, oedd o fel... ‘siaradwch Cymraeg, siaradwch Cymraeg!... Fatha da chi ddim yn cael siarad Saesneg math o beth, so wrth gwrs ... ti’n creu fatha polarity yna yn syth, ag un peth sy’n neis am sesiwn fan hyn t’mod... oce ti’n clywed geiriau Saesneg yn cael eu dweud rhyngddyn nhw ond ar y cyfan, mae nhw’n siarad Cymraeg hefo’u gilydd”.*

*“You know, the pattern in our school was, you know, it was like, speak Welsh! Speak Welsh! Like you were not allowed to speak English kind of thing... You create a kind of polarity there straight away, and one thing that's nice about the sessions here you know – okay you hear English words being said amongst them, but on the whole – they speak Welsh with each other”*

The creative team felt that it was important to recognise the fact that it was a Welsh language project, but not to only see it as that. Artists felt that it was “healthy” to explore the Welsh language both within Wales and within a wider, international, **context**:

*“Galla i meddwl am ffilm byr wnês i, ychydig o flynyddoedd yn ôl yn Llundain ag oedd hanner yr...t’mod fatha fi a Eidalwr, ffrind I fi gafodd y syniad at ei gilydd, ac oedd hanner y criw draw o’r Eidal a hanner lan o Gaerdydd, so roeddwn ni yn recordio’r ffilm ‘ma yn Llundain ac oedd Eidaleg a Cymraeg... a Saesneg yn cael ei siarad. Dwi’n credu bod hynny’n eitha’ iachus i gael y Cymraeg mewn cyswllt arall, ond am Saesneg”.*

*“I can think of a short film that I did a few years back in London, and half of the... crew were over from Italy, and the other half up from Cardiff. So I was recording this film in London and Italian, Welsh and English was being spoken. I think that's quite healthy to get the Welsh in another context, other than just English”*

For artists to have an awareness of the context of Welsh language practice they felt it was valuable for practicing artists to **work outside of Wales** as well as within Wales:

*“Does dim elwa o beidio a gweithio tu allan i Gymru”*

*“There's no benefit in not working outside of Wales”*

Although the creative team felt it was important to work both inside and outside of Wales, they did explain that working outside of Wales this could be difficult because **competition** was greater outside Wales, and Welsh language skills were highly sought after within Wales.

## **Bilingual issues**

Whilst the majority of work undertaken by the creative team was delivered through the medium of Welsh, the artists had little experience of undertaking participatory arts projects bilingually. The **lack of bilingual opportunities** for artists working in participatory settings may, in some part, be down to funding. Artists also



acknowledged that there was a **lack of bilingual or Welsh training** for artists wanting to work in participatory settings. Some artists in the learning group also acknowledged that they **lacked confidence** to deliver work bilingually:

*“Dwi ddim yn meddwl fy mod i wedi gneud, rhai dwyieithog [prosiectau cyfranogol]”*

*“I don't think that I've done bilingual [participatory arts projects]”*

*Tra dwi'n dysgu tu allan i'n gwaith, fydda i'n dysgu piano a ffidil trwy gyfrwng Saesneg i unigolion Saesneg...erm, neu fydda i'n ymwneud efo bandiau sy'n dwyieithog, ond o fewn y gwaith mae'n iaith Gymraeg yn unig.*

*“I teach outside of work – I teach piano and violin with the medium of English, to English individuals, - um, or I'll be involved with bands that are bilingual, but with the job, it's Welsh language only”*

*“Dwi ddim 'di weithio ar wel ie, 'di arwain sesiwn dwyieithog... dwi'n cofio yn coleg, o'n i'n gorod cyflwyno'n holl gwaith trwy gyfrwng yn y Saesneg.. oedd hynny'n sialens i neud o, oherwydd er mae Saesneg yn iawn, dwi'm yn.. mor hyderus yn siarad o ag ydw i yn y Gymraeg”.*

*“I've not worked on... a bilingual session. I remember in college... I had to present the whole work in English. That was a challenge to do because, even though English is fine, I'm not as confident speaking it as I am in Welsh”*

Not only was a lack of bilingual opportunities recognized, but artists in the learning group agreed that the **term 'bilingual' was not used consistently**. Bilingual projects could involve explaining activities in both English and Welsh, or, it could involve participants undertaking some performance activities using Welsh but with limited understanding:

*Ês i neud gweithdy mewn ysgol Saesneg ond be' wnaethom ni trio neud oedd cân werin Cymraeg... so, o'n i ddim yn siwr iawn sut oedd hyn yn mynd i weithio gyda nhw achos oedd rhaid i' nhw dysgu ganu hi... y part a'r tiwn, ond wnaethom nhw llwyddo i neud e ... perffaith mwy neu lai, ac oedd hwnna 'di synnu ni i gyd. Os wyt ti'n defnyddio'r Gymraeg o fewn y cerddoriaeth ei hunan, mae hwnna'n wahanol iawn i defnyddio fe.... i esbonio be' sy'n mynd ymlaen.*

*"I went to do a workshop in an English [speaking] school but we tried to do a Welsh folk song. So, I wasn't sure how it was going to work with them because they had to learn to sing it, the part and the tune, but they managed to do it, perfectly more or less, and that surprised us all. So if you use the Welsh within music itself, that's very different to using it to explain what's going on"*

Where artists had undertaken work bilingually, they reported that they had enjoyed the **challenge** that bilingual working represented. Artists in the learning group agreed that **specific skills** were needed to successfully undertake bilingual participatory arts activities. Skills included making sure that no individual or group had more attention than others, ensuring that everyone understood and remained engaged, and, ensuring that the arts activity remained central to the workshop:

*"Dwi yn mwynhau's sialens o weithio yn y ddwy iaith i weud y gwir achos er... os wyt ti'n gallu cymryd y ffocws i ffwrdd o'r faith eich bod chi'n siarad Cymraeg a jesd wneud e mor... bod e'n cymaint o hwyl i wneud... bod chi jesd yn cysylltu hyna gydag amser da iawn t'mod, wedyn mae'r peth iaith yn... dim dyna'r ffocws t'mod... t'mod bod nhw [y cyfranogwyr] yna yn mynd 'o ni eisie wneud y gân yma... ni eisie wneud y gân yma, ond mae yn Saesneg' a chi jesd yn dweud wnewch e yn Gymraeg a bydd e'n ffein... sgwennwch geiriau newydd iddo fe a bydd e'n ffein".*

*“I enjoy the challenge of working in both languages to be honest because um...if you can take the focus away from the fact that you're speaking Welsh, and just make it so much fun to do - that you just associate that with a good time you know - then the language ‘thing’ that's not the focus you know. You know, [the participants] are going ‘we want to do this song, we want to do this song, but it's in English’ and you just say, do it in Welsh and it'll be fine. Write new words to it and it'll be fine’.*

*“O’n i’n gweithio hefo saith newydd a lle bod ‘na un ddim yn dallt Cymraeg yn dda iawn. Mae jesd angen defnyddio’r ymenydd really i neud yn siwr bod nhw yn teimlo’n rhan o’r project, hwnna ‘di’r peth anodda’. Ond hefyd dych chi’n gneud yn siwr bod chi ddim yn roid gormod o sylw i’r un yna jesd cos dyn nhw ddim yn dallt yr iaith”.*

*“I was working with seven new people and one doesn't understand Welsh very well. We just need to use the brain really to make sure they feel a part of the project; that's the hardest thing. But also you have to make sure you're not giving one person more attention just because they don't understand the language.”*

The creative team were open to the possibility of bilingual practice, although further training and support may be useful to less experienced participatory arts practitioners.

## **Welsh language with participants.**

*“O’n i ‘di targedu rhywle o’n i’n meddwl fydde’n eisiau gweithgaredd Cymraeg ond oedd o ‘di rebowndio mewn ffordd wedyn a oedd y lleoliad ir wedi amharu, wel, wedi effeithio ar y trawsffurfiad yn fana”.*

*“I targeted somewhere I thought would want a Welsh activity but it rebounded in a way then and the location affected the transforming there...”*

The creative team felt that there were **unique issues** and potential barriers that occurred in Welsh language projects.

- Potential for **bullying**.

The creative team felt that using the Welsh language could sometimes act as a barrier, particularly where young people were concerned, because they could face bullying in school for participating. Artists felt that it was very important for art organisations to research and understand the location that projects would be based in:

*“Roedd un prosiect ag o ran y lleoliad mae'r iaith yn iaith lleafrifol yn fana, felly y broblem yn fana wedyn oedd bod y rhieni ddim yn gadael i'r plant cymryd rhan mewn rhywbeth Cymraeg... o'n i'n gweld yr iaith wedi bod yn barrier mawr... roedd y plant yn cael eu bwlio yn yr ysgol oherwydd bod nhw'n neud rhywbeth yn y Gymraeg”.*

*“There was one project... and, with the location, the language is something of a minority so the problem there was that the parents wouldn't let their children take part in something Welsh...I saw the language being a huge barrier... ..the kids were bullied in school for doing something in Welsh”.*

- **Location** is important.

Artists felt that not only as it important for organisations to understand the locations and communities in which projects too place, but also to assess the suitability of the location for the arts activity. Community Music Wales ran their project away from the school setting to enable participants to “relax” with the artists and to ensure that participants could fully immerse themselves into the project. The creative team valued the “disconnect” from school and felt that a school setting would have brought additional “barriers”:

*“Dwi’n meddwl eich bod yn gwneud y peth iawn i gael e fan hyn yn Ty Tawe... neu rhywle tebyg, achos... am y pwynt yna... eich bod yn gwneud y dadgysylltiad ‘na o’r ysgol a bod Cymraeg yn rhywbeth sy’n gallu bod yn mynd ‘mlaen unrhywle”.*

*“I think you're doing the right thing to have it here in Ty Tawe [The venue], or somewhere similar, because... you make the disconnect from school. And Welsh can be something that goes on anywhere”*

*“Mae’n wneud ein rôl ni yn haws, i helpu nhw fel artistiaid achos dyni ddim yn athrawon...”*

*“It makes our role easier, to help them as artists, because we're not teachers...”*

*“Ie, mae nhw’n [cyfranogwyr] mynd i ddysgu, ond profiad gwahanol i’r ysgol. Felly, lle mae nhw’n teimlo’n fwy hun a llai o awdurdod a mwy o gymod”.*

*“Yes [the participants are] going to learn, but it’s a different experience to school. So, where they feel older with less authority and more reconciliation”*

- Participants lack **confidence** in speaking Welsh. Artists on the project were aware that the participants had different abilities when speaking in Welsh. As few participants regularly spoke Welsh outside of school. Artists were also aware that some participants may lack confidence, particularly when working in a creative environment where there may be a variety of technical terms. The creative team overcame this potential barrier by “not making an issue” out of it. The approach meant that participants were encouraged to participate in Welsh although the use of English words was not punished:

*“Efallle os oeddech chi'n iaith cynta', mae'n hollol naturiol, os mae'n ail-iaith t'mod... weithie 'dych chi ddim yn teimlo'ch bod chi ar yr un lefel a falle pan ti'n trio esbonio... achos mae lot o esbonio yn mynd 'mlaen pan chi'n trafod pethe'n greadigol a be' sy'n mynd nesa' so mae amdano ... pa mor hawdd yw e i gael eich syniadau ar draws”.*

“Maybe if you were first language, it's totally natural. If it's second language, you know, sometimes you don't feel as if you're on the same level and maybe when you're trying to explain – because there's a lot of explaining going on when you discuss things creatively and what goes next so – it's about how easy it is to get your ideas across.”

## Quality in Welsh language practice

*“Dwi ddim yn meddwl fuasa fo'n lwyddiant os fuasa na ddim llawer o bobl yn troi fynu achos dwi'n medwl bod dyna hanner y peth. Ond dwi ddim yn meddwl mae hynny ydy bob dim amdan y brosiect felly”.*

*“I don't think it would be a success if not many people turn up, because I think that's half the thing, so I would hope that many will turn up. But I don't think that is everything about this project.”*

Although Welsh language practice could present some specific issues and potential barriers, artists also recognised that Welsh language practice, and the Community Music Wales project in particular, did provide invaluable experiences for participants:

- **Raising confidence** in using the Welsh language  
The use of Welsh in an **informal setting** was thought to provide a useful context for participants to use and practice their Welsh language skills. Artists noticed that, although few participants spoke Welsh outside the project, participants used Welsh confidently during the project and observed and increased confidence in speaking in Welsh:

*“Mae wastad yn dod yn ôl bod prosiectau fel yma yn helpu iddyn nhw siarad Cymraeg tu allan i'r ysgol, jesd cwbl o oria ond mae'n fwy na be' o'n nhw'n neud adre”.*

*“It always comes back that projects like this as it helps them speak Welsh outside school, just a couple of hours, but it's more than what they do at home”*

*“Dwi'n sylwi... mae nhw'n siarad Cymraeg efo'u gilydd ti'n gwbod, petha bach... sydd yn dda, oherwydd dyna be sydd eisia iddyn nhw jesd defnyddio fo t'mod so hyd yn oed os nad ydyn nhw'n mynd adre ac yn parhau i siarad Cymraeg efo'u rhieni nhw, mae nhw 'di cael prosiect 'ma trwy'r Cymraeg... mae nhw 'di cyfansoddi caneuon yn Gymraeg”.*

*“I'm noticing that they speak Welsh with each other, you know, little things. That's good because that's what they need to do - just use it, you know. So even if they don't go home and continue to speak Welsh with their parents, they've had this project through Welsh, they've composed songs in Welsh”*

The creative team felt that participatory arts projects, such as this one, were particularly well suited to encouraging young people in their development. Artists within the learning group also acknowledged the importance of specific structures and approaches to ensure quality in Welsh language practice:

- **Artists' personality** and approach

The creative team believed that a “**relaxed**” approach and “**enthusiastic**” manner were essential when working in any participatory arts programme:

*“Wel dwi'n meddwl, os dyni yn dangos frwdfrydedd t'mo a dangos bod dyni eisie gneud, a dim yma i wastio amser, dyni yma i drïo helpu nhw”*

*“We show enthusiasm you know, and show that we want to do it, and not here to waste time, we're here to try and help them”*

*“Ti'n gor'od cael yr egni a ti gor'od cael yr eisia i neud o... Dyna be' di'r peth pwysig bod y tiwtor yn ddangos t'mo ei bod o eisia bod yna t'mod... mae'n definitely helpu”*

“You have to have the energy, and you have to want to do it... The important thing [is] that the tutor shows, you know, that he wants to be there, you know, it definitely helps”

*“Fuaswn i ddim yn dod yma yn eu trîn nhw fatha.. ww mae nhw'n bump oed ... [dwi'n trio] cael nhw i ddefnyddio eu feddyliau eu hunan a trio bod yn creatif yn eu meddwl”.*

“I'd never come here and treat [the participants] like they're five years old. [I try]... to get them to use their own minds and to try and be creative in their thinking”

- **Project is relevant** to participants

The artists involved in the Community Music Wales project felt that part of the success of the project was due to the relevance of the project to the participants involved. The artists felt that **participants benefitted** more, and were more likely to be **committed** to the project, if the activity felt relevant to them:

*“Mae ‘beth fel hyn yn gallu bod yn fuddiol. Mae nhw'n [y cyfranogwyr] gallu mynd ymlaen a trefnu gigs ei hunan. Mae nhw'n gallu gneud prês poced t'mo,, mae nhw'n dysgu pethau'n iawn a wedyn ti'n gallu gweld ella, eu llygadau nhw'n agor ‘chydig bach... fath o beth, dim jerd mewn iwth clyb dyni'n actually yn feddwl t'mod, am y byd tu allan”.*



“Something like this can be beneficial. They [participants] can go ahead and organise their own gigs. They can make pocket money, you know, they learn things right and then you can see maybe their eyes open a little... We're not just a youth club... we're actually thinking, you know about the world outside”.

- **Collaboration** and dependant working

The project relied heavily on the different participants groups – the band, the promotional team, and design team – all working together to produce a gig and promotional materials:

*“Dyni i gyd yn gweithio hefo’n gilydd, fel bod hyna’n beth da....bod ni ddim jesd yn meddwl, t’mo, bod un gang yn fana ac un gang yn fan hyn..... Dyni i gyd yn gweithio gyda’n gilydd”.*

*“We all work together, so that would be a good thing. We don't just think, you know, that one gang's there and the other here. We all work together”*

*“Mae’n bwysig iawn cydweithio hefo’r band er mwyn ffeindio rhywbeth celf mae’r band yn hapus efo, Mae’r grwpiau yn dibynnu are eu gilydd. Fuasa’r grwp celf ddm yn gallu mynd ymlaen efo’i gwaith heb wybod gan y band os o’n nhw’n hapus efo hynny, pa fath o ddelwedd mae nhw eisie ohonno fo. Mae roi grwpiu yn allweddol efo’i gilydd, er mwyn cael safon”.*

“It's very important to collaborate with the band in order to find something artistic that the band is happy with. The artistic group couldn't go ahead with their work without knowing from the band if they are happy with what kind of image they want. Putting groups together is important, in order to create a standard”.

The creative team felt that having participant groups working together encouraged participants to feel **ownership** and **responsibility** for the overall gig. Artists encouraged feelings of participant ownership and responsibility ensuring that participants “take the lead” on the project:

*[Dyng angen] trio dangos y ffyrdd gwahanol o neud petha... ella'r wythnos cynta', dyng'n gor'od fatha .. t'mo, trio dangos iddyn nhw a.. . t'mo dwi'n gobeithio, erbyn y diwedd ella fyddwn ni'n galu eistedd yn ôl mwy a jesd geidio nhw efo cwbl o betha, neu t'mo...a jesd helpu allan yn y ffordd yna.*

*“[We need to] try and show different ways of doing things... Maybe in the first week we have to, kind of, show them and, you know, I hope by the end we'll perhaps be able to sit back more and just guide them with a few things and just help out.”*

*“Dyng 'di esbonio really fel be' dyng'n disgwyl ohonnyn nhw. T'mo... nhw sy'n gor'od gneud o, ni sy'n trio dangos nhw pa ffordd i fynd a ffyrdd gwahanol i neud”.*

“We've explained what we expect from them. You know, they're the ones who have to do it, we try to show them which way to go and different ways to do it...”

*“Pan mae'n dod at y noson... neu at yr wythnos cyn neu rwbath fel yna, mae nhw'n gorod teimlo, mae nhw sydd 'di bod yn gneud y gwaith”.*

“When it comes to the night, or the week before, or something like that they have to think that they're the ones who've been doing the work”

*[Mae'r cyfranogwyr yn ennill] profiad, [a] cyfrifoldebau... mae'r ddau yna ella yn rwbeth pwysig. Dwi'n meddwl efalla o'r holl prosiect eu bod*

*nhw'n agor eu llygadau a gweld tŷ allan i'r ysgol bod chi'n gallu dysgu mewn ffordd llai ffurfiol".*

"[Participants gain] experience... [and] responsibilities, you know, both are maybe important things. I think perhaps from the whole project that opening their eyes and seeing outside... school that you can learn in an informal way"

- Understanding the **needs of the group**

Whilst participants were encouraged to take responsibility artists also recognised the need to support individuals within the project. Artists believed it was important to **recognise the strengths and weaknesses** of participants not only to encourage them to use their skills but also to encourage individuals to try new things:

*"Reit ar y dechre de, gweld be' 'di cryfderau rhai ohonny'n nhw a 'di cryfderau rhai eraill... a ... gweld be' di'r diddordebau. Ond ie, mae 'na feysydd eraill yn agoriad llygad nhw i bob elfen o beth sydd angen i neud".*

*"Right at the beginning we find out what some of their strengths are, and the strengths of others, and see what the interests are. Um, but yes, there are other fields to, like, open their minds to all aspects of what needs doing"*

*"Mae'n bwysig i agor llygadau i bob elfen ond y nôd ydy'r gig felly mae'n bwysig chwarae at cryfderon unigolion [hefyd]"*

*"It's important to open their eyes to every aspect but the goal is the gig so it's important to use every individual's strength [as well]"*

*"Mae pawb yn gweithio ar gwahanol rât tydyn? felly .. em... dwi ddim yn meddwl bod rhaid roid gormod o bwysau ar yr amser. Ond eto mae deadlines yn bwysig".*

“Everybody works at different speeds don't they? So, um, I don't think we need to put too much pressure on time. But again, deadlines are important”

The creative team were particularly aware that the participant group, as young adults, had specific needs in terms of how the artists related to them:

*“Mae nhw t’mod yn eu harddegau, so ni’n gorfod bod yn gall, yn sensitif efo’r ffordd dych chi yn delio efo hynna tmod, chi’n gorod dangos ‘chydig bach o barch nad ydyn nhw’n blant bach”.*

*“They're, you know, in their teens so we have to be wise, sensitive, with the way you deal with that, you know... You have to show a little respect that they're not little children”.*

- **Balancing** time to explore with the other aims of the project

The creative team felt particularly strongly that the participants needed to be able to enjoy **time to explore** and learn during the lifetime of the project. The ability to have time to explore supported the opportunity for participants to feel responsibility and ownership for the project. Artists, however, also recognised that the freedom to explore had to be given within a **framework** in order to keep the project on track:

*“Rhoid y rhyddid ‘ma iddyn nhw ond ie, rhoid nôd iddyn nhw bob wythnos. Mae angen rhoid nhw ar y trywydd cywir ond mae angen hefyd rhoid digon o rhyddid iddyn nhw cael defnyddio’u sgiliau nhw”.*

*“Give them this freedom, but yes give them a goal each week... They need to be put on the right track but they also need enough freedom to use their own skills”*

## Project specific issues

During the learning group sessions the creative team raised other issues and hopes for the future:

- **Support** from parents when working with young people.

The creative team valued the **input from parents** in supporting the project. The support from parents was particularly valuable for this project as several participants had heavy equipment to transport. The creative team did worry, however, that this need for support could be a barrier to some participants and could lead to a social bias when recruiting for similar projects:

*“Ti’n gweld y rhieni ar y diwedd ... mae nhw’n cael lifts, mae nhw’n rhannu lifts... mae ‘na rhai [cyfranogwyr] yn dal bysiau i’r band... dwi’n gwbod bod nhw ddim yn gallu cario lot o offer pan mae nhw’n dal byses. Felly ella’ bod ni’n targedu bobl sydd yn fwy breintiedig efo’u rhieni nhw yn gallu rhoi lifts iddyn nhw”.*

“You see the parents... they give lifts, they share lifts...Some [participants] catch the bus to the band and I know they can't carry a lot of equipment when they catch the buses. So maybe we're targeting people who have more privileged parents who can give them lifts”

*“Mae nhw’n gallu [rhieni’r cyfranogwyr] gan bod nhw ddim yn gweithio yn y nos... Mae rhai rhieni yn mynd i fod yn fwy o gymorth nag eraill efalle beth bynnag”.*

“[The participants’ parents] can [support] because they don't work in the evenings... Some parents are going to be more supportive than others”

- **Joining all participant groups effectively**

Artists on the project were pleased with the way that the project developed but found that the promotional 'team' was less well integrated in to the other participant groups and would like to have found further ways to **combine the groups**. Despite some worry from the artists the participants continued to attend, even though their workshops had finished, which suggests that all participants groups valued the project:

*“Oedd yr ochr celf gweledol a'r ochr cerddoriaeth, di gweithio'n grêt a mae nhw 'di dod at eu gilydd a wedi cyfuno yn llwyr, felly, dechre'n fach 'dyni i ni ond o ran ie, yr ochr promotion, mae eisie 'falle meddwl am y ffordd sut mae hyn yn mynd i gyfuno 'da'r ddau elfen arall 'ma achos mae yr un mor bwysig.*

“The visual arts side and the music side, it worked great and they got together and totally combine, but in respect to the promotional side maybe there needs to be a thought into how this is going to join with these other two element because it's as important.”

*“Wythnos dwythfa o'n i'n deud... wel, dyna'r gweithdy ola' ... mae'r gwaith 'di cael ei neud.... mae'r poster 'di neud... popeth t'mod... ond o'n nhw eisia dod heddiw. Oce, mae croeso i chi ddod, ond does 'na ddim gwaith a does 'na ddim gweithdy. Ond oedden nhw 'di dod yma ar eu ffordd o'r ysgol a aros yma tan hanner awr wedi chwech, jesd i gael laff... jesd i weld y band”.*

*“They wanted to come last week. I was saying 'well that's the last workshop, the work's been done, the poster's been done, everything' you know. But they wanted to come today. Okay, you're welcome to come, but there's no work and there's no workshop. But they came here on their way from school and stayed here until half six, just to have a laugh, just to see the band”*

*“Roeddem ni ‘di deud t’mod wnawn ni gloi yn fano efo’r criw marchnata a dylunio, a wnaethom nhw droi i fynu yr wythnos wedyn! Ro’n nhw dal eisie dod jesd i’r ochr cymdeithasol, sy’n neis t’mod”.*

*“We’d said, you know, that we’ll close there with the marketing and design crew, and they turned up the following week! ... They still wanted to come to the sociable side, which is nice, you know.*

- **Future hopes** for the artists

Artists expressed several hopes in connection with this, and similar projects. The creative team wanted to see the project “**expand**”. Artists felt that participants would benefit from additional input and additional experiences within the participatory arts project:

*“Bydde fe’n neis i gallu datblygu fel bod e ddim jesd yr ochr perfformiad ar y diwedd, a bod ni’n cael y profiad o mynd mewn i stiwdio proffesiyn nol am ddiwrnod i recordio cân, rhywbeth syml fel ‘na a’u bod nhw’n gallu mynd off gyda hwnna wedyn a dweud ... hei, gafom ni hwn ar diwedd y dydd”.*

*“It would be nice to... develop it, so that it’s not just the performing side at the end, and that we get the experience of going into a professional studio for a day to record a song, something simple like that. And they can take that away then and say...hey, we got this at the end of the day”*

As well as expanding the project, the creative team was also investigating the possibility of mentoring some of the young people. The artists felt that the young people could benefit from additional input from professional artists, rather than simply stopping all input after a five week project:

*“Dyni’n gobeithio dal gafael arnyn nhw [y cyfranogwyr] t’mod, i neud rhywbeth fel cynllun mentora i’r band rwan”.*

*“We hope to hold onto them [the participants] you know, to do something like a mentoring plan for the band now”*

*“Fel cynllun mentora, bydden nhw’n gweithio hefo mentor wedyn bidden nhw’n jesd yn cwrdd bob hyn a hyn. Ac yn dibynnu be’ ‘di’r targedau ‘ella mae’r targeda ydi cyfansoddi neu efalla marchnata a hyrwyddo felly mae eisio gadael digon o amser iddyn nhw datblygu a gweithio arno fo a wedyn bydden nhw’n cwrdd eto, wedyn dyna’r cynllyn. Mae o rhwng y mentor a’r band i benderfynu faint o amser mae nhw angen i gyrraedd y targed”.*

*“As a mentoring scheme, they’d be working with a mentor... [They] would then just meet... every now and again. And it depends what the targets are – maybe the target is to compose, or maybe marketing and promoting – so we need to give them enough time to develop and work on it, then they’d meet again, then that’s a plan. It’s between the mentor and the band to decide how much time they need to reach the target”*

*“Ie, mae hwnna’n bwysig i weld be’ mae nhw moyn wneud a bod ni jesd yn rhio bach o siap ar hwnna”.*

*“Yes, that’s important to know what they want to do, and that we just give them a bit of shape”*



The creative team was keen that any mentoring opportunities be valuable for the participants and explained that specific aims and structures would aid the development of a successful mentoring plan.

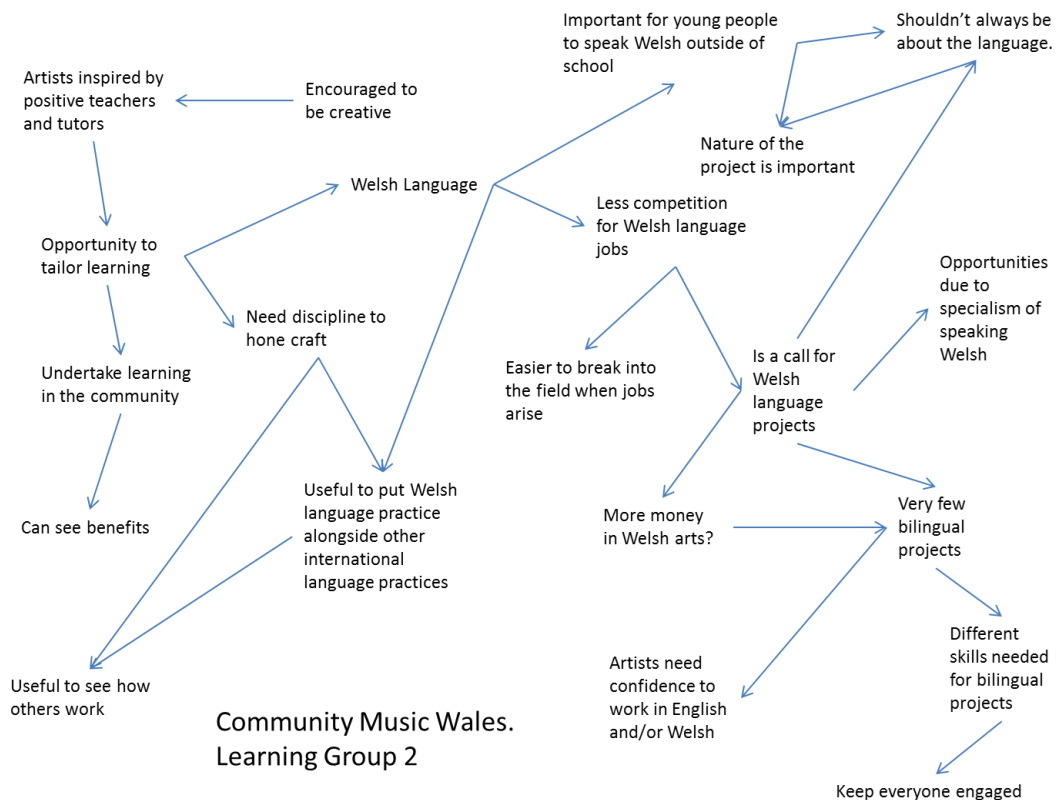
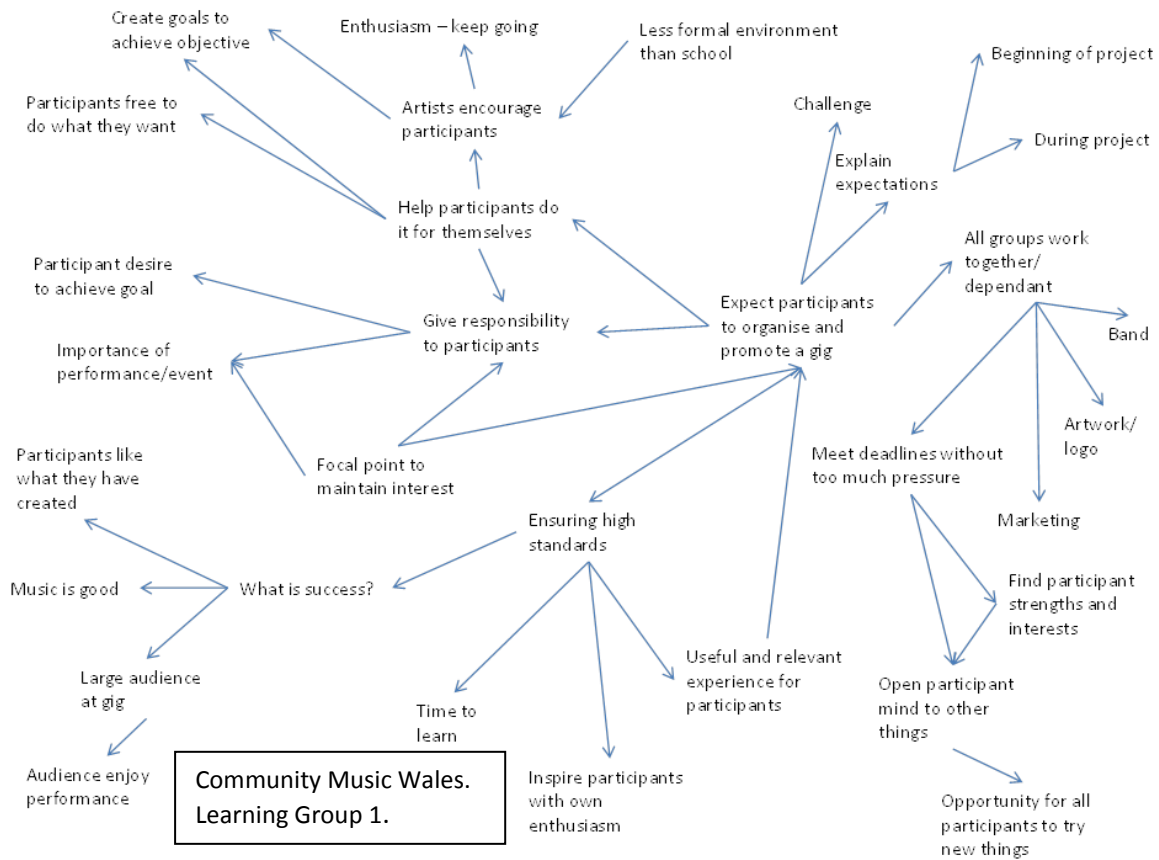
## **Conclusions**

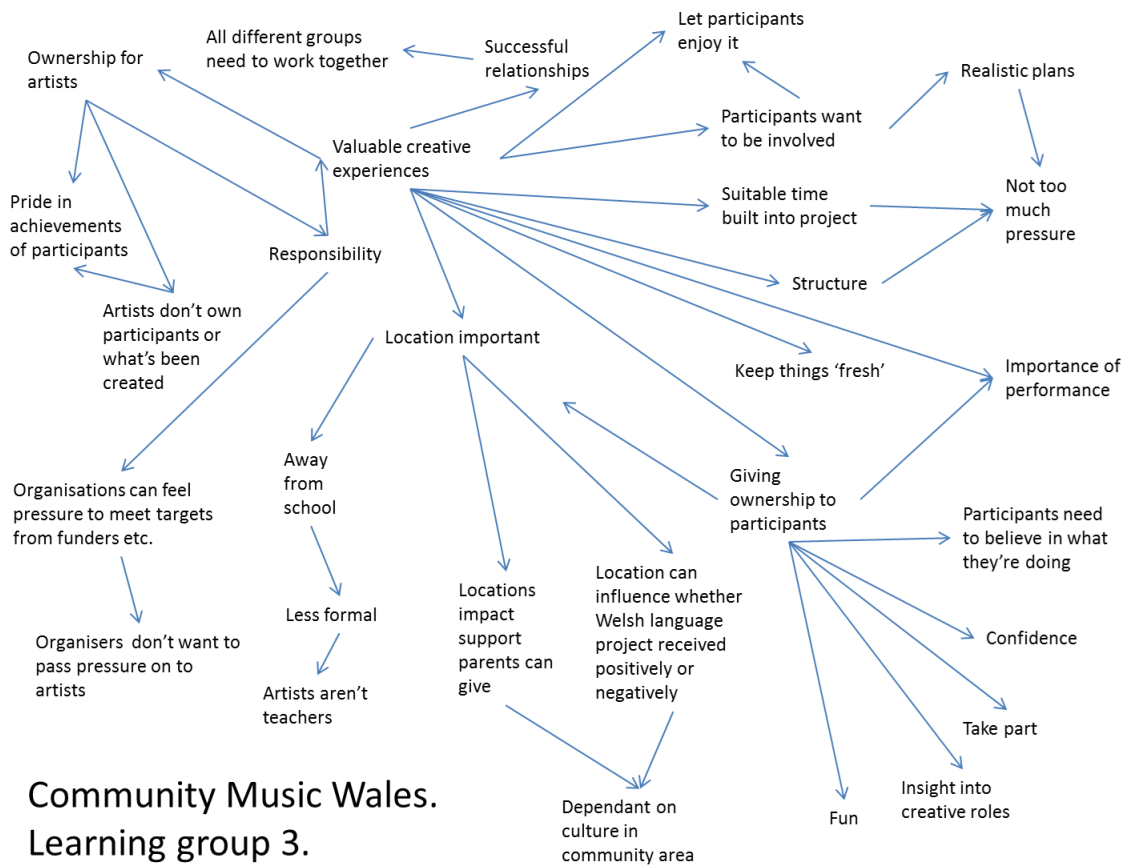
Artists within the learning group undertook the majority of their participatory practice through the medium of Welsh and believed that the ability to speak Welsh provided them with a specialist, sought after, skill that could aid recruitment and promotion within Wales. The creative team found that recruitment outside of a Welsh language context could be difficult, but valued opportunities to work outside of Wales and bilingually.

The creative team acknowledged that there could be barriers, particularly for young people, when considering participation in Welsh language projects. The artists, however, felt that correctly placing projects and ensuring the correct approach could lead to successful and valuable participatory arts projects. It was particularly important to place the projects away from school settings and to ensure that young people felt comfortable exploring the use of the Welsh language in informal, social, settings.

Whilst the use of the Welsh language was particularly important to the project, artists did not want this to overshadow the artistic and performance elements of the project. The creative team hoped that the project would encourage young people to think and work more creatively, as well as to feel more confident with the Welsh language.

# Appendix 1.





### Community Music Wales. Learning Group 4

