



■ LOCAL ACTION PLAN



CITY OF SEVILLE



Throughout the current Local Action Plan, carried out within the framework of the URBACTII- UNIC project, Urban Network for Innovation in Ceramics, considerations are being made, having previously carried out a deep analysis of the situation in the ceramics sector and its influence on the local environment, for tackling in collaboration with an important local action group formed of participants aligned to the development of the ceramics sector in Seville, as to what changes should be made to direct the future development of a sector of great influence in the city of Seville, sustaining factors linked to the heritage and tradition, with the object of building a new sector based on the factors revolving around the success factors of an economy of whose “knowledge” is each time more competitive and globalised.

1. The context

Seville is reknown for its ceramics and ceramic artisans all over the world. In past centuries the chief factor which consolidated this craft and industrial material in Seville comes from its location on the shores of the Guadalquivir River which is rich in deposits of high quality clay. This caused the aforementioned material to be of the highest importance in shaping the architectural and urban landscape of the city over time.

Hence, the ceramics industry has always been linked to the development of Seville since antiquity, throughout all the cultures that settled there in different eras, Romans, Muslims, Visigoths.... These all left important footprints reflecting its artistic and architectural environment; but it also established a relationship with daily life via useful objects: crockery, bowls, etc. because of its development into an industry. Over time this industry has had different stages of splendour but, without doubt, it has played an important role in the development of the industrial fabric of the city, creating employment and wealth.

The district of Triana was the most significant geographic centre where many of the medium-sized and small industries, known as workshops, settled themselves over the centuries past and which, nowadays, can be considered to be the axis or the main focus of the production of ceramics both ancient and modern.

Today many of the workshops still apply the same ceramic techniques and decorative elements, which were and continue to be, a sign of the identity

and the essential Sevillian style which made them well-known throughout the world.

Seville is also a city whose ceramics development has been closely linked to its architecture, since the era of the Almohade Empire, a period in which the pillars for strengthening the industry as a whole were formed. An industry that would apply the Mudejar style, which has left us with various models: the Giralda, the Torre del Oro or the royal Alcázares. Other eras were magnificent, the first half of the **16th century**, in which the commercial success of this type of work was translated into an integral conception of a revisiting of Sevillian architecture, of which, the manufacturing of blue tiles as a base, used in pavements, and even roofs, became the essential architectural elements. Significant examples of this are: ***the House of Pilate (Casa de Pilatos) and Sevillian convents such as Madre de Dios, San Leandro, Sta M^a de Jesús, Sta Clara o Sta Inés.***

Equally, what happened in the first half of the 16th century also happened in the second half; there are also a large number of known potters who introduce a great deal of new techniques and decorative styles. Known works from that period are: ***The Sacristy de la Church of the hospital of Charity, the church of Santa María la Blanca and the church of San Juan de Dios;*** just as the convents of: ***Pópulo and San Francisco de Paula,*** built in the last decades of the 17th century.

During the 18th century, the Sevillian tile suffered important changes as a result of its role in covering buildings. This meant it lost certain support in the paving business, though it gained in other fields such as custom panels for exteriors, a genre which, leads to an increase both in quality and the number

of commissions. From this period there are, for example, the ***Sacramental Chapel of the Parish of Santa Catalina of Seville.***

Notwithstanding, when we currently walk through Seville and we rest our gaze on the buildings of the city and their ceramic coverings, in which the variety of coloured drawings and compositions are highlighted, we have to say that this is the result of architecture from the end of the 19th century, fruit of the period we recognise as Regionalism and which stamped a unique scenic architecture on Seville, an aspect with which it clearly identifies it as a European ceramics city.

Architects at the end of the 19th century and the beginning of the 20th started to value, and hence, use this material as an important element both for aesthetic as well as constructive reasons. In this way the ceramic material when applied to architecture became a support for it, not only as a building material like a brick, but also as a purely decorative element. The resurgence of ceramics production at the end of the 19th century, carried with it two aspects: on the one hand, the view of native Triana potters, who satisfactorily saw their desires for experimentation and the recovery of ancient techniques supported in the aesthetic discussions and historical investigations of José Gestoso. On the other, we have the purely industrial view, initiated by Pickman (1841). The latter, contributed and imported, techniques and models of English origin. From the 70's onwards, English china was made in the Pickman factory, and later in the Sanderman Mcdougan factory in San Juan de Aznalfarache. This meant that Triana potters suffered a process of change driven from different sides. With reference to mechanised decorations, the great innovation of the period was the introduction of new techniques to the fabrication of edging especially the use of hydraulic presses to make biscuit-ware and much later in the incorporation of electric kilns.

From 1980, Pickman also made tiles similar to a type that came from England and Delft. Notwithstanding, these styles were not to the liking of local buyers, who preferred the early historical imitations of the local Hispanomuslim, Mudejar and Renaissance art. Although Pickman's innovations did not become established in total, as with the case of printing, the Triana workshops did accept other new methods, particularly all those applying to the fabrication of edging tiles.

There was a pronounced peak at the beginning of the 20th century, prompted by works destined for the ***Iberoamerican Exposition of 29***. This is when the Sevillian ceramics industry began to export its products all over the world. Factories such as Lafitte, Ramos Rejano, Tova y Villalva, Montalbán, Santa Ana, ended up with 60 to 120 employees.

Today, we could say that the situation in the Sevillian ceramics industry was the fruit of the events described above, which lead to the recovery of the workshops and the founding of the large Triana factories from the end of the 19th century.

Some of the said factories continue to produce ceramics to this day, with the same spirit and objectives as their ancestors. Even though the majority of them have changed owners, their current directors and owners who formed part of the "family" with whom they had traditionally negotiated, did not manage to achieve a deep enough restructuring of the ceramics industry.

Large city restoration projects have been undertaken over the past few years, with the aim of carrying out large recovery projects for heritage ceramics. These projects, initiated in the architectural sphere have had profound

repercussions in terms of wealth and employment. An example of this is the restoration of the Plaza de España, an massive project without precedent, or the restoration of the ceramics in the Parque de Maria Luisa, Palacio de San Telmo, Convento de Santa Clara, Iglesia del Salvador, Jardines Murillo as well as other approved projects that will be carried out in the near future, such as the restoration of the Royal Pavilion, the Casino of the Exposition or the Church of San Luis. Thanks to all these projects there has been a reactivation in the sector. This has meant that mixed enterprises, formed of restorers and ceramic artisans have proliferated. They are enterprises offering innovative suggestions for production and the different supplies that they cover. In the field of reproduction and ceramic restoration, Seville could perhaps currently be the leader in these matters. Indeed, it contributed in an extraordinary way to the advances in ceramics restoration at the Workshop School of the Plaza de España, where conventions with other institutions were signed with the aim to increase the scope of knowledge in this type of research. We are talking about institutions such as: The Andalusian Institute of Heritage, the Faculty of Chemistry at the University or the Technical School of Surveyors of Seville.

Nevertheless, a detailed analysis of the updated ceramics business sectors should be performed. We consider this initial activity, as completely necessary exercise for the setting up of an adequate action plan to strengthen the sector, define its current situation in terms of production, commercial management and innovation, the number of fixed and temporary jobs generated and analyse the market demand which would actually influence the regeneration of this industry, clarify the different company profiles and the products they are currently offering and compare those with what the market demands.

To approach the industry, we could say that, within the ceramics sector a series of sub-groups of companies could be defined by their potential taking into account the number of full time and temporary employees, as well as the market to which they deliver their products.

We can differentiate between the following groups:

“New” factories: these are units of production larger than a small workshop. They have at least 15 employees and large systems allowing them to count on more advanced methods of production, although they maintain traditional techniques alongside more obviously industrial ones. They are to be found currently in peripheral towns and industrial zones, such as Santiponce, Bollullos, Alcalá de Guadaira, Dos Hermanas, Bormujos etc. Some of them have sales outlets for the public in Seville. Although, their products are focussed on the building sector, they also produce decorative tiling or enamel coverings generally in plain colours, as well as paving and various moulds or reliefs in terracotta.

“Traditional Sevillian” production: this refers to reproductions of a historical character, focussing above all on the imitation of Renaissance or Baroque base tiles, and pieces of Triana crockery with an ornamental character. One should add to that, the traditional base tile models which can be found a bit further back in time, given that many of them were designed by the so-called “historic factories”. Montalbán, Santa Ana... are some of the ones presently carrying on this tradition and they have the largest number of employees. The majority of these workshops are currently located in Triana.

“Tourist” products: by this term we refer to a series of pieces clearly focussed on tourist sales, attracted by a series of stereotypes that in the majority of cases, are very distant from the purely traditional products. We are talking here about with small pieces, decorated with typical motifs of the

city or even pieces in a larger format, almost always decorated using the dry rope technique of Arab influence and with a layer of more renaissance-like motifs. These are workshops that occupy a space no greater than 100m². In most cases the areas of production are divided, kept separate from the sales outlets. Their products still have the quality of Triana workmanship.

“Personal” production: In this group we include those products which are distinct from the previous two, although these products have both as their inspiration, to which is added a hint of the personal art of each potter. Normally they work to order and although they commercialise their products through specialist shops or even through specific contracts, they don't provide an area for sales to the public. They limit the development of their products to specific specialities. Potters, ceramics painters, sculptors or designers: each one of these develops their products in a strict manner, in a framework determined by their speciality.

“Associations of professionals and companies dedicated to the reproduction, restoration and architectural and urban design of ceramics”.

This group we could define as the youngest by being novel, shaped by professionals of different specialities who have come together to create a business, which we could define as varied services, normally shaped by ceramics sculptors and restorers, the fusion of the different specialities creates a wider fan of possibilities at the point of covering the demand and supply. On incorporating themselves as an S.L or S.A. company and with appropriate classifications, they can aim for sub-contracts with large, more powerful companies, and with others contracted by public administrations who demand this type of classification in order to intervene in protected works. Perhaps currently it is these companies who are connected with the

ceramics design, reproduction and the restoration, the ones they are creating, a greater bag of work. For this they have had to investigate and renovate all areas, adapting new materials to their productive processes.

“ Only for Public Sale” This group, which is substantially large, is formed of companies dedicated solely to the sale and commercialisation of all types of ceramics. These establishments do not tend to offer ceramics made entirely in Seville, they tend to combine, porcelain, china, decorative objects or reproductions without much artistic value and also with a certain kitsch factor, made in China, Morocco or Taiwan. In the majority of cases they are focussed on low costs for tourist sales.

In general terms, for the last ten years many of the local companies have moved to production areas not too far from Seville. They have established themselves in industrial zones belonging to the municipalities close to them. The reason for this is for the environmental as well as the structural resources that these industrial areas offer them, which are more appropriate for the expansion of production. The revival of this industry, as happens with many others, begins with the need for larger spaces structured into areas of production and marketing, in order to be able to carry out a full redevelopment of the industrial and commercial activities.

It is evident that these macro commercial and industrial areas, offer more and better possibilities, by assembling themselves into a powerful business network. Obviously, in the majority of cases, this avoids overheads derived from the maintenance of the ancient premises, which were worst equipped in terms of technical infrastructure, access of transport for materials and the commercialisation of products.

Notwithstanding, and even having moved the production location, almost all of them continue to market their goods through small premises (shops) which

remain in the strategic areas of the old city centre (Casco Histórico) or Triana; these are without doubt the geographical focus points, where for the most part, these small and medium-sized craft industries remain currently located.

This situation has been the result of different influential factors: the influx of tourists to these areas, attractive to them because of the related monumental and scenic architecture. In the majority of cases, this adds to the making of an historic Sevillian ceramics industry thanks to its history, which leads to the purchase of its products.

The critical situation that affects the market in all the areas of production, has also had an impact, like in the rest of the economic sectors, aggravating the crisis in the ceramics sector. Many of these businesses have been affected by the crisis in the construction industry. More so even, due to the fact that the great potential and history of the Sevillian ceramics industry and its magnificent and beautiful fabrication of tiles is linked to the development of large, medium and small architectural projects. Although, it is true that the current crisis is more clearly affecting the larger companies, like Cartuja or Mensaque, who based the largest part of their production on mass-produced prototypes in order to supply a wider market. This has been a serious setback for all the specialised workers that companies demanded. These companies, despite the fact they are currently located outside of the geographical municipal district of Seville, particularly those mentioned which are located in the district of Santiponce, have enriched themselves with personnel from "Seville Schools of Art" and the workshops of the "Triana Potters". Today, some of these companies mentioned find themselves in a difficult situation, such as liquidation or staff downsizing.

Although the present situation in the ceramics sector could leave us with a pessimistic view of it, we would need to point out that the current crisis has

hit the specialised businesses harder in the areas of mass-production devoted to the construction market. This leaves the medium and small workshops in a better situation as they continue differentiating their products, present with more varied offers, while others revamp their designs to display a catalogue with much wider offers. They also sell direct to the public in general and clients who are accustomed to receiving customised orders, such as those ceramic businesses who direct their products towards restoration and reproduction of pieces destined for the rehabilitation of architectural spaces, the decoration of buildings and street furniture.

It is these last companies that define the works with an offer more chameleon like and active role, in so far as they satisfy a greater diversity of demand. They offer designs for specific orders, revival of older styles and more ancient craft techniques. The aim is to supply a new market that demands reproductions and the revival of the tiling industry as well as ancient volumetric elements or good modern designs. That is why they supply the demand of large businesses operating in the architectural and urban design projects domain, which is currently generating more jobs in the sector.

The medium and small businesses that actually proliferate keep afloat with one or more employees, never more than ten, basing the axis of their potential on the creating a ceramic with a higher artistic value true to the traditions of the Triana potters.

This is, at most, an approach to the ceramic context whose revival and attempt at optimising its economic transition towards a new economic model is put forward in this document.



2. The Local Action Groups

The analyses which have been carried out on the Sevillian ceramic sector have almost always been carried out with a vision disassociated between the industry as a craft guild, which is the historic-artistic ceramic heritage of the city; or the specialised resources of a more technological character available to the sector, the latter are linked to general reports on the resources for the research and technological development of ceramics materials. In the context of the current plan of action, however, for the first time, we want all these visions to come together in a working group methodology from which we have assembled the examples of the main interests and proposals carried out by the primary and secondary participants who belong to the ceramic cluster of the city of Seville.



| Analysis of the interests of the involved participants | | | |
|---|--|---|--|
| Subject | 1./ INNOVATION PROMOTION | | |
| Action Group | Interests and how they are affected by this subject | Capacity and motivation to propose changes to this subject | Possible actions directed towards the interests of this group |
| Primary action groups | | | |

| | | | |
|---------------------------------|--|--|--|
| <p>Seville Craft Federation</p> | <p>The Seville Craft Federation (FAS) is a business and professional organisation for crafts, of a federal, federative and sectorial character, as well as a non-profit making and province wide organisation.</p> <p>Its main objectives comprise prompting and increasing Sevillian craftsmanship</p> <p>The Federation encompasses the following associations:</p> <p>Association of Las Sirenas</p> <p>Association for crafts of Andaluza del Postigo</p> <p>Association Círculo of new potters</p> <p>Association Caolín</p> <p>Organisation of craft businessmen of Seville (OEAS)</p> <p>Association of Artisans of the South</p> <p>Association of artisans Casco Antiguo</p> <p>Association of Artisans of Seville and its Province (ASP)</p> | <p>Projects and activities directed towards the information, the formation and the commercialisation of ARTESANÍA.</p> | <p>Projects for the promotion of the use of new technologies and design in the Sevillian workshops of Programmes of internationalisation</p> |
|---------------------------------|--|--|--|

| | | | |
|---|--|---|--|
| <p>University of Seville: University School Advanced Polytechnic</p> | <p>Actions for encouraging industrial design through the formation of technical engineers in industrial design. A shortage of technical material for training in new techniques applied to volumetric design and plans, applied to ceramic production. Lack of help in upgrading machinery and technical infrastructure that activate practices in the development of training.</p> | <p>Capacity to develop practical training. Design techniques with new materials such as expanded polyethylene, applying them to the renewal of the field of die-stamping of ceramics and the development of moulds.</p> | <p>Updating laboratories for the study and formal application of new materials, which allow for the renovation and aid the renovation of production techniques and ceramics reproduction. Technical resources that aid to formal develop with practices materials that are currently used by students of graphic design. Support machinery to develop prototypes and to create practices for training in the application of new materials.</p> |
| <p>Regional government of Andalucía (School of Applied Arts and Artistic Trades)</p> | <p>The Art Schools of Seville has actuality 19 training schemes, as well as a Bachelor of Arts. The schools of Andalucía are the ones with the most educational offers in Arts. There are three centres in the city. The studies culminate in a practical business phase for all the students. The education offer can be found within the education offer of the Junta de Andalucía (Andalusian Regional Government) within special programmes of Advanced or medium grade vocational training.</p> | <p>Interested in promoting artists Internationally and in the promotion of contemporary design.</p> | <p>Participating in the judging panel for the acts undertaken in this field (for example a contemporary ceramics prize).</p> |

| | | | |
|--|---|---|---|
| University of Seville (Faculty of Fine Arts) | The Faculty of Fine Arts of Seville, pertaining to the University of Seville (www.us.es) can be found right in the historic city centre, in a building that is symbolic and of much antiquity. From this faculty courses in fine arts are offered (degree), sculpture, drawing, history of art and also some architecture. | Interested in promoting artists internationally and in the promotion of contemporary design. | Participating in the judging panel for the acts undertaken in this field (for example a contemporary ceramics prize). |
| University of Seville (CITIUS) | The Centre of Investigation, Technology and Innovation of the University of Seville (CITIUS) is a space especially conceived and built to provide appropriate accommodation for the advanced scientific instruments used by the General Services of Investigation with analytical features. They can be suggested resources for the ceramics sector. | Interested in the promotion of use of the services of radioisotopes, microscopy, MRI, mass spectrometry, microanalysis or x-rays among the Sevillian businesses. | Open Door programmes Promotion of apprenticeships |
| Superior Council of Scientific Investigations - Institute of Materials | Centre of Investigation combined with the University- Superior Council of Scientific Investigations. From this centre the investigative groups aim to unite their attempts in various areas of physics and solid-state chemistry, physics-chemistry of surfaces and other disciplines related to the Science of Materials. | Interested in contributing to the scientific development within the Investigation Plans as much Regional as National in the area of the Science and Technology of Materials, equivalent to those of the EU. | Promoting the investigation of the Science of Materials |

| | | | |
|---|---|---|--|
| <p>Innovarcilla. Regional Government of Andalucía</p> | <p>This institution appoints the most important producers of ceramic building materials and artistic ceramics in Andalucía. From here we try to provide solutions for the issues that concern the professionals and businessman in the sector, in as much to generate an informative and investigatory strategy directed towards the development of our industry at all levels.</p> | <p>Interested in the development of projects of investigation and the development of the direct application to the business sector.</p> | <p>Technological projects for the ceramics sector.</p> |
| <p>Secondary Action Groups</p> | | | |
| <p>Delegation of Economy and Employment of the Town Council of Seville and Office for the Promotion of Crafts</p> | <p>Public action for the development of crafts. Interested in developing entrepreneurial and professional resources. Interested in adapting practical, productive and commercial capabilities of the sector. Development of actions of information and business formation. Promotional actions for resources, professionals and ceramic products (catalogues, Web etc).</p> | <p>Skills in business promotion in the city of Seville. Capability for developing a plan of action which broadens the training in matters of business management, the creation of companies, commercial management, administration and marketing, in a manner of courses covering new technologies applied to production.</p> | <p>Promotion of specific staff for the promotion of training and information in the ceramics sector. Promotion of programmes for improving technical infrastructures, assistance with trade fairs and the development of strategies which widen the potential of business, commercial and mercantile management, different commercial resources. Development of strategies to find new markets. Promotion of techniques that improve the production of ceramics. Collaboration in the drawing up of technical projects in order to apply to public and private contests.</p> |

| | | | |
|--|---|--|---|
| Sevilla Global, Urban Agency of Comprehensive Development Town Council of Seville | Activities to promote the use of new technologies between companies. The promotion of design. Policies for opening up new markets. | The economic promotion of Seville. | The drive for the Design Award for contemporary ceramic design. Aids for the internationalisation and opening of new markets. Promotion of the use of ICTs between companies. |
| CIT Andalucía. Regional government of Andalucía | Promotional activities for the transfer of technologies. | The promotion of the transfer of technology and investigation and development. | Analysis of the new possibilities in the application of ceramic materials in other areas of interest such as aeronautics, medical instruments etc.. |

Analysis of the interests of the involved Action Groups

| 2. Strengthening the Industry | | | |
|--|---|---|--|
| Subject | | | |
| Action Group | Interests and how they are affected by this subject | Capacity and motivation to propose changes to this subject | Possible actions directed towards the interests of this group |
| Primary Action Group | | | |
| Sevilla Global. | Interested in advertising the products and the businesses in the ceramics sector | Developing a directory of the ceramics group | The publishing of a directory of the ceramics group |
| Delegation of Economy and Employment of the Town Council of Seville and the Office of crafts | Actions which bring in information about the ceramics assignments museums, cultural institutions, exhibition halls, local galleries | Actions for the promotion of combined actions in the ceramics sector and the projection of a common image | Generating a local support unit for the ceramics sector |

Secondary Action Groups

| | | | |
|---------------------------------|--|---|--------------------------|
| Seville Federation of Craftsmen | In the quality of the association of associations, the Seville Federation of Craftsmen has sufficient to capacity to act with an exponential effect on the sector. | The generation of a grouping together of innovative companies in order to get joint actions going | Promotion of association |
|---------------------------------|--|---|--------------------------|

Analysis of the interests of the involved Action Groups

| | | | |
|--|---|---|--|
| Subject | 3. URBAN INTEGRATION | | |
| Action Group | Interests and how they are affected by this subject | Capacity and motivation to propose changes to this subject | Possible actions directed towards the interests of this group |
| Secondary action groups | | | |
| Delegation of Economy and Employment of the Town Council of Seville and Office for the Promotion of Crafts | A strengthening of the ceramics atmosphere in the city of Seville | Organisation of fairs, meetings etc. | Development of actions which bring the local ceramics production closer to the city dweller in general |

| | | | |
|--|--|---|--|
| <p>Sevilla Global, Urban Agency of Comprehensive Development Town Council of Seville</p> | <p>From Sevilla Global there develops a continuous strategy of city-marketing which puts the value of the Sevillian economy at the international level</p> | <p>Similar experiences have developed in which the city is identified by a particular economic sector (aeronautic, food and agriculture etc.)</p> | <p>The drawing up which gathers the ceramics identity of the city through its heritage and the extended ceramic cluster (workshops, resources, technologies etc..)</p> |
|--|--|---|--|

Analysis of the interests of the involved Action Groups

| | | | |
|--------------------------------|--|---|--|
| Subject: | 4./ TOURISTIC AND CULTURAL POTENTIAL | | |
| Action Group | Interests and how they are affected by this subject | Capacity and motivation to propose changes to this subject | Possible actions directed towards the interests of this group |
| Secondary Action Groups | | | |

| | | | |
|--|--|--|--|
| <p>Municipal Buildings Service of Seville Town Council</p> | <p>Action for the recuperation of the ceramics of the Royal Pavilion: a building symbolising of Sevillian architecture. The image of current deterioration, not only affects the image of the city but also the industry itself.</p> | <p>Productive strengthening of the ceramics sector linked closely to restoration activities. Such projects could act as a mechanism for the diversity of ceramics production. This would improve the touristic image of the city for the visitors and the city people.</p> | <p>A project financed by the Municipal Buildings Service of Seville Town Council. The global cost of the project would amount to: 1,900,000 Euros. The party that has an impact on the recuperation of the ceramic elements is valued at 980,000 Euros. If set in motion it would lead to 35 jobs in the sector.</p> |
| <p>Municipal Buildings Service of Seville Town Council</p> | <p>Action for the recuperation of the ceramics of the Casino of the Exposición, Cupula and its surroundings</p> | <p>Productive invigoration of the ceramics sector linked to restoration activities. Said projects could act as a mechanism for the diversity of ceramics production. This would improve the touristic image of the city for the visitors and the city people.</p> | <p>A project financed by the Municipal Buildings Service of Seville Town Council. The global cost of the project would amount to: 1,500,000 Euros. The party that has an impact on the recuperation of the ceramic elements is valued at 168,000 Euros. If set in motion it would lead to 35 jobs in the sector.</p> |

3. The problems

It can be confirmed the Sevillian ceramics industry forms itself jointly with the industry dedicated to religious art, like a future productive sector, as it is certainly a sector that generates a workforce and wealth, is respectful to the environment and is intrinsically linked to the historical and artistic heritage of the city. All of these virtues confer on it a symbolic character that should be borne in mind.

While the work develops in close collaboration with the local support group, we have detected a series of deficiencies and weaknesses the ceramics sector currently suffer. Bearing them in mind to be able to rectify them would be foundations for a necessary, prompt and definitive reactivation of the Sevillian ceramics sector.

In the following tables we will attempt to compile the main problems by a method of synthesis classifying them into main areas of proposed actions.

| Problems and Solutions Table | | |
|---|---------------------------------|------------------------------------|
| Area: | 1./ INNOVATION PROMOTION | |
| Problems | Solutions | PROPOSALS |
| Commercial strategies poorly developed in the ceramics workshops, limiting them in the majority of cases to a local setting | Opening of new markets | Programmes of Internationalisation |

Local Action Plan

City of Sevilla

| | | |
|--|---|---|
| Deficit of commercial strategies and web pages | Use of ICTs | Promotional videos which can be seen on common platforms |
| Scarce use of new technologies | Promotion of technological development | Promotion of R+D+I projects and the formation and incorporation of new technologies |
| Need for the promotion of design | Programmes for the promotion of design and the use and apprenticeship of design tools | Contemporary ceramics design prize Resourcing of technical infrastructures sufficient for the formation of design in substance |

Problems and Solutions Table

| | | |
|---|---|---|
| Area: Medium sized companies and small workshops | | |
| 2./ STRENGTHENING THE INDUSTRY | | |
| Problems | Solutions | PROPOSALS |
| A disassociated vision between the ceramics guild, the ceramic-artistic heritage and the technical resources associated with the production of ceramics | Integration of the cluster | The creation of identifiable tools (maps, directories etc..) |
| Problems with the management of small workshops | Training and information from a business sphere | Ceramics sector support unit |
| Associationism | Strengthening of an action unit over the sector | Public support for the Federation of Craftsmen of Seville and the ceramics associations |

Problems and Solutions Table

| | |
|--------------|------------------------------|
| Area: | 3./ URBAN INTEGRATION |
|--------------|------------------------------|

| Problems | Solutions | PROPOSALS |
|--|---|---|
| Lack of city identity – ceramics craftsmen | Promotion of Sevillian artist | Programme of Internationalisation |
| Scarcity of promotion material which identifies the city with its ceramics produce | Development of tools of city-marketing | Drawing up of a map of the cluster linked to the image and the heritage of the local ceramics |
| Weak image of Seville as a European city of ceramics | Integration in the international strategy of ceramics promotion | Participation in the Project "Ruta de la Cerámica Europea" |

Problems and Solutions Table

| Area: | 4./ CULTURAL AND TOURISTIC POTENTIAL | |
|---|--|--|
| Problems | Solutions | PORPOSALS |
| The need for co-financing of restoration projects using ceramics on significant buildings | The launching of restoration projects on significant buildings and with wide touristic and cultural value so that employment is generated in the ceramics sector | Proposed projects of restoration: <ul style="list-style-type: none"> - Restoration of the Casino of the Exposition - Restoration of the Royal Pavilion |

4. Proposed actions

The purpose of this plan is to set out defined lines of action which generate a collection of multi-annual initiatives which enable a better development of the sector, and the knowledge of this, within the local and international Society, under a triple viewpoint:

- ▶ A better knowledge of the sector, of its links with the city and its taking root as a live economic activity in the city.
- ▶ The strengthening of business competitiveness and the initiatives generated by the employment.
- ▶ A dissemination of the innovative and creative internalisation of the local production.

With the object of covering all these general objectives, what is proposed next is a group of actions that will provide a response to one of the following specific objectives:

- ▶ To encourage the recognition of the artisan and to value his activity, not only for the economic potential which is inherent in it, but also as depositaries of traditional knowledge, which form part of the history and the culture of Seville.
- ▶ To encourage the productive dynamism of the sector, since these products today constitute one of the assets of the so-called cultural consumption. Also the convertibility of the culture in an economic good, favours the insertion of many of these professionals in the productive and working economic market.
- ▶ Strengthening of the associated material, in order to favour new dialogues between the different associations, administrations and to

attempt to bring back new channels of dialogue and methods of collaboration.

- ▶ Create new services of commercial information, to be able to translate the same in a personal and co-ordinated way.
- ▶ To support business management, advisory services and services for training in commercial matters.
- ▶ Setting in progress the services that activate digital platforms for the promotion and sale of products.
- ▶ Local, national and international promotion and economic strategies for finding these new markets via the Internet.
- ▶ Group strategies for the publication of catalogues, creating hallmarks and places of origin.
- ▶ Development of a strategy of commercial distribution channels.
- ▶ To foster research into new formulas which would aid in the productive development and design of new products.
- ▶ To encourage and support guided actions for professional training within the sector, as much in the formal practices as in the commercial updating itself.

PROPOSED ACTIONS- UNIC PROJECT

Activity Table

| Area Theme: | | 1./ INNOVATION PROMOTION | | | |
|--|--|--|---|--------------------|--|
| Activity Title | Leader | Description | Expected and Indicative Results | Date of Fulfilment | Annual Resources and Sources of Funding |
| Promotion of contemporary design (new products) | Sevilla Global/ Delegation of Economy and Employment | Ceramics prize focussing on contemporary art design | Basis of the ceramics prize Number of works presented | 2010 | Sevilla Global Budget on project UNIC (1st edition) The continuation of this prize will be defined as a function of disposable budgets below the structural funds. Budget €60.000 |
| Promotion of technological developments (new technologies) | Sevilla Global | Action to promote digital marketing in the ceramics sector | Promotional video of the ceramics sector A project to digital marketing between the artists and businesses (approx. 20 promotional videos) | 2010-2011 | Programme INNOEMPRESA Programme- Ministry of Economy and Exchequer (Application outstanding) Budget: €150.000 |

Local Action Plan

City of Sevilla

| | | | | | |
|---|---|---|--|-----------|--|
| Promotion of technological developments (new technologies) | Delegation of Economy and Employment and the Federation of Craftsmen of Seville | Promotion of the adoption of regulations for the industrial Sevillian ceramics to for products for food | Advisory sessions for ceramics companies on new regulations and the applicable technologies | 2010-2011 | Delegation of Economy and Employment. Budget shared with Federation of Craftsmen of Seville Co-financing via Programme INNOEMPRESA Programme- Ministry of Economy and the Exchequer (Outstanding application) |
| Promotion of internationalisation (new markets) | Delegation of Economy and Employment and the Federation of Craftsmen of Seville | Action for the internationalisation of artists | Participation of artists in international fairs | 2010-2011 | Outstanding definition |
| Promotion for training in the new techniques of ceramics production | University of Seville, University School Polytechnic | Adaptation of the technical infrastructure for the promotion of industrial design through training | Number of courses offered on subjects of prototypes and die-stamping and the development of moulds | 2010-2011 | Updating laboratories for studying new ceramics materials and new techniques of prototyping. Outstanding aids and investigative infrastructures. €500.000 |

Activity table

Area Theme:

2./ STRENGTHENING THE INDUSTRY

Local Action Plan

City of Sevilla

| Activity Title | Leader | Description | Expected and Indicative Results | Date of Fulfilment | Annual Resources and Sources of Funding |
|--|---|--|--|--------------------|---|
| Inventory of the ceramic cluster | Sevilla Global | Business directory | Production of CDs | 2010 | Project resources UNIC |
| Promotion of the local associationism of the ceramics industry | Delegation of Economy and Employment and the Federation of Craftsmen of Seville | Campaign on associationism and common strategy (Groupings of Innovative Enterprises) | Number of sessions achieved Project for the grouping of enterprises | 2010- 2011 | Delegation of Economy and Employment. Budget shared with Federation of Craftsmen of Seville Aids for the grouping of Innovative Enterprises of the Ministry of Industry, Tourism y Commerce (Application outstanding). |
| Setting up of local staff for the promotion of the ceramics sector | Delegation of Economy and Employment and the Federation of Craftsmen of Seville | Local unit of support for the promotion of the ceramics sector | Actions to develop: Ceramics prize Business advice Assistance for applications for aid Promotion of internationalisation | 2010-2011 | Budget from the Delegation of Economy and Employment and the Federation of Craftsmen of Seville. Regional Plan for the promotion of crafts (Department of Tourism, Commerce and Sport). |

Activity Table

| Area Theme: | | 3./ URBAN INTEGRATION | | | |
|-----------------------------|----------------|--|--|---------------------|--------------------------------------|
| Activity Title | Leader | Description | Expected and Indicative Results | Date of Realisation | Annual Resources and Financial Funds |
| Development of ceramics map | Sevilla Global | Development of a map in form of an inventory of resources in the ceramics cluster which also gathers the ceramic heritage of the city and a few tourist routes of the ceramics | City of Seville Ceramics Map (500 copies format 60 by 100 and CD | 2010 | Project resources UNIC |

Activity Table

| Area Theme: | | 4./ CULTURAL AND TOURISTIC POTENTIAL | | | |
|----------------|--------|--------------------------------------|---------------------------------|---------------------|---|
| Activity Title | Leader | Description | Expected and Indicative Results | Date for Completion | Annual Resources and <i>Financial Funds</i> |

Local Action Plan

City of Sevilla

| | | | | | |
|--|---|--|--|------------|---|
| Integration of Ceramics in the general strategy of municipal tourism | Delegation of Economy and Employment and the Federation of Craftsmen of Seville | Inclusion of ceramics in the promotional actions of the province | Promotion of the Sevillian ceramics image Sevilla in the media Declaration of Sevillian Ceramics as "Crafts area of interest" | 2010- 2011 | Budget from the Delegation of the Economy and Employment and the Federation of Craftsmen of Seville. Funds of the Regional Plan for the promotion of crafts (Ministry of Tourism, Commerce and Sport). |
| Ceramics restoration projects | Public buildings | Restoration of the Casino of the Exposition and the Royal Pavilion | Definition outstanding | 2011 | Restoration of the Casino of the Exposition- 1.500.000 Euros (Recovery of ceramic elements 168.000 Euros) Restoration of the Royal Pavilion – 1.900.000 Euros (Ceramic recovery 980.000 Euros) |

5. Signatures

- Political statement from the Delegate of Economics Affairs
- Signatures