



C.A.R.E. Ceramic Artworks to Raise Esteem and Employability

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EU Comparative Report Ceramic making methodologies in the European Union

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Ceramic Artworks to Raise Esteem and Employability-C.A.R.E.



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About C.A.R.E. Ceramic Artworks to Raise Esteem and Employability

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Priority YOUTH: Strengthening the employability of young people

Vision is the most complex and most objective of all senses. It administers us the most detailed feedback of the external world and registers simultaneously the position, the distance, the size, the colour and the shape of things. Yet, our vision does not work in total isolation since it is developed physically and psychologically in close correlation to other sensitive activities, in particular with tact and kinaesthesia, that is "a sense mediated by receptors located in muscles, tendons, and joints and stimulated by bodily movements and tensions (or the sensory experience derived from this sense)". As children gain confidence in performing fine and gross motor skills and build a sufficiently diverse movement repertoire, they acquire a high level of movement proficiency that is positively associated with the quality of their psychomotor and cognitive health.

According to EBU (European Blind Union), there are estimated to be over 30 million blind and partially sighted persons in geographical Europe, which means an average of 1 in 30 Europeans experience sight loss. The average unemployment rate of blind and partially sighted persons of working age is over 75 percent, and lower quality of life due to disabling vision loss costs 130 billion Euros each year in the EU. Lost productivity in society due to higher unemployment among people with a disabling vision loss costs 45 billion Euros each year in the EU.

In children affected by visual impairment, the lack of one of the sensory ducts causes a delay in their main developmental phases. Usually, the blind children achieve quiet lately the consciousness of their own individuality due to the necessary, yet often excessive, support and mediation of their parents with the surrounding environment. Furthermore, the absence of visual information inevitably brings mobility problems as regards posture and balance. As a consequence, when socializing with people, disabled people tend to perceive themselves as not-enough and less interesting, which leads to the crumble of social identity.

To cover this gap, this project arises as a key opportunity for young people with visual impairment to unlock their potential as individuals, as artists, and as employees, through ceramic workshops and the enhancement of their psychomotor skills, as one of the foundations for development. After all, postural control brings new parts of the environment into view and into reach; locomotion makes the larger world accessible; manual skills promote new forms of interactions with objects, and motor skills involving every part of the body enhance opportunities for social interaction. Thus, motor skills can instigate a cascade of developments: perception and cognition, language and communication, emotional expression and regulation, physical growth and health, functional and flexible behaviour.

Executive Summary

This Comparative Study provides an overview of ceramic artwork making methodologies at the European Union (EU) level. The report, within the frame of the Erasmus+ project "C.A.R.E. Ceramic Artworks to Raise Esteem and Employability," aims to analyse the strengths and weaknesses of the ceramic arts sector, education and training providers (ETP), and the capacity to absorb and integrate the learners' community in Italy, Greece, Poland, Cyprus and Ireland.

The purpose of this report is to gather information through desk research on the extent of people's participation in the ceramic discipline at the regional and/or national levels. By considering various parameters such as age groups, gender, educational institutions, and organizations working with people with special needs, we aim to understand the demographics and level of involvement in the ceramic discipline.

The methodology section describes the research objectives, participant profiles, and research methodologies used in the study, including desk research and field research.

The study then delves into the culture and tradition surrounding ceramics in each country; it explores provides valuable insights into the current landscape of ceramics in each country and emphasizes the importance of tailored programmes and initiatives to

foster engagement, skill development, and employment opportunities within the ceramics field.

In terms of professionalisation of the ceramic artwork sector, it investigates the educational paths available for mastering ceramic techniques and becoming fully-fledged ceramists. The adequacy of workshop durations, efficiency of communication channels, incorporation of national/regional traditions and sub-cultures in workshops, and the potential for finding valuable job occupations within ceramic training programmes are assessed. The existence of recognised qualifications for future job endeavours is also considered.

The report also discusses strategic EU policies that promote ceramic artwork training in Europe, such as the Creative Europe Programme, Erasmus+, European Qualifications Framework (EQF), and European Social Fund (ESF). These initiatives support the training and development of ceramic artists, foster cross-cultural exchange, and enhance the professionalization of the field.

The conclusions provide insights into the current landscape of ceramics in each country and emphasizes the importance of tailored programmes and initiatives to foster engagement, skill development, and employment opportunities within the ceramics field in the European Union.

Introduction

The ceramic artwork sector in Europe is a diverse and dynamic industry, with employment opportunities varying across different geographical contexts.

In many European countries, the creative arts sector, which includes fields such as ceramics, design, visual arts, and crafts, has experienced growth and provided employment opportunities for artists, artisans, and related professionals.

While specific employment data for the ceramic artwork sector may be limited, the employment landscape within the ceramic artwork sector can range from self-employed artists and artisans operating their own studios and galleries to individuals working in larger ceramic production companies, museums, educational institutions, and cultural organizations. It's important to note that the size and composition of the ceramic artwork sector can also vary significantly between countries, and economic factors, cultural traditions, and government support for the arts can influence employment rates and opportunities.

In some European countries, museums and galleries offered specific programmes and resources to promote and enhance the participation of visually impaired people in the artwork sector by providing resources, workshops, and platforms for visually

impaired artists to showcase their work and contribute to the artistic community. These initiatives included tactile exhibitions, audio descriptions, and touch tours that allowed visually impaired individuals to experience and engage with artworks through their sense of touch and hearing, ultimately promoting inclusivity and accessibility in the arts.

What's the involvement of visually impaired people within the artwork sector in Europe?

In 2023, there also still no comprehensive data available on the exact level of involvement of the specific target group of the C.A.R.E project, although there are various efforts and programmes aimed at promoting inclusivity and accessibility in the arts for visually impaired people (V.I.P.).

C.A.R.E. is innovative because it sees the V.I.P. as fully capable of creations, of art and more than enough to be key actors in our societies. It is innovative because its partnership has the expertise and commitment to transfer this vision to the V.I. community and to give them more than one key to unlock their potential as individuals and as professionals, even to build their own enterprise.

Methodology

Objectives:

The research objectives involve conducting a comparative study of ceramics workshops, selecting and adapting approaches to strengthen psychomotor skills, integrating practices for the development of interpersonal social skills, and designing and developing an innovative manual on the development of psychomotor skills through ceramic making.

Participants' Profile:

The research aimed to collect and analyse at least 20 surveys from various professionals and individuals related to the field, youth workers, pottery trainers, educators, other ceramics associations, youth centres, non-profit organisations, and V.I institutions.

Methodologies:

The research methodologies include desk research and field research. Desk research involves gathering secondary data on national realities and ceramic traditions, while field research involves primary data collection through interviews with ceramic makers/practitioners. These methods aim to identify effective methodologies for implementing ceramic courses, understand the benefits for psychomotor development, and integrate effective non-formal education practices.

The research methodology combines a (i) desk-research (relevant national legislation, official reports, statistics, guides and other publications regarding ceramics), validated by (ii) fieldwork interviews with professionals from the pottery sector and general social fields that could be linked to it.

Comparative Analysis

The analysis of the country reports highlights both Strengths and Weaknesses among Italy, Greece, Ireland, Cyprus, and Poland in terms of their ceramic participation and culture.

In brief, each country has its strengths and weaknesses in the field of ceramics. Italy stands out with its diverse participation and strong cultural preservation, while Greece faces challenges in professional recognition. Ireland offers various educational pathways, and Cyprus has a rich historical tradition but limited formal education. Poland shows popularity among specific demographic groups but lacks formal qualifications and vocational training. Further research and data collection would be valuable to gain a more comprehensive understanding of the ceramic discipline in each country.

Table 1. Strengths and Weaknesses by countries

	STRENGTHS:	WEAKNESSES
<u>ITALY</u>	<ul style="list-style-type: none"> ▪ Strong interest and diverse participation in the ceramic discipline, particularly among the age group of 26-45. ▪ Deep appreciation for cultural traditions and preservation of traditional ceramic products. ▪ Well-developed ceramic system with numerous training paths and technical-practical teaching. ▪ Opportunities for professional development and occupations in teaching, collaboration with NGOs, and cultural diversity promotion. 	<ul style="list-style-type: none"> ▪ Challenges for young ceramists entering the labour market, including high costs and the need for familial connections. ▪ Relatively low employment rate for ceramists who complete a full training programme. ▪ Industry challenges such as high equipment costs and inflation affecting profitability and employment opportunities.
<u>GREECE</u>	<ul style="list-style-type: none"> ▪ Increasing interest in ceramics, particularly among adults. ▪ Active ceramics activity in the metropolitan area of Athens and the province, with organized workshops, courses, and festivals. ▪ Rich tradition and cultural significance of ceramics in Greece. ▪ Various professional bodies and associations supporting ceramists and potters. 	<ul style="list-style-type: none"> ▪ Limited professional rights and legislative coverage for potter-ceramists in Greece. ▪ Lack of formal qualifications and limited access to modern technology and know-how practices. ▪ Competition from mass-produced, imported items in the tourist art market. ▪
<u>IRELAND</u>	<ul style="list-style-type: none"> ▪ Various educational options for individuals interested in ceramics, including art schools, universities, community colleges, and apprenticeships. ▪ Rich ceramic culture and heritage in Ireland, with traditions passed on to future generations. ▪ Opportunities for professional development in the vocational education and training (VET) sphere. 	<ul style="list-style-type: none"> ▪ Lack of specific information on the extent of ceramic participation in Ireland. ▪ Need for more accurate employment rate data for ceramists who complete a full training programme.

	<ul style="list-style-type: none"> ▪ Availability of formal qualifications, such as recognition from national fairs and VET and higher education qualifications. 	
CYPRUS	<ul style="list-style-type: none"> ▪ Some level of engagement in ceramic activities, both professionally and among amateurs. ▪ Rich historical tradition and cultural significance of ceramics in Cyprus. ▪ Various initiatives, workshops, and associations supporting and promoting ceramics. 	<ul style="list-style-type: none"> ▪ Limited formal educational paths and VET programmes for ceramics. ▪ Lack of formal qualifications specific to ceramics. ▪ Limited professional development opportunities in the VET sphere. ▪ No measurable employment rate for ceramists who complete a full training programme.
POLAND	<ul style="list-style-type: none"> ▪ Popular ceramics classes among women aged 35-50 and schoolchildren. ▪ Rich tradition of ceramic factories and growing interest in ceramic products. ▪ Supportive associations promoting and developing ceramics. 	<ul style="list-style-type: none"> ▪ Lack of vocational training system for ceramic craftsmen. ▪ Lack of formal qualifications and criteria for evaluating professional skills. ▪ Challenges for professional development and assessing employment rates in the ceramic industry.

EU Policies promoting Ceramic Artwork Training in Europe

Ceramic artwork has a rich history in Europe and continues to be a vibrant and diverse artistic discipline. Recognizing the cultural and economic value of ceramics, the European Union (EU) has implemented strategic policies to promote and support the training and development of ceramic artists across the continent. This article explores the key EU policies that aim to enhance ceramic artwork training in Europe, fostering creativity, innovation, and professional growth.

The EU has recognised the importance of promoting and supporting ceramic artwork training in Europe through strategic policies and funding programmes. The Creative Europe Programme, Erasmus+, European Qualifications Framework, and European Social Fund are key initiatives that facilitate the training and development of ceramic artists, foster cross-cultural exchange, and enhance the professionalization of the field. By investing in ceramic artwork training, the EU aims to preserve cultural heritage, stimulate creativity and innovation, and contribute to the growth of the cultural and creative sectors in Europe.

1. Erasmus+ Programme¹: The Erasmus+ Programme is a flagship EU initiative in the field of education, training, youth, and sport. It promotes international cooperation and mobility, facilitating the exchange of students, teachers, and professionals across Europe. Through Erasmus+, ceramic art students and professionals can benefit from study abroad opportunities, internships, and training programmes in partner institutions or organizations. These exchanges provide exposure to different artistic traditions, techniques, and perspectives, enriching the training experience of ceramic artists.

¹European Commission. Erasmus+ - Overview. Retrieved from https://ec.europa.eu/programmes/erasmus-plus/about/overview_en

2. Creative Europe Programme²: The Creative Europe Programme is an EU initiative that aims to support the cultural and creative sectors. Within this programme, the Culture sub-programme provides funding opportunities for projects that foster artistic excellence, innovation, and cross-border collaboration in various artistic fields, including ceramics. Ceramic artists and organizations can apply for funding to support training programmes, exhibitions, artist residencies, and cultural exchange projects, thereby promoting the training and development of ceramic artwork in Europe.
3. European Qualifications Framework (EQF)³: The European Qualifications Framework (EQF) is a common reference framework that promotes transparency and comparability of qualifications across Europe. It allows for the recognition and transferability of qualifications between different countries and educational systems. The EQF provides a basis for the development of qualifications in the ceramic artwork field, ensuring that training programmes meet certain quality standards and enable graduates to acquire the necessary skills and competencies. It facilitates the mobility of ceramic artists and encourages lifelong learning in the field.
4. European Social Fund (ESF)⁴: The European Social Fund (ESF) aims to improve employment and social inclusion in EU Member States. It provides financial support for projects and initiatives that enhance skills development, training, and employment opportunities. The ESF can be leveraged to fund ceramic artwork training programmes that target unemployed individuals, disadvantaged groups, or those seeking to upgrade their skills. By supporting access to quality training, the ESF contributes to the professionalization and employability of ceramic artists.

²European Commission. Creative Europe - Culture. Retrieved from https://ec.europa.eu/programmes/creative-europe/actions/culture_en

³European Commission. European Qualifications Framework (EQF). Retrieved from https://ec.europa.eu/education/resources-and-tools/european-qualifications-framework-eqf_en

⁴European Commission. European Social Fund (ESF). Retrieved from <https://ec.europa.eu/esf/home.jsp?langId=en>

Italy

Italy, including the regions of Sardinia and Sicily, has a vibrant ceramic discipline with diverse participation and a deep appreciation for cultural traditions. The well-developed ceramic system offers opportunities for professional development, although entry into the labour market can be challenging for young ceramists. Establishing one's own business increases employment prospects.

The ceramic artistry in Italy holds significant cultural and economic value, contributing to the country's rich artistic heritage.

Ceramic Participation and Culture: Italy, including the regions of Sardinia and Sicily, demonstrates a strong interest and diverse participation in the ceramic discipline. The age group of 26-45 shows the highest engagement, followed by young people aged 15-25 and the 66+ age group. Organizations working with special needs individuals also utilize ceramics for personal development. Italy's ceramic culture and traditions are deeply valued, with a belief in preserving these traditions. Local shops, festivals, and small businesses contribute to showcasing a rich array of traditional ceramic products. Sardinian ceramics, in particular, have gained recognition at the European and global levels. Sicily, with its history and influences from various civilizations, holds ceramics in high regard, with the craft considered unique and culturally significant in the region.

Characteristics of the Ceramic Making System: Italy has a well-developed ceramic system that offers numerous training paths for aspiring professionals in the craft sector. The educational programmes focus on technical-practical teaching, covering various techniques, materials, and decorative aspects of artistic ceramics. Ceramic workshops effectively communicate through websites and social media platforms, providing detailed information about available courses and highlighting national and regional traditions. While the system offers opportunities for professional development, entering the labour market as a young ceramist can be challenging due to high costs and the need for familial connections within the industry.

Professional Development and Occupations: Ceramists in Italy have good opportunities for professional development, including becoming teachers and educators in schools, collaborating with youth centres, NGOs, and educational institutions. Collaboration is particularly evident in areas promoting social inclusion and cultural diversity. The Ceramics Artisan Certificate, a formal qualification lasting two years, opens up opportunities for entrepreneurship, teaching, and occupations in museums. After completing training programmes and obtaining professional recognition, ceramists often pursue occupations as entrepreneurs of art workshops, teachers, museum curators, and employees in art shops. The most common professions associated with ceramics are listed in the ISTAT category of workers.

Employment Rate and Challenges: The employment rate of ceramists who complete a full training programme in Italy, including Sardinia and Sicily, is relatively low, with estimates of 30% and 25%, respectively. However, opening one's own business increases the employment rate to 70%. Many established Master Ceramists provide support to young ceramists by allowing them to use their equipment and kilns, facilitating the production of artistic creations. The industry faces challenges such as high equipment costs and inflation, affecting profitability and employment opportunities. In Sicily, many workshops and laboratories are family-run, limiting employment opportunities to family members.

Highlights and Differences of the two Regional Reports:

Sardinia [[I.E.R.F.O.P. Istituto Europeo Ricerca Formazione Orientamento Professionale – Onlus \(Italy\)](#)]:

- Age Groups: The 26-45 age group shows the highest interest and participation in ceramics, followed by young people (15-25) and the 66+ age group.
- Characteristics of the Ceramic Making System: The ceramic system in Sardinia offers numerous training paths, focusing on technical-practical teaching and covering various techniques, materials, and decorative aspects. Workshops communicate through websites and social media platforms, emphasizing national and regional traditions.
- Culture and Tradition of Ceramics: Sardinian ceramics have gained recognition at the European and global levels. Local shops and festivals showcase a rich array of traditional ceramic products, contributing to the preservation of cultural heritage.
- Professional Development: Ceramists in Sardinia have good opportunities to become teachers and educators in schools and collaborate with youth centres, NGOs, and educational institutions. The Ceramics Artisan Certificate enables participation in teaching competitions and opens up opportunities for entrepreneurship and museum-related occupations.
- Employment Rate: The employment rate of ceramists who complete a full training programme is relatively low at 30%, but opening one's own business increases the rate to 70%.

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Doriana Usai. (n.d.). Ceramiche artistiche [Artistic ceramics]. Retrieved from <https://www.dorianausai.it/ceramiche-artistiche/>

Sicily [[PRISM Impresa Sociale s.r.l. \(Italy\)](#)]:

- People's Participation: The majority of individuals interested in ceramics in Sicily are adults aged 26-40, with a balanced gender distribution. Sicily has a rich tradition and culture of ceramics influenced by various civilizations.
- Characteristics of the Ceramic Making System: Sicily boasts an extensive pedagogical system for ceramics, offering diverse training opportunities. Several towns in Sicily are known as ceramic capitals, and participating in workshops provides an immersive experience in local traditions.
- Culture and Tradition of Ceramics: Ceramics hold a prominent place in Sicilian tradition and culture. Sicilian towns extensively feature ceramics in urban decorations, and the historic center of Caltagirone is recognised as a UNESCO Heritage site. The Regional Road of Sicilian Ceramics aims to safeguard artisan ceramics in the region.
- Professional Development: The availability of formal qualifications for ceramic arts varies across regions. Professional development relies heavily on experience, skills, and competence.
- Employment Rate: The employment rate of ceramists who complete a full training programme in Sicily is relatively low, estimated to be around 25%. Many workshops are family-run, limiting employment opportunities for non-family members.

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Greece

[[SIGMA – Tournis Symvouleftiki EE \(Greece\)](#)]

The analysis highlights the growing interest in ceramics in Greece, the challenges faced by ceramists in terms of professional recognition and competitiveness, and the need for education and training to enhance skills and innovation in the field.

Ceramic Participation and Culture: In recent years, there has been an increase in the number of students in ceramics departments, particularly adults. This growth is attributed to the general dynamic spread of ceramic art and the availability of ceramics courses in private workshops and schools.

The metropolitan area of Athens shows particularly active ceramics activity, with a recorded employment of 845 people in the manufacture of ceramic household goods and decorative items. Ceramics activity in the province is also significant, with art workshops, pottery courses, and ceramics festivals organized regularly. The Centre for the Study of Modern Ceramics in Athens plays a leading role in promoting modern ceramics and implements educational programmes for Special Schools and people with disabilities. The extent of participation by age group is not explicitly provided in the survey, but an interview with a Greek ceramist suggests a balance in terms of gender and varied ages among participants.

Characteristics of the Ceramic-Making System and Context: Ceramics in Greece has deep historical and mythological roots, with a rich tradition and cultural significance. However, there are no established professional rights or substantial legislative coverage for the profession of potter-ceramists in Greece, despite its significant heritage. Obtaining a license is not required to practice pottery, but the operation of a professional workshop needs to be notified. Qualifications are not necessary, but possessing relevant qualifications can be advantageous. Several professional bodies and associations exist at the national level to support ceramists and potters. Information about ceramics is disseminated through printed materials, social media, blogs, and events/exhibitions. The survival of ceramics businesses faces challenges due to competition from mass-produced, imported items and the limitation of adding artistic value to works in the tourist art market.

Professional Development in VET Sphere: Greek ceramists face difficulties in following international changes due to a lack of education and access to modern technology and know-how practices. Education and training in various skills related to ceramics can contribute to the development of basic competencies, enhance workshop operations, improve competitiveness, and create new prospects for the profession. Limited communication within the ceramists' community and over-reliance on the tourist market have created challenges for modern and traditional Greek ceramics.

Formal Qualifications: The text does not mention any specific formal qualifications that may be obtained after mastering the ceramic art in Greece.

Occupations and Employment Rate: Ceramists are primarily employed in small businesses, often located in tourist areas, catering to art shops and the tourism sector. The employment rate of ceramists who complete a full training programme is not provided in the text, but the employment prospects for qualified and dedicated potters-ceramists are considered positive, with opportunities for growth in various sectors.

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Ireland

[\[ARDMORE Education and Development \(Ireland\)\]](#)

Overall, the analysis highlights the presence of a rich ceramic culture and tradition in Ireland, various educational pathways for aspiring ceramists, and opportunities for professional development and engagement within the ceramic field.

Ceramic Participation and Culture: The extent of people's participation in the ceramic discipline in Ireland is not specified in the given text. The level of participation can vary based on factors such as age, location, interest, and accessibility, among others. To obtain accurate information, it is recommended to consult vocational education and training centres, higher education institutions offering ceramic programmes, or the Design & Crafts Council of Ireland (DCCol).

Characteristics of the Ceramic Making System and Context: Ireland offers various educational options for individuals interested in ceramics. These include art schools and universities offering undergraduate and graduate programmes, community colleges and adult education centres providing classes and workshops, and apprenticeships and internships with experienced ceramic artists. Workshops can vary in length and may focus on traditional techniques or contemporary/experimental methods. The ceramic making system in Ireland emphasizes continuous learning and exploration.

Culture and Tradition of Ceramics in Ireland: Irish ceramic traditions are deeply rooted in the country's culture and heritage. Many ceramic artists and craftspeople continue to use traditional techniques and materials, preserving and passing on these traditions to future generations. There is a rich history of ceramic production and craftsmanship in Ireland, with both traditional and contemporary ceramic art appreciated and available in local shops, festivals, museums, and online platforms.

Professional Development in the VET Sphere: Ceramists in Ireland have opportunities for professional development in the vocational education and training (VET) sphere. They can become teachers/educators in VET centres, organize ceramic workshops for local engagement, collaborate with NGOs, and be hired by schools and educational institutions. Promotional events like open studios, art fairs, and exhibitions provide avenues for showcasing their work and generating interest in their craft.

Formal Qualifications: Several formal qualifications can be obtained in Ireland after mastering the ceramic art. These include recognition from the National Crafts & Design Fair, VET qualifications (e.g., NVQs, FETAC awards), and higher education qualifications (e.g., BFA, MFA, or diplomas in ceramics). Additional certifications or teaching qualifications may be required for certain roles.

Occupations in the Labour Market: Ceramists in Ireland can work in various roles such as studio potters, production potters, ceramic artists, ceramic designers, and ceramic teachers. Employment opportunities may be available in private studios, production potteries, art schools, community art centres, and craft shops. The specific occupations held by ceramists depend on their education, expertise, and the prevailing labour market conditions.

Employment Rate: The employment rate of ceramists who complete a full training programme is not provided in the text. The employment rate can vary based on factors such as the type of training programme, level of education, specific occupation, and the current labour market conditions. It is advisable to consult vocational education and training centres, higher education institutions, or the Design and Crafts Council of Ireland (DCCol) for more accurate information on the employment rate for ceramists in Ireland.

Cyprus

[\[CSI Center For Social Innovation LTD \(Cyprus\)\]](#)

The ceramic discipline in Cyprus shows a mix of professional and amateur participation. While there are limited formal educational paths and VET programmes available, various initiatives, including workshops, associations, and government projects, aim to support and promote ceramics. The rich cultural heritage and increasing interest in ceramic art provide opportunities for further development and recognition of ceramics as a profession in Cyprus.

Ceramic Participation and Culture: There is limited information available on the extent of people's participation in the ceramic discipline in Cyprus. Approximately 30 ceramic studios/workshops are identified on Google Maps, with a mix of individual initiatives and traditional workshops. The Cyprus Pottery - Ceramic Association has 50 members. Additionally, there are evening ceramics workshops offered by the Ministry of Education, Sport and Youth, adult education centres, and private sector initiatives. The School for the Blinds "Saint Barnabas" also offers ceramic lessons. Overall, there seems to be some level of engagement in ceramic activities, both professionally and among amateurs.

Characteristics of the Ceramic Making System: The analysis indicates that there is no formal educational path to master ceramics in Cyprus. Some individuals study ceramics abroad, while others acquire skills through informal apprenticeships or self-learning. The University of Nicosia and Agaia School of Art and Design offer optional ceramic courses in their art programmes, but there are no specific ceramics or pottery programmes available in vocational and educational training (VET) institutions. Adult education centres, the Cyprus Handicraft Service, and open schools provide opportunities for vocational skills acquisition in ceramics. The lack of formal educational paths and limited VET programmes suggest a need for further development and recognition of ceramics as a profession.

Culture and Tradition of Ceramics: Ceramics in Cyprus has a rich historical tradition dating back to Prehistoric times. The art of pottery has been influenced by various civilizations, resulting in a distinctive Cypriot ceramic style. Traditional pottery centres in villages such as Phini, Kornos, Famagusta, and Lapithos have a long-standing tradition of producing every day-use vessels and decorative vases. In recent years, there has been an increased interest in ceramic art, with workshops offering lessons to tourists and locals. The recognition of Glazed Pottery of Lapithos and Red Clay Pottery in Kornos, Phini, and Agios Demetrios as UNESCO Intangible Cultural Heritage highlights the importance of safeguarding these traditional crafts.

Professional Development in VET Sphere: The professional development opportunities for ceramic artists in the VET sphere are limited in Cyprus. Ceramists can collaborate with various organizations, including Adult Education Centres, Open Schools, and private institutes, to teach workshops. However, competition for teaching positions is high, and there are low chances of approval. Opening a personal studio requires significant resources, including the acquisition of equipment such as kilns. The Cyprus Pottery-Ceramic Association occasionally supports its members in offering one-off classes. Ceramists may also find opportunities to collaborate on projects initiated by government agencies, such as the Youth Board of Cyprus and the Bank of Cyprus Cultural Foundation.

Formal Qualifications and Employment: Cyprus does not offer any formal qualifications specific to ceramics. Ceramists in the country pursue their artistic endeavours through personal studios, teaching workshops, and

selling their work online or through ceramic factories. The employment rate for ceramists who complete a full training programme is not measurable in Cyprus.

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Poland

[\[https://euframe.eu/en/\]](https://euframe.eu/en/)

The research highlights the popularity of ceramics among specific demographic groups in Poland and the presence of a strong traditional and cultural context. However, the lack of formal qualifications and a vocational training system pose challenges for professional development and assessing employment rates in the ceramic industry. The market for ceramic workshops and products is influenced by trends in self-development and ecological lifestyles. Further research and data collection would be valuable to gain a more comprehensive understanding of the ceramic discipline in Poland.

Ceramic Participation and Culture: Ceramics classes are popular among women aged 35-50, who pursue it as a form of self-development and passion. Schoolchildren also show interest in ceramic classes, which are often conducted by private studios and community centres. NGOs implement projects to develop ceramic offerings for people with disabilities.

Characteristics of the Ceramic Making System and Context: Poland lacks a vocational training system for ceramic craftsmen, and most masters rely on informal experience gained from private ceramic workshops. There is a lack of formal qualifications and criteria for evaluating professional skills, leading to the development of private courses and training. Associations like the Association of Ceramists Forum and the Association of Polish Ceramists support the promotion and development of ceramics.

Culture and Tradition of Ceramics: Poland has a rich tradition of ceramic factories, such as those in Ćmielów, Bolesławiec, and Chodzież, which are part of the national identity. Interest in ecological living patterns and folk culture has led to a growing interest in ceramic products, especially those made from antibacterial and anti-allergic clay. Local governments organize workshops and events to promote traditional pottery and folk culture.

Professional Development in the VET Sphere: Formal qualifications for working with children as educators or teachers can be obtained through higher education or postgraduate studies. Informal workshops for vocational schools, community centres, and schools often consider the master ceramicist's previous work experience and reputation. Ceramic classes are offered as extracurricular activities, creative projects, and rehabilitation initiatives for people with disabilities.

Formal Qualifications for Ceramic Art: Poland does not have a formal system of education and certification for master ceramicists. Private companies and NGOs offer ceramics courses with certificates confirming the levels of advancement, but these are not part of the formal education system.

Occupations in the Labour Market: Ceramists most often engage in their own businesses, conducting workshops and producing ceramic products. Artisans also provide demonstrations and lessons for educational and cultural institutions. There is no official data on the employment rate of ceramists who complete a full training programme.

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Conclusions

Italy, Greece, Ireland, Cyprus, and Poland each have unique characteristics and contexts in their ceramic participation and culture. Italy stands out with its strong interest and diverse participation in ceramics, deep appreciation for cultural traditions, and a well-developed ceramic system. Sardinia and Sicily showcase recognised ceramic traditions. Greece has seen an increase in ceramics participation, particularly in Athens, but faces challenges in terms of professional recognition and education. Ireland offers various educational pathways for ceramists and has a rich ceramic culture and tradition. Cyprus shows a mix of professional and amateur participation, limited formal education paths, and a focus on preserving traditional crafts. Poland lacks a vocational training system but demonstrates a strong interest in ceramics, especially among women, and a rich tradition of ceramic factories. In terms of the ceramic making system, Italy provides numerous training paths and emphasizes technical-practical teaching. Greece lacks established professional rights and formal qualifications for ceramists. Ireland offers diverse educational options, emphasizing continuous learning. Cyprus lacks formal educational paths, while Poland relies on informal experience and private courses. Professional development opportunities vary across these countries. Italy offers good opportunities for

ceramists, including entrepreneurship, teaching, and occupations in museums. Greece faces difficulties in following international changes and needs further education and access to modern technology. Ireland provides opportunities for ceramists to become teachers/educators and collaborate with various organisations. Cyprus has limited professional development opportunities in the VET sphere, while Poland relies on informal workshops and lacks formal qualifications.

The employment rates for ceramists completing full training programmes are not consistently provided, except for Italy where it is relatively low. However, establishing one's own business increases employment prospects in Italy. The specific employment rates for Greece, Ireland, Cyprus, and Poland are not mentioned, but opportunities exist in various sectors.

In conclusion, these countries demonstrate varying levels of ceramic participation and cultural significance. Italy stands out with its vibrant ceramic discipline, deep appreciation for traditions, and well-developed system. Greece, Ireland, Cyprus, and Poland have their unique strengths and challenges in terms of professional recognition, education, and employment opportunities.

C.A.R.E. Field research

Dear ceramist,

Welcome to this Erasmus+ project named C.A.R.E. and thank you for the time you are dedicating to this research.

C.A.R.E. (*Ceramic Artworks to Raise Esteem and Employability*) arises as a key opportunity for young people with visual impairment to unlock their potential as individuals, as artists, and as employees, through tailor-made ceramic workshops and the enhancement of their psychomotor skills, as one of the foundations for development.

The analysis of feedback received from you will lead to the drawing of national reports, which will serve as a base for the creation of an EU common report.

<https://forms.gle/segg6Ve9daoRwvqs5>

PRIVACY & GDPR

I am aware that my personal data will be used within the frame of C.A.R.E. project, № 2022-1-IT03-KA220-YOU-000086755. By filling out this form, I agree that the personal data provided within (e-mail address) may be used for reporting purposes in accordance with the General Data Protection Regulation (EU) 2016/679 by the administrator of PRISM Impresa Sociale Srl., Italy, C.F.: 92057680859. I give my agreement voluntarily and for the period of time essential for the purpose of the processing of my personal data (at least 5 years after the project end date). I am aware of the fact that, I have the right to revoke this agreement at no cost at any time, the right to access to my personal details, the right to their correction or deletion, and the right to block any incorrect personal data.

Individual experience and professional background

Q1. How long have you worked in the ceramics sector?

- () Less than 1 year
- () For 1 to 3 years
- () For 3 to 5 years
- () For 5 a 10 years
- () I did work in the ceramics sector, yet not anymore
- () I have never worked in the ceramics sector

Q2. What is your level of formal education? *

- () Primary education
- () Lower secondary education
- () Upper secondary education
- () Post-secondary non-tertiary education
- () Higher education (Bachelor's, Masters or Doctoral)
- () Other
- () Altro:

Q3. Have you been professionally trained in ceramics?

- () Yes, I have attended a formal training path (Vocational Education and Training)
- () No, I am a self-taught ceramist

Q4. Would you say your psychomotor skills (posture, body perception, tactile sensation, concentration, etc.) have improved throughout your training in ceramics? *

- () Yes
- () No
- () I do not know

Q5. Do you provide ceramics workshops or craft related training opportunities?

- () Yes
- () No
- () Not anymore

Q6. Have you worked with participants with fewer opportunities?

- () Yes
- () No

Q6.1. If you ticked "Yes", please specify the types of learners with fewer opportunities you worked with.

- [] Visually Impaired People
- [] Hearing Impaired People
- [] People with motor impairment
- [] People with mental health issues
- [] People with difficult economic/social background
- [] People with a migrant background
- [] Altro:

Q7. In your opinion, what activities of ceramic making may improve the psychomotor skills and body perception of young people? *

[Here are intended physical skills such as movement, coordination, manipulation, dexterity, grace, strength, speed—actions which demonstrate the fine or gross motor skills, such as use of precision instruments or tools, and walking].

- [] Clay preparation and stages
- [] Hand-building techniques
- [] Wheel throwing
- [] Use of working tools
- [] Use of kiln or other firing tools
- [] Glazing
- [] Creation of pigments
- [] Altro:

Q7.1. Please specify if there are specific activities within the ones mentioned above that may improve psychomotor skills.

Q8. In your opinion, what are the potential risks for students/clients/others when running a ceramics workshop? *

Q8.1. Considering your previous answer, what kind of precautions should be taken to avoid/mitigate those risks? *

Q9. Would you be interested to take part in a training programme tailored to foster the engagement of the Visually Impaired People community in ceramics workshops and to increase young people's employability through ceramics?

- () Yes, sure
- () No, thanks

Q9.1. If you ticked "Yes", feel free to leave your contact below (email address, phone, etc.)

Q10. Would you be interested in advertising your workshop/atelier and be part of the EU ceramists network that will be developed throughout the CARE project? *

- () Yes, sure
- () No, thanks

Q10.1. If you ticked "Yes", feel free to write down your social media pages (website, Facebook, instagram, YouTube, etc.). If you do not have a social media page yet, you may leave your email address.

Thank you very much for your time and contribution



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