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# 2 Magazine

2020



outh e-patrimony

Learning tool

# Youth Initiatives



## Initiative 1

**Title of initiative:** NARVAMUS youth magazine

**Promoter:** Non-formal learning centre VitaTiim, Estonia

**Description:** NARVAMUS is a youth magazine initiated by young people living in the town of Narva, Estonia. The title combines name of the town and Estonian word «Arvamus», which means «opinion»

Introduction of the magazine: «We are students, designers, volunteers, youth workers, active citizens who want to express our thoughts, be creative and critical, speak about social issues and the world around us. NARVAMUS publishes articles in English, Estonian and Russian.

<https://www.vitatiim.ee/narvamus>



# NARVAMUS







## Initiative 2

**Title of initiative:** Keep calm & Clean around

**Promoter:** Solidarity Tracks, Lefkas, Greece

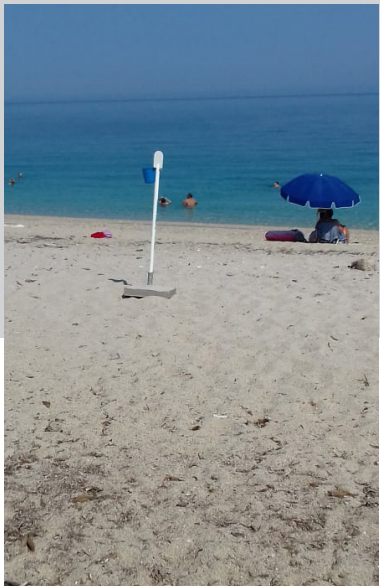
**Description:** Solidarity Tracks volunteers with the support of the Municipality of Lefkada cleaned the lagoon. They placed the wooden trash cans and ashtrays on the beaches of Agios Ioannis and Kastro, which are blue flag beaches. The ashtrays as well the wooden garbage bins were created by the volunteers, ansambled, painted and adding messages to keep the beach clean.

The ashtrays are elements in need in order to prvenet cigarette butt pollution in the Lefkadian Blue Flag beaches. To keep the efficiency until September, the volunteers will clean the ashtrays once a week.

We also asked our citizens and visitors through the media, not to put any other rubbish in these ashtrays, except for the cigarette butts, in order to ensure the proper use of the ashtrays.











# Tools for learning





## Tool 1

### Title of the tool: IKIGAI

**Description of the tool:** IKIGAI\_ finding your purpose and sense of worth in professional life.

The origin of the word ikigai goes back to the Heian period (794 to 1185). Clinical psychologist and avid expert of the ikigai evolution, Akihiro Hasegawa released a research paper in 2001 where he wrote that the word “gai” comes from the word “kai” which translates to “shell” in Japanese.

During the Heian period, shells were extremely valuable, so the association of value is still inherently seen in this word. It can also be seen in similar Japanese words like hatarakigai, which means the value of work, or yarigai ~ga aru, meaning “it’s worth doing it.”

“Ikigai is what gets you up every morning and keeps you going.”

Gai is the key to finding your purpose, or value in life. The best way to really encapsulate the overarching ideology of ikigai is by looking at the ikigai Venn diagram which displays the overlapping four main qualities: what you are good at, what the world needs, what you can be paid for, and of course, what you love.

Boiling it down to its most basic theory, it’s within the crossover of these points where ikigai stands.

Why is ikigai important?

Many sociologists, scientists, and journalists have researched and hypothesized the usefulness and truth behind this particular phenomenon, and they’ve come to a number of very interesting conclusions. One particular theory is that ikigai can make you live longer and with more direction.

If you feel like you’re struggling, ikigai will help you to “gain awareness of the current status of your life.”

Start by putting together a note of the top 10 things you have spent your time on this week. After writing them down, ask yourself if those things are adding purpose to your life.

You can subdivide by asking yourself four questions:

- Is it something that I love doing?
- Is it something the world needs?

- Is it something I'm good at?
- Is it something I can get paid for? If it's not something you can get paid for, is what you can get paid for a good trade-off for really financially supporting your ikigai?

If this all feels a little too cemented and you have trouble committing, don't sweat it, research has uncovered that just like music taste, fashion and, opinions, a person's ikigai can change and morph with age, so chances are they need a semi-regular checkup..if you are not happy with the result, it's never too late to start enjoying life, we be the change you want to see in the world.

Maybe in 2020, it's time to refocus your new year's resolutions and embrace the larger picture: finding your ikigai.



## Tool 2

Name: Employability+

Promoter/country: Non-formal learning centre VitaTiim, Estonia

Description of the tool: Employability canvas

Expected results for the participants:

- They have analyzed the previous experience and competences which can be used for increasing their employability;
- They have found connection between their working experience, interests, hobbies and dreams and can use that for future;
- They have got new ideas for their further development;
- They have found that discussion of your experience and interests with other people and targeted communication could give additional discoveries, connections and opportunities.

Description of the method

If all steps are used, then the method can take up to 2 hours

Step 1. The participants work in groups of 3-5 people. They are asked to fill in «Employability canvas» for a person in the picture. There can be several options:

- famous person (for filling in the canvas the group has to search for facts from his/her life in the internet);
- the participants choose some person for their group themselves (it can be a famous person or one of the people they know locally);
- some imaginary person (the participants fill in the canvas with imaginary facts).

The groups present their results to all the other participants.

Step 2. Each participant fills in the «Employability canvas» for him/herself individually. They have to try to remember their previous experiences, competences, interests.

Step 3. Speed dating. Each participant receives a «clock face» and agrees on several meetings with other persons (number of meetings depends on how much time you have at your disposal, in general it can be 3-4 meetings).

The facilitator tells what time it is (09.00, 15.00, etc.) and the pairs meet and discuss what they have written for themselves in the canvas. During the discussion they try to help each other, ask questions and add some facts that could be initially forgotten.

NB! It is up to each participant to decide if they want to discuss the part «Dreams for future occupation», because it can be too personal.

Step 4. Each participant takes some minutes to add something to their canvas and write down any ideas which appeared during the previous activity.

Step 5. Reflection. Discussion in a common circle. Possible questions for the facilitator to choose:

What did you learn about yourself during the activity?

Name one thing you added to your canvas during or after speed dating.

What connections between different sections of your canvas have you found?

What discoveries have you made (about yourself or other people in the group)?

Where can you use this canvas for yourself?

The activity can be followed by the method «Elevator pitch».



***Employability+ project (Erasmus+)***

Employability canvas

Volunteering experience	Employment	Entrepreneurship/ Freelance	Internship
Languages	Hobbies	Special skills	Dreams for future occupation

# Meeting with young crafters





## Name of the crafter/artist: Miriam Wolf, carpenter - Austria

Interview with Miriam Wolf, carpenter

Miriam Wolf was born in Eastern Styria, Austria - currently living in Bavaria/Germany, 24 years old, apprentice carpenter shortly before the journeyman's examination. Her interest in the craft is broader ... wicker baskets, leather processing, carving, knitting, pottery ...

Why did you choose to become a crafter in the wood area?

After my training as a graphic designer it was clear to me that my design knowledge was not enough for me. I also wanted to understand the construction behind it. Wood is a very characterful material. It adapts to its environment, for example to the air humidity. It picks it up and hands them over - which must also be considered in processing. Furthermore, it is never freezing cold in winter or scorching hot in summer. (think of metal here!). In addition, it is a material that binds CO2 and only releases it when it is burned. If you build solid furniture that lasts for generations, the furniture also survives generations as a CO2 storage device. I think that's a nice point of view. Furthermore, nature gives us a wide range of different woods. Some are easy, some are difficult to work with. Some dark and some light. Some are rich in contrast, others have a homogeneous look. There is a great variety and diversity!

What is your formal educational background?

Graphic design at the Ortweinschule Graz and Carpenter training at the schools for wood and design Garmisch-Partenkirchen.

Did you face any troubles being a woman in this man-dominated field of work?

It was very difficult to find any training at all. As a woman and especially as a second training path. Young workshops had not yet equipped the workshops for apprentices. Companies were skeptical because they only see apprentices as profitable if they stay with them for a lifetime. So, as an obvious globetrotter (according to my vita), I got a job even worse.

There is no problem with discrimination here in school education in Garmisch-Partenkirchen. Through gender mainstreaming they have learned to be able to do even better work in a team. But of course I had to catch up physically and



manually in the beginning.

Any advice you would like to give a young woman dreaming of being a carpenter?

If there is curiosity and love for the material, don't let it get you away.

What do you like most about your profession? What is your motivation?

To be involved in the whole process. From planning to production to installation. And creativity is required in every single section. You are always required to find solutions.

I find the material wood incredibly fascinating. I am also very interested in old, dismountable wooden connections and try to reconcile them with modern people. My motivation is to build furniture that will last for generations. My demands on them: Practical and flexible (moving, use), solid and simple (due to their clear and simple shape they do not go out of style).





Name: **Von Walter**

Country: Spain, Canary Islands

About:

Walter Goller, born in Ghana in 1980. As the son of an African mother and an Austrian father, he spent his childhood in Ghana before moving to Austria.

In Austria, especially in the city of Innsbruck, he trained from 1990 at the art school "Glasfachschole Kramsach" to become a multidisciplinary artist.

At the age of just 21, he decides to move to the Canary Islands, where he begins to give his free rein to the fashion world and gain his first experiences as tailor and tailor workshops.

He also had the opportunity to work with the EGO brand haute couture workshop.

After experimenting with different designs and learning to use different tools and materials, the first prototypes came up with the concept of upcycling. Where others only see garbage, new environmentally friendly resources are discovered and brought into the collection with great attention to detail.

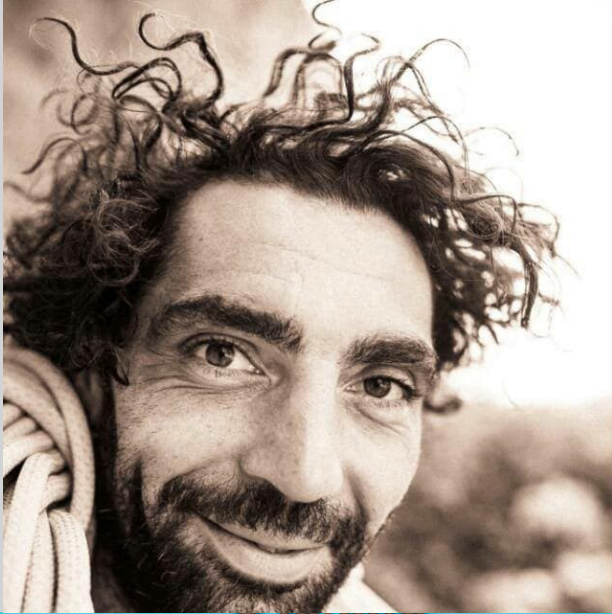
There are no limits to the creative world of recycling: Car tires and jeans are incorporated into the collection in such a way that more than 90% of the pieces are made from recycled material. With this base he begins to expand his collection; more urban and bold models, including shoulder bags, ergonomic backpacks, practical fanny packs, tobacco pouches and purses.

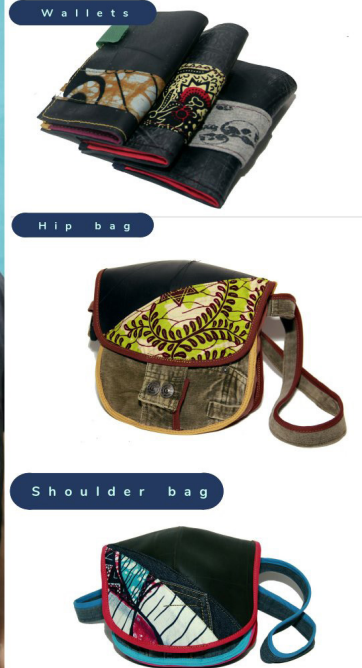
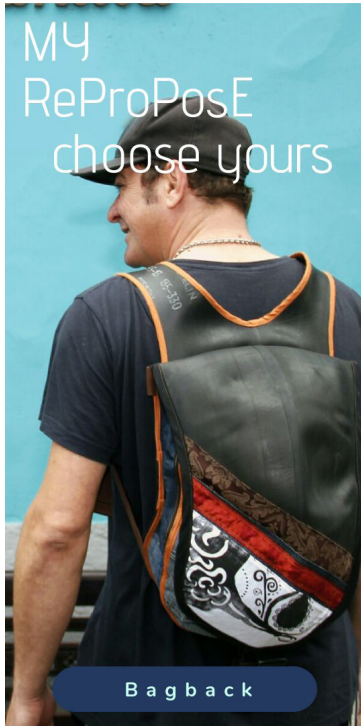
Contact: Von Walter, +34 631 117 988

[www.vonwalter.fashion](http://www.vonwalter.fashion) / [info@vonwalter.fashion](mailto:info@vonwalter.fashion)

[facebook.com/walter.goller](https://facebook.com/walter.goller) / [instagram: @vonwalter.fashion](https://instagram.com/vonwalter.fashion)

Link: <https://laranilla.org/espacio-artesano/>





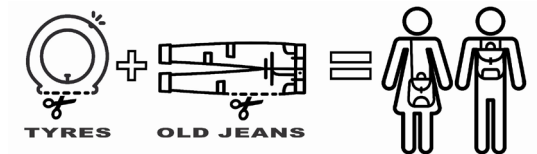
# VON WALTER

## RE-PRO-POSE

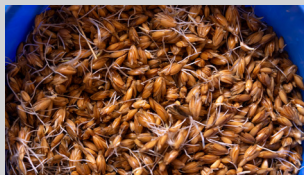
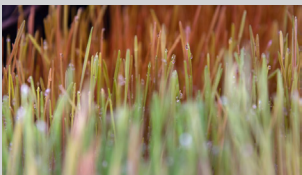
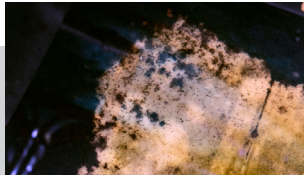
En **Von Walter** valoramos la funcionalidad de los diferentes materiales. Utilizando cámaras de aire de neumáticos y viejos vaqueros les brindamos una segunda oportunidad, convirtiéndolos en nuevos y sugerentes accesorios personales como **carteras, riñoneras y bandoleras.**



In **Von Walter** we value the functionality of the different materials. Using air chambers of tires and old jeans we offer them a second chance, turning them into new and suggestive personal accessories such as **purses, hip bags and shoulder bags.**







**Name of the crafter/artist: Szabó Bilibók Attila**  
**Country: Romania**

Following the cycles of nature.

As a drop evaporates, condenses, precipitates and flows back to the ocean, cycles of immense complexity and beauty are happening every moment in the nature. Like a seed can be a plant and after be a seed again.

In Porumbenii Mici we have visited Attila. Talking to Attila is talking about connections and intertwined cycles, it is talking about understanding the spiral of unbridled energy that nature gives us.

One of those many circles that feed the spiral of their projects is the Aquaponic.

Crops produced in his Aquaponics are a circular system of sustainable agricultural production. It is based on the creation of a symbiotic environment, where all the elements that make up the chain are fed back to each other. The two main elements in the chain are plants and fish.

The cycle starts with the excrements generated by the fish, these dregs are then separated through a subsystem of water, that allows not to increase the toxicity of the environment where the fishes live, and at the same time allows it to be used as fertilizer. These wastes are decomposed by nitrification, bacteria are turning them into nitrates, which are dissolved in the water and used by the plants through irrigation. The earth filters the nitrates that will be later absorbed by the plants, letting the excess water, that is now purified, flow back to the environment where the fishes are. But for Attila the circle doesn't close here. Through aquaponics he grows a variety of wheat that has excellent healing properties provided it is only harvested once. These leaves rich in chlorophyll, vitamins, enzymes, amino acids and minerals are ingested, in the form of juice or capsules, as a food supplement with beneficial effects to wellbeing. In addition to food, Attila has developed a cream with wheatgrass powder which has disinfecting and anti-inflammatory properties and helps to rebuild the skin tissue. The remains of wheatgrass are not wasted either, it is consumed by the chickens who cackle around their house and give some extra energy to the family in the form of fresh organic eggs and meat. Nothing goes to waste.

The juice production process is a very high cost process due to the machinery and materials used. Another example of connections in this spiral of circles of great understanding, Attila uses the same machinery and materials to dehydrate various types of fruits and vegetables. These foods are of great interest due to their incredible flavour and the prolonged preservation of their properties without the need of using any added chemicals

A few years ago, without a precise or previously marked roadmap, Attila began to give the first brushstrokes of what are now his passion project. He decided to move back home from the city, as he tells us, to try and live in harmony with nature.

It has been a pleasure to have known your project, good luck with future happenings.

Links: [www.transylvanianmiracle.com](http://www.transylvanianmiracle.com)  
<https://www.youtube.com/watch?v=sTo2KFb75s8>  
<http://rural-transylvania.eu/attila-aquaponic/>

Name of the crafter/artist: Balázs – a shepherd  
Country: Romania

“Nowadays it’s very difficult finding new shepherds.

Youngsters are not trained and don’t pay attention to all the details”

Our first approach wasn’t peaceful. When trying to reach Balázs and his flock of sheep we first saw ourselves surrounded by a pack of some 10 large, threatening dogs barking at us. When he finally tells them we are no harm and let us pass through their dissuasive noisy wall, we find Balázs sheltering mid-hill under a shadow: leaning over his wooden herding stick, he smokes the first of his many cigarettes throughout the afternoon.

Now 41, he’s been a shepherd since his youngest years. His parents died early and his uncle, a shepherd himself, raised him. He graduated high school, but in-between and after, he stayed in the family business. “Nowadays it’s very difficult finding new shepherds. Youngsters are not trained and don’t pay attention to all the details”, he complains when asked about the next generation of shepherds.

His smile lacks several teeth, and there’s frankness in his light blue eyes, that occasionally lose themselves looking to infinite. His tanned and his many wrinkles prove the thousands of hours spent under to the Transylvanian sun. Gray, short curls escape under the boundary of a sun-faded blue cap that protects a bald, tanned crown of the head.

He wears an also sun-faded, worn-out advertising t-shirt. An old mobile phone dating from the pre-smartphone era hangs in a small cloth bag tied with a cord around his neck.

There’s an evident language barrier between us, as his English is very rudimentary and my Hungarian is directly non-existent. Yet, Balázs keeps trying communicating and doesn’t stop talking for a second the whole afternoon, mixing English, Romanian and Hungarian to make his message understandable. He’s calmed and comfortable with the camera and with being the object of interest of a foreigner, he finds it funny.

When we were looking for the shepherd and his flock, we were speculating: “imagine we get there and he’s scrolling Facebook or playing Candy Crush”, we joked. Nothing further from reality: Balázs way of life is old-style and the only technological feats he keeps are the old phone hanging around his neck and an even older radio he keeps in his cabin. “I like it here, in the nature, without the noise of the cars or the smell of the smoke. It’s simple, but it’s beautiful”, he states.

Standing on top of one of the hills that surround Keresztúr’s lake, he points at a flock of sheep grazing in the opposite slope: “that one is managed the traditional way. It’s partly like a cooperative with many owners, and they take turns to milk and slaughter the sheep in a proportional way”. His flock, on the contrary, belongs to only three people and the animals are marked to identify their owner. He owns 50 sheep, 18 of which in this fold and the rest in another on in his village, in Kányád.







Miklós Fazakas, the owner and his brother in law own the rest of more than 670 sheep.

Contrary to common sense, wool is just a side product from sheep breeding: Balázs shears the animals himself and sells it to a cloth factory. However, meat —and in some cases also milk— is the main product: newborn lambs are sold to Greece when they are four-five months, while older sheep are locally slaughtered when they reach an age of five or six years and their meat is still tender.

Miklós Fazakas is also the owner of all the land around Keresztúr's Lake —and the lake itself—, and he pays Balázs both in cash and in kind: tobacco, alcohol, meat and vegetables he grows himself.

Around the lake, Miklós leases land for others to grow alfalfa and, after it's harvested, Balázs walks the flock over the same area. It's a symbiotic relationship: the sheep feed and at the same time clean and fertilize the land. The sheep are kept indoors during the winter and, when spring arrives, Balázs takes the flock out and walks it around the lake all summer long: there is not the tradition nor the conditions for transhumance, which requires large, continuous grazing areas, in contrast to Széklerland hills and forests.

Balázs's main concern are bears that from time to time venture outside the forest and slaughter a sheep or two. He repeats this fear every few words. To defend the flock he counts on fifteen large, threatening dogs that bark at any sign of an outsider approaching as was the case when we first got close to the animals. The pack is led by Rigó, a black, playful dog: "he's the smallest of them all, but he's the most intelligent", he affirms as he pets it. However, Balázs says that only ten dogs are not enough to defend the flock, so Miklós has just bought six more from another shepherd.

It's 7:00 PM and the sun starts his slow descent in the sky. Balázs now directs the flock towards the lake for sheep to drink, although some of them prefer the enclosed trough in the slope. Now the animals, already close to the outdoors pen where they will stay during the night, graze for another couple of hours.

In the meantime, Balázs relaxes in the small cabin made of tin next to the pen where he keeps the essentials for his way of life: some food, a change of clothes, an old radio, tobacco, pálinka, wine... The place is barely the size of a mattress and has two wheels and a hook to move it if it's necessary.

Late in the afternoon Miklós Fazakas shows up to help getting the flock into the pen, cleaning the dogs and healing the injured sheep.

"It's a very quiet, calm job, but you have to pay attention and be awake 24 hours a day so bears don't kill the flock", concludes Balázs, reiterating once more his fear of bears.

Link: <http://rural-transylvania.eu/shepherd/>

**Name of the crafter/artist: Efe Bayhan**  
**Country: Turkey**

1 - Can you tell me about yourself briefly? (Age, city, occupation, what do you do in your leisure time?)

My name is Efe Bayhan. I'm 30 and living in İzmir. I graduated from Labour Economics and Industrial Relations Department of Anadolu University. I didn't choose this department willingly, I chose it just to be "graduated from university". I have worked on many line of work till I was 25 and I got bored. I don't want to waste my time on the things which I don't believe nor give a meaning. After this decision, I started to embark on a quest. I suffered from showing interest on many things and getting bored easily but I do now understand that it gave me a chance to experience and explore a lot of things.

2 - Can you describe the craft you are interested in? When and how did you start? (Have you trained on that or attended any workshops?)

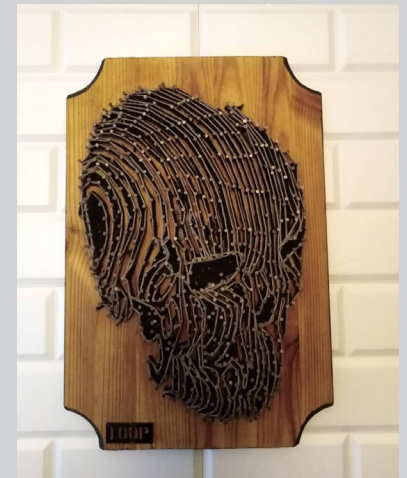
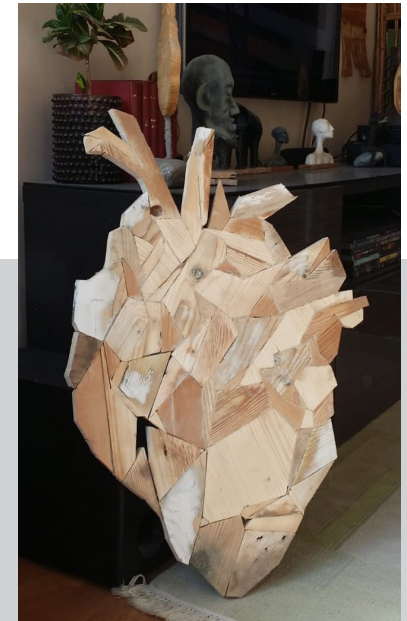
Actually, it had started with my curiosity on polymer clay. I tried to shape it, the result was making me so happy, even it's awful and awkward. When I tried to shape it, I was totally unaware of myself and I didn't know how the time past. The key word here is: "to sculpt". As the time passes, sculpting became my favourite way of saying "I'm alive." After that, I started to spend my time by working on different materials. Among them all, wood has been my favourite material with its odor and texture. I'm carving wood for three years using different techniques. If you ask what have I learned during this time, I think three or five years are absolutely short to specialize in a topic. I believe I'm on the beginning but I'm trying to keep going with my passion, love and effort.

3 - Do you have any supportive hobbies or skills in addition to this craft?

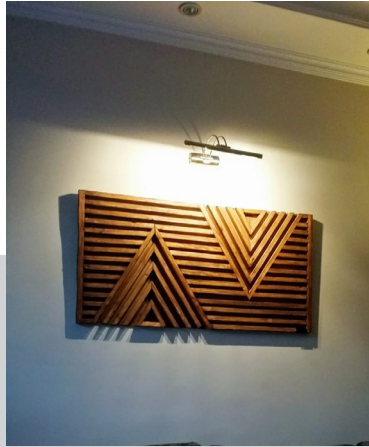
When I was 20, I saved my money for one whole year to get myself a Nikon D200. It started as a hobby, then I earned money for working as a tabloid journalist nearly for three years. Since the first time I held that camera, it sometimes played a role as hobby, sometimes job. The perspectives I've gained from photography, still helps me to see the life from different angles and also for the art I'm revealing.

4 - How much time does it take to prepare one of them? You can give an example with a photo.

This is all about making bold to imagine the thing you want to shape. Therefore this is an open-ended question. If you want to do something unique and be proud of, certainly you should give extra effort. My longest progress was four weeks but







my dreams will make me ensure to perform bigger projects.

The point is; getting pleasure in every second whilst performing your art. There is no importance of time if the work you've done pleases you.

5 - What are the difficulties you have as a person who both produces and sells the products which you create?

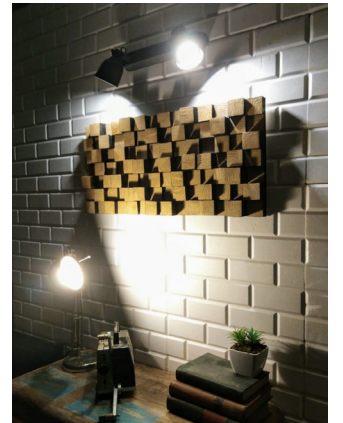
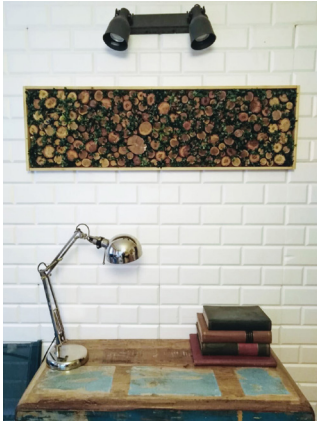
You have to know a little from everything. This is still hard for me. I am kind of a person that who wants to do his work own by own and get less help. To make this real, I try to explore even the simplest things once more again. The carving part is the part that I love and enjoy the most. Unfortunately marketing, sales, buying are unpleasant parts for me.

6 - Do you organize any workshops? What do you suggest for beginners?

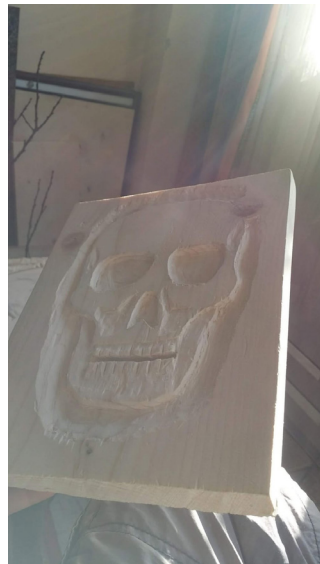
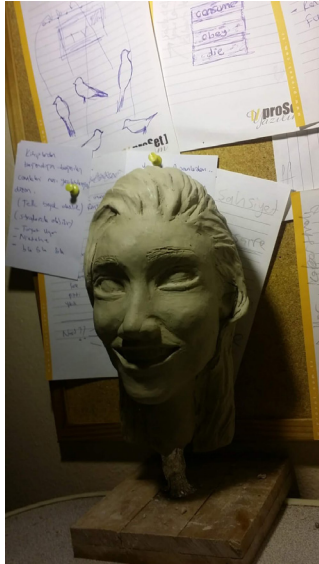
I didn't have a chance to conduct a workshop and endeavour on it. But if I had a chance, I would like to share my experiences with people who respect to art. There are some points I've learned from my personal experiences. Trying a new thing and getting out of our comfort zones are necessity to recognize ourselves. What we love and we don't love won't come out by imagination. It only comes out by doing and seeing that thing. And doing the thing we love makes our short life meaningful. Lots of experience, lots of mistakes, lots of disappointments, lots of effort make as 'us'.











## Gerald Scherübel- Austria

Hello Gerald thank you for taking your time to tell us something about your employment history in doing ceramics. Do you want to firstly introduce yourself a little ?

My name is Gerald Scherübel and I am a ceramicist. After I finished my graduation I did a graduates course at the commercial academy because I decided to take over the pottery business of my father at the age of 17. So at that time it was quite useful for me to learn a commercial job besides school. Right after my military service I started working in the pottery company of my father but I didn't have to do the whole apprenticeship – my time studying in school was already long enough, so after gathering some experience in the pottery I was able to do my final examination and three years after that I did my examination for the master craftsman's certificate. Timing was quite right at that time because my father got 65 and could retire with 31. December 1982 and I took over the business on first of January 1983. So it was a seamless transition and since then I am running the company.

In our company we produce all sorts of ceramics – stove tiles, ceramic vessels, small batch series, custom-made products, also single unit productions with special lettering or themes and we also offer ceramic courses, it is possible to fire your own raw clay pottery here, we sell raw clay, glazes, furnaces and potter's wheels. So our product range is a quite broad one.

So you took over the business from your father – in which generation is the pottery running now ?

My Grandfather started already in 1927 with the pottery here. In 1953 after my grandfather died very early – I did not get to know him anymore - my father took over and since 83 I am running the business.

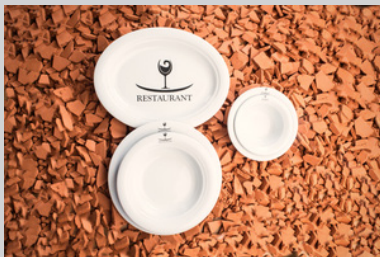
So the business already exists over three Generations - your father must have been very pleased to hear you wanting to continue doing that. I think there are a lot of people whose parents are not so pleased to hear that they want to earn their money in doing handcrafts. What is your opinion on that ?

Yes this is true. Unfortunately today half of the companies are not continued by



Inspirational crafters





the next generation and parents – me included – think in general, that it's better for the kids to study at university. All of my three children studied and most of them have a good job now but with the consequence that none of them wanted to take over the pottery of course. The general problem, also in other professions is, that it got so much easier to go to high school (Gymnasium) and study afterwards so that every average intelligent person could do it and so we lost so many people who could have learned the craft and could be really good in doing so. Therefore I think your project could be really good. At the moment I am training a young woman, the girl you saw right before downstairs in the ceramics studio, she is wonderful, very talented, interested and intelligent as young apprentices were that time I started in that sector. We need to change our attitudes towards crafting. It's not something you do because you are not good enough for school- if we change our attitudes we will also have good crafters again.

But I feel like that there is already happening some change. At least a little.

Yes its changing because university graduates realize, that they find themselves working in pizza delivery or gasoline stations because there is a lack of jobs in the sectors they studied in. The tribe doesn't need just chiefs, our system also requires inferiors (?) otherwise its not working. Everybody wants a good crafter when you need something but where should they come from ? We are now in a low birth generation in which the problem is even more present. Especially parents need to realize that crafting is a wonderful job and that the ability of crafting is valuable – it contributes for a working society.

Is there something you wish you had known before ? Were there any Problems you had to face in the beginning and in general ?

In the ceramics industry, as in many other old craft trades, there is an obvious tendency towards one-person enterprises and as result the number of commercial enterprises, that offer employment to people, is decreasing. With currently 4 employees, I am the largest Styrian ceramic company. There is only one apprentice, in her first year of apprenticeship, in the whole area of Styria and he is employed by my company.

Many one-person enterprises, which mostly work as freelance ceramists, do not train apprentices - they are not allowed to and usually do not want to do so.

The resulting problem is that many traditional ceramic companies, where you used to buy the tableware in your town, village or municipality, are no longer needed because the big corporations can offer everything much cheaper and in larger quantities.

The market has become more fast-moving - when people don't like something anymore, they throw it away and buy something new at a low price. Here we are in the area that deprives every ceramist of his right to exist. But it's the same with cobbling, tailoring and several other professions.

Now the focus is more on custom-made products, high quality products and small series that the industry is not interested in. We have a few customers who regularly order smaller quantities. So for that we are the right ones.

How do you promote yourself ? How do you attract customers ?

I have to say in the hobby sector and also with orders the internet is playing a big role. The most people who want to attend a ceramic course are applying via the internet because they are looking for 'ceramic course' in the internet and we are one of the first websites popping up. And with the other things mostly via word-of-mouth recommendation.

What's also interesting to know is that we also offer a working space for people who want to come and try out some stuff. They can use all of our tools, the molds, the brushes – everything for ten Euro per day.

So that means when a young person is interested in doing pottery he or she can try everything first, in an informal way to see if he or she likes it ?

Yes exactly. Or we also offer the opportunity for students in their second to last school year to come and work in the pottery to get a taste what it's like and to see if they like it because there are a lot of people who imagine it quite different than it is in reality. In one hand we have the industry where we mainly process orders. Creativity is indeed important as we are also designing and doing décor but it's not the priority. The most important thing in this case is the professional manufacture of a placed order. The result has to be as the customer wishes it to be. In the other hand we have the freelance ceramists who are working as artists, producing only







individual pieces and selling them at handicraft markets. These are two things we have to distinguish.

When a young person decides that he or she wants to get some knowledge and wants to work in ceramics, what advice would you give them ? Where should one start ?

No matter what exactly you want to do with ceramics, also when you want to become an artistic freelance ceramist it is always good to properly learn the handcraft. Because it is always important, that the pieces are technically well made. Unfortunately as we said the opportunities for an apprenticeship are not really given even though it would be the most solid option for gathering the knowledge. But there are also other options for example here in Graz we have a polytechnic school that also has a sector for learning ceramics. The teachers there can provide good education in this field and there you have also the possibility to do the examination for the master craftsman's certificate. These are the possibilities we have in Styria.

And what kind of products would you go for ? For example recognizable high quality products, things that big cooperations don't offer ?

Oh, yes. Unique pieces, small series that's important. What could be also interesting, especially for young ceramists is, that we found an association here in Styria where all the ceramists can connect with each other, exchange ideas and solving problems that they face in their work together. It's called `Keramikforum Steiermark. (more on <https://www.keramikforum.at> ) I found this association together with a friend in 2001. We have now about 45 members. Some are from industry and a big part are freelance ceramists. We also arrange every year a pottery market in the old town of Graz that is well visited.

What do you like best in your job ?

What's especially nice in the field of ceramics is, that there is no competitiveness and the solidarity is quite strong. In the other fields of this professional guild, where besides the ceramists we also have the stove-fitters and the tilers, the tilers feel much more of this competitiveness because when there is an order placed, they all offer the same thing whereas the ceramists all do their individual styles. It is usual

to work together, not against each other. This is very nice and something I highly appreciate in my job! To be honest you don't really earn a lot of money but you have a very beautiful job where you are surrounded by people who stick together and this is very valuable. For instance we've been organizing with a whole bunch of people a 'ceramists trip' for decades now. This year we are going to Patagonia to see some ceramist factories and exhibitions. In the evening we are eating together, chatting and basically having a good time. Moreover this job is always exiting. It doesn't mean just because you are doing a good job in creating the raw pieces, it's coming out of the oven as it should be. We are working with temperatures over 1000°C and natural materials, so it's often a surprise if something is working or not. So I like the variety, that it's a beautiful and definitely a worthy job and it shouldn't be seen as something people do because they weren't good enough to study!

Website from Gerald Scherübel St. Peter Keramik:

Link: <http://www.stpeterkeramik.at>



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