



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

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### **(R1) Manual on how to start ceramic workshops for the development of psychomotor skills**

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




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|  | <p>C.A.R.E.<br/>Ceramic Artworks to Raise Esteem and Employability</p>  |
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About C.A.R.E. Ceramic Artworks to Raise Esteem and Employability

Action type KA220-YOU - Cooperation partnerships in youth

Priority YOUTH: Strengthening the employability of young people

*Vision is the most complex and most objective of all senses. It administers to us the most detailed feedback of the external world and registers simultaneously the position, the distance, the size, the color 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 kinesthesia, 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 people in geographical Europe, which means an average of 1 in 30 Europeans experience sight loss. The average unemployment rate of blind and partially sighted people 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 quite late 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. Consequently, 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 development: perception and cognition, language and communication, emotional expression and regulation, physical growth and health, functional and flexible behavior.*

## Executive Summary

The aim of the Manual on how to start ceramic workshops for the development of psychomotor skills, in the frame of C.A.R.E., is to analyze how ceramic processing and the implementation of ceramic workshops can boost both the psycho and the psychomotor wellbeing of young people in Europe. Recent studies have shown that ceramic processing and the so called "Clay Art Therapy" improve the psycho-emotional state of those who practice it, raising awareness of their personal value and abilities. Ceramic has a lot of neurological effects (linked for example to the development of concentration and self-reflection using hands and touch) and neuromotor effects too (related to motor coordination, posture and ergonomics, the use of limbs), thus increasing the motivation and self-esteem of individuals.

The implementation of ceramic workshops for young people also represents an excellent opportunity to strengthen team building and collaboration, thus developing not only technical and manual skills (related to the processing of ceramics) but also social skills, linked to interaction with others.

Particular attention will be paid to how visually impaired young people can be involved in ceramic workshops, in order to develop their artistic-manual skills and at the same time promote their social integration and personal fulfilment. The processing of ceramics will allow them to increase their sense of self-esteem and autonomy, fighting anxiety and insecurity. Ceramics is in fact a very innovative means of communication to bring feelings and emotions from individuals, in a non-verbal way.

However, the Manual is intended for a wider audience and therefore for young people in general, regardless of their specific conditions or visual impairment.

Specifically, it will include and merge the results of three main activities carried out by all partners in C.A.R.E.:

- **Ceramic making methodologies in the European Union: a comparative study.** This is a comparative study at European level, aimed at analyzing how the role of artistic disciplines and ceramics is widespread and promoted in the different countries. Specifically, the comparative study focuses on the different training programs on ceramics existing in various countries and how these national programs and initiatives (specific for ceramics) can promote the social and labor integration of young people. Moreover, the study summarizes the results of two types of research: desk research and fieldwork research that the partners carried out individually, by conducting interviews with different professionals, psychologists, social workers, ceramics experts who provided useful feedback on how to implement non-formal activities with young people based on artistic practice and pottery.

- **Definition of criteria and selection of approaches and adaptation into methodologies and activities to strengthen.** The partners elaborated and collected a series of lesson plans, containing detailed and step-by-step instructions on how to carry out 100 hours of ceramic workshops. The collection includes various lesson plans, divided into macro thematic areas focusing on how to improve personal and professional skills when shaping clay.

- **Collection of non-formal education practices for the development of interpersonal and personal skills.** The partners collected a series of non-formal and informal activities aimed at increasing cooperation and team building among young people, thus increasing dialogue and trust in others. These activities can be easily integrated into ceramic workshops and pottery processing. Ceramic activities promote learning by doing and they can be carried out in groups, thus stimulating the sharing of experience and active learning by young people. The latter will become the direct explorers in a learning path based on exploration and cooperation with their peers.

To facilitate the implementation of ceramic workshop for young people, the partners in C.A.R.E drawn up a series of lesson plans including 5 macro thematic areas (1. mind; 2.body; 3.ceramic & hands-on technical skills; 4. professional artistry; 5. safety at work; 6. labor market integration opportunities) and related subtopics including activities and detailed step-by-step lesson plans. These lesson plans have been designed to cover 100 hours of ceramic workshops with young people. These workshops will be implemented from February 2024 in all partner countries in C.A.R.E and they could be reproduced in other formal and non-formal educational contexts and in other countries too. In this regard, the manual contains a series of practical instructions, tips and recommendations (what to do or not to do) that can help teachers, educators or other stakeholders to implement tailored ceramic workshops for young people.

Table 1. List of lesson plans

| <b>Macro Area</b>                             | <b>Topics</b>  |
|---|--|
| <b>Mind</b>                                   | Psychological aspects, cognitive health, and soft skills   |
| <b>Body</b>                                   | Posture, movement, perception of space, touch (tactile sensations) and other senses                                  |
| <b>Ceramic (hands-on technical skills)</b>    | materials and tools, composition and chemistry, environmental sustainability   |
| <b>Professional Artistry</b>                  | Creative habits, identity, statement of purpose, usefulness of the artwork, forms and aesthetics, rethinking objects |
| <b>Safety at work</b>                         | risk assessment, prevention, problem solving   |
| <b>Labor market integration opportunities</b> | Entrepreneurship and employability   |

## Introduction to the lesson plans

**Mind:** this thematic area has been explored by FRAME (Poland) as part of its contribution to the following manual within C.A.R.E. Specifically, a series of lesson plans have been developed whose objective is to understand how ceramic processing helps to know oneself better (explore one's feelings, values, and one's perception of identity), developing a series of positive perceptions and emotions, on a mental level. The processing of ceramics also helps the development of specific mental faculties such as imagination and creativity.

**Body:** this thematic area has been explored by SIGMA (Greece) as part of its contribution to the following manual within C.A.R.E. Specifically, a series of lesson plans and proposals for tailored activities have been developed on the following aspects: 1. Perception of one's own body, 2. Use and development of one's own senses, 3. Perception of emotions, emotional intelligence and how to express emotions using one's own body, while shaping ceramics (including the development of manual skills). All the psychophysical and psychomotor benefits that can be developed during the implementation of ceramic workshops are therefore analyzed in detail. Aspects such as: perception and orientation in space, posture and ergonomics are explored more under the thematic area "body".

**Ceramic (hands-on technical skills):** this thematic area has been explored by CSI (Cyprus) as part of the contribution to the following manual within C.A.R.E. The goal is to make the participants in ceramic workshops aware of the properties and characteristics of the different tools, to know how to use them for the right purposes and with the right security measures when implementing ceramic workshops. Please note that ceramic workshops will be based on observation, research of materials,

experimentation of techniques and materials, and therefore the learner will have an active role in building his/her own learning experience based on exercise and artistic-manual practice.

**Professional artistry:** this thematic area has been explored by PRISM (Italy) as part of the contribution to the following manual within C.A.R.E. Specifically, under professional artistry the artistic manual skills related to the processing of ceramics are deepened, giving a series of instructions and advice on how to improve both manual skills (passing from the simple shaping of clay to the creation of a more elaborate product) and aesthetics. The aesthetics include the choice of suitable materials, the technical properties and aesthetic aspects, the choice of colors and how to combine them to obtain a nice product. Particular attention is given to decorating, which also requires study and in-depth knowledge of the techniques and properties of each color.

**Safety at work:** this thematic area has been explored by IERFOP (Italy) as part of the contribution to the following manual within C.A.R.E. Specifically, this macro area explores all those aspects related to the safety of places and people (including how to prevent physical hazard) when implementing ceramic workshops. The lesson plans presented for "Safety at work" focus specifically on: 1. General rules of conduct, how to behave during the implementation of ceramic workshops; 2 safety of materials and their use (during ceramic workshops powders and very sharp objects are handled, as well as the high temperatures of the ovens); 3 safety and conformity of spaces (spaces adapted to the needs of all learners, including young disabled people); 4 conditions and criteria to manage indoor spaces (e.g. a ceramic lab). In "safety at work" great importance is also given to the physical motor aspect, focusing on any risks to the physical health of people (risks also in terms of ergonomics or because of inhalation of dust, which can affect physical health).

**Labor market integration opportunities:** this thematic area has been explored by ARDMORE (Ireland) as part of the contribution to the following manual within C.A.R.E. Specifically, this macro thematic area highlights the importance of promoting young people's entrepreneurial skills, supporting their ability to develop innovative ideas and products.

In this specific case, partners focused on how to design a ceramic product that will therefore be imagined, designed, and realized to then be used by an audience. During the "labor market integration opportunities" workshops, young learners will become aware of how to conceive, develop, and promote a product, thus improving their entrepreneurial skills and expanding their opportunities to find a job in the field of ceramics, thus developing specific skills and expertise in the sector.

## Explored skills in C.A.R.E

Clay provides a unique and expressive way for individuals to explore and process their emotions and improve their skills. Therefore, the lesson plans reported in this Manual focus on how to boost a series of individual (intrapersonal) and collective (interpersonal) skills that young people develop by participating in ceramic workshops. To facilitate the analysis, the competences that emerged from the lesson plans were grouped into 2 macro groups (A. skills for life and B. skills for me)

**1. Skills for life:** transversal skills emerging while running out of ceramic workshops, and referring to the interpersonal skills, such as communication with others and teamwork. Specifically, ceramic workshops promote empathy, communication, problem solving (understanding, managing, and solving a problem), critical thinking, resilience (also linked to the management of stress, error and failure), emotional intelligence also linked to the perception of one's own and others' emotions. Generally, "hard skills" (linked to the ability to create ceramic objects and technical manual expertise) are combined with the so called "soft skills" or "skills for life" listed above in this document. From the union of the two, the young person who participates in the ceramic workshops will get more chances of finding a job, thus improving his/her employability.

**2. Skills for me:** increasing confidence in oneself and in one's abilities, self-awareness, self-esteem, self-autonomy, self-efficacy as well as improve motivation

With reference to the expected benefits on those who participate in the ceramic workshops in and out C.A.R.E, the main benefits will be:

### **A. Motor benefits**

- A.1 Better dexterity and improved sensory perception and the use of the senses, including touch
- A.2 Improved muscle strength and control
- A.3 Improved posture, ergonomic benefits

### **B. Benefits on emotional psychology**

- B.1 ability to perceive one's emotions
- B.2 ability to express one's emotions in a less traditional way, no longer through written or oral verbal language but through the manual practice of ceramic processing and using the 5 senses
- B.3 ability to express one's emotions
- B.4 ability to manage emotions: managing emotions in such a way as to achieve a set of goals and be able to positively manage our own emotions and those of others (avoiding the sense of personal frustration and the possibility of generating conflict with others)

### **C. Benefits of neuropsychological aspects:**

- C.1 Increased concentration
- C.2 ability to manage stress
- C.3 ability to improve self-esteem
- C.4 development of autonomy and independence
- C.5 fulfilment in achieving one's goals

### **D. Social benefits:**

- D.1 increased interaction between individuals better known as social connectiveness, connecting with others and so to develop empathy and perspective taking (while creating together and interpreting each other's clay creations)
- D.2 employability, as the acquisition of hard and soft skills will increase the chances of finding a job.

## Sustainability in ceramics workshop

Nowadays, innovative environmentally friendly practices are adopted in ceramics and sustainable ceramics production focuses on minimizing waste during manufacturing and reusing or recycling materials whenever possible.

Ensuring sustainability in ceramics is important for several reasons, as it addresses environmental, social, and economic concerns. Specifically, many ceramics are made from non-renewable resources like clay and minerals. In addition, the manufacturing process generates a lot of wastes and consumes a lot of energy, causing a big carbon footprint.

How to ensure sustainability and proper waste management within a ceramic workshop?

During the ceramic workshops, clay is manipulated and its dust can also be very dangerous for human health if inhaled for a long time. Therefore, both the trainers and the trainees in ceramic workshops should be informed of how to properly manipulate it. To this end, this Manual will illustrate the general safety rules to be applied within clay laboratories, ceramic workshops, and which concern specifically how to handle and dispose clay, thus ensuring a correct waste management.

To avoid excessive consumption of clay and generate extra waste, clay can also be reshaped, for example, starting from pieces of broken pot or other waste materials, to help reduce the environmental impact. The same thing can be done for the various colors and enamels, which can also be reused. Remember to carefully handle these colors and enamels that can be toxic for human health. Where possible, use fewer toxic elements and choose eco sustainable colors. Finally, remember that ovens to cook clay can be even less polluting if, for example, wood scraps and carpentry waste are used for their combustion. You can also increase or decrease the temperature of the ovens, to save energy.

Some tips on how to properly handle clay, reduce waste and ensure environmentally sustainable practices can be found at the following links:

- <https://juliannakunstler.com/ceramics1.php>
- <https://www.craftscouncil.org.uk/stories/how-make-your-pottery-practice-greener>

Suggested readings:

- [Artists using sustainable ceramic practices](#)
- [Environmentally responsible ceramic studio tips](#)

MIND

|                              |  |
|------------------------------|--|
| ACTIVITY TITLE               | <b>The experience of empathy</b>   |
| AIM                          | The purpose of this activity is to increase participants' willingness to listen to other people's opinions, views and feelings   |
| TRAINEE(S) PROFILE(S)        | The trainer should have basic clay processing skills   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ ability to listen to another point of view</li> <li>▪ training to exchange ideas</li> <li>▪ training in tolerance and empathy</li> </ul>  |
| TEACHING METHOD(S)           | Manual skills of clay, discussion on the importance of tolerance and empathy   |
| N° OF PARTICIPANTS           | 5-10   |
| DURATION (in minutes)        | First meeting 90 minutes, 2nd meeting after the participants' works have dried – sanding 30 minutes, 3rd meeting after burning the works of the participants discussing works, discussion in the topic of empathy 60 minutes, total 180 minutes.   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Figure (a model) to be reproduced by participants (sculpture, mug, bowl as a pattern to be made in max 1 hour for a beginner artist)</li> <li>▪ Clay</li> <li>▪ Pad</li> <li>▪ Roller</li> <li>▪ Clay tools</li> <li>▪ Sandpaper (meeting 2 sanding works)</li> <li>▪ Workshop without glazing</li> </ul>   |
| PREPARATION STEPS            | It is necessary to prepare 3 meetings. The first meeting is to work with clay to reproduce the figurine/sculpture. The second meeting, after the work dries, is related to sanding the work. The last meeting is focused on discussion, watching the work of other participants and discussing the importance of tolerance and empathy in everyday life.   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Participants are given a MODEL which they are to reproduce it can be a bowl, for example, or a relatively simple sculpture, preferably after firing but without glaze, which can interfere with perception by touch. Time about 90 minutes.</li> <li>2. The products are left to dry (time up to two weeks).</li> <li>3. After the work of the participants has dried (time up to two weeks), the participants once again work with the pattern and grind their products according to the pattern. Time about 30 minutes.</li> </ol> |

|                        |  |
|------------------------|--|
|                        | <p>4. After the works/products are sanded, they are burned, and then the works of all participants are compared, each gets one of the works of another participant and the pattern in turn. The other participant's work and the pattern can also compare with their own work and evaluate whether the works are similar, what they like about the works, what surprised them in the works of other participants. Evaluation, conversation and discussion of different points of view of the same subject, Time about 60 minutes</p> |
| DEBRIEFING/REFLECTION  | The trainer must be prepared to lead a discussion on tolerance of others' opinions, feelings and emotions in a way that allows for a free exchange of ideas.   |
| SAFETY MEASURES        | At the beginning of the meetings with manual processing of clay each time there should be 15 minutes of introduction, indication of dangerous tools, arrangement of tools and explanation of the rules of work at the end 15 minutes of cleaning and arrangement of tools.   |
| INNOVATION/ADDED VALUE | Combination of manual and mental work (reflection, discussion).  |
| VARIANT                | The design of the figurine/sculpture to be reproduced by the participants can be any and must depend on their ceramic working skills.  |

|                              |  |
|------------------------------|--|
| ACTIVITY TITLE               | <b>“Shaping” your emotions</b>   |
| AIM                          | The purpose of this activity is to increase participants' expressing one's emotions, talking about one's emotions and being ready to tolerate them in life, and determining ways to express them   |
| TRAINEE(S) PROFILE(S)        | The trainer should have basic clay processing skills   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ ability to listen to other ways of expressing emotions</li> <li>▪ training to exchange ideas</li> <li>▪ training in tolerance and empathy</li> </ul>  |
| TEACHING METHOD(S)           | Manual skills of clay, to lead discussions about the nature of emotions, ways of expressing them, negotiating forms of expressing emotions   |
| N° OF PARTICIPANTS           | 5-10   |
| DURATION (in minutes)        | First meeting 90 minutes, 2nd meeting after the participants' works have dried 30 minutes, 3rd meeting after burning the works of the participants sanding and glaze application 60 minutes, fourth meeting discussing works, discussion in the topic of emotions – 60 minutes, total 240 minutes. |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ 10 tiles of different shapes</li> <li>▪ different patterns and different glazes, clay, pad, roller, clay tools, sandpaper (meeting 2 sanding works), molds and tools for extruding patterns, glazes.</li> </ul>   |

|                        |   |
|------------------------|---|
|                        | Workshop with glazing.  |
| PREPARATION STEPS      | It is necessary to prepare 3 meetings. The first meeting is to work with clay to prepare work that express emotions. The second meeting, after the work dries, is related to sanding the work and glaze application. The last meeting is focused on discussion, watching the work of other participants and discussing the importance of emotions in everyday life.   |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Each participant prepares 4 flat shapes symbolizing emotions: joy, peace, anger, sadness. Each flat piece of clay is decorated with chosen techniques: pressing, sticking, scratching, and cutting according to the appropriate vision of the emotion. Time: 90 minutes.</li> <li>2. After drying, the work is sanded according to the vision of the given emotion. Time: 30 minutes.</li> <li>3. After firing, the participant decorates the bas relief with glaze (of different textures). Time: 60 minutes.</li> <li>4. The finished beliefs are discussed in a group class, along with a discussion of individual interpretations. Time: 60 minutes.</li> </ol> |
| DEBRIEFING/REFLECTION  | The trainer must be prepared to lead a discussion on tolerance of others' opinions, feelings and emotions in a way that allows for a free exchange of ideas.  |
| SAFETY MEASURES        | At the beginning of the meetings with manual processing of clay each time there should be 15 minutes of introduction, indication of dangerous tools, arrangement of tools and explanation of the rules of work at the end 15 minutes of cleaning and arrangement of tools.  |
| INNOVATION/ADDED VALUE | Combination of manual and mental work (reflection, discussion).   |
| VARIANT                | The design of the figurine/sculpture to be reproduced by the participants can be any and must depend on their ceramic working skills.   |
| REFERENCES AND SOURCES | <a href="#">Facebook</a>  |

Example of craftwork from the lesson plan "shaping your emotions"



|                                 |   |
|---------------------------------|---|
| ACTIVITY TITLE                  | <b>Unlock your creativity</b>   |
| AIM                             | The purpose of this activity is to increase participants' willingness to listen to other people's opinions, views and feelings and develop creativity   |
| TRAINEE(S) PROFILE(S)           | The trainer should have basic clay processing skills  |
| LEARNING OBJECTIVES<br>(min. 3) | <ul style="list-style-type: none"> <li>▪ ability to listen to another point of view</li> <li>▪ training to exchange ideas</li> <li>▪ training in tolerance and empathy</li> </ul>   |
| TEACHING METHOD(S)              | Manual processing of clay, discussion on the importance of tolerance and empathy  |
| N° OF PARTICIPANTS              | 5-10  |
| DURATION (in minutes)           | First meeting 90 minutes, 2nd meeting after the participants' work has dried 30 minutes, 3rd meeting after burning the works of the participants sanding and glaze application 60 minutes, fourth meeting discussing works, discussion on the topic of emotions – 60 minutes, total 240 minutes.  |
| MATERIALS NEEDED                | <ul style="list-style-type: none"> <li>▪ Clay</li> <li>▪ Pad</li> <li>▪ Roller</li> <li>▪ clay tools</li> <li>▪ sandpaper (meeting 2 sanding works)</li> <li>▪ Workshop with glazing</li> </ul>   |
| PREPARATION STEPS               | It is necessary to prepare 4 meetings. The first meeting is to work with clay to prepare work that express emotions. The second meeting, after the work dries, is related to sanding the work and glaze application. The last meeting is focused on discussion, watching the work of other participants and discussing the importance of creativity in everyday life.   |
| IMPLEMENTATION STEPS            | <ol style="list-style-type: none"> <li>1. Each participant prepares a mold according to the pattern of the "hanger" and decorates it with a pattern signifying creativity for him. Time: 90 minutes.</li> <li>2. After drying, the work is sanded, according to the author's vision. Time: 30 minutes.</li> <li>3. After burning the piece of work, the participant decorates the bas relief with glaze (of different textures). Time: 60 minutes.</li> <li>4. The finished beliefs are discussed in a group class, along with a discussion of individual interpretations. Time: 60 minutes.</li> </ol> |
| DEBRIEFING/REFLECTION           | The trainer must be prepared to lead a discussion on creativity in life and work in a way that allows for a free exchange of ideas.   |
| SAFETY MEASURES                 | At the beginning of the meetings with manual processing of clay each time there should be 15 minutes of introduction, indication of dangerous tools,  |

|                        |  |
|------------------------|--|
|                        | arrangement of tools and explanation of the rules of work at the end 15 minutes of cleaning and arrangement of tools.  |
| INNOVATION/ADDED VALUE | Combination of manual and mental work (reflection, discussion).  |
| VARIANT                | The design of the bas relief is optional.  |
| REFERENCES AND SOURCES | <u>Moje Dzieci Kreatywnie - Zabawy dla dzieci, eksperymenty, nauka przez zabawę, zrób to sam, twórczość plastyczna</u> |

Example of craftwork from the lesson plan “creativity”



|                              |  |
|------------------------------|--|
| ACTIVITY TITLE               | <b>Define yourself</b>   |
| AIM                          | The purpose of the workshop is to encourage participants to define their own values and life goals, and to exchange views on the subject.  |
| TRAINEE(S) PROFILE(S)        | The trainer should have basic clay processing skills   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ ability to define one's own values</li> <li>▪ training to exchange ideas</li> <li>▪ training in tolerance and empathy</li> </ul>  |
| TEACHING METHOD(S)           | Manual skill of clay, discussion on the importance of tolerance and life values  |
| N° OF PARTICIPANTS           | 5-10   |
| DURATION (in minutes)        | First meeting 90 minutes, 2nd meeting after the participants' works have dried 30 minutes, 3rd meeting after burning the works of the participants sanding and glaze application 60 minutes, fourth meeting discussing works, discussion on the topic of values – 60 minutes, total 240 minutes.   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Clay</li> <li>▪ Pad</li> <li>▪ Roller</li> <li>▪ clay tools</li> <li>▪ sandpaper (meeting 2 sanding works), plants for imprinting patterns.</li> </ul> Workshop with glazing  |
| PREPARATION STEPS            | It is necessary to prepare 3 meetings. The first meeting is to work with clay to prepare work that expresses emotions. The second meeting, after the work dries, is related to sanding the work and glaze application. The last meeting is focused on discussion, watching the work of other participants and discussing the importance on values, difference and self-definition  |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Each participant gets a plant to press and clay to create a bowl. Create a flat mold with an imprint of the plant and shape the bowl. Time: 90 minutes.</li> <li>2. After drying, the work is sanded. Time: 30 minutes.</li> <li>3. After burning the piece of work, the participant decorates the bas relief with glaze (of different textures). Time: 60 minutes.</li> <li>4. The finished bas reliefs are discussed in a group class, along with a discussion of individual interpretations. Time: 60 minutes.</li> </ol> |
| DEBRIEFING/REFLECTION        | The trainer must be prepared to lead a discussion on tolerance of others' opinions, values and individualities in a way that allows for a free exchange of ideas.  |
| SAFETY MEASURES              | At the beginning of the meetings with manual processing of clay each time there should be 15 minutes of introduction, indication of dangerous tools, arrangement of tools and explanation of the rules of work at the end 15 minutes of cleaning and arrangement of tools.   |

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| INNOVATION/ADDED VALUE | Combination of manual and mental work (reflection, discussion).   |
| VARIANT                | The design of the figurine/sculpture to be reproduced by the participants can be any and must depend on their ceramic working skills. |
| REFERENCES AND SOURCES | <a href="#">Moje Dzieci Kreatywnie - Zabawy dla dzieci, eksperymenty, nauka przez zabawę, zrób to sam, twórczość plastyczna</a>       |

## BODY

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| ACTIVITY TITLE               | <b>Meet the space</b>  |
| AIM                          | The aim of this activity is to familiarize participants with the workshop environment, including the ceramic room and the tools and objects within it. This activity allows participants to feel safe and confident by providing them with an opportunity to explore the space, become comfortable with the tools, and understand how to effectively use the clay. It aims to create a conducive and supportive atmosphere for their active participation in the workshop. |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Familiarise participants with the workshop environment and its physical elements.</li> <li>▪ Understand the purpose and impact of the tools used in the workshop.</li> <li>▪ Learn about the handling and characteristics of clay, including appropriate techniques and drying processes.</li> <li>▪ Build confidence, comfort, and a sense of safety in the workshop setting.</li> </ul>   |
| TEACHING METHOD(S)           | <p>-Verbal communication</p> <p>-Tactile experiences</p>   |
| N° OF PARTICIPANTS           | 90+ participants, due to lack of space they will be divided into groups of 10 or more people per time  |
| DURATION (in minutes)        | 2 -2,5 hours   |
| MATERIALS NEEDED             | None   |
| PREPARATION STEPS            | <ul style="list-style-type: none"> <li>▪ Participants and attendees will receive an introduction to the workshop area.</li> <li>▪ If necessary, they will be divided into groups.</li> <li>▪ A brief verbal explanation will be given about the space and the specific actions they will be required to perform.</li> </ul>  |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Gather all participants in the workshop area.</li> <li>2. Introducing the different areas of space, including the main work area, restrooms, and storage areas.</li> </ol>   |

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|                        | <ol style="list-style-type: none"> <li>3. Divide participants into groups if necessary for a more organized exploration.</li> <li>4. Provide a verbal introduction to each specific area, starting with the main work area. Explain the layout, pointing out the location of tables, chairs, and clay supplies.</li> <li>5. Allow participants to explore the main work area with their assistance, touching and examining the tables, chairs, and other objects to familiarize themselves with the space and feel more secure.</li> <li>6. Guide participants to the restrooms, highlighting their location and accessibility for their convenience.</li> <li>7. Direct participants to the storage areas where clay, tools, and other materials are kept. Explain how to access and return items properly.</li> <li>8. Offer specific instructions to each team member about the tools they will be using. Explain the purpose of each tool and how it affects the clay, emphasizing any safety precautions or techniques to consider.</li> <li>9. Discuss the proper use of the ovens for baking clay.</li> <li>10. Explain the process, including the recommended temperature, time, and placement of objects inside the ovens.</li> <li>11. Address any questions or concerns raised by participants regarding the space, tools, or other areas.</li> <li>12. Reiterate the importance of feeling comfortable and knowledgeable about the space, tools, and equipment for a successful workshop experience.</li> </ol> |
| TIPS AND HINTS         | In any case, the participants will always be guided and cared for by their assistants, in order to feel comfortable and understand the space.   |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ To prevent overcrowding, participants will be grouped accordingly.</li> <li>▪ The objects and tools utilized will be blunt and non-sharp.</li> <li>▪ All questions will be addressed to ensure that all participants have a clear understanding of the space and the tools.</li> </ul>   |
| INNOVATION/ADDED VALUE | The significance of this activity lies in its ability to provide participants with a comprehensive understanding of the workshop space, foster a sense of comfort and camaraderie among attendees, address any queries they may have regarding the space and tools, and ultimately instill a sense of confidence in their ability to create and exchange experiences.   |
| SUGGESTED READINGS     | <a href="https://www.youtube.com/watch?v=1n7apcgQiz0">https://www.youtube.com/watch?v=1n7apcgQiz0</a>   |

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| ACTIVITY TITLE               | <b>Sensory clay play</b>   |
| AIM                          | The aim of this activity is to improve visual-motor coordination and gross motor skills through hands-on clay work. Participants will engage in kneading and controlling the clay, enhancing their physical energy, dexterity, and fine motor abilities. By actively manipulating the clay, they will strengthen hand-feeling coordination, grip strength, and overall motor control, fostering the development of essential skills.   |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Foster creativity, problem-solving skills, and sensory development through tactile engagement with clay.</li> <li>▪ Cultivate patience, focus, and perseverance while exploring different clay sculpting techniques and self-expression.</li> </ul>   |
| TEACHING METHOD(S)           | <ul style="list-style-type: none"> <li>▪ Verbal communication</li> <li>▪ Tactile experiences</li> </ul>  |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time   |
| DURATION (in minutes)        | 30 minutes – 1 hour  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ 1 piece of clay per participant</li> <li>▪ 1 button per participant</li> <li>▪ 1 pencil unused (not sharp) per participant</li> </ul>   |
| PREPARATION STEPS            | <ol style="list-style-type: none"> <li>1. The participants will gather around the table, and if space is limited, they may stand with the table in front of them.</li> <li>2. Pieces of clay will be divided and distributed among the participants.</li> <li>3. Tools such as pencils (unused, not sharp) and buttons will be provided for participants for creating various textures on their clay.</li> </ol>   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Take a palm-sized piece of clay into your hand.</li> <li>2. Observe and feel its shape, paying attention to its texture, scent, and temperature.</li> <li>3. Drop the clay onto the table from above and listen to the resulting sound, noticing how its shape alters.</li> <li>4. Knead the clay with your fingers, shaping it into a ball.</li> <li>5. Flatten the clay, transforming it into a thin sheet.</li> <li>6. Use the button or the pencil to create different textures on the surface of the clay.</li> <li>7. Feel the different textures and create a piece of your liking.</li> <li>8. Press your hand against the clay, experiencing the tactile sensation.</li> <li>9. Lift the clay, cut it with your hands into smaller pieces, and stack them together to create a structure as tall as you can.</li> </ol> |
| TIPS AND HINTS               | In case of participants with special needs who cannot use the clay efficiently, ask a collaborator to help them out and to guide them appropriately.   |

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| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ There will be a safety distance between participants depending on the space</li> <li>▪ There will be assistance throughout the whole duration of the activity.</li> <li>▪ There will be supervision of the tools used by participants to avoid any injuries.</li> </ul>   |
| INNOVATION/ADDED VALUE | Working with clay boosts confidence as participants engage in hands-on creation, exploring their artistic abilities and shaping the clay to their vision. The tactile nature of the material allows for experimentation and problem-solving, fostering a sense of control and accomplishment. Through this process, individuals gain confidence in their artistic capabilities, promoting self-expression and personal growth. |
| REFERENCES AND SOURCES | <a href="https://www.youtube.com/watch?v=X_rDDCNB9C4">https://www.youtube.com/watch?v=X_rDDCNB9C4</a>  |

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| ACTIVITY TITLE               | <b>Tactile expression in 3D</b>   |
| AIM                          | The aim of this activity is to explore tactile sensations and develop sensory awareness. It promotes creativity and self-expression through the manipulation of a malleable material. Additionally, it enhances fine motor skills and spatial understanding through three-dimensional exploration.  |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Develop spatial understanding and three-dimensional thinking by engaging in the creation of shapes, forms, and structures, encouraging individuals to manipulate objects in a multidimensional space.</li> <li>▪ Enhance fine motor skills by practicing precise movements and control while working with the malleable clay, promoting dexterity and coordination.</li> </ul> |
| TEACHING METHOD(S)           | <ul style="list-style-type: none"> <li>▪ Verbal communication</li> <li>▪ Tactile experiences</li> <li>▪ Increase the motor skills of the participants</li> </ul>  |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time  |
| DURATION (in minutes)        | 1 – 1,5 hours   |
| MATERIALS NEEDED             | 1 great piece of clay per participant or the already divided clay for the previous activities   |
| PREPARATION STEPS            | Provide each participant with a piece of clay   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. You start by picking them up and tapping the clay on the table to get the air out.</li> </ol>   |

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|                        | <ol style="list-style-type: none"> <li>2. You cut the clay into pieces or balls with your hand, ideally 5 or 6.</li> <li>3. Shape each ball with your hands so that it becomes like a thick spaghetti, about 6-7 cm long.</li> <li>4. Close the macaroni by gently flattening it, joining the 2 ends together, creating a circle.</li> <li>5. Do the same to all the pieces of clay.</li> <li>6. Place the circles on top of each other evenly, trying to stick one to the other.</li> <li>7. Feel the texture of the creation and the different returns.</li> </ol> |
| TIPS AND HINTS         | The participants will have assistants in every activity  |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ There will be a safety distance between participants depending on the space</li> <li>▪ There will be assistance throughout the whole duration of the activity.</li> </ul>   |
| INNOVATION/ADDED VALUE | Awareness of the use of clay and practice in subsequent activities so that participants feel free to express themselves, make mistakes and learn through the process.  |

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| ACTIVITY TITLE               | <b>Posture guidance</b>   |
| AIM                          | The aim of providing posture guidance in clay activities during a ceramic workshop, is to promote proper body alignment, ergonomics, and muscle engagement. It aims to help participants develop and maintain a comfortable and sustainable posture while working with clay, reducing the risk of strain or injury. By offering guidance on body positioning, movement, and posture awareness, the activity aims to enhance the overall experience, productivity, and well-being of the participants. |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Understand the importance of maintaining proper body alignment and posture.</li> <li>▪ Develop awareness of body positioning and movement to prevent discomfort or strain.</li> <li>▪ Learn techniques to optimize posture and ergonomics while working with clay.</li> <li>▪ Apply the knowledge and skills acquired to promote a healthy and sustainable posture in future clay-related activities.</li> </ul>   |
| TEACHING METHOD(S)           | <ul style="list-style-type: none"> <li>▪ Verbal communication</li> <li>▪ Increase the motor skills of participants</li> </ul>   |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time  |
| DURATION (in minutes)        | 1 – 1,5 hours   |

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| MATERIALS NEEDED       | <ul style="list-style-type: none"> <li>▪ 1 chair per participant if available</li> </ul>  |
| PREPARATION STEPS      | <p>Provide each participant with a chair (if available). If space is limited, have participants sit on the floor in a comfortable position</p>  |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Begin with providing a brief introduction on the importance of maintaining good posture while working with clay.</li> <li>2. Demonstrate and explain proper body alignment and posture, emphasizing the key points such as sitting or standing tall, keeping the spine straight, and relaxing the shoulders.</li> <li>3. Guide participants through simple stretching exercises to warm up and loosen their muscles before engaging in clay activities.</li> <li>4. Encourage participants to be mindful of their posture throughout the activity. Remind them to sit or stand in a comfortable position, with their back properly supported and their neck and shoulders relaxed.</li> <li>5. Offer individualized feedback and suggestions to participants, helping them adjust their posture as needed.</li> <li>6. Incorporate regular breaks during the clay activity to allow participants to stretch, move around, and reset their posture.</li> <li>7. Provide ergonomic tools or equipment, such chairs, or tables, to facilitate proper body alignment and reduce strain.</li> <li>8. Conclude the session with a recap of the importance of maintaining proper posture and encourage participants to continue practicing good posture in their future clay-related endeavors.</li> </ol> |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ There will be a safety distance between participants depending on the space</li> <li>▪ There will be assistance throughout the whole duration of the activity.</li> </ul>  |
| INNOVATION/ADDED VALUE | <p>Correct posture allows for better body alignment, which enhances overall comfort, efficiency, and control during the creative process. By emphasizing the importance of posture, participants can develop healthy habits that can be applied not only to clay activities but also to various other aspects of their daily lives, promoting overall well-being and long-term physical health.</p>   |

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| ACTIVITY TITLE               | <b>My own statue</b>   |
| AIM                          | The aim of this activity is to enhance participants' expressive and creative abilities by using their body or limbs as inspiration for sculpting with clay. It encourages them to explore their own unique physical form and translate it into a creative artwork. Through this process, participants can develop their artistic skills and deepen their self-expression.  |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Enhance artistic skills in sculpting and manipulating clay to create a representation of the body or limbs.</li> <li>▪ Foster creativity and self-expression through the exploration of personal physical attributes.</li> <li>▪ Foster a sense of ownership and pride in one's physical attributes and unique characteristics.</li> </ul>  |
| TEACHING METHOD(S)           | <ul style="list-style-type: none"> <li>▪ Verbal communication</li> <li>▪ Tactile experiences</li> <li>▪ Motor skills</li> <li>▪ Artistic skills</li> </ul>   |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time   |
| DURATION (in minutes)        | 4 hours (with breaks of 30 minutes)  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ 1 piece of clay per participant</li> <li>▪ 1 pencil (unused, non-sharped) per participant</li> </ul>  |
| PREPARATION STEPS            | The tools and the clay will be provided to the participants  |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Get acquainted with the clay by feeling its texture with your hands.</li> <li>2. Shape small portions of clay into different body parts, focusing on one at a time.</li> <li>3. Pay attention to details and add texture as you mold each body part.</li> <li>4. Use your imagination and memory to guide the sculpting process.</li> <li>5. Join the individual body parts together by moistening the surfaces and pressing them gently.</li> <li>6. Use the pencil to create different textures, to give shape to the hair or small details in the statues.</li> <li>7. Explore the final sculpture with your hands, appreciating the unique representation of your own body.</li> <li>8. A big applause to the whole team for their effort.</li> <li>9. With this activity all the participants, when the clay is dried, will have the opportunity to touch all the other statues if the owner gives their</li> </ol> |

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|                        | permission, to feel and admire all the unique body types, nature created.   |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ There will be a safety distance between participants depending on the space</li> <li>▪ There will be assistance throughout the whole duration of the activity</li> </ul> |
| INNOVATION/ADDED VALUE | We learn by this process to love, admire, and encourage ourselves in any stage of our life. Every person is different and unique.   |
| VARIANT                | If it's difficult for the participants, they can create only one or more parts of their body. (Assistance will be available)  |

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| ACTIVITY TITLE               | <b>Mask of myself</b>  |
| AIM                          | The aim of this activity is to explore and express one's identity, emotions, or personal through the artistic process. It provides an opportunity for self-reflection and self-exploration, allowing individuals to delve into their inner thoughts and feelings. Additionally, creating a mask from clay can be a therapeutic and transformative experience, allowing for personal growth and the development of creative skills. |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Explore different facial expressions, gestures, and symbols.</li> <li>▪ Engage in introspection and self-reflection to explore their own identity, emotions, and inner world.</li> <li>▪ Express themselves creatively by designing and sculpting their own unique mask.</li> </ul>   |
| TEACHING METHOD(S)           | <ul style="list-style-type: none"> <li>▪ Verbal communication</li> <li>▪ Tactile experiences</li> <li>▪ Increase the motor skills of participants</li> <li>▪ Increase the artistic/ ceramic skills of the participants</li> </ul>  |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time   |
| DURATION (in minutes)        | 3 – 3,5 hours  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ 1 piece of clay per participant</li> <li>▪ 1 unused (non-sharped) pencil per participant</li> <li>▪ 1 button per participant</li> <li>▪ 1 spoon per participant</li> </ul>  |
| PREPARATION STEPS            | The tools will be distributed to the participants  |

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| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Prepare clay and tools.</li> <li>2. Design and shape the mask. (full face mask, half face mask, animal mask)</li> <li>3. Cut the unnecessary material from the eyes, from the mouth, or in the whole mask, to create holes, if you want to.</li> <li>4. Add facial features.</li> <li>5. Create texture and details with your given tools. <ol style="list-style-type: none"> <li>1) Allow the mask to dry.</li> <li>2) Optional: Paint or decorate the mask.</li> <li>3) Give a big applause to the whole team</li> </ol> </li> </ol> |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ All the participants will have a proper distance between them to not be harmed.</li> <li>▪ Assistance will be provided during the whole duration of activities</li> </ul>   |
| INNOVATION/ADDED VALUE | Crafting a clay mask can provide therapeutic benefits, aiding self-reflection, emotional exploration, and stress relief. It also develops cognitive abilities, problem-solving capabilities, and fine motor skills, learning our own body through clay. Ultimately, this activity empowers individuals, instils confidence, and offers a fulfilling and enriching experience.  |
| VARIANT                | <ul style="list-style-type: none"> <li>▪ 1 color palette.</li> <li>▪ 1 painted brush.</li> </ul> <p>If it's available, they can give color to some parts or their whole masks.</p>   |

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| ACTIVITY TITLE               | <b>My lovely thing</b>  |
| AIM                          | The aim of this activity is for participants to express their preferences and personal interests by creating and communicating their favorite things or habits through clay. Through the creation of wearable objects representing their favorites, participants engage with clay as a medium of expression and strengthen their connections with one another, fostering a sense of shared experiences and interests. |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Encourage creativity.</li> <li>▪ Foster self-expression</li> <li>▪ Provide social interaction within the group.</li> </ul>   |
| TEACHING METHOD(S)           | Verbal communication<br><br>Tactile experiences   |
| N° OF PARTICIPANTS           | Due to lack of space, they will be divided in groups of 10 or more people per time  |
| DURATION (in minutes)        | 4 hours   |

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| MATERIALS NEEDED       | <ul style="list-style-type: none"> <li>▪ 1 piece of clay per participant</li> <li>▪ 1 unused (non-sharped) pencil per participant</li> <li>▪ 1 button per participant</li> <li>▪ 1 spoon per participant</li> </ul>   |
| PREPARATION STEPS      | The tools will be distributed to the participants   |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Prepare the clay and necessary tools.</li> <li>2. Decide on the type of wearable item you want to create.</li> <li>3. Mold and shape the clay using your hands, ensuring a comfortable fit.</li> <li>4. Use your given tools. Create shapes and textures</li> <li>5. Pay attention to details and textures, adding decorative elements or small clay pieces if desired.</li> <li>6. Adjust the size and fit as needed.</li> <li>7. Allow the clay to dry or cure according to instructions.</li> <li>8. Optionally, paint or varnish the finished piece for added visual appeal.</li> <li>9. Give a great applause to the whole team</li> </ol> |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ All the participants will have assistants.</li> <li>▪ All the participants will have the appropriate space between them to not be injured or overcrowded.</li> </ul>   |
| INNOVATION/ADDED VALUE | This activity encourages diversity and individuality, celebrating the beauty of different perspectives and artistic expressions. It promotes inclusivity by embracing personal choices and unique forms of self-representation.   |
| VARIANT                | <p>1 painted brush</p> <p>1 pallet with colors</p> <p>If desired the participants can give color to their art-pieces.</p>   |

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| ACTIVITY TITLE               | <b>Bring your figurine to life</b>   |
| AIM                          | The aim of this activity is to help participants refine their motor skills and develop better control over their hand movements. It also promotes focus, patience, and attention to detail, as they work on shaping and refining the clay to bring their figurines to life. By engaging in this process, participants can improve their fine motor skills while expressing their creativity and imagination through the art of sculpting |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistances  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Enhance participants' fine motor skills and hand coordination, as they refine their movements and manipulate the clay with precision.</li> <li>▪ Promote self-confidence and self-esteem.</li> <li>▪ Feel a sense of accomplishment and pride in their artistic creations</li> </ul>  |
| TEACHING METHOD(S)           | <p>Verbal communication</p> <p>Tactile experiences</p>   |

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| N° OF PARTICIPANTS     | Due to lack of space, they will be divided in groups of 10 or more people per time  |
| DURATION (in minutes)  | 4 hours   |
| MATERIALS NEEDED       | <ul style="list-style-type: none"> <li>▪ 1 piece of clay per participant</li> <li>▪ 1 unused (non-sharped) pencil per participant</li> <li>▪ Necessary pottery tools</li> </ul>   |
| PREPARATION STEPS      | The tools will be distributed to the participants   |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Prepare a small piece of clay by kneading it until it becomes soft and malleable.</li> <li>2. Shape the clay into a basic form, such as a ball or cylinder, which will serve as the foundation for your figurine.</li> <li>3. Begin adding details to the figurine, starting with the head, body, and limbs. Use your fingers and simple tools to mold and shape the clay as desired.</li> <li>4. Pay attention to proportions and symmetry while sculpting, ensuring that the different parts of the figure are balanced and well-proportioned.</li> <li>5. Refine the body posture of the figurine. Decide if you want to sit, to be still, to dance and act accordingly.</li> <li>6. Take breaks to step back and assess the progress of your figurine from different angles, making any necessary adjustments to achieve the desired look.</li> <li>7. Use your given tools to add different textures to your figurine.</li> <li>8. Allow the clay to dry and harden according to the instructions provided for the specific type of clay used.</li> <li>9. When the figurine is ready, give great applause to the whole team.</li> </ol> |
| SAFETY MEASURES        | <ul style="list-style-type: none"> <li>▪ All the participants will have the appropriate space between them to feel comfortable.</li> <li>▪ Sharp tools will not be used.</li> <li>▪ Assistance will be given during the activities</li> </ul>   |
| INNOVATION/ADDED VALUE | The creation of figurines with clay can be a therapeutic and cathartic experience, allowing individuals to express their emotions and release stress. The act of sharing and showcasing these figurines can facilitate meaningful conversations and connections among participants.   |

CERAMIC (hands-on technical skills)

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| ACTIVITY TITLE               | <b>Plate</b>   |
| AIM                          | The aim of this activity is to increase participants' skills on rolling pin method.  |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Improve motor skills.</li> <li>▪ Get familiar with the use of a rolling pin.</li> <li>▪ Exhibit patience and persistence.</li> </ul>  |
| TEACHING METHOD(S)           | Guided activity  |
| N° OF PARTICIPANTS           | 6  |
| DURATION (in minutes)        | 120 minutes  |
| MATERIALS NEEDED             | <p>Per participant:</p> <ul style="list-style-type: none"> <li>▪ 1 piece of clay</li> </ul> <p>Per participant (or per 2):</p> <ul style="list-style-type: none"> <li>▪ 1 rolling pin</li> <li>▪ 1 plastic card</li> <li>▪ 1 knife or pin tool</li> <li>▪ Some water</li> </ul>  |
| PREPARATION STEPS            | <ol style="list-style-type: none"> <li>1. Prepare clay and tools.</li> <li>2. Provide a rolling pin to each participant or per 2.</li> </ol>   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Provide a handful of clay to each participant.</li> <li>2. By rolling the pin on the clay make sure that the thickness of clay is equally distributed.</li> <li>3. Try to keep a thickness of 2 cm.</li> <li>4. Smooth both sides with a plastic card.</li> <li>5. Decide the form and size of the plate and cut it with a knife or pin tool accordingly. You can use another object as mold by putting it on the top of the clay sheet and cut it around it.</li> <li>6. Cut slits to help remove the clay smoothly.</li> <li>7. Use the rest of the clay to build up the edges of the plate.</li> <li>8. While turning the plate around, build up the edges. By placing the plate on a paper sheet, it will make it easier to turn it around.</li> <li>9. Curve the edges up.</li> <li>10. Smooth the edges by using a small piece of wet clay.</li> </ol> |
| DEBRIEFING/REFLECTION        | Participants reflecting on what was easy or difficult on this activity   |
| TIPS AND HINTS               | <ul style="list-style-type: none"> <li>● To distribute the thickness of the clay evenly, participants may use wooden “Slab Thickness Sticks for Clay”.</li> </ul>  |

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| ACTIVITY TITLE               | <b>Plate</b>   |
| AIM                          | The aim of this activity is to increase participants' skills on rolling pin method.  |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Improve motor skills.</li> <li>▪ Get familiar with the use of a rolling pin.</li> <li>▪ Exhibit patience and persistence.</li> </ul>  |
| TEACHING METHOD(S)           | Guided activity  |
| N° OF PARTICIPANTS           | 6  |
| DURATION (in minutes)        | 120 minutes  |
| MATERIALS NEEDED             | <p>Per participant:</p> <ul style="list-style-type: none"> <li>▪ 1 piece of clay</li> </ul> <p>Per participant (or per 2):</p> <ul style="list-style-type: none"> <li>▪ 1 rolling pin</li> <li>▪ 1 plastic card</li> <li>▪ 1 knife or pin tool</li> <li>▪ Some water</li> </ul>  |
| PREPARATION STEPS            | <ol style="list-style-type: none"> <li>1. Prepare clay and tools.</li> <li>2. Provide a rolling pin to each participant or per 2.</li> </ol>   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Provide a handful of clay to each participant.</li> <li>2. By rolling the pin on the clay make sure that the thickness of clay is equally distributed.</li> <li>3. Try to keep a thickness of 2 cm.</li> <li>4. Smooth on both sides with a plastic card.</li> <li>5. Decide the form and size of the plate and cut it with a knife or pin tool accordingly. You can use another object as mold by putting it on the top of the clay sheet and cutting it around it.</li> <li>6. Cut slits to help remove the clay smoothly.</li> <li>7. Use the rest of the clay to build up the edges of the plate.</li> <li>8. While turning the plate around, build up the edges. By placing the plate on a sheet of paper, it will make it easier to turn it around.</li> <li>9. Curve the edges up.</li> <li>10. Smooth the edges by using a small piece of wet clay.</li> </ol> |
| DEBRIEFING/REFLECTION        | Participants reflect on what was easy or difficult on this activity  |
| TIPS AND HINTS               | <ul style="list-style-type: none"> <li>▪ To distribute the thickness of the clay evenly, participants may use wooden "Slab Thickness Sticks for Clay".</li> <li>▪ If they are not familiar with rolling pin use, dedicate some minutes to let them practice with rolling on the desk.</li> </ul>   |
| SAFETY MEASURES              | Make sure there is enough room around each student to roll without hurting each other.   |

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| INNOVATION/ADDED VALUE | Creating their own household utensil builds self-confidence of the participants.   |
| VARIANT                | Furthermore, participants can decorate the plate by creating textures by adding clay in coils or by drawing and pinching.  |
| SUGGESTED READINGS     | <a href="https://www.wikihow.com/Slab-Clay">https://www.wikihow.com/Slab-Clay</a>  |
| REFERENCES AND SOURCES | <a href="https://youtu.be/8XH7Eak44Qo">https://youtu.be/8XH7Eak44Qo</a><br><a href="https://www.instructables.com/Slab-Thickness-Sticks-for-Clay/">https://www.instructables.com/Slab-Thickness-Sticks-for-Clay/</a> |

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| ACTIVITY TITLE               | <b>Tile</b>  |
| AIM                          | The aim of this activity is to increase participants' skills on creating ceramics using a frame.   |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Learn about ceramic tiles history.</li> <li>▪ Learn how to handle trimming tools.</li> <li>▪ Experiment decoration techniques on clay.</li> </ul>   |
| TEACHING METHOD(S)           | Guided exploration   |
| N° OF PARTICIPANTS           | 10   |
| DURATION (in minutes)        | 120 minutes  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Board approx. 15x15 cm per participant</li> <li>▪ Wooden trimming tool</li> <li>▪ Wooden modelling tools</li> <li>▪ Loop tool</li> <li>▪ Potter's Needles</li> </ul>  |
| PREPARATION STEPS            | <ol style="list-style-type: none"> <li>1. Brief introduction of ceramic tiles history, focus on traditional craft.</li> <li>2. Prepare a thin wooden board or cardboard for each participant approx. 15x15 cm, each.</li> </ol>  |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Create a thick slab of clay 3-5 cm.</li> <li>2. With the use of the board make the tile even by cutting the slab into tiles.</li> <li>3. Decorate or draw the surface of the tile with any tool. (You may suggest a specific subject e.g. retrieved from local traditions)</li> <li>4. In case of installing the tile on the wall make sure to carve in some lines on the back surface if the tile is thick or scratch the surface if the tile is thin. In case of hanging the tile on the wall with a mechanism, with the use of a modelling tool press down and forward to create a notch hole.</li> </ol> |
| DEBRIEFING/REFLECTION        | Where would you like to place your tile? Do you imagine the group's tiles to co-exist somewhere?   |

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| TIPS AND HINTS         | In case you want to create a unified installation with all the tiles make sure that the participants will have the same board and slab size.  |
| SAFETY MEASURES        | Explain how to use the trimming tools. It's better to use wooden tools.   |
| INNOVATION/ADDED VALUE | Relate how people used to make ceramic tiles in the past and appreciate how technology has advanced to produce industrial ceramic tiles for usage in buildings and beyond.  |
| VARIANT                | Participants can create more than one tile using a bigger slab and board and then cut smaller tiles with the use of smaller boards. For example, in order to create 9 slabs, use 1 big board and the 1/3 board to divide the slab into 3 horizontal and vertical. |
| SUGGESTED READINGS     | <a href="https://www.britannica.com/art/azulejo">https://www.britannica.com/art/azulejo</a>   |
| REFERENCES AND SOURCES | <a href="https://youtu.be/gLpW7YldwzA">https://youtu.be/gLpW7YldwzA</a>   |

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| ACTIVITY TITLE               | <b>Slab building sculpture</b>   |
| AIM                          | The aim of this activity is to increase participants' skills in creating a slab-built pot.   |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Increase knowledge of the timeless slab-pottery history, from ancient to contemporary times.</li> <li>▪ Understand the concept of creating geometric forms.</li> <li>▪ Express artistically by designing a unique geometrical ceramic piece.</li> <li>▪ Demonstrate appropriate use of art materials and supplies.</li> </ul> |
| TEACHING METHOD(S)           | Guided exploration   |
| N° OF PARTICIPANTS           | 6  |
| DURATION (in minutes)        | 240 minutes  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Clay</li> <li>▪ Large canvas board</li> <li>▪ Slab roller</li> <li>▪ Spray bottle</li> <li>▪ Scoring tool</li> </ul>  |
| PREPARATION STEPS            | Present the slab pottery technique and history. Slab pots are typically more angular pieces with geometric forms. You may show photographs or present ceramic pieces live.   |

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| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Sketch a slab-built pot on paper.</li> <li>2. Take a prepared piece of clay and form it into a cube or cylinder.</li> <li>3. Start with your palm on top of the cube or cylinder. Then, lean on top of the clay slowly to compress or flatten.</li> <li>4. Flip the clay to the other side and repeat the process (approx. 4 times).</li> <li>5. The clay will start taking the form of a slab. Work the body of the clay until it is about 2-3 cm.</li> <li>6. Even the thickness with a slab roller.</li> <li>7. Create as many slabs needed for the project.</li> <li>8. Prop the slab into what will be its final resting place.</li> <li>9. Slip and score the edges of the slabs with some water to join the parts together.</li> <li>10. Attach the bottom</li> <li>11. Cut out the excess clay from the bottom slab.</li> </ol> |
| DEBRIEFING/REFLECTION  | Present the piece to the group by describing the process of creating this artwork (your inspiration, the concept, any difficulties, and how you overcame them) and your emotions during this time.  |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>▪ The students should work slowly with the clay to start. Too quickly could break the bondages between clay particles.</li> <li>▪ In case soft slabs slump, use something like a textbook or box as structural support.</li> </ul>   |
| SAFETY MEASURES        | Make sure there is enough room around each participant to roll and place their slabs.   |
| INNOVATION/ADDED VALUE | Participants get more into the artistic process of creating authentic artwork. The preparation (creation of draft design/sketches) helps the participants to improve planning skills.   |
| VARIANT                | Participants may decorate with remaining clay pieces and/or paint their sculpture with glazes.  |
| SUGGESTED READINGS     | <p><a href="https://gagosian.com/exhibitions/2020/john-mason-geometric-force/">https://gagosian.com/exhibitions/2020/john-mason-geometric-force/</a></p> <p><a href="https://www.wikihow.com/Slab-Clay">https://www.wikihow.com/Slab-Clay</a></p> <p><a href="https://www.clevelandart.org/art/1964.330">https://www.clevelandart.org/art/1964.330</a></p> <p><a href="https://wheelandclay.com/blog/handbuilding-pottery/">https://wheelandclay.com/blog/handbuilding-pottery/</a></p> <p><a href="https://wheelandclay.com/blog/slip-and-score-clay/">https://wheelandclay.com/blog/slip-and-score-clay/</a></p>  |
| REFERENCES AND SOURCES | <p><a href="https://wheelandclay.com/blog/slab-building-lesson-plan/">https://wheelandclay.com/blog/slab-building-lesson-plan/</a></p> <p><a href="https://juliannakunstler.com/ceramics1.php">https://juliannakunstler.com/ceramics1.php</a></p>   |

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| ACTIVITY TITLE               | <b>Pinch pot</b>  |
| AIM                          | The aim of this activity is to get familiar with clay and simple clay technique and gain confidence.  |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Describe what clay feels like.</li> <li>▪ Use only hands to shape the clay.</li> <li>▪ Create a simple structure with clay.</li> </ul>   |
| TEACHING METHOD(S)           | Guided exploration  |
| N° OF PARTICIPANTS           | 12  |
| DURATION (in minutes)        | 60 minutes  |
| MATERIALS NEEDED             | Clay  |
| PREPARATION STEPS            | Pinch pots are some of the oldest archaeological artefacts found on the planet. Present some ancient and modern pinch pots images and live artefacts.   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Begin by forming a smooth ball that fits in your palm (first size).</li> <li>2. Press the thumb into the center half-way to the bottom.</li> <li>3. Revolve the ball while pressing the walls out evenly with the other hand.</li> </ol>  |
| DEBRIEFING/REFLECTION        | What kind of artworks or objects could you create with this technique?  |
| TIPS AND HINTS               | <ul style="list-style-type: none"> <li>▪ Make sure you don't create pockets on the surface of the ball by pressing with your fingers. Instead, use your palms to mold the ball.</li> <li>▪ If you accidentally pinch through the base of the pot, roll the clay into a ball again and start over.</li> <li>▪ The walls can be as thick as you'd like them. However, make sure you don't make them any thinner than 1 cm or they will collapse.</li> </ul> |
| SAFETY MEASURES              | N/A   |
| INNOVATION/ADDED VALUE       | The participants will gain a clear understanding of clay's ability to be manipulated.   |
| VARIANT                      | <p>Use 2 pinch pots to create a hollow sphere.</p> <p>Follow step 1 as above, then split the ball into two pieces. Follow step 2 above for both pieces. Put the two pots together by making it hollowed in the middle. Soften the joint parts with your thumb. Keep forming it until you make it an even sphere. You may use a modelling tool as well to soften the surface.</p>  |
| SUGGESTED READINGS           | <a href="https://juliannakunstler.com/ceram1_pinchpot.html">https://juliannakunstler.com/ceram1_pinchpot.html</a>   |
| REFERENCES AND SOURCES       | <a href="https://juliannakunstler.com/ceramics1.php">https://juliannakunstler.com/ceramics1.php</a><br><a href="https://www.wikihow.com/Make-a-Pinch-Pot">https://www.wikihow.com/Make-a-Pinch-Pot</a><br>Hollowed sphere video: <a href="https://youtu.be/JyHZRaElb-Q/">https://youtu.be/JyHZRaElb-Q/</a><br>Pinch pot video: <a href="https://youtu.be/yn7oTvw8QRY">https://youtu.be/yn7oTvw8QRY</a>  |

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| ACTIVITY TITLE               | <b>Coil pot</b>  |
| AIM                          | The aim of this activity is to learn a coil building technique to make a functional or non-functional pot.   |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Demonstrate basic construction of a coil pot technique.</li> <li>▪ Demonstrate basic slip and scoring technique.</li> <li>▪ Practice coil pot technique and learn it through the required repetition of the process.</li> </ul>   |
| TEACHING METHOD(S)           | Guided activity  |
| N° OF PARTICIPANTS           | 6  |
| DURATION (in minutes)        | 180 minutes  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Clay</li> <li>▪ Mould</li> <li>▪ Wooden trimming tool</li> <li>▪ Modelling tool</li> </ul>  |
| PREPARATION STEPS            | Provide a prepared piece of clay to each participant.  |
| IMPLEMENTATION STEPS         | <p>Coil pots are created by pressing clay coils together.</p> <ol style="list-style-type: none"> <li>1. Create a round base. You may use a mold like a paper tape roll on a slab of clay and cut the exceeding parts. Put the base aside.</li> <li>2. Keeping the fingers flat, form clay into sausage shapes. Roll them into ropes (coils). (0.5-1.5 cm thick).</li> <li>3. Coils are pressed together starting from pressing the first one on the base.</li> <li>4. Use a modelling tool to smooth the surface.</li> <li>5. Gaps are filled with small balls of clay.</li> </ol> |
| DEBRIEFING/REFLECTION        | Review peers' work and ask them what they think and feel about it and what they might change.  |
| TIPS AND HINTS               | <ul style="list-style-type: none"> <li>▪ Define the size of the pot before starting and create the base accordingly.</li> <li>▪ The participant may use a bowl as a mould.</li> <li>▪ The number of ropes depends on how tall the pot would be.</li> <li>▪ Coils should be made quickly to avoid losing too much moisture in the clay.</li> </ul>  |

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| INNOVATION/ADDED VALUE | The ability to quickly reverse orientations using this technique is made possible by letting the flat coils become leather firm. The range of sculptural forms you can create is another benefit.  |
| VARIANT                | The top of the pot could have a different shape, instead of a straight rope, e.g. it could be a wavy finish.   |
| SUGGESTED READINGS     | <a href="https://americanart.si.edu/artwork/coiled-pot-36246">https://americanart.si.edu/artwork/coiled-pot-36246</a><br><a href="https://wheelandclay.com/blog/coiling-pottery/#:~:text=of%20coil%20pottery.-,How%20old%20are%20coil%20pots%3F%20(a%20brief%20history),Asia%20than%20in%20other%20regions.">https://wheelandclay.com/blog/coiling-pottery/#:~:text=of%20coil%20pottery.-,How%20old%20are%20coil%20pots%3F%20(a%20brief%20history),Asia%20than%20in%20other%20regions.</a>                         |
| REFERENCES AND SOURCES | Sources: <a href="https://juliannakunstler.com/ceramics1.php">https://juliannakunstler.com/ceramics1.php</a><br><a href="https://juliannakunstler.com/ceram1_coil1.html">https://juliannakunstler.com/ceram1_coil1.html</a><br><a href="https://www.theclaystudio.org/uploads/attachments/ckbb1ha3902xt8kcjg6wzuz5f-coilbowls.pdf">https://www.theclaystudio.org/uploads/attachments/ckbb1ha3902xt8kcjg6wzuz5f-coilbowls.pdf</a><br>Video: <a href="https://youtu.be/yn7oTvw8QRY">https://youtu.be/yn7oTvw8QRY</a> |

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| ACTIVITY TITLE               | <b>Clay balls</b>   |
| AIM                          | The aim of this activity is to get familiar with clay properties and have fun creating a structure.   |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Exercise fine motor skills of the small muscles of the hands.</li> <li>▪ Decrease stress and anxiety by this repetitive exercise.</li> <li>▪ Express artistically by creating unique forms.</li> </ul> |
| TEACHING METHOD(S)           | Guided exploration<br><br>Experimentation   |
| N° OF PARTICIPANTS           | 12  |
| DURATION (in minutes)        | 120 minutes   |
| MATERIALS NEEDED             | Clay  |
| PREPARATION STEPS            | Provide a prepared piece of clay to each participant.   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Roll small balls of clay between the thumb and pointer finger and ring finger.</li> <li>2. Start pressing them together in order to create a surface and then a structure.</li> </ol>                 |
| DEBRIEFING/REFLECTION        | Let the participants compare the different structures they created.   |
| TIPS AND HINTS               | You may start by creating a sketch or let the students improvise while building up the structure.   |
| INNOVATION/ADDED VALUE       | A simple activity that can help participants to improve their relation and confidence with clay.  |

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| REFERENCES AND SOURCES | <a href="https://www.theottoolbox.com/clay-fine-motor-strengthening-exercises/">https://www.theottoolbox.com/clay-fine-motor-strengthening-exercises/</a> |
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| ACTIVITY TITLE               | <b>Glazing</b>   |
| AIM                          | The aim of this activity is to understand and apply glazing technique on a ceramic surface.  |
| TRAINEE(S) PROFILE(S)        | Any, with hand movement ability.   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Practice the use of glazes.</li> <li>▪ Apply glazing on a ceramic surface.</li> <li>▪ Tell the differences of glazes.</li> </ul>  |
| TEACHING METHOD(S)           | Guided activity  |
| N° OF PARTICIPANTS           | 6  |
| DURATION (in minutes)        | 240 minutes  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Clay</li> <li>▪ Sponge</li> <li>▪ Wax resist</li> <li>▪ Brushes</li> </ul>  |
| PREPARATION STEPS            | Make sure that the object is fired in the kiln to make it hard but porous before you glaze. The exact temperature to fire your object depends on its size and type of clay.  |
| IMPLEMENTATION STEPS         | <p>The general process of glazing ceramics is by mixing the glazes, applying the glaze to bisque-ware, letting it dry, then finally loading it into the kiln for the glaze firing. The kiln is slowly brought up to the appropriate temperature for the silica in the glaze to melt, then slowly cooled again.</p> <ol style="list-style-type: none"> <li>1. If you notice any bumps on the object that aren't supposed to be there, sand them off using 100 grit sandpaper. Be sure to wipe the object afterward with a damp sponge to remove dust created during sanding.</li> <li>2. Wipe the ceramic with a damp sponge before you begin and whenever it gets dirty.</li> <li>3. Apply wax to the base of your object, and wherever two removable parts meets.</li> <li>4. Stir each pre-mixed glaze thoroughly. Follow the instructions on the packaging and stir until there is no sludge on the bottom or watery layer on top. You may want to deflocculate your glaze with Epsom salt. This simple process will keep the sludge forming particles in suspension. Fill a small clear cup with 1/4 cup or 60ml of water per 5-gallon bucket of glaze, slowly sprinkle Epsom salt into the water and stir, add the salt until it is saturated (when you have enough salt in the water it will no longer dissolve), when you see salt on the bottom of your</li> </ol> |

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|                        | <p>cup you have reached the appropriate suspension. Add this liquid to your glaze and stir completely.</p> <ol style="list-style-type: none"> <li>5. Pour each glaze into a small dish with its own brush. Keep each color separate and use different brushes to avoid mixing them.</li> <li>6. Apply the underglaze with your brushes. Decorate the object however you wish using brushes dipped in the underglazes. This is an open-ended process, and you may choose to get creative and drip, flick, or even spray the glaze on if you want a different effect than detailed brushwork. It is also completely acceptable to cover the entire surface with a single underglaze if you want a simple, solid color.</li> <li>7. Scrape off undesired glaze with a metal object that you only use for clay workshops. If you apply glaze in the wrong place, or if it begins to drip, scrape it off with a knife or other metal object. Wipe with a damp sponge afterward.</li> <li>8. Glaze the inside of hollow containers with narrow openings. If you are glazing a ceramic pot, mug, or other object with an inside surface, it may be difficult to see inside or reach in with the brush. Instead, you could pour a small amount of glaze inside and roll the object around in your gloved hands to apply it evenly.</li> <li>9. Let each layer of glaze dry before applying the next.</li> <li>10. Finish the underglaze process by applying an overglaze. Overglaze creates a glossy, protective finish over the surface of the object.</li> <li>11. Fire the glaze according to instructions. Glazes are either low temperature or high temperature, and firing them at the wrong setting may cause the ceramic to break or the glaze fails to set.</li> </ol> |
| DEBRIEFING/REFLECTION  | Your thoughts after the lesson. How did it go?  |
| TIPS AND HINTS         | <p>Wear disposable gloves while handling the ceramic object to keep it as clean as possible. Avoid rinsing or dripping excess water onto the ceramic. Use each side of the sponge sparingly to keep it as clean as possible; you may want to have several on hand.</p> <p>Keep in mind the final color of each glaze when you choose your design.</p> <p>Intentional drips are often used to great effect by ceramic artists but be aware that thick drips may alter the texture of the pottery and could cause improper firing.</p> <p>For participants with minimum ability to recognize colors, you may relate the colors with smells and other senses.</p>  |
| SAFETY MEASURES        | Always wear a respirator mask to avoid inhaling dry glaze particles, and work outside or in a well-ventilated room. Do not let anyone near the work area without a respirator mask. Gloves and safety goggles are recommended.  |
| INNOVATION/ADDED VALUE | The participants will understand the different types of glazes that can provide color and texture to a ceramic surface  |

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| VARIANT                | Making your own glasses: If you do decide to mix a dry glaze powder with water, follow the manufacturer's instructions carefully or your glaze may not achieve the desired characteristics.  |
| SUGGESTED READINGS     | <a href="https://potteryhow.com/how-to-glaze-pottery-without-a-kiln/">https://potteryhow.com/how-to-glaze-pottery-without-a-kiln/</a>  |
| REFERENCES AND SOURCES | <a href="https://www.wikihow.com/Glaze-Pottery">https://www.wikihow.com/Glaze-Pottery</a><br><a href="https://www.thecrucible.org/guides/ceramics/how-to-glaze/#:~:text=The%20general%20process%20of%20glazing,melt%2C%20then%20slowly%20cooled%20again.">https://www.thecrucible.org/guides/ceramics/how-to-glaze/#:~:text=The%20general%20process%20of%20glazing,melt%2C%20then%20slowly%20cooled%20again.</a> |

## PROFESSIONAL ARTISTRY

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| ACTIVITY TITLE               | <b>Generate your own idea: feel your inner self</b>   |
| AIM                          | <p>Ceramic workshops allow you to express your personal emotions, your most intimate feelings, giving space to your imagination and creativity. They promote the development of young people's socio-emotional skills, both intrapersonal (linked to the self) and interpersonal ones (linked to the relationship with others) and so as to combat exclusion and promote social integration.</p> <p>During this initial workshop, the goal is therefore to promote individual expressiveness and enhance one's creativity (need to nurture your creativity and your inner artist)</p> |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Feel your emotions</li> <li>▪ Enhance the ability to explore oneself deeply (digging deeper into your mindset)</li> <li>▪ Be able to express your emotions, in a non-verbal way and through artistic-manual practice</li> <li>▪ Enhance creativity, working on imagination, ideation, development of ideas</li> <li>▪ Encourage artistic expression</li> </ul>   |
| TEACHING METHOD(S)           | The trainer helps the learner to reflect on himself/herself, inviting them to think of an object, to imagine an object that will then be reproduced with clay. What form will this object take? What will it be used for? Why this object? What does it mean for you?   |
| DURATION (in minutes)        | 2 hours   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ paper sheets</li> <li>▪ colors</li> </ul>  |

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| PREPARATION STEPS      | Each participant will be provided with a paper sheet and some colours to start elaborating a sketch of the artwork  |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Ideate: think about the object, imagine it mentally, generate the idea on a mental level before sketching</li> <li>2. Draw: start drawing the sketch and with the help of some markers and erasers try to reproduce your object. Using different colors, you can express your inner feelings and emotions</li> <li>3. Practice: better define the shape, improve the quality of the sketch, and add any additional elements, including decorative ones.</li> <li>4. Finalize: finalize your sketch. Later, from this sketch you will realize your handmade artwork with the use of the clay.</li> </ol> |
| DEBRIEFING/REFLECTION  | <p>For the trainer: ask the participants what their feelings and emotions are when sketching. Do you like your sketch? What would you like to improve?</p> <p>Remember: drawing and sketching should be a relaxing moment, thus avoiding stress. The goal is not to get a perfect and impressive sketch.</p> <p>For the participant: try to boost your imagination, starting from very abstract things, for example: how would you represent the waves of the sea? What form do they have? How would you represent the breath of the wind? What form does it have? And the flap of a flame? A mountain?</p>                                       |
| TIPS AND HINTS         | <p>For the trainer: promote individual creativity and avoid any comments or corrections about the quality of the drawing/sketch. It's a very intimate and individual phase, whose goal is to allow the participant to express innate feelings and emotions freely and without constraints.</p> <p>Some suggestions for the participants:</p> <ul style="list-style-type: none"> <li>▪ Use your imagination</li> <li>▪ Map your emotions</li> <li>▪ Don't be afraid to make mistakes</li> <li>▪ Have fun</li> <li>▪ Find your inner self and your own mantra</li> </ul>  |
| INNOVATION/ADDED VALUE | Verbal language is replaced by artistic practice as main form of individual expression. The artistic practice becomes part of a pedagogical pathway, where the individual learns to discover himself/herself and to tell others about himself/herself   |

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| ACTIVITY TITLE                  | <b>Haptic perception: let's discover the clay!</b>   |
| AIM                             | In this phase, participants have a very first contact with the clay. As a participant, you start exploring the clay and begin manipulating it, while studying its consistency, its texture etc. It is a very exploratory phase where the participant uses the 5 senses (specifically touch).   |
| TRAINEE(S) PROFILE(S)           | Participants, Trainers, Assistants   |
| LEARNING OBJECTIVES<br>(min. 3) | <ul style="list-style-type: none"> <li>▪ Enhance sensorially, mainly touch</li> <li>▪ Generating surprise in front of something unknown (it's a very first contact with the clay)</li> <li>▪ Encourage the participant to explore, experiment, manipulate and shape without being afraid of making mistakes</li> </ul>   |
| TEACHING METHOD(S)              | In this phase, the trainer leaves the participant free to explore the clay, inviting him/her to perceive the consistency, the sense of heat or cold (temperature, etc.), and the texture of the clay. It is a truly experimental and exploratory phase.  |
| DURATION (in minutes)           | 2 hours  |
| MATERIALS NEEDED                | <ul style="list-style-type: none"> <li>▪ 1 piece of clay (white, black, red, as needed)</li> <li>▪ water (to be able to shape the clay)</li> </ul>   |
| PREPARATION STEPS               | <ul style="list-style-type: none"> <li>▪ Get a worktable (a surface where to work). NB. choose a porous and not smooth worktable, to prevent the clay from sticking as it is damp originally. Therefore, avoid plastic worktables and prefer wooden or marble ones</li> <li>▪ Find the materials: remember that there are two main types of clay available on the market, the white and the red. If you combine red and white clay, the object will already be originally colored (even if the final effect is seen only after firing).</li> </ul>   |
| IMPLEMENTATION STEPS            | <p>During this workshop you start exploring the clay with its characteristics, it is an exploratory phase. Very important is the exercise, the practice: focus on the realization phase, where you model, you give the shape, you change the shape, you develop your manual skills. You can also make some mistakes. If you fail, don't worry, and try again.</p> <p>Shaping: start shaping from very simple objects. Try to manipulate and shape small clay balls and try to reproduce very simple objects (an animal, a flower, a glass etc.)</p> <p>Improving: through exercise and shaping more and more times, you will eventually obtain a homogeneous mass (a clay free of any impurities) ready to be processed in the following phases.</p> |
| TIPS AND HINTS                  | <p>Some technical tips:</p> <ul style="list-style-type: none"> <li>▪ When shaping the clay, be careful about how much water you need. The more you manipulate/shape with your hands, the more the clay in contact with the air tends to dry quickly</li> </ul>   |

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|                        | <ul style="list-style-type: none"> <li>▪ Be careful that: the more you manipulate and touch the clay, the more the clay will be malleable and easy to manipulate, as it dries out very easily by evaporating the water</li> </ul> |
| INNOVATION/ADDED VALUE | This activity is based on direct experimentation by the individual and on learning by doing.  |
| SUGGESTED READINGS     | <a href="https://www.youtube.com/watch?v=48HW9kQXL64">https://www.youtube.com/watch?v=48HW9kQXL64</a>   |

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| ACTIVITY TITLE               | <b>Clay modelling: improve your manual and artistic skills</b>  |
| AIM                          | The objective of this activity is to explore the different steps when transforming the clay (i.e., the material in its original state) into fired clay, mainly known as “terracotta”. Terracotta is a semi-finished product, so it is not the final artwork. The final artwork will be called “ceramics”.   |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Develop critical thinking when selecting materials, generating ideas, carrying out the discovery process of clay shaping and modelling</li> <li>▪ Improve manual and artistic skills</li> <li>▪ Enhance self-confidence in one's abilities</li> <li>▪ Develop empathy when working with others</li> <li>▪ Know the main techniques of clay processing (wick technique, lathe technique, slab technique) and know how to adequately select the correct tools to implement one or more of these techniques</li> </ul>  |
| DURATION (in minutes)        | 4 hours   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Molds</li> <li>▪ Tools for carving and processing: rolling pins, slats, awls (which allow you to carve, shape, decorate etc.).</li> <li>▪ Wooden sticks and/or toothpicks</li> <li>▪ Lathe</li> </ul>  |
| PREPARATION STEPS            | The preparation phase concerns the ability of everyone to identify which are the most suitable materials, the most suitable tools to realize a specific artwork.  |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Modelling: the participant starts realizing the object, starting from basic shapes to more detailed ones. You have two possibilities: create a new and non-existing object or rethink an object that already exists, reinvent it in some way. Here you can play with fantasy: do you want to make a cup? Why don't you make the shape of a dolphin and make sure that the tail is the handle of the cup itself? And again, other ideas: create a teapot with two sleeves etc. or why not have atypical handles? E.g. shaped like a tree branch or an octopus' tentacle</li> </ol> |

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|                        | <p>2. Exploring: this phase is very manual and experimental one, so you will need more time. You can build (add clay) but also deconstruct (remove parts of clay) while creating your own object. This aspect of experimentation is fundamental in an active and non-passive learning mode, based on experimentation, manual practice etc. and you are the direct learner in your own learning pathway</p> <p>3. Improving: at this stage, you improve the level of complexity of the technique, e.g. by creating a bas relief or a high relief (using the clay). There are also studies of physics, resistance and mechanics that come into play during clay manipulation and ceramic workshops</p> |
| DEBRIEFING/REFLECTION  | It is a very manual phase that can be carried out both individually and in groups. Everyone in the group can implement a specific task: for example, there are those who shape, there are those who make the final artwork and those who decorate it, embellish it. Or participants can work together on the same product. In any case, group work will foster dialogue and develop a sense of empathy among the participants  |
| TIPS AND HINTS         | It is a long and complex phase; the participant must therefore be patient and not get demotivated at the first mistake or accident while modelling (if you fail, just try again!)  |
| INNOVATION/ADDED VALUE | Innovation in ceramic workshops can lead to enhanced creativity and increased engagement of the individuals (allowing them to experiment and create new handcrafted products)  |

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| ACTIVITY TITLE               | <b>The pottery decorating process: let's create your own artwork!</b>   |
| AIM                          | <p>In this workshop, the participant better understands how clay, once fired, and transformed into terracotta (fired clay), can then be finally transformed into the artwork (the ceramic)</p> <p>There are therefore three main processing steps: clay, terracotta, ceramics before getting the final product.</p> <p>At the end, the ceramic will be decorated, and the aesthetic beauty of the object will be evaluated, as well as its general quality.</p> |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Improve thematic knowledge and technical skills related to ceramic and pottery techniques</li> <li>▪ Improve time management skills and cope with frustration</li> <li>▪ Boost personal imagination and fantasy</li> <li>▪ Improve personal aesthetic sense</li> </ul>   |
| DURATION (in minutes)        | 8h (without considering the drying and cooking phases – from clay to fired clay and then ceramics – as they can take several days)  |

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| MATERIALS NEEDED       | <ul style="list-style-type: none"> <li>▪ Oven</li> <li>▪ Enamel (different colors including white)</li> <li>▪ Crystalline (high temperature resistant crystalline. You can choose different colors)</li> <li>▪ Brushes for decoration</li> <li>▪ Stencil for decoration</li> <li>▪ Lathe</li> </ul>   |
| PREPARATION STEPS      | <p>Research and selection of materials, including the choice of suitable collars (according to their resistance to high temperatures)</p> <p>Before decorating and painting your artwork, you can also make some simple sketches, pre-decoration drawing sketches.</p>  |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Take your object (made of clay) and let it dry outdoors for a minimum of 7 days to a maximum of 15 days</li> <li>2. Once the object is dried, put it in the oven to be cooked (when cooked, it will be no more called “clay” but “fired-clay/terracotta”) – 1<sup>st</sup> cooking</li> <li>3. Once cooked, just use white enamel (if you want to decorate your object later with other colors) or just use a colored enamel</li> <li>4. If you use white enamel, let it rest 24 hours before decorating and painting it</li> <li>5. It's time for decoration: you can use colored crystalline, resistant to high temperatures (950°-1000°)</li> <li>6. Put the object once again in the oven and you will get your final artwork “the ceramic” (we recommend an oven with 220 volts or 380 volts supply) – 2<sup>nd</sup> cooking</li> </ol> |
| DEBRIEFING/REFLECTION  | <p>Reflect on the following questions: Did you choose the good crystalline (resistant enough to high temperatures)? Do your colors stick well or peel off? Try to refine more and more your technique and expertise when modelling ceramics.</p>  |
| TIPS AND HINTS         | <p>Remember that it is possible to evaluate the quality of the final product only after the 2<sup>nd</sup> cooking</p>  |
| SAFETY MEASURES        | <p>Be careful when using oven (220 volts or 380 volts supply)</p>   |
| INNOVATION/ADDED VALUE | <p>The innovation lies in the fact that each participant will be able to perfectly know the different coloring techniques to be able to critically choose the most suitable crystalline and decoration technique. It is also a phase in which the imagination and the development of the personal aesthetic sense are strongly encouraged. Moreover, when decorating, the participant integrates ceramics with other art forms or disciplines, such as painting.</p>  |

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| ACTIVITY TITLE               | <b>Function vs aesthetic: how to assess the quality</b>  |
| AIM                          | The goal is to evaluate both the aesthetic and the quality (in terms of excellence) of your ceramic.   |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Develop critical thinking</li> <li>▪ Improve soft skills: communicate, share and debate with others</li> </ul>  |
| DURATION (in minutes)        | 2 hours  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Flipchart and post it to write down any feedback, comments</li> </ul>   |
| IMPLEMENTATION STEPS         | <ul style="list-style-type: none"> <li>▪ Evaluate the aesthetic of your artwork: are the colors clearly visible in the final object? Can you see any flaws in your ceramic?</li> <li>▪ Evaluate the processing: what worked well and what did not work at all during the different steps? How was your experimentation process? Did you like the experience?</li> <li>▪ Evaluate the product compliance: did you meet your initial expectations? Do you like your artwork? How much do you like it?</li> <li>▪ Exchange with your team: exchanging with others is a great opportunity for reflection and learning together. Do they like or dislike your artwork?</li> </ul> <p>Generally, when evaluating clay, consider the following factors too: texture (smooth and consistent texture); plasticity (ability to be easily shaped); color (changing accordingly to its composition and firing temperature)</p> |
| DEBRIEFING/REFLECTION        | Ceramic workshops allow you to develop a series of skills that go far beyond manual skills and artistic-manual practice. In fact, a series of technical and relational skills, both intrapersonal and interpersonal, are strengthened. In addition, through ceramic workshops, you get knowledge, experience, and sectoral expertise.  |
| TIPS AND HINTS               | Don't stress and be shamed: remember that quality also depends on experience and constant practice. You should practice more and for several years before being a high-quality ceramist.   |
| INNOVATION/ADDED VALUE       | The innovation lies precisely in the fact that the artistic expression of ceramics is used within a non-formal training context and with the aim of developing the knowledge of oneself, one's creativity, one's manual skills and thus improving the sense of self-esteem despite any cognitive or physical disabilities.   |

SAFETY AT WORK

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| ACTIVITY TITLE               | <b>Safety ceramic studio: general rules</b>   |
| AIM                          | The aim of this activity is to introduce participants to the general security measures to be taken during the implementation of ceramic workshops   |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Understanding the general rules of conduct, possible behaviors to be adopted in order not to incur risks for the person and for the places when implementing ceramic workshops</li> <li>▪ Understanding the safety of materials and their intended use</li> <li>▪ Assessing the safety and compliance of a laboratory, a workspace</li> <li>▪ Understanding the safety conditions to be ensured indoors, specifically within ceramic laboratories.</li> </ul>  |
| TEACHING METHOD(S)           | Informative and introductory plenary session with all participants  |
| N° OF PARTICIPANTS           | 10-15   |
| DURATION (in minutes)        | 3 hrs.  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Paper, pen, pencil for taking notes.</li> </ul>  |
| PREPARATION STEPS            | <p>The trainer introduces the topic of safety in a ceramic workshop, using a PowerPoint presentation that is easy for learners to understand. The presentation will deal with main aspects related to the safety of the place as well as the correct use of materials (being present in ceramic laboratories different chemical and even toxic materials, such as colored powders)</p> <p>The correct information of learners on safety measures is an initial and fundamental precondition for the implementation of any ceramic workshops and so to avoid potential risks. Clear and precise instructions must also be provided, so as to know how to manage possible incidents and anomalies that put safety at risk</p>   |
| IMPLEMENTATION STEPS         | <p><b>1. Introduction</b></p> <p>Specific risks to people's health and safety may also arise during ceramic workshops, in relation to the nature of the exercises, the hazardous nature of the equipment and materials used and possible exposure to physical, chemical and biological agents.</p> <p>Artists, artisans, designers, trainers and trainees in general are exposed to several potentially hazardous materials and processes in the ceramic studios. Knowledge of hazards and proper studio procedures, coupled with an attitude of respect and mental alertness, will ensure that our workspaces are safe and healthy.</p> <p>Both the trainers and the trainees have the responsibility to be physically and mentally alert when managing clay, aware of safety and health issues, follow rules and procedures designed to protect them, and report all incidents or accidents so that steps may be taken to prevent recurrence.</p> |

## **2. General rules and main procedures**

- Both the trainers and the trainees review, discuss, and follow the rules and procedures outlined in this lesson plan
- Personal protective equipment will be explained and demonstrated at the beginning of each ceramic workshop, if needed
- All ceramic workshops shall keep appropriate First Aid equipment and supplies
- Both the trainers and the trainees should wear hearing, eye, face, and personal protective equipment
- Within a ceramic workshop, all installations and devices should undergo regular technical maintenance to eliminate, as quickly as possible, any defects detected which may affect the safety and health of both the trainers and the trainees

## **3. Manage emergencies**

- In the event of an emergency, call the police or other emergency numbers
- In the event of fire: sound the alarm, contain, or fight the fire only if possible and practical to do so, evacuate yourself and others from the building.
- All accidents, including those which result in injuries requiring only First Aid or those which only involve property damage shall be reported to faculty members in each ceramic workshop verbally as well as using the Incident & Accident Form
- Any illness or physical impairment which may be related to your artwork (e.g. skin problem, headaches, nausea, etc.) shall be reported to your tutor immediately.

## **4. Ensure safety for participants with disabilities**

During ceramic workshops, we must ensure that floors, in general, are fixed, stable and non-slip as well as free of protuberances, hollows or dangerous inclined planes, where spills of liquids or putrescible substances are routinely expected the surface must be even impermeable and with a sufficient slope to quickly direct liquids towards the collection and drainage points; if they remain wet, they must be permanently equipped with pallets or grating (if workers are not provided with suitable waterproof footwear).

Windows, skylights, and ventilation devices in general should be safely opened, closed, adjusted and secured by workers.

## **5. Other factors to be taken into consideration to ensure safety during ceramic workshops**

- Clear instructions on where the emergency exits are located must be provided to all participants in the ceramics workshop. Emergency exits must be clearly indicated by emergency signals and panels

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|                        | <ul style="list-style-type: none"> <li>▪ Clear instructions on how to provide first aid in the event of accidents must be provided for all participants in pottery workshops. Possible accidents involve burns, cuts and more serious injuries. Its best to have a first aid kit in your studio, and can even be mounted in the wall. To avoid potential risks, protect both your hands and your feet. It is highly recommended to handle wear gloves when handling clay or glaze</li> <li>▪ Adequate ventilation conditions of the spaces must be ensured, being exposed to the high temperatures of the kilns during ceramic workshops. Also to take into account the level of humidity of the rooms</li> <li>▪ Consider the lighting conditions of the rooms, trying to prefer natural lighting over artificial lighting</li> </ul> |
| DEBRIEFING/REFLECTION  | Trainers have the responsibility to describe the working area, going through the laboratory and showing to the trainees all safety protocols and emergency tools.  |
| TIPS AND HINTS         | Trainers can distribute a hand-on printed manual and/or printed PPT slides to the participants before starting the activities  |
| SAFETY MEASURES        | All the above  |
| REFERENCES AND SOURCES | <a href="https://sites.ed.gov/backtoschool/health-safety/">https://sites.ed.gov/backtoschool/health-safety/</a><br><a href="https://ceramic.school/how-to-organize-your-pottery-studio/">https://ceramic.school/how-to-organize-your-pottery-studio/</a><br><a href="https://www.firstaidforschools.com/first-aid-in-schools/">https://www.firstaidforschools.com/first-aid-in-schools/</a>  |

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| ACTIVITY TITLE               | <b>Safety ceramic studio – manage and prevent hazard during ceramic workshops</b>   |
| AIM                          | The aim of this activity is to provide knowledge and useful information on how to manage and prevent specific risks regarding materials and products for ceramic processing (including risks arising from the reaction of such products with air, fire, etc.) as well as preventing different types of hazards that may occur.  |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Be able to prevent and recognize risks in advance</li> <li>▪ Be able to manage and implement appropriate precautionary measures</li> <li>▪ Knowledge of specific security protocols</li> </ul>   |
| TEACHING METHOD(S)           | informative and introductory plenary session with all participants  |
| N° OF PARTICIPANTS           | 10-15   |
| DURATION (in minutes)        | 3 hrs.  |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Paper, pen, pencil for taking notes.</li> </ul>  |
| PREPARATION STEPS            | The security measures related to the knowledge of the materials, their treatment and their correct use will be exposed to all the participants thanks to the use of a PowerPoint presentation, prepared in advance by the trainer. The trainer is responsible for informing all participants and ensuring that everyone is properly informed and ready in case of an emergency. |
| IMPLEMENTATION STEPS         | <ul style="list-style-type: none"> <li>▪ <b>Introduction to the concept of hazard and its possible features</b></li> </ul>  |

A hazardous chemical is a status: it is based on an assessment of the intrinsic properties of a chemical substance to cause harm, which is determined by scientific studies from hundreds of organizations throughout the world. Hazards are divided into three groups:

1. **Physical** – chemical properties such as combustibility, explosiveness, flammability, oxidizing, and/or unstable or reactive.
2. **Environmental** – immediate or direct on environment or ecosystem; latent/indirect effect on environment and human life.
3. **Health** – immediate (acute) or latent (chronic) impact on the human body. Health hazards to humans are classified as follows:
  - Acute Toxicity
  - Skin Corrosion/Irritation
  - Serious Eye Damage/Eye Irritation
  - Respiratory or Skin Sensitization (also linked to the inhalation of dust)
  - Germ Cell Mutagenicity
  - Carcinogenicity
  - Reproductive Toxicology
  - Target Organ Systemic Toxicity – Single Exposure
  - Target Organ Systemic Toxicity – Repeated Exposure
  - Aspiration Toxicity

A health hazard substance enters/impacts a human being in one of four ways:

1. Inhalation into the lungs
2. Absorption through skin
3. Absorption through the eyes
4. Ingestion via the mouth

Remember: The amount of dust exposure you will encounter in your ceramic studio should be exceptionally low. But if you engage in an activity that creates dust: mixing dry glazes, cleaning greenware, spray application of glazes – wearing a respirator will limit your exposure and dramatically reduce your risk. Also, keep your space as free of dust as possible by frequent wet mopping or vacuum using hepa filters.

▪ **Equipment's to avoid physical accidents and injuries**

● **For eyes:**

- Safety goggles
- Prescription lenses and sport glasses are not an acceptable substitute for proper, required Industrial safety eye protection.
- Contact lenses should not be worn in Art Studio Environments. Contact lenses may trap or absorb particles or gasses causing eye irritation or blindness.
- Eye protection should fit properly, with or without prescription lenses.

● **Hearing protection:**

- There are two common types of hearing protection: earplugs or earmuffs.
- These workshops are high noise areas and hearing protection is a must even if you are not the one making the noise.

● **Foot protection:**

- Leather shoes with closed toes are best. These protect your feet from most substances used in studios- for example, spills: chemicals, acids, and paints. Open-toed sandals should not be worn in any workshops, and are not permitted
- If you have safety boots wear them and if you know you are going to live in these studios buy some safety footwear.

- **Respiratory Protection:**

- Dust masks must be worn when the activities in these areas are dust producing.
- Local ventilation and air extraction equipment must be utilized in the above studios depending on the nature of your activity.
- If the contaminant is highly toxic or large amounts of toxic material are produced a respirator must also be worn.

- **Body Protection:**

Due to the variety of studio activities students must consider further personal protection that may take many different forms such as leather gloves, nitrile gloves, leather/chemical aprons etc.

#### **Additional safety rules for ceramics**

- **Pottery tool set:**

**Generally, attention must be taken when using sharp objects**

- Ribbon cutter
- Sponge
- Steel kidney
- Wire clay cutter
- Wooden modelling tool
- Metal needle tool
- Potters rib

- **Clay:**

**Inhalation of all clay materials, especially silica, can damage your lungs.**

- All clay bodies contain some free crystalline silica which can scare your lung tissue and cause irreversible loss of breathing capacity.
- Free crystalline silica is present in clay bodies from trace to 50% amounts.
- It is the finest, least visible particles that can hang in the air for hours that are the most dangerous because they are the most easily respirable and because we are less likely to wear a mask when the air seems clear.

**Avoid excessive dust exposure.**

- Buy premixed, wet clay bodies.
- Wear a HEPA filter mask that fits well when mixing clay or cleaning the studio.
- Clean work area before clay scraps have a chance to dry out. Never sweep your studio.
- Clean studio often with a wet mop, wet vac, or a vacuum equipped with a HEPA filter.
- Provide good fresh air exchange in your work area.
- Wear plastic or vinyl-type aprons rather than porous cloth-type aprons.

**Make sure you know what ingredients are in the clays you use.**

- Ask your suppliers if "low free silica" clay bodies are available.
- Avoid use of hazardous compounds (see list under GLAZES) to color your clay bodies.
- Avoid use of Barium Carbonate in an earthenware clay body.
- Avoid use of asbestos contaminated talc in low-fire white and raku clay bodies.

**Wet clay is a good medium for mold growth and bacterial incubation.**

- People with specific types of mold allergies may be affected.
- Shared clay in a group setting could potentially be a medium for bacteria transfer.

- **Glazing:**

**Many glaze materials are hazardous. Those of special concern are listed here:**

- Crystalline silica is present in almost all glazes and can scar lung tissue if inhaled.
- Barium Carbonate, Sodium Borates, and Lead compounds can be present as colorless fluxes in glazes.
- Antimony compounds, Cadmium compounds, Chrome compounds, Lead compounds, Cobalt Chloride, Cobalt Sulphate, Copper Chloride, Copper Carbonate, Copper Sulphate, Iron Chromate, Iron Sulphate, Manganese Dioxide, Nickel compounds, Uranium compounds, and Vanadium compounds can be present as glazes, slips and stains.
- Luster glazes contain toxic mediums as well as toxic metallic compounds.
- Avoid use of these materials whenever possible. If you do use them, take precautions to prevent ingestion as well as inhalation (which can lead to ingested particles) and skin contact. Even though some of these materials cannot be directly absorbed through the skin, invisible particles can become lodged in the crevices of your skin.

**Know what you are using.**

- Call your manufacturer to see if there are any ingredients of concern to you in the commercial glazes, slips, or stains you may be using.
- Read Material Safety Data Sheets and U.S. Dept. of Labor Occupational Health Guidelines for detailed information about the hazardous materials that you use.
- DO Not assume that industrial threshold limits for exposure are safe guidelines.
- Learn distinctions such as: iron oxide is not toxic, but iron sulfate is.
- If you cannot find adequate information about a material, assume hazardous potential.
- Individual sensitivities to hazardous materials vary tremendously and can be affected by medications and health histories as well as genetics.

**Do not eat, drink, or smoke in the glazing area. Do not interchange eating and glazing utensils. Scrub your hands thoroughly after glazing.**

**Use a Ceramic dust filter mask that fits well when mixing, spraying, or sanding glazes.**

- Use a mask for vapors and gasses when working with luster glazes.
- Spray glazes only in a properly constructed, vented and filtered spray booth.
- Make sure that the exhaust of the spray booth is vented so that it does not pollute somebody else's breathing air.
- Used spray booth filters for certain glazes may have to be treated as

toxic waste.

**Do not pollute the environment when discarding unused toxic glaze materials.**

- Reformulate scrap glazes and/or give them to someone who can use them.
- Fire your scrap glazes in a discarded bowl to make them more environmentally stable.
- Take your toxic glaze scraps to toxic waste collection sites.

- **Firing:**

**Kilns are potentially hazardous if they are installed or fired incorrectly.**

- Firings should only be done by those with firing experience and a thorough understanding of all kiln functions and safety controls.

**Touching an element in an electric kiln can be fatal.**

- Never reach into an electric kiln unless all of the switches are turned off.
- Electric kilns that are wired for 3 phases may pass electricity through the elements even when the kiln sitter timer is off. Since no kiln sitters are made for 3 phase wiring, manufacturers adapt them by adding a power relay after the kiln sitter. When the power relay becomes old, the relay may allow electricity to pass through even when the kiln sitter is off. If that is the case, one must turn off the switches to be sure no current is flowing through the elements. Since our power relays started to fail after 5 years, we are changing them every two years.
- As an extra precaution, turn off the kiln at the circuit breaker if you vacuum it or insert any other good conductor into it.

**Firing clay materials in electric and gas kilns produces carbon monoxide, formaldehyde, and sulfur dioxide gases.**

**Firing of glazing materials in electric and gas kilns can produce fumes of the toxic materials discussed above in the glazing section.**

- If you fire below the volatilization point for your specific glaze ingredients this may not be a problem. If firing above, a HEPA dust, fume, mist filter might be necessary for protection. Lead, cadmium, and luster glazes are particularly volatile at low-medium firing ranges.
- Copper, chrome, and tin glazes are volatile in high-firing ranges.

**Salt firings emit highly toxic chlorine gas during the salting process.**

- Gas masks and eye protection are necessary.

**The intense heat and infrared radiation from all kinds of skin firing can damage your eyes.**

- Wear welders' goggles when looking in the kiln spy holes.

**Use of any studio equipment can be hazardous if not operated properly.**

- Receive proper instructions and permissions before operating. Never operate equipment if taking any medication, drugs, or alcohol that could impair your judgment.

**Use of motorized grinders can be very hazardous.**

- Use eye protector goggles, protective gloves, and a HEPA filter mask when grinding.

- **Safety Protocols Kiln Room:**

DOORS TO THE KILN ROOM MUST REMAIN CLOSED AT ALL TIMES.

The first thing to do in any unexplained Kiln Room event is to immediately notify Ceramics Staff (master ceramist, kiln room technician) to

ascertain source. If no clear determination is made, call Security at xxxx to appraise them of the situation.

**Important:** you or someone you assign must remain in continual contact with Security until the event concludes. In an emergency leave the studio. Ceramics Staff is to help facilitate evacuation from studios and labs.

#### **Gas Odor**

If it is strong (stinging to the eyes) report to Security and leave the premises immediately. Otherwise:

1. For burners that appear to have blown out: shut down all burner systems. Wait at least ten minutes before attempting to re-igniting burners. If gas odor persists, do not re-ignite burners.
2. Notify Security that there is a likelihood the intake air fans are off to the kiln room.

#### **Smoking Odor**

1. Determine which kilns are on & who is firing them.
2. Find out if any burn-out materials were used, i.e. sawdust placed in saggars, paper armatures, wood panels where large pieces were moved into the kiln. If this is the case, the smell should dissipate by the time the pyrometer reads 1000 F.
3. If no determination is made on the presence of burn-out materials or the smell persists, locate the source and bring faculty and staff together to decide whether to shut down the kiln.

**Visible Smoke** There are very few reasons smoke that can be seen should appear in the kiln room:

1. Determine which kilns are on & who is firing them.
2. If there is a burning wood smell, follow protocol for Smoke Odor.
3. Check the log sheet on Soda Kiln (G-6) to see when the last induction of soda occurred. If this is the case the vapor will dissipate within 15 minutes.
4. If there hasn't been a recent induction of soda, locate the source and bring faculty and staff together to plan whether to shut down the kiln.

**Fire Outside Kiln Chamber** If flames are evident anywhere **but the chimney or damper flues, spy holes, burner ports or passive dampers:**

1. Assess the situation from outside double doors. Inform Security & Staff immediately.
2. If the main shut-off valve by the doors can be accessed, use a wrench to turn square peg clockwise 90 degrees to off. Leave the building.

**Water Leaks on Electric Kilns** Under no condition should any water or liquid be on or near electric kilns.

1. If the kiln is off, protect it from the liquid immediately. Turn the main power lever behind the kiln until the event is resolved. If there is any water damage to circuits, a full diagnostic check is in order once everything dries out.

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| DEBRIEFING/REFLECTION  | Trainers have the responsibility to describe the working area, going through the laboratory and showing to the trainees all safety protocols and emergency tools.  |
| TIPS AND HINTS         | Trainers can distribute a hand-on printed manual and/or printed PPT slides to the participants before starting the activities  |
| INNOVATION/ADDED VALUE | In this lesson plans concrete instructions are given to all participants. These instructions go beyond the generic safety measures of any workplace and concern the management of more specific and tailored risks related to the clay processing  |
| REFERENCES AND SOURCES | <a href="https://www.maycocolors.com/resources/health-safety/">https://www.maycocolors.com/resources/health-safety/</a><br><a href="https://www.ulethbridge.ca/fine-arts/ceramics-studio-safe-work-practice-manual">https://www.ulethbridge.ca/fine-arts/ceramics-studio-safe-work-practice-manual</a> |

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| ACTIVITY TITLE               | <b>Safety @ceramic studio – tips and instructions on how to prevent physical hazard during ceramic workshops</b>   |
| AIM                          | The objective of this lesson plan is to give detailed and specific information to participants on how to avoid physical hazard during the implementation of ceramic workshops.   |
| TRAINEE(S) PROFILE(S)        | Participants, Trainers, Assistants   |
| LEARNING OBJECTIVES (min. 3) | Avoid and prevent any damage to the individual and his/her physical integrity, through adequate knowledge of the materials and their use, as well as their treatment, storage and final sorting (waste management) after use.  |
| TEACHING METHOD(S)           | informative and introductory plenary session with all participants   |
| N° OF PARTICIPANTS           | 10-15  |
| DURATION (in minutes)        | 3 hrs.   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Paper, pen, pencil for taking notes.</li> </ul>   |
| PREPARATION STEPS            | The trainer must work on creating a PowerPoint or a small manual containing instructions on how to prevent physical health risks during a ceramic workshop and so as to inform all participants  |
| IMPLEMENTATION STEPS         | <p><b><u>The Physical Hazards of Studio Work: introduction and main rules</u></b></p> <p>In addition to toxic chemicals, there are physical hazards from heavy work, from noise, and other hazards.</p> <p>OVERUSE AND STRAIN INJURIES: These injuries are often called "cumulative trauma disorders" because they develop from repeated small injuries to tissue from overuse and strain. They can occur while wedging, throwing, or hand building with clay. "Potter's thumb," for instance, is the term some potters have used to describe symptoms which are now associated with the early stages of carpal tunnel syndrome. Many potters have acquired carpal tunnel syndrome, a debilitating condition involving compression of the median nerve at the wrist. Tendonitis in various locations and tennis elbows are also common. Hand, back, and wrist muscle injuries can also occur from sitting at the potter's wheel for too long, especially if posture is incorrect. Injuries from lifting sacks of clay, molds, and the like are common among both potters and ceramicists. To prevent these injuries, pay careful attention to your body for signs of fatigue, pain, changes in endurance, weakness, and similar symptoms. Developing good work habits can prevent these conditions and even may resolve early symptoms. These include:</p> |

- maintaining good posture
- taking frequent rest breaks
- alternating tasks or varying types of work
- warm up muscles before work
- moving and stretching muscles during breaks
- easing back into heavy work schedules after a holiday or hiatus rather than expecting to work at full capacity immediately
- modifying technique and/or equipment to avoid uncomfortable positions or movements.

If symptoms do not respond quickly, seek medical attention. Early medical intervention will cause the majority of overuse injuries to be resolved without expensive treatment or surgery. Delaying treatment can leave you disabled for long periods or even for life. In response to artists' special needs, a new field called "arts medicine" has been created. Doctors and clinics specializing in arts medicine can be located by consulting your doctor or arts health organizations such as Arts, Crafts and Theater Safety.

- **Health**

To inhale or ingest the dust of any of our clay or glaze materials is unhealthy. Therefore, thoroughly clean all wheels, tables, tools and equipment after use and wash up any spills, splatters, or trimmings that land on the floor.

Participate in our "Health Insurance Program" by spending one hour each term on dust-busting duty. (Use a sponge or a mop to clean any floor or table area that threatens to emit dust into our breathing space.)

Buy a good dust filter mask and wear it when mixing dry materials, spraying glazes, and scraping shelves.

Be aware of the specific safety issue of each material you use through discussions with your instructor and by reading "Health & Safety Concerns in the Ceramics Studio."

Observe no smoking policy in the building.

- **Safety**

Do not use any wheel, kiln, spray equipment, slab roller, grinder, etc. unless you have received personal instruction and permission from a staff person. Permission to use kilns requires apprenticeship and testing.

You must turn off any electrical equipment after using it - wheels, kilns, fans, hot plates, etc.

If you are the last to leave, make sure that all the windows are closed, and that the lights have been turned off.

Use the buddy system for pedestrians to travel at night to and from the studio.

- **Communal Responsibilities**

Please help foster a productive work environment in the studio by respecting the need for quiet concentration. Conduct extended personal conversations in the lounge, not in the workspace. Use Walkman's, not radios.

Leave your work area clean and empty for the next person. All your work should be stored on shelves. Any work left on wheels or tables will probably be moved to a shelf by someone needing workspace.

Take any heavy personal garbage (broken bisqueware, etc.) directly to the dumpster outside the building.

If you plan to keep any food in the refrigerator label and date the food so that it will not be considered old and forgotten.

**Responsibilities and mandatory rules for all participants:**

• **Security**

- All participants are responsible for keeping their personal items secure.
- NO PROPPING OPEN OF FIRE DOORS.
- NO SMOKING in the building.
- NO DRUG/ALCOHOL USE.
- NO WORKING IN STUDIO WHEN IMPAIRED.
- WEAR PROPER FOOTWEAR AT ALL TIMES. NO OPEN SANDALS OR BARE FEET.

• **Kiln room**

- No lead firing without signs.
- No half empty kilns.
- No bisque in electrics.
- You must use visual cones in all electrics, and fire accordingly.
- Flint/kaolin mix as a kiln wash in gas kilns.
- Alumina/kaolin kiln wash in salt.
- Grind all shelves after firing if not, no next kiln.
- Clean area around kiln after loading, and before firing.
- Clean interior and exterior of all kilns after use.
- Return all kiln furniture to racks after use.
- If unable to fire the kiln at scheduled time, then you forfeit.

• **Clay rules**

- Always wear personal protective equipment while working in the Clay Mixing Room and be exceptionally careful in cleaning up after mixing.
- Always use the dust collector.
- Always wear a dust mask.
- Clean all mixers by sponging out and sweep the floor thoroughly when finished.
- Sweep the floor when finished.
- Throw away all empty clay bags into the dumpster outside.
- Leave the room clean and organized when finished.

• **Plaster rules**

- Always wear personal protective equipment while working in the plaster room and thoroughly clean up after yourself.
- Intro, Foundations, and Continuing Ed students are required to have permission from their instructor to use plaster room facilities. Advanced students must serve as role models and use extreme consideration in working around class schedules.
- Please leave the lab in excellent condition, it is your individual responsibility to do so.

• **Glaze rules**

- Always wear personal protective equipment while working in the glaze room and thoroughly clean up after.
- Use the slot hood vent system over the mixing tables when measuring both large and small batches. The switch is a red button to the right of the door as you come in, hold for five seconds to turn it on & off.
- Scrub your hands thoroughly after glazing. Use plastic safety gloves.
- Comply with the department's Health and Safety Manual. Place all scrap glaze in the hazardous waste barrel.

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|                        | <ul style="list-style-type: none"> <li>▪ Clean up! Use a vent system when mixing both large and small batches.</li> <li>▪ Clean Up spray booth after using.</li> </ul> <p><b>Responsibilities and mandatory rules on how to manage wastes</b></p> <p>Some of the materials that are used in ceramics elements are considered Hazardous Waste by the Environmental Protection Agency (EPA). Of the regulated elements, we encounter 4 of them:</p> <ol style="list-style-type: none"> <li>1. Lead</li> <li>2. Barium</li> <li>3. Cadmium – is found primarily in red and orange stains.</li> <li>4. Chrome – found in oxide form and stains</li> </ol> <p>These chemicals remain an environmental liability, and it is required that they are handled in accordance with national, state, and local laws. Hazardous materials must be disposed of in hazardous waste drums to ensure they will not seep into the water supply of your community. When using commercial glazes, check the container for the toxicity label.</p> |
| DEBRIEFING/REFLECTION  | Trainers have the responsibility to describe the working area, going through the laboratory and showing to the trainees all safety protocols and emergency tools.   |
| TIPS AND HINTS         | Trainers can distribute a hand-on printed manual and/or printed PPT slides to the participants before starting the activities   |
| REFERENCES AND SOURCES | <a href="https://ceramic.school/pottery-studio-safety/">https://ceramic.school/pottery-studio-safety/</a><br><a href="https://www.hot-clay.com/pottery-kilns.html">https://www.hot-clay.com/pottery-kilns.html</a>  |

## LABOUR MARKET INTEGRATION OPPORTUNITIES

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| ACTIVITY TITLE               | <b>Conducting Market Research for a New Product</b>  |
| AIM                          | Ceramics provides a platform for creativity, skill development, and entrepreneurship for many young people, and it can offer different job opportunities. The aim of this activity is for participants involved in ceramic workshops, to better understand how to conduct market research to identify potential customers, understand their needs and assess the competition for a new ceramic product in order to reach a wider audience.   |
| TRAINEE(S) PROFILE(S)        | Young people involved in ceramic workshops   |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Define the concept of market research and its importance in product development.</li> <li>▪ Identify the target market for a new ceramic product and gather relevant data using primary and secondary research methods.</li> <li>▪ Analyze market research data to identify key insights about potential customers and competitors.</li> <li>▪ Apply market research findings to develop effective marketing strategies for a new product.</li> </ul> |
| TEACHING METHOD(S)           | Non formal education   |

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| N° OF PARTICIPANTS    | 10   |
| DURATION (in minutes) | 3.5 hours  |
| MATERIALS NEEDED      | <ul style="list-style-type: none"> <li>▪ Pen and paper for taking notes</li> <li>▪ Online access to research tools such as Google Trends, social media, and industry reports</li> <li>▪ A list of questions for conducting customer surveys or interviews</li> </ul>   |
| PREPARATION STEPS     | <ul style="list-style-type: none"> <li>▪ Prepare a list of questions for customer surveys or interviews. E.g.: <ul style="list-style-type: none"> <li>○ What products do you currently use that are similar to the new product we are developing?</li> <li>○ What features do you value most in the products you use?</li> <li>○ How often do you buy products like the one we are developing?</li> <li>○ What would you expect to pay for a product like this?</li> <li>○ What factors would influence your decision to purchase a product like this? (Price, convenience, quality, brand, etc.)</li> </ul> </li> <li>▪ Gather relevant industry reports and market data.</li> <li>▪ Set up access to online research tools.</li> </ul>   |
| IMPLEMENTATION STEPS  | <ol style="list-style-type: none"> <li>1. Introduction: Introduce the concept of market research and its importance in product development. Discuss the different types of market research, such as primary and secondary research, and their respective advantages and disadvantages.</li> <li>2. Define the target market: Have participants identify the target market for their new product. Encourage them to be as specific as possible, considering factors such as age, gender, income, location, and lifestyle.</li> <li>3. Gather secondary data: Using online research tools such as Google Trends, social media, and industry reports, have participants gather secondary data related to their target market and competitors. Ask them to take notes on relevant trends, demographics, consumer behavior, and market size.</li> <li>4. Conduct customer surveys or interviews: Provide participants with a list of questions to ask potential ceramics customers in order to gather primary data on their needs, preferences, and buying behavior. Encourage participants to conduct surveys or interviews in person, over the phone, or online.</li> <li>5. Analyze the data: Have participants analyze the data they have gathered and identify key insights about their target market, such as their needs, preferences, and buying behavior. Encourage them to compare this data with information about their competitors to identify gaps in the market and potential opportunities.</li> <li>6. Present the findings: Ask participants to present their findings to the group, highlighting the key insights they have identified about the ceramic market and competitors. Encourage them to discuss the implications of their findings for their new product, such as potential marketing strategies, pricing, and product features.</li> </ol> |

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| DEBRIEFING/REFLECTION  | <ul style="list-style-type: none"> <li>Discuss the challenges and opportunities that participants encountered during the market research process.</li> <li>Reflect on the key insights and how they can be applied to future products development.</li> </ul>  |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>Encourage participants to be creative and think outside the box when gathering data and analyzing findings.</li> <li>Remind participants to consider ethical considerations and privacy concerns when conducting customer surveys or interviews.</li> </ul>   |
| INNOVATION/ADDED VALUE | This activity provides hands-on experience in conducting market research, which is a crucial aspect of developing a successful product.  |
| SUGGESTED READINGS     | <p>"Marketing Research: An Applied Orientation" by Naresh K. Malhotra.</p> <p>"Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers" by Alexander Osterwalder and Yves Pigneur</p>  |
| REFERENCES AND SOURCES | <p>Aaker, David. 1996. <i>Building Strong Brands</i>. Simon; Schuster.</p> <p>Batra, Rajeev, and Pamela Miles Homer. 2004. "The Situational Impact of Brand Image Beliefs." <i>Journal of Consumer Psychology</i> 14 (3): 318–30.</p> <p>Lamberton, Cait, and Andrew T. Stephen. 2016. "A Thematic Exploration of Digital, Social Media, and Mobile Marketing: Research Evolution from 2000 to 2015 and an Agenda for Future Inquiry." <i>Journal of Marketing</i> 80 (6): 146–72.</p> |

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| ACTIVITY TITLE               | <b>Business Planning for Ceramic</b>  |
| AIM                          | The aim of this activity is to help participants develop a business plan outlining their vision, objectives, strategies and financial forecasts. This will improve their entrepreneurial skills in the field of ceramics.   |
| TRAINEE(S) PROFILE(S)        | Young people involved in ceramic workshops  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>To understand the importance of having a business plan.</li> <li>To develop a clear vision and mission statement for a business.</li> <li>To identify goals and objectives for a ceramic business.</li> <li>To develop strategies for achieving ceramic business goals.</li> <li>To create a financial projection for a ceramic business.</li> </ul> |
| TEACHING METHOD(S)           | Non formal education  |
| N° OF PARTICIPANTS           | 10  |
| DURATION (in minutes)        | 4 hours   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>Pen and paper for taking notes</li> <li>Whiteboard and markers</li> <li>Business planning templates or worksheets</li> <li>Calculator</li> </ul>   |

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| <p>PREPARATION STEPS</p>    | <p>Prepare a presentation on the importance of business planning, including the benefits of having a business plan and the key components of a business plan.</p> <p>Create a list of questions and prompts to guide participants through the process of developing a business plan, such as:</p> <ol style="list-style-type: none"> <li>1. What is the purpose of your business?</li> <li>2. What are your values and mission?</li> <li>3. Who is your target market?</li> <li>4. What products or services will you offer?</li> <li>5. How will you market your business?</li> <li>6. What are your short-term and long-term goals?</li> <li>7. What is your pricing strategy?</li> <li>8. What are your start-up costs and ongoing expenses?</li> <li>9. How much revenue do you expect to generate?</li> <li>10. How will you finance your business?</li> </ol>  |
| <p>IMPLEMENTATION STEPS</p> | <ol style="list-style-type: none"> <li>1. Introduction: Begin by introducing the concept of business planning and its importance in starting and running a successful business. Discuss the key components of a business plan, including the executive summary, company overview, market analysis, product or service description, marketing and sales strategies, management team, financial projections, and funding requirements.</li> <li>2. Vision and Mission: Have participants develop a clear vision and mission statement for their ceramic business. Encourage them to think about their values, purpose, and long-term goals.</li> <li>3. Market Analysis: Have participants conduct market research to identify their target market, competition, and industry trends. Ask them to take notes on relevant demographic, psychographic, and behavioral information.</li> <li>4. Product or Service Description: Have participants describe their products or services, including features, benefits, and pricing. Encourage them to consider the unique selling proposition of their offer and how it will meet the needs of their target market.</li> <li>5. Marketing and Sales Strategies: Have participants develop a marketing and sales strategy to reach their target market. Encourage them to consider the most effective channels for reaching their audience, such as social media, advertising, events, and public relations.</li> <li>6. Management Team: Have participants identify key members of their management team and describe their roles and responsibilities. Encourage them to consider the skills, experience, and expertise needed to run their business successfully.</li> <li>7. Financial Projections: Have participants create a financial projection for their business, including start-up costs, ongoing expenses, revenue projections, and funding requirements. Encourage them to consider</li> </ol> |

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|                        | <p>different scenarios and assumptions, such as different pricing strategies and sales volumes.</p> <p>8. Conclusion: Have participants present their business plan to the group, highlighting their vision, goals, strategies, and financial projections. Encourage them to discuss the challenges and opportunities they anticipate, and the next steps they will take to launch their business.</p>            |
| DEBRIEFING/REFLECTION  | Facilitate a group discussion to reflect on the ceramic business planning process and its outcomes. Encourage participants to share their insights, challenges, and learning experiences. Ask them to consider how their business plan will guide their decision-making and help them achieve their goals.  |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>▪ Encourage participants to do their research thoroughly and to consider multiple perspectives when developing their business plan.</li> <li>▪ Remind participants to be realistic when setting their goals and financial projections.</li> <li>▪ Encourage participants to seek feedback from others, including mentors and peers, as they develop their plan.</li> </ul> |
| INNOVATION/ADDED VALUE | This activity provides participants with a practical tool for developing a business plan that can be used to launch their own business or to secure funding from investors.   |
| VARIANT                | This activity can adapt to different levels of experience.  |
| SUGGESTED READINGS     | "The Lean Startup" by Eric Ries<br>"How to Write a Business Plan" by Mike McKeever  |
| REFERENCES AND SOURCES | Taylor, Melissa. "Business Planning." <i>Hearing Journal</i> 75, no. 8 (July 28, 2022): 14,15,16.<br>The Business Plan Workbook by Colin Barrow; Paul Barrow; Robert Brown.   |

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| ACTIVITY TITLE               | <b>Pitching and Presenting your ceramics works</b>  |
| AIM                          | The aim is to teach participants how to develop a compelling story, a portfolio and practice their presentation skills to pitch their work to potential buyers and companies.   |
| TRAINEE(S) PROFILE(S)        | Young people involved in ceramic workshops  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Develop a compelling story that communicates the value of their work to potential buyers, inventors or collaborators</li> <li>▪ Prepare a portfolio that showcases their work and highlights their strengths</li> <li>▪ Practice their presentation skills to effectively communicate</li> </ul> |
| TEACHING METHOD(S)           | Non formal education  |
| N° OF PARTICIPANTS           | 10  |
| DURATION (in minutes)        | 3.5 hours   |

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| MATERIALS NEEDED       | <ul style="list-style-type: none"> <li>▪ Pen and paper for taking notes</li> <li>▪ Presentation software such as PowerPoint or Keynote</li> <li>▪ A list of potential buyers, investors, or collaborators to target</li> <li>▪ Feedback forms for participants to provide feedback to each other</li> </ul>   |
| PREPARATION STEPS      | <ul style="list-style-type: none"> <li>▪ Identify the key elements of a successful pitch and presentation, such as storytelling, portfolio preparation, and presentation skills.</li> <li>▪ Create a list of potential buyers, investors, or collaborators to target and share it with participants before the activity.</li> <li>▪ Prepare a feedback form for participants to provide feedback to each other on their pitches and presentations.</li> </ul>   |
| IMPLEMENTATION STEPS   | <ol style="list-style-type: none"> <li>1. Introduction: Begin by introducing the importance of pitching and presenting skills in communicating their work to potential buyers, investors, or collaborators.</li> <li>2. Develop a compelling story: Discuss the key elements of a compelling story, such as identifying a problem, offering a solution, and highlighting the unique value of their work. Encourage participants to develop their own stories that communicate the value of their work.</li> <li>3. Prepare a portfolio: Discuss the key elements of a successful portfolio, such as showcasing their work and highlighting their strengths. Encourage participants to prepare their own portfolios using presentation software such as PowerPoint or Keynote.</li> <li>4. Practice presentation skills: Provide participants with opportunities to practice their presentation skills in a safe and supportive environment. Encourage them to use their prepared portfolios and stories to deliver effective presentations.</li> <li>5. Feedback: Provide participants with feedback forms to provide feedback to each other on their pitches and presentations. Encourage participants to reflect on their feedback and identify areas for improvement.</li> <li>6. Conclusion: Summarize the key takeaways from the activity and encourage participants to continue to practice their pitching and presenting skills in their personal and professional lives.</li> </ol> |
| DEBRIEFING/REFLECTION  | <p>Encourage participants to reflect on their experiences during the activity and identify areas for improvement in their pitching and presenting skills.</p> <p>Provide opportunities for participants to share their reflections with the group.</p>  |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>▪ Encourage participants to practice their pitches and presentations in front of friends or family members before presenting potential buyers, investors or collaborator.</li> <li>▪ Remind the participants to be concise and clear in their presentations, focusing on the key element of their story and portfolio.</li> <li>▪ Encourage participants to consider their audience and tailor their presentations to the specific needs and interests of potential buyers</li> </ul>  |
| INNOVATION/ADDED VALUE | <p>This activity provides the participants with practical tools and skills for pitching and presenting their work effectively, which can help to improve their personal and professional pursuits.</p>  |

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| VARIANT                | Participants can be divided into small groups and assigned to create a pitch for a specific product or service. Each group can then present their pitch to the others, who will act as potential buyers, investors or collaborators. After each presentation, the “buyers” can provide feedback on the pitch, highlighting strengths and areas for improvement. |
| SUGGESTED READINGS     | "The Perfect Pitch: How to Sell Yourself and Your Ideas in 60 Seconds or Less" by Bill McGowan  |
| REFERENCES AND SOURCES | R. E. Ziemer and W. H. Tranter, Principles of Communications, 7th ed. Hoboken, NJ: Wiley, 2015.   |

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| ACTIVITY TITLE               | <b>Networking for ceramic artist</b>  |
| AIM                          | The aim is help to young ceramic artists to build a professional network by attending industry events, joining local business organizations and establishing relationships with other stakeholders  |
| TRAINEE(S) PROFILE(S)        | Young people involved in ceramic workshops  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Identify the benefits of networking in the ceramic arts industry</li> <li>▪ Develop strategies for attending and making the most of industry events</li> <li>▪ Join local business organizations and online communities to connect with other maker and artists</li> <li>▪ Establish and maintain relationships with other makers and artist in the industry</li> </ul>  |
| TEACHING METHOD(S)           | Non formal education  |
| N° OF PARTICIPANTS           | 10  |
| DURATION (in minutes)        | 4 hours   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Presentations material</li> <li>▪ Handouts with tips and resources for networking</li> <li>▪ Name tags</li> <li>▪ Business cards</li> </ul>  |
| PREPARATION STEPS            | <ul style="list-style-type: none"> <li>▪ Research and compile a list of relevant industry events, business organizations and online communities for ceramic artist</li> <li>▪ Develop the presentation with information on the benefits of networking, strategies for attending industry events and tips for building relationships with other market</li> <li>▪ Prepare handouts with tips and resources for networking</li> </ul>   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Introduction: start by discussing the importance of networking in the ceramic arts industry and the benefits it can bring to participants’ careers.</li> <li>2. Strategies for attending industry events: discuss the different types of industry events, such as trade shows, conferences and workshops. Provide tips on how to prepare for attending an event, how to make the most of the event and how to follow up with contacts after the event.</li> </ol> |

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|                        | <ol style="list-style-type: none"> <li>3. Joining local business organizations and online communities: discussing the benefits of joining local business organizations and online communities and provide information on how to find and join relevant groups.</li> <li>4. Establishing relationships with other makers: discuss the importance of building relationships with other makers and artists and provide tips on how to start and maintain this relationship. Include role-playing and hands-on activities to help participants practice networking skills into practice.</li> <li>5. Conclusion: summarize the key takeaways from the session and encourage participants to start putting their networking skills into practice.</li> </ol> |
| DEBRIEFING/REFLECTION  | <ul style="list-style-type: none"> <li>▪ Discuss participants' experiences with networking and encourage them to share any tips or resources they have found helpful</li> <li>▪ Ask participants to reflect on how they will incorporate networking into their professional development plans are going forward.</li> </ul>   |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>▪ Encourage participants to prepare and bring business cards to events, as well as a portfolio of their work.</li> <li>▪ Remind participants to follow up with contacts after events and to maintain relationships over time.</li> <li>▪ Encourage participants to step outside their comfort zones and approach new people at event</li> </ul>  |
| INNOVATION/ADDED VALUE | Incorporating role-playing and hands-on activities can help participants practice networking skills in a safe and supportive environment.   |
| VARIANT                | You can modify to other industries.   |
| SUGGESTED READINGS     | <a href="https://ceramicartsnetwork.org/pottery-making-illustrated">https://ceramicartsnetwork.org/pottery-making-illustrated</a>   |
| REFERENCES AND SOURCES | Wade Ceramics. 2022. <i>8 Ways Ceramic is used in Modern, Day-to-Day Life</i> - Wade Ceramics.  |

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| ACTIVITY TITLE               | <b>Social Media Marketing: Leveraging Platforms to Promote Your Ceramic Work</b>  |
| AIM                          | The aim of this activity is to teach participants how to effectively use social media platforms to promote their work, build their brand, and engage with potential customers.  |
| TRAINEE(S) PROFILE(S)        | Young people involved in ceramic workshops  |
| LEARNING OBJECTIVES (min. 3) | <ul style="list-style-type: none"> <li>▪ Understand the basics of social media marketing and its benefits for promoting their ceramics work</li> <li>▪ Learn how to create a social media strategy and content plan aligns with their brand</li> <li>▪ Develop skills in creating engaging and visually appealing social media content that resonates with their target audience</li> </ul>   |
| TEACHING METHOD(S)           | Non formal education  |
| N° OF PARTICIPANTS           | 10-15   |
| DURATION (in minutes)        | 3 hours   |
| MATERIALS NEEDED             | <ul style="list-style-type: none"> <li>▪ Access to a computer or mobile device</li> <li>▪ Pen and paper for notetaking</li> </ul>   |
| PREPARATION STEPS            | <ul style="list-style-type: none"> <li>▪ Research and familiarize yourself with different social media platforms and their features.</li> <li>▪ Develop a basic understanding of social media marketing strategies, including content creation and audience targeting.</li> </ul>   |
| IMPLEMENTATION STEPS         | <ol style="list-style-type: none"> <li>1. Introduction: Begin by introducing the importance of social media marketing for promoting their work and building their brand. Discuss the different social media platforms available and their respective benefits.</li> <li>2. Identify Target Audience: Help participants identify their target audience and understand their needs and preferences. Encourage them to consider demographic information, interests, and online behavior.</li> <li>3. Develop a Content Strategy: Guide participants in developing a content strategy that aligns with their brand and resonates with their target audience. Discuss the types of content that perform well on social media, including visuals, video, and text.</li> <li>4. Create Social Media Content: Provide participants with hands-on experience in creating social media content that aligns with their brand and target audience. Encourage them to use their own work as inspiration and incorporate their personality into their content.</li> <li>5. Understand Metrics and Analytics: Discuss the importance of tracking metrics and analytics to measure the success of their social media efforts. Teach participants how to use analytics tools to monitor their</li> </ol> |

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|                        | <p>performance, identify areas for improvement, and adjust their strategy accordingly.</p> <p>6. Engage with Followers and Build Relationships: Guide participants in developing skills to engage with followers and build relationships on social media. Discuss the importance of responding to comments and messages, and the benefits of establishing partnerships and collaborations with other brands and influencers.</p>   |
| DEBRIEFING/REFLECTION  | Encourage participants to share their work and provide feedback to others. Remind them of the importance of consistent and intentional social media marketing efforts.   |
| TIPS AND HINTS         | <ul style="list-style-type: none"> <li>▪ Consistency is key when it comes to social media marketing. Encourage participants to post regularly and engage with their audience consistently.</li> <li>▪ Encourage participants to use visual elements such as images and videos to make their content more engaging.</li> <li>▪ Remind participants to monitor metrics and analytics regularly to identify areas for improvement and adjust their strategy accordingly.</li> </ul> |
| INNOVATION/ADDED VALUE | This activity incorporates hands-on exercises and encourages participants to incorporate their own work into their social media strategy. It also emphasizes the importance of building relationships with followers and other brands and influencers.   |
| VARIANT                | This activity can be adapted to focus on specific social media platforms or strategies, such as Instagram marketing, Facebook advertising, or influence partnerships.  |
| SUGGESTED READINGS     | <a href="https://blog.hubspot.com/blog/tabid/6307/bid/30888/8-ways-to-leverage-social-media-beyond-social-networks.aspx">https://blog.hubspot.com/blog/tabid/6307/bid/30888/8-ways-to-leverage-social-media-beyond-social-networks.aspx</a>  |
| REFERENCES AND SOURCES | Social Media Marketing: a Strategic Approach by Nicholas F. Bormann; Debra Zahay; Melissa S. Barker; Donald Barker; Mary Lou Roberts.  |

## Conclusions

The practice of ceramics can develop the emotional intelligence of young people, strengthening their self-esteem and improving the way they interact with themselves and with others. Through the manipulation of clay, young people learn to express their emotions even in a non-verbal way and therefore represent a very particular way to explore inner feeling and emotions. The use of the senses, in particular touch, is also very important to involve any young people with visual impairment experiencing isolation and social marginality. Some of the recognized benefits in terms of emotional intelligence development are: self-awareness as working with clay encourage introspection and self-reflection; emotion regulation as clay can be used as a mindfulness practice helping individuals focus their attention on the present moment; empathy as individuals interpret each other's clay creations and they can better understand the emotions and experiences of their peers; promoting interpersonal relationships and social skills, as working together on creative artworks encourages communication and team building among young people. In general, therefore, ceramic processing provides a truly holistic approach to personal emotional healing and growth.

The processing of ceramics also has countless benefits for the development of the psychomotor skills of young people and particularly, the sensory capacity is stimulated, especially touch. The processing of ceramics also requires good manual coordination and in general, promotes greater control and strengthening of the muscles in the hands, fingers, and wrists. It also improves motor precision and has many benefits in terms of posture and ergonomics.

In the context of non-formal education, ceramic processing can be used as a group activity to foster team building and therefore improves the relational and interpersonal skills of young people in terms of communication and collaboration

through assisting each other to solve better problems, conflict resolution through managing disagreements and keeping a harmonious working atmosphere. Many other skills are also developed, including entrepreneurial skills, where young people employed in ceramic workshops will strengthen their ability to generate creative and innovative ideas, take a decision, face challenges and setbacks, solve a problem, work in teams, networking etc. thus acquiring important skills both for personal and professional life.

Finally, ceramics as an art form and craft can offer various employment opportunities for young people in different sectors of activity.

Young people who have an interest in ceramics can become future artisans and craftsmen, designing their products, and selling them in the market. Ceramic products, being of various uses, can be sold to different customers in different sectors, from catering to tourism etc. but also for example to make components for sanitaryware, electronics etc. Moreover, ceramics can be a rewarding and fulfilling career path for young people, allowing them to combine their creativity with entrepreneurship and contribute to the preservation of traditional craftsmanship in their countries.

It is also important to experiment with new types of ceramics and new materials so as to always offer modern and cutting-edge products but also to explore sustainable and eco-friendly practices in ceramics (e.g., how to convert a product into a new product, how to choose natural and low-toxic-colored powders etc.)

In this Manual, partners in C.A.R.E highlighted all these positive aspects, both on psycho-physical well-being, on mental and individual well-being, and on well-being in the workplace as results of an increasingly holistic approach to the art of ceramics. Ceramics also promotes several transversal skills and is therefore a very innovative non-formal learning practice, allowing young people with disabilities to be involved too.



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