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*Opt for Art 1995-2000*

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**engageplus**  
*Opt for Art 1995-2000*  
**Golygydd Gwadd**  
Fiona Godfrey  
**Golygydd Cyhoeddi**  
Karen Raney

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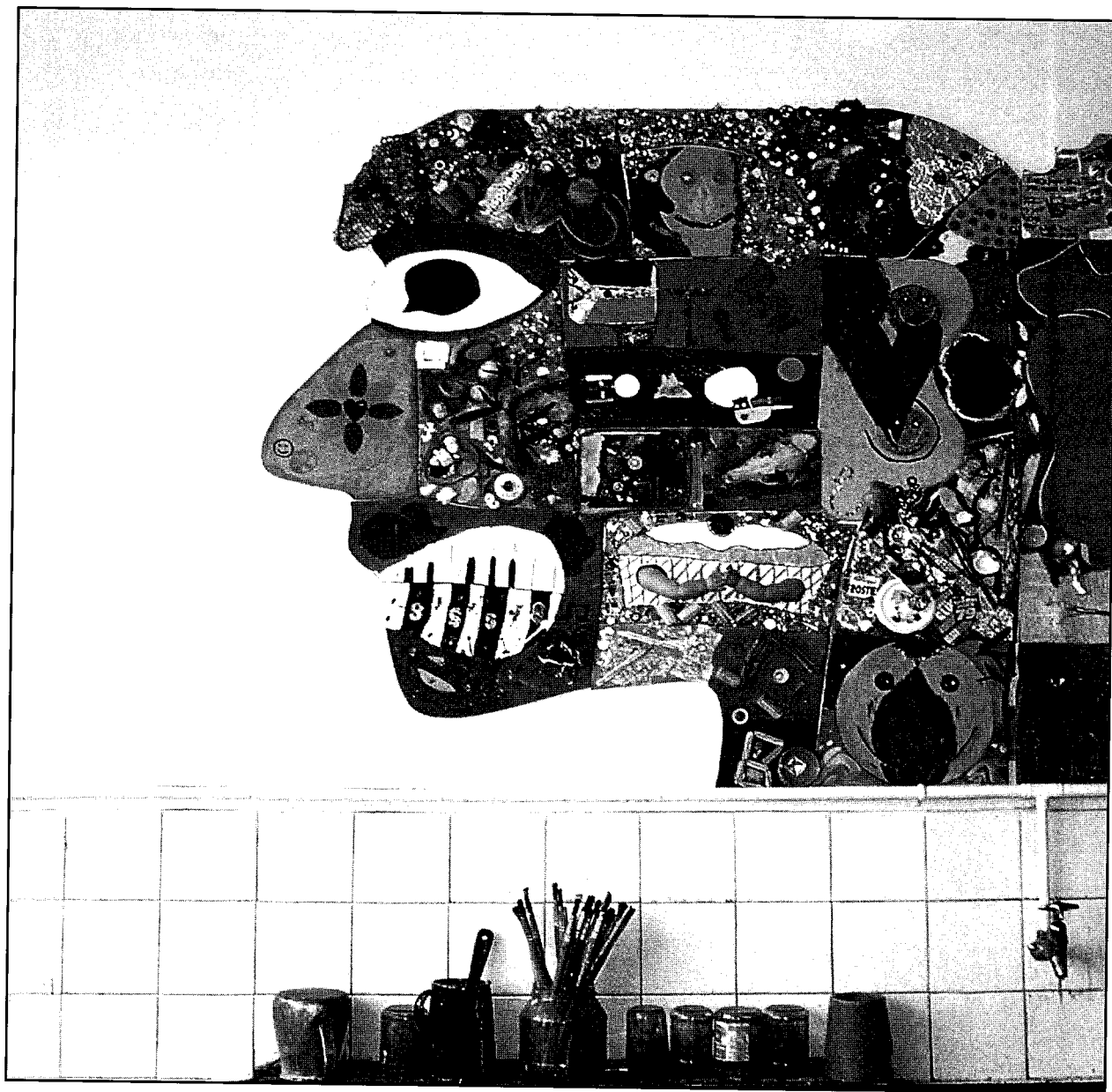
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Ysgol: Uwchradd Abergwaun Oriol: Cywaith Cymru Artist: Robert Jakes Blwyddyn: 1997-8 ffoto: Emma Gelliot

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# Rhagair

**Peter Evans**

*Pennaeth Ysgol Uwchradd  
Cei Connah, Gogledd Cymru  
Cadeirydd, Grŵp Llywio  
Opt for Art*

A finnau'n Bennaeth ysgol Uwchradd sy'n gwasanaethu un o drefi'r hen ddiwydiant dur yng ngogledd Cymru, mi fyddwn yn gofyn imi fy hun yn aml sut y daethwn i ymwneud ag *Opt for Art*. Fodd bynnag, felly y bu, ac rwy'n gwybod fy mod yn ddiolchgar am gael y cyfle i ymwneud â phrosiect o'r fath ac i gael myfyrio dros ei lwyddiannau.

Saith mlynedd yn ôl y daeth criw disberod o unigolion at ei gilydd, yn nerfus braidd, er mwyn ffurfio grŵp llywio *Opt for Art*. Â'n cefndiroedd mewn amrywiaeth o ddisgyblaethau yn y celfyddydau ac addysg, yr hyn yr oeddem yn ei rannu oedd cyd-weledigaeth a brwdfrydedd. Ein gweledigaeth oedd i gael cymaint o bobl ifainc 13 ac 14 oed ag yr oedd modd ledled Cymru i ymwneud â phrofiad esthetaid, creadigol wedi'i leoli yng nghyd-destun yr oriel. Yr amcan oedd eu hannog i ddewis Celf fel opsiwn TGAU.

Ar y pryd, nid oedd ymadroddion megis 'cynwysoldeb cymdeithasol', 'partneriaethau creadigol' a 'dan anfantais diwylliannol' yn cael eu defnyddio, ond yn fuan iawn dyma ni'n sylweddoli pe baem am lwyddo, byddai'n rhaid i'r syniadaeth y tu ôl i'r labeli hyn fod yn sylfaenol i'n gwaith.

Felly, beth yn union a gyflawnwyd gennym? Ai cyfle yn unig oedd *Opt for Art* i bobl ifainc weithio â'u hathrawon, artistiaid ac addysgydd oriel ar brosiect mewn oriel gan ddysgu am yrfa oedd yn y Celfyddydau? Yn fy marn i, bu'n fwy o lawer na hynny.

Credaf fod yr hyn a gyflawnwyd gennym a'r profiadau a ddeilliodd ohono, wedi ychwanegu, yn achos oedolion a phobl ifainc fel ei gilydd, ddimensiwn at ddealltwriaeth o'r celfyddydau gweledol a'r rhai sy'n gweithio ynddynt, a hynny ymhell y tu hwnt i unrhyw beth yr oeddem wedi'i ddisgwyl yn ôl ar ddechrau'r prosiect.

Dangoswyd y gallem gydweithredu'n llwyddiannus; y gallwn weithio â bron 50% o ysgolion Uwchradd Cymru, ac, yn bwysicaf oll, y gallwn gael miloedd o bobl ifainc i ymwneud â phrofiad mor bwysig.

Afraid dweud i fanteision y cydweithrediad fod yn sylweddol iawn. Drwy gydweithio â'i gilydd ar brosiect unigol, rhoddwyd cyfle i addysgwyr oriel, artistiaid, athrawon a disgyblion rannu'r arbenigedd a'r profiad sydd i'w cael yn ein gwahanol sectorau. Bu'r canlyniadau'n tanlinellu'r hen ddywediad bod y cyfan yn fwy na chyfanswm ei gydrannau. Bu hyfforddi â'i gilydd yn cynnig cyfle gwerthfawr i bobl archwilio'r un ddisgyblaeth mewn sectorau gwahanol, i rannu syniadau y tu hwnt i'r prosiect yn ogystal â dysgu mwy am weithio â phlant.

Lle bynnag y bydd syniad yn ennyn cyd-frwdfrydedd, gall hefyd greu rhwystredigaeth pan na fydd pobl eraill y tu allan i'r grŵp yn rhannu'r un brwdfrydedd. Mae ein llwyddiant wrth gael canran mor uchel o ysgolion uwchradd Cymru i ymwneud â'r prosiect, yn rhywbeth y gallwn ymfalchio

ynddo, a hynny'n ddigon cyfiawn. Golygai fod yr hyn roeddem yn ei gynnig yn rhywbeth roedd ysgolion ei eisiau ar ffurf y gallent ei derbyn.

Rhywbeth i'r bobl ifainc oedd *Opt for Art* - yr holl filoedd a fu'n cymryd rhan. Hebddynt doedd dim diben i'r holl ymarferiad. Roeddem yn mynnu y dylai pob person ifanc mewn grŵp blwyddyn gymryd rhan ac nad gwirfoddoli oedd biau hi. A gawsant brofiad da un ac oll? Dwi'n amau, ond, do, dyna a gafodd y rhan fwyaf. Bydd targedau'n aml yn mesur maint rhagor na safon. Yn fy marn i, yn aml y canlyniadau 'meddal' yw'r rhai pwysicaf, a chafwyd llawer iawn o'r rhain drwy'r prosiect, a hynny o safon uchel. Bu canlyniadau gweladwy'r prosiect hwn yn ymdrin ag amrywiaeth eang o ffurfiau ar y celfyddydau gweledol. Cafwyd animeiddio, darnau gosod, ffotograffau a fidio yn ogystal â'r mynegiant 2-ddimeniwn mwy disgwyliadwy. Roedd y prosiect yn cynnig her ac eto'n hygyrch. Roedd y gwaith yn dda ac weithiau'n cynhyrfu'r teimladau. Ni all unrhyw un sydd wedi cael cyfle i weld y fidio a gynhyrchwyd gan Ysgol Arbennig Maes-gwyn, Caerdydd, lai na bod dan deimlad yn sgil gwaith y bobl ifainc hyn. Wrth y pegwn arall y mae gwaith Peter Carter â'r Sefydliad Cenedlaethol ar gyfer Ymchwil Addysgol, wedi cynnig dadansoddiad meintiol gwerth chweil o ymatebion y bobl ifainc.

Beth wnaethon ni ddysgu? Am un peth, bu siarad â'n gilydd yng nghydestun prosiect unigol yn rhoi ffocws i ni a ddysgodd i ni am y gwahanol gyfyngiadau y byddwn i gyd yn gorfod gweithio oddi tanynt. Mewn cymdeithas sydd fel pe bai'n fwyfwy cystadleuol, dysgasom y gall cydweithrediad esgor ar ganlyniadau cadarnhaol i bawb sy'n cymryd rhan. Hefyd, darganfuom fod gweinyddiaeth gadarn yn hanfodol er mwyn llwyddo, ac mai profiad gwerth chweil yw dysgu ar y cyd â phlant.

Byddai'n anfoesgar peidio â chydabod yr holl gyfraniadau gan aelodau'r pwyllgor llywio. Mae eu parodrwydd i deithio hyd a lled Cymru fach â'i holl gymhlethdodau daearyddol er mwyn rhannu eu harbenigedd a'u creadigrwydd, yn rhywbeth y byddaf yn dragwyddol ddiolchgar amdano. Rhaid hefyd ddiolch i Gyngor Celfyddydau Cymru am eu cyfraniadau sylweddol, yn ariannol ac wrth rannu'u harbenigedd. Rhaid bod Nigel Meager, ein cyfarwyddwr cyntaf ac ysbrydoledig, yn ymhyfrydu yn y canlyniadau o'r hyn a fu, i raddau helaeth, ei syniad yntau. Rwyf yn ddiolchgar i'r holl artistiaid, addysgwyr oriel ac ysgolion a barodd i bethau ddigwydd i bobl ifainc Cymru. Heb gefnogaeth gyson **engage** ni fyddai'r prosiect hwn wedi digwydd.

Yn olaf, a fu popeth yn gadarnhaol ac yn ddi-strach? Am wn i, rhaid mai na ydi'r ateb, ond roedd y rhan fwyaf yn dda a pheth ohono'n wych. Mae angen mwy o brosiectau fel hyn arnom!

## Golygyddol

### *Opt for Art*

Fiona Godfrey

*Cyfarwyddydd Prosiect  
Opt for Art 1999-2000*

Mae'n ddwy flynedd bron er pan ddaeth y prosiect *Opt for Art* i ben yng Nghymru, ac mae'r cyhoeddiad hwn yn darparu cyfle amserol i fyfyrion ynghylch yr hyn a gyflawnwyd gan y prosiect. Wedi'i gyllido gan gynllun grantiau loteri 'Celfyddydau i Bawb' Cyngor Celfyddydau Cymru, llwyddodd y prosiect dros gyfnod o 5 mlynedd i ddod â bron i 20,000 o bobl ifainc i gysylltiad â chelfyddyd ac artistiaid yng nghyd-destun yr oriel, gyda'r bwriad o'u hysbrydoli i ystyried Celf fel opsiwn TGAU. Bu o leiaf ddeunaw o wahanol orielau a chyrrff y celfyddydau, a thros 100 o wahanol ysgolion yn cymryd rhan yn y prosiectau.

Dathliad a rhodd yw'r cyhoeddiad hwn yn sgil prosiect sylweddol, uchel ei barch a hynod lwyddiannus, sydd wedi cael effaith nodedig ar orielau ac ysgolion ledled Cymru. Adlewyrchir ei lwyddiant mewn sylwadau, dadansoddiadau ac achosion enghreifftiol gan athrawon, artistiaid, addysgwyr oriel a disgyblion a fu'n ymwneud â'r prosiect.

Bydd unrhyw un sy'n ystyried ymgymryd â phrosiect mawr, tebyg i hwn yn cael yr wybodaeth gefndirol yn ddefnyddiol. Llwyddodd *Opt for Art* oherwydd bod pob agwedd wedi'i hystyried yn drylwyr drwyddi draw. Fe'i rheolwyd yn effeithlon er budd yr ysgolion a'r orielau, ac o'r herwydd gellid defnyddio yr adnoddau a oedd ar gael yn effeithiol. Mae llwyddiant strwythur ac athroniaeth *Opt for Art* yn cynnig mynegbyst defnyddiol o ran rheoli prosiect sy'n canolbwyntio ar nod creiddiol ond lle mae perchenogaeth yn cael ei datganoli i'r holl bartneriaid.

Mae'r cyhoeddiad hwn hefyd yn darparu cyd-destun lle y gellir cyflwyno canlyniadau darn pwysig o ymchwil werthuso a fu'n cyd-fynd â'r prosiect. Gwnaethpwyd yr ymchwil gan Peter Carter o Brifysgol Cymru yng Nghaerdydd ar y cyd â'r NFER (Sefydliad Cenedlaethol ar gyfer Ymchwil Addysgol). Bu'r ymchwil yn dadansoddi agweddau disgyblion tuag at gelf gan asesu'u profiad o ymweld ag orielau a chymryd rhan mewn prosiectau *Opt for Art*. Casgliad yr ymchwil yw bod *Opt for Art* wedi llwyddo i gyflawni dau o'i brif amcanion - sef, helaethu dealltwriaeth y disgyblion o gelf a'u diddordeb ynddi fel dewis yn y cwricwlwm.

Yn wrthbwynt i'r data meintiol amhrisiadwy a gafwyd drwy'r gwaith ymchwil yma, mae cyfranwyr eraill yn hel meddyliau ar lefel fwy ansoddol.

Mae Maria Wilson yn ysgrifennu'n huawdl o safbwynt artist a fu'n ymwneud â rhedeg un o brosiectau *Opt for Art*. Bu disgyblion o Ysgol Maes-gwyn yng Nghaerdydd yn gweithio â Maria yng Nghanolfan Celfyddydau Chapter, gan greu prosiect fidio rhyfeddol a aeth y tu hwnt i ddisgwyliadau pawb a fu'n cymryd rhan, gan ddangos y pŵer o roi llais i bobl ifainc yng nghyd-destun ymarfer artistig cydweithredol. Bod y darn fidio a grëwyd wedi teithio i Croatia'n ddiweddar mewn arddangosfa deithiol am Gymru, yn tystio i safon uchel y gwaith ac yn brawf bod effaith *Opt for Art* yn dal i fod yn fyw ac yn iach.

Gwahoddwyd swyddogion addysg oriel i wneud sylwadau ar eu prosiect *Opt for Art* mwyaf cofiadwy. Mae'r darnau byrion hyn yn cynnig cipolwg ar ychydig o blith llawer iawn o brosiectau llwyddiannus yr ymgwymerwyd â nhw.

Daw un arwydd allweddol o weithio'n llwyddiannus â'r oedran yma i'r golwg yn thema gyffredinol. Un amheuaeth a nodwyd am y prosiect yn ymchwil Peter Carter yw nad oedd y disgyblion weithiau'n deall pam eu bod yn gwneud prosiect, neu beth roedd y prosiect i fod i'w gyflawni. Mae sawl achos enghreifftiol hefyd yn tynnu sylw at y gwerth o gyflwyno disgyblion i brosiect cyn ei ddechrau, gan roi rhan iddynt yn y prosiect ac ymdeimlad â pherchenogaeth arno. Sut bynnag y llwyddwyd i wneud hyn, boed drwy'r artist, yr oriel neu'r ysgol, byddai'r paratoad yma'n profi'n effeithiol, gan gydnabod y gall pobl ifainc o'r oedran yma, deimlo mwy o barch at y gwaith drwy gael rhyw gipolwg ymlaen llaw ar yr hyn y bydd y prosiect yn ei olygu a pham eu bod yn ei wneud.

Nid yw'r cyhoeddiad hwn ond yn crafu wyneb prosiect arbennig o eang a phellgyrhaeddol a ddaeth i'r amlwg mewn llawer iawn o ffyrdd amrywiol.

# Opt for Art - Un o brosiectau **engage**

Christopher Naylor  
Cyfarwyddwr **engage**

Wedi'i gychwyn yng Nghymru ac er Cymru, *Opt for Art* oedd y cyntaf o gyfres o brosiectau datblygu addysg oriel arloesol i **engage**, y gymdeithas genedlaethol ar gyfer addysg oriel.

Bu *Opt for Art* yn nodedig o ran maint a hyd a lled y prosiectau a gynigiwyd ganddo - dros 90 o gyweithiau ysgol/oriel yn cynnwys bron i 20,000 o ddisgyblion dros 5 oed. Ni all yr adroddiad terfynol hwn gynrychioli'n llwyr yr amrywiaeth arbennig o gyfleoedd a phrofiadau a grëwyd gan *Opt for Art*. Y bwriad yn y cyhoeddiad hwn yw dwyn at ei gilydd sylwadau cyffredinol a safbwyntiau penodol gan rai o'r artistiaid, athrawon ac addysgwyr a fu'n cymryd rhan.

Ni fuasai *Opt for Art* erioed wedi digwydd heblaw am weledigaeth ac egni Nigel Meager, Cyfarwyddwr gwreiddiol *Opt for Art*. Ef a ddechreuodd y prosiect peilot, gan hel at ei gilydd grŵp llywio egniol ac ymroddgar. Ef a ysbardunodd y cais am gyllid loteri, a chydag ymroddiad mawr, bu'n rheoli'r prosiect am y rhan fwyaf o'i gyfnod. Rhaid diolch yn fawr hefyd i Gyngor Celfyddydau Cymru am y Grant Loteri Celfyddyd i Bawb a alluogodd yn y pen draw gynnal *Opt for Art* ledled Cymru am dair blynedd. Rhaid diolch hefyd i Sefydliad Calouste Gulbenkian, Sefydliad Paul Hamlyn a'r Sefydliad ar gyfer Chwaraeon a'r Celfyddydau a fu, ynghyd â Chyngor Celfyddydau Cymru, yn cyllido'r prosiect peilot.

Sefydlwyd **engage** ym 1988 (gelwid yn NAGE tan 1996) gan dderbyn cefnogaeth greiddiol hanfodol gan Gyngor Celfyddydau Prydain Fawr. Ei amcan oedd cefnogi'r rheini sy'n cyflwyno addysg a rhaglenni dehongli oddi mewn i orielau celf. Mae'r gymdeithas wedi tyfu'n gyflym dros y degawd diwethaf, ac erbyn hyn yn un o'r cyrff aelodaeth broffesiynol mwyaf yn y celfyddydau gweledol yn y DU. Ymhlith yr aelodaeth y mae artistiaid, athrawon, academyddion a churaduriaid, yn ogystal â'r rheini sydd wrthi'n cyflwyno rhaglenni addysg yn uniongyrchol. Ar hyn o bryd y mae **engage** yn ceisio datblygu rhaglenni newydd yn ne-ddwyrain Lloegr, Cymru a'r Alban ac yn meithrin swyddogaeth ryngwladol.



Ysgol: Ysgol Gyfun Treorchy Oriol: Canolfan Celfyddydau Sain Dunwyd Artist: Adrian Metcalf Blwyddyn: 1998-9

Erbyn hyn y mae rhaglen **engage** yn ymgorffori tair ardal gysylltiedig:

#### Datblygu Proffesiynol

Mae **engage** yn darparu fforwm unigryw ar gyfer datblygu proffesiynol, drwy'r cylchgrawn **engagereview**, cynhadledd flynyddol **engage**, a rhaglenni hyfforddi newydd, yn ganolog ac yn grwpiau rhanbarthol **engage**.

#### Adfocatiaeth

Mae **engage** yn gweithio ag adrannau allweddol ac asiantaethau'r llywodraeth, er enghraifft, cyfraniad i arolwg strategol diweddar Cyngor Celfyddydau Cymru, gan gyfrannu at y Fforwm Amgueddfeydd Ewropeaidd ac ymuno a thasglu 'Rhoi Pŵer i'r Gymuned Ddysgu' ar wahoddiad yr Adran Ddiwylliant yn Lloegr.

#### Prosiectau

Mae **engage** yn ceisio hyrwyddo ymarfer da mewn rhaglenni mynediad ac addysg oriel gan fwydo'i waith datblygu proffesiynol ac adfocatiaeth - drwy brosiectau megis Mis yr Amgueddfeydd ac Oriolau, *Opt for Art*, *encompass* ac *envision*.

Mae'r gwaith prosiect yma wedi dod yn bortffolio pwysig, sy'n anelu at:

- alluogi miloedd o oedolion a phobl ifainc i elwa o brofiadau artistiaid, gwaith celf ac orielau, ,
- darparu cyfleoedd datblygu proffesiynol i'r rheini sy'n cyflwyno rhaglenni addysg oriel, ,
- datblygu a chryfhau rhwydweithiau rhwng y rheini

sy'n gweithio ym maes addysg oriel,

- gosod safonau rhagoriaeth a modelau proffil ar gyfer ymarfer da.
- diffinio'r hyn a olygir gan addysg oriel yn y DU.

Bu *Opt for Art* yn brosiect pwysig i **engage** ar sawl lefel. Does dim amheuaeth fod llawer iawn o bobl ifainc - yn ogystal ag artistiaid, athrawon a staff orielau - wedi cael profiadau ysbrydoledig a chofiadwy o ganlyniad i *Opt for Art*. I'r graddau yr aeth llawer iawn o'r rhai a gymerodd ran ymlaen i wneud yn arbennig o dda mewn Celf TGAU a Safon Uwch, gellir honni'n ddiffuant i *Opt for Art* newid bywydau. Bu hefyd yn dangos gwerth dwyn at ei gilydd griw eang o bartneriaid oriel ac ysgol mewn prosiect a chanddo bwrpas ac athroniaeth ar y cyd, ac a ddarparodd beth wmbredd o dystiolaeth am y gwerth i bobl ifainc o ymweld ag orielau a gweithio ag artistiaid. Yn Lloegr, gan dderbyn cyllid eto gan Sefydliad Clouste Gulbenkian a Sefydliad Paul Hamlyn, datblygwyd sawl mân brosiect peilot seiliedig ar *Opt for Art* a fu'n meithrin gallu a phartneriaethau lleol newydd. Arweiniodd hyn at gynllunio ar gyfer y prosiect *envision* nesaf a ddisgrifir isod.

Bu ail brosiect, *encompass*, yn deillio o lwyddiant *Opt for Art* yng Nghymru, gyda sawl gwahaniaeth allweddol, yn fwyaf arbennig, gweithio ag amrywiaeth wahanol o gyfranogwyr. Bu'r prosiect yn ymwneud â phlant ysgol gynradd a'u teuluoedd, gan annog rhieni i ymweld â'r oriel yng nghwmni eu plant. Bu hefyd yn ymwneud â'r rhai sy'n gadael yr ysgol, gan eu hannog i aros mewn cysylltiad ag orielau fel rhan o'u bywydau fel oedolion. Gan ymestyn athroniaeth benagored *Opt for Art*, bu *encompass* wedyn yn annog swyddogion addysg orielau i archwilio gwahanol ddulliau a oedd yn briodol i'w cyfranogwyr a'u cyd-destun. Gan adeiladu ar ddull Peter Carter wrth werthuso effaith *Opt for Art*, comisiynwyd Eilean Hooper-Greenhill o Brifysgol Caerlŷr i werthuso *encompass*, gan helpu addysgwyr oriel eraill i ddysgu gwersi am y ffordd orau i weithio â'r cynulleidfaoedd hyn, yn ogystal â'r hyn na ddylid ei wneud.

Y prosiect **engage** diweddaraf i'w datblygu yw *envision*. Mae hwn yn adeiladu ymhellach ar y model a ddatblygwyd drwy *Opt for Art* ac *encompass*, gan weithio ar y cyd i ddwyn at ei gilydd artistiaid ac addysgwyr a chan greu profiadau cyffrous a chofiadwy. Fodd bynnag, ceir dau wahaniaeth allweddol. Yn gyntaf, mae *envision* yn targedu'r rheini sydd mewn perygl neu sydd allan o'r ysgol, y rhai nad yw ymwneud â'r celfyddydau'n rhywbeth a gymerir yn ganiataol ganddynt. Felly y mae *envision* yn mynd ati mewn ffordd lawer iawn mwy tymor-hir wrth geisio ennyn hyder grŵp arbennig o bobl ifainc, er mwyn sicrhau manteision parhaus. Yn ail, nid yw system gyllido'r loteri a ddarparodd arian sylweddol ar gyfer prosiectau arloesol yn ganolog, yn bodoli bellach - felly mae'n rhaid i *envision* fynd rhagddo drwy wneud ceisiadau llai a hynny'n lleol, ac felly mae wedi dechrau drwy gyllido Cydlynnydd i roi hwb cychwynnol i'r fenter.

Yn y cyfamser yng Nghymru, sicrhawyd grant yn ddiweddar gan Gyngor Celfyddydau Cymru i gefnogi swydd dymor-byr i barhau i ddatblygu gweithgarwch a phrosiectau yng Nghymru. Erbyn hyn y mae Angela Rogers, Cydlynnydd Datblygu **engage** Cymru, yn gweithio'n agos â Grŵp Datblygu **engage** Cymru i ddatblygu cynlluniau ar gyfer prosiect newydd sy'n derbyn arian gan y Loteri yng Nghymru. Bydd hyn yn adeiladu ar *Opt for Art*, gan weithio efallai â grŵp targed gwahanol ond gan gynnal llawer iawn o'r elfennau allweddol a gyfrannodd at lwyddiant mawr *Opt for Art*.

Dangosodd *Opt for Art* y gall celf fod yn bwysig i amrywiaeth eang o bobl ifainc - nid yn unig y rheini a nodwyd yn barod fel rhai sy'n 'dda hefo celf' o bell ffordd. Creodd *Opt for Art* ysfa a gweledigaeth ynglŷn â phrosiectau o'r fath. Mae egni a chreadigrwydd swyddogion addysg oriel ar draws Cymru'n gwarantu sut siâp bynnag a fydd ar brosiect nesaf **engage** Cymru, bydd yn sicr o ddarparu profiadau pwysig a chofiadwy i bobl ifainc - profiad sy'n gweddwedid bywydau, a phrofiad na fyddent fel arall wedi cael y cyfle i'w fwynhau.

# Cefndir

**Fiona Godfrey**

*Cyfarwyddyd Prosiect Opt for Art 1999 - 2000*

## Y Cysyniad

Cysyniad syml oedd *Opt for Art*. Tros gyfnod o bum mlynedd a thrwy gyfanswm o dros gant o brosiectau, daeth *Opt for Art* ag artistiaid â disgyblion Cyfnod Allweddol Tri o Flynyddoedd 8 a 9 (pedair ar ddeg a phymtheg oed) at ei gilydd er mwyn archwilio celf gyda'i gilydd yng nghyd-destun yr oriel.

Yn benodol, amcanion y prosiect oedd:

- *Cysylltu orielau ag ysgolion Uwchradd*

Ceisiodd *Opt for Art* hyrwyddo cysylltiadau effeithlon rhwng orielau celf ac ysgolion Uwchradd, gan annog athrawon i gydnabod gwerth ymweld ag orielau.

- *Cynnig profiad celf ysbrydoledig*

Cynlluniwyd prosiectau *Opt for Art* gyda'r bwriad o ysbrydoli disgyblion drwy weithio ag amrediad o artistiaid ac arddangosfeydd. Yn bwysig ddigon, ceisiodd ehangu canfyddiad y disgyblion o gelf o'r modelau cyfyngedig braidd a gynigiwyd ar adegau gan yr ysgolion.

- *Dylanwadu ar ddisgyblion i ystyried celf fel opsiwn TGAU*

Ceisiodd y prosiect yn gwbl agored i ddylanwadu ar benderfyniadau pobl ifainc o ran dewis Celf ym Mlwyddyn 10. Roedd hyn yn cynnwys dosbarthu taflenni i bob disgybl a fu'n cymryd rhan gan hyrwyddo manteision dewis Celf TGAU.

- *Archwilio gwerth gweithio ag artistiaid ac orielau yng Nghyfnod Allweddol Tri*

Yng Nghyfnod Allweddol Pedwar, pan fydd opsiynau TGAU wedi'u dewis, ystyrir ymweliadau ag orielau a gweithio ag artistiaid yn elfen hanfodol o waith y cwricwlwm. Yn ôl tystiolaeth o'r orielau, bydd yr ymweliadau'n digwydd yn llai aml o lawer yng Nghyfnod Allweddol Tri. Ceisiodd y prosiect ddangos sut y gall orielau ac artistiaid gefnogi addysgu Celf o safon uchel ym mhob oedran o addysg ysgol Uwchradd.

## Sut y bu *Opt for Art* yn llwyddiannus

Hyfrydwch *Opt for Art* oedd ei symlwydd a'i hyblygrwydd. Bu'r prosiect bob amser wedi'i seilio ar 'gyffyrddiad ysgafn' o ran rheolaeth ganolog. Gallodd orielau, ysgolion ac artistiaid ddehongli'r cysyniad *Opt for Art* yn ddilyffethair mewn amrywiaeth eang o ffyrdd, fel bo'n briodol i bob sefyllfa unigol. O ganlyniad, bu

prosiectau'n archwilio amrywiaeth eang o ymarfer celf, gan gynnwys gwaith o Gymru, y DU a thramor, o'r hanesyddol i'r cyfoes, y traddodiadol, i'r hynod gysyniadol.

Yn yr un modd, bu prosiectau unigol yn amrywio yn y ffordd y caent eu strwythuro a'u rheoli. Mewn rhai achosion, digwyddodd yr holl waith yn yr oriel; mewn mannau eraill, dilynwyd ymweliadau ag orielau gan breswyladau yn yr ysgol. Mewn ychydig achosion, daeth yr oriel i'r ysgol, ac mewn rhai eraill, digwyddiad rhithwir oedd y prosiect, a ddigwyddodd ar y we yn unig.

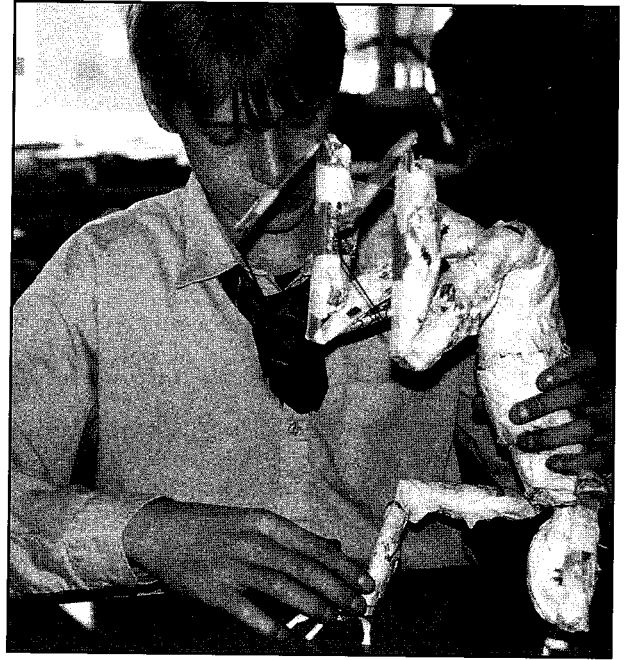
Bu rhai o'r prosiectau yn seiliedig iawn ar brosesau, gan ganolbwyntio'n drwm ar ddehongli'r gwaith celf. Roedd gan eraill ddimensiwn ymarferol cryf a'r canlyniad oedd cerfluniau, darnau tecstilau a pheintiadau sy'n darparu cynhyogaeth i'r dyfodol i'r ysgolion dan sylw.

Yn aml, bu'r prosiectau'n gofyn i'r disgyblion weithio ar y cyd, a hynny yn yr awyr agored yn archwilio'u milltir sgwâr, gan wneud defnydd o leoedd yn yr oriel er mwyn cael rhyddid o ran maint a graddfa nad oedd ar gael iddynt yn aml yn eu hysgolion. Dysgodd y disgyblion sgiliau cysyniadol a thechnegau newydd. Bu'r prosiectau'n ymestyn profiadau'r disgyblion o ffurfiau celf megis celf ddigidol, gwydr lliw, gwneud printiau, tecstilau, weldio, ffotograffiaeth a fidio. Datblygodd y prosiectau sgiliau o ran meddwl am y broses greadigol, dehongli, cysyniadau ac ystyr. Amrywiai'r canlyniadau o waith fidio a ffotograffiaeth, peintiadau, lluniadau, cerameg a thecstilau i gerfluniau parhaol ar raddfa fawr.

Yn yr un modd ag yr arweiniodd yr athroniaeth-cyffyrddiad-ysgafn at ragor o amrywiaeth o ran dulliau a phrofiadau, gellir priodoli llwyddiant y prosiect hefyd i rai egwyddorion cyfathrebu cadarn a chliir. Gyda'i gilydd, bu'r egwyddorion hyn yn cynnig ethos a unodd y myrdd prosiectau amrywiol hyn.

- *Dull cynhwysol*

Ceisiodd y prosiect gyrraedd pob disgybl yn yr ysgolion a gymerodd ran, beth bynnag bo'u gallu neu'u diddordeb mewn Celf, a heb ystyried anabled,dd.



Ysgol: Afon Taf Oriol: YGBC :Yr Asiantaeth Adfywio a Chelfyddydau Artistiaid: Nigel Talbot / Carlos Pinnati Blwyddyn: 1998-9 Ffoto: Nigel Talbot / Carlos Pinnati

tarddiad ethnig nac ymddygiad. Un amod i'r ysgolion a'r orielau ymwneud â'r prosiect oedd y dylai'r holl ddisgyblion mewn grŵp blwyddyn unigol gymryd rhan. Gyda niferoedd grwpiau blwyddyn gymaint â 400, dyma dipyn o her i lawer iawn o'r prosiectau. Serch hynny, fel y tystia hanesion unigol, yn aml disgyblion na fyddai hwyrach wedi gwirfoddoli am brosiect neu wedi'u cynnwys yn awtomatig, oedd y rhai a elwodd fwyaf o'u hymwneud â nhw. Er mwyn sicrhau bod yr amod yma o fewn cyrraedd, roedd grantiau ychwanegol ar gael i ddiwallu anghenion disgyblion a chanddynt anghenion arbennig.

- *Cydnabod anghenion cludiant*

Bu'r prosiect yn cydnabod anawsterau'r ysgol wledig wrth ymweld ag orielau. Yn aml, byddai ysgolion yn teithio am ymhell dros awr i gyrraedd eu horiel *Opt for Art*. Ar gyfer disgyblion yn yr ysgolion hyn, digwyddiad



Ysgol: Fitzalan Oriol: Canolfan y Celfyddydau Gweledol Artist: Catrin Jones  
Blwyddyn: 1997-8 ffoto: Fiona Godfrey

prin yw ymweliadau oriel, ac, yn wir, roedd llawer iawn o'r disgyblion a gymerodd ran erioed wedi ymweld ag oriel o'r blaen. Roedd cynlluniau cyllidebol yn gallu cynnwys costau cludiant i helpu goresgyn y problemau ymarferol hyn.

- *Dogfennaeth a dosbarthiad uchel eu safon*  
I gydnabod cyfoeth y data gwerthfawr y gellid ei dynnu o brosiect mor eang, ymgorfforwyd elfen ymchwil gref yn y prosiect. Comisynwyd Peter Carter o Brifysgol Cymru yng Nghaerdydd i weithio â'r NFER ar gynhyrchu a dadansoddi holiadur a gydlynai wybodaeth am ganfyddiadau disgyblion am gelf a'u hymateb i'r prosiect y buont yn ymwneud ag ef..

Anogwyd orielau i ymgorffori yn eu cyllidebau gostau dogfennu prosiectau. Deallwyd na fyddai rhandaliadau terfynol y grantiau'n cael eu talu oni chyflwynid

adroddiad a delweddau ar derfyn y prosiect. Sefydlwyd gwefan a ddarparodd ddull o ddangos pob prosiect *Opt for Art* a bu natur sydyn y cyfrwng yn briodol iawn i'r oedran oherwydd bod ysgolion yn gallu hygyrchu delweddau o'u prosiectau a'u gwaith ar amrantiad..

- *Cyfathrebu effeithiol*

Cyfathrebwyd yn rheolaidd ag ysgolion ac orielau. Yn ychwanegol, rhoddwyd i ddisgyblion deimlad o gysylltiad un-wrth-un â'r prosiect. Postiwyd cyfres o daflenni at yr holl ddisgyblion gan eu cyflwyno i'r prosiect a chan ddarparu gwybodaeth am yrfaeodd mewn Celf a Dylunio. Hefyd, rhoddwyd i bob disgybl gerdyn post gwag y gallent ei lenwi fel y dymunent a'i ddychwelyd. Cynhwyswyd yr holl gardiau post fel rhan o oriel y wefan, gan roi presenoldeb unigol o fewn i'r prosiect.

- *Datblygu rhwydweithiau*

Ceisiodd *Opt for Art* i fod yn brosiect cynhwysfawr i Gymru, gan ddatblygu rhwydweithiau o ran addysgwyr oriel, artistiaid ac athrawon celf. Cefnogwyd hyn drwy gynnal diwrnod hyfforddi unigol ym mhob blwyddyn o'r prosiect cyn i'r cynllunio ddechrau'n llawn. Gwasanaethodd *Opt for Art* i ddod â Swyddogion Addysg o orielau ar draws Cymru at ei gilydd, a'r rheini'n anhygyrch yn aml, ar gyfer cyd-bwrpas. Nid oes unrhyw amheuaeth na fu i orielau Cymru glosio at ei gilydd ac iddynt fod mewn cysylltiad agosach â'i gilydd o ganlyniad uniongyrchol i'r prosiect.

- *Darparu hyfforddiant*

Ymgorfforodd *Opt for Art* ddimensiwn hyfforddi cryf i artistiaid, athrawon ac addysgwyr oriel. Wedi'u huno gan bwrpas cyffredin, rhoddwyd cyfle i wahanol sectorau ddod at ei gilydd i archwilio'r un ddisgyblaeth. Bu'r hyfforddiant yma'n meithrin dealltwriaeth well o'r gwahanol agendâu a blaenoriaethau arbennig unigolion sy'n gweithio mewn cyd-destunau gwahanol iawn, a pharch tuag atynt.

- *Dull creadigol, hyblyg*

Cynlluniwyd y prosiect gydag ymwybyddiaeth o'r annisgwyl a natur amrywiol gweithgarwch diwylliannol. Ceisiodd hyrwyddo egni creadigol a pherchenogaeth leol ar brosiectau, gan osgoi gorchmynion a sefydledid syniadau..

- *Strwythurau trefniadol llyfn ac effeithlon*  
Cynlluniwyd y mecanweithiau gweinyddol a fu'n ategu *Opt for Art* yn ofalus er mwyn creu cyn lleied o ddryswch a gwaith gweinyddol â phosibl. Fel hyn, dosbarthwyd y rhan fwyaf o'r cyllid yng ngrantiau'r prosiect er budd uniongyrchol i'r ysgolion a'r disgyblion.

### **Rheoli Opt for Art**

Rheolwyd y prosiect yn glir, yn gyson ac yn syml.

Bob tymor yr haf, gwahoddid yr ysgolion i fynegi'u diddordeb mewn cymryd rhan yn *Opt for Art*. O'r rhestr a ddeuai i law, byddai'r ysgolion yn cael eu cyfateb yn ddaearyddol ag oriel. Yn aml, gwahoddid yr orielau mwyaf i ymgymryd â dau neu dri o brosiectau. Yn gynnar yn nhymor yr hydref, anfonid at yr ysgolion detholedig (deg ar hugain bob blwyddyn ar gyfartaledd) becyn gwybodaeth. Byddai hwn yn cynnwys amodau cymryd rhan, athroniaeth a chefnidir y prosiect a hysbysiad am ddiwyddiad hyfforddi a ddisgwyliid iddynt ei fynychu.

Ar yr un pryd, hysbysid yr orielau pa ysgolion oedd eu partneriaid. Byddai swyddogion addysg yr orielau'n cysylltu ag ysgolion gan gwrdd ag athrawon i baratoi braslun o'u prosiect. Erbyn mis Tachwedd, gofynnid i'r addysgydd oriel (neu'r ysgol yn achlysurol) gyflwyno ffurflen seml yn amlinellu'r cais a'r gyllideb ar gyfer eu prosiect. Byddai cynigion yn cael eu seilio ar ddisgwyl derbyn grant o £1000 leiafswm (ynghyd â chyfraniad o £200 cyfatebol gan yr ysgol a chyfraniadau mewn nwyddau a gwasanaethau gan yr oriel). Amrywiai holl gostau'r prosiect o £1500 i £4000 gyda grantiau o rhwng £1000 a £1500 ar gael. Gellid hawlio cyllid ychwanegol i gefnogi cynnwys disgyblion a chanddynt anghenion arbennig.

Cyfarfu is-bwyllgor grŵp llywio *Opt for Art* bob mis Tachwedd i asesu portffolio'r ceisiadau a dyrannu grantiau. Ni throwyd yr un cais ar gyfer prosiect i lawr. Yn y mwyafrif o achosion, rhoddwyd y grant llawn y gofynnwyd amdano i'r prosiectau. Yna, byddai'r ysgolion, orielau ac artistiaid yn dechrau o ddifri ar y gwaith o gynllunio'r prosiectau.

Byddai'r prosiectau naill ai'n digwydd yn nhymor y gwanwyn gyda disgyblion Blwyddyn 9, neu yn nhymor yr haf â Blwyddyn 8. Byddai'r grantiau'n cael eu tynnu i lawr fesul dau neu dri cham. Gwnaed y taliadau cyntaf cyn i'r prosiectau ddechrau. Byddai'r taliadau olaf yn cael eu rhyddhau ar dderbyn adroddiadau diwedd y flwyddyn ar y prosiectau.

I gyd-fynd â'r prosiectau, anfonid i'r holl ysgolion a oedd yn cymryd rhan daflenni i'w dosbarthu i'r disgyblion dan sylw. Byddai'r taflenni'n hyrwyddo'r gwerth o ddewis Celf fel opsiwn TGAU. Byddai'r holiaduron ymchwil hefyd yn cael eu hanfon, i'w cwblhau gan yr holl ddisgyblion. Roedd yr holl ddeunydd printiedig ar gael yn y Gymraeg a'r Saesneg. Cyhoeddwyd crynodebau'r holl brosiectau ar wefan *Opt for Art* cyn gynted ag y byddent ar gael.

### **Adeiladu ar brofiad Opt for Art**

Profodd *Opt for Art* y gall cysylltiad uniongyrchol â chelf, orielau ac artistiaid fod o fudd i ddisgyblion sy'n amrywio o ran gallu a diddordeb, Gan gadw hyn mewn cof, mae prosiect newydd yn cael ei gynllunio ar hyn o bryd i Gymru a fydd yn adeiladu ar lwyddiant *Opt for Art* ac a fydd yn cadw llawer iawn o'i nodweddion llwyddiannus. Gan ymestyn y cysylltiadau llwyddiannus a feithriniwyd â nifer fawr o ysgolion, bydd y prosiect yn mynd i'r afael â mater sy'n cynnig mwy o her, sef sut i feithrin prosiectau partneriaeth â grwpiau y tu allan i addysg ffurfiol. Llwyddodd *Opt for Art* i ennyn diddordeb ac egni ymhlith llawer iawn o bobl ifainc a oedd wedi diflasu. Trowyd eu disgwyliadau am gelf ac orielau benywaered gan eu profiadau. O *Opt for Art* y mae diddordeb wedi tyfu mewn ymestyn y math yma o brofiadau i'r 10% o bobl ifainc yng Nghymru sy'n diflannu o gofnodion addysg a chyflogaeth ar ôl iddynt ymadael â'r ysgol yn un ar bymtheg oed (y ffigur cyfredol yn Lloegr yw 3%). Gan fod *Opt for Art* wedi targedu nifer mor fawr o bobl ifainc, yn aml bu cryn rwystredigaeth oherwydd yr amser cyswllt cyfyngedig. O'r herwydd y mae diddordeb hefyd mewn prosiect a fyddai'n caniatáu perthynas fwy tymor-hir ac i bartneriaethau mwy cynaladwy gael eu sefydlu.

# Crynodeb o Ymatebion y Disgyblion

**Peter Carter**

*Uwch Ddarlithydd (Addysg Celf a Dylunio) Athrofa Prifysgol Cymru, Caerdydd*

Yn dilyn cynllun peilot dwy-flynedd, bu i brosiect *Opt for Art* redeg am dair blynedd o hydref 1997 drwodd i haf 2000 ac roedd ganddo ddau amcan canolog. Y cyntaf oedd rhoi i ddisgyblion ym mhen uchaf Cyfnod Allweddol Tri (tair a phedair ar ddeg oed) brofiadau celf cadarnhaol, perthnasol ac ysbrydoledig drwy ymwneud â phrosiectau ar y cyd sy'n cysylltu ysgolion ag orielau ag artistiaid. Yr ail amcan oedd i godi proffil a statws Celf mewn ysgolion er mwyn dylanwadu'n well ar ddewis eu pynciau dewisol yng nghwricwlwm Cyfnod Allweddol Pedwar (i'r rhan fwyaf o ddisgyblion, eu pynciau TGAU). Er mwyn gwerthuso llwyddiant y prosiect, gofynnwyd i'r disgyblion a oedd yn cymryd rhan, gwblhau holiaduron. Cyflwyno'r papur hwn ganlyniadau'r holiaduron gan drafod eu harwyddocâd. Bydd yr adran gyntaf yn ymwneud â llunio'r holiadur a dilynir hyn gan esboniad o sail y dystiolaeth. Cyflwynir y canlyniadau'n ôl pedair prif adran yr holiadur.

1. agweddau'r disgyblion tuag at gelf yn gyffredinol
2. eu hymateb i'r gelf a welwyd yn ystod y prosiect
3. eu hymateb i'r gweithgareddau gweithdai a drefnwyd ar eu cyfer
4. yr effaith y cafodd y prosiect arnynt.

Bydd y papur yn gorffen gyda rhai myfyrdodau ar ddilysrwydd a dibynadwyedd yr astudiaeth a chrynodeb o'r prif ganlyniadau. Mae'r rhain yn dangos, o ganlyniad i gymryd rhan mewn *Opt for Art*, i ddau brif amcan y prosiect gael eu cyflawni. I fwyafrif helaeth y disgyblion, helaethwyd eu profiad o gelf a'u parch tuag at y pwnc.

## **Cynllun yr Ymchwil**

Penderfynwyd ar y dechrau y dylai'r astudiaeth hon ganolbwyntio ar y disgyblion a gymerodd ran, gan mai nhw oedd y rhai y bwriadwyd iddynt dderbyn ac elwa o'r profiad, ac mai mabwysiadu fformat holiadur fyddai prif offeryn yr ymchwil. Er i farn pobl eraill a oedd yn cynryd rhan (athrawon, addysgwyr, artistiaid) gael ei hystyried yn bwysig, ystyriwyd canfyddiadau'r disgyblion o'u profiadau yn ganolog i lwyddiant cyffredinol y prosiect. Dewiswyd fformat yr holiadur oherwydd ei addasrwydd. Y gwir amdani yw na fyddai'n ymarferol i ddarganfod barn y rhai a gymerodd ran drwy gyfrwng cyfweiliadau neu grwpiau trafod. Ystyriwyd yr anafteision o ddefnyddio

holiaduron (nifer gyfyngedig yn cael eu dychwelyd, ymateb annibynadwy neu anonest) ac ymdriniwyd â nhw, er enghraifft, drwy gynllun y ffurflen a'r dulliau dosbarthu a chasglu. Yn y pen draw, teimlid bod manteision defnyddio'r dull hwn yn drech na rhai o'i ddiffygion.

Dylanwadwyd ar gynllun yr holiadur gan y profiad wrth werthuso prosiect peilot *Opt for Art*. Gwerthuswyd prosiectau peilot gan ddefnyddio holiadur a oedd yn cynnwys cymysgfa o gwestiynau cyffredinol a chwestiynau a oedd yn ymwneud yn benodol â phrosiectau unigol. Defnyddiwyd Graddfa Likert i ymateb i'r holl gwestiynau. Hefyd, gwahoddwyd i'r rhai oedd yn cymryd rhan gyflwyno sylwadau ychwanegol yn eu geiriau eu hunain ar gefn y daflen. Mae'n amlwg y byddai datganiadau cyffredinol yn fwy ymarferol o ran gwerthuso'r prosiect cyfan. Byddai ymatebion ar Raddfa Likert yn addas ar gyfer dadansoddiad ystadegol ac felly, dyna oedd yn cael ei ffafrio, ond teimlwyd ei bod yn bwysig cynnig i'r rhai a oedd yn cymryd rhan ryw fath o gyfle i wneud sylwadau personol. Hefyd, teimlwyd bod angen medru cyfateb sypiau o ymatebion â'r prosiectau perthnasol.

Ar y dechrau, cynhaliwyd trafodaethau am y cynllun a chyfansoddiad y ffurflen o fewn i grŵp llywio *Opt for Art*. Y canlyniad oedd consensws am y pedwar prif ddi-ddordeb: agweddau tuag at gelf, ymatebion i'r gelf a oedd yn cael ei harddangos yn yr orielau, ymatebion i weithgareddau gweithdai, ac effaith y prosiect. Ceisiwyd cyngor gan y Sefydliad Cenedlaethol ar gyfer Ymchwil Addysg (NER) a oedd yn galluogi penderfyniad ar gyfansoddiad terfynol y ffurflen. Seiliwyd hyn ar bedair prif adran, pob un wedi'i rhannu'n bum datganiad yn gofyn am ymatebion ar raddfeydd Likert, a thri chwestiwn agored. Dyluniwyd yr holiaduron gan ddylunyd graffeg proffesiynol er mwyn eu gwneud yn fwy deniadol a diddorol i'r disgyblion. Rhifwyd pob holiadur yn unigol er mwyn ei gwneud hi'n haws eu hadnabod mewn perthynas â phrosiectau penodol. Dosbarthwyd digon o holiaduron i ysgolion i alluogi'r holl ddisgyblion cyfranogol i gael y cyfle i lenwi un. Gofynnwyd am eu cwblhau a'u cyflwyno ar ddiwedd pob prosiect. Dosbarthwyd fersiynau Cymraeg fel bo'n briodol. Dadansoddwyd yr ymatebion yn ystadegol gan yr NFER a dychwelyd y canlyniadau i'r grŵp llywio.

### **Tystiolaeth**

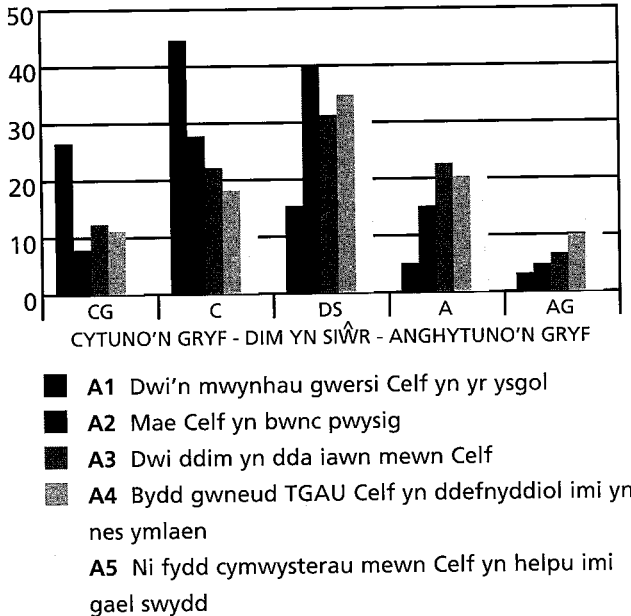
Cynlluniwyd y prosiect *Opt for Art* i alluogi deg ysgol ar hugain i gymryd rhan ym mhob un o'r tair blynedd. Dosbarthwyd gwybodaeth am y prosiect peilot i'r holl ysgolion sy'n derbyn cyllid o'r wladwriaeth yng Nghymru gan eu gwahodd i gymryd rhan. Cyrhaeddwyd y targedau mewn dwy allan o dair blynedd, ond yn yr ail flwyddyn, bu'n rhaid i ddwy o ysgolion y prosiect optio allan. Bu 88 o ysgolion yn cymryd rhan (tua 30% o ysgolion Uwchradd Cymru). Roeddent yn cynrychioli pob rhanbarth ac awdurdod lleol ac amrywiaeth o wahano! ysgolion Cymru: ysgolion cyfrwng-Cymraeg, gramadeg, arbennig a chyfun. Ym mhob ysgol bu holl garfan blwyddyn wyth neu naw yn cymryd rhan ac o ganlyniad dros y tair blynedd, bu 12,688 o ddisgyblion yn cymryd rhan mewn prosiectau *Opt for Art*.

Gofynnwyd i bob ysgol gyflwyno gwerthusiadau. Mewn rhai achosion, derbyniwyd ymatebion gan yr holl gyfranogwyr, sampl o ymatebion a gyflwynwyd gan rai ysgolion, a gwrthododd rhai eraill ymateb o gwbl. Yn ystod y ddwy flynedd gyntaf, prociwyd ac atgoffwyd ysgolion i gyflwyno'u gwerthusiadau, ac fe wnaeth oddeutu dwy ran o dair ohonynt ym mhob blwyddyn. Yn y flwyddyn olaf, golygai newidiadau yng ngweinyddiaeth y prosiect a'r staffio na fu unrhyw brocio nac atgoffa a gostyngodd yr ymateb i 27%. Yn gyffredinol, o blith yr 88 o ysgolion, bu 48 yn cyflwyno gwerthusiadau a oedd yn cynrychioli cymhareb yn eu dychwelyd o 55%. Bu mwy o amrywiaeth fesul blwyddyn yn yr ymatebion a dderbyniwyd gan unigolion a gymerodd ran. Yn y flwyddyn gyntaf, derbyniwyd gwerthusiad gan 31% o'r disgyblion a gymerodd ran. Ystyriwyd y nifer yma'n siomedig gan aelodau'r grŵp llywio a gwnaethpwyd mwy o ymdrech yn y flwyddyn ganlyniol i gael y ffurflenni gwerthuso'n ôl. O ganlyniad, yn yr ail flwyddyn, cafwyd ymatebion gan 67% o'r disgyblion a gymerodd ran. Yn anffodus, ni pharhaodd y gymhareb yma yn y flwyddyn olaf, yn rhannol oherwydd nad oedd y staff gweinyddol ar gael i gysylltu ag ysgolion ac ni chafwyd ond 18%. Serch hynny, yr ymateb cyffredinol gan ddisgyblion unigol oedd 34% sy'n cynrychioli 4,926 o'r rhai a gymerodd ran. Er bod y cymarebau ymateb yn siomedig, sicrhawyd cynsail tystiolaeth sylweddol a chynrychioladol a alluogai nodi tueddiadau a thynnu casgliadau tebygol y gellid eu cyfiawnhau.

## Agweddau tuag at Gelf

Seilir y canlyniadau a geir yma ar ymatebion disgyblion i Adran A yr holiadur lle y gofynnwyd iddynt "Beth yw'ch barn am gelf?" Dangosir yr ymatebion i'r pum datganiad cyntaf yn Ffigur 1.

BETH YW'CH BARN AM GELF?  
(% YMATEBION, N = 4278)



Gellir gweld bod yr ymatebion at ei gilydd yn ffafriol, ond ceir rhai amrywiadau diddorol. Er bod dros 70% yn mwynhau gwersi Celf yn yr ysgol, dim ond 33% oedd yn ystyried Celf i fod yn bwnc pwysig gyda 40% arall yn datgan nad oeddent yn siŵr am ei phwysigrwydd. Ystyria ychydig o dan draean o'r disgyblion eu hunain i fod yn dda neu'n dda iawn mewn Celf. Mae canran tebyg heb fod yn siŵr sut i raddoli'u gallu, gydag ychydig dros draean yn cytuno neu'n cytuno'n gryf nad oeddent yn dda mewn Celf. Unwaith eto, dangosodd yr ymateb i A4 dueddiad bach tuag at agweddau mwy cadarnhaol yn ystod y tair blynedd. Bu'r tueddiad hwn yn ailddwydd

yn yr ymatebion i'r datganiad A4. Cynyddodd canran y disgyblion a ymatebodd yn gadarnhaol yn gyson, er bod patrwm llai amlwg i'r ymatebion negyddol a niwtral. Mae'r ymatebion i A5 yn galonogol gan ddangos fawr o amrywiaeth dros gwrs y prosiect. Roedd dros 40% yn credu y bydd cymwysterau Celf yn eu helpu i gael swydd. Ychydig yn llai oedd o'r farn nad oeddent yn siŵr ac roedd llai nag 20% yn cytuno na fyddai cymwysterau Celf yn eu helpu i gael swydd.

**A6** IA oes unrhyw beth y gallech ei ddweud wrthym am y ffordd rydych yn teimlo am Gelf?

**A7** Pa fath o weithgareddau rydych yn eu hoffi orau?

**A8** Pa weithgareddau y byddwch yn eu cael yn anodd neu'n ddiflas?

Cymharol ychydig oedd yr ymatebion i'r cwestiynau agored, A6, A7 ac A8, ac i'r rheini yn y tair adran arall, a bu i gymhareb yr ymateb syrthio ym mhob un o'r tair blynedd. Ymddengys fod llawer iawn o ddisgyblion yn rhoi llai o amser i gwblhau'r ffurflenni gwerthuso, gan ganolbwyntio'n gynyddol ar y datganiadau lle'r oedd gofyn am gylchu rhif yn unig yn hytrach na'r cwestiynau lle'r oedd angen ymateb mwy ystyrlon. Serch hynny, bu 30% o'r rhai a ymatebodd yn fodlon datgan eu bod yn mwynhau celf ac yn ei chael yn hwyl, a bu mwyafrif llethol yr ymatebion i A6 yn dangos agweddau cadarnhaol. Dim ond lleiafrif bychan gyfaddefodd nad oeddent yn hoffi Celf ac yn cael y pwnc yn anodd neu'n ei ystyried i fod yn fawr o ddefnydd iddynt yn eu bywydau yn y dyfodol. Mewn ymateb i A7, bu llawer iawn o ddisgyblion yn datgan ei bod yn well ganddynt beintio (tua 27%), lluniadu a chrochenwaith (oddeutu 18% yr un). Soniwyd hefyd am fraslunio ac argraffu ond gan lai na 5% ym mhob achos. Yn yr ymatebion i A8, lluniadu a pheintio sy'n dod i'r amlwg eto gyda 10% yn mynegi safbwyntiau negyddol am beintio a 18% yn ymddangos fel pe baent yn drwglicio lluniadu. Ymhlith y gweithgareddau eraill a ystyriwyd yn anodd neu'n ddiflas roedd gweithgareddau traddodiadol megis portreadau (7%) a bywyd llonydd (3%). Dywedodd 5% wrthym na chawsant ddim byd yn anodd nac yn ddiflas, ac yn ddiddorol ddigon, ni soniwyd bron dim am brosesau tri-dimensiwn yn yr ymatebion A8. Ystyriwyd yn siomedig y ffaith na chafwyd ymateb gan tua thri chwarter o'r rhai a gymerodd ran i'r cwestiynau agored hyn, sy'n golygu

bod yn rhaid ystyried yr ymatebion i A6, A7 ac A8 yn llai cynrychioladol..

Yn gyffredinol, dengys yr ymatebion i Adran A fod y rhan fwyaf o ddisgyblion yn mwynhau Celf yn yr ysgol a bod ganddynt agweddau cadarnhaol tuag at y pwnc. Cred nifer llai, ond mwyafrif o hyd, fod y pwnc yn berthnasol i'w bywydau yn y dyfodol. Mae'r canlyniadau hyn yn rhoi llinell waelod i fesur y canlyniadau olynol, sy'n canolbwyntio'n fwy ar y prosiectau eu hunain, yn ei herbyn.

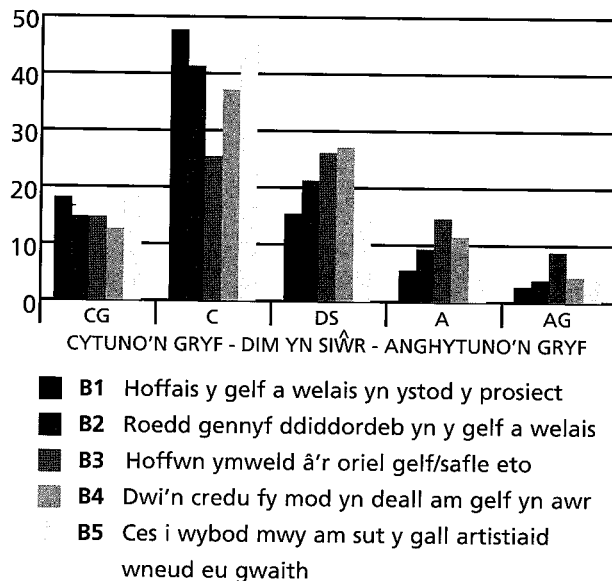
### Profiad yr Oriol

Gofynnwyd i'r disgyblion yn Adran B yr holiadur ymateb i'r cwestiwn "Beth yw'ch barn am y gelf a welsoch?" Nodir yr ymatebion i'r pum datganiad cyntaf yn Ffig. 2.

Ym mhob un o'r prosiectau unigol, cyflwynwyd y disgyblion i'r arddangosfeydd a chael eu tywys o'u cwmpas gan addysgwyr, a hynny'n aml wrth gael eu hebrwng gan artistiaid ac athrawon. Mae'r ymatebion felly yn ymwneud â'r profiad cyfan. Bu'r gwaith a welwyd, wrth gwrs, yn amrywio'n sylweddol ond bu cyfran helaeth ohono'n gelf, crefft neu ddylunio cyfoes, ac, mewn llawer iawn o achosion, bu'r artist a gynhyrchodd y gwaith yn bresennol i helpu dehongli ac egluro'r gwaith.

Bu'r disgyblion yn ymateb yn gadarnhaol iawn i'r datganiad cyntaf, gyda bron i 70% ohonynt yn cytuno eu bod yn hoffi'r gwaith a welsant, a dim ond 10% yn cofnodi unrhyw ddiffyg hoffter. Bu'r ymateb i'r ail ddatganiad, yn ymwneud â'u diddordeb yn y gwaith yma'n debyg, ond ychydig llai cadarnhaol, a chyda mwy o ddisgyblion yn dewis peidio dod allan o blaid nac yn erbyn. Nodwyd ymateb llai brwdfrydig i'r datganiad nesaf (B3). Cytunodd dros 40% yr hoffent ymweld â'r oriel (neu'r safle) eto, ond, nid oedd bron i 25% am ddychwelyd ac roedd 30% yn ansicr. Nodwyd ymatebion tebyg yn y prosiect peilot gan ddangos peth gwrthwynebiad dyfnach hyd yn oed i ymweld ag orielau. Dangosir llwyddiant cyfrwng profiad yr oriel yn yr ymateb i B4. Teimlad dros eu hanner oedd eu bod wedi deall mwy am gelf, tra mai 15% yn unig oedd yn anghytuno â'r datganiad hwn. Yn ystod y prosiect, roedd cynnydd cyson yn yr

BETH YW'CH BARN AM Y GELF A WELSOCH?  
(% YMATEBION, N = 4061)



ymateb positif i B4 a gostyngiad cyfateb yn y negyddol. Bu'r ymateb niwtral yn parhau'n weddol gyson tua 28%. Mae hyn yn tueddu i awgrymu bod staff orielau yn dod i gyfathrebu'n fwy medrus â disgyblion yn yr oedran yma wrth i'r prosiect fynd rhagddo. Mewn ymateb i B5, dangosodd mwyafrif llethol y disgyblion (dros ddwy ran o dair) eu bod wedi cael gwybod mwy am sut roedd artistiaid yn gweithio, ac eto gellid gweld tueddiad tuag at ymatebion cadarnhaol mewn blynyddoedd olynol.

- B6 A ellwch ddweud unrhyw beth arall wrthym am y gelf a welsoch yn ystod prosiect *Opt for Art?* (A oeddech yn meddwl ei bod yn dda?)
- B7 A oeddech i fod i'w hoffi neu a oedd hi i fod i beri i chi feddwl?
- B8 A yw'ch barn am gelf gyfoes wedi newid, ac os felly, sut?

Mewn ymateb i'r cwestiwn agored, B6, bu'r ymatebion a gafwyd gan y rhai a gymerodd ran yn y mwyafrif o achosion (dros 60%) yn gadarnhaol, gyda'r disgyblion

yn dangos eu bod yn hoffi'r gwaith, yn weddol, ei fod yn "iawn" neu'n gwneud rhyw sylw cadarnhaol arall. Roedd llai nag 20% o'r ymatebion a dderbyniwyd yn negyddol, er bod ychydig ddisgyblion yn cynnig rhesymau penodol i archwilio eu hymateb. Teimlodd y rhan fwyaf o'r disgyblion a ymatebodd i B7 ym mhob blwyddyn, tua 35% yn gyffredinol, mai diben y gelf oedd i beri i chi feddwl, o'u cymharu â 7% a feddyliodd fod rhywun i fod i'w hoffi. Teimlai 13% arall y dylai gyflawni'r ddau bwrpas. Mewn ymateb i B8, dywedodd 7% wrthym eu bod bellach yn gwybod neu'n deall mwy am gelf gyfoes a nododd 6% arall eu bod bellach yn ei mwynhau'n well. Dywedodd 30 y cant wrthym nad oedd eu barn wedi newid, ond heb ddweud a oedd y farn honno'n gadarnhaol neu'n negyddol.

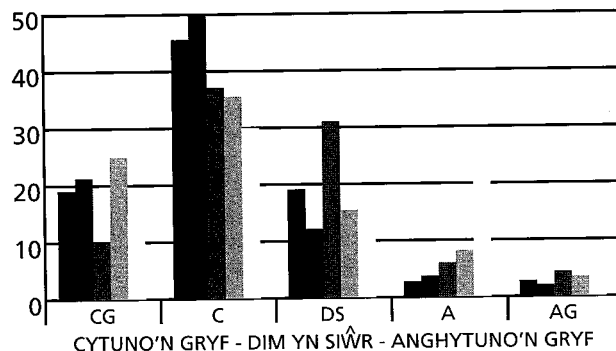
At ei gilydd, awgryma'r ymatebion i adran B adwaith ffafrinol o ran y rhai a gymerodd ran. Bu mwy o ymatebion cadarnhaol na rhai negyddol i'r pum datganiad. Serch hynny, Dengys y lleiafrif sylweddol, bron i 30%, a ddeuwiodd aros yn niwtral wrth ymateb i B3 a B4, lefel y gwrthwynebiad i'r ymweld ag orielau celf a'r diffyg o ran deall celf gyfoes.

### Gweithgareddau'r Gweithdai

Yn Adran C o'r holiadur, gofynnwyd i ddisgyblion beth oedd eu barn am y gweithgareddau celf a drefnwyd fel rhan o'u profiad cyffredinol. Pwrpas y gweithgareddau hyn oedd rhoi cyfleoedd am waith ymarferol i helaethu eu dealltwriaeth o gelf. Ym mwyafrif yr achosion, cynhaliwyd y gweithgareddau hyn o fewn i'r orielau, er, mewn rhai achosion, gwnaethpwyd y gwaith yn yr ysgolion yn syth ar ôl yr ymweliad. Cynlluniwyd a dyfeisiwyd holl weithgareddau'r gweithdai gan y staff dan sylw, ac roeddent yn golygu cydweithio agos rhwng addysgwyr oriel, artistiaid ac athrawon. Mae'r ymateb i adran C wedi'u dadansoddi mewn perthynas â phob prosiect lleol unigol er mwyn nodi cryfderau a diffygion sy'n benodol i'r cyd-destun yn fwy hwylus ar gyfer cynllunio i'r dyfodol. I ddiben y papur hwn, fodd bynnag, cyflwynir ymatebion cyffredinol. Cyflwynir y rhieni sy'n ymwneud â'r pum datganiad cyntaf ar ffurf graffigol yn Ffig. 3

Cafodd y rhan fwyaf o'r disgyblion fod gweithgareddau'r gweithdai wedi'u trefnu'n dda a dyma fel y bu yn yr holl brosiectau. Ni chafwyd ymateb

A WNAETHOCH FWYNHAU GWEITHGAREDDAU'R GWEITHDAI? (% YMATEBION, N = 4029)



- C1 Roedd gweithgareddau'r gweithdai wedi'u trefnu'n dda
- C2 Roeddwn i'n deall beth roeddwn i fod i'w wneud
- C3 Rwy'n deall pam y gofynnwyd imi wneud o
- C4 Mi wnes i waith na fydda i'n arfer ei wneud yn yr ysgol
- C5 Roedd gen i ddigon o amser i orffen fy ngwaith

negyddol yn bennaf gan yr un o'r prosiectau. Cafodd y rhan fwyaf fod y cyfarwyddiadau'n glir ac wedi deall yr hyn roeddent i'w wneud. Mae'r ymatebion i C1 a C2 yn hynod debyg. Yn y ddau achos roedd yna gynnydd graddol yn yr adwaith cadarnhaol drwy gydol y prosiect a gostyngiad yn y rhai negyddol. Yn gyffredinol roedd yr ymatebion oddeutu 70% yn bositif, 7% yn negyddol gyda'r gweddill yn niwtral. Roedd y disgyblion yn llai clir ynghylch pwrpas eu gwaith. Syrthiodd yr ymatebion cadarnhaol i ychydig dros 50%, tra cynyddodd yr adwaith negyddol i bron 12%. Roedd bron i draean o'r holl ddisgyblion heb fod yn siŵr beth oedd pwrpas eu gwaith. Mae hyn yn awgrymu methiant i ryw raddau ar ran arweinyddion y gweithdai, i gyfleu'r nodau dysgu = methiant nad yw, efallai, yn anghyffredin mewn meysydd addysg eraill. Fodd bynnag, cafwyd peth gwelliant o ran canran yr ymatebion cadarnhaol ym mhob un o'r tair blynedd a gwelliant nodedig yn y maes yma o'i gymharu â'r prosiect peilot. Yn sicr, roedd y disgyblion yn teimlo iddynt wneud gwaith na fyddent yn

arfer â'i wneud yn yr ysgol, gyda dwy ran o dair yn ymateb yn gadarnhaol i C4. Unwaith yn rhagor, bu hyn yn gwella'n gyson drwy gydol y prosiect. Bu amser, fodd bynnag, yn broblem o hyd. Teimlodd bron i draean o'r rhai ymatebodd na chawsant ddigon o amser i orffen eu gwaith, tra, er syndod, roedd dros 15% yn ansicr a gawsant ddigon o amser ai peidio. Gellid casglu nad oeddent yn siŵr a oedd eu gwaith wedi'i orffen.

- C6** A gawsoch chi'r gwaith yn hawdd neu'n anodd?  
**C7** A oeddech yn hapus a'r hyn a wnaethoch?  
**C8** A gawsoch chi help gan arweinyddion y gweithdai?

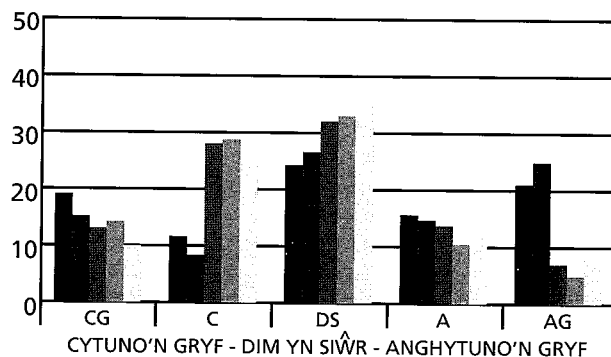
Bu'r ymateb i'r cwestiynau agored yn gadarnhaol yn bennaf. Yn C6, roedd y rhan fwyaf o ddisgyblion a gynigiodd sylwadau'n dangos iddynt gael y gwaith yn hawdd, yn hawdd mewn mannau neu'n ddiddorol, gyda 10% yn unig yn nodi iddynt ei gael yn anodd. Roedd dros 45% yn hapus â'u gwaith o'i gymharu â 15% a fynegodd eu hanfodlonrwydd â'r canlyniadau neu a oedd heb ddigon o amser. Cafodd y rhan fwyaf fod y staff yn help iddynt (oddeutu 55%) a dim ond 5% fu'n cwyno na fu'r staff yn fawr o help iddynt.

Unwaith yn rhagor, roedd mwyafrif ymatebion y disgyblion yn gadarnhaol. Mewn gwirionedd, ceir arwyddion fod y disgyblion wedi ymateb yn fwy ffafriol i'r gweithgareddau ymarferol nag i'r profiad mwy goddefol yn yr orielau. Pwyntiau allweddol a ddaw i'r amlwg o'r adran hon yw pwysigrwydd cyfleu gwybodaeth am ganlyniadau dysgu, i'r disgyblion fod yn glir am bwrpas y gweithgareddau a'r angen am gynllunio er mwyn sicrhau bod gan ddisgyblion amser i gwblhau eu gwaith. Nid oes fawr o amheuaeth, fodd bynnag, fod y profiadau oriel hyn yn llwyddiannus ac yn hwyliog i'r mwyafrif o'r disgyblion a ymatebodd i'r holiadur.

### Effaith

Bu Adran D yn ymwneud ag effeithiau'r prosiect *Opt for Art* a'r graddau y gallai fod wedi effeithio ar ganfyddiadau a bwriadau'r disgyblion. Yn ei hanfod, gofynnai i ddisgyblion a fyddent yn debyg o ddewis Celf yn y dewisiadau opsiynol o'u blaenau. Cyflwynir y canlyniadau yn Ffigur 4.

A FYDDWCH YN DEWIS CELF?  
 (% YMATEBION, N = 4135)



- **D1** Dwi'n gwneud y cwrs TGAU ym mlynnyddoedd 10 ac 11
- **D2** Bydda i'n gwneud y cwrs TGAU ym mlynnyddoedd 10 ac 11
- **D3** Mae'r prosiect wedi newid fy nheimpladau ynghylch celf er gwell
- **D4** Mae celf yn ddefnyddiol ar gyfer llawer iawn o yrfaeodd a swyddi
- **D5** Mae gwybod am gelf yn helpu pobl i fwynhau'u bywydau'n well

Awgryma'r ymateb i D1 fod traean o'r disgyblion yn gobeithio cymryd Celf TGAU. Roedd 40% yn gobeithio peidio â chymryd y pwnc ac roedd chwarter heb fod yn sicr. Canolbwyntiodd D2 yn fwy ar fwriadau penodol yn hytrach na gobeithio. Wrth ymateb iddo, dim ond 26% a ddywedodd wrthym y byddent yn astudio Celf (ffigur sy'n agos at y gwir gymhareb sy'n astudio'r pwnc). Fel hyn fel pe bai'n awgrymu y byddai rhagor yn hoffi astudio Celf nag sy'n gwneud hynny mewn gwirionedd - oherwydd, rhagdybir, y gwrthdaro diddordebau rhwng gwahanol bynciau a natur cwricwlwm Cyfnod Allweddol Pedwar sy'n gofyn i ddisgyblion wneud dewisiadau eithaf anodd. Mewn ymateb i D3, nododd dros 43% i'r prosiect *Opt for Art* newid eu teimladau am gelf er gwell. Dyma, hwyrach, un o'r arwyddion unigol cryfaf o lwyddiant y prosiect. Yn D4, gofynnwyd i ddisgyblion ymateb i'r datganiad "Mae

celf yn ddefnyddiol ar gyfer llawer iawn o yrfaedd a swyddi". Bu bron eu hanner yn cytuno neu'n anghytuno'n gryf â hyn (44.8%). Os bydd rhywun yn cymharu'r ymateb hwn yn erbyn yr ymateb i gwestiwn A4, lle'r oedd deugain y cant yn credu y byddai cymwysterau Celf yn eu helpu i gael swydd, gellir nodi cynnydd sylweddol. Mae hyn yn cynnig arwydd pellach o lwyddiant y prosiect. Mewn ymateb i D5, credai tri deg saith y cant fod gwybod am gelf yn helpu pobl i fwynhau'u bywydau'n fwy, ychydig yn fwy na'r rheini nad oedd yn sicr ac yn sylweddol fwy na'r rheini sy'n anghytuno â'r datganiad. Unwaith yn rhagor y mae hyn yn dynodi ymateb cadarnhaol, sy'n ategu'r deongliadau a sylwadau blaenorol.

- D6 A allech ddweud wrthym a ydych am ddal ati i gymryd Celf ym Mlynnyddoedd 10 ac 11 neu a ydych am roi'r gorau iddi, a pham?
- D7 A yw'r prosiect *Opt for Art* wedi gwneud unrhyw wahaniaeth i chi?
- D8 A hoffech gymryd Celf ond heb fedru gwneud hynny? Os felly - pam?

Mae'r ymatebion i'r cwestiynau agored yn gyson a'r deongliadau hyn. Tuedda'r wybodaeth a gynigiwyd mewn perthynas â D6 i gadarnhau bwriadau a ddangoswyd mewn ymateb i D3, ond datgelir sawl cipolwg pellach. Mewn ymateb i D7, bu llawer o ddisgyblion yn dangos bod y prosiect wedi gwneud gwahaniaeth iddynt, eu bod bellach yn deall neu'n gwybod mwy am gelf neu eu bod yn ei mwynhau'n fwy'n awr (32%). Dywedodd tri deg saith y cant nad oedd wedi gwneud unrhyw wahaniaeth iddynt a gwrthododd gweddill y rhai gymerodd ran i wneud sylw. Ni chafwyd sylwadau negyddol gan yr un disgybl i awgrymu, er enghraifft, fod y prosiect wedi'u troi'n erbyn celf. Mae'r ymatebion i D8 braidd yn amhendant. Gofynnwyd i ddisgyblion a hoffent astudio Celf, ond iddynt gael eu hatal rhag gwneud hynny. Ateb syml dau ar hugain y cant oedd "Na" (nad yw, o angenrheidrwydd) yn golygu na fyddant yn cymryd Celf). Dywedodd un ar ddeg y cant wrthym yr hoffent gymryd Celf a dywedodd chwech y cant ymhellach eu bod yn gallu gwneud hynny. Dywedodd wyth y cant fod yn well ganddynt bynciau eraill, dywedodd naw y cant nad oedd am

gymryd Celf a dywedodd 4% ymhellach nad oeddent yn gwybod. Byddai disgyblion ym Mlwyddyn 8 wedi derbyn llawer iawn llai o wybodaeth am ddewisiadau opsiynau na'r rheini ym Mlwyddyn 9. Wrth edrych yn ôl, gellir awgrymu y gallai'r cwestiynau hyn fod wedi'u llunio'n well ac o ganlyniad, gallai'r canlyniadau fod yn haws eu dehongli.

Yn Adran D, bu llawer iawn mwy o ddisgyblion yn dewis ymatebion niwtral nag mewn unrhyw un o'r adrannau blaenorol. Roedd y cwestiynau a'r datganiadau fan hyn yn gofyn mwy i'r graddau eu bod yn gofyn i ddisgyblion fwrw golwg i'r dyfodol yn hytrach nag ymateb i brofiad diweddar. Roedd hyn yn amlwg yn fwy anodd i ddisgyblion ym Mlwyddyn 8. Serch hynny, dengys yr ymatebion a dderbyniwyd yn yr adran hon (ac yn enwedig i D4 a D7), yn glir fod ymwneud ag *Opt for Art*, i'r rhan fwyaf o ddisgyblion yn brofiad gwerth chweil a buddiol.

#### Casgliad

Er mai braidd yn siomedig oedd y gymhareb ymateb yn gyffredinol, mae cronfa'r dystiolaeth yn sylweddol, ac mae digon o ddata wedi dod i law i alluogi dod i gasgliadau cyfiawn. Adlewyrcha ystod y dystiolaeth amrywiaeth y gwahanol ysgolion a gymerodd ran yn ogystal â thaeiniad daearyddol y prosiectau. Golygai hyd y prosiect y gellid monitro perfformiad yn flynyddol a gwelwyd cysondeb nodedig ym mantolen yr ymatebion bob blwyddyn. Gyda'i gilydd, awgryma'r ffactorau hyn gryn ddbynadwyedd. Gellir asesu dilysrwydd yr offeryn ymchwil yn ôl y graddau y mae wedi galluogi gwneud dyfarniadau am i ba raddau y cafwyd llwyddiant wrth gyflawni amcanion canolog y prosiect. Tra mai Adran A sy'n cynnig gwybodaeth gyd-destunol am agweddau disgyblion, mae Adrannau B ac C yn darparu gwybodaeth bwysig am ansawdd profiadau'r disgyblion yn yr oriel, gan ymdrin felly â'r amcan cyntaf. Darparodd Adran D wybodaeth am effeithiau'r prosiect a'i ddylanwad ar ddisgyblion, gan alluogi ymdrin â'r ail amcan. Cydnabyddir fod diffygion i'w cael yng nghynllun yr holiadur. Yn wir, mewn llawer o achosion, nodwyd y rhain yn ystod y prosiect. Teimlwyd, fodd bynnag, mai annoeth fyddai diwygio'r holiadur oherwydd byddai hyn yn ei gwneud yn fwy anodd i gymharu tystiolaeth o wahanol flynyddoedd.

Nid oes fawr o amheuaeth bod yr amcan cyntaf, darparu profiadau cadarnhaol, perthnasol ac ysbrydoledig, wedi'i gyflawni i'r rhan fwyaf o ddisgyblion a gymerodd ran. Mae pwysau'r dystiolaeth o Adrannau B ac C yn cefnogi'r honiad yma'n glir. Ymddengys hefyd i'r ail amcan gael ei gyflawni. Dengys ymatebion yn Adran D, yn enwedig i ddatganiad D4 a chwestiwn D7 i lawer iawn o ddisgyblion roedd statws a phroffil celf yn cael eu gwella. Anodd yw asesu i ba raddau y mae hyn wedi cyfrannu at gynnydd yn y niferoedd sy'n dewis celf. Gall fod llawer iawn o ffactorau allanol, megis newidiadau staff, addasiadau

i'r cwricwlwm a chynlluniau cenedlaethol a lleol, wedi cael dylanwad hefyd. Mae'n ymddangos fel pe bai'n debyg, fodd bynnag, fod y prosiect *Opt for Art* wedi cyfrannu'n sylweddol at wella statws Celf oddi mewn i gwricwlwm yr ysgolion Uwchradd ac wedi cael dylanwad positif ar ganfyddiadau'r disgyblion o'r pwnc. Fel y cyfryw, gellir cydnabod *Opt for Art* fel menter effeithiol a llwyddiannus.

#### Cyfeiriadau

<sup>1</sup> Meager, Nigel (gol.) (1996) *Opt for Art*. Blackwood, Pensord Press



Ysgol: Uwchradd Rhymini Oriol / Artistiaid: Artistiaid Tre Bute Blwyddyn: 1998-9 ffoto: Artistiaid Tre Bute

## Cyweithiau Arbennig - Myfyrdodau Artist

**Maria Wilson**

*Artist Fidio*

Fel artist, 1998 oedd y flwyddyn y crisialodd pethau i mi, pryd y gwnes i lunio llawer iawn o'r ymarferiadau gwaith yr wyf yn dal i'w defnyddio hyd heddiw. Ar ddechrau 1998, mi gymerais ran mewn sioe o'r enw *Ffresh* yng Nghaerdydd, gyda darn fidio o'r enw *Jam On It* a arweiniodd at gael fy ngwahodd gan Angela Rogers, a oedd, ar y pryd yn Weithreg Fynediad yng Nghanolfan Celfyddydau Chapter, i weithio â hi ar fy mhrosiect *Opt for Art* cyntaf. Ar gyfer y prosiect *Opt*, roeddem eisiau sicrhau'r un lefel o uchelgais, o ran cysyniadau a deunyddiau, ag y byddwn yn ei chyflwyno i'm gwaith stiwdio. Yr hyn oedd yn mynd â'm bryd oedd pethau'n ymwneud â'r cof a hunaniaeth a'r ffordd y mae'r rhain yn cael eu ffurfio gan iaith sy'n cael ei strwythuro drwy awdurdod a gormes. Y cynllun oedd ailadrodd proses *Jam On It* cyn belled ag y bo modd. Golygai hyn gymryd stori - a honno â rhyw gyddestun a pherthnasedd sylfaenol i'r rhai sy'n eu hadrodd, gan geisio ei chyflwyno'n fyrfyr i'r camera. Gochelwyd rhag sgriptiau ac ymarferiadau, gan ddibynnu ar y cof yn unig, mewn ymgais i osgoi rhai o'r ofnau a gormes mewnol sy'n bodoli mewn meddyliau a ystyrir ymlaen llaw. Ffilmwyd yr holl ganlyniadau ac ni chaniatawyd unrhyw sensoriaeth.

Yn ystod yr wythnosau ar ôl hynny, bûm yn disgwyl i'm syniadau gael eu cadarnhau yn ogystal â'u herio, ond doeddwn i ddim wedi rhagweld i ba raddau y byddent yn cael eu helaethu a'u trawsffurfio y tu hwnt i'm canfyddiadau gwreiddiol. Dyma'r adeg y darganfûm faint dwi'n mwynhau gweithio ar y cyd â phobl eraill. Erbyn hyn, mi fydda i'n aml yn gweithio â grwpiau sy'n cael eu hystyried yn rhai sydd ar yr ymylon. Grwpiau lle mae hunanfynegiant yn hanfodol ac eto'n anodd mewn rhyw ffordd p'un ai a yw'r gormes yn dod o'r tu mewn neu'r tu allan.

Yr ysgol a gynigiwyd i Angela a fi oedd Ysgol Arbennig Maes-gwyn yn Aberdâr, ac er nad oeddwn i erioed wedi gweithio ym maes anghenion arbennig o'r blaen, dyma ni'n derbyn y cynnig. Roedd Charline Evans a oedd yn addysgu Celf a Sgiliau TG yn yr ysgol yn falch bod '*Opt for Art*' wedi cydnabod ei chais ac roedd wrth ei bodd hefyd fod gen i ddisgwyliadau mor uchel ynglŷn â'r hyn y gellid ei gyflawni gan y disgyblion. Yn y gorffennol, roedd hi wedi sylwi ar ryw amharodrwydd o ran pobl o'r tu allan wrth weithio â



Ysgol: Maes-gwyn Oriol: Canolfan Celfyddydau Chapter Artist: Maria Wilson Blwyddyn: 1997-8 ffotos: Charlene Evans

phlant anghenion arbennig. Fel y bu pethau, y fi oedd yr un lwcus, er yn fy niniweidrwydd am y broses o gyweithio, bu'n gryn amser cyn imi sylweddol pa mor lwcus yn union. Mae gweithio â disgyblion anghenion arbennig yn gofyn am ddull positif a meddwl agored, ond fe dalwyd y pwyth ar ei ganfed drwy agwedd Charline, Val Jones, y pennaeth a'r disgyblion eu hunain. Bu darparu bws mini, ystafell dawel neu rywffaint o hyblygrwydd yn amserlen yr ysgol i gyd yn werthfawr tu hwnt, ond yr un mor bwysig oedd cefnogaeth mecanweithiau'r bobl ifainc, a greodd sefyllfa lle nad oedd yna le i ofn nac amheuaeth, lle mai ymddiriedaeth a sicrwydd a deyrnasai.

Cyn i ni ddechrau'r preswiliad, daeth y disgyblion i'r arddangosfa *Ffresh* i weld fy ngwaith i ynghyd ag artistiaid eraill. Bu eu hymateb yn peri syndod ac yn aml yn dreiddgar, gan ddangos rhyw fath o ymwneud ffisegol na welir yn aml mewn orielau. Dyma un bachgen yn gorwedd ar ei gefn i edrych i fyny ar bishyn o gym wedi'i gnoi ar fwrdd gwydr, a merch yn cipial mewn braw a phleser, wrth ollwng cyfarpar llaw y ffôn a oedd newydd ddweud wrthi ei fod yn ei charu. Adroddodd bachgen arall blot fy fidio wrthyf, gan newid y manylion tra'n dal y naws yn llwyr. Bu Charline yn eu hannog i siarad, a dalion nhw ati gyda'r ddeialog am yr hyn a welsent yr holl ffordd yn ôl i Aberdâr, gan fyrlymu drosodd i swyddfa'r pennaeth hyd yn oed. Dyma ni'n dewis Brwydr

Hirwaun yn fan cychwyn oherwydd bod y stori wedi'i gwreiddio yn y tirwedd o gwmpas. Roedd yn darddiad i hanes a chwedlau lleol a hefyd i lawer iawn o enwau lleoedd y fro fel Maes-gwyn - maes y baneri gwynion. Dyma'r fan lle'r oedd y disgyblion yn byw, yn siopa, yn mynd i'r ysgol, yn chwarae â'u ffrindiau ac yn delio â chystadleuaeth a gelyniaeth. Gyda'n gilydd eisteddom gan wrando ar hanes brwydr am rym rhwng y ddau diwywysog. Credid mai teg a da oedd y naill, a'r llall yn filain ac yn ddrwg. Ar ôl hyn, ceisiodd pob disgybl ailadrodd y chwedl o flaen y camera. Pan fyddent yn anghofio, gofynnwn iddynt lenwi'r bylchau a beth bynnag a ddeuai i'w meddyliau. Drwy anogaeth dyner, dyma nhw'n tynnu o'u profiadau eu hunain, ac yn raddol, dechreuodd cyfeiriadau at fferins, pêl droed, Boyzone, dwyn ceir ynghyd ag atyn nhw eu hunain, ymddangos Gofynnwyd iddynt hefyd wrando'n ofalus ar ei gilydd a gwylio'r canlyniadau ar ddiwedd pob sesiwn ar y monitor. Cyn bo hir dyma'r dull syml yma'n magu traed, a dechreuodd themâu arbennig gymryd gafael gan gael eu hailadrodd, a thynnwyd lluniau cartŵn o'r delweddau a oedd wedi ymsefydlu yn eu meddyliau. Daliai'r storïau i lifo'n fyrfyr, ac felly, hyd yn oed gyda'u hoff linellau stori, roedd yna le i dro annisgwyl yn y digwyddiadau. Dan eu harweiniad nhw, dyma ni'n cerdded ac yn gyrru drwy'r dirwedd, dros fynyddoedd, afonydd, llynnoedd a choed, gan chwilio am leoliadau eu dychmygion, nes, yn y diwedd, roedd fel pe bai plot y stori wreiddiol wedi dadelfennu'n llwch.

Drwy weithio â Charline a'i disgyblion, fe'm dysgwyr i ymwrthod â'r farn negyddol sydd i'w cael yn aml ynghylch plant anghenion arbennig..Un camsyniad rhyfeddol oedd na fyddent yn teimlo'n gyfforddus wrth ddefnyddio'u dychymyg. Aethant rhagdynt ar gyflymdra gwahanol, ond unwaith iddynt fynd i'r afael â'u storïau, byddai'u disgrifiadau llachar a throeon annisgwyl yn y plot yn disgleirio. Camsyniad arall oedd na fyddent yn gallu cydweithredu mewn parau neu grwpiau. Ond er bod yna rai diddordebau'n unigol, roedd rhai a oedd yn codi dro ar ôl tro ac yn cael eu rhannu a'u helaethu. Yn gynnar yn y broses, dechreuon nhw arwain y naill o weithgareddau'r llall, gan ymgorffori hoff ddarnau llinellau stori ei gilydd, a hynny mewn ffordd mor ddidaro nes awgrymu bod pethau a oedd unwaith yn rhan o'u dychymyg bellach yn cael eu derbyn yn ffaith.

Ac felly, ar ôl torri pen, lle y llifodd fferins yn lle gwaed i lyn llawn candi; byddai fferins hefyd yn llifo o goesau, breichiau a gyddfau a oedd wedi'u torri mewn storïau eraill. Un tro, gwyliais wrth i ddisgybl oedi cyn iddi gyflwyno enw dyn nad oeddwn wedi'i glywed o'r blaen, gan ei ddisgrifio'n ddyn creulon a chrintach a oedd yn casâu plant. Dyma'r lleill yn ymateb drwy agor eu llygaid led y pen neu stwffio eu dwylo i'w cegau i atal y cilchwerthin. Yn nes ymlaen, pan ymddangosodd y dyn am yr eildro mewn straeon eraill, roedd fel pe bai'n ddieflig, wedyn yn dlawd, wedyn yn gripl, yn hen ac, yn y diwedd, wedi marw. Weithiau, roedd fel pe bai rhyw gyfathrebu rhyngddynt, nid yn unig wrth adrodd y straeon, rhywbeth roeddwn i wedi'i amau, ond hefyd yn y berthynas rhwng y straeon eu hunain.

Ar ôl i bopeth gael ei sefydlu a'r hyder yn uchel, mi ges i ryw bwl bach o banig wrth iddynt ddechrau gwneud rhywbeth hollol annisgwyl ag ef. Erbyn hyn y mae hyn yn elfen gyfarwydd ac fe'i derbynnir fel yr hyn sy'n dod i'r fei yn fy holl gyweithiau.

Yn 'Brwydr', roeddwn wedi rhagdybio y byddai'u straeon yn cydreddeg yn fwy amlwg â'r plot, gan gynnwys mwy o realaeth a llai o ffantasi gwylt. O ystyried, yr wyf yn deall fod yr hwyl anarchaidd a gafwyd yn y gwaith yn fwy addas i'r bobl ifainc hyn. Ar ôl saethu, ac ar ôl gwylio'r tapiau'n fanylach, sylweddolais nad oeddent wedi crwydro mor bell o'r

themâu o rym, mileindra, cystadleuaeth a gorchfygiad a oedd i'w cael yn y stori wreiddiol. Ond, yn eu fersiynau nhw, roedd deinamig arferol y grym wedi'i wrthdroi mewn rhyw ffordd. Roedd yr hen dlawd a ddisgrifiwyd uchod, mewn gwirionedd, yn ffigur awdurdodol parchus yn yr ysgol a'r gymuned, ond wedyn colodd pob oedolyn, finnau yn eu plith, eu grym neu'n pennau, ar ryw adeg neu'i gilydd yn y digwyddiadau.

I rai wrth wylio'r fidio, efallai na fydd yn ymddangos yn fwy na direidi pobl ifainc 'anodd' wrth dorri'r rheolau. Ond byddai hynny'n gwadu'r holl waith caled a'r ymroddiad a gafwyd gan y disgyblion i'r prosiect. Mae hefyd yn anwybyddu'r testunau perthnasol y tu ôl i'r ffordd a ddewiswyd ganddynt i gymryd awenau'r stori a'i gwneud yn eiddo iddynt i gyd. O fewn rhyw ddeg wythnos, roeddent wedi cymryd cyfrifoldeb dros offer drud, wedi datblygu sgiliau technegol a chreadigol, ac wedi goresgyn eu diffyg hyder mewn perthynas â llefaru a pherfformio. Nid peth hawdd yw bod yn fyrfyfyr ddyfeisgar pan fydd camera'n pwyntio'n syth atat ti, mi wn - dwi wedi rhoi cynnig arni. Nid gwaith caled oedd peth felly iddyn nhw; darllen ac ysgrifennu a'r holl feysydd lle maent wedi ymdeimlo â methiant sy'n anodd ac yn waith caled iddynt. Roedd y bobl ifainc hyn wedi'u profi, eu hasesu, eu dadansoddi a'u labelu gan sawl arbenigydd. Ond pa fwradau da bynnag oedd ynghlwm â hynny, mae'r disgyblion yn gweld y rheithfarn o flaen pob dim arall - eu bod yn wahanol a'u bod rywsut yn methu. Yn y prosiect 'Brwydr', gallasant gyfleu syniadau a phrofiadau oddi mewn i strwythur diogel stori ac mewn fformat nad oeddent yn ei drwgdybio'n awtomatig. I mi, rhan hanfodol o'r broses hon yw'r ffaith eu bod wedi dewis chwarae â deinamig grym ac awdurdod.

Profodd galluoedd y bobl ifainc hyn i fod yn sylweddol. Mae cynulleidfaoedd amrywiol wedi rhannu'n frwd yr hiwmor a'r dychymyg a ddangoswyd yn y fidio rydym wedi'i wneud â'n gilydd. Y llynedd, mewn oriel yn Zagreb, bu pobl ifainc o Faes-gwyn, Pen-rhys a'r cymoedd cyfagos, yn nyddu'u storïau fidio yng nghwmni llawer iawn o artistiaid a pherfformwyr eraill yn eu plith Arthur Scargill a John Cale. Enw'r sioe hon oedd 'Cymru': *Fersiynau Anawdurdodedig*. Gobeithio bod pobl Croatia wedi cael blas arni.

## Prosiectau *Opt for Art* Cofiadwy

Swyddogion Addysg Oriol yn Hel  
Meddyliau am Eu Profiadau

### **Fiona Godfrey**

*Swyddog Addysg*

*Oriol Mostyn, 1995 - 1998*

### **Cath Sherrell**

*Swyddog Addysg*

*Canolfan y Celfyddydau, Aberystwyth*

### **Eleri Wyn Evans**

*Swyddog Addysg*

*Amgueddfa ac Oriol Genedlaethol Cymru*

**Ysgol John Bright, Llandudno ag Oriol Mostyn a'r artist,  
Lucy Byatt**

### **Fiona Godfrey**

Ym 1995 y digwyddodd y prosiect *Opt for Art* mwyaf cofiadwy imi- blwyddyn beilot gyntaf un yr holl brosiect. Ymwelodd disgyblion Blwyddyn 9 o Ysgol Dyffryn Conwy Llanrwst â'r oriel yn ystod arddangosfa o waith Roger Palmer. Roedd y gwaith yn dipyn o her i ddisgyblion Blwyddyn 9, gan mai arddangosfa gysyniadol ydoedd yn ymdrin â syniadau cymhleth am iaith, rhagfarn a sut y bydd ystyr yn cael ei ffurfio.

Heb y bachau gweledol neu'r wow ffactor sydd, yn aml, yn gallu gweithio i arwain disgyblion at waith celf, ar y dechrau roedd y gwaith yn peri syndod a heb gynhyrfu dim ar lawer iawn ohonynt. Y boddhad o fedru eu harwain i fwynhau'r gwaith go iawn a wnaeth hwn yn un o'r prosiectau mwyaf cofiadwy imi gymryd rhan ynddo.

Roedd y prosiect dan arweiniad Lucy Byatt, artist a oedd wedi gweithio â Roger Palmer yn Glasgow. Rhannwyd y grwpiau'n ddau a buom ein dwy'n arwain gweithdai, gan gyfeirio drwy'r adeg at y gwaith yn yr arddangosfa. Bu gwaith Lucy ar y pryd yn canolbwyntio ar ddefnyddio gwyddor mewn côd a ddyfeisiwyd drwy ollwng darnau o'i gwallt, yn debyg iawn i'r ffordd y mae rhywun yn gollwng croen afal i gael hyd i lythrennau cyntaf enw'r un y mae rhywun wedi'i dynghedu i'w priodi. Bu'n gweithio â'r disgyblion wrth iddynt ddyfeisio'u gwyddor eu hunain drwy archwilio marciau y gellid eu gwneud wrth argraffu â'u dwylo. Bu defnyddio'u gwyddorau côd yn ffordd i archwilio grym perchenogaeth a deall neu gael eich eithrio o iaith. Yn y cyfamser, wedi'u harfogi a chamerâu tafladwy, dyma fi'n mynd â grwpiau o gwmpas Llandudno'n tynnu lluniau o eiriau a chanddynt ystyr ddwbl, gan ddod o hyd i ddelweddu y gellid eu paru â'i gilydd a fyddai newid ystyr wreiddiol y gair i'w ystyr arall. Cynigiodd y gweithgarwch syml hwn ffordd i ddeall sut nad yw ystyr yn rhywbeth sefydlog, ond ei bod yn gallu llithro a newid yn ôl y cyd-destun.

Mewn ffordd agored, ehangwyd dealltwriaeth o'r hyn a all fod yn gelf gan y prosiect. Wrth deithio o gwmpas

Llandudno ag un grŵp, cafwyd trafodaeth hir a oedd yr hyn roeddem yn ei wneud yn gelfyddyd. Mentrodd un disgybl fod yr hyn roeddem yn ei barn hi, yn agosach at ddaearyddiaeth! Deilliodd straeon tebyg o waith Lucy. Gwnaeth un disgybl reit ddeallus, a ymgollodd yn llwyr wrth weithio â'i iaith gôd, y sylw nad oedd erioed wedi ystyried iddo fod yn dda mewn Celf o'r blaen. Helpodd y prosiect iddo sylweddoli fod yna lawer iawn o sgiliau heblaw am ddrafftmoniaeth y gellir eu defnyddio wrth greu gwaith celf a bod celf yn gofyn am ymgymryd yn ddeallusol yn ogystal ag ymarferol.

Cyn y prosiect, roedd Lucy wedi danfon at bob un disgybl lythyren wedi'i henwi'n unigol ac wedi'i hysgrifennu mewn côd, a roddodd iddynt gyflwyniad diddorol i'r prosiect a oedd, mewn rhai achosion, wedi peri cryn benbleth. Roedd hyn wedi gosod cywair i'r prosiect a barhaodd ar ei hyd. Dangoswyd bod wynebu rhywbeth sy'n peri penbleth neu sy'n anodd, yn gallu agor drysau i greadigrwydd, ac o gael y math cywir o fachyn, bydd dealltwriaeth lawer iawn mwy soffistigedig nag y tybiem o fewn cyrraedd galluoedd pobl ifainc.

### Datguddiad

*Canolfan y Celfyddydau, Aberystwyth ac Ysgol Penglais gyda'r artistiaid Catrin Webster a Becky Knight Dan arweiniad yr athrawesau celf, Ann Williams a Cas Smith*

### Cath Sherrell

Cynhaliwyd y prosiect ym 1998, gan ganolbwyntio ar yr arddangosfa *Datguddiad - Artistiaid Tecstilau'n ymdrin â Materion Llosg*. Arddangosfa am syniadau oedd *Datguddiad*, arddangosfa gelfyddyd gain lle y defnyddid tecstilau fel ffordd o fynegi rhagor na fel gwrthrychau crefft. Daeth materion megis rhywedd, hunaniaeth a'r amgylchedd i'r fei yn aml, gan ysgogi llawer iawn o drafodaeth ymhlith y myfyrwyr. Adlewyrchwyd hyn yn ddiweddarach gan y gwaith a gynhyrchwyd yn y sesiynau ymarferol.

Bu'r prosiect yn sôn yn bennaf am broses rhagor na



*Ysgol: Penglais Oriol: Canolfan y Celfyddydau Aberystwyth Artist: Becky Knight Blwyddyn: 1997-8 ffoto: Cath Sherrell*

chynnyrch gorffenedig. Roedd sesiynau'r oriel yn hanfodol, ac yn aml, byddent yn parhau hyd at ddwy awr. Yn ystod yr amser hwn, bu'r myfyrwyr yn astudio'r gwaith gan sgwrsio am y syniadau a'r materion a godwyd a byddent yn ceisio gweld beth oedd yr artist yn ceisio'i gyfleu. Byddent yn trafod pam bod yr artist wedi dewis defnyddio deunyddiau a thechnegau penodol er mwyn mynegi'u syniadau, a'r ffaith nad oes a wnelo darn o gelf gyfoes yn aml â mwy nag a welir ar yr olwg gyntaf. Yn eu taflenni gwerthuso, cafwyd y sylwadau canlynol gan rai o'r myfyrwyr.

'Erbyn hyn dwi'n deall nad llun bach hardd mo gelf yn unig, ond yn ffordd o ddangos teimladau ac emosiynau cryfion ayyb.'

'Mae wedi rhoi hwb imi gymryd mwy o ddi-ddordeb mewn celf, a dwi wedi dysgu nad yw sothach yn sothach yn' unig - mae'n greadigol a bydd artistiaid yn rhoi'u cyfan i'w celfyddyd.'

'Parodd y rhan fwyaf o'r gwaith i ni feddwl, oherwydd drwy edrych arno'n unig, ni fyddwch yn gweld dim byd, ond pan fyddwch yn edrych arno am sbel, mae pethau'n dechrau gafael ynddoch chi a byddwch yn cael gweld dealltwriaeth ohono.'

Tipyn o gamp oedd cael y disgyblion i dreulio dwy awr yn yr oriel dim ond yn trafod y gwaith, ac mae'n dangos cymhwysedd y ddwy a fu'n arwain y gweithdy. Dangosodd y prosiect y gellir cael grŵp o fechgyn 14 oed i eistedd mewn oriel yn trafod yn agored faterion megis rhywedd, yr amgylchedd â pherthynas. Bu hefyd yn destun i'm hoff ffotograff addysg, sy'n dangos criw o fechgyn 14 oed yn eistedd yn dawel bach o dan gyfres o ffotograffau o fronnau mawrion!

Ar gyfer y sesiynau ymarferol, gofynnwyd i'r disgyblion ddewis testun maent yn teimlo'n gryf yn ei gylch, a defnyddio deunyddiau addas i fynegi'r teimladau hynny. Daeth rhai â gwrthrychau megis lluniau, gwallt ayyb roeddent wedi'u casglu gartref i'w defnyddio, tra oedd eraill yn defnyddio'r deunyddiau a oedd ar gael yng nghanolfan y celfyddydau. I lawer un dyma'r tro cyntaf iddynt gael eu gofyn i weithio fel hyn. Mae'n ddiddorol yn y taflenni gwerthuso, roedd llawer iawn o'r disgyblion wedi cysylltu celf â thynnu lluniau a pheintio'n unig. Ar ôl gweithio ar y prosiect, roedd llawer iawn ohonynt bellach yn gallu edrych ar gelf a'i phosibiliadau mewn cyd-destun ehangach:

'Roedden nhw'n defnyddio stwff fel gwallt go iawn, llechi a phethe wedi'u peintio fel y Simpsons a oedd yn well na hen beintiadau diflas.'

Yn y pen draw, bydd y prosiect wedi llwyddo os, yn ogystal ag annog rhai disgyblion i "*Opt for Art*", bydd wedi rhoi i fyfyrwyr eraill ffordd newydd o edrych ar gelfyddyd weledol ac o'i gwerthfawrogi.

Dyma'r tro cyntaf hefyd i ni gynnal arddangosfa arbennig yn cynnwys gwaith a gynhyrchwyd o'r prosiect *Opt for Art*. Parhaodd yr arddangosfa am bum wythnos yn Oriol y Cyntedd fel rhan o'n rhaglen arddangos arferol. Ysgogodd lawer iawn o drafodaeth a sylwadau positif.

Pan ofynnwyd yn ddiweddar i ddisgyblion am eu hatgofion am y prosiect *Opt for Art*, dyma rai o'u sylwadau:

'*Opt for Art?* WOW! Mae'r gwaith a wnaethon ni'n dal i f'ysbrydoli bedair blynedd yn ddiweddarach. Diolch o galon.'

'Roedd *Opt for Art* yn andros o hwyl - yn llawn gwybodaeth ac yn ysbrydoledig.'

'Fe wnaeth ansawdd y prosiect anhygoel yma fy nghodi y tu hwnt i ysbrydoliaeth... hollol dandi...'

### **Creu Cwilt Treftadaeth**

*Amgueddfa ac Oriol Genedlaethol Caerdydd gydag Ysgol Uwchradd Llanedern a'r artist, Linda Nottingham*

### **Eleri Wyn Evans**

Ym mis Mehefin 2000, blwyddyn olaf *Opt for Art*, bu 185 o ddisgyblion o Ysgol Uwchradd Llanedern yn ymweld ag Amgueddfa Werin, Sain Ffagan, er mwyn cymryd rhan mewn prosiect *Opt for Art*. Buont yn edrych ar y casgliad gan dynnu lluniau ohono. Treuliwyd amser â'r gwehyddwyr yn y ffatri wlân, gan ddysgu am ddulliau traddodiadol o wehyddu defnydd gwllân.

Yr wythnos ganlynol, bu'r disgyblion yn gweithio â'r artist tecstilau, Linda Nottingham. Mae Linda ei hun wedi tynnu llawer iawn o'i hysbrydoliaeth o'r casgliad yn yr Amgueddfa Werin. Roedd hi am i'r disgyblion edrych ar y crefftau a'r dulliau gwaith traddodiadol ac yna i gynhyrchu'u gwaith eu hunain.

Bwriad Linda oedd y dylai diwylliant traddodiadol Cymreig ymdoddi â diwylliant ieuencid yr 21ain ganrif. Mae delweddau sy'n bwysig i bobl ifainc wedi'u maglu o fewn i haenau o weoedd gwllân Cymreig. Roedd hyn yn caniatáu i rai mannau fod yn hollol weladwy tra arhosai mannau eraill ynghudd i'w darganfod yn y canrifoedd i ddod. Cynrychiolwyd crefft cwiltio gwerin bobl Cymru, symbolaeth y llwyau caru a'r crefftau o nyddu ac adeiladu ond wedi'u gweithio mewn ffordd arloesol. Y canlyniad oedd cwilt clytwaith 7 troedfedd sgwâr wedi'i greu o 185 o sgwariau unigol.

Bu'r prosiect yn arbennig o lwyddiannus oherwydd:

- i'r bechgyn a'r merched i gyd ymgolli i'r un graddau yn y prosiect, er, ar y dechrau, cafwyd sylwadau bod gweithio â thecstilau'n rhywbeth i ferched'.



Ysgol: Uwchradd Llanedern Oriol: Amgueddfa ac Oriol Genedlaethol Caerdydd  
 Artist: Linda Nottingham Blwyddyn: 1999-2000 ffoto: © Amgueddfa ac Oriol  
 Genedlaethol Caerdydd

- i ddisgyblion o bob gallu fedru cymryd rhan a daeth cyfraniad pawb yn rhan bwysig o'r gwaith gorffenedig,
- i'r cynnyrch terfynol gael ei orffen at safon uchel a'r gobaith yw y bydd yn cael ei arddangos yn yr ysgol am flynyddoedd maith i ddod. Roedd yn adlewyrchu diwylliant ieuencid ar ddechrau'r ganrif newydd gan roi cipolwg i ni ar ennyd arbennig mewn amser.

O ran gweithio â disgyblion Cyfnod Allweddol Tri, dysgasom am bwysigrwydd sicrhau cyfraniad gan bob plentyn yn y grŵp blwyddyn. Ar gyfer prosiectau lle nad yw hyn yn amod, yn aml, byddwn yn cael bod rhai disgyblion a hyd yn oed dosbarthiadau cyfain yn cael eu cau allan rhag cymryd rhan..

Hefyd, dysgasom i beidio â gadael i ddigwyddiad negyddol unigol amharu ar y prosiect i bawb arall. Fe wnaeth un disgybl adael ei farc ar wal yr oriel - ar ffurf nifer o luniau rhyfedd braidd!

Pe baem yn rhedeg prosiect tebyg eto, byddai pawb ohonom, yn addysgwyr oriel, athrawon ac artistiaid, yn awyddus iawn i sicrhau bod y disgyblion yn ymwneud mewn ffordd lawer iawn yn fwy cynhwysfawr wrth gynllunio'r prosiect.

## Y Sioe Flodau

Canolfan y Celfyddydau, Aberystwyth gydag Ysgol Gyfun Pantycelyn a'r artistiaid, Catrin Webster, Alice Betts, Helen Kozich ac Elizabeth Brickell

### Cath Sherrell

Yn ystod y flwyddyn 1999-2000, blwyddyn olaf prosiect *Opt for Art*, bu saith deg o ddisgyblion yn ymweld â Chanolfan y Celfyddydau dros gyfnod o ddeuddydd i weld yr arddangosfa, *Y Sioe Flodau* a guradwyd gan Oriol y Farchnad Ffrwythau yng Nghaeredin. Daeth yr arddangosfa â grŵp o dri ar ddeg o artistiaid rhyngwladol at ei gilydd, pob un ohonynt yn ymwneud â darlunio neu ddefnyddio blodau yn eu hymarfer. Cynhwyswyd artistiaid ychwanegol o Gymru ar gyfer y sioe yn Aberystwyth. Gan ddefnyddio blodau ffres, micro-amgylcheddau, peintio, cerfluniau, darnau gosod a thafuniadau fidio, dangosodd gwaith yr artistiaid berthnasedd parhaus blodau fel cyfrwng a thestun ar gyfer celf gyfoes.

Bu'r ysgol yn paratoi'n helaeth cyn y sesiynau oriel, a gyfrannodd yn fawr at ymwneud y disgyblion yn y prosiect. Gwahoddwyd iddynt ddod â blodau i'r ysgol i gyfeillion â negesau arnynt. Arddangoswyd y rhain a'u darllen yn y cynulliadau er mwyn cyflwyno rhai o'r cysyniadau y tu ôl i'r arddangosfa. Dangoswyd y blodau hefyd fel y gallai'r disgyblion, yn ystod yr awr ginio ac adegau toriad, ddarllen y cardiau i weld a oeddent wedi derbyn neges. Bu'r disgyblion yn gwyllo wrth i'r arddangosfa flodau dyfu i greu 'darn gosod'. Bu hyn yn eu paratoi ar gyfer rhai o'r syniadau a'r math o waith y byddent yn ei weld yn yr arddangosfa.

Fel swyddog addysg oriel, bu'n ysbrydoliaeth arbennig imi fod yr ysgol wedi gwneud cymaint o waith paratoi, a bod ymweliadau'r oriel yn rhan o brosiect mwy a oedd ar y gweill. Cymerodd Elin Jones, yr athrawes gelf, lawer o'r cyfrifoldeb am ochr greadigol y prosiect, ac mae'n amlwg bod ganddi berthynas dda â'r ysgol a'r disgyblion. Hyfrydwch pur oedd gweithio â hi, bydd ei chyfraniad yn gymorth wrth sicrhau y bydd y prosiect yn cael effaith barhaol ar y disgyblion a gymerodd ran.

Bu'r ysgol yn ymweld â'r oriel dros ddau ddiwrnod gan weithio â dau artist ar bob achlysur. Treuliyd llawer

iawn o amser yn yr oriel gan drafod y syniadau a'r cysyniadau y tu ôl i'r gwaith yn ogystal â gwneud lluniau..

'Mae'r *Sioe Flodau*'n archwilio is-destun metafforaidd dwys ein perthynas fel pobl â blodau.'  
Dyfyniad o Gatalog yr Arddangosfa.

Gan gymryd y dyfyniad yn fan cychwyn, anogwyd y disgyblion i archwilio sut a pham y buom yn defnyddio blodau yn ein cymdeithas, er enghraifft er mwyn dangos hoffter, wrth alaru ac i ddweud "Sori" neu "diolch yn fawr", wrth iachau neu i addurno dan do. Anogwyd y disgyblion i ddweud eu barn am y gwaith. Ar ôl y gwaith yn yr oriel, treuliodd gweddill y diwrnod ar ryw weithgarwch ymarferol. Cynhaliwyd gweithdy gwneud printiau gan Helen Kozich tra bu disgyblion yn gweithio â Cattrin Webster yn gwneud blodau-papur-sidan â negeseuon ynghlwm a gafodd eu hychwanegu at ddarn gosod parhaus yn adnoddfa'r oriel. Bu Alice Betts yn arwain gweithdy gwydr lle y cafodd blodau wedi'u gwasgu'u gosod rhwng dau ddarn o wydr.

Parhaodd gwaith yn yr ysgol ar ôl yr ymweliad â'r oriel. Cymerwyd y disgyblion allan o'u hamserlenni arferol gan dreulio pedwar diwrnod yn gweithio â'r artist Elizabeth Brickell ar ddarn gosod wedi'i seilio ar ddelweddaeth blodau. Anogwyd y disgyblion i bortreadu gwahanol negeseuon drwy'u gwaith blodau, gan gynllunio a chreu'u blodyn eu hunain o weiren fân a mod-roc, papier maché neu bapur sidan. Rhoddwyd geiriau a negeseuon ar arwynebau'r dail a'r petalau. Yn olaf, gosodwyd y blodau i gyd ar grid metel i greu teyrnged i'r profiad blodeuol celfyddydol. Arddangoswyd y gwaith gorffenedig yn yr ysgol ac mae o dal i'w weld. Ddwy flynedd yn ddiweddarach, mae cof byw gan y disgyblion o hyd o'u profiadau. O'u gofyn yn ddiweddar a oeddent yn cofio'r prosiect, sylw'r disgyblion oedd:

'Roedd hi'n braf gallu gweld sut roedd hi i wneud cerflun, a rhoddodd y daith i'r oriel syniadau i ni. Parodd imi ddewis Celf hyd yn oed yn fwy oherwydd imi gael gweld mwy amdano.'

'Doeddwn i ddim yn mwynhau'r prosiect ryw lawer oherwydd roedd yn eitha diflas, ond mi fwynheais fy nhaith i Ganolfan y Celfyddydau, Aberystwyth..'

'Ro'n i'n meddwl bod y prosiect blodau'n wirioneddol dda. Roedd arddangosfa'r blodau'n dda gyda'r blodau a oedd yn siarad. Mi ges i'r hwyl ryfedda wrth wneud fy mlode fy hun - blodyn galar oedd fy mlodyn i.'

Ers hynny mae'r ysgol wedi ymweld ag Aberystwyth i gymryd rhan mewn Cynhadledd Gyrfaoedd Celfyddydau a drefnwyd gennym. Er gwaetha'r ffaith ei bod yn cymryd awr a hanner i yrru yma, golyga hyn deithio am dair awr ar gyfer pob ymweliad. Roeddwn i'n amau a fyddai'r ysgol wedi mynd i'r fath ymdrech cyn eu prosiect *Opt for Art*. Mae meithrin perthynas dda â'r ysgol a'r athrawon cyn i'r prosiect ddechrau'n sicrhau bod pawb yn teimlo eu bod yn cymryd rhan ac yn gwir gyfrannu at lwyddiant y prosiect dan sylw.

Galla i gofio pryd y buom wrthi'n cynllunio ein prosiectau pilot *Opt for Art* cyntaf, ac roedd pawb yn poeni am sut y byddem yn llwyddo i weithio â'r oedran anodd yma. Mi fedra i gofio un o'r athrawon yn dweud wrthyf, 'Pam eich bod yn ei g'neud hi? Maen nhw'n uffern i weithio â nhw yn yr oedran 'na! Cafodd ei drafod hyd yn oed ar y diwrnod hyfforddi. Gan amlaf, delweddu o luoedd o blant 14 oed yn creu hafog yn yr oriel!

Efallai i ni fod yn lwcus, ond yn y saith prosiect y buom yn ymwneud â nhw yn Aberystwyth, nid yw hyn erioed wedi digwydd. Efallai fod y dalgylch gwledig yn gwneud gwahaniaeth gan fod yr ysgolion yn aml yn llai a heb rai o'r problemau sy'n gysylltiedig â'r ardaloedd yng nghanol y dinasoedd. Fodd bynnag, dwi'n meddwl bod pobl yn dychmygu i'r anawsterau o weithio â'r oedran yma fod yn waeth nag y maent.

Serch hynny, o'm profiad i, mi fyddwn yn awgrymu rhai rhagofalon call! Lle bynnag bo modd, buom yn ceisio defnyddio artistiaid a chanddynt profiad o weithio â phobl ifainc. Mae'n werth bod yn realistig gan gydnabod bod rhai pobl yn well o lawer wrth weithio â'r oedran yma nag eraill. Ni ddisgwyliem erioed i artist weithio â mwy na 25 o blant ar y tro. Yn y rhan fwyaf o achosion, roedd y grwpiau'n llai o lawer. Buom bob amser yn mynnu fod athro/rawes yn dod â phob grŵp. Pe bai 40 o fyfyrwyr yn dod ac yn cael eu rhannu'n ddau grŵp, byddem yn disgwyl i ddau athro/rawes fynychu gan aros â'r grŵp. Roedd yr athrawon hefyd yn gyfrifol am ddisgyblion yn ystod yr awr ginio a thoriadau eraill.

## Ffeithiau a Ffigurau

Bu *Opt for Art* ar fynd am gyfanswm o bum mlynedd o fis Medi 1995 - Gorffennaf 2000

Dechreuwyd ac arweiniwyd y prosiect gan yr Ymgynghorydd Addysg Gelf Nigel Meager, gan weithio'n agos ag **engage** i siapio'r prosiect a sicrhau cyllid.

Cyllidwyd y ddwy flynedd beilot drwy Gyngor Celfyddydau Cymru, Sefydliad Paul Hamlyn, Sefydliad Calouste Gulbenkian a'r Sefydliad ar gyfer Chwaraeon a'r Celfyddydau.

Derbyniwyd cyllid yn ystod tair blynedd olynol y prosiect drwy grant loteri o £217,000 gan gynllun 'Celfyddydau i Bawb' Cyngor Celfyddydau Cymru

Cyfanswm costau'r prosiect dros y tair blynedd greiddiol a dderbyniodd gyllid gan y loteri oedd £291,800.

Cafwyd 8 prosiect yn ystod y flwyddyn beilot gyntaf (1995 - 6)

Cafwyd 10 prosiect yn ystod yr ail flwyddyn beilot (1996-7)

Cafwyd 30 o brosiectau yn ystod blwyddyn tri (1997-8)

Cafwyd 28 o brosiectau yn ystod blwyddyn pedwar (1998-9)

Cafwyd 30 o brosiectau yn ystod blwyddyn pump (1999-2000)

Dros dair blynedd y prosiect a dderbyniodd gyllid gan y loteri, bu o leiaf 12,786 o bobl yn cymryd rhan, gan gynnwys:

- 12,668 o ddisgyblion
- 88 o athrawon

Dros bum mlynedd y prosiect bu bron i 90 o wahanol artistiaid yn ymwneud ag ef.

Amrywia'r grantiau o £1,000 i £2,500.

Bu dros 200 yn y rhan fwyaf o grwpiau a gymerodd ran. Y mwyaf oedd 399.

## Artistiaid

Diolch yn fawr... i'r  
artistiaid lu a fu'n  
ymwneud â rhedeg  
prosiectau *Opt for Art*  
(ac ymddiheuriadau i  
unrhyw un rydym wedi'u  
gadael oddi ar y rhestr  
drwy amryfusedd)

Jane Actfield  
Keith Bayliss  
Tom Belton  
Alice Betts  
Geoff Bradford  
Sarah Bradford  
Michael Brennan Wood  
Elisabeth Brickell  
William Brown  
Charles Burton  
Lucy Byatt  
Phil Cope  
David Cox  
Phillip Cox  
Janice Coyle  
Dave Daggars  
Neil Dalrymple  
Gareth Davies  
Lindsey Derbyshire  
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Alistair Duncan  
Tony Goble  
Morgan Hall  
David Hann  
Philip Hardaker  
Sean Harris  
Maria Hayes  
Rachel Higgins  
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Maggie James  
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Christen Jones  
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Megan Jones  
Mick Kelly  
Rob Kennedy  
Becky Knight  
Helen Kozich  
John Paul Landreau

Fred Langford Edwards  
Mary Lloyd Jones  
David Machkie  
Peter Margerum  
Caroline Maudsley  
Paul Mc Callister  
Adrian Metcalf  
Susan Milne  
Amanda Morgan  
Denise Morgan  
Terry Morgan  
Ian Murphy  
Linda Nottingham  
Maxine O'Reilly  
Richard Page  
Stephen Page  
Heather Parnell  
Helen Parrott  
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Melanie Philips  
Richard Pope  
Tim Pugh  
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Tessa Waite  
Catrin Webster  
Ian Westacott  
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**Is-gadeirydd - Peter Carter**  
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## Manylion y Cyfranwyr

Bu **Peter Carter** yn aelod o Grŵp Llywio *Opt for Art* o'r cychwyn cyntaf ac, ar hyn o bryd, ef yw'r Is-gadeirydd. Mae hefyd yn uwch ddarlithydd yn Ysgol Addysg, AAPC Caerdydd, ac yn Arweinydd Llwybrau Celf a Dylunio ar gwrs M.A. (Addysg).

Bu **Fiona Godfrey** yn rheoli blwyddyn olaf *Opt for Art* fel Cyfarwyddydd Addysg yng Nghanolfan y Celfyddydau Gweledol, Caerdydd. Cyn hynny, roedd yn Swyddog Addysg yn Oriel Mostyn. Bu'n ymwneud â rhedeg chwech o brosiectau *Opt for Art*. Erbyn hyn, mae hi'n byw ac yn gweithio yn Swydd Amwythig yn Ymgynghorydd Addysg y Celfyddydau. Mae hi ar fwrdd **engage** yn Gadeirydd grŵp datblygu **engage**cymru, ac yn ymddiriedolwraig yn Oriel 31 yn y Drenuwydd.

Astudiodd **Cath Sherrell** Gerameg a Ffotograffiaeth yn Ysgol Gelf Camberwell gan dreulio deng mlynedd yn gweithio ar wahanol brosiectau leuencid a Chymuned yn Llundain, cyn mynd yn Swyddog Addysg i'r Celfyddydau Gweledol yng Nghanolfan y Celfyddydau, Aberystwyth yn 1992. Bu'n gyfrifol am raglen addysg helaeth. Bu'n ymwneud â rhedeg saith o brosiectau *Opt for Art*, ac mae hi ar Bwyllgor Llywio O4A yn ogystal â grŵp datblygu **engage**cymru a ffurfiwyd yn ddiweddar.

Artist clyweled yw **Maria Wilson** o Gaerdydd sy'n defnyddio delwedd a naratif mewn ffyrdd amrywiol yn ei gwaith. Bydd yn canolbwyntio'n bennaf ar gyweithiau sy'n defnyddio fideo. Yn y gorffennol bu'n cyweithio â phlant ac oedolion ag anghenion arbennig, hen bobl, mamau 'dan wyliadwriaeth', artistiaid eraill a'r cyhoedd yn gyffredinol.

Swyddog Addysg Amgueddfa ac Oriel Genedlaethol Caerdydd yw **Eleri Wyn Evans**. Cyn ei swydd yn yr Amgueddfa, bu'n Bennaeth Celf mewn ysgol uwchradd ddwyieithog yn ne Cymru. Yn ei swydd bresennol, bydd hi'n gweithio â llawer iawn o grwpiau addysg ffurfiol yn ogystal â wynebu'r her o wneud i'r casgliad fod yn hygyrch i gynulleidfa gynyddol amrywiol. Bu'n ymwneud â rhedeg saith o brosiectau **engage**.

## Contributors' Details

**Peter Carter** has been a member of the *Opt for Art* Steering Group since it was first formed and at present is Vice-Chair. He is also a Senior Lecturer at the Cardiff School of Education, UWIC and is the Art and Design Pathway Leader on the MA [Education] course.

**Fiona Godfrey** managed the final year of *Opt for Art* as Education Director at the Centre for Visual Arts in Cardiff. Prior to this she was Education Officer at Oriel Mostyn. She was involved in running six *Opt for Art* projects. She now lives and works in Shropshire as an Arts Education Consultant. She is on the board of **engage**, is Chair of the **engage**cymru development group, and is a trustee at Oriel 31 in Newtown.

**Cath Sherrell** studied Ceramics and Photography at Camberwell School of Art, and spent ten years working on various Youth and Community Arts projects in London, before taking up the post of Education Officer for the Visual Arts at Aberystwyth Arts Centre in 1992. She is responsible for an extensive education programme. She was involved in running seven *Opt for Art* projects, and is on the O4A Steering Group as well as the recently formed **engage**cymru development group.

**Maria Wilson** is an audio-visual artist based in Cardiff who works in a variety of ways using image and narrative, predominantly focusing on collaborative works using video. Previous collaborators have included special needs children and adults, senior citizens, "observed" mothers, other artists and the general public.

**Eleri Wyn Evans** is the Art Education Officer at the National Museum & Gallery, Cardiff. Prior to her post at NMG she was head of the art department at a bilingual Secondary school in South Wales. Her present position at NMG involves working with many formal educational groups as well as facing the challenge of helping to make the collections accessible to an increasingly wider range of audiences. She was involved in running seven *Opt for Art* projects.

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Thank you... to the many artists who were involved in running *Opt for Art* projects (and apologies to anyone who we have inadvertently missed off this list)

Jane Actfield  
Keith Bayliss  
Tom Belton  
Alice Betts  
Geoff Bradford  
Sarah Bradford  
Michael Brennan Wood  
Elisabeth Brickell  
William Brown  
Charles Burton  
Lucy Byatt  
Phil Cope  
David Cox  
Philip Cox  
Janice Coyle  
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David Hann  
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Catrin Williams  
Sue Williams  
Maria Wilson  
Pete Worrall

## Facts and Figures

*Opt for Art* ran for a total of five years from Sept 1995 - July 2000

Art Education Consultant Nigel Meager initiated and led the project, working closely with **engage** to shape the project and secure funding.

The two pilot years were funded through The Arts Council of Wales, The Paul Hamlyn Foundation, The Calouste Gulbenkian Foundation and The Foundation for Sport and the Arts.

The following three years of the project were funded through a lottery grant of £217,000 from the Arts Council of Wales 'Arts for All' scheme.

The total cost of the project over the three core lottery funded years was £291,800.

8 projects took place in the first pilot year (1995 - 6)  
10 projects took place in the second pilot year (1996-7)  
30 projects took place in year three (1997-8)  
28 projects took place in year four (1998-9)  
30 projects took place in year five (1999-2000)

Over the three years of the lottery funded project at least 12,786 people took part including:

- 12,668 pupils
- 88 teachers

Over the five years of the project, nearly 90 different artists were involved.

Grants ranged from £1,000 to £2,500.

Most groups taking part numbered over 200. The largest was 399.



*School: Pantycelin Gallery: Aberystwyth Arts Centre Artist: Catrin Webster Year: 1997-8 Photo: Cath Sherrell*

never happened. The rural catchment area may make a difference in that schools are often smaller, and lack some of the problems associated with inner city areas. However, I think people imagine the difficulties of working with this age group to be worse than they are.

From experience I would suggest a few sensible precautions though! We tried, wherever possible, to use artists with experience of working with young people.

It is worth being realistic that some people are much better at working with this age group than others. We never expected an artist to work with more than 25 children at a time. In most cases groups were much smaller. We always insisted that a teacher accompanied every group. If 40 students came and were split into two groups, we expected two teachers to attend and stay with their group. Teachers were also responsible for the pupils during lunch and other breaks.

These were displayed and read out in assemblies to introduce some of the concepts behind the exhibition. The flowers were also displayed so that during lunch and break times, pupils could read the cards to see if they had received a message. The pupils watched as the display of flowers grew to create an 'installation'. This prepared them for some of the ideas and the type of work they would see in the exhibition.

As the gallery education officer, I found it particularly inspiring that the school did so much preparation work, and that the gallery visits were part of a larger on-going project. Elin Jones, the art teacher, took much of the responsibility for the creative side of the project and obviously has a very good relationship with both the school and pupils. She was a joy to work with, and her input will help ensure that the project has a lasting effect on the pupils who took part.

The school visited the gallery over two days, working with two artists on each occasion. A lot of time was spent in the gallery discussing the ideas and concepts behind the work as well as making drawings.

*'The Flower Show examines the profound metaphoric subtext of our human relationship with flowers.'*  
Quotation from Exhibition Catalogue

Taking this quote as a starting point, the pupils were encouraged to explore how and why we use flowers in our society, for example as a show of affection, for mourning, to say 'I'm sorry' or 'thank-you', in healing or to adorn interiors. Pupils were actively encouraged to say what they thought about the work. After the gallery work, the rest of the day was spent on practical activity. Helen Kozich ran a printmaking workshop whilst pupils working with Catrin Webster made tissue flowers with messages attached which were added to an on going installation in the gallery resource area. Alice Betts led a glass workshop, where pressed flowers were encased between two sheets of glass.

Work continued at the school after the gallery visit. Pupils were taken off their normal timetable and spent four days working with artist Elizabeth Brickell on an installation piece based on flower imagery. Pupils were encouraged to portray different messages through their

floral work, designing and creating their own flower out of chicken wire and mod-roc, papiér mâché or tissue. The surfaces of the leaves and petals contained words and messages. Finally, the flowers were all mounted on a metal grid to create a 'floral tribute to their floral art experience'! The finished work was exhibited at the school and is still on display. Two years on pupils vividly remember their experiences. Asked recently what they remembered of the project pupils commented:

'It was nice to be able to see what it was like to do a sculpture, and the trip to the gallery gave me ideas. It made me choose art even more because I got to see more about it.'

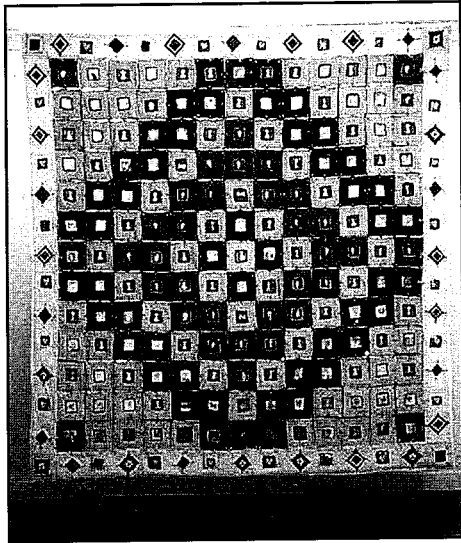
'I didn't enjoy the project much because it was quite boring, but I enjoyed my trip to Aberystwyth Arts Centre.'

'I thought that the flower project was really good. The flower exhibition was good, with the talking flowers. I really enjoyed making my own flowers, mine was a mourning flower.'

The school has since visited Aberystwyth to take part in an Arts Careers Conference we organised. This is despite being situated over one and a half hour's drive away, meaning three hours travelling time for each visit. I doubt the school would have gone to such effort before their *Opt for Art* project. Building up a good relationship with the school and teachers before the project starts to ensure everyone feels involved really does contribute to the success of a project.

I can remember when we were planning our first pilot *Opt for Art* projects, and everyone was worried about how we were going to manage to work with this 'difficult' age group. This concern came coming from the schools as well. I can remember one teacher saying to me; 'Why are you doing it? They're hell to work with at that age!' It was even discussed at the training day. Images of hordes of 14 year olds creating havoc in the gallery seemed to predominate!

Maybe we've been lucky, but in the seven projects we've been involved with at Aberystwyth, this has



School: Llanedeyrn High Gallery: National Museum and Gallery, Cardiff Artist: Linda Nottingham Year: 1999-2000 Photo: © National Museum and Gallery, Cardiff

In terms of working with Key Stage Three pupils we learned the importance of involving every child in the year group. For projects where this is not a condition we often find certain pupils and even whole classes being excluded from taking part.

We also learned not to allow an isolated negative occurrence to spoil the project for everyone else. One pupil left his mark on the gallery wall - in the form of some rather strange drawings!

If we were to run a similar project again all of us - gallery educators, teachers and artists - would be very keen to involve pupils much more comprehensively in planning the project.

### The Flower Show

Aberystwyth Arts Centre with Ysgol Gyfun Pantycelyn and artists Catrin Webster, Alice Betts, Helen Kozich and Elizabeth Brickell

### Cath Sherrell

In year 1999 - 2000, the final year of the *Opt for Art* project, seventy pupils visited the Arts Centre over two days to visit the exhibition *The Flower Show* curated by the Fruitmarket Gallery in Edinburgh. The exhibition brought together a group of thirteen international artists, each concerned with the depiction or use of flowers in their practice. Additional Welsh artists were included for the Aberystwyth show. Using fresh flowers, micro-environments, painting, sculpture, installation and video projections, the artists' work demonstrated the continuing relevance of flowers as a medium and subject for contemporary art.

The school did extensive preparatory work before the gallery sessions, which contributed greatly to the pupils' involvement in the project. They had been invited to bring flowers into school for friends with messages on.

For the practical sessions, pupils were asked to choose an issue that they felt strongly about and to use appropriate materials to express those feelings. Some brought in objects such as pictures, hair etc. that they had collected at home to use, while others used materials available at the arts centre. For many it was the first time that they had been asked to work in this way. It is interesting that in the evaluation sheets, many pupils had associated art with just drawing and painting. Having worked on the project, many of them were now able to view art and its possibilities in a wider context:

'They used stuff like real hair, slates and painted things like the Simpsons which was better than old boring paintings.'

Ultimately, the project will have succeeded if as well as encouraging some pupils to "Opt for Art", it will have given other students a new way looking at and appreciating visual art.

This was also the first time we staged a dedicated exhibition showing work produced from an *Opt for Art* project. The exhibition ran for five weeks in our Foyer gallery as part of our normal exhibition programme. It provoked much discussion and many positive comments.

Asked recently to comment on their memories of their *Opt for Art* project, pupils said:

'*Opt for Art*? WOW! The work we did still inspires me four years on. Thank you so much...'

'*Opt for Art* was really good fun - informative and inspirational'

'The fantastic qualities of this awesome project elevated me beyond inspiration... absolutely dandy.'

## Creating a Heritage Quilt

*National Museum and Gallery, Cardiff with Llanedeyrn High School and artist Linda Nottingham*

### Eleri Wyn Evans

In June 2000, the final year of *Opt for Art*, 185 pupils from Llanedeyrn High School visited the Museum of Welsh Life, Saint Fagans, to take part in an *Opt for Art* project. They looked at and made drawings from the collections. Time was spent with the weavers in the woollen mill, learning about traditional methods of weaving woollen cloth.

The following week pupils worked with the textile artist, Linda Nottingham. Linda herself has drawn much of her inspiration from the collections at the Museum of Welsh Life. She wanted the pupils to look at traditional crafts and methods of working and then to produce their own work.

It was Linda's intention that traditional Welsh culture should be fused with 21st century youth culture. Images that were important to the young people were trapped within layers of Welsh woven wool. This allowed some areas to be fully visible while other parts remained concealed to be discovered in centuries to come. The Welsh folk art of quilting, the symbolism of love-spoons and the crafts of weaving and construction were all represented but worked in innovative ways. The resulting work was a 7ft square patchwork quilt made up of 185 individual squares.

The project was particularly successful because:

- Both the boys and the girls became equally involved in the project, although initially comments were made that working with textiles was a 'girls thing',
- Pupils of all abilities were able to take part and everyone's contribution became an important part of the finished work,
- The end result was finished to a high standard and will hopefully be on display at the school for many years. It reflected youth culture at the beginning of a new century and provided a snapshot of a particular moment in time.

doing was closer to geography! Similar stories came from Lucy's work. One intellectually able pupil who became very involved in working with his code language commented that he had never considered himself to be good at art before. The project helped him realise that there are many skills other than draughtsmanship that can be used in the creation of artworks, and that art demands an intellectual as well as practical engagement.

Before the project, Lucy had sent every single pupil an individually named letter written in code, which provided them with an intriguing, and in some cases baffling, introduction to the project. This set a tenor for the project that continued throughout, demonstrating that being confronted by something puzzling or difficult can open doors to creativity, and that given the right kind of hook, young people are often capable of much more sophisticated understanding than we may give them credit for.

### Revelation

*Aberystwyth Arts Centre and Penglais School with artists Catrin Webster and Becky Knight Led by art teachers Ann Williams and Cas Smith*

### Cath Sherrell

The project took place in 1998, and focused on the exhibition *Revelation - Textile Artists Addressing Issues*. *Revelation* was an exhibition about ideas - a fine art exhibition where textiles were used as the means of expression rather than as craft objects. Issues such as gender, identity and the environment came up often and provoked much discussion amongst the students. This was later reflected in the work produced in the practical sessions.

The project was very much about process rather than finished product. The gallery sessions were vital and often lasted up to two hours. During this time the students studied the works, talked about the ideas and issues raised and tried to see what the artist was trying to convey. They discussed why the artist had chosen to use particular materials and techniques to express their



*School: Penglais Gallery: Aberystwyth Arts Centre Artist: Becky Knight Year: 1997-8 Photo: Cath Sherrell*

ideas, and the fact that with contemporary art there is often more to a piece of work than first meets the eye. In their evaluation sheets some students commented:

'I now understand that art is not just a pretty picture, but a means of displaying strong feelings / emotions etc.'

'It's encouraged me to be more interested in art and I have learnt rubbish just isn't rubbish, it's creative and artists can give their whole soul to art.'

'The majority of work made us think, because by just taking one look at it you don't see anything, but when you look at it for a while things start gripping you and you get a better understanding of it.'

To get pupils to spend two hours in the gallery just discussing the work was a major achievement, and shows the competence of the two workshop leaders. The project demonstrated that you really can get a group of 14 year old boys to sit in a gallery openly discussing issues such as gender, the environment and relationships. It also provided my favourite education photograph, which features a group of 14 year old boys sitting calmly beneath a series of photographs of very large breasts!

# Memorable *Opt for Art* Projects

## Gallery Education Officers Reflect on Their Experiences

**Fiona Godfrey**

*Education Officer*

*Oriel Mostyn, 1995 - 1998*

**Cath Sherrell**

*Education Officer*

*Aberystwyth Arts Centre*

**Eleri Wyn Evans**

*Education Officer*

*National Museum and Gallery of Wales, Cardiff*

**John Bright School, Llandudno with Oriel Mostyn and artist Lucy Byatt**

**Fiona Godfrey**

The *Opt for Art* project I remember most vividly took place in 1995, the very first pilot year of the project. Year 9 pupils from Dyffryn Conwy School in Llanrwst visited the gallery during an exhibition of the work of Roger Palmer. The work presented quite a challenge for Year 9 pupils, as it was a conceptual exhibition dealing with complex ideas about language, prejudice and how meaning is formed.

Without the visual hooks or 'wow' factor that can often serve to lead pupils into works of art, many were at first quite nonplussed and distinctly 'underwhelmed' by the work. It was the satisfaction of being able to lead them into a genuine enjoyment of the work that made this one of the most memorable projects in which I was involved.

Artist Lucy Byatt, who had worked with Roger Palmer in Glasgow, led the project. We split the groups into two and each led workshops, all the while referring back to the work in the exhibition. Lucy's own work at the time centred on use of a code alphabet devised by dropping pieces of her hair, much as one drops the peel of an apple to find the initials of the person one is destined to marry. She worked with the pupils as they invented alphabets of their own by exploring the marks that could be made by printing with their hands. The use of their code alphabets provided a way of exploring the power of owning and understanding, or being excluded from a language. Meanwhile, armed with disposable cameras, I took groups around Llandudno photographing words with double meanings, finding images to pair them with which changed the word's original meaning to its alternative. This simple activity provided a way of understanding how meaning isn't fixed but can slip and change according to context.

The project very overtly broadened pupils understanding of what art can be. Trawling around Llandudno with one group generated a lengthy discussion about whether what we were doing was art. One pupil ventured that she thought what we were

favourite bits of each other's storylines with a casualness that suggested that what were once inventions were now accepted as fact.

So, after the first decapitation, where instead of blood, sweets flowed into a candy lake, sweets also poured from severed legs, arms and necks in other tales. Once I watched as a pupil hesitated before he nervously brought forth a man's name I had not heard before, describing him as a cruel and mean man who hated children. The others reacted by widening their eyes or stuffing hands into their mouths to stifle giggles. When later the man reappeared in other stories he seemed demonic, then poor, then crippled, old and finally dead. Sometimes it seemed there was a communication that existed between them not only in the telling of stories, which I had expected, but also in the relationship between the stories.

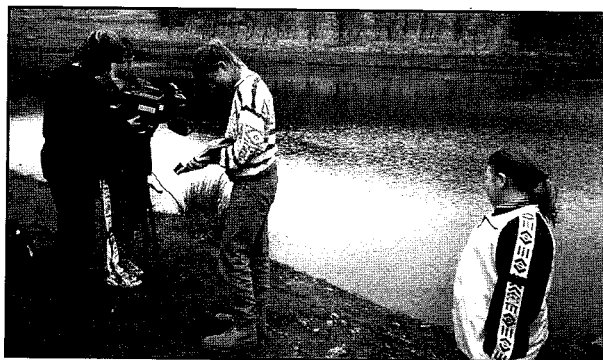
When everything had been set up and confidence was high, I experienced a brief panic when they began to do something quite unexpected. This is now a familiar and accepted part of what unfolds in all my collaborations.

In 'Battle' I had presumed their stories would more obviously parallel the plot and contain more realism and less wild fantasy. On reflection, I understood that the anarchic fun the work contained was more appropriate to these young people. After the shoot, on closer inspection of the tapes, I realised they had not strayed so far from the themes of power, brutality, competition and defeat that existed in the original tale. But in their versions, the accepted power dynamic had somehow been reversed. The poor berated man who was described early in the shoot was in reality a respected authority figure both in the school and the community; but then all the adults, myself included, lost

our power or our heads, at some point or other in the proceedings.

For some viewing the video, it may seem nothing more than mischievous rule-breaking by 'difficult' adolescents. But this would belie the incredibly hard work and commitment the pupils gave to the project. It also ignores the pertinent issues behind the way they chose to take control of the story and make it all their own. In around ten weeks they had taken responsibility for expensive equipment, developed techniques and creative skills, and overcome their lack of confidence in relation to speech and performance. It is not easy to be spontaneously inventive with a camera pointed directly at you. I know. I've tried it. But none of this constituted hard work to them; 'hard' is reading and writing and all the areas where they have felt themselves fail. These young people had been tested, assessed, analysed and labelled by a number of experts, but whatever good intentions might lie here, pupils see the verdict before all else: that they are different and that they are somehow failing. In the 'Battle' project they had been able to communicate ideas and experiences within the safe structure of a story and in a format they did not automatically distrust. That they chose here to play with the dynamics of power and authority appears to me to be a crucial part of this process.

The abilities of these young people proved to be substantial. Diverse audiences have enthusiastically shared in the humour and imagination displayed in the video we have made together. Last year in a gallery in Zagreb, the young people, from Maesgwyn, Penrhys and surrounding valleys, spun their video-stories in the company of many artists and performers, amongst them Arthur Scargill and John Cale. This show was called '*Wales': Unauthorised Versions*'. I hope the Croatians enjoyed it.



School: Maesygwyn Gallery: Chapter Arts Centre Artist: Maria Wilson Year: 1997-8 Photos: Charlene Evans

Val Jones the headmistress, and the pupils themselves. Practical support such as providing a minibus, a quiet room or some flexibility in the school timetable all proved extremely helpful, but equally important were the young people's support mechanisms, which created a context in which anxiety and suspicion had no place, and trust and security prevailed.

Before we began the residency, the pupils came to the *Fresh* exhibition to view my work amongst that of other artists. Their responses were surprising and often perceptive, and showed a kind of physical involvement not often seen in galleries. One boy lay on his back to look upwards at a piece of chewed gum on a pristine glass table and a girl yelped with shock and delight, dropping the phone handset that had just declared its love. Another boy recounted to me the plot of my video story, changing the details whilst grasping the undertone completely. They were encouraged by Charline to talk, and they continued the dialogue about what they had seen all the way back to Aberdare, even spilling over into the headmistress's office. We chose 'Battle in Hirwaun' as our starting point because the story was rooted in the surrounding landscape. It gave rise to local history and myth and also to many of the local place names like Maesgwyn (Place of White Flags). Here was where the pupils lived, shopped, went to school, played with friends and had their rivalries. Together we sat and listened to a battle of power between two princes. One was thought fair and good, the other brutal and evil. After this, each pupil

attempted to recount the tale to camera. When they forgot, I asked them to fill the gaps with whatever came to mind. With gentle encouragement they drew from their own experiences, and gradually, references to candy, football, Boyzone, joy riding and each other began to appear. They were also requested to listen carefully to each other and to view the results at the end of each session on the monitor. Soon this simple approach gained momentum, certain themes began to take hold and were repeated, and cartoon drawings were made of the images that had settled in their minds. Narration continued to be spontaneous, so that even with favourite storylines there was room for an unexpected turn of events. Led by them, we drove and traipsed the landscape of mountains, rivers, lakes and trees, searching for the sites of their inventions until finally it seemed the story's original plot had disintegrated into dust.

Working with Charline and her pupils taught me to reject the negative beliefs that often exist around special needs children. One startling misconception was that they would not feel comfortable using their imaginations. They progressed at different paces but once they became involved with their stories, their vivid descriptions and unexpected plot turns shone out. Another was that they would not work co-operatively in pairs or groups. Whilst certain preoccupations were individual, many that persisted were shared and embellished. They began to feed off each other's activities early on in the process, incorporating

## Special Collaborations - An Artist Reflects

22 **Maria Wilson**  
Video Artist

As an artist, 1998 was the year things crystallised for me, during which I formed many of the working practices I still use today. At the beginning of 1998 I participated in a show called *Ffresh* in Cardiff with a video installation called *Jam On It*, which led to me being invited by Angela Rogers, then the Access Worker at Chapter Arts Centre, to work with her on my first *Opt for Art* project. For the 'Opt' project we wanted to have the same level of ambition, conceptually and materially, that I brought to my studio work. My preoccupations were with issues of memory and identity, and the way these are formed by a language structured by authority and repression. The plan was to repeat the *Jam On It* process as far as possible. This involved taking a story, one that had some basic context and relevance to the storytellers, and attempting a spontaneous rendition to camera. Scripts and rehearsals were eschewed, relying only on memory, in an attempt to bypass some of the internal fears and repression that exist in premeditated thought. All results were filmed and no censorship was permitted.

In the weeks to come I expected my ideas to be both confirmed and challenged but I did not anticipate how much they would be expanded upon and transformed beyond my initial perceptions. It was at this moment that I discovered how much I enjoy working reciprocally. I now often work with groups that are considered marginal, for whom self expression is crucial and yet difficult in some way, whether the repression is from within or without.

The school Angela and I were offered was Maesgwyn Special School in Aberdare, and although I had never worked in the 'special needs' area before, we accepted. Charline Evans, who taught Art and IT Skills at the school, was pleased that 'Opt' had recognised her application and happy also that I had high expectations of what could be achieved by the pupils. Previously she had noted a certain reticence from outsiders in working with special needs children. As it turned out I was the lucky one, though in my innocence about the process of collaboration, it was some time before I realised just how lucky. Working with special needs pupils demands a positive and open-minded approach, but this was repaid to us twice over in the attitudes of Charline,

of D6 tends to confirm the intentions indicated in response to D2 but adds few insights. In response to D7 many pupils indicated that the project had made a difference to them; that they now understood or knew more about art or that they enjoy it more now (32%). Thirty-seven per cent said that it had made no difference to them and the remaining participants declined to comment. No pupils volunteered negative comments to suggest, for example, that the project had put them off art. Responses to D8 are rather inconclusive. Pupils were asked whether they would like to take Art but are prevented from doing so. Twenty-two per cent simply answered "No" (which does not necessarily mean that they will not take Art). Eleven per cent told us that they would like to take Art and a further six per cent said that they were able to do so. Eight per cent said that they preferred other subjects, 9% said that they did not want to take Art and a further 4% told us that they did not know. Pupils in Year 8 would have been provided with much less information about option choices than those in Year 9. Hindsight suggests that these questions could have been better phrased and that as a consequence, findings might have been easier to interpret.

In Section D many more pupils selected neutral responses than in any of the previous sections. The questions and statements here were more demanding in so far as they required pupils to project into the future rather than react to a recent experience. This was clearly more difficult for pupils in Year 8. Nevertheless the responses received in this section, (and particularly to D4 and D7), clearly indicate that for the majority of pupils their involvement in *Opt for Art* was a worthwhile and beneficial experience.

### Conclusion

Although the overall response rate was somewhat disappointing, the evidence base is substantial, and sufficient data has been retrieved to enable justifiable conclusions to be drawn. The range of evidence reflects the variety of different schools that participated as well as the geographical spread of projects. The longitudinal

aspect enabled performance to be monitored annually and a marked consistency was discerned in the balance of responses each year. Collectively, these factors suggest a high degree of reliability. The validity of the research instrument can be assessed by the extent to which it enabled judgements to be made about how successfully the project's central aims were being achieved. Whilst Section A provided contextual information about pupils' attitudes, Sections B and C provided important information about the quality of pupils' experiences in the galleries and thus addressed the first aim. Section D provided information about the effects and influences of the project on pupils and, therefore, enabled the second aim to be addressed. It is recognised that design flaws were present in the questionnaire. Indeed, in many cases these were identified during the course of the project. It was, however, felt unwise to modify the questionnaire because this would make it more difficult to compare evidence from different years.

There can be little doubt that the first aim, the provision of positive, relevant and inspirational experiences, was achieved for the majority of pupil participants. The weight of evidence from Sections B and C clearly supports this assertion. It also appears that the second aim was achieved. Responses in Section D, especially to statement D4 and question D7, indicate that for many pupils the status and profile of art was enhanced. The extent to which this has contributed to an increase in numbers opting for art is difficult to ascertain. Too many extraneous factors, such as staff changes, curriculum modifications and local and national initiatives, may have also had an influence. It does seem likely, however, that the *Opt for Art* project has made a significant contribution to enhancing the status of Art within the Secondary school curriculum and has had a positive influence on pupils' perceptions of the subject. As such, *Opt for Art* can be recognised as an effective and successful venture.

### Reference

<sup>1</sup> Meager, Nigel (ed.) (1996) *Opt for Art*. Blackwood, Pensord Press

indicated that they found the work easy, easy in part or interesting whilst only 10% said that they had found it difficult. Over 45% were pleased with their work compared to 15% who expressed displeasure with the outcomes or had insufficient time. The great majority found staff helpful (around 55%) with only 5% complaining that they had found the staff unhelpful.

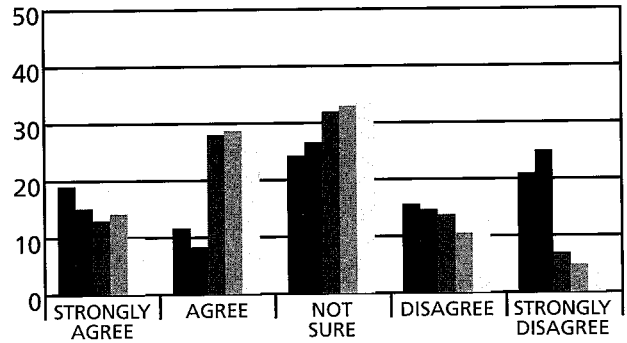
Once again, the great majority of pupils' responses were positive. There are, in fact, indications that pupils responded more favourably to the practical activities than to the more passive gallery experiences. Key points which emerge from this section are the importance of communicating information about learning outcomes so that pupils are clear about the purpose of the activities, and the need for planning to ensure that pupils have time to complete their work. There is little doubt, however, that these gallery experiences were successful and enjoyable for the majority of pupils who responded to the questionnaire.

### Impact

Section D was concerned with effects of the *Opt for Art* project and the extent to which it may have affected pupils' perceptions and intentions. In essence, it asked pupils whether they would be likely to be opting for Art in their forthcoming option choices. The outcomes are presented in Fig. 4.

The response to D1 suggests that one third of pupils hoped to take GCSE Art. Forty per cent were not hoping to take the subject and a quarter were unsure. D2 was focused more on specific intentions rather than hopes. In response to it, only 26% told us that they would be taking Art (a figure which is close to the actual take-up rate). This seems to suggest that more would like to take Art than actually do, presumably because of conflicts of interest between different subjects and the nature of the Key Stage Four curriculum which requires pupils to make quite difficult choices. In response to D3 over 43% stated that the *Opt for Art* project had changed their feelings about art for the better. This is perhaps one of the strongest single indicators of the success of the project. In D4 pupils were asked to respond to the statement 'Art is useful for many careers and jobs'. Almost half agreed or strongly agreed with this (44.8%). If one compares this

WILL YOU BE OPTING FOR ART?  
(% RESPONSES. N = 4135)



- D1 I hope to do the GCSE course in Years 10 and 11
- D2 I shall do the GCSE course in Years 10 and 11
- D3 The project changed my feelings about art for the better
- D4 Art is useful for many careers and jobs
- D5 Knowing about art helps people enjoy their life more

response against the response to question A5, where forty per cent believed that Art qualifications would help them get a job, a significant increase can be detected. This provides a further indication of the success of the project. In response to D5, thirty seven per cent believed that knowing about art helps people to enjoy their lives more, slightly more than those who were not sure and considerably more than those who disagreed with the statement. Again, this denotes a positive response, which adds support to the previous interpretations and comments.

- D6 Could you tell us whether you want to carry on taking Art in Years 10 and 11, or whether you want to give it up, and why?
- D7 Has the *Opt for Art* project made any difference to you?
- D8 Would you like to take Art but are unable to? If so, - why?

The responses to the open questions are consistent with these interpretations. Information volunteered in respect

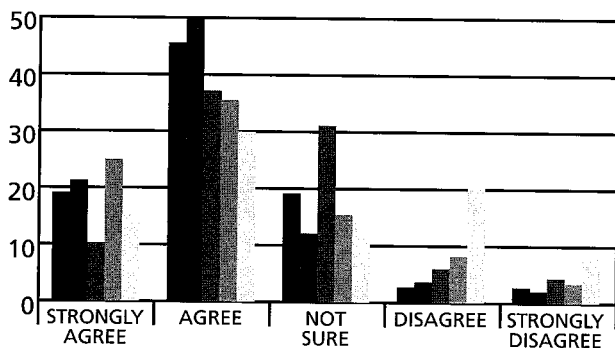
enjoyed it more. Thirty per cent told us that their views had not changed but did not say whether those views were positive or negative.

Taken together, responses to section B suggest a favourable reaction from the participants. Positive responses to the first five statements outweigh negative ones. Nevertheless, the significant minority, almost 30%, that chose to remain neutral in response to B3 and B4 indicates the level of resistance to visiting art galleries and the degree of lack of understanding of contemporary art.

### Workshop Activities

In Section C of the questionnaire, pupils were asked what they thought about the art activities which were organised as part of their overall experience. The purpose of these activities was to provide opportunities for practical engagement to enhance their understanding of art. In the majority of cases these activities took place within the galleries although in some cases the work was undertaken in schools immediately after the visit. All workshop activities were

DID YOU ENJOY THE WORKSHOP ACTIVITIES?  
(% RESPONSES. N = 4029)



- C1 The workshop activities were well organised
- C2 I understood what I was supposed to do
- C3 I understand why I was asked to do it
- C4 I did work that I would not normally do in school
- C5 I had enough time to complete my work

planned and devised by the staff involved and entailed close collaborations between gallery educators, artists and art teachers. Responses to section C have been analysed in relation to each individual local project in order to facilitate the identification of context-specific strengths and shortcomings to inform future planning. For the purpose of this paper, however, overall responses will be presented. Those relating to the first five statements are presented in graphical form in Fig. 3.

Most pupils found the workshop activities to be well organised and this was the case in all projects. No projects reported a predominantly negative response. Most found the instructions clear and understood what they had to do. Responses to C1 and C2 are noticeably similar. In both cases there was a gradual increase in positive reactions throughout the project and a decrease in the negatives. Overall, responses were around 70% positive, 7% negative with the remainder neutral. Pupils were less clear about the purpose of their work. Positive responses fell to just over 50% whilst the negative reaction increased to nearly 12%. The pupils who were not sure about the purpose of their work accounted for nearly a third of the total. This suggests some degree of failure on the parts of the workshop leaders to communicate the learning objectives, a failure which is, perhaps, not uncommon in other areas of education. There was, however, some improvement made in terms of the proportions of positive responses in each of the three years and a noticeable improvement in this area by comparison with the pilot project. Pupils certainly felt that they did work that they would not normally have done in school, with two-thirds responding positively to C4. Again, this improved steadily throughout the project. Time, however, remained a problem. Almost a third of respondents felt they had been allowed insufficient time to complete their work whilst, surprisingly, over 15% were unsure whether they had sufficient time or not. One might conclude that they were unsure whether their work was finished.

- C6 Did you find the work easy or difficult?
- C7 Were you pleased with what you produced?
- C8 Were the workshop leaders helpful?

Responses to the open questions were predominantly positive. In C6 most pupils who volunteered comments

against which the subsequent findings, which are more focused on the actual project, can be measured.

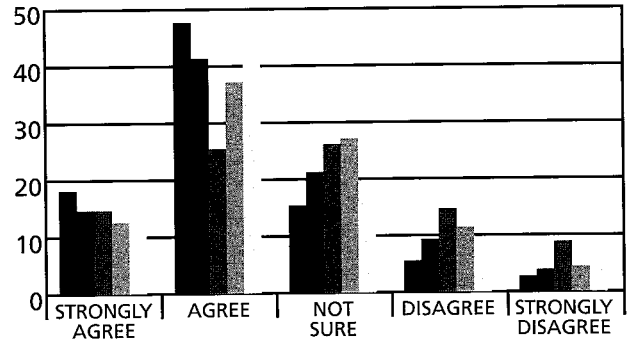
### The Gallery Experience

Section B of the questionnaire asked pupil to respond to the question "What do you think about the art you saw?" Responses to the first five statements are set out in Fig. 2.

In all of the individual projects, pupils were introduced to and guided around the exhibition by gallery educators, often accompanied by artists and teachers. The responses, therefore, relate to that entire experience. The work seen, of course, varied considerably but a large proportion of it was contemporary art, craft or design and, in many cases, the artist who produced the work was present to help interpret and explain the work.

Pupils responded very positively to the first statement, almost 70% of them agreeing that they liked the work they had seen with only 10% registering any dislike. The response to the second statement, concerned with their interest in this work, was similar but slightly less positive and with more pupils choosing not to commit themselves. A less enthusiastic response was noted to the next statement (B3). Over 40% agreed that they would like to visit the gallery (or site) again but almost 25% did not want to return and 30% were unsure. Similar responses were noted in the pilot project indicating some, possibly deep-seated, resistance to visiting galleries. The success of the mediation of the gallery experience is indicated in the response to B4. Well over half felt that they understood more about art whilst only 15% disagreed with this statement. During the course of the project there was a steady increase in the positive response to B4 and a corresponding decrease in the negative. Neutral responses remained fairly constant at around 28%. This tends to suggest that gallery-based staff became more skilful in communicating to pupils in this age group as the project progressed. In response to B5, the great majority of pupils (over two-thirds) indicated that they had found out more about how an artist works and again, there was a discernible trend towards positive responses in successive years.

WHAT DO YOU THINK ABOUT THE ART YOU SAW?  
(% RESPONSES. N = 4081)

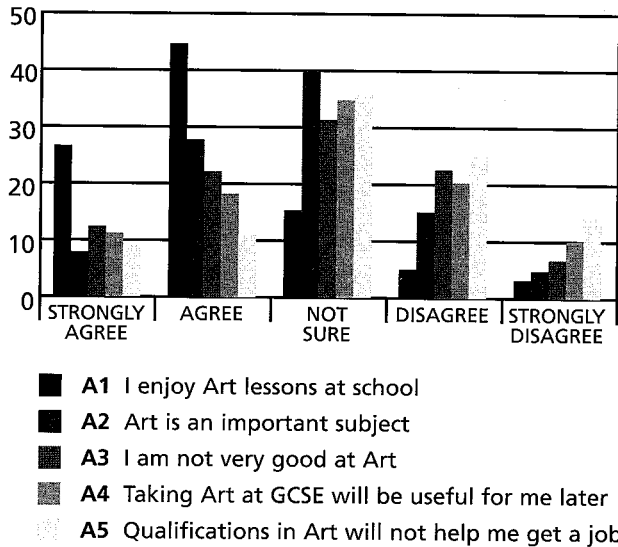


- B1 I liked the art I saw during the project
  - B2 I was interested in the art I saw
  - B3 I would like to visit the art gallery / site again
  - B4 I think I understand about art now
  - B5 I found out more about how artists carry out their work
- B6 Can you tell us anything else about the art you saw during the *Opt for Art* project? (Do you think it was good?)
- B7 Were you meant to like it or was it supposed to make you think?
- B8 Have your views about contemporary art changed and if so, how?

In response to the open question, B6, in the majority of cases (over 60%), statements made by participants were positive, with these pupils indicating that they liked the work, thought it "alright" or making some other positive remark. Less than 20% of the comments received were negative although few pupils provided specific reasons to explain their response. Most of the pupils who responded to B7 in each year, about 35% overall, felt that the purpose of art was to make you think, in comparison with 7% who thought that one was supposed to like it. A further 13% felt that art should serve both purposes. In response to B8, 7% told us that they now knew or understood more about contemporary art and another 6% stated that they now

were asked "What do you think about art?" The responses to the first five statements are set out in Fig. 1.

WHAT DO YOU THINK ABOUT ART?  
(% RESPONSES. N = 4278)



The responses can be seen to be generally favourable but with some interesting variations. Although over 70% enjoy Art lessons in school only 33% consider Art to be an important subject with another 40% stating that they were not sure about its importance. Responses to this statement (A2) show a slight upward trend during the three years indicating a possible improvement in pupils' perceptions about the relevance of the subject. Just under a third of pupils believe themselves to be good or very good at Art, a similar proportion are not sure how to rate their ability whilst just over a third agreed or strongly agreed that they were not very good at Art. Again, responses to A3 showed a slight but gradual trend towards more positive attitudes during the three years. This tendency was repeated in the responses to statement A4. The proportion of pupils who responded positively increased steadily although there was a less discernible pattern to the negative and neutral responses. The responses to A5 are encouraging and

show little variation over the course of the project. Over 40% believe that Art qualifications will help them to get a job. Slightly less were not sure and less than 20% agreed that Art qualifications would not help them to get a job.

- A6 Is there anything else you could tell us about the way you feel about Art?  
 A7 What sort of activities do you like best?  
 A8 What activities do you find difficult - or boring?

Relatively few responses were made to the open questions, A6, A7 and A8, and to those in the other three sections, and the rate of response fell in each of the three years. It appears that many pupils devoted less time to completing the evaluation forms and increasingly focused on the statements which required only the circling of a number rather than the questions which needed a more considered response. Nevertheless, 30% of respondents volunteered that they enjoyed Art and found it fun and the overwhelming majority of responses to A6 indicated positive attitudes. Only a small minority admitted that they did not like Art, found the subject hard or regarded it to be of little use to them in their future life. In response to A7 many pupils expressed preferences for painting (around 27%), drawing and pottery (around 18% each). Sketching and printing were also mentioned but by less than 5% in each case. In responses to A8 drawing and painting again figured largely with 10% expressing negative views about painting and 18% appearing to dislike drawing. Other activities that were regarded as difficult or boring included traditional activities such as portraits (7%) and still-life (3%). Five per cent told us that they found nothing difficult or boring and, interestingly, almost no three-dimensional processes figured in responses to A8. The fact that around three-quarters of participants did not respond to these open questions was considered disappointing and means that responses to A6, A7 and A8 must be regarded as less representative.

Overall, the responses to Section A indicate that the great majority of pupils enjoy Art in schools and have positive attitudes to the subject. A smaller number, but still a majority, believe that the subject has relevance to their future lives. These findings provide a baseline

by means such as interviews or group discussions. The disadvantages of using questionnaires (limited returns, unreliable or dishonest responses) were considered and addressed, for example through the design of the form and the distribution and retrieval methods. Ultimately it was felt that the benefits of using this method outweighed some of its shortcomings.

The design of the questionnaire was influenced by the experience of evaluating the *Opt for Art* pilot project<sup>1</sup>. Pilot projects were evaluated using questionnaires which contained a mixture of general questions and questions which related specifically to individual projects, all of which were responded to by use of a Likert scale. Participants were also invited to submit additional comments in their own words on the back of the sheet. General statements would clearly be more practical for evaluating the full project. Responses on a Likert scale would be suitable for statistical analysis and were, therefore, favoured, but it was felt important to afford the participants some opportunity for personal comment. It was also felt necessary to be able to link batches of responses with their associated projects.

Initially, discussions about the design and composition of the form were held within the *Opt for Art* steering group. This resulted in consensus about the four main areas of interest: attitudes to art, reactions to art exhibited in the galleries, responses to workshop activities and the impact of the project. Advice was sought from the National Foundation for Educational Research (NFER) which enabled the final composition of the form to be resolved. This was based on the four main sections, each one sub-divided into five statements requiring responses on Likert scales, plus three open questions. The questionnaires were designed by a professional graphic designer in order to make them more attractive and interesting to pupils. Each questionnaire was individually numbered to facilitate identification with specific projects. Sufficient questionnaires were distributed to schools to enable all pupil participants to have the opportunity to complete one. Completion and submission was requested at the end of each project. Welsh language versions were distributed as appropriate. Statistical analysis of these responses was carried out by the NFER and the resulting data was returned to the steering group.

## **Evidence**

The *Opt for Art* project was planned to enable thirty schools to participate in each of three years. All state funded Secondary schools in Wales were circulated with information about the pilot project and invited to take part. Targets were met in two out of three years but in the second year of the project two schools had to drop out. In all, 88 schools took part, (approximately 30% of Secondary schools in Wales). They represented all regions and local authorities and the range and variety of schools in Wales: Welsh-medium, grammar, special and comprehensive schools. In each school the entire year-eight or year-nine cohort took part so that, over the three years 12,668 pupils participated in *Opt for Art* projects.

All schools were asked to submit evaluations. In some cases responses were received from all participants, some schools submitted a sample response and others declined to respond. In the first two years, schools were prompted and reminded to submit their evaluations and approximately two-thirds did so in each year. In the final year, changes in project administration and staffing resulted in no prompts or reminders being sent out and the response rate dwindled to 27%. Overall, of the 88 schools, 48 submitted evaluations which represented a 55% return rate. There was more variation, year on year, in the numbers of responses received from individual participants. In the first year, evaluations were received from 31% of pupil participants. This return was considered disappointing by members of the steering group and more effort was made in the following year to retrieve evaluation forms. As a consequence, in the second year responses were received from 67% of pupil participants. Unfortunately this return rate was not maintained in the final year, in part because administrative staff were not available to contact schools and only an 18% response was achieved. Nevertheless, the overall response from individual pupils was 34% and represents 4,296 participants. Although response rates were disappointing, a substantial and representative evidence base was secured which made it possible to discern trends and draw plausible and justifiable conclusions.

## **Attitudes to Art**

The findings presented here are based on pupils' responses to Section A of the questionnaire in which they

# A Summary of Pupils' Responses

**Peter Carter**

Senior Lecturer (Art and Design Education) University of Wales Institute, Cardiff

Following a two-year pilot, the *Opt for Art* project ran for three years from autumn 1997 to summer 2000 and had two central aims. The first was to provide pupils at the upper end of Key Stage Three (thirteen and fourteen years old) with positive, relevant and inspirational experiences of art through involvement in collaborative projects which linked schools with galleries and artists. The second aim was to raise the profile and status of art in schools in order to better inform pupils' choices of optional subjects in the Key Stage Four curriculum, (for most pupils, their GCSE subjects). In order to evaluate the project's success, the pupil participants were asked to complete questionnaires. This paper presents the findings from these questionnaires and discusses their significance. The first section will be concerned with the design of the questionnaire and this will be followed by an exposition of the evidence base. Findings will be presented according to the four main sections of the questionnaire:

1. pupils' attitudes to art in general
2. their reactions to the art seen during the project
3. their reaction to the workshop activities organised for them
4. the impact that the project had on them.

The paper will conclude with some reflections on the validity and reliability of this study and a summary of the main findings, which show that as a consequence of their participation in *Opt for Art* the two aims of the project were met. For the great majority of pupils, their experience of art and their regard for the subject was enhanced.

## **Research Design**

It was decided initially that this study should be focused on the pupil participants as they were the intended recipients and beneficiaries of the experience and that the main research instrument would adopt a questionnaire format. Although the views of protagonists (teachers, gallery educators, artists) were considered important, the pupils' perceptions of their experiences were regarded as central to the overall success of the project. The questionnaire format was selected because of expediency. It simply would not have been practical to elicit the views of participants

*Opt for Art* were carefully planned to minimise confusion and unnecessary administrative work. In this way the majority of the funds were given out in project grants to directly benefit schools and pupils.

### **The Management of *Opt for Art***

The project was managed with clarity, consistency and simplicity.

Each summer term, schools were invited to express their interest in taking part in *Opt for Art*. From the resulting list, schools were matched geographically with a partner gallery, with larger galleries often being invited to take on two or three projects. Early in the autumn term, the selected schools (on average thirty each year) were sent an information pack. This included the conditions of involvement, the philosophy and background to the project and notification of the training event they would be expected to attend.

At the same time galleries were informed of their partner schools. Gallery education officers would contact schools and meet with teachers to plan an outline proposal for their project. By November, the gallery educator (occasionally the school) would be asked to submit a simple pro-forma outlining their project proposal and budget. Proposals were based on the expectation of a minimum grant of £1000 (matched by a £200 contribution from the school and in-kind contributions from the gallery). Total project costs ranged from £1500 to £4000, with grants of between £1000 and £1500 available. Additional funds could be claimed to support the involvement of pupils with special needs.

A sub-committee of the *Opt for Art* steering group met each November to assess the portfolio of proposals and allocate grants. No project proposal was ever turned down. In the majority of cases projects were awarded the full grant they had requested. Project planning by

schools, galleries and artists then started in earnest.

Projects took place either in the spring term with Year 9 pupils, or in the summer term with Year 8. Grants were drawn down in two or three stages. First payments were made before projects began. Final payments were released on receipt of end of project reports.

To coincide with projects, all participating schools were sent flyers to distribute to pupils involved, promoting the value of choosing Art as a GCSE option. The research questionnaires were also sent out, to be completed by all pupils. All printed material was available in Welsh and English. All project synopses and reports were published on the *Opt for Art* website as soon as they were available.

### **Building on the experience of *Opt for Art***

*Opt for Art* proved that first hand contact with art, galleries and artists can be of huge benefit to pupils with a range of abilities and interests. With this in mind, a new project is currently being planned for Wales that will build on the success of *Opt for Art* and retain many of its winning features. Extending the successful links built with a great number of schools, the new project will tackle the more challenging issue of how to build partnership projects with groups outside of formal education. *Opt for Art* successfully garnered the interest and energy of many disaffected young people whose expectations of art and galleries were turned upside down by their experiences. From *Opt for Art* has grown an interest in extending these kind of experiences to the 10% of young people in Wales who 'disappear' from employment or education records on leaving school at sixteen (this figure is currently 3% in England). Since *Opt for Art* targeted such a large number of young people, contact time was often frustratingly limited. Consequently, there is also interest in a project that would allow longer-term relationships and more sustainable partnerships to be established.



School: Fitzalan Gallery: Centre for Visual Arts Artist: Catrin Jones Year: 1997-8  
Photo: Fiona Godfrey

could be extracted from such a large-scale project, a strong research dimension was built into the project. Peter Carter from the University of Wales in Cardiff was commissioned to work with NFER on the production and analysis of a questionnaire that collated information about pupils' perceptions of art and their response to the project in which they were involved.

Galleries were encouraged to build into their budgets the costs of documenting projects. It was understood that final grant instalments would only be paid once an end of project report and accompanying images had been submitted. A website was established which provided a means of showcasing every *Opt for Art* project, and the instantaneous nature of this medium proved very

appropriate for the age group as schools were very quickly able to access images of their projects and work.

- *Effective communication*

There was regular communication with schools and galleries. Additionally pupils were given a sense of one-to-one contact with the project. A series of flyers were mailed to all pupils introducing them to the project and providing information about careers in Art and Design. All pupils were also provided with blank postcards, which they could complete as they chose and return. All postcards were included in a gallery element of the website, giving pupils an individual presence within the project.

- *Building networks*

*Opt for Art* sought to be a comprehensive project for Wales, building networks of gallery educators, artists and art teachers. This was supported through running a single training day in each year of the project before planning was fully under way. *Opt for Art* served to bring together Education Officers from galleries spread across Wales, and often not easily accessible, for a shared purpose. There is no doubt that the galleries of Wales became more closely linked and in touch with each other's programmes as a direct result of the project.

- *Providing training*

*Opt for Art* built in a strong training dimension for artists, teachers and gallery educators. United by a common purpose, different sectors were provided with an opportunity to come together to explore the same discipline. This training fostered a greater understanding between, and mutual respect for, the particular agendas and priorities of individuals working in very different contexts.

- *A creative, flexible approach*

The project was planned with an awareness of the unpredictable and diverse nature of cultural activity. It sought to promote a creative energy and a local ownership of projects, avoiding prescription and the institutionalisation of ideas.

- *Lean and efficient organisational structures*

The administrative mechanisms that underpinned

Similarly, individual projects varied in the way they were structured and managed. In some cases all work took place at the gallery, in others gallery visits were followed by residencies back at school. In a few cases the gallery came to the school, and in others the whole project was a virtual event, taking place solely through the Internet.

Some projects were very process-based, focusing heavily on the interpretation of art works. Others had a strongly practical dimension and resulted in sculptures, textile pieces and paintings that provide a lasting legacy for the school involved.

Projects often necessitated pupils working collaboratively, working outdoors, exploring their locality and making use of gallery spaces for a freedom of size and scale often denied in schools. Pupils learned new skills both conceptual and technical. Projects extended pupils experiences of art forms such as digital art, stained glass, printmaking, textiles, welding, photography and video. Projects developed thinking skills about the creative process, interpretation, concepts and meaning. Outcomes ranged from video works and photography, paintings, drawings, ceramics and textiles to large-scale permanent sculptures.

Just as this light-touch philosophy led to a great diversity of approaches and experiences, the success of the project was also brought about by some rigorous and clearly communicated principles, to which galleries and schools were expected to adhere. Together these principles provided an ethos that united these many varied projects:

- *An inclusive approach*  
The project sought to reach all pupils in participating schools regardless of their ability or interest in art and regardless of disability, ethnic origin or behaviour. A condition of involvement for school and gallery was that all pupils in a single year group should take part. With year groups numbering as many as 400, this presented something of a challenge for many projects. Nonetheless as individual stories testify, pupils who may not have volunteered for or been automatically included in a project were often the ones who



School: Afon Taff Gallery: CBAT The Arts and Regeneration Agency  
Artists: Nigel Talbot / Carlos Pinnati Year: 1998-9 Photo: Nigel Talbot / Carlos Pinnati

gained most from their involvement. In order to make this condition of involvement achievable, extra grants were available for meeting the requirements of pupils with special needs.

- *Acknowledging transport needs*  
The project acknowledged the difficulties of schools visiting galleries in a rural context. Schools frequently travelled for well over an hour to reach their *Opt for Art* gallery. For pupils in these schools gallery visits are a rare occurrence, and indeed many of the pupils who took part had never visited a gallery before. Budget proposals were able to include transport costs to help overcome these practical problems.
- *High quality documentation and dissemination*  
In recognition of the wealth of valuable data that

# Background

**Fiona Godfrey**

*Opt for Art Project Director 1999 - 2000*

## **The Concept**

*Opt for Art* was a simple concept. Over five years, and through over a hundred individual projects, *Opt for Art* brought together artists with Key Stage Three pupils from Years 8 and 9 (fourteen and fifteen year olds) to explore art together in the gallery context.

Specifically the aims of the project were to:

- *Link galleries and Secondary schools*  
*Opt for Art* sought to promote effective links between art galleries and Secondary schools, encouraging teachers to acknowledge the value of visiting galleries.
- *Offer an inspirational experience of art*  
*Opt for Art* projects were planned with the aim of inspiring pupils through working with a range of artists and exhibitions. Importantly it sought to broaden pupils' perceptions of art from the sometimes rather confined models offered by schools.
- *Influence pupils to consider art as a GCSE option*  
The project sought overtly to influence young people's decisions about whether to opt for art in Year 10. This included the distribution of flyers to all participating pupils promoting the benefits of choosing Art at GCSE.
- *Explore the value of working with artists and galleries at Key Stage Three*  
At Key Stage Four, when GCSE options have been selected, trips to galleries and work with artists become an essential component of curricular work. Evidence from galleries is that visits take place far less often at Key Stage Three. The project sought to demonstrate how galleries and artists can support high quality Art teaching with all ages in Secondary education.

## **How *Opt for Art* was Successful**

The beauty of *Opt for Art* was its simplicity and flexibility. The project was always based on a 'light-touch approach' to central management. Galleries, schools and artists were able to interpret the *Opt for Art* concept freely in a wide range of ways, as appropriate to each individual situation. Consequently, projects explored a great diversity of art practice, including work from Wales, the UK and abroad, from the historical to the contemporary, the traditional to the very conceptual.

*Opt for Art* has been an important project for **engage** at many levels. There is no doubt that many young people - as well as artists, teachers, and gallery staff - had inspiring and memorable experiences as a result of *Opt for Art*. To the extent that many participants went on to do exceptionally well at Art at GCSE, and at A Level, *Opt for Art* can genuinely be said to have changed lives. It also demonstrated the value of bringing together a wide-ranging group of gallery and school partners in a project with a shared purpose and philosophy, and provided a wealth of evidence about the value for young people of visiting galleries and working with artists. In England, with funding again from The Calouste Gulbenkian Foundation and The Paul Hamlyn Foundation, several small pilot projects based on *Opt for Art* were developed which built new capacity and local partnerships. These fed into planning for the new **envision** project described below.

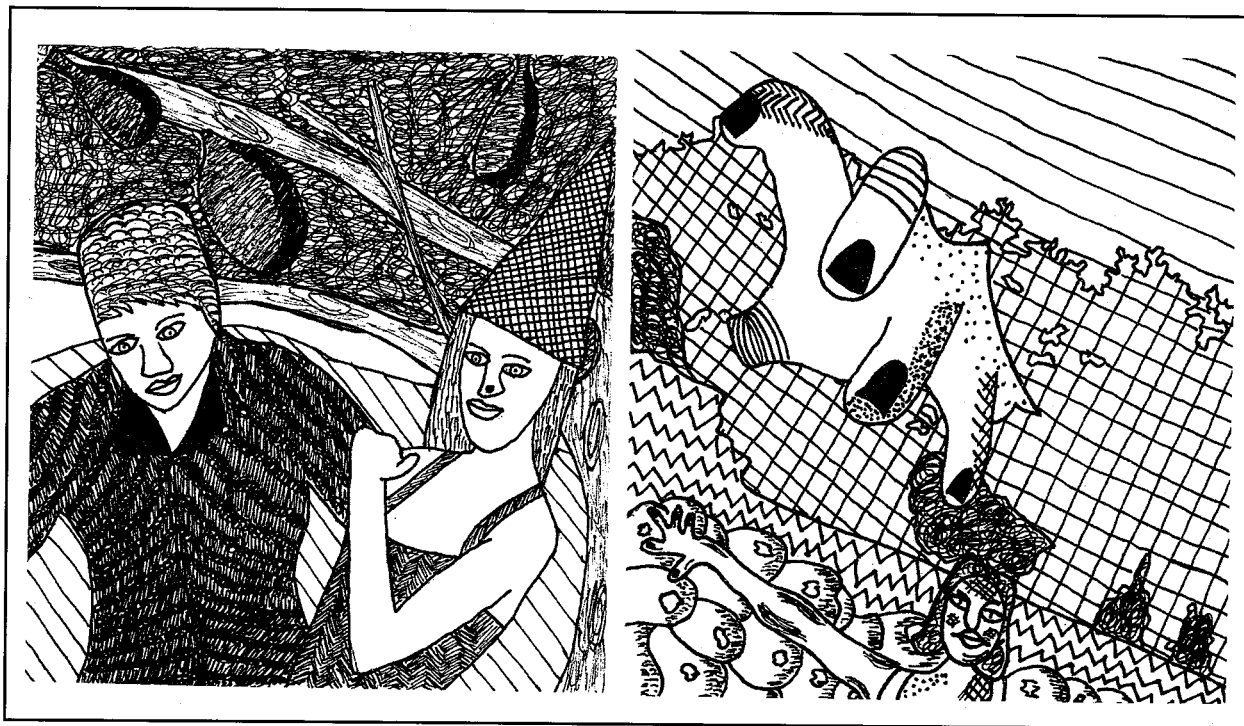
A second project, '**encompass**', followed on from the success of *Opt for Art* in Wales, with several key differences, most notably working with a different range of participants. The project involved primary school children and their families, encouraging parents to visit the gallery with their children. It also involved school leavers, encouraging them to stay in contact with galleries as part of their adult lives. Extending the open-ended philosophy of *Opt for Art*, **encompass** further encouraged gallery education officers to explore different approaches appropriate to their participants and context. Building on Peter Carter's approach to evaluating the impact of *Opt for Art*, Eilean Hooper-Greenhill of the University of Leicester was commissioned to evaluate **encompass**, helping other gallery educators to learn lessons about how best to work with these audiences, as well as what not to do.

The latest **engage** project to be developed is '**envision**'. This builds further on the model developed through

both *Opt for Art* and **encompass**: working in partnership, bringing together artists and educators and creating exciting, memorable experiences. There are however two key differences. Firstly, **envision** targets those at risk or out of school, for whom involvement with art is by no means a given. **envision** therefore takes a much more long-term approach to building the confidence of a particular group of young people, in order to secure ongoing benefits. Secondly, the lottery funding system which provided major sums for innovative projects centrally no longer exists - so **envision** is having to progress through smaller localised bids, and has therefore started with funding a Co-ordinator to kick start the project into action.

Meanwhile, in Wales, a grant has recently been secured from the Arts Council of Wales to support a short-term post to continue to develop activity and projects in Wales. Angela Rogers, **engage** Cymru Development Co-ordinator, is now working closely with the **engage** Cymru Development Group to develop plans for a new lottery funded project in Wales. This will build on *Opt for Art*, working perhaps with a different target group but maintaining many of the key elements that made *Opt for Art* such a success.

*Opt for Art* has proved that art can be important for a vast range of young people - by no means just those already identified as 'good at art'. *Opt for Art* created a hunger and a vision for the potential of such projects. The energy and creativity of gallery education officers across Wales guarantees that however the next **engage** Cymru project takes shape, it will be certain to provide important, memorable experiences for young people - life-changing experiences that they would not otherwise have had the chance to enjoy.



School: Treorchy Comprehensive Gallery: St Donat's Art Centre Artist: Adrian Metcalf Year: 1998-9

the **engage** annual conference, and new training programmes centrally and in **engage's** Area Groups.

#### Advocacy

**engage** works with key government departments and agencies, for instance inputting to the recent Arts Council Wales strategic review, contributing to the European Museum Forum, and joining the 'Empowering the Learning Community' taskforce at the invitation of the Department for Culture in England.

#### Projects

**engage** seeks to promote good practice in gallery education and access programmes - feeding into its professional development and advocacy work - through projects such as Museums and Galleries Month, *Opt for Art*, *encompass* and *envision*.

This project work has become an important portfolio, which aims to:

- benefit thousands of adults and young people with experiences of artists, art works and galleries;
- provide professional development opportunities for those delivering gallery education programmes;
- develop and strengthen networks between those working in the gallery education field;
- set standards for excellence and profile models of good practice;
- define what is meant by gallery education in the UK.

# *Opt for Art* - An **engage** Project

08  
**Christopher Naylor**  
Director of **engage**

Initiated in and for Wales, *Opt for Art* formed the first of series of innovative gallery education development projects for **engage**, the national association for gallery education.

*Opt for Art* was extraordinary in the scale and breadth of the projects it offered - over 90 school/gallery collaborations involving nearly 20,000 pupils over 5 years. This final report cannot fully represent the remarkable range of opportunities and experiences which *Opt for Art* created; the intention is bring together in the publication overall comments and specific perspectives from some of the artists, teachers and educators involved.

*Opt for Art* would never have happened without the vision and energy of Nigel Meager, the original *Opt for Art* Director. He initiated the pilot project, gathered together an energetic and committed steering group, drove forward the application for lottery funding, and with great dedication managed the project for most of its duration. Many thanks are also due to the Arts Council of Wales for the Arts for All Lottery Grant that made possible the final Wales-wide three years of *Opt for Art*. Thanks are also due to the Calouste Gulbenkian Foundation, the Paul Hamlyn Foundation and the Foundation for Sports and the Arts which, with the Arts Council of Wales, funded the pilot project.

**engage** was founded in 1988 (it was known as NAGE until 1996) with vital core support from the Arts Council of Great Britain. Its aim was to support those delivering education and interpretation programmes within art galleries. The organisation has grown rapidly over the past decade, and is now one of the largest professional membership bodies in the visual arts in the UK. Members include artists, teachers, academics and curators as well as those directly delivering education programmes. Currently **engage** is seeking to develop new programmes in the 'home countries', Wales and Scotland, and is building an international role.

**engage's** programme now embraces three inter-linked areas:

## **Professional Development**

**engage** provides a unique forum for professional development, through the journal **engagereview**,

One key hallmark of working successfully with this age group emerges as a common theme. A reservation about the project noted in Peter Carter's research is that pupils sometimes lacked an understanding of why they were doing a project, or of what it was intended to achieve. Several case studies also flag up how helpful it was to introduce pupils to a project before it started, giving them a stake in the project and a sense of ownership of it. However this was achieved, whether through the artist, gallery or school, this preparation proved effective, acknowledging that young people of this age group gain a sense of respect from having some prior insight into what a project is likely to entail and why they are doing it.

This publication merely scratches the surface of an extraordinarily broad and far-reaching project, with many very diverse manifestations. All projects are archived on the *Opt for Art* website, which will soon be accessible on the **engage** website.

## Editorial

### *Opt for Art*

**Fiona Godfrey**

*Opt for Art* Project Director  
1999-2000

It is nearly two years since the *Opt for Art* project in Wales came to an end, and this publication provides a timely opportunity to reflect upon the project's achievements. Funded by the Arts Council of Wales' 'Arts for All' lottery grants scheme, the project served over a five-year period to bring nearly 20,000 young people into contact with art and artists in the gallery context, with the aim of inspiring them to consider art as a GCSE option. Projects involved at least eighteen different galleries and arts organisations, and over 100 different schools.

This publication serves as a celebration and a legacy of a highly regarded and very successful large-scale project that has had a marked impact upon galleries and schools across Wales. Its success is reflected in comment, analysis and case study with views from teachers, artists, gallery educators and pupils involved in the project.

Anyone considering embarking on a large-scale project of a similar nature will find the background information useful and informative. *Opt for Art* worked because it was rigorously thought through, efficiently managed to the benefit of both schools and galleries, and because it made effective use of the resources available. The success of *Opt for Art's* structure and philosophy provides useful pointers about managing a project that focuses on a core aim but where ownership is devolved to multiple partners.

This publication also provides a context in which to share the results of an important piece of evaluation research that accompanied the project, undertaken by Peter Carter from the University of Wales in Cardiff in conjunction with NFER. The research analysed pupils' attitudes to art and appraised their experience of visiting galleries and taking part in *Opt for Art* projects. The research concludes that *Opt for Art* successfully achieved two of its primary aims; enhancing pupils understanding of art and their interest in it as a curricular choice.

As a counterpoint to the invaluable quantitative data provided by this piece of research, other contributors reflect at a more qualitative level.

Maria Wilson writes eloquently from the perspective of an artist involved in running one of the *Opt for Art* projects. Pupils from Maesgwyn school in Cardiff worked with Maria at Chapter Arts Centre and created an extraordinary video project that surpassed expectations for all involved, demonstrating the power of giving voice to young people in the context of collaborative artistic practice. That the video piece created recently travelled to Croatia in a touring exhibition about Wales is testimony to the high quality of the work, and proof that the impact of *Opt for Art* is still very much alive.

Gallery education officers were invited to comment on their most memorable *Opt for Art* projects. These short pieces provide a snapshot of a few of the many very successful projects undertaken.

*Opt for Art* was for young people - the thousands who were involved. Without them the whole exercise was pointless. We insisted that all young people in a year group should be involved, that there should not be a culture of volunteering. Did they all have a good experience? I suspect not, but most of them did. Targets often measure quantity, rarely quality. I believe that the 'soft' outcomes are often the most important and the project provided many of a high quality. The visible outcomes of this project covered a whole range of visual art forms. There were animations, installations, photographs and video as well as the more expected two-dimensional expressions. Projects were challenging yet accessible. The work was good and sometimes moving. Anyone who has had the opportunity to experience the video produced by Maesgwyn Special School in Cardiff cannot help but be moved by the work of these young people. At the other end of the scale, Peter Carter's work with the National Foundation for Educational Research has provided a valuable quantitative analysis of young peoples' responses.

What did we learn? For one thing, talking to each other in the context of a single project gave us a focus that taught us about the different constraints under which we all work. In a society that seems to be more and more competition-based we learned that co-operation can produce positive outcomes for all those involved. We also discovered that sound administration was critical for success, and that learning together with children is rewarding.

It would be churlish not to recognise all the inputs from the members of the steering committee. Their readiness to travel throughout the geographical conundrum that is Wales to share their expertise and creativity is something for which I shall be ever grateful. Thanks must also go to the Arts Council of Wales for their significant contributions, both financial and in the sharing of their expertise. Nigel Meager, our first and inspirational director, must feel gratified at the outcomes of what was very much his idea. I am grateful to all the artists, gallery educators and schools who made things happen for the young people of Wales. Without the constant support of **engage** this project would not have happened.

Finally, was it all positive and problem free? I suppose the answer must be no, but most of it was good and some of it was great. We need more projects like this one!

## Foreword

**Peter Evans**

*Head Teacher, Connaahs Quay  
High School, North Wales  
Chair, Opt for Art Steering Group*

As Headteacher of a Secondary School serving an old steel town in the North of Wales, I have often wondered how I came to be involved with *Opt for Art*. However it happened, I know that I am grateful to have had the opportunity to be involved with such a project and to be able to reflect on its successes.

It was seven years ago that a disparate group of individuals first met, somewhat nervously, to form the steering group of *Opt for Art*. With backgrounds in a range of disciplines in the arts and education we shared a common vision and enthusiasm. Our vision was to involve as many 13 and 14 year olds as possible throughout Wales in an aesthetic, creative experience set in a gallery context, with the aim of encouraging them to choose Art as a GCSE option.

At that time the terms 'social inclusion', 'creative partnerships' and 'culturally disadvantaged' weren't in use, but we very quickly realised that if we were to be successful, the concepts behind these labels would have to be fundamental to our work.

So what did we achieve? Was *Opt for Art* simply an opportunity for young people to work with their teachers, artists and a gallery educator on a project based in a gallery and learn about careers in the Arts? I believe it was much more.

I believe that our achievements and the resulting experiences have, for adults and young people, added a dimension to the understanding of the visual arts and those that work in it far beyond anything we expected way back at the start of the project.

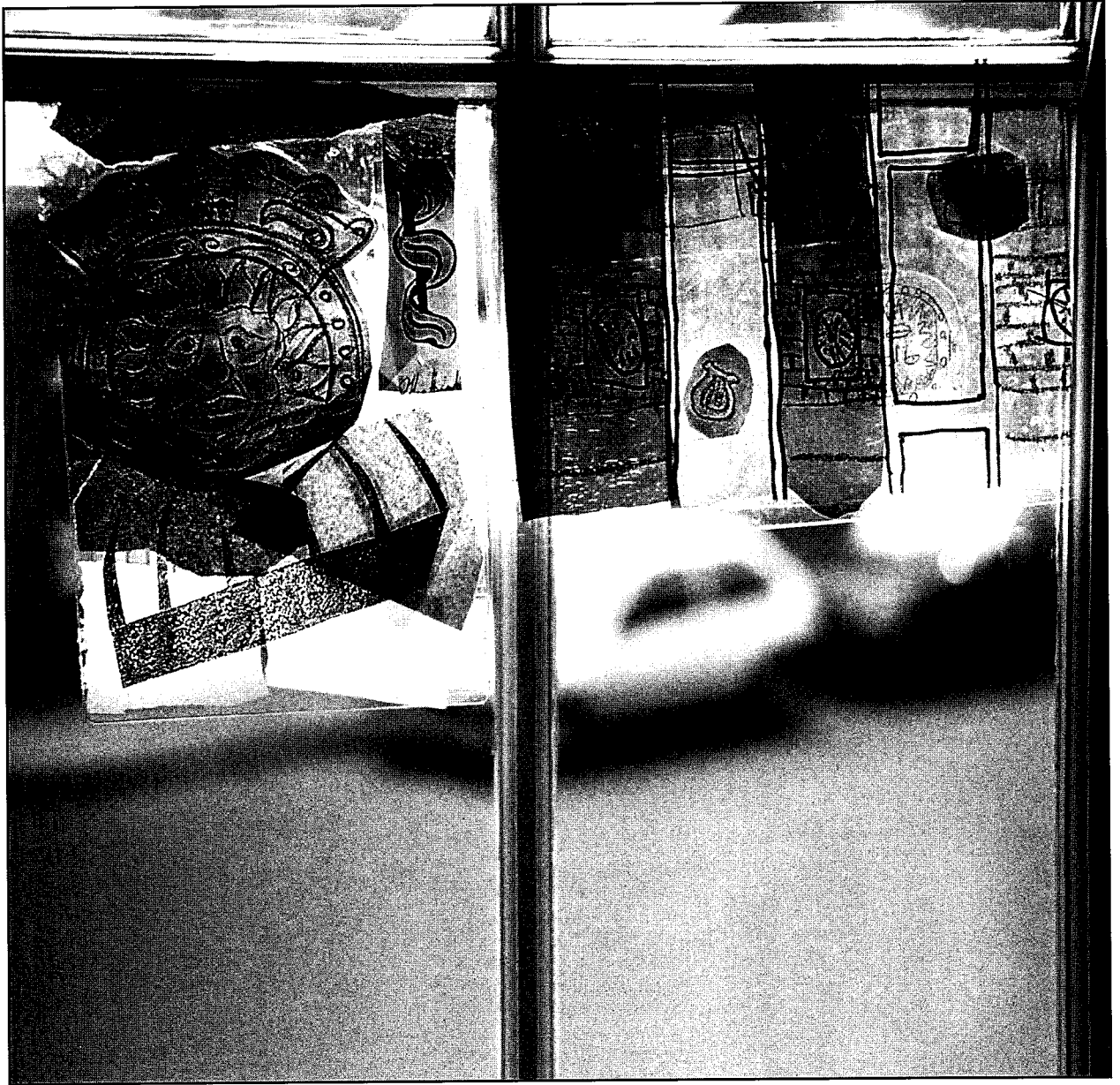
We demonstrated that we could co-operate successfully, that we could work with almost 50% of the Secondary schools in Wales, and most importantly, could involve thousands of young people in such an important experience.

Needless to say, the benefits of co-operation are enormous. Gallery educators, artists, teachers and pupils working together on a single project provided an opportunity to share the expertise and experience that exist in our different sectors. The outcomes underlined the adage that the total is greater than the sum of the parts. Training together provided a valuable opportunity for people exploring the same discipline in different sectors to share ideas beyond the project as well as learn more about working with children.

Wherever there is a shared enthusiasm for an idea it can be frustrating when others outside of the group do not share the same enthusiasm. Our success in involving such a high proportion of Welsh Secondary schools is something of which we can be justifiably proud. It meant that what we were offering was something that schools wanted in a form that they could accept.

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School: Fitzalan Gallery: Centre for Visual Arts Artist: Catrin Jones Year: 1997-8 Photo: Fiona Godfrey



01

*School: Llantwit Major Gallery: National Museum and Gallery Cardiff Artist: Tony Goble Year: 1997-8 Photo: Llantwit Major School*

**engageplus**  
*Opt for Art 1995-2000*

**Guest Editor**  
Fiona Godfrey  
**Publishing Editor**  
Karen Raney

**engageplus** is a new occasional format to present relevant project or other material alongside the established **engage** magazine (the most recent issue, **engage 11**, was on 'Inclusion under Pressure').

**engageplus** is produced for **engage** by an invited guest editor relevant to the specific content, under the overall guidance of Karen Raney, the **engage** magazine editor. It is expected that one issue of **engage plus** will appear annually, and suggestions for future content are welcome. **engage** is grateful to Arts Council of Wales 'Arts for All' lottery funding and to the Baring Foundation for support for this issue of **engageplus**.

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**engage** is an international membership organisation including artists, curators and educators in the UK and abroad, which exists to promote greater understanding and enjoyment of the visual arts. As well as **engageplus**, **engage's** programme includes the **engage** magazine, the quarterly newsletter **engagements**, and projects, conferences, and other training events.

Membership starts from £27.50 pa; for further details please enquire. **engage** is supported by the Arts Councils of England, Scotland, and Wales, and by charitable foundations including the Baring and Esmée Fairbairn Foundations.

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