

CREATIVE ENTREPRENEURSHIP - DEVELOPING, EDUCATING, ENCOURAGING

First results



CerDee

CREATIVE ENTREPRENEURSHIP - DEVELOPING, EDUCATING, ENCOURAGING



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Introduction, reason & aim of the project

Ceramics are deeply rooted in our daily lives and quality products rely on creative designers who understand the materials and their functionalities. Central European regions have long-standing traditions, up-to-date knowledge in this field and offer entrepreneurial opportunities to many small and medium sized companies (SMEs). However, the economic potential of ceramics is still not fully exploited by regions and global competition is significantly threatening the sector. The CerDee project establishes a CCI network of knowledge institutes, museums, SMEs, and regions with a ceramic tradition.

The CerDee project aim is to preserve and expand the European potential in the world of ceramics by creating a joint knowledge pool. Existing knowledge, approaches and economic potential of SMEs are being assessed and mapped, new cooperative and EU-wide applicable trainings and education outreach activities for boosting entrepreneurial skills are being developed and summarised in a new knowledge base for creative SMEs. All activities are strongly supported and facilitated by up-to-date IT-tools to boost accessibility, skills development and marketing. A key output will be the freely accessible CerDee platform Ceramics in Europe intended to gain and share knowledge to pursue the passion of ceramics. It is planned to become a cooperation hub for the central European ceramic CCIs. Eight museums and universities from six European countries are working together integrated into a network of partners from education, research, and entrepreneurship to reach the goals together.



Fig. 1:
CerDee Partners

AT: New Design University Privatuniversität St. Pölten (NDU)

CZ: Západočeská Univerzita v Plzni - University of West Bohemia (UWB)

DE: Technische Universität Ilmenau (TU Ilmenau)

DE: Porzellanikon - Staatliches Museum für Porzellan Hohenberg a. d. Eger / Selb (Porzellanikon)

IT: Museo Internazionale delle Ceramiche in Faenza - International Museum of Ceramics in Faenza (MIC Faenza)

PL: Muzeum Ceramiki w Bolesławcu - Museum of Ceramics in Bolesławiec (MCB)

SI: Narodni muzej Slovenije - National Museum of Slovenia, Ljubljana (NMS)

SI: Zavod za turizem in kulturo Kranj - Institute of Tourism and Culture Kranj (ZTKK)

Situation of the ceramic stakeholders

Basis of the whole project is to map existing creative entrepreneurs, to assess their capacity as well as the markets. That is why our international team analyzes the current situation in creative industries, such as ceramic and related areas.

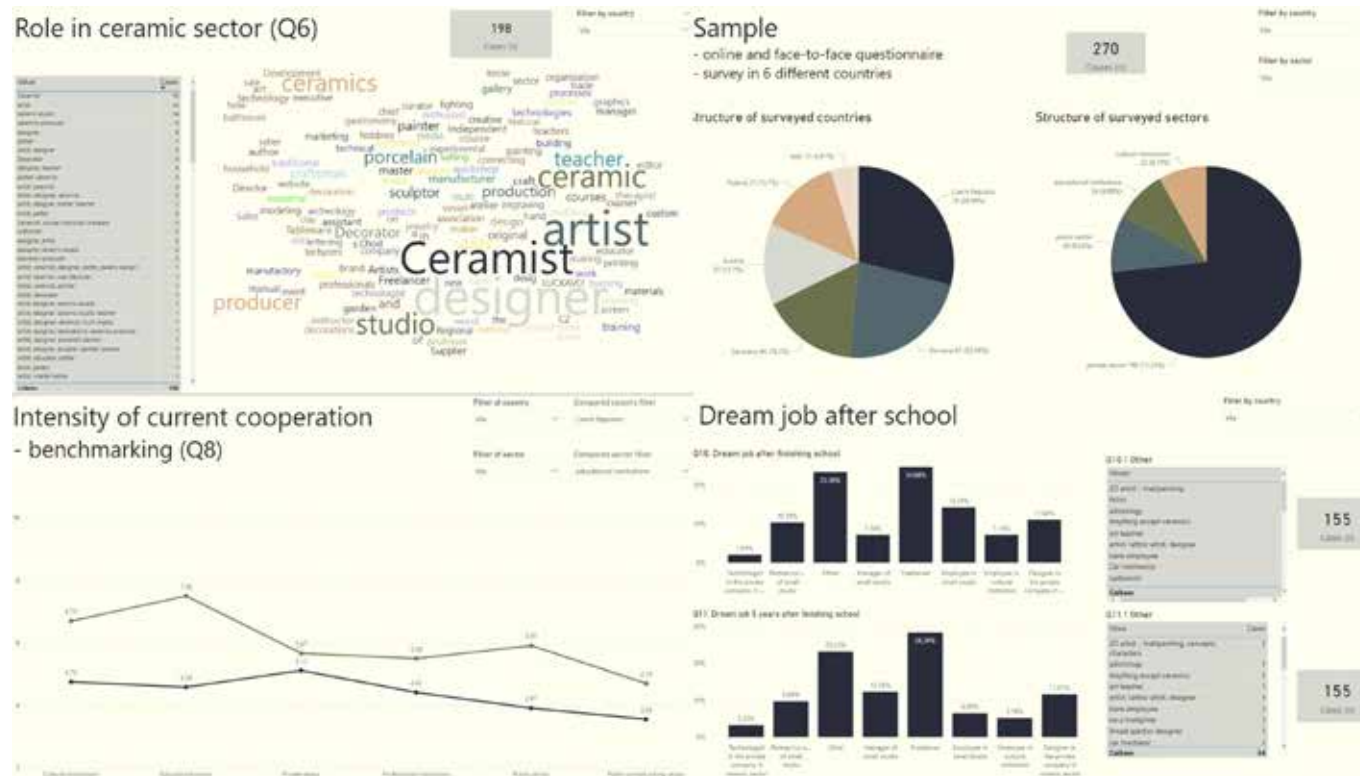
Our researchers map the situation based on available secondary data and gather the primary data to identify stakeholders' needs in this industry. Special care is devoted to entrepreneurs and their successful business development. The surveys focuses on education, marketing, sales skills, entrepreneurial skills, or technical knowledge in all participating countries and regions.

Therefore, typical structure, up-to-datedness, comparability, and usefulness of the data are essential, and the research activities are coordinated carefully with all project partners. The research activities and analysis are carried out by the University of West Bohemia and the Technical University Ilmenau, under discussion with all partners. The results are expandable to other regions and enable analyzing and comparing the participating regions with a ceramic tradition in a territorial context of Central Europe.

We also search for best practices in ceramics and design to follow international trends and find the best solutions for the future.

Research results are currently communicated to individual business entities, examples of good practice are analyzed, and a database of stakeholders connected with the field of porcelain and ceramics is expanded.

Fig. 2:
Example of
survey results



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Educational offers

The education of future entrepreneurs has seen the creation of educational resources for the entrepreneurs in the ceramic sector. A video handbook “How to set up a ceramic enterprise. The Italian case” has been realized for ceramists to establish their own business. It offers operative instructions such as legal and management advices, safety rules to follow, advice about working space and feasibility studies. It will be adapted to each partner region and its different sets of conditions.

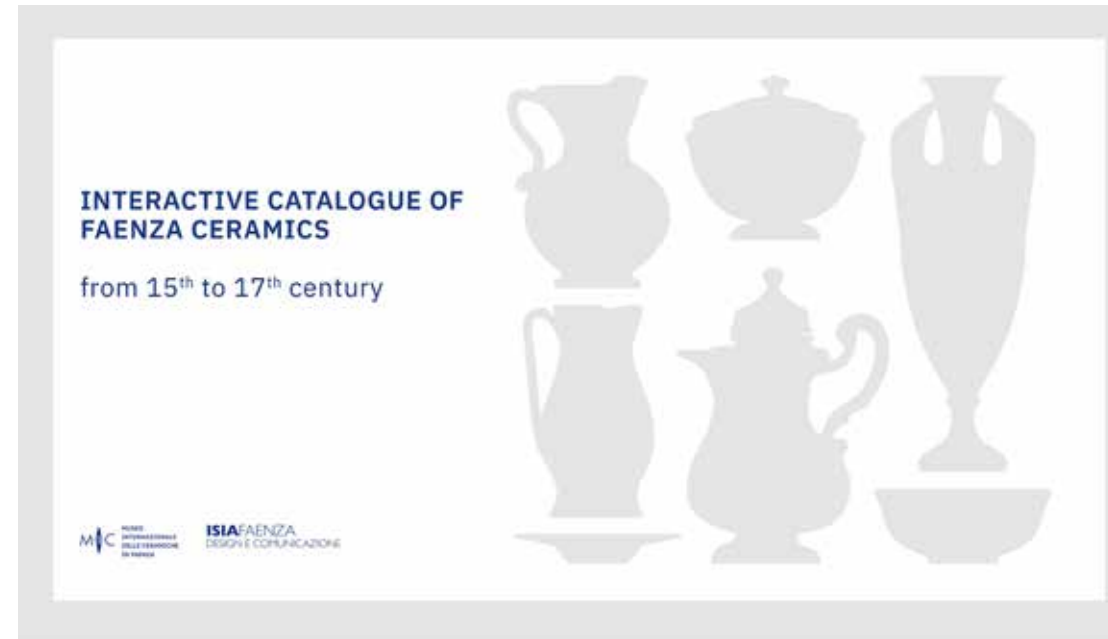
Fig. 3:
Still from video handbook „How to set up a ceramic enterprise. The Italian case”



Strategic collaborations have been offered by all the partners to collect experiences of ceramic workshops and ceramic training courses. In particular, several video-clips reporting workshops, created in Italy, Austria, Slovenia, and Germany represent practical demonstrations of ceramic manipulations with educational-training purposes, deepening the knowledge of local traditions. Other video-tutorials have been recorded as training materials for inspiring professions linked to ceramics. They are planned for museums, cultural centres and school or university courses. They are about managing archives and promoting artists involved in contemporary ceramics, or curatorship of an exhibition of contemporary artists working with ceramics.

Fig. 4 - 8:
Interactive Catalogue of Faenza Ceramics

The interactive e-book “Shapes and decorations from the Italian ceramic tradition” offers an important tool to support the ceramic designers and entrepreneurs researches. It has been created by MIC Faenza in collaboration with the partner institution ISIA.



15th CENTURY

GOTHIC-FLORAL
 Gothic themes continued to emerge even during the second half of the 15th century with the "warm palette gothic-floral family", characterized by the use of ochre yellow ("pavona") instead of the "cedar" one of the previous "cold palette". An elegant "crumpled" leaf with central bulb inflorescence represented a recurring decorative theme, inspired by the Gothic miniatures. For its easy adaptability to the shape of maiolica, the "Gothic leaf" is often easily applied on both closed (mugs, flasks, vases, etc.) and open shapes (plates, bowls, cups, etc.).

MFC

18th CENTURY

NEOCLASSICAL DECORATIONS
Comerio / Ruins / Incense burner / Acorn and festoons / Vine leaf

During the neoclassical period, a simple taste for ceramics was reached through a balanced relationship between the linearity of the shapes and the chromatic elegance of the new motifs. The strong reference to classicism inspired refined decorations such as the "ruins" motif, with representations of ancient finds, and the decoration called "incense burner" in full Empire style. Table services were characterized by elegant decorations called "acorn" with "festoon" and "vine leaf", decorative motifs that were also found in parallel in the frescoes of the palaces of the Faenza aristocracy of the time. An excellent author of the neoclassical age was Filippo Comerio, a skilled Lombard painter, who during his stay in Faenza collaborated with the Ferrisari manufactory, creating maiolica of classical inspiration of high quality and expressive intensity. Among his most beautiful works were those painted in a brilliant green within black contours, readily known as "Comerio green".

MFC

3/3 15th CENTURY

GOTHIC-FLORAL

DECORATIONS OF THE GOTHIC-FLORAL

Synoptic tables of shapes and decorative motifs of open forms, taken from the thesis archives of the "Liceo Ballarini-Torricelli" in Faenza.

20th CENTURY

LIBERTY

The first decades of the 20th century were characterized by a great artistic vitality in the city of Faenza. The most brilliant artistic personalities of the time were involved in the Art Nouveau climate. First of all Domenico Baccarini distinguished himself, a brilliant author who was able to bring new creativity to the arts of Faenza at the beginning of the century in a production that exalted the sinuous line, the floral naturalistic patterns and in particular the female universe. Around the artist gathered the "cenacolo baccariniano" with the intent to implement a renewal of figurative and applied arts, revitalizing techniques and themes.

MFC

The Future Lights in Ceramics Competition, organised by Porzellanikon in collaboration with MIC Faenza, NDU, and UWB, addresses artists and designers, whose main focus is ceramics. It is especially designed for today's professionals at an early stage of their carrier. One of the main goals of the competition is to give the emerging ceramists an international platform to grow and develop. It shall support and encourage them to build networks to share own perspectives, exchange experiences, and convene each other into a dialogue about new challenges and trends. Twelve young artists and designers were awarded as Future Lights in Ceramics 2020 and 2021 and were offered different workshops and summer schools to gain knowledge. Jiří Hanek (UWB) offered part of the Business Thinking Camp, a workshop to build entrepreneurial skills.

Fig. 9:
Jiří Hanek (UWB)
giving a workshop for
the Future Lights in
Ceramics 2020, photo
© Porzellanikon



MIC Faenza gave the Future Lights 2020 and 2021 the opportunity to present themselves together with the laureates of one of the oldest and most important competitions of contemporary ceramic art the 61st edition of the Premio Faenza. Besides, a publication had been published and an online talk allowed everyone to get to know interesting experimentations of these young artists and designers. The talk took place in March 2021, coordinated by MIC director Dr. Claudia Casali, and is available on the MIC Faenza YouTube channel.



Fig. 10:
Cover of the publi-
cation presenting
the Future Lights in
Ceramics 2020 and
2021, © MIC Faenza

On the social media channels of MIC Faenza two webinars are available about innovation in the ceramic artisan and artistic field, which share practices, values and visions for the construction of an open network, and for analysing innovations, models, cases, and tools that offer fundamental training for ceramic entrepreneurs.

Workshops

As part of a semester project, students of the bachelor course „Manual & Material Culture” at New Design University St. Pölten were dealing with ceramics in terms of design, research and craftsmanship. Contemporary ceramic production was discussed throughout the semester led by assistant professor Andrea Moya Hoke and her colleague Petra Wieser, where the former tableware factory in Wilhelmsburg served as a theoretical and practical test field. The students projects and further theoretical perspectives on ceramic production nowadays are summarized in the publication “Beyond Daisy - Future Prospects for the former Wilhelmsburg Dishware Factory”, which is freely accessible online.

Fig. 11:
Nino Lerchner with ceramic modeller Hermann Seiser at the final presentation, photo: © Petra Wieser



Fig. 12:
Alina Miklau & Lisa Berger during the ceramic semester at NDU, photo: © Petra Wieser

(DE: https://issuu.com/newdesignuniversity/docs/ndu_beyond-daisy_de;
EN: https://issuu.com/newdesignuniversity/docs/ndu_beyond-daisy_en).

Based on this, a panel discussion was held at the New Design University St. Pölten, where high-ranking guests from the Austrian ceramics and design sector discussed the future of ceramic production in Central Europe. This event was broadcast via livestream and is still available on YouTube.



For current and future CCIs in ceramic and porcelain design, UWB created one-week intensive “camps.” They verify the adaptation of techniques and tools of design thinking, project, and business thinking for people’s needs in cultural and creative industries.

Designers (and creatives in general) have a specific style of thinking and working, and it doesn’t always make sense to teach them mechanically standard management techniques and tools. In their practice, they are often irrelevant. It is the appropriate compilation of creative, managerial, and business skills to move designers to their successful professional practice and business. It is at the heart of our interest and research. We aim to support young and beginning ceramists and designers in entering professional practice, dealing with clients, or starting their business.

Our concept offers participants two thematic and content-complementary blocks. The Design Thinking Camp develops competencies for the development and management of innovation through design thinking. The second - Business Thinking Camp - is focused on the development of project thinking and entrepreneurial skills. The workshop is designed for the people preparing for their professional practice (or who have already entered it) as freelancers, partners in a small studio, or entrepreneurs. The content is about crafting an exemplary assignment of a design project, estimating the time and create the schedule work, evaluating the project, and preparing an offer to the client. It is a necessary foundation for a designer. But let’s move on - to our own business. We try to design a business model, pricing of our products, and a business plan.

We include all this under the term “invisible side of design.” It finally depends on the successful implementation of design and design-driven innovations into life. The designers of the future cannot do without these skills.

Further, under the lead of Gabriel Vach set of ceramic workshops “From tradition to present”, which aimed to present ceramic/porcelain as potential useful material for designers with its advantages and challenges. It is based on inspiration from historical/traditional porcelain objects.



Fig. 13:
Results of the workshop at UWB - Inspirations in the form of serving trays

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Access to cultural heritage - The Virtual Library

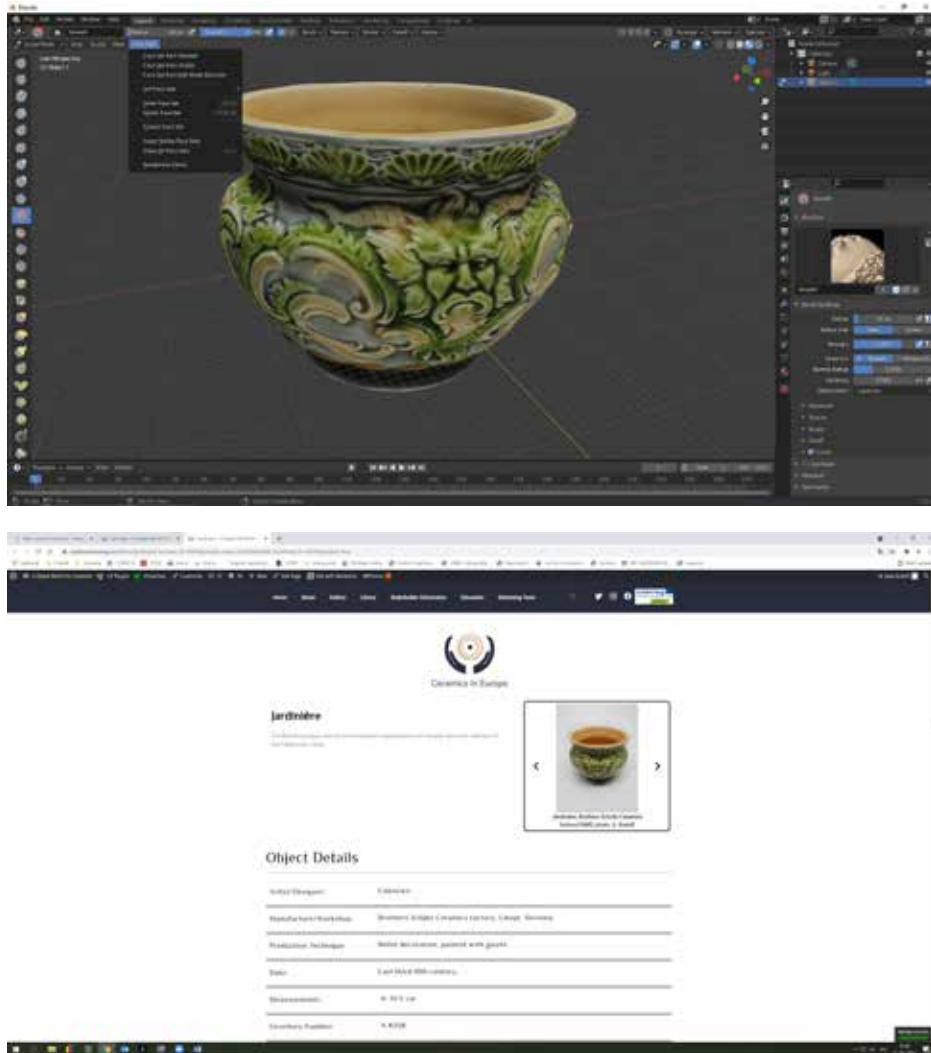
The project CerDee aims to create an international virtual library of ceramic objects, related skills, workshops and techniques, as part of the Ceramics in Europe website (www.ceramicsineurope.eu). The online knowledge base will be used for inspiration and further development of ceramists, designers, artists and entrepreneurs. It will enable access to data about heritage in connection to ceramics in the broadest sense and ensure the sustainability and preservation of regional traditions of ceramic design.

We set up the partnership with essential institutions - such as The Museum of Decorative Art in Prague, The Museum of West Bohemia in Pilsen, The Museum of Karlovy Vary, and The Moravian Gallery Brno Museum of Applied Art, MAK - Museum of Applied Arts, Vienna, Meissen Porzellan-Stiftung GmbH, Meißen, Gorenjski Muzej, Kranj. From their, as well as the partners' storages, and archives our ceramic experts are collecting and describing the representative selection of ceramic objects. Their presentation with the photodocumentation will be part of the virtual Library, with other materials such as videos, printed documents, and tutorials. The database will consist of representative and most characteristic ceramic objects and decorative motifs in the participating regions, from the Baroque to the present, as well as important archival documents, reviews, and catalogues in the field of ceramics. With the collection of important video material, a transnational concept of interactive learning will be created, that will raise awareness of cultural heritage among ceramists and share both stylistic and technological knowledge from the past and present.

The knowledge base is intended primarily for artists and designers of ceramics, who are looking for inspiration for their work in historical and contemporary ceramic forms and motifs. In this way, we want to prevent the loss of knowledge and skills in the design of ceramics and achieve the intertwining of past and present aspects of design, which will create interesting new ceramic products.

The database consists of three main sections. In the Gallery segment of the knowledge base carefully selected ceramic objects from museums and galleries in partner countries will be presented, dating from the Baroque to the present. Each entry will be equipped with object details (manufacture, artist, time period, material, forming and decorating technique, measurements etc.) and visually presented from different views in a photo gallery. In addition, where possible, 3D models and 360° spins of the object will be available. Single entries with common characteristics will be also linked to each other and to relevant uploaded documents and videos, to make the use of the knowledge base and research more meaningful. To increase the visibility of the regional traditions of ceramic design, attribution to the providing museum or gallery will also be made.

At the time being we are diligently documenting selected ceramic objects and preparing all the required information about them. The process involves also taking high resolution sets of photographs of the objects for preparation of 360° views and 3D modelling with the use of photogrammetry.



In the section Library the user will find scans of carefully selected catalogues, articles, books, brochures and other archival documents in the field of ceramics. Most of them will be digitized for the first time. We believe that this enormous collection of knowledge will be of a huge benefit and inspiration to the ceramists. All entries will be also categorised and

Fig. 14:
Example from the
online gallery section

organised according to their main features for easier browsing. At the moment extensive quantities of important documents are being scanned and attributed.

In the third part of the virtual database, that is the Video section, various video units will be presented, that cover various topics in the field of ceramics design. Some of them are already available on the Ceramics in Europe YouTube channel for anybody's enjoyment and learning. The majority of the recordings were gathered from the partners' archives or selected from already published material on YouTube - in addition new video material will be shot about almost forgotten techniques of designing a ceramic product (e.g. making and applying special types of glazes, special techniques of decorating and firing ceramics...). The gathered and newly produced material will ensure the preservation of traditional knowledge as well as transfer of state-of-the-art expertise. To further spread the knowledge about cultural heritage and raise awareness about its importance, we are currently also researching other existing regional, national international databases, where ceramic historical objects and related content is already being published. Links to the most important ones will also be published on the platform to make all the different sources available at ones and easier to access. A short report on techniques and styles in ceramics ranging from the Baroque to the present in the partner regions will be also available on the platform.

Lead:

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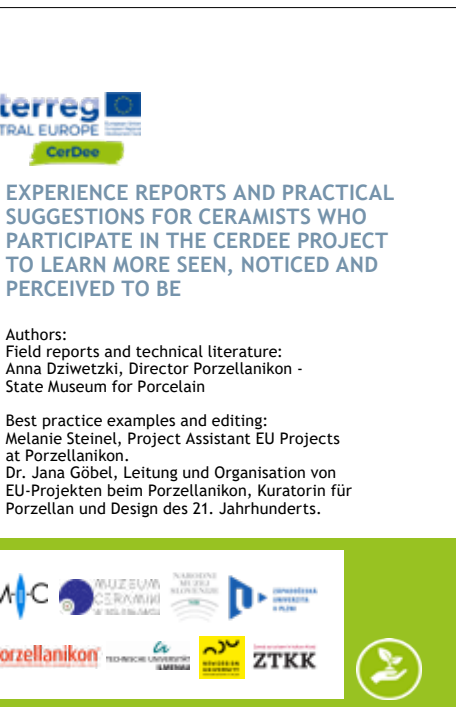
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Marketing is (almost) everything

Anyone thinking about supporting small businesses in the ceramics sector in Europe will not be able to avoid the topic of marketing. It is an essential basis for economic success. Therefore, it is a central asset to be able to offer individual, tailor-made solutions. For this purpose, we naturally also make use of the very differentiated and meaningful results of the survey, as already described at the beginning. Both the current situation and the different ways of marketing were asked about, which gave important clues about the needs of the ceramists.

As a first step, the partners developed a handbook with practical examples. On the basis of personas, different situations are played through and approaches are recommended. These can be used in the field of classic public relations. But they are also useful for the various social media channels as well as to increase the visibility through exhibitions and other events. The manual will be available in English on the website www.ceramicsineurope.eu from August 2021.

Fig. 15 - 16:
Cover and Content
of the Marketing
Strategy



PROJECT BRAND MANUAL | 3

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Fig. 17:
Call for entries
of the Movie
Competition



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In order to increase the visibility of ceramists as suppliers to the public, the possibility of participation in internationally renowned ceramics markets was planned. Unfortunately, the participation in the famous ceramic market Argilla in Faenza had to be cancelled completely due to the Corona pandemic. In Germany, a porcelain market will take place on 31 July and 1 August 2021 at Porzellanikon Hohenberg in a scaled-down form within the framework of the „Weeks of White Gold“, which is known throughout Germany.

Marketing does not only mean promoting one's own product in order to increase sales. It can also mean intensive image promotion. This will be done within the framework of the movie competition, which is announced and organised by the Museo Internazionale delle Ceramiche together with the Porzellanikon. It is aimed at young and young-at-heart filmmakers who take up the challenge of making a film about ceramics in 2 minutes. Creative ideas are needed to highlight ceramics, their production or their products and the presence of ceramics in our lives. The aim is to stimulate a reflection on the identity of ceramics itself. Entries can be submitted until 1 October. The call for entries can also be found on the CerDee project website www.ceramicsineurope.eu. A qualified jury will select the winners. Attractive prizes await them, including a licence agreement for 5 years.

Ceramics in Europe, the information platform

One of the key outputs of the project is the unique website Ceramics in Europe. This website is designed to ensure the virtual accessibility to a series of ceramic objects, their technical and methodical knowledge and also 3D and 360 views of the objects. The platform has a virtual library for books and documents on historical and contemporary ceramic works which will give the new age ceramists a medium to explore and experiment without border. An interactive map consisting of all ceramic stakeholder in the Central European region is developed in the platform. TU Ilmenau worked on developing the web platform with the support of internal expertise. The platform will also have an online course on Entrepreneurship for the ceramists. This online course is designed to give the new ceramist a full overview of starting their own business and steps to consider. The media and communication management department of the university managed the platform design concept and execution. The website is scheduled for a full launch during the last phase of the project. It will work as a hub for knowledge, networking and resource pool for the ceramists of Europe.

Fig. 18:
CIE platform
ceramists database

Information about the project is available via:

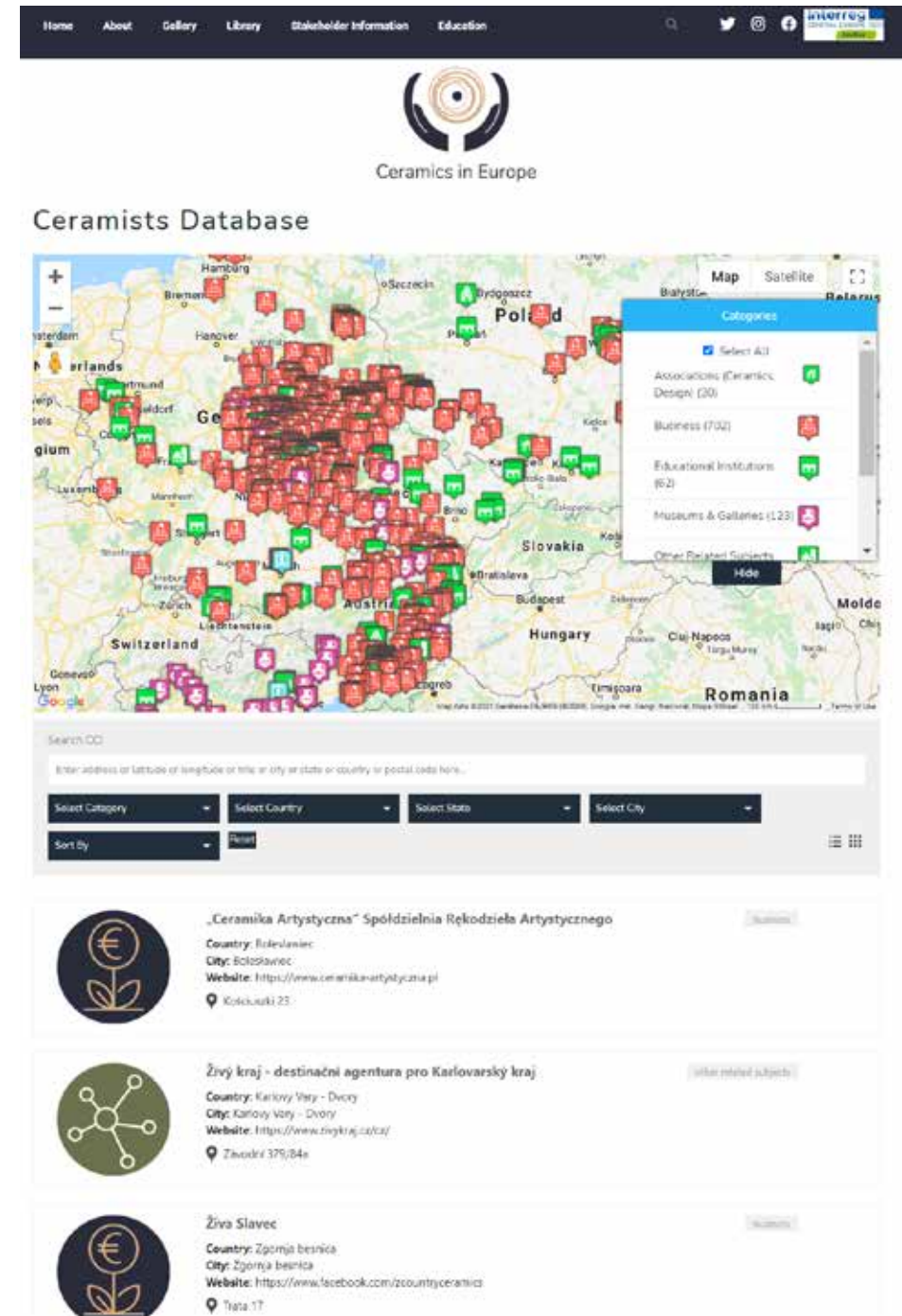
www: Ceramics in Europe website <https://www.ceramicsineurope.eu>
 www: CerDee project website <https://www.interreg-central.eu/Content.Node/CerDee.html>
 CerDee Facebook page <https://www.facebook.com/cerdeelCE>
 CerDee Instagram page https://www.instagram.com/cerdee_interreg

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Zavod za turizem in kulturo Kranj

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