

Seeing A Bigger Picture

- Always consider artistic projects in a bigger context. Ask why the world might need your efforts now?
- Consider your instincts and interests. Does the work pull you forward sufficiently to follow through?
- Examine ideas and ways of working such that aesthetics and values are consistent from all perspectives.
- Take account of what you do, plan how you capture information and learn from your findings.
- Keep in touch with peer networks to develop and test ideas.

Losing Touch with Our Knowing Hands

- Get to know the value of your own practice and chosen medium by engaging in conversation with experts in other fields.
- Reach out to others and discover points of common interest.
- Examine whether you are able to host discussions that are not happening elsewhere.
- Communicate findings.
- Renew interest in practice through reinvention for each generation.

Asking 'What on Earth is Clay?'

- Delve into the properties of your chosen material.
- Reach out to experts to check facts and new developments.
- Integrate information into sessions with different age groups.
- Extend knowledge of specialist vocabulary.
- Encourage different styles of writing about clay.

Finding, Digging and Refining Local Clay

- Start to work with others in a local setting. Five participants makes for a good size group.
- Check the consistency of clay before any workshop. Good malleable consistency is vital.
- Always present clay and the workspace as though people are coming to it for the first time.
- Think of the work surface like a stage with clay and making as the main players.
- Keep food and belongings away from the work surface.
- Consider each workshop as a performance from beginning to end. Shape each element including setting up and clearing up.

Extending Clay Across the School Curriculum

- Deliver an initial project in a school to build good colleague relationships. Stretch artistic ambitions in a subsequent project.
- Agree a coherent plan with the school leaving room for opportunities to emerge and the project to adapt.
- Plan for evaluation from the outset.
- Build on opportunities for creative celebration to bring communities together across generation, culture and skill.
- Increase organisational capacity through calling on skilled volunteers.

Learning to Combine Clay and Story-making

- Give equal space to each discipline when working with different artform specialists.
- Build in time to reflect and create different iterations of the idea before the final outcome.
- Ensure you and the commissioning organisation understand questions of maintenance, any long-term financial implications, health and safety and insurance implications.
- Work within the capacities of individual participants but guard against assumptions about what these are.
- Integrate all participants' artwork into overall artistic frame.

Devising a Regional Schools' Enquiry

- Find a route into working with schools via an intermediary, someone who is already known to staff, governors, parents, widening participation departments of universities or colleges, regional arts agencies or local authorities. It is helpful if the intermediary knows of your track record.
- Build trusting relationships in schools through high quality delivery and shared understanding of learning aims.
- Consider how clay or your workshop ideas relate to the school and how direct links can be made to the specific history or geography of the locality.
- Get a very strong suitcase for means of carrying tools and equipment if working in several locations.
- Keep a written and photographic record of all workshops.

Advising a National Schools' Programme

- Establish local communities of practice by connecting people with different perspectives on clay and making including individual artists to people working in HEIs, schools, policy-making and different professional fields.
- Examine what intermediary or catalyst role you could play.
- Look for personal interests and enthusiasm alongside professional roles.
- Establish a shared agenda and plan ahead by doing and making as well as by talking.
- Connect to museums and other local sources of information and inspiration.
- Balance project aims with staff capacity, time and resources, including budget.
- Adapt scale and content to explore curriculum themes, project questions, ideas.
- Document and carry out evaluation at each session (see questions above) and organise group reflection following whole project asking what worked, what did not, what is good to keep and do again, what should be set aside.
- Invite families, supporters and advocates to events as appropriate.
- Write reports to funders and thank people involved.

Making Projects Happen: Digging Clay Around the World

- Articulate any request in the simplest and most practical way.
- Think through each aspect of the request and its implications for participants.
- Commit to continuity of meaning throughout the project to honour participants' efforts.
- Devise appropriate forms of communication, documentation and acknowledgement.
- Be open to where clay might take you.

Getting a Grip on History through Ceramics

- Call on significant objects from the past to tell a story about where today's making has come from.
- Encourage people literally to get a grip on history by handling objects and, through touch, understand more about form, function and how things are made.
- Inform your insurers about any activity outside your normal workshops.
- Be diligent in undertaking risk assessments and health and safety aspects of new activities.
- Keep up with current rules and regulations.

Exchanging the Earth with International Youth

- Devise and hold a meaningful narrative throughout the project.
- Find artistically relevant and memorable ways to engage participants in that narrative including ceremony, form and content of what they make, display and written materials.
- Call on a kiln-firing whenever possible to provide a celebratory dimension and widen understanding of the ceramic process.
- Reach out to create alliances with youth organisations specialist in other artforms.
- Make international connections wherever possible.

Fundraising

- Build upon every interaction as potential for personal, financial or advisory support. Whatever it is, it can make a difference.
- Combine formal and informal communications over time. Stay in touch with people. Think of a community of participants rather than individual supporters.
- Always keep your sights on a horizon bigger than your need for money and rely on the art to inspire connections and fundraising ideas.
- Balance communication with colleagues and connections to others i.e. do not promise more than your capacity to deliver.
- Have constant regard to timing and be bold, just ask, take a risk; they can only say no.
- Consider that 'no' can be as interesting as 'yes'; 'no' is not always negative (the timing may just be wrong) and 'yes' is not always easy (strings may be attached).
- Monitor your own gut reactions in every contact. If you feel bad or uneasy about the potential relationship, assess the reasons.
- Always communicate after an event or project, express your thanks and explore how you can build a relationship for the future.

Key Partnerships, Motives And Nature Of Support

- Allow members of the public the space and time to choose when and how they participate.
- Prepare for group working by meeting coordinators and understanding their priorities. Ensure both parties' expectations are realistic.
- Gather information, comments, images as you go along for evaluation purposes, to sustain interest and follow up via social media.
- Always think of the next steps to ensure clay is delivered to the right place at the right time in the right quantity and the right consistency.
- Brief volunteers prior to the event about roles and responsibilities, health and safety, how to invite the public to take part. Be transparent about payments.
- Celebrate achievements, thanking volunteers at receptions, in print and personally

Connecting Across Different Artforms: commissioning other artists

- Treat all artists equally in all communications, acknowledgement and remuneration in any one project.
- Establish an order of acknowledgment and crediting and stick to it.
- Check all copy in which they are included.
- Check any change required to spelling, wording or layout of poems.
- Keep visual artists informed of exhibition plans and conditions if these change.
- Display artists' work with equal emphasis, checking any interpretation is accurate.
- Provide a contract setting out expectations of commission and any relevant public relations requirements or constraints.
- Secure copyright permissions appropriate to nature of the commission.
- Ensure detailed communication with all those affected if budget for performances or any aspect of original agreement changes.

Kiln Construction and Celebration

- Provide an experience of firing whenever possible. The transformative power of heat is central to the ceramic process.
- Facilitate fire's central role in community celebration and include significant numbers of people in kiln design and building as creative acts in themselves.

Working with Museums, Galleries and Libraries

- Consider every institution and workshop setting as offering a fresh opportunity to try something new.
- Be responsive to the real specifics of history, place and people.
- Look around the immediate locality to reveal which people and institutions might be open to collaboration on the doorstep.
- When you make a proposal it might be answering an institutional need.
- Where there is a will to collaborate, work together to create a project to improve chances of generating interest and funding from others.

Working together as colleagues

- Build good colleague relationships on shared values, different expertise and a willingness to be challenged.
- Be realistic about your artistic and organisational capacity.
- Beware of 'strategy speak', be authentic and retain your integrity.
- Be clear about your position within participatory practice.
- Ensure consistency between your artistic vision and organisational model.