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Transcript Discussion

GPS
NEW WAYS TO BASKETRY CRAFT

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Transcription of the discussion in the Archive of the Future as part of the Erasmus+ project "GPS" on Wednesday, 28 January 2026 in Lichtenfels.

MH = Markus Häggberg (Moderator); SR = Sophie Rauh (Übersetzerin)
MO = Marie Oeckler, UB = Uwe Böker, MS = Mathias Söllner, DR = Dorothée Rentsch,
PA = Paulina Adamska, LC = Łucja Cieslar, ™ = Tomáš Mikolaj, ER = Erika Rudikova, LF = Levin Fuchs

(MH): And delegated by the Federal Guild Association of Weaving Craftsmen. You could say that. Mr Levin Fuchs, a designer, a member of the Coburg Design Forum. An interesting character. And then who else do we have?

No, we still have you! Wow, what a mess of notes we have here, but now we've got it: Ms Erika Rudikova from the Slovakian Weaving Association and Mr Tomáš Mikolaj, whom we have also introduced. They come from the Centre for Folk Art Production in Slovakia..

This is Mr Uwe Böker, technical director at the vocational school for wickerwork design. Now we are all together..

(MH): Let's start with Ms Öckler.

(MH): You are an apprentice. That means that people from faraway places have come here today because of you. How does that feel?
(MO): I'm sure they're all here because of her.

(SR): Translation

(MO): A question I have.

(MH): Yes, kindly ask me. I'm interested.

(MO): Yes. I don't want to put myself in the spotlight, but rather (no feelings of guilt?) the craft and the tradition. And that's why I'm here. I moved to Lichtenfels, about 400 kilometres away, because I wanted to learn and because I'm fascinated by plants and willows and baskets and craftsmanship.

(SR): Translation

(MH): From your point of view, was it the right career choice? For now, at least?

(MO): At the moment, it's the perfect choice.

(MH): If it were in your power, what would you change about your training? Is there a real problem that needs to be addressed?

(MO): If I could, I would drop one or two subjects. Well, I mean, you attended school in Germany ten years ago. But I would also add one or two new subjects, for example marketing from the outset, how to market myself, how to build a business when there aren't that many wickerwork companies out there in the world that will hire me.

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Unknown:
Then we need new businesses! And then we have to set them up.

(SR): Translation

(MH): Now, if I may, I would like to bring your concern to Mr Böker's attention. As the technical headmaster, do you also see a need to adapt the training programme?

(SR): Translation

(UB): Well, perhaps I should respond to Maria's statement first. It's not that simple. Marketing and sales certainly make sense. The students will certainly have a hard time later on. But I can't just go ahead and say, I'm going to train people and start lots of new companies. How are they supposed to make a living? They have to sell something, they have to sell their products. And who is going to buy all these products? That has become very difficult in our field. Selling high-quality basketry or furniture. It's a very difficult time at the moment. So we can't just push lots of people into self-employment, they have to be able to make a living from something. That means we first have to get customers to the point where they need the product again. That's exactly what our friends from Poland and Slovakia are trying to do. Getting people to buy the product again, to need it.

(SR): Translation

(MH): May I ask again? Did you choose this profession with the intention of perhaps becoming self-employed? Was that also part of your thinking?

(MO): I'll perhaps digress a little. My parents have a farm, and I want to find a different future for this farm because I don't want to have cattle and I love plants. So I would find a way to use my love of plants and craft to do something new and different.

(SR): Translation

(MH): Then, what we have seen now is that there is at least a need for marketing or at least questions in this direction. And then I would like to ask you, Mr Rauh, what could the ZEF do to initiate this?

(SR): Translation

(MR): The first step is, of course, to draw attention to it, which is what we are trying to do to move forward. This attention to craft is why we are together, because there are examples of how to rekindle interest in craft, and I believe that is the main task we must tackle. I joined in 2013, and in 2014 we had to start from scratch, more or less, to make the weaving craft better known again in this region. And I would say that we have been reasonably successful in this.

(MH): Right, so let's stay here for now. Now we've heard that, let's go back to the topic of marketing. Someone would like to take up the topic of marketing for themselves. Yes, that's possible...

(SR): Translation

(MH): What can the guild do in terms of marketing as a training subject? I don't think so. And what can the guild do in terms of marketing as a training subject?

(SR): Translation

(DR): Well, I think the guild fulfils an important function in this respect. The guild brings together companies that are successful and actually on the market, and they organise themselves within the guild

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and can, of course, pass on their experience very well. To do this, it is of course always necessary to get in touch with the guild members, and you can definitely...

I know many of them personally, as well as the guild members. In any case, you can always approach these people personally and say: I see that your business is doing well, how do you do it and what am I doing wrong, what can I do well, and then then simply benefit from the experience of these businesses.
(MH): But is this topic discussed in the guild? I mean, is it discussed?

(DR): Yes, yes; of course, all guild businesses repeatedly come up against this limit themselves and say, I don't have enough customers, how can I... Where can I get more turnover? How can I do that so that I really... How do I set my prices? We also have this discussion again and again within the guild. And of course it's changing. And it's also an overall issue. Always at our meetings and also on the guild's executive committee. But you can't just stand still and say, yes, we're all nostalgic for the old days, you have to try to somehow implement it in the new era. And then, of course, contact and exchange with the current trainees is also important.
(SR): Translation

(PA): Statement in English

(SR translates PA): First of all, she expressed her gratitude for being able to be here and for being allowed to visit the vocational school and understand how everything works here, because in Poland they don't have vocational schools like this and therefore the prospects for students are completely different. However, they are also trying to develop a new future from this different situation. Because their situation is different, they have also developed different ideas and solutions, as well as different answers to their problems. At that time, they were able to keep their heads above water with subsidies and could have continued like that. But then you started offering your services on the market, the whole perspective changed. And their overall motto, which we discussed earlier, is that it's not the product that's in the foreground, but the experience. And she believes that this would also be a good solution for our situation here. That's why it's good that we are exchanging ideas and sharing our experiences with each other.
(MR): I couldn't agree more!

(DR): Well, I think it's... We still produce lone wolves at our school who try to build their own businesses, but that's not the way forward. Instead, we need to network more and try to work together, promoting models such as the one currently in place in Poland, for example. And I do think that the guild needs to work in this direction.
(MH): Then perhaps it would be appropriate at this point to ask Ms Adamska to decide whether there is such a thing in Poland as marketing courses for trainees, because that would at least conclude this topic.

(MH): You can answer yes or no. We would like to know whether students ask you whether this subject is offered. Yes or no? No? Good, then at least we have a clear idea. Then we can conclude this topic.

(UB): I have to interject here. We already have marketing and sales in our curriculum, and it also covers starting your own business. Or rather, the basic concepts for this are also taught. It's not as if it's completely ignored. Of course, it's difficult to start your own business immediately after graduating from school. There's a bit more to it than that. Above all, you need a bit of life experience and also a little bit of practical experience. I can't learn practical experience in three years. That's not possible.
I need a little longer. And that's why some people have chosen the same path as me, starting with part-time self-employment alongside another job and then moving into full self-employment, or continuing to do it on the side. Becoming completely self-employed is extremely difficult. But, as I said, this subject is taught at our school.

(SR): Translation and interjection PA in English

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(SR translates PA): She means that marketing is very dynamic in the system. And every day brings something different. So she can hardly plan her week because every day she opens her emails and there's often something completely different in them. Offers that she has to adapt to, that she has to prepare for. For her, marketing is about contact with real people, and you really have to enjoy being in contact with people and getting involved. Especially when you run your own business. That's why we responded to what Mr Böker said. It's very difficult to teach marketing comprehensively because it's constantly changing and you have to build up a certain amount of experience and wisdom to do so. And because you are already one step ahead, there has already been discussion to decide whether you could establish an overall exchange, overall cooperation, as a second step in your project. That you could also exchange this expertise among yourselves, for example online, because we are all already relatively good online and you would definitely be willing to pass on your experiences.

(MH): Then we already have the first added value of the evening, you could say.

(UB): Then that's what I said, starting a business, becoming self-employed and gaining certain life experience, which of course they still have to learn. And what we teach at school, of course, are always the basic requirements for this, the legal basic principles of becoming self-employed. That is definitely taught.

(MS): There is also the Chamber of Crafts, which offers advice that a guild alone cannot provide. The Chambers of Crafts have start-up centres, which offer advice to young entrepreneurs. No matter where you come from, there is a Chamber of Crafts. And when you become self-employed, you are a compulsory member. That entitles you to advice. And you don't have to make the mistakes yourself first, you can really get help from experts. Then you can contact them or meet us at the district craftsmen's association. We are happy to help.

(MH): So, hearing that is now actually part of the life experience that goes with it...

(SR): Translation

(MH): You are the third mayor, a local patriot. But, hand on heart, you are also the district master craftsman. What is the district master craftsman's view of the weaving craft? The fact that you represent the German basket weaving town may also be due to your patriotism. But what does the heart of the district master craftsman think and say?
(MS): We are there... well, I always say when I present our craft in Lichtenfels that on the one hand we have modern craftsmanship, with toolmaking and overall industrial craft businesses, and on the other hand we have traditional craftsmanship, such as the weaving craft. And I come from the baking trade, which is also a craft that is traditionally practised.
At least in the area I come from. And Manfred Rauh will confirm that I am, of course, 100% behind the weaving craft in the city and I represent it too. In times of tight budgets, voices are sometimes raised saying that one thing or another should be done... well, Manfred had to bleed with his ZEF, which I was against. People say that the basketry fair costs us so many thousands every year. Can't we streamline it somehow? Can't we put it on someone else's shoulders? Well, we could also abolish it! But this unique selling point that we have here, some cities would pay double to have it... We have to stick together with the basket weavers and support them, and of course I am 100% behind that and always point out in the city what the city, and indeed the whole trade around it, the hotel industry, the restaurants, etc., live from.

(SR) Translation

(MH): We now know that this is not just lip service, but what could then be done at the local level, what course could be set in local politics to make the profession or the learning of the weaving craft more appealing, more attractive?

(SR) Translation

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(MS): I think the local authorities are finding it a bit difficult to make the profession more attractive. At most, they could create opportunities for young people to set up their own businesses here. But, let's say you want to set up your own basketry craft business here. You'd have to go 400 kilometres away... Well, I'll just tell you about a friend of mine, a native of Lichtenfels, who went to basketry school. His father used to be a dentist here; the older folks know him as 'Zitterbart'. He learned the trade, met his wife there, and then they moved to Lüchow-Dannenberg. And there they have their house on a cycle path and sell their weaving craft, which I think is very successful as a craft. They make the craziest things and people come and buy them. Of course, they would never buy them in Lichtenfels, except maybe at the basketry fair. But not the people of Lichtenfels, if...

(MH): The market is saturated

(MS): We are used to basket makers.

(MH): So, business model, location?

(MS): Yes, exactly! And you've already woven with bicycle inner tubes. I'd say that here in Lichtenfels, no one would buy a lounger woven from bicycle inner tubes. But in Düsseldorf, in a penthouse flat... that's brilliant! Where did you get that from?

(MH): That's a good point, a good point.

(SR): Translation

(MH): Now, the word bicycle inner tube is a very nice term, because it basically already plays a bit on the field of design. And that would be the transition to Mr Levin Fuchs.
(SR): Translation

(MH): I once came across a quote by Auwi Stübbe that essentially said that design then creates incentives to buy.

(SR) Translation

(LF): So basically, it's about target group-oriented design. Sometimes you can quickly fall into the trap of thinking, 'I like this myself,' and then wonder why nobody is buying it where you are, the way you are marketing it. I think it's very difficult in a traditional craft to find a way to identify the right target group for what you produce or design. It requires a great deal of openness. I need to digress briefly to talk about the Design Forum. Unfortunately, Professor Auwi Stübbe can't be here today because he's a bit snowed in and a bit unsteady on his feet, so he didn't feel up to it today. However, he played a key role in establishing the product design course and has been the first chairman of the Coburg Design Forum for many years. And the Design Forum is also an NGO, it must be said, it is a non-profit association that is also very involved in networking, business, craft and design in the region. They also hold lectures to bring exactly these kinds of people together.

(SR): Translation

(MH): I don't think I've actually asked the question yet. The actual question is a little more specific, because Ms Adamska is already somewhat familiar with your answer, as she is an entrepreneur herself. The question is: Where do you see opportunities for the weaving craft through design? That is the question.

(SR): Translation

(LF): Exactly. The first point we are promoting is exchange, i.e. interdisciplinary work, which used to take place much more frequently within the university, where there were workshops for design in the

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interior design course, but that was still very one-sided. It had much more to do with the activity itself than with the product itself. In other words, creating certain – let's call them – connections in the brain that really only come about when I work with my hands, i.e. by forming synapses through craft activity, generating synapses that can then influence design processes.

You can design in a completely different way once you've made things with your hands and not just built something three-dimensionally on a computer. So, really, the first step is to think about this workshop.

(SR): Translation

(LF): And the next step would be to think the other way round, in principle. What can designers teach craftspeople, so to speak? And that leads us in the direction of methodological skills. Ultimately, we end up back at marketing, but really thinking about how we deal with the product, so to speak. The question is: is it still the product I'm selling, or am I selling this process? So am I marketing this process to a target customer base? That would be a workshop topic that I can think about more, that I'm not weaving my finished baskets at home and selling them at the market or ... (MH): But that concerns the weaver as an individual. I would be interested to know whether you decide that basket weaving has a future – I'm not talking about basket weaving or weaving in general – because design plays a role, because design allows it to be constantly refreshed, revamped or renewed.

(SR): Translation

(LF): Well, I think that's a very difficult question because it has a lot to do with ... I do believe that there will always be people who use certain techniques from the craft. But that's such a small part of such a specialised market. There are definitely people who can make a good living from it. But it's a niche market.

(MR): I believe that design can actually help the weaving craft itself, but not on a theoretical level, rather on a practical level. Then, as a craftsman, I have a different perspective and it may not yet be ready for series production. But through combination and support from product designers, who have a completely different perspective and who perhaps pay attention to manufacturing techniques, sales potential and productivity, both sides can benefit from each other. The designer shows the craftsman: Try doing it this way...

(MH): That was the intention behind the question. Cars have been around for 100 years. And then someone says: Oh, I want that car! And the same thing works with toothbrushes or mobile phones or whatever. Do you think there could be more exchange in this area? If so, what would that look like?

(LF): Ultimately, it's interdisciplinarity, the fact that both groups ultimately feel that they can benefit from each other. And of course, that's something you always have to strive for a little bit. The first and most important point of contact would be the university – i.e. the teaching department, so to speak – to initiate this, but it requires a lot of initial energy.

(MH): Who could help with that?

(LF): The institutions that exist, here and... well, we have started to initiate small workshops for the purpose of exchange.

(PA): Note in English

(SR translates PA): She said that there are many examples from Poland where the two disciplines work together. But if there is a certain gap between professional fields, meaning that they often receive re-

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quests from designers that they cannot answer in the way they would like to. And she believes that in order to prevent this gap from widening, a certain balance must be found.
(MH): But you would basically support that, wouldn't you?

(LF): Well, we have started working in exactly that direction. Ultimately, it's... From my perspective, you really have to get the university on board. The one that would still be there with its pool of students. And then you have to find the right professor who feels the same way, which is a very lengthy process.

(MH): But it's a start that Mr Rauh knows you! That's exactly right!

(MR): And yes, that's true. What he forgot to mention is that we have already got together and reviewed four final projects by four graduates of the vocational school because we saw that they weren't ready for series production. We then went there and Professor Stübbe and other experts who were there were able to give tips and advice, which was motivating for the graduates.

(MH): Something has been set in motion!

(SR): Translation

(UB): I'll have to ask about that. What were those pieces? When was that?
(MR): They were the ones from '20 - 23'. Dirk, Alina, Luise Zitt were there...

(UB): I didn't get any feedback on that at all.

(MR): That was after the training, outside of school.

(MH): Then we come to someone who, to be honest, I'm almost looking forward to seeing the most, namely Mr Johanes Zeck. The background. Let me put it this way: Mr Zeck stands for the digital future. And now for my first question: How do you explain your presence here today?

(JZ): Quite simply: he asked me, that's the short answer. I think the longer answer involves two or three aspects that have already been mentioned by two people. First of all, I think it's very important for both the craft and the digital worlds to know about each other, to know about the techniques and to know about the approach to things and processes. And I saw it earlier in the presentation from Poland – just the slogan 'New Bauhaus'. I mean, Bauhaus is also precisely about this topic... Last year, we had Bauhaus here at the Villa, in design, in creation, in objects... We approached it in the plural. I think it's a very important aspect before we move on to the second point, the translation?

(SR): Translation

(PA + JZ): Statements in English

(SR translates JZ + PA): That the process is about the materials. And you don't have to decide whether it's crafty or industrial. In the end, you have to find a solution for both. (JZ): You have the raw material, you want to get somewhere. You have to think about how you can achieve this goal. The more you know about different crafts and industrial processes, the better you can influence the design, especially then when it comes to such individual things as craftsmanship. I think there are at least two people in the room who may not be able to confirm this. But they certainly have more experience than I do, and I think that's what connects us.

(SR): Yes, there was agreement that you have to focus on this process, and it has probably always been interesting for people to see how it worked. But the more they familiarise themselves with it, the more they realise how important it is for people, because the manufacturing itself brings joy and they have to

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keep developing their services. As an example, she mentioned that different materials are used. Poland and Slovakia are actually so close to each other, but completely different materials are used, and it is very important to tell the story behind this. Why is it used in this way? Why these materials? What is their origin? And behind these examples, behind these special features, there are always people, and that is something that needs to be communicated to customers.

(MH): I have one more small point, if you'll excuse me, I'll just quickly digress to finish off a topic. That's what you get for writing notes on the back. And that was briefly addressed to Mr. Fuchs. Or rather, so as not to put my foot in it. Does design play a role in the training of basket weaving?

(UB): Absolutely. Yes, of course. And design also means creating basketry or furniture using different techniques and different shapes. That's basket design. We teach that to our students. But they also have to come up with their own ideas; we provide the basis. And then it's up to our students' creativity, which they can express freely to a certain extent.

(MH): That's creativity. But there are certainly also basic elements in terms of design. Like in painting, the golden ratio and things like that. Is there anything about that...? (LF): Where there is still potential, it would be in targeted methods. How do I deal with target groups? How do I market my process, how do I generate a story for myself, i.e. something that goes a little beyond the normal design process? That's where the discipline of design is already a lot further ahead.
(MH): Okay, so design as – let's say – placing more emphasis on design in education. That's now, and that would be the question that...

(LF): I think we can benefit greatly from each other in this regard. For example, in... generally in the crafts – not just in the weaving craft – I've experienced it myself as a carpenter, so to speak. You're in a bubble, and it's great. In your own training, then that's actually enough for now. But you could go much further in the direction of methods.
(MH): But we're talking about weaving today. So would it also be possible in weaving to somehow incorporate design methodologies?

(SR): Translation

(MH): Can the digital future also learn from craft, in this case from the weaving craft?
(JZ): Yes, definitely, because the digital future ultimately came from somewhere, and I think that craft in particular, especially a craft like weaving, has been around for thousands of years. And that proves that it has repeatedly gained in relevance, because otherwise it would certainly have died out at some point. Certainly, it no longer has the same industrial significance as it did 100 years ago here in the region. But craft thrives on continuous development. And I believe there is a lot to be learned from this in the digital world.
(MH): There is a lot of talk about AI at the moment. And of course there is also the fear that jobs will be lost, that certain professions may no longer exist, that training courses will no longer be offered. From your point of view, would you say that we are perhaps painting too bleak a picture of the future in this regard?

(JZ): Yes and no. Well, yes. On the one hand, as was mentioned earlier, we are living in difficult times, and when you hear about AI in other countries around the world, I can perhaps see the bleak picture too.
No, on the other hand, because AI is also a tool in the hands of humans today, which must be used sensibly and which, then, will of course improve and simplify processes in the best case scenario. Or give me time to work on other things again. I think there is again this interdisciplinary approach to knowing how things work. And I need to know whether things work in my own bubble – and beyond.

(SR): Translation

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(MH): Then we will move on to Ms Rudikova. I have learned that you have submitted an application to make wickerwork design a vocational training programme in Slovakia.

(SR): Translation

(ER): Answer in English

SR translates ER): Well, it's actually less about creating something new and more about rebuilding something. In the past, there were schools in Slovakia, like ours, that were vocational schools for basket weaving. Today, there is only one left, and it is for people with disabilities. They are not self-employed, but work for the organisation that then sells the products. That is why they are currently working on improving this training and upgrading it. And yes, through this rebuilding, they want to make it possible to learn this profession again.
(MH): You are considered someone with overall great international perspectives, you have travelled a bit, also in relation to or for the weaving craft. Where do you find particularly good conditions in terms of training and earning a living? Which country could we learn from?
(SR): Translation

(ER): Answer in English

(SR translates ER): She said that this is a very complex question because she has many friends who are basket weavers in different countries. But one thing they all have in common is that they always have problems earning enough to live on, that it is a problem for them – she has learned that in Australia, New Zealand, France, everywhere. There are many weavers who work independently, for example in France and England, but there are also many who have a second job. And these are really talented weavers who create masterpieces and good designs, but unfortunately they still can't make a living from it. So it's a very international problem.

(MH): Ms Adamska. You advertise mental health on your website. Are there, or are there conceivable approaches in basket weaving towards medicine, for example for stroke patients who need mobility for their fingers, or for people who have burnout or depression? In other words, weaving as a therapeutic tool. Does this exist? Is something like this being considered?

(SR): Translation

(PA): Answer in English

(SR translates PA): As she already said in the presentation. So, you find therapeutic ideas in your work and also solutions and values that are conveyed when you work with your hands. And she said that many people here work with their hands, and then she could ask them, okay, when you work with your hands, do you feel relaxed or is it very stressful for you?

(Audience): I lose myself most when the process allows me to, then I feel the most. Then I feel most comfortable with what I'm doing with my hands.

(SR): Translation

(MR): What we see here is that there is a supply. That the weaving craft has a therapeutic market. The market aspect. How do I get this supply to the potential consumers? That's why these marketing processes are necessary.

(MH): But then, of course, there are the interconnections. I'm friends with a psychiatrist, I can tell you that. And of course, the question is always whether you then also establish contacts.

(UB): Well, in the field of occupational therapy for injuries, simple weaving work is sometimes done.

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(MH): Yes, under the guidance of therapists.
(UB): In rehabilitation, too, fingers and joints are always mobilised again, depending on the type of injury. So that kind of thing does exist, and we've had a few students from time to time who have come across it in some kind of therapy. And then you say, there's a market for basket makers here. So that was the idea; sometimes we managed it, sometimes we didn't.

(MR): But which rehabilitation facility has taken up such an offer now? Which one offers it?

(Audience): Kutzenberg, Coburg,

(SR): Translation

(PA): Statement in English

(SR translates PA): She emphasised that it's not just about traditional therapies, but that then you have a certain rhythm when you weave, you're in a process. As we also received in response, then it gives you a lot to create something with your hands. And they also show this on social media. For them, it can generally be said that the solution to our problem is not to focus on how baskets should be used in the traditional way. So your question was more: who still collects their potatoes in a basket? Normally, no one else responds, which is why she sees this era as somewhat over and believes we need to look to the future and find solutions other than the traditional basket. And that's why she asked these questions.
Also at the basketry fair: what does weaving mean? Why do people do it then?
Yes, and you are very interested in the answer.
(LC): Statement in English

(MH): You have a sense of achievement, you weave and something is created under your hands, that is a sense of achievement. That's why I could imagine that it makes sense and that you could then combine certain approaches.
(SR): Yes, so here she can simply say that in the United Kingdom and also in Scandinavia, there are already isolated initiatives for doctors to prescribe doing something with your hands because it helps so much, and he says yes...

(MH): An initiative that could perhaps originate in Lichtenfels. Let's move on to our last guest. This is Mr Tomáš Micolaj. What role do institutional structures, i.e. associations, play?
What exactly is the role of funding and cultural anchoring? What role does this instrument play? (I can no longer read my own writing).
What role do institutional structures, i.e. associations, play in promoting and ensuring the cultural responsibility of future craft training?
To SR: Do you have any idea what I mean?

(SR): Definitely.
Translation

(TM): Answer in English.

(SR translates TM): He said that he is, of course, a member of two associations, one state-run and one civil. And he sees the state as a kind of mediator, which also has to be there to make things easier for craftspeople. And you have to work with politicians and the overall industrial players. And he supports what Matthias Söllner said earlier, that politicians can of course work to make it easier for people to become self-employed. He said he doesn't know what it's like in Germany, but in Slovakia it's difficult because individuals have fewer opportunities than overall industrial factories, and they try to bring people together through their activities and what they organise, and to create a sense of community. And they are also achieving results that are impressive, and they... Of course, you have to work within the system and build a system to further develop and preserve the art of weaving.

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(TM): ....

(SR): He gave the example that many people live in villages and that there are differences between villages and cities, and that somehow you don't really have a place in the system, which is why our GPS project, which we are discussing, is a good thing, because you have to find cooperative solutions and approaches to solutions.

(MH): Then I think that's perhaps a very useful closing remark. And now the question is: are there any questions from the audience? Does anyone have anything burning on their mind? There are still ten people here and we also have a translator.

(SR): Translation

(MH): Well, the ten won't be back together again so quickly.
(LC): Statement in English

(SR translates LC): Yes, so her question was, we realise that we are all connected. We all have similar goals and she, for example, is not a weaver, but she markets it. And your question was, how much value do the craftspeople here in this group place on people from outside coming and helping with this marketing?

(LC): ...

(SR translates LC): She has now referred to the fact that it is difficult to find your way on your own and the word marketing has been mentioned. But marketing is an overall term. And it's also about finding this collaboration. Because just because someone is a good craftsman doesn't mean they necessarily have to be good at marketing. You can't demand everything, which is why collaboration is so important.

(MH): Are there any other questions from the audience?

(Audience): Are there any answers?

(LC): ...

(SR translates LC): Should the art of basket weaving be more open? Should more students show more interest in marketing? Should they work together more?
(DR): From the guild's point of view, I would say that the guild would very much welcome it if not only the craftsmen who claim to be already established and doing well in business, but also other people get involved and contribute to the system, so that structures can be built up to network, because it is difficult to stay in contact. Many students also finish school and then disappear and never have any contact with the weaving craft again. And that's pity, because you could really build an overall larger network there. But at the moment, it's just that many... everyone has their own...

(MH): Then are they no longer reachable?

(DR): They decide whether they want to be. There is also a weaving association in Germany, and many turn to the association and don't want to have anything to do with the guild. (Why?) To be honest, we wonder that too. But that's just how it is. In Germany, the structures are such that you first have to try to get everyone around the table, which the guild would very much welcome if that were possible. But that's not the case either... There is also a lack of personnel or protagonists.

(SR): Translation

(DR): Statement in English

Jennifer Rubach: We will now end the conference at this point. We have gone over by half an hour and we have to leave now. Thank you very much.

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