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## EVALUATION OF THE PERCEPTION OF THE PROJECT "CAMINHOS DE BARRO" IN THE UNIVERSITY.

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### **Abstract**

The "Caminhos de Barro" project is an extension project developed by the Universidade Estadual do Norte Fluminense, which was established with the objective of creating an alternative and privileged educational space for the artistic, cultural and technical formation of the community of São Sebastião (district of city of Campos dos Goytacazes - RJ), aiming, above all, to encourage and disseminate the production of ceramic art tied to scientific knowledge. In addition to leverage the process of economic development of the Ceramic Pole of the region, fomented by the government of the State of Rio de Janeiro. To evaluate the participants' perception of the project, a questionnaire was developed that analyzes the people's views on the program. In addition, at the end of the evaluation stage, participants were offered courses on the subject, to expose what has been developed in the project and to disseminate the knowledge of the area of ceramic art. From the graphical analysis of the questionnaires answered, plans were drawn up for improvements of the project in progress and for the dissemination of the same. Actions were carried out with the aim of reaching more people, raising the community's interest in the area, disseminating knowledge in a correct way and encouraging greater income generation for those involved.

*Keywords: Caminhos de barro, extension project, ceramics, art.*

### **Introduction**

The history of pottery is fully linked with the history of mankind and its evolution, the ceramics industry is considered by some scholars to be the oldest of industries [1]. In the municipality of Campos dos Goytacazes, in the interior of the state of Rio de Janeiro, is accomplished is no different.

The prominent municipality, located in the northern region of the State of Rio de Janeiro, with an area of 4,032 km<sup>2</sup> and a population of 429,667 inhabitants, presents a vast reserve of clay materials, which led to the development of the red ceramic market in the region [2].

The red ceramic industry, which comes from the burning of clay materials and produces various utensils such as ceramic blocks, bricks, tiles and handicrafts, generates several direct



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and indirect jobs in Campos dos Goytacazes, being one of the main commercial activities of the region [3]. However, the jobs currently generated by the Campos dos Goytacazes ceramic industries, according to the type of activities carried out, exclude those that do not meet the profile required for the activity, since all work developed requires physical effort. People who do not meet this profile can be perfectly inserted in complementary projects such as ceramic art (crafts), which the workforce is extremely diversified and humanized, where talent, research and skills can be shared in groups, emphasizing a socioeconomic and cultural rescue.

The pieces produced in the industrial process are of low added value, conditioning in average 2.5 kg of clay to R\$ 0.45. The handicraft work developed by the Mud Paths Project significantly changes this reality, increasing the raw material value added from R \$ 0.45 to R\$ 150.00 (average), when compared to the same mass used to produce a brick or tile [4].

The "Caminhos de Barro" project was created as a percussion of the idea of social inclusion through ceramic art, implemented by the UENF in the year 2000, with the purpose of enabling handicraft ceramics to exclude communities from the industrial process of producing bricks and tiles. In this context, associated with the need to restore, in its broad sense, the dignity lost at work, as well as establishing new perspectives for the future was the scenario for the Paths of Mud Project - Dissemination of Art-Ceramics. This initiative seeks to leverage a pole of ceramic crafts in the region with a focus on the Baixada Camper, generating alternative work and socio-economic and cultural expansion for the region [4]. For the success and differentiation of the ceramic artifacts produced by the craftsmen, the technological support of the productive processes and the knowledge of the raw materials used are of extreme importance, which is done by the technical team of this project in partnership with the infrastructure of the Laboratory of Civil Engineering of UENF, LECIV.

## **Materials and methods**

To evaluate the perception of society about the project, three sample groups were initially created, which were divided among the group of university students from the city of Campos, which will be called GS (General Students), students of the public network where the project is inserted, US (UENF Students), and members of the camper society who are involved in the core of art, ART (core of art). For the formation of GS, the data of all the students duly enrolled in all the university centers of the city were analyzed, which according to the surveys totals 18700 students in 10 centers. From this total, a sample of 10%, a percentage previously adopted, was taken, following the simple random sampling method [5-7], totaling 1870 people, equally divided among all universities, to ensure a diversified sampling. In the US composition, the total number of students enrolled in the UENF was counted, and the same sample of 10% of the university was chosen, totaling 480 people, with a proportional division between the



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different nuclei. Finally, to compose the ART, art exhibition sites were evaluated in the city, and a 10% sample was taken in relation to the total number of people who visit these events, totaling 120 people.

After defining the sample sets, a questionnaire was elaborated, with 8 objective questions, which was applied to each participant in their respective group and answered anonymously. For the application of the tests, the research team had the help of 30 people, among them students of scientific initiation, masters and doctoral students of the university. In the questionnaire, after the first and fifth questions, when the participant answered negatively, it was explained in what consisted of an extension project, and specifically, how the Mud Paths extension project in UENF was given, so that it would be possible to continue the project. The questionnaire applied is shown in Table 1.

Table 1 – Questionnaire applied

Number	Question
1	Do you know any extension projects? Answer yes or no.
2	On a scale of 0 to 10, what importance do you attach to extension projects in public universities?
3	On a scale of 0 to 10, what is the qualification potential of people involved in extension projects?
4	On a scale of 0 to 10, what is your interest in participating in an extension project?
5	Do you know the "Caminhos de Barro" project, which was developed at UENF? Answer yes or no.
6	On a scale of 0 to 10, what importance do you attach to the "Caminhos de Barro" project?
7	On a scale of 0 to 10, what evaluation would you give the project for the development of local art?
8	On a scale of 0 to 10, what assessment would you give to the project for the region's socio-economic development?

The aim of the questions was to verify the knowledge of those involved about the project, to analyze which information greater dissimilarity has, to verify the visibility of the program in the society that is inserted, and to investigate the interest of each one for the continuity of the project.



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After obtaining the answers of all the questionnaires, pie charts were created to analyze the YES and NO responses, and bar graphs for the remaining data.

### Results and discussion

Figures 1 and 2 below show the answers of each group analyzed, for the questions with answers of YES and NO the values obtained are in percentage of participants, for the other questions were made the averages of the note given by each person in their respective group and obtained an average note per issue.

Regarding the first and fifth questions, an expected result was obtained for the research, since the people enrolled in the UENF, that is, the students, have greater access to information about extension projects and, specifically, the Mud Paths project. This was achieved from the insertion of the program in the university, since the project exposes its works in booths located in the UENF when events occur. What was unprecedented was the interest of the participants of the ART group, who were not aware of projects like this one, and questions after the enlightenment about the project got very high marks. Question 4, referring to the participation of people in extension projects, also obtained an expected result in relation to the US group, since due to the large offer of scholarship programs in the university, such as assistance, Bolsa PIBIC and PIBID, students have less interest in the extension scholarship. For questions 6 and 7, concerning the role of clay paths in socio-economic and artistic development, significant notes were obtained, which confirm the achievement of the objective of the program, which aims to provide improvements in the exposed aspects.

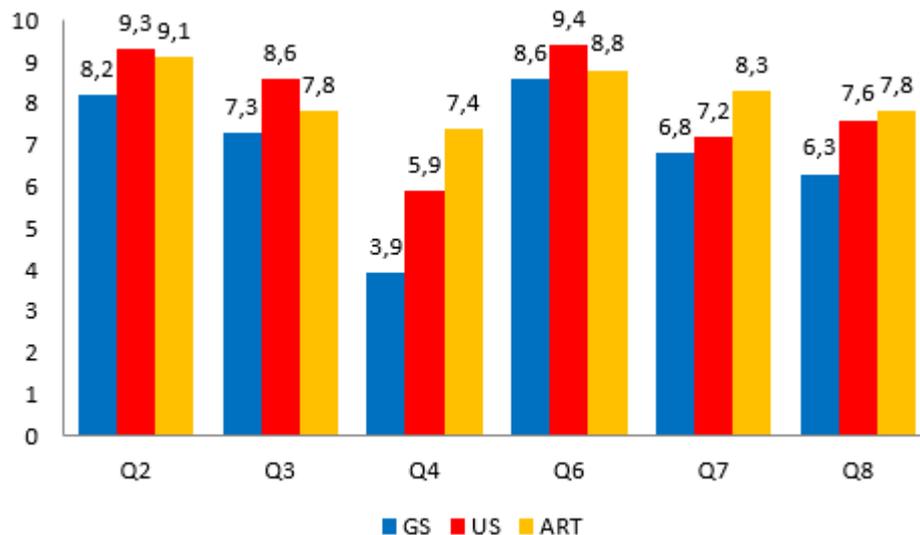


Figure 1 - Answers to questions Q2, Q3, Q4, Q6, Q7 and Q8.



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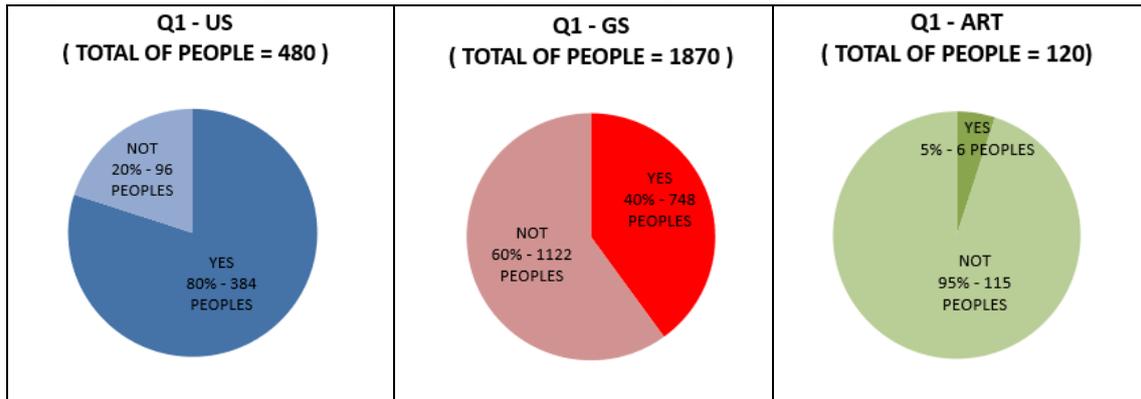


Figure 2 - Answers to questions Q1 and Q5.

### Conclusions

From the results obtained in questions 2 and 3 it was possible to conclude that the three groups believe that extension projects are significant in universities and have a high qualification potential for the people involved in them. With question 4, it was possible to infer that although the participants attach importance to extension projects, they do not show as much interest in being part of one, which can be explained by the people's commitment to other issues and personal issues. With questions 6, 7 and 8, answers were obtained regarding the importance of the Mud Trail Project, which confirmed that the program's purpose has been achieved and the specific objectives of providing improvements to the community involved are being fulfilled and recognized.

Based on questions 1 and 5, it was possible to perceive that there is a flaw in the issue of disclosure, since in the groups not included in the UENF less than 40% were abreast of what the extension projects consist of, and specifically in relation to the Mud Paths, less than 20% of participants in GS and ART groups were aware of the program. Therefore, the team responsible for evaluating the perception of the project at the university invited the participants who did not know the program to participate in a course, in which they clarified the doubts about the objectives and actions carried out, put into the agenda the ideas of the project and the of the idealizers in relation to the community involved. In addition to entering the participants in this medium, showing the products made, the means and methods of production, the raw material and the artists involved.



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