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0. INTRODUCTION

The CeRamICa Best Practice Catalogue is a collection of best practices identified by the 12 Partners of the project. It is based on the comparative SWOT and market analysis, the findings of which have been revised and completed based on partners' best practice catalogues. It will serve as the basis for the core part of the CeRamICa project: the interregional meetings for intensified transfer of experiences, including site visits, staff exchanges, joint workshops or trainings. Partners will offer best practices to be transferred by others and will seek for ones to import based on the present collection – to be realized at the project's "best practice fair" at the 1st interregional conference in Vallauris on 15-16 October 2009.

In order to provide help for these choices the best practices have been grouped into 5 categories based on practical aspects, using the Strength and Weaknesses identified in the CeRamICa SWOT table:

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Long traditions and high (national and international) reputation of the sector (good public opinion) • High quality, added value and variety of products • Human potentials: activeness, creativity and innovation, know-how and competencies of the artisans • Good geographical situation (proximity of raw materials, markets, touristic areas, education; geographical concentration of the sector) • Existing institutions for education, development, innovation • High level of infrastructure 	<ul style="list-style-type: none"> • Lack of cooperation among the actors (division, conflict) • Lack of appropriate organisation, representation • Low capacities to use marketing channels • Lack of development / business / marketing strategies • Lack of entrepreneurial attitude, difficulty to adapt to market changes • Low financial capacities for investment / starting enterprises • Lack of human supplies, ageing sector • Lack of technological development/innovation, ICT • Inefficient production structure • Mostly family, micro- or small enterprises, the lack of medium and large businesses of strong financial capacity

Based on the above, the categories used in the present catalogue are the following:

- 1. COOPERATION**
- 2. ORGANISATION**
- 3. ENTREPRENEURSHIP**
- 4. MARKETING**
- 5. EDUCATION**

1. COOPERATION

1.1. CERAMICS ROUTE

A ceramics thematic route connects ceramics centres of Oeste region, linking cultural tourism, local specialities, and ceramics, creating also a ground for cooperation for the ceramic producers.

Ceramics at the service of tourism

The Ceramic Routes project – “Ceramics Industry – Industrial, Scientific and Cultural Tourism”, linking the ceramics industry to tourism and regional and local culture, is aimed at creating a thematic route which can be a network of centres to attract new publics. It encompasses companies, museums, handicraft studios and workshops, schools, galleries, foundations and other locations associated with ceramics.

The initiative originated from the existence of a new tourist demand associated with co-production and the sharing of “experiences”, which may take the form of visits to ceramics companies and small units of craftspeople and artists: so-called industrial or economic discovery tourism. This means encouraging historic companies to set up their own museums, factory shops and demonstration studios, as well as organising events and exhibitions, etc.

The network is already linked to other tourist/cultural attractions, such as food, housing and residential, historical, environmental and sports tourism, which may result in a differentiated tourist product.

Launched in 2001 under the leadership of CENCAL, the project now has over 260 participants nationwide. However, according to one of the promoters, “It has come up against, in some cases, a certain distrust or reluctance to cooperate on the part of some members (...). We will have to wait for a few more generations until there will be an awareness of the economic and educational value of these initiatives” (José Luís Silva).

www.rotasdeceramica.pt

1.2. GARDEN OF THE ARTS

The Garden is a pleasant touristic place, incorporating learning facilities, sales opportunities and workshops for ceramics, connecting them with other tourist attractions.

A multidisciplinary cultural tourism project

The Garden of the Arts project being developed in Caldas da Rainha by the Braz Gil Studio is intended to combine, in the same space (a garden), learning infrastructures (design studio, painting school, etc), retail areas (shops selling ceramic products along with local and regional gourmet and other products), restoration areas, sensory and natural product (tea, herbs and other aromas) experimentation areas, workshops and exhibitions, etc. They are also planning to build residences for designers and artists who can live and work there temporarily.

This initiative intends to promote industrial and cultural tourism with a view of attracting new publics who will stay longer in the town and region than the usual conventional tourism stopovers.

This area has been classified as a public utility space by Caldas da Rainha Municipal Council.

1.3. THE GROUP OF CERAMISTS OF THE VALLEY OF BUÑOL

“The effort to achieve a real voyage from the new to the antique”

The ceramist group is an initiation for the enhancement of the craft in the territory connecting the fields of production, education, tourism, and territorial development. The association delivers unique products for customers individually, and organizes ceramic fairs and trainings.

The group of ceramists of the Valley of Buñol was formed in 1999 from two consecutive courses realized in the region during the years 1998 and 1999. The group of ceramists was constituted originally by more than 8 persons, all of them women; nevertheless their number has fallen to only 4 by now.

The group is specializing in the production of artistic ceramics of small scale, and of great quality with designs based on the own culture of the territory.

It supports two big customer groups, first institutions (such as city councils) and other cultural associations

In case of institutions the whole production is realized by direct order and the design is exclusive and completely personalized, in case of particular clients; in some cases the group produces small series related to family events.

The strategy of communication is very simple: the people are attracted by the exhibitions realized by the group in the cultural fairs that are held every year in the territory, and are essential for the contact building between the ceramists and the public.

In the search of a definitive consolidation, the group has opened new lines of work related to the production: trainings are organized for adults as well as for primary and secondary school students, in the form of extra activities organized in cooperation with the schools.

Ceramics has never been a productive activity recognized in the territory (though it is a truly significant industrial activity in the whole region). Thus, both the courses and the initiative to create the group assume the introduction of a new artisan activity in the territory and have been supported by the intense personal work of the current partners. During these 10 years the group has been investigating and looking for special elements of our cultural landscape. This cultural and anthropologic research means adapting to ceramics, the materials, supports, forms, colors and idiosyncrasy of the territory, in the new symbiosis that they create by turning the craft into an own cultural symbol of the territory and secondly by adapting to the needs of particular clients.

1.4. 3C'S COLLECTIVE

Cooperation in original contemporary ceramics

The 3C's – Creative Contemporary Ceramics Association – is composed of recognised ceramicists whose aim is to support and promote contemporary artistic ceramics. It champions ceramics with ethical, aesthetic, cultural and educational concerns.

The ceramicists who belong to the association are: Ana Lousada, Ana Maria Sobral, Alice Diniz, Aldosinda Pereira, Bolota Isabel Claro, Carlos Neto, Georgina Queiroz, Iolanda Esteves, Jean Dominique Ferrari, Joaquim Pimentão, José Machado Pires, Liliana Sousa, Mário Reis, Martin Santa Rita, Nadine Geniou, Nuno Miguel Faria Neto, Nikolay Amzov, Paulo Oscar, Ricardo Casimiro, Ricardo Cristovão Mendes Lopes, Sérgio Amaral and Vergilio Peixe.

The aim of the association is to collaborate with public cultural entities in organising events. It holds an annual Ceramics Fair in São Martinho do Porto, in collaboration with Alcobça Municipal Council and the José Bento da Silva Casa de Cultura (cultural centre) in São Martinho do Porto.

www.ceramica3cs.com

1.5. THE PARK OF CERAMICS

The initiation was launched with the aim of the promotion of ceramics activities of the region, drawing public attention to the many sides and colourful history of this tradition.

The initiative was founded on the initiative of the Museum of the People of Abruzzo in 2005.

In addition to the city of Castelli, that can boast with the most successful production at an international level, it was discovered that several other towns that produced majolica drew significant profits from this activity. The masterpieces of Baroque and Renaissance

majolica products from Castelli are exposed in the major museums in the world. Abruzzo has, in turn, a large number of museums displaying masterpieces of the masters of maiolica, and the museums are ideally combined in a major cultural theme park, the "Park of Ceramics".

The Park was an opportunity to raise awareness on the development of majolica in Abruzzo, but also providing a way to visit with different eyes some of the most beautiful places of Abruzzo, joining the cities of art with the scenery of the "green" region of Europe.

The Park has proposed routes that led to the discovery of historically fascinating towns, with a fine cultural tradition and new shops where you can buy products of high quality. One could benefit from these routes individually, creating his own path on the basis of information supplied, or in groups, through weekend packages offered by the organizer.

1.6. APICER – PORTUGUESE ASSOCIATION OF CERAMICS INDUSTRY

Cooperation model between Ceramics Stakeholders

APICER has legal existence since 1997 when three clay associations decided to establish a partnership, and is the only national ceramic association. APICER holds the most representative members of all ceramic subsectors, around 80% of total national ceramic production. The association act as an information broker and promotes the development of cooperation projects for industry. APICER also collaborates in areas with special impact on the sector, such as environment, energy and fuel, raw materials, professional training, hygiene and security, quality, etc.

Some examples of the strong cooperation with companies are: the involvement in the Sustainable Habitat Cluster and in the ConstructionMaterials Cluster considered as unique processes of institutional collaboration between associations, architects and companies from different sectors but being part of an integrated product – construction and architecture .

The association is also aware of the importance of having partners and cooperation partnerships in relevant areas, such as credit insurance, natural gas and insurance in general (COSEC - Credits Insurance Company, SA, GDP - Portugal Gas, SA and Marsh Mclenam).

The association has an important concern with business sustainability and the certification of their management systems and products, that why is one of the founding members of: APCER (Portuguese Certification Association) and CERTIF (Certification Association).

To make its support effective in line to daily company needs: modernization, competitiveness and sustainability, APICER has:

- Pull of collaborators and consultants to respond to solicitations requested by Official Organisms or by the associates;
- Straight cooperation with CTCV and CENCAL for technological and professional training areas;
- Active collaboration with the Department of Ceramics in the University of Aveiro and the Polytechnic Institute of Viana do Castelo in order to manage the gap between company needs and the scientific knowledge skills, improving entrepreneurship and innovation;
- Participation in the events organized by the European Federation of the ceramic sector, and in national meetings representing the ceramic industry.

Regarding its international cooperation in the ceramics field APICER is affiliated in the following associations: CEDINTEC - Development and Innovation Technological Centre; TBE - Fédération Européenne des Fabricants de Tuiles et de Briques; CET - European Ceramic Tile Manufacturer's Federation; FEPPF - Federation Européenne des Industries de Porcelaine et de Faïence de Table et d'Ornementation, etc.

The main vehicle of communication with the industry and the public is the magazine *Kéramica* which is distributed for free to all the associated companies, national and international organisms and entities related to the ceramics sector.

www.apicer.pt/

2. ORGANIZATION

2.1. ITALIAN ASSOCIATION OF CITIES OF CERAMICS

The aim of the association is to bring together actors in the fields of ceramics, for the joint promotion and development of ceramic traditions of the country.

The Italian Association of Cities of Ceramics (A.I.C.C.) was established in 1999, based in Faenza, a non profit organization that has the aim of the creation of a national network of cities where a significant ceramic activity historically developed.

With this aim, the Association works for the development of ceramics, by promoting a pact of friendship between the centres of ancient ceramic tradition.

Objectives of primary importance to the Association are:

- The enhancement of traditional ceramics and the development of individual members, in order to promote uniform growth;
- The care and protection of documents relating to the ceramic tradition;
- Support to museums, exhibitions, research and, more generally, to all organized bodies, public or private, who are dedicated to the preservation, study and knowledge of traditional ceramics;
- Support for events which have the purpose of dissemination and knowledge of the ceramic tradition of communities part of the Association;
- Support exhibitions and events on contemporary ceramics;
- The development of art schools and professional centres where the art of production and restoration of ceramics in all its aspects is taught.

The following cities belong to the Association: Albisola Superiore, Albissola Marina, Ariano Irpino, Ascoli Piceno, Assemini, Bassano del Grappa, Burgio, Caltagirone, Castellamonte, **Castelli**, Cava de' Tirreni, Cerreto Sannita, Civita Castellana, Deruta, Este, Faenza, Grottaglie, Gualdo Tadino, Gubbio, Impruneta, Laterza, Lodi, Mondovì, Montelupo Fiorentino, Napoli, Nove, Oristano, Orvieto, Pesaro, San Lorenzello, Santo Stefano di Camastra, Sciacca, Sesto Fiorentino, Squillace, Urbania, Vietri sul Mare.

The initiatives implemented:

- the establishment of a dynamic Internet site for the networking of the associated cities with their own ceramic reality,
- the active participation in the National Exhibition opened in 2001 by the Ministry Industry for the promotion and advertising of the National Brand of artistic and traditional ceramics and initiatives implemented by the ACTA Project (2003-2004),
- the Memorandum of Understanding in 2003 with the National Craftsmanship Association,
- the Convention for the ANCI and the RES TIPICA Project,
- the publication of Ceramic City Guides Ed TCI 2001 and Ed ANCI 2005,
- the Convention on the Network of Museums of Ceramics in 2003,
- participation in exhibitions in Genova, Florence, Este, Montelupo Fiorentino, Palermo, Faenza, Brussels, Sciacca, Civita Castellana, Bastia Umbra, Oristano, Assemini, Lodi, Matera, Cutrofiano, Monza.

Relevant is the French-Italian Cooperation Agreement signed in 2005 by AICC and from the corresponding French Association of Ceramic Cities AfCC.

2.2. AARO – ASSOCIATION OF OESTE REGION CRAFTSPEOPLE

The association organises events for the promotion of handicrafts, in cooperation with the designers and supporting organisations, such as municipalities and research and educational centres.

Ceramist Ana Todo-Bom

AARO, founded in 1990, is an association of craftspeople aimed at promoting and disseminating the handicrafts of the Oeste region. It currently consists of 75 craftspeople, 10 of them ceramicists. Ana Todo-Bom is the President of the association and also a ceramicist.

The association has organised various events to promote handicrafts, in partnership with designers and with the support of a number of entities, in particular Óbidos Municipal Council and CENCAL.

According to Ana Todo-Bom, the Association's future will depend greatly on the collaboration established with municipalities, tourist offices and international and Portuguese training institutions (such as CENCAL and ESAD). It will also depend on its members' capacity for innovation, creativity and originality, combined with the capacity to preserve the identity of handicraft products.

Its workshop in Óbidos includes a shop and there is another point of sale in Caldas da Rainha, with five employees altogether.

www.aaro.pt

2.3. SUSTAINABLE HABITAT CLUSTER

The cluster includes various types of ceramic producers, with the aim of jointly seeking development opportunities coming from the changes of the market.

The Sustainable Habitat Cluster has been recognised by QREN-COMPETE (Factors of Competitiveness Operational Programme) as a regional cluster within the scope of the Collective Efficiency Strategies. It has been promoted by the CTCV (Ceramics and Glass Technological Centre), the ITeCons (Construction Sciences Technological Research and Development Institute) and the Platform for Sustainable Construction, which together represent about 220 habitat companies.

This cluster, cutting across the habitat area, includes construction companies, construction ceramics, utilitarian and decorative ceramics, cements, concrete products, mortars, metal products, plastics, woods and furniture, based on a central theme: sustainability.

One of the aims of the cluster is to develop capacities to exploit the new opportunities arising from the evolution of the markets, such as in the case of new technologies associated to eco-efficiency and domotics (the “smart sustainable house” as a new need and new product).

The cluster’s strategic programme envisages the creation of three competency centres in the area of construction materials, construction technologies and sustainability of the constructed environment. At the centre of the different R&D projects planned, it is worth noting the development of anti-bacterial surfaces and anti-stress flooring.

www.centrohabitat.net

2.4. CTVC CERAMIC AND GLASS TECHNOLOGICAL CENTRE

Scientific and technological system at the service of companies

The institution was founded with the aim of supporting ceramics enterprises with information, technical support, research, and trainings in the fields related to their operation. The operation of the Centre is based on the collaboration of research and industry, as a profitable way of development.

CTCV – Ceramics and Glass Technological Centre, founded in 1987, is aimed at the technical support and technological promotion of national industries in the ceramics, glass and similar and complementary sectors.

Its main aims are:

- Technical, technological and scientific support for the ceramics and glass industries and complementary sectors;
- Promotion of the development and quality of products and industrial processes;
- Support for specialised training of industry technicians;
- Promotion, execution and encouragement of technological research and development work in materials and processes;
- Dissemination of technical and scientific information to companies.

It has three units: the Information Systems and Technologies Unit (new technologies applied to industrial information systems); the Product Design and Engineering Unit (product design, models and prototypes, inverse engineering, numerical simulation); and the Services Unit (trials, quality management, etc.).

In this way it undertakes numerous R&D projects in collaboration with industry (such as the Solar Tiles project) and provides services directly to companies. It is one of the entities that promote the Sustainable Habitat Cluster.

www.ctcv.pt

3. ENTREPRENEURSHIP

3.1. POLICIES AND INITIATIVES TO SUPPORT ARTISTIC CRAFTSMANSHIP IN ABRUZZO

The Abruzzo Region recognizes the great wealth of Art, Culture and Civilization expressed by traditional crafts of its territory and promote the protection and enhancement. There is a strong desire to pursue the revitalization of this handicrafts area in Abruzzo, in all its expressions, working with old as well as with productions of more recent origin. We must give new impetus and visibility to the products of artistic craftsmanship, where they are integrated into a modern manufacturing base, especially the less considered inland areas, and create initiatives to promote development projects that are able to join the political growth of the sector to strategic choices in the field of tourism.

The awareness is therefore always stronger that artisan quality, in order to have a leading role on the market and design a future within the tradition, it should have also political and administrative attention of the legislature.

There are several specific laws and regulations:

- ***FRAMEWORK FOR CRAFTSMANSHIP 8 AUGUST 1985, N. 443***

Art. 1 states that pursuant to Art. 117, first paragraph of the Constitution, the regions enact laws relating to crafts in the framework of the principles set forth in this law, subject to the specific responsibilities of the special statute regions and autonomous provinces.

For the purposes of this paragraph, in line with national planning guidance, it is up to the regions to adopt measures directed to protection and development of industries and the development of craft production in their various spatial, artistic and traditional expressions, with particular reference to the facilitation of access to credit, technical assistance, applied research, training, facilities for export.

Art. 11 defines the regional commissions for the craftsmanship. The Regional Commission, with headquarters in the region and is constituted by decree of the President of the Regional Board, elects his/her president and the vice president. The CRA has among the various tasks associated with it to:

- Express opinions and make suggestions as technical advisory body of the Region regarding draft laws or regulations in matters of regional crafts;
- Coordinate the activities of the provincial committees for craftsmanship for training, education and professional updating for entrepreneurs;
- Promote the most suitable and appropriate for the creation, dissemination and development of associations and consortiums;
- Promote and coordinate the development of promotional programs to promote the

publicity and marketing of products and services of industries in Abruzzo and conquest new market segments;

- Designate representatives in bodies set up to achieve the aims and purposes of interest displayed;
- Promote, within the regional programs, conferences, studies, surveys, statistics collection and dissemination of data, documents and information for the protection and enhancement of craftsmanship.

Art. 10 defines the provincial Commissions for craftsmanship. The CPA has among the various functions to:

- Compete in collaboration with the Region and the CRA for the formulation and implementation of programs for industry;
- Formulate proposals on the participation of small businesses in social, economic and production programs in the province;
- Promote initiatives for the protection and enhancement of artistic and traditional knowledge and promote the marketing of its products, including the establishment of permanent exhibitions;
- Express opinions on actions to support industries and everything else required by the Region.

- ***The brand "ARTISTIC AND TRADITIONAL CERAMICS"***

- *Institute with **Decree of the Ministry of Industry, Commerce and Craftsmanship** of June 26 1997 (G.U. n° 153 of 3/7/1997)*

- *COORDINATED by the **law on July 9 n 188/1990 and modification to the art 44 of law 6.2.1996 n. 52 – Fostering artistic and traditional ceramics and quality ceramics***

- ***Production disciplines of production of artistic and traditional ceramics from Castelli***

Objective: to ensure the designation of origin and the defence and conservation of the technical characteristics of production and manufacturing of Castelli ceramic, this specification governs the placing of a mark of origin " Artistic and traditional Ceramics from Castelli", provided for by .1 Law of 9 July 1990, n.188.

- ***Regional law of 20 November 1986, n.67: Protection and valorisation of artistic ceramics***

3.2. BOJNEC CERAMICS

The Bojnec family became famous of their ceramic production. The basis of acknowledgement is in the conscious actions they made in order to promote the family traditions and call the attention of the public to the valuable and aesthetic pieces of art they produce.

Following Alojz Bojnec's legacy, Alojz Bojnec, Jr. began reorganizing all the phases in the ceramics manufacture. In addition to mould appliance, products were also manufactured by hand. The pottery also worked on decoration of certain products, which were then fired in a so-called tunnel kiln with an assembly line which rarely stopped working. Due to the increased interest in the products, a parallel production was established in Hungary. Nowadays the Bojnec Ceramics production is concentrated in a nearby Hungarian town. The company cooperated with prominent foreign partners such as Villeroy & Boch, Barilla, Scheurich, Colorobbia and Kerbek. The Bojnec Ceramics also cooperates with the Oskar Kogoj gallery in the production of highly elaborate pieces of ceramic art and has promoted its products at every large ceramics fair (Frankfurt, München, Milano...).

Bojnec pottery began operating in the 1950s when Alojz Bojnec took up the trade in his workshop, where at first mostly black earthenware was manufactured in old pile clay kilns called kopasta peč. Clay was dug up in the nearby hills and kept at home in dug up holes called zemljenjak. Initially, clay had been moulded and cut manually, later with a simple electrical grinder.

The shaping of earthenware took place on a wooden potter's wheel which the potter rotated with his feet. With the help of the entire family, the business progressed and its products were soon being sold across the whole of Slovenia. Especially the trading company Dom was highly inclined towards selling this kind of earthenware. At the beginning of the 1980s we started using an electric clay kiln which enabled more control of the glazing process. With time, some ceramics were also manufactured with a home made coil-built technique press which increased the sales and enabled serial manufacturing. Quality products, like chandeliers, candlesticks, soup tureens, baking moulds and plates are being used in numerous restaurants. An important role in our development was played by tourists who started visiting Bojnec pottery to see how earthenware is being shaped on a potter's wheel. Therefore, **Bojnec also started to focus on tourism** and the result of their efforts can be seen in the **open-air museum in Filovci**.

The open air museum in the village of Filovci is an important cultural and tourist establishment of the Pomurje region. It is unique for its first degree cultural monuments which are a part of region's cultural heritage. Since the indigenous cimprača houses (covered with straw and built of wood and mud) have nearly disappeared, the Bojnec family decided to transfer two such buildings to the emerging museum and thus helped preserve the representative examples of the vanishing Pannonian architecture. The renovated buildings were also typically arranged and furnished in accordance with the Pomurje tradition.

In addition to the potter's wheel method, we also employ the casting technique in manufacturing ceramics, in which a fluid mass is poured into plaster moulds. This enables us to manufacture elaborated earthenware. Some products are also being pressed out with special plaster moulds, fixed on the press itself. The raw material is not being excavated for the use of the pottery anymore, since the so-called secondary clay deposits do not meet the standards of the final product, hence the clay is being imported from abroad. To this end the purpose of the raw material differs regarding the manufacturing techniques as well as its use. The earthenware firing takes place in electric as well as in gas kilns, in certain cases even over 1000 °C, which increases the product's quality. In applying his technological knowledge and experience gained in the ceramic industry, in his own pottery, Alojz Bojnec, Jr. succeeded in enabling the development of such craft and thus its survival.

Today Bojnec manufactures a wide range of traditional products and household ceramics that are being used for cooking in electric ovens. Specially manufactured ceramics can also be applied in open fire cooking. The products are being sold in Merkur and Tuš stores in all bigger Slovene towns, and used in renowned restaurants such as Pod Rožnikom, Šestica, Slovenski hram, Ankora and in the Hotel Lev. (www.bojnec.com)

3.3. WORKSHOP AND MUSEUM – INTERNATIONAL CERAMICS CENTER OF VASILIOS ANETOPOULOS FAMILY

The Anetopoulos family has been known for ceramic activities for centuries. They promote their work through participation in fairs and exhibitions, as well as the establishment of a museum presenting the history and works of their ceramics production.

Stylios Anetopoulos, one of the great grandsons of Vasilios Anetopoulos, is responsible of the ceramics workshop since 1990, a workshop that started by his great grandfather at 1790 in the village of Apiranthos in the island of Naxos and later at 1881 in the building where the Ceramics Museum is located today. The enterprise is a personal entity with one employee (from the Anetopoulos family) and works in the ceramics production.

The enterprise had never had permanent or non-permanent staff. It was being managed and operated only by members of the family. During the last 3 years, the τζίρος and the profits of the enterprise remain relatively stable. The enterprise works within the national market, it does not have a permanent distribution network and its main competitors come from the local market. The enterprise does not use IT equipment and the only foreign language spoken is English.

Regarding promotion issues, the enterprise participates in fairs and conducts, from time to time, advertising leaflets. The owners state that they face problems of local staff with sufficient know-how in the field, and this is why they continue to participate in production themselves. The enterprise was funded by the LEADER+ Pelion and North Sporades Programme, and has been also issued a loan, without facing any pay-out problem. The owners argue that the most important issue for the improvement of the operation terms

of their enterprise is marketing, in which they intend to invest significantly in the forthcoming years.

The innovation of their enterprise has to do mainly with the creation of the Museum – International Ceramics Center in the village of Ano Lechonia, being managed by Evangelos Anetopoulos and inaugurated in September 1999. It is a model λαογραφικό – of historical range museum that moves around the axis of the Greek traditional ceramics art. Evangelos Anetopoulos, for many years now, gathers data on ceramics and those that served and still serve it, and also gathers ceramics from all around Greece, starting from a huge collection of matrixes of neo-classical ceramics worked by his great grandfather Vasilis, around the year of 1900.

The Museum – International Center is supported by the Prefecture of Magnesia, the Art Organization of the Municipality of Artemida, the Chamber of Magnesia and the Pan-Hellenic Union of Ceramists. It is open to the public every day, it hosts education programmes and organizes ceramic fairs. Visits take place on a daily basis, under arrangement. Entrance is free.

The Museum is split into two basic areas, the external and the internal one, with two rooms. In the first room, a traditional workshop of 1881 is presented, ready to operate as in those times. In the second room, a presentation of the historical run of ceramics, as it was structured through place and time, takes place. The tools and materials of the ceramist of the old times, the matrixes and the produced ceramics help towards this direction.

In the external area, the workshop areas and the tools of the ceramist are spread genuinely. The “karouta” and the “axe” – i.e. big and small hole – for the straightening and the settling of the clay, the “toubeki” for the breaking of the flint that was used for the smearing of the ceramics, the handmill for the scrubbing of the clay, the small oven for the melting of the lead were necessary tools for the construction of ceramics. The forge with the wood for baking and the decoration finalize the procedure for the preparation and construction of ceramics. In parallel, in the open space, products are being presented, such as old drainage pumps and handmade bricks, the “simpagi” as told, of several workshops.

In the internal space, on the other side, the ceramic production of the 19th century of several workshops is being presented. Ceramic house dishes such as the “ladika” (tubes for the oil), goglets, jags, pans, plates, and vases with elaborate vivid ανάγλυφη decoration constitute its basic exhibits.

In 2001, the Museum – International Ceramics Center of the Anetopoulos Family organized the first fair entitled «Modern Greek Ceramists» and in 2002 the Museum organized the second fair. In the next steps, the Museum, in cooperation with the Prefecture of Magnesia, the Municipality of Volos, the organization Greek Αργιλόμαζα, the Municipality of Milies, the Municipality of Artemida, the Chamber of Magnesia, the DIKI, the PEKA and the EKPOL of Magnesia, institutionalized festivities of modern ceramics that include the Annual Symposium for Modern Ceramics of the Mediterranean Countries and the Annual International Ceramics Fair “Modern Ceramists”. In the festivities, until today, there are participations of ceramists from France, Spain, Italy and Turkey. The new proposal of the Anetopoulos family is the development of a Global Civilization Center that

will include Arts – Intuition – Ecology. The whole project, with a budget of 12.000.000 euro, will include 3.000 m² of covered space for the artistic and other needs of the Center (as it will include Art Workshops, Museum, Πινακοθήκη, Intuition Area, Congress Hall – Restaurant, etc.) and 2.000 m² in residential space. All these will be established in a total area of 70.000 m². The proposal is unique and refers to an international level. There are already negotiations taking place with Municipalities of the area, artists and entrepreneurs. Finally, the International Ceramics Center of the Anetopoulos family organizes this period an Association of Friends. Participation will have no fee and will aim at the moral support to its members.

3.4. CERAMIST DANIEL LEŞ

Daniel Leş is an artist of great commitment to the art and traditions: he has established a guest house where he teaches traditional ceramics manufacturing to the tourists.

Daniel Leş has learnt to work ceramics together with his father, Ioan Leş. He has a real passion for the Dacian technique of elaborating the clay, but also for water and fire. 80% of his creation is represented by statuettes that render scenes from peasants' daily life, but also other various themes. He participated in many exhibitions, fairs in the country and abroad, where he obtained many distinctions. For two years he has organised camps of initiation in the secrets of the pottery craft for children – among others from Baia Sprie town.

Out of the desire to valorise the traditional culture from Maramures, he created a touristic boarding house, where his guests can learn ceramics, eat traditional food and enjoy the cultural heritage from Maramureşului.

Considering his youth, his dynamism, but also by combining the three elements: creation, crafts and managerial abilities, Daniel Leş is an example of good practice.

3.5. FAIANÇAS BORDALO PINHEIRO & VISTA ALEGRE ATLANTIS

The merge of two major companies of high reputation has brought about a company of extensive activities – incorporating production, tradition, history, tourist centre, and sales opportunities.

Historic companies in an acquisition process

Two historic companies, Faianças Bordalo Pinheiro and Vista Alegre Atlantis, both quintessential Portuguese brands, have been bought by Visabeira for €4 million. The group maintains that these businesses can be made profitable by the second half of

2010. The Viseu Company owns businesses in the telecommunications, construction, property and tourism areas, and a unit from the utilitarian ceramics sector – Cerutil.

The Bordalo Pinheiro faïence factory, in Caldas da Rainha, was founded in 1884 by the artist Bordalo Pinheiro. It is now renowned for the reproduction of typical items created by the master, such as Zé Povinho, the old tattler, cabbages, tiles and animals, greatly influenced by the naturalist movement.

Vista Alegre was established 185 years ago as a result of the dream of its founder, José Ferreira Pinto Basto. It now has one of the best and most automated porcelain factories in the world, and continues to produce and preserve porcelain made and worked by hand, in honour of its history and tradition. It has a museum, a chapel, a palatial mansion, shops and a visitors' centre. There is also a prestigious Collectors' Club limited to 2,500 members. May 2001 saw the merger of the VA Group with the Atlantis Group.

www.faborbalopinheiro.pt

www.vistaalegre.pt

3.6. SC SENS ART SRL

The company founded recently is remarkable for its innovation spirit, combining traditional methods with advanced technologies in its production structure, thus adapting to market demand.

This company started the production in Turda in 2008 which functions as a working location in the former location of Potaissa Handcraft, using partly its traditional technology. The products are similar to those produced 10-15 years ago but are very well adapted to the market demand: flower pots from clay, ornamental bricks from clay and stove tiles.

The company has now about 11 employees, one of them retired, working on potter's wheel. The stove tiles are sold in the area to private persons and small companies.

The other products are sold in en gross system in Romania, the demand for those products is growing.

Conclusions:

- Products adapted to the market
- valorisation of traditional technologies
- experienced labour force coming from former ceramic local companies
- market oriented management
- good distribution channels
- promotion of ecological products.

3.7. SOLAR TILES PROJECT

Ceramics at the service of sustainable construction

Based on a partnership of nine entities of Portugal, the project aims at a development of ceramic products for a combined technological-aesthetic advantage, taking into consideration issues such as environment protection, practicality, production costs, and the use of new materials.

The Solar Tiles project – “Development of Solar Photovoltaic Systems in Ceramic Coverings and Surfaces” is aimed at developing highly efficient functional prototypes of integrated photovoltaic ceramic products of high aesthetic quality for the surfaces of buildings (roof tiles and external façade surfaces) which incorporate (latest generation) fine photovoltaic films.

This is intended to contribute to a new type of architecture that includes eco-design and façades, and surfaces based on photovoltaic ceramic materials. New multi-purpose ceramic products combine aesthetic with technical energy-producing functions in order to promote sustainability in construction.

This R&D project is innovative internationally in that it provides an alternative solution for using renewable energies (solar energy), storing them, transforming them into electricity and promoting their architectural integration.

It is based on a partnership consisting of a consortium of nine Portuguese entities, headed by Revigrés, with an investment of €1.7 million and two-year duration, after which the products will be placed on the world market.

3.8. BRAZ GIL STUDIO

Emphasis on innovation through design and differentiation

Secrets of the success of a small enterprise: specialisation in high value added products and the proper identification of market niches, together with a promotion strategy based on cooperation with cultural entities.

The company, based in Caldas da Rainha, was founded in 1996. It is a family unit, currently with 18 employees. It specialises in non-mass production, particularly high-quality, value-added products with an individual design and identity and an emphasis on Portuguese culture and history.

It operates in demanding market niches, producing creative and artistic porcelain items (services, decoration, sculpture, lighting, etc) and exporting 39% of its output, mainly to the USA and France.

It works mainly on the basis of customer commissions and has items for sale at the National Palace of Queluz and the Thyssen Museum in Madrid, despite also having a shop at the manufacturing unit.

It works with various cultural entities such as IPPAR (Portuguese Architectural Heritage Institute), AICEP (Portuguese Investment, Trade and Tourism Institute) and the Portuguese Institute of Museums in manufacturing both original items and reproductions for museums and palaces, in collaboration with national and foreign designers.

It has recently invested in industrial tourism with a distinctive project called "Garden of the Arts".

www.brazgilstudio.com

3.9. FARIA & BENTO – DESIGN AND TECHNOLOGY

Flexibility and research, drivers of success at market niches

Faria & Bento was founded in 1982 at the historic village of Aljubarrota, which is part of one of the most important knowledge centers of ceramics in Portugal and in Europe – the Alcobaca Municipality.

The company produces faience and porcelain stoneware offering a great performance on microwave, dishwasher, freezer and conventional oven.

Its premise is: having talented and skilled workers, strong customers orientation, to build and keep long lasting and rewarding relationships with employees, customers and suppliers, in order to create value for everyone.

Faria & Bento combines technological innovation with scientific research and with ceramic arts and

the creativity of their designers, systematically developing products focusing on customer needs: superior performance, functionality, style, quality, and that truly help them in solving their problems of use. The company invests 4% of the sales in R&D in a yearly base.

It is a certified company but achieving the standards are only milestones in their path towards a continuous improvement in products, processes and services.

The recent company's growth was responsible for its re-organization (vertical integration of the value chain): Faria & Bento – Production; ICAP – International Portuguese Artist Ceramic; CAF – Alcobaca Commerce of Faience, Logistic company.

Faria & Bento's *ceramic flameware* is one of the last product innovations combining the Portuguese ceramic heritage and the intense R&D in doors efforts. The key concept of this new range is the flexibility of use, great savings of time and energy, combined with

design. This product can be used on the flame (gas, electric or vitroceramic), freezer, oven, microwave and dish-washer.

The product technology has already been patented and has environmental benefits regarding the less energy consumption needed for cooking. The ceramic flameware product line was a result of three years of R&D work. To design this new line they first studied its target market and new emerging lifestyles: cooking for one or small families (2 to 4 people).

The ceramic airbox cup is another product being developed – after filling the cup with hot/cold liquid the airbox avoid the heat/cold transfer to the outside part of the cup. Regarding creative tableware the company has the Eyüp Kemal Sevinç line – the Turkish chef that collaborated in the design phase.

The quality products allows the company presence in the finest restaurants and hotels.

And this year they have another milestone that is a process innovation challenge – *the automated liquid filling area*.

www.fariaebento.com/

3.10. POTTERY HOUSE

The Pottery house in Hódmezővásárhely is an enterprise with diverse activities. Its main advantage is that it is able to incorporate all important aspects of product and business development, from technology to business cooperation, all this in a family enterprise.

Initiation of a family business

The master potter presently in his early 60s has learnt the profession from the great generation of Hódmezővásárhely, some of the representatives of which are still alive, close to 90 years of age. After being constrained to work in the Majolica Factory, the potter started his own family business in 1989, the year of the fall of the communist regime. Launching a new business needed significant own capital, operational permissions from authorities, suitable infrastructure, and creative ideas.

The wife of the master artisan had a significant role in the initiation of the business; however, she was working in a different sector, dealing with financial management and co-ordination at a big company in Budapest. She helped through her business approach and independency. Thus, the appropriate work shares of the family allowed everyone to do what they are good at: their activities – pottery and business – complete each other successfully.

Complexity: open workshop, exhibition room, museum, and shop in the same place

They renovated the workshop and made it suitable for accepting guests, together with a part of their family house (rooms, cellar, garden). The location works as an open

workshop, art shop and exhibition room with fixed opening hours and entrance fees. There is a separate room for the authentic ceramics and embroidery of Hódmezővásárhely for the protection of the local traditions. Guests can give feedback in the Guestbook.

Quality assurance: jurying and exhibition

The products are juried and submitted for high-standard exhibitions, in order to assure quality by an external controlling process.

Diverse marketing activities

They have also created an own, independent image through marketing activities: they have named the workshop, developed an own website, and created colourful information flyers and name cards. Their name has become an acknowledged brand since then. With the high quality work of 20 years, the brand consequently endeavours to stay at high standards (for example, they do not sell at conventional markets, and do not sell mass products).

Wide range of products, unique style

Apart from the authentic ceramics of Hódmezővásárhely, the artisan has developed an own, typical glaze, thus creating a recognisable style.

He works with a wide range of products, including the authentic ceramics of the city, and modern, unique objects for apartment and garden equipment (e.g. ceramic garden fountain), and decorative objects for apartments.

Reliable quality and punctual transportation

The solution for market sales is also remarkable: the artisan made a contract with a commercial company of regional/national scope that runs furnishing shops in 6 cities, with a wide range of products. This requires absolute conforming to the conditions phrased by the contract: punctual transportation and reliable quality.

3.11. TILE STOVE WORKSHOP

The studio is specialised in tile stoves, operating the whole process from receiving orders through stove building to transportation and sales. The reliable quality of the products has led to high reputation among customers, who pass the name of the studio on, ensuring a widening range of potential customers.

Diverse professional knowledge

The master artisan now in his early 40s has received extensive education: after finishing secondary school, he studied pottery in the local Majolica Factory, then from one of the most renowned master potters. After this he worked in various European workshops, and

finished a 2-years adult education of tile stove making, which is built on his former education, using unique, hand-made tiles and bricks for stoves.

Launching an own business with co-operation

The artisan, his father and brother were among the first ones to start an own enterprise in 1989. Later, more than 5 years ago, they started a family business of stove building, providing complex services on the market: the enterprise manages the process from sales management to the creation and building of the ordered stove. The former master potter extended the range of products with the inclusion of stove tiles of traditional folk techniques and motifs. He also builds special Hungarian traditional types of stoves and ovens, including outdoor furnaces. The company consists of two family businesses at present, with five persons: besides the two craftsmen, the master potter's wife and brother are also employed in the business. The workshop is behind the family house, in the same estate. This way the operation of the business is more cost-intensive.

The cast iron doors of the stoves are made by a company from Mosonmagyaróvár with a diverse catalogue of products. The fireclay material with high temperature resistance is transported from Kecskemét.

Unique, guaranteed products of good quality

The prices are defined by the price of the unique, hand-made tiles, the price of the built-in door, and the stove building. The average price of a stove is around HUF 500,000 (EUR 1800). There are stove builders working with mass produced tiles, the price of which is approximately by 30% less than that of the hand-made tiles. The handicraft potter technology enables the production of 3 to 5 stoves per month. It is important to define the heating capacity to decide about the size of the stove. The cleaning of the stoves is possible without breaking or dismantling them, and they propose to do it every 8 years. Stoves made this way "live eternally", serving generations without the need to rebuild them. The master takes guarantee for them and also executes their cleaning.

Multi-face marketing activities

In order to achieve a wider acknowledgement and better sales opportunities, the works of the master are submitted to national exhibitions and expos. He has a colourful flyer and product catalogue (with a wide range of colours, patterns, sizes, and shapes). He also shows product samples at the exhibitions that can be examined in detail by the visitors, and the master answers questions about the articles. He has also made megaposters in the beginning, but that turned out to be inefficient. All this means extra expenses, but marketing is inevitable for sales management. Besides marketing, the most important is reliability, guarantee, and a persistent good quality. The best marketing of the enterprise is the proposal of satisfied customers transmitting the name of the company.

National and international markets

Because of the decrease of customer power, the number of orders in the region has fallen recently. Under these circumstances it is especially advantageous that the master produces for the national market, occasionally managing sales even abroad.

Transportation costs are higher in proportion with the distance, and the transport takes more working hours as well, but the customer takes responsibility for the extra costs.

A significant proportion of the customers are hunters, as the producer himself as well, who like to place a tile stove in their hunter-houses. They usually prefer green glaze and acorn motif. As hunting is an expensive hobby, these customers have sufficient financial capacities.

The enterprise cannot have complaints about the number of orders: their whole capacity is covered by orders for the whole year ahead. They can only deliver goods on a new order in 3-5 months.

Emphasis on alternative heating solutions

The renewed fashion of the tile stoves is a positive tendency. The objective reason for this is the uncertainty of the future of national gas supplies: people are eager to find alternative heating solutions in order to "prepare for the worst". Moreover, they are producing so-called water stoves, which are connectable to central heating by a special technological solution, and thus the heat produced by the stove is able to warm up the water running in the heating system.

Products preserving and revitalising traditions

Another popular product of the enterprise is the decorative brick, which is placed on the façade of the houses, and the special wedge bricks that are produced for vaults. The enterprise conducted research on local history collecting the most exclusive motifs from old houses of Hódmezővásárhely. Through the reproduction of the motifs collected, they are revitalising this nice, old tradition of the city.

3.12. GALAROSA

"Quality is not enough: To adapt or to be eliminated"

Galarosa studio has reached its position as high quality textile manufacturer by a continuous examination of fashion trends and market needs, and specialising in high quality products for celebrations and official occasions. The use of ICT tools has boosted the opportunities of the factory that has reached a leading position in product design.

Galarosa is the textile factory of Rosa Magraner, one of the best dress-designers of the province. The studio is located in the municipality of Ceste.

Rosa Magraner is a dress-designer of the third generation with more than 15 years of experience in textile manufacturing. Rose makes fashion of high quality, especially in terms of design: she prepares dresses for fiancée, high couture, celebrations and in general dresses for family events.

The textile manufacturing factory sells its products on individual orders, and its highest quality is based on two fundamental elements:

- The customized dealing with clients, which creates a basis for the loyalty of the customer and the expansion of the fame of the quality production from mouth to mouth of the clients.
- The continuous investigation of new landlords, tendencies fashionable, colors and weaves.

In that continuous and exhaustive investigation a major role is assigned to the use of new technologies. Rose, in spite of being a middle-aged woman, has adapted quickly to the evolution of the ICT and by its use (looking for landlords of new dresses, tendencies, being in contact with other seamstresses and using the ICT to maintain contact with clients) she has not only stayed in the market but she has become the vanguard of design.

As she says: "My aims are to be kept on the market and if it is possible to grow, but it only will be possible if I announce myself on the Internet, so I am preparing my own web page www.galarosa.es."

3.13. OFICINA DO JOE (JOE'S OFFICE)

A successful combination of innovation and environment protection adapted to the taste of customers

Horst Stricker was born in Germany in 1960, where he attended a vocational school for mechanics. For ten years he worked in industry in the production of machinery, thereby developing a true vocation for working with metal.

In 1997, Horst and Gitte Ernst, his partner, moved to Portugal, to the village of Outeiro, integrated in the Peneda Gerês National Park. Here began a new phase with the creation of the "Joe's Office", which develops an intense work, creating **decorative and utilitarian pieces with an innovative design**.

In addition to iron, Horst Sticker is working with materials such as brass, copper and, with excellent results, stainless steel plate, the stainless vulgar. However, it is not only because of the raw materials that their work is presented uniquely multifaceted. The way of old **iron-recycling** and the production of **highly innovative pieces** among others as elegant as astute in its functionality, give the production a distinctive sign that is parallel only in their professionalism.

3.14. SIALA COMPANY – NOT A SET BUT A WORK OF ART

The most expensive porcelain crockery set

Siala is a commercial company having the high consumer segment as its target market. It is managed by one of the Raul da Bernarda family members. And this is a family name always mentioned when we refer to decorative ceramic in Portugal.

Raul da Bernarda was a manufacturing company from Alcobaça with more than a century that closed the doors during the economic crisis. The main cause wasn't its products - they were differentiated and with high quality, neither its production processes - they have been modernized in the last decade, but its distribution channels approach. In fact, the US market (Euro/Dollar) and the dependency on agents were its key weakness.

Siala existed since 1992 and was focused on small retail at a national level. Today, appears as a distribution company capable of positioning the high quality Portuguese design, namely tableware ceramic products in the right commercial points of sales. The art market is being developed through ceramic products and jewelry.

The most expensive porcelain crockery set

Siala is responsible for the most expensive porcelain crockery set in the world, whose has recently been made in Portugal with STRAVAGANZA back-stamped, decorated with gold-leaf, 121 diamonds, and costs in the region of €250,000.

This limited edition consists of 10 sets and was created by Siala, involving artists from other Portuguese companies: SPAL, which is specialized in manufacturing porcelain and Ouropa, which was responsible for encrusting the sets with diamonds, which were unveiled on this September in Madrid.

www.siala.pt/

3.15. SPAL – SOCIEDADE DE PORCELANAS DE ALCOBAÇA

A strong market strategy

SPAL is a manufacturing porcelain group, founded in Alcobaça in 1965, which manufactures and distributes fine porcelain dinnerware for both domestic and catering purposes. It owns two plants for porcelain manufacturing, one decal manufacturing company, two wholesale companies for distribution in the Portuguese and Spanish markets, several shops in Portugal and over than 100 multi-brands points of sale.

Over the years SPAL has been consistently pursuing innovative shapes and original patterns, providing a full integrated service through its manufacturing facilities and its in-house design and creative department. It has been working with well-known international designers and also young Portuguese designers. In the opinion of the company its key success factors are: management structure; distribution network; product diversity; design/creativity.

The company exports around 70% of turnover mainly to the USA, the UK, France, Spain, Italy, Germany, Canada and Mexico. Its main target customers are department stores,

wholesalers and retailers. It is worth of notice that significant segments of SPAL's production are oriented towards restaurants and hotels. One of its strong points is the proprietary distribution channels

In what concerns market strategy, SPAL has recently enlarged its presence in Spain through its major client El Corte Inglés. Now, it is an intention of the company to explore markets in Russia, Asia and Middle Orient.

Besides some difficulties resulting from the international financial and economic crisis, the company persists based on its exports vocation, domain of the distribution channels and sales/ marketing strategy.

www.spal.pt/

3.16. FACE BY SOLADRILHO COMPANY □ VENTILATED RAINSCREEN FAÇADE SOLUTION

Ceramics and sustainability, the other face of architecture

Soladrilho is a Portuguese private company founded in 1980 and is the leader in Portugal in non glazed extruded terracotta/ceramic wall and floor tiles. The strategy of the company rely on: internationalization, maximization of client's satisfaction, market leadership, workers valuation and motivation and continuous and permanent innovation.

In 2005 the company launched a new innovative wall tile product - FACE Skin solution, porcelain stoneware - in joint venture with an Italian engineering company, the Techlever. FACE is the complete ventilated rainscreen facade solution as an innovative building solution that has as increasing importance to modern architecture, not only for its technical advantages, but also for its aesthetic appearance.

These facades are created by attaching terracotta tiles to an aluminum substructure which is fixed to the structural frame or the inner leaf of the construction. The open horizontal joints between the tiles allows air movement into a ventilated zone immediately behind the tiles.

This technique is not only used for refurbishment renovation refurbishment, and conservation projects, but also for new-build developments where the system provides unequalled aesthetic benefits, together with flexibility of design and an ability to create practically any shape or form.

Examples can be found in a refurbishment project in Weybridge in UK; and in new buildings in Lisbon, Leiria Batalha and Vila Nova de Gaia (Portugal) and Icastola (Spain)

FACE by Soladrilho incorporates a water-proof treatment that permits the total removal of graffiti. Also fulfills the European standards for anti seismic, impact resistance .

The technical advantages of this architectural solution for quality of the construction and sustainability are:

- Thermal Insulation - a natural "thermal shield" that maintains a constant temperature within the zone on the outer side of the insulation.
- Thermal Inertia - the ability of the wall material to conduct and store heat that will optimize its performance both in cold and warm climates.
- Acoustic Insulation - reduce sound transmission through the wall.
- Energy Savings - research has indicated that such thermally efficient walls can substantially reduce energy consumption over the lifetime of the building.
- Natural Ventilation - the air circulating within the ventilation zone eliminates moisture generated by condensation or capillarity action.
- Water Penetration - provide a protection against wind-driven rain and other weathering agents, such as ice and snow.

www.soladrilho.pt

3.17. INDIVIDUAL ENTREPRENEURIAL MODELS IN THE BAIIA MARE REGION

BLEDEA CERAMICS

In the framework of traditional Romanian culture, *Bledea Ceramics*, practised by the Bledea family from Baia Mare, is already a well-known name.

Doina Bledea is one of the five children of potter craftsman Sitar's, well-known in and around Baia Mare in the second half of the 20th century. Since she was little she has worked at the potter's wheel and painted, guided by her mother. She was known as Doina "the girl with golden hands" Sitar.

Her husband Zaharie Bledea, having Chemistry training, worked in the Laboratory of Nonconventional Technologies at the Institute of Mining Research. In 1990, he left the Institute and started working in his father-in-law's pottery shop, together with his wife's brother, Liviu Petru Sitar. Then, the Bledea family built their own workshop on 114 Eminescu Street, where they built two kilns.

In 1995 they moved the workshop on 11 Mărășești Street, where it can also be found today. They got technological equipment, built their own gas kiln and involved their two children - Adrian and Adriana- in the ceramics production.

Since 2003 they have registered five patented inventions with the State Office for Inventions and Trademarks, other two pending registration, in order to protect their own creations. Each patent includes 15 models with specific realisation techniques: colouring, patinating etc.

There are three generations of potters/ceramists in the Bledea family:

1.- Doina and Zaharia Bledea

2.- Their children - Adrian Bledea and wife Simona and Adriana and husband Dan Matei Bledea

3.- Their grandsons Andrei (10 years old) and Alexandru (8 years old)

The Bledea family creed is "quantity, quality, discipline".

The products created by the Bledea family are analysed at the "Laris" Laboratory in Baia Mare and since 1996, their lead content has been within the admitted limit, many times even under it.

They have participated in many exhibitions and fairs in the country and abroad, which has led to their products being well-distributed nationally and internationally.

They have won over 300 national and international awards. In the spring of 2009 the Bledea family have obtained the Grand Prize at the first Potters' Fair, organised at the "Dimitrie Gusti" Village Museum in Bucharest.

In order to increase visibility, the „Doina Bledea” Family Association was created in 1992 and „Ceramica Bledea Z” Ltd (no longer operational) was established in 2005. They set up and opened the „Nobil Art” store to display and sell family products.

The future of „Bledea” ceramics could be the opening of a micro-enterprise, for which they have the necessary piece of land but not yet the funds needed. 25-30 people could work here and the following could be established:

- a revival centre for the Târgu Lăpuş, Saschiz, Vama - Oaş etc.ceramics, realised in scientific and profitable conditions and having a larger number of employees;
- a creation centre
- a laboratory for technological trials
- a professional training centre to make workshops, beginners' workshops, creation workshops, camps, competitions etc.

The human resources necessary to accomplish all this already exist.

JUDIT AND GHEORGHE CRĂCIUN

The Crăciun couple have participated in numerous exhibitions, even in own, individual displays. They have become known for their teaching activities carried out in secondary education. Their educational method is based on the introduction of the widest possible range of technologies to students, making them active in the art. Some of their students have become acknowledged professional ceramists themselves

They graduated from the „Ion Andreescu” Plastic Arts Institute of Cluj-Napoca, the Ceramics Department, having studied with Professor Mircea Spătaru, in 1971. They

have been members of the Plastic Artists' Association – the Baia Mare branch – since 1990 and 1973, respectively.

JUDIT CRĂCIUN has organised many personal exhibitions at the Baia Mare Art Galleries since 1996 and 2000; at the Zalău Art Museum in 1999; at the Piazza Gallery in Niregyhaza, Hungary, in 2001 and at the International Ceramic Studio in Kecskemet, Hungary, in 2004.

GHEORGHE CRĂCIUN, PAA member since 1973, has organised many personal exhibitions: the Opart exhibition at the Matei Corvin House, Cluj, in 1968; the "Family Remembrance" exhibition at the Baia Mare Art Museum in 1993; one exhibition at the Piazza Gallery in Nyireghhaza, Hungary, in 2001 and one at the International Ceramic Studio, in Kecskemet, Hungary, in 2004. He was president of the Plastic Artists' Association, the Baia Mare branch, between 1990 and 1993.

They participated together in many county and group exhibitions in Baia Mare between 1971 and 2002; the Triennial and Quadrennial of Decorative Arts at the Dalles Hall, Bucharest, in 1973, 1986 and 1989; the "Plastic Experiment" at the Baia Mare Art Museum in 1976; the "Artists From Baia Mare" Exhibition in Ivano Frankivsk, USSR, in 1977; the "Artists From Baia Mare" Exhibition, at the Oradea Art Museum in 1979; the "Artists From Baia Mare" Exhibition at the Satu Mare Art Galleries in 1980, 2001 and 2002; the „Faimar" Ceramics Symposium in Baia Mare in 1983-1985, 1989, 2001, 2002; the retrospective exhibition of the Artistic Centre of Baia Mare, at the Dalles Hall, Bucharest, in 1989; Artexpo, Bucharest, in 1990; 1992 the "Artists From Baia Mare" exhibition in Baia Mare, Budapest and Nyiregyhaza, Hungary, in 1992.

Other collective exhibitions: each year, between 1992 and 2009 in Oradea-Romania, Szolnok – Hungary, Győr – Hungary, Baia Mare, Romania, Malines – Belgium, Satu Mare, Bucharest – Romania, Cairo – Egypt, Arad – Romania, Venice – Italy, Nyiregyhaz – Hungary, Kecskemet – Hungary, Szentendre–Hungary, Heice–Ungaria, Kotelek – Hungary, Vaja – Hungary, Nagykoru – Hungary, Budapest – Hungary, Sofia – Bulgaria, Szolnok – Hungary, Gyula –Hungary.

Together and completing each other, they have carried out a fruitful pedagogical activity in the field of visual arts and of ceramic creation and technology.

Between 1973 and 2009 they taught at the Baia Mare Art Highschool and also middle school, offering qualified staff for the Baia Mare ceramics industry, especially for "Faimar" Inc. They have also guided many students towards the profession of ceramic artists, students who have now become contemporary artists with portfolios of their own.

Capitalising on positive relations with the local industry, students were able to acquire a permanent technological level; the raw material being offered by sponsors, they could make their own creations in final materials: burnt and glazed clay, glazed refractory bricks, manually founded or moulded faience, either through traditional techniques or using techniques learnt at artistic symposiums. 80% of the works were created in faience, covering the entire range of techniques: projection, moulding the originals by using the vertical lathe but also hand moulding, thus covering the entire technological range of products.

The subject was taught according to the national school curriculum; they have been directly involved in its elaboration since 1994.

Under-glaze and over-glaze painting have been highly popular and they helped the graduates who had not chosen an artistic career create special faience manufacturing departments.

Those who participated in the "Water-Clay" Plastic Arts School Competitions have brought 25 prizes to the school between 1991 and 2009.

The Crăciun family may take pride in having "moulded" many well-known creative artists in the contemporary ceramics field.

THE CERAMIC ARTIST VALENTIN GANȚA

Valentin Ganta is a person not only talented but also able to adapt to changes and try new ideas. His ceramic works have been prize winners for a long time. He has founded a Laboratory in the factory, preparing it for the newest technologies as well as for visitors to observe the technological processes and the exhibitions of the products. He has also worked as visual arts teacher, and he is recently involved in artistic photography.

Valentin Ganța graduated from the "Nicolae Grigorescu" Institute of Plastic Arts in București, the Ceramics Section, in 1978, obtaining the highest mark at the Degree Examination. According to the legal customs of the time, he got a governmental repartition at the „Faimar” Ceramic Enterprise in Baia Mare. He chose this enterprise and this town because it was the newest ceramic factory in Romania, offering possibilities of professional recognition and an innovating production potential.

Between the years 1978 and 1996, he realised over 3000 ceramic models - domestic ceramics and decorative ceramics - compatible with the technological possibilities of the enterprise and elaborated respecting esthetics and creativity. He is unanimously known as the best technologist in the Creation Department, his products combining proportionality and minimum consumption of raw materials perfectly as well as the elimination of the later retouching and finishing phases etc. In this context, he was responsible with export orders, for the better technological adaptation of contracted products to the production possibilities of the enterprise.

His exceptional work capacity can be exemplified with the fact that in 1989, the works he created and that were found in the production line –some of them still are- represented 32% of the stock production of the enterprise. While meeting his work requirements, he attended the "Faimar" Creation Symposiums in 1983, 1984, 1985 and 1989, acquiring the First Prize each time. The art objects created for these occasions participated in the national editions of the Triennial of Decorative Arts in Bucharest, being afterwards purchased by The Romanian Museum of Modern Art and the Museum of Collections.

As extra work tasks, he organised The Serigraphy Laboratory and made it operational, equipping and preparing it technologically - including with staff whom he trained within courses conceived and held outside working hours. At the same time, he led a team of 30

people with medium art education, team which realised the internal enterprise publicity – bulletin boards, a documentation room, the permanent exhibition, and the participations in consumer goods annual fairs. He made product publicity pictures for the enterprise presentation albums, posters, and leaflets and carried out many other internal or external publicity actions as well.

Since, especially after 1989, a creator's task was limited to copying products imposed by external orders, many times these did not offer him the possibility to practice his talent and the opportunities to exploit his own creativity had almost entirely vanished, Valentin Gața chose to give up his activity as a ceramist and became a visual arts teacher. He now teaches at the Sports High school and The Telecommunication High school in Baia Mare and works as a curator for the Baia Mare Mineralogy Museum.

At the same time, his passion and competence in the field of art and advertising photography have been put to use in different fields, from advertising graphics to digital art, by the creation of numerous posters, leaflets, art catalogues, and fashion photography and by participations in national and international exhibitions. For example, in 1990 he won the national photography contest organized by "Arta" Magazine and the Romanian Plastic Artists' Association and it was only the magazine ceasing to appear that prevented him from getting the targeted position.

1990 saw his ceramic works being selected for the Artistic Ceramics International Contest in Faenza, Italy, as the sole Romanian representative (there were 16 participants from the country and over 2.400 from all over the world). Apart from the aesthetic qualities of the series of art objects submitted on this occasion, the artist Gața's presence proved, both in competition and within the exhibition, his peculiar, innovative creativity, by the use of unconventional ceramic materials that thus acquired new, surprising, spectacular and original valences.

According to the art critic Mihail Pamfil, "*Valentin Gața's arch of creation encloses in it everything older, as proven human occupation, and everything newer: ceramics at one end and digital art (especially photography, considered in its primary sense of „writing with light”), at the other end. (...) Valentin Gața compresses this distance (duration) in the approximate simultaneity of a work that refuses to separate arts on grounds of novelty*".

Since opportunities for creation in the ceramic field have diminished and almost disappeared in Baia Mare, Valentin Gața's creative qualities have not been put to use for the time being and we consider that the CeRamICa Project represents an opportunity for this creative potential to be valorised.

THE CERAMIST ȘTEFAN KÖSZEGHI

Stefan Köszeghi has specialised in the creation of toys and diminutive ceramics, always bringing his special style and humour into the works. Although the highest reputation in the profession is connected with different branches, he has stayed at making toys, creating for the children. His works are nevertheless appreciated by art collectors.

Köszeghi learnt the craft of pottery together with the ceramist Bogossy from Baia Mare and attended the local Art High school. The artist is specialised in miniature ceramics, which renders the forms of traditional ceramics, but also toys, producing utilitarian items. He confesses that potters of old also made toys, beside utilitarian ceramics; the greater part of his work is composed of miniature ceramics and toys, which he adapts to contemporary requirements.

Due to his cheerful nature, the artist keeps on creating new toy shapes, which children and also art collectors like and appreciate. His creations are recognised on national and especially international level.

He has participated in numerous exhibitions in Baia Mare and all over Romania - Sibiu, Horezu, Iași, Cluj and Bucharest – as well as abroad: Hungary, France, Germany, Portugal, Italy etc.

He has obtained several diplomas and medals, of which we mention the Figurative Ceramics Award at the Potters' Fair, Sibiu, Romania, 2008.

The workshop is situated in the Valea Borcutului neighbourhood, close to the Citadel, which is a continuous source of inspiration.

Young people from the area have been initiated in the craft in his workshop for several years. He has been leading play and ceramic creation camps organised at the Magyar House in Baia Mare, where numerous children learn about the mysteries of clay.

His creative value and his concern with passing the craft on recommend him as human resource for the "CeRamIca" Project.

THE CERAMIST VIOREL OPRIȘ

Knowledge on different fields brings success: Viorel Opris can tell how experience in technology, management, and marketing complete each other.

He graduated from the Polytechnic Institute of Timișoara, the Faculty of Industrial Chemistry, having specialised in Ceramics. From 1971 on he worked as Head of Department at the Alba Iulia Porcelain Factory. From February 1979 he worked at "Faimar" Inc. Baia Mare as Production Manager, Chief Engineer and Director. In 1992 he founded the "Vitron" company, together with other associates. From 2003 to 2008 he was the manager of "Kervog" Ltd, which is no longer operational. He now works as certified natural person.

He is vastly experienced in technology, management and marketing and can be considered as an important human resource.

THE CERAMIST CORNEL SITAR

An old family tradition revived through participation in fairs and exhibitions, regaining fame and reputation

His father was one of the best known-potters of the middle of the 20th century. Cornel Sitar learned the craft by working together with his brothers in his father's workshop. He then worked for several ceramic enterprises (Ceramar, Vitron). He has continued the Baia Mare pottery tradition and is also one of the craftsmen who contributed to the revival of the old Saschiz ceramics. He has participated in many fairs, exhibitions and symposiums in the country and abroad. His works are found in numerous museum and private collections and also in restaurants and private clubs.

Present to almost all fairs and exhibitions organised in the country, Cornel Sitar is appreciated for all that he does in this field but especially for the way in which he has preserved the ceramic tradition in Maramureş county (Professor Ion H. Ciubotaru).

1977–1978: Head of the Ceramic Department with I.P.I.C.C.F. Baia Mare; 1978-1981 – Head of the Ceramic Department with the "Faimar" Faience and Glass Enterprise, Baia Mare; 1981–1992: President of "Avântul" Cooperative Society Baia Sprie (operating in the ceramics field). During 1992 – 1994 he was Vice-president of Vitron Ltd. in Baia Mare (operating in the ceramics field). From 1994 on he has been the manager of Keramis Prod Com Ltd. Baia Mare (dealing with manufacturing and selling traditional and artisanal ceramic products).

In 1995 he became a member of the "Romanian Academy of Traditional Arts".

Since 1977 he has participated in national fairs and exhibitions obtaining, the most prestigious honours in the field of ceramics: Sibiu, Iaşi, Rădăuţi, Horezu, Craiova, Cluj-Napoca, Bucharest etc.

During 2000 - 2009 he participated in international fairs and exhibitions and was awarded grand prizes: in Klagenfurt - Austria; The International Ceramics Festival of Annaberg (Germany) –IIIrd Prize; 2006 – Strasburg Christmas Fair; 2007 – the "Water and Clay" Exhibition, organised at the Romanian Cultural Institute of Venice during the Venice Carnival; 2008 - "The Exhibition of Romanian Folk Art" at the Royal Cultural Centre of Jordan; 2008 - represented Romania at the Euro 2008 Fair in Berne, Switzerland; 2009 – represented Romania at the Lyon Fair, in France.

3.18. INDIVIDUAL ENTREPRENEURIAL MODELS IN ADERE – PENEDA GERES AREA

ARTE DA TERRA (EARTH ART)

Personal ways of working on ceramics: the advantage of unique and recognisable products, using modern technologies and diverse materials

Earth Art is the name of a special workshop. Located in Paradelado Rio, a village in the county of Montalegre, where two artists, José Teixeira and Maria Carvalho, chose to live and work.

José Teixeira, started in the 1960s in the secrets of a street jewellery, much appreciated.

But then he switched to the macramé, a technique of working with textile yarn which is a tissue of much higher prices. He used a silver wire to make macramé. But soon, he returned to work with metals. Later, José Teixeira tried to work with other materials as well, such as leather or clay, and also tried to work with the loom.

Now, he works on cerâmica handicraft. His work reflects a view of an ironic and sensitive time in the world. Working on **ceramics in a very personal way**, his production has characteristics that are easy to identify and became unique.

Maria awakened to the love of handicrafts in London, working with mentally disabled people.

Maria's pieces convey strong emotions but quietly, talking to us, especially the miracle of life and love. Using **diverse and unusual materials** - recycled pulp of mud, old iron, stone, furze, and earth, their hands create works of art full of respect, tenderness and passion for life.

CENTRO DE ARTESANATO DE MELGAÇO (HANDICRAFT CENTRE OF MELGAÇO)

The Handicraft Centre has been founded with the aim to preserve the traditional handicrafts of the region, by creating working location for the practicing artisans as well as providing them with sales location and a place for joint appearance.

Handicraft Centre of Melgaço is near the village of Melgaço. It is an atelier of handicrafts in a rural area in a rustic house, playing an important role in not only the marketing but also in the development of the local craft.

The weaving of linen, weaving in wool (blankets and carpets) are some of the articles that are part of the history of the county.

The embroidery on clothes, towels, blankets are beautiful and diverse, some sober, others more smug. These pieces are made on old linen and the drawing figures are popular or traditional, with the same tone or more colourful.

They are maintaining the traditional crafts of the region, but also giving some innovation that suite the present days.

This handicraft center has also made the regional dolls, with the famous costumes typical of this county. The traditional female figures of the mountain village of Castro Laboreiro, symbolizing, in their black robes, the grief, the nostalgia, the respect shown by those who left: husbands, boyfriends and children. This typical dress is used up to the present day.

Another typical suit is the "Black Agnes", legendary and historical figure of Melgaço that gave its name to the toponymy of the old town and who bravely took the stronghold of Melgaço to the Castilian, struggling body to body with a traitor to the Portuguese homeland.

4. MARKETING

4.1. THE ARTISTIC ARTISAN EXPO IN GUARDIAGRELE

The Artisan Expo of Abruzzo region is known as the major event of appearance for the artisans of various small craft activities. The Expo includes contests for the artists with awards for the winners, and creates an opportunity for them to build contacts with their potential clients – the people of the streets.

An important moment for artistic craftsmanship in Abruzzo is the exhibition of artistic craftsmanship that is held every year from **August 1-20 in Guardiagrele** - centre of the province of Chieti, characterized by a strong vocation for crafts - by the Artistic Crafts Show Regional Committee. The exhibition reached its 39th edition in 2009. This is one of the "most beautiful showcases of artistic Abruzzo", which aims to know the specificity of interesting crafts developed and deserves the attention of those who make art and culture their passion, profession, intellectual work and practical activities.

The land of Abruzzo has artistic craft roots that come from far and are of great prestige in all their originality and dynamism, not only for the aesthetic-expressive and practical-concrete expressive success of the article, but especially for the pathos, the involvement, the passion, the attachment to their land, to their origins and roots characterizes the realization of the work of artists in the show: simple people, real, spontaneous, full of wisdom.

The activity of the Show Committee continues without stopping, since some years it has enlarged its horizon far beyond the summer edition of the historical exhibition, but operates in support of artistic and cultural promotion of the territory during the whole period of the year.

In 2009, the planning authority has strengthened its call for support and training of young talents.

- The contest "A jewel for the Mediterranean" took place, in which students of the Art Institutes in Abruzzo have created a gem of jewellery for the XVI Mediterranean Games in Pescara in 2009. The winning jewel will be made by some of the best master goldsmiths of Abruzzo, which within a training plan currently underway at the Institutes of Arts, will teach students some of the secrets of the trade. The award winners will be young people in a conference with the theme "From conception to implementation: Determinate creative paths."
- "Craftsmen in the contemporary" is a project that will bring artisans meet the wide audience of large retailers where the hard work and creativity of the masters will be displayed outside their traditional shop.
- We have reached the XXXIX edition of the Festival which this year will see the 13th National Competition for Jewellery "by Nicola Guardiagrele" which will be dedicated to the realization of a gold bracelet this year.

The Museum Pass made with some of the most important museums of Artistic Craftsmanship in the region will bring the exhibition in Guardiagrele an integrated tourist circuit among some of the most important cultural villages, aiming to draw around the project at least 50,000 visitors more than the previous edition.

Since the *2009 edition of the exhibition* 3 sections will be established under which the activities will be placed:

- **section a** regarding Artistic Craftsmanship in Abruzzo as specified by the National Framework Law 443/85 and its amendments and additions;
- **section b** reserved to crafts in general usually including all the productive activities and services other than artistic crafts (under law 443/85 and its amendments and supplements)
- **section c** is reserved for people with hobbies and amateurs. Only for exposition and to express the values of artistic Abruzzo.

An area of importance will be given to Francesco Basile, goldsmith and clockmaker born in Ortona, in the province of Chieti, and emigrated in Veneto, where he set up a company specialized in fine watches, a limited-edition creations in gold and precious stones, some also of the value of Euro 100,000.00, inspired by the extraordinary and eternal charm of a unique city, Venice, around which he has established its headquarters for years.

A technical table will be set up between the Exhibition Committee, City of Guardiagrele and the Province to start the transformation of the Committee into a Foundation, as required by regional law.

The Committee Exhibition of Artistic Craftsmanship in Abruzzo, in its intensive program of promotion and enhancement of regional artistic craftsmanship, has pressed for a memorandum of understanding with the trade associations representing the sector, aimed at protecting, promoting, valorising at a regional, national and international level.

The Exhibition Committee has created awareness in the agreement that the artistic craftsmanship field is strategic within the region covering both economic importance, as it provides an opportunity for job creation and the promotion of the territory, which is an expression of a cultural value because it preserves and passes on specific values of local culture and a new value because it involves students and young people in innovative training.

This was a first step towards the recognition of merit for the associations and artisans working in the area concerned in the production of quality.

The signers of the agreement are the bodies and organizations which, for various reasons, are responsible to maintain and promote an important economic sector in Italy and that plays also a supporting role and dissemination of traditions and cultural values specific to the area. The associations, present with their offices throughout the region, play an invaluable and irreplaceable role for the services and projects implemented to assist small businesses.

4.2. CERAMICS SYMPOSIUM AND ARTISTS' COLONY

The Ceramics Symposium and Artists' Colony is an intensive workshop organised every year in Hódmezővásárhely, Hungary. The event brings together artists from Hungary and from abroad, working together for six weeks. Part of their work is exhibited in the local museum, later displayed in other ceramic exhibitions in the country as well.

Connecting tradition with modernity

The Ceramics Symposia have been organised annually since 1992; the 12th Symposium will take place in 2009. Instead of encouraging the artists to continue the traditions of the ceramics craft, the aim of the symposium is to give them opportunity to create and experiment with deep concentration, in an inspiring environment, and to make use of the mass production technologies in arts and in their own creative art activities. The most exciting works are often unique, experimental pieces of art inspired by shapes designed for mass production.

A different topic each year

The symposia are organised around a different topic each year, giving room for diversity and change year after year. The topics are connected to the ancient and newer traditions of the city, or to opportunities of mass production technologies. (For example: 1999 – The bounds of material; 2000 – The idol; 2001 – The totem; 2002 – The way of the motif; and, the topic for 2009 is: The brick; for which topic a conference is held with the motto "A city building up from ceramics.")

Wide co-operation, lobbying, supporters

The symposium and creative artists' house is based on a wide co-operation of the artists, the profession, and the municipality, involving local decision-makers, economic and civil players. However, the cultural programme became an organic part of the national and international art life. This is the result of the continuous organisational work, creative ideas, and extensive lobby activities of an acknowledged ceramics artist throughout the 12 years of the symposia.

The symposium and artists' colony are organised and implemented by the following associations: The Company of Hungarian Ceramists, Wartha Vince Ceramic Arts Foundation, National Association of Hungarian Creative Artists, National Association of Fine- and Industrial Artists, and the Municipality of Hódmezővásárhely. The silicate industrial factories of the city (Porcelain Tableware Factory of the Great Plain Plc, Buron-Apta Refractory Works Ltd, Silicate Industrial Ltd, Clay Industry of Hódmezővásárhely Ltd, Villeroy & Boch Hungary Plc) provide the events with their modern infrastructure and financial contribution.

International participants, outstanding creative workshop

The artists' colony of Hódmezővásárhely accepts maximum 20 artists at the same time, for six weeks every autumn. Apart from Hungarians, artists from several countries have participated in the symposia – Hungarians from outside the borders, French, Egyptian, Turkish, Japanese, and Canadian artists. The local factories are providing with a real creative workshop, with 62 different technologies, different materials, firing opportunity, and a work opportunity without time limits.

City collection, exhibition, and website

138 artists participated in the 11 symposia held so far. The artists traditionally donate one of their works created in Hódmezővásárhely to the city, thus creating a continuously growing collection (around 500 pieces at present), the pieces of which are exhibited first in the local Tornyai János Museum, then in Budapest, and other periodic national exhibitions. Details about the symposium are available on the Hungarian-English language website called Artportal (www.artportal.hu). They have no separate web page.

Bridge-programme in international co-operation

2012 is going to be the Year of Majolica in Hódmezővásárhely. At the Twin City Meeting of Hódmezővásárhely held in May-June 2007 a row of frame contracts were made or confirmed by 16 twin cities (in connection with the exhibition of 2012 with the title *Ceramic art of Hódmezővásárhely – Vallauris*), one of which is the programme of the Symposium and Artists' Colony of Hódmezővásárhely. The connecting link, the bridge – giving the name for the programme – between the cities is ceramics. The implementation plans of the programme involve artists who have created at the Symposium and regard international co-operation and professional work connecting different territories as important. These artists come from – among others – Vallauris, Baia Mare, Rijeka, Beograd, Subotica, Arad, Istanbul, Ulm, and Hódmezővásárhely.

The main event is the exhibition in the city and the professional conference connected to it. Other events of the programme include visiting professional shows and displays, exhibitions, and other cities and artists' colonies (e.g. Siklós, Gödöllő, Kecskemét). The elaboration of the final programme is still in progress. The Hungarian participants are the Public Association for National Creative Arts, the Association of Fine- and Industrial Artists, the Company of Hungarian Ceramists, the National Association of Hungarian Creative Artists, and the Wartha Vince Ceramic Arts Foundation.

4.3. THE BIENNIAL OF CONTEMPORARY CERAMICS

The Contemporary Ceramics Biennial is an event of international reputation, organised for the promotion of ceramic art. It has been included as a best practice for its outstandingly long tradition and international fame.

The event has been organised since 1966. Throughout the Biennial, various places are selected and prepared to show the ceramics in the town. The event has an international fame thanks to the participation of well-know ceramists from all around Europe. The

good communication strategies have led to acknowledgment at local, national and international level.

The Biennial serves as a good road marking for the development of ceramic arts. It is held with the participation of various artists from France and other countries.

4.4. POTTERY IN ROMANIA: FROM TRADITION TO ECONOMIC ACTIVITY AND TOURISM ATTRACTION

Horezu is a small town that became famous for the special and well recognisable ceramics that the artisans of the town produce. The history of the development town is a good example of joint improvement of tourism and the economy.

In Romania, there are some active ceramic pottery centres, like Baia Mare – Maramureş, Corund, Odorheiul Secuiesc and Miercurea Ciuc – Harghita, Oboga – Olt, Şişeşti – Mehedinţi, Obârşia – Hunedoara, Bistrita, Marginea, Radauti -Suceava, Curtea de Argeş – Argeş, Vlădeşti - Argeş, Obarsa – Hunedoara, Lungeşti, Măldăreşti, Slătioara and Horezu from Vâlcea. Some of them are urban ceramic centres.

There are three fairs of pottery, one of them being in Horezu, an economic model of success which has used and promoted the traditional values. The other fairs dedicated to ceramics are organized in big cities like Sibiu and Bucharest.

Every year, Horezu is the place for **The Faire of Romanian Pottery named "Cocoşul de Hurez"**. **Horezu is well known for its ceramists and attracts a lot of tourists for this reason.**

The town is a small one, about 7 thousands inhabitants and is known for Monastery Hurez, included in UNESCO heritage which is situated in its neighbourhood. The plates of Horezu have become a symbol of the town, and ceramics are used to decorate homes and also blocks of apartments. The identity of the inhabitants is profoundly marked by the pottery traditions, being a reason of pride.

Well known for its pottery, Horezu became a centre for pottery distribution from all over Romania. Economic revenues come also from production and trade with pottery. It has to be mentioned that the economic development of this craft has flourished in recent years. In '90 there were few craftsmen, Horezu being known as an old ceramic centre, visited mostly by collectioners. Now, about 15 families of potters work here, continuing the tradition and importing also other models, adapting them to the changing demand.

The case of Horezu pottery centre is very valuable for other localities with heritage as model of using ceramics as an important attraction point for tourism development of the area.

4.5. INTERNATIONAL BIENNIAL OF ARTISTIC CERAMICS – AVEIRO

An open space to share artistic creation

Since 1989, the town of Aveiro has been organising the International Biennial of Artistic Ceramics (B.I.C.A.) with the aim of promoting and rewarding artistic creation in the field of ceramics. The

objectives of B.I.C.A. are:

- Being an effective action to induce socio cultural development and to improve creativity;
- An open space to dialogue, trends dissemination and a friendly environment to get in touch with the ceramic artistic concepts;
- An open door to the international paths of contemporary artistic ceramics all over the world;
- An exhibition of the continuous processes of formal diversity and aesthetic renewals, the new materials and techniques at the service of arts.

The event is organised under the auspices of the Aveiro Municipality that offers 4 spaces for exhibitions. There are rewards for the first 3 artists: 15.000,00 € > 1st place; 10.000,00 € > 2nd place; 5.000,00 € > 3rd place.

www.cm-aveiro.pt/

4.6. CREATIVE CONTEMPORARY CERAMIC FAIR – SÃO MARTINHO DO PORTO

A living creative atmosphere

Since 2004, the Contemporary Ceramic Fair is a unique exhibition for creative ceramic artists in Portugal. The initiative founder was Jean Ferrari, a ceramist and also the founder of Collective 3 C's – Creative Contemporary Ceramics Association. Today the association is the main responsible for the event.

The fair is part of the Plastic Artistic Event calendar as being one of the most visited and characterized by a very aesthetic ambience due to sense of coherence and functionality.

The main objective of the events is providing a collaborative environment to induce the exchange of experiences, techniques, tendencies and to create an inspiration atmosphere

for artists. Moreover, it is also an opportunity to disseminate the ceramic art; the artists can have public contact and check the public acceptance to their work.

Some of the objects can be bought.

This year 16 artists participated exposing their art. They were selected all over the country considering the special features of their work and the organization requirements.

The exhibition is an excellent testimony of the existent creative capacities which doesn't make indifferent who has sensitivity and availability to admire and contemplate.

Under the shelter of the preservation and valuation of artists work, Alcobaça municipality is one of the event contributors offering the fair space recently space, refurbished in the São Martinho Bay .

4.7. MOLDE FAÏENCES

The company is characterised by an extremely great capacity for innovation and a capability to quickly adapt to market changes. The company also uses the great potentials of industrial tourism, organising factory visits for tourists interested in production mechanisms.

A sound company in a time of crisis

Molde, a company based in Caldas da Rainha, was founded in 1988. It produces utilitarian and decorative terracotta, faïence and sandstone items as well as innovative own-design tiles using new decoration techniques and materials. Products are positioned in the medium-high market segment.

The company currently has 81 employees and its strategy is based on differentiation, innovation, quality and design, especially in terms of raw materials and the creation of new product lines.

99% of its output is exported, mainly to the USA, the UK, France, Norway, Australia, Spain, Canada, Ireland, Denmark and Sweden. Molde is now recognised worldwide as the Portuguese company that produces terracotta and faïence products with high standards of quality and high technical complexity.

Manufacturing activity is currently combined with industrial tourism. There are organised visits to the factory to see work in progress and the various stages of a production process. At the end the visitors (seniors, foreign residents and students) can hand-paint a ceramic object. The manager considers this a good business opportunity, especially for the dissemination and recognition of the brand.

www.molde.com.pt

4.8. GLASS STUDIO

The glass studio in Hódmezővásárhely has become successful thanks to its extensive marketing activities: creating an own brand, the continuous renewal and promotion of product design, and the uniqueness and wide range of high quality products attracting lots of customers.

Competitive enterprise, wide range of products

The glass studio has been involved in decorative glass manufacturing since 1993. They apply unique technologies unknown to the city before. Their products vary from lamps, windows, glass roofs, painted stained glass through fused glass to their most successful main product, glass jewellery.

Unique products, continuous renewal

All of the products of the studio are unique and special, thanks to the emphasis the enterprise puts on planning and design. They think that this phase is the most significant in the quality of the product. The products have a high market position; there is high demand for them. Copying by other studios is prevented by continuous renewal: they introduce new products every half year.

Work distribution

The enterprise employs 6 persons. Efficient work distribution is assured by the separation of the management activities and the arts leadership.

Making an own brand

The most important factor in the success of the enterprise is the creation of its own brand and its protection. The brand created has a high reputation in the profession, assuring the customers of high quality. The studio has a major advantage in the design competition: the products (primarily glass jewellery) are sold in packages that add to the value of the products, thus increasing their prices. According to the studio's experiences, without appropriate design and packaging, the products are saleable only for much lower prices.

Synchronised marketing activities

The studio also puts emphasis on marketing activities: they have an own catalogue that further raises the price of the products with its attractive appearance. The prices of the products on the market are the multiple of production costs.

The studio is also outstanding for its professionally created, up-to-date website available in English and Hungarian languages, introducing the most significant products of the enterprise.

Market sales

It is a common practice of the master artisans to sell their products through consignment. This, however, means risk for the entrepreneurs. The studio requires a minimum of EUR 300 advance payment for its products. This makes the salesmen interested in selling the products, so they highlight them by placing them to more prominent places in the shop as compared to the products sold through consignment. The studio has an exclusive wholesale dealer, and they transport the products on order to post collection centres as well. Besides, the website of the studio contains an English language customer interface meeting 21st century standards.

International presence

The studio is continually present at fairs and exhibitions abroad, including exhibitions in Paris, London, Salzburg, and Munich, where the products are also put on sale. They apply for the participation in the exhibitions to ITD Hungary (Hungarian Investment and Commercial Agency), and so far the application has always been successful. So the registration fee, together with 80% of the exhibition fee is provided for them.

4.9. LABEL CITY APPLIED ARTS : VILLE ET METIERS D'ARTS

The label is presented as a best practice for providing visibility for the art of the city: the producers of high quality products in Vallauris receive the label in order to be able to prove origin, quality, and reputation that belong to this signal.

The label is a sign of gratitude of a quality production, providing a visibility for the enterprises that can be easily identified and distinguished from other partners of this network.

There is also a **label Vallauris** certifying that the potteries are made in this town. This label stamp on potteries is a guarantee of know-how, tradition and quality.

4.10. THE PROJECT ABRUZZO INTEREXPO

A website for promotion and contact building, providing artisans with an online exhibition space as well as with opportunities to find partners for cooperation and to easily access customers.

The international economy is experiencing a rapid transformation due to electronic

commerce, both **business to business** (b2b) and in the area **business to consumer** (B2C). Telecommunications on Internet allow any company to be constantly visible in the whole world 24 hours a day, 7 days a week, 52 weeks a year. Despite the high technological level reached in telematic transactions, few companies have the know-how and economic resources needed to activate their business network. In particular, small and medium-sized companies that have to reap the greatest benefits are the most disadvantaged.

Within this context, the Regional Board has adopted (LR 31.7.96, 60 - 41 - Virtual show on Quality artistic craftsmanship in Abruzzo on Internet, even with e-commerce, called "Abruzzo Interexpo ", DGR n. 475 of 26.06.2004) an initiative to help enterprises of Artistic Craftsmanship in Abruzzo to promote permanently and completely free activities and products of the companies selected in a structure that would ensure maximum visibility and interactivity to the project.

Abruzzo Interexpo is a specialized site reserved for quality artistic craftsmanship in Abruzzo. With over one hundred exhibiting companies it is, in fact, a full and varied showcase of regional production. It offers the opportunity not only to admire local production, an evolution of a millennial art, refined and complex, but also and above all, to bring together realities operating in areas inaccessible and difficult to reach with public transport, with a refined and cultured audience, sure admirer of the patient work of our craftsmen. The website, in fact, allows carrying out orders and buying directly unique products. So unique, that some manufacturers have decided not to disclose the prices of their products, because their pieces are absolutely unique and therefore unrepeatable. It will not be difficult, however, to get in touch with them thanks to the site, a business tool unique and complex, technologically advanced and structurally well-defined in its essential parts.

The site is connected, with a permanent link, to the home page of the official site of the Abruzzo Region (<http://www.regione.abruzzo.it>), giving it a prominence and a broad dissemination of the cultural and socio-economic importance whole initiative. Among other things, the presence of the link on the page of the Abruzzo Region and the sponsorship of other major regional institutions can only reinforce, enhance and consolidate a technologically advanced project in compliance with the millennial culture of Abruzzo.

The project Interexpo Abruzzo is reserved for typical productions of the Abruzzo region with particular regard to the field. The permanent Exhibition of quality artistic craftsmanship offers the opportunity to small and medium businesses to create their own shop on Internet simultaneously providing a complete solution for selling online, from the creation of the catalogue and its maintenance (shopping-cart, cart expenditure) to getting in touch with clients and selling.

The project takes, and retains a cultural value in its permanent unique exhibition and as a showcase of local craft production is as a superb and unique means of disseminating of artistic traditions related to regional history and local custom.

The project **Abruzzo Interexpo** consists of a permanent virtual exhibition organized on the Internet. Each craft can have its own electronic stand (**website**) that can be reached by: a) selecting the type of goods or services, b) the name, c) the name of the site (web address) or d) the geographic location. With this aim, **specialized indexes** will be activated.

Each "virtual" stand, completely free for companies and artisans, has its own **network address**, the **catalogue of products or services offered**, **price list**, a **shopping cart for purchases**, an **email address** for orders and / or communications via e-mail, a

digital form (form) to request detailed **statistics of access** and access to **restricted areas** (access b2b, large users, upgrade offers, reports, orders, etc).

The permanent connection 0-24h ensures maximum visibility to the shop, driven by links to frequently visited sites, privileged positions in search engines and promotional activities designed to promote the visit of new customers (promo on a newsgroup, expansion banner, link planning for webmasters, etc.)

The artisans give the webmaster of their stand the data on their activities, the product catalogue with pictures of themselves on the list and other useful information to better detect and locate their products. The material is processed and organized on electronic pages accessible through the Internet, to a potential audience of over two hundred million customers. Among these, interested people can both buy the products directly, by sending an email, or request additional information and / or estimates.

Artisans receive **an email account** that allows them to follow directly from their place of work or contact a prospective customer: when they can not use a computer, orders and / or requests for information is sent via **fax** or direct **telephone call**.

The exhibition is updated online **in real time**: at any time artisans can make changes to their pages by sending (via e-mail, pages accessible from browsers, fax or regular mail) to the webmaster of the stand changes in prices, availability or products, placement of new products, special offers, etc.

The craftsmen are grouped in categories accessible from the home page (main page for access) and reachable with a few clicks. Log on to the site or type <http://www.abruzzointerexpo.com>

Categories in which artisans can activate a virtual "stand" in Abruzzo Interexpo are the following:

- CERAMISTS
- GOLDSMITHS
- COPPER PRODUCERS
- GLASS MAKERS
- EMBROIDERERS
- LEATHER ARTISANS
- FABRIC ARTISANS
- WOOD ARTISANS
- IRON ARTISANS
- BASKET WEAVERS
- PAPIER MACHE'
- MUSICAL INSTRUMENT ARTISANS
- STONE ARTISANS
- WAX ARTISANS
- TIN MAKERS

They are selected according to the "regionality" and quality of products or services offered up to a maximum of 200 operators in total. This will be assisted by specialized consultants on the field with a deep knowledge of the area to ensure the presence of the best and most representative professionals of the Region in the exhibition. Participation in the project is completely free to businesses and craftsmen selected.

4.11. INDUSTRIAL TOURISM AT ARFAI

The success through Turicer brand

Arfai, a company located in Aljubarrota (Alcobaça), was founded in 1995 and integrates the IGM & Arfai Group. It has around 55 employees.

It is dedicated to the production and exportation of unique decorative ceramics. The products result from a combination of contemporary design and traditional skills, blending old and new, hand and machine, tradition and innovation. The best of modern technology supports traditional techniques and each piece is created to the highest possible standards by talented and experienced craftspeople many who have been with the company for over 25 years.

The company has been producing the finest pieces and setting new trends and fashions with its highly desirable ceramics, now collected all over the world.

Today the company's talented and experienced team of artists, designers and craftsman continue to lead the way in contemporary art ceramics. 2009 sees the launch of many new products to complement its current ranges, all maintaining ceramics reputation for artistic excellence and innovation.

As a way to face the current economic crisis, Arfai is participating actively in international reference fairs in Madrid, Paris, Frankfurt and Chicago.

In 1996 Arfai created the brand "Turicer – Cultural Preservation Tourism of Decorative Ceramics" as a way to link tourism to cultural aspects and the industrial production of ceramics. Through this initiative the company has started a strong activity of industrial tourism with an average of 200 visitors per week.

Visits to the production unit and the observation of the production process of a piece of ceramic are the main components of this project, which comprises also a factory store. The company works directly with touristic organisations and residential and nursing homes for old people in the organisation of these cultural tours.

www.arfaigm.com/

4.12. ITINERARIES OF ARTISAN SHOPS IN THE PROVINCE OF CHIETI

A guide presenting the area of Chieti, listing the artisans' shops to be found in the territory.

A publication, promoted by the Chamber of Commerce of Chieti, leaving the normal patterns that distinguish the guides on artistic craftsmanship to provide an insight into the territory of the province of Chieti, indicating some itineraries that include, in addition to artistic and environmental beauty, a list of artisan shops representing various sectors.

Your guide to the routes of artistic craftsmanship, therefore, tells the magic of places and the passion of men who inspire them through their work, being aware that you can only pass on the memory of these people bringing a visitor to this precious heritage.

<http://www.ch.camcom.it/show.jsp?page=59543>

4.13. MATCERAMICA – BRAND AND IPR STRATEGY

An international company with intellectual property rights

The company was created in 2000 selecting the international market as a priority. At the present is one of the most important faience companies in Europe having almost 2 million pieces per month of production capacity (ISO 9001:2000).

The design, quality and price are the key success factors of Matceramica competitiveness and all of the production is distributed by European and US markets.

Its marketing strategy focuses on product differentiation which makes the difference in the company international status. In fact, Matceramica was born as a simple manufacturing ceramic company which made the products that clients asked and designed at a good price and without back-stamp. Although, since the beginning the company has been building its notoriety, facing its presence at international fairs as the main vehicle of company performance. The final consumer didn't know Matceramica but the intermediate agents recognized the company and its products due to this market approach.

In 2003, Matceramica initiated a new strategy, creating its own brand *ESSENTIAL FOR HOME developed by Matceramica*. It was an indoors design process. A new brand being developed is MAXIHOTEL.

Since the beginning Matceramica was aware of the importance of intellectual property rights, patenting its own brands, design and products. The company considers these investments on IPR as a requirement for the sustainability of the company's future.

In 2004 the company followed a new step building its own ceramic paste facility where it is possible to develop the raw material perfectly adjusted to client quality needs.

MAT 4 U Project, developed in association with the Portuguese Institute of Innovation (SPI) and the Technological Centre for Ceramics and Glass (CTCV), was designed to be above all else, versatile. The developing team was able to pinpoint the most important aspects to establish the projects' concept: a multifunctional product, which could be used for the table, as well as the refrigerator, freezer, oven, microwave and dishwasher.

www.matceramica.com/

5. EDUCATION

5.1. ARTS, EDUCATIONAL AND RESEARCH CENTRE

The significance of this best practice of Hódmezővásárhely is in its way of bringing together various activities in one organisation: the centre provides facilities for the preservation of traditions, the ensuring of human supplies for the ceramics art, and the development of technologies through research activities.

Synergy of activities

Hódmezővásárhely is a place for ceramic activities of different levels and approaches. Apart from the activities of the small workshops following folk traditions, the industrial arts and fine arts branches of ceramics receive a growing attention. This is due to the 12-years activities of the ceramics symposium and artists' colony. The setting up of the educational and cultural centre of Hódmezővásárhely is a result of the activities of the main organiser and his colleagues. The municipality provided a 100-years-old school building for the ceramic arts foundation operating the centre. The renovation of the building is to be implemented from tender funds, in several stages.

Education, lectures, summer art camp

Our aim is to develop Hódmezővásárhely into a significant ceramics centre again, through practical ceramics work and the examination and introduction of the ceramics collection and documentation. The centre has already started to organise exhibitions and lectures in the topic without age limits. Studio workshops are organised every week, while lectures in more sectors are held every month.

The centre organises a summer arts camp of 2 weeks in July, 2009 for 30 persons. The age limit is 14 years. The course is held by acknowledged experts of ceramic arts, archaeology and art history, and art restoration. The programme includes ceramics, graphics, patterning, archaeology, restoration activities, lectures, picture shows, and discussions with the artists. The works made during the camp are exhibited in the end of the course, after which the participants can take them home.

The educational work of the centre receives a special emphasis in the areas of supply-breeding and perspective building: training has been organised for 5 years now, for the students of the philosophy-cultural history major of the Agricultural Faculty of the Szeged Science University. Those studying at the ceramic and plastic arts specialisation of the University can choose ceramic-plastic arts and/or traditional protection courses for credit points. 59 persons are involved in the training. There are plans for art restoration assistant training to be implemented jointly with the University. Long-term plans include (international) post-graduate training and the invitation of guest professors and artists from abroad.

5.2. MUNICIPAL SCHOOL OF FINE ARTS

This educational institution is exceptional in bringing together students of different age groups and levels of qualification, from childhood to people of a mature age. It also provides with workshop location for the students, as well as with degree qualification.

The Municipal School of Fine Arts is a rather rare case in France. So this is an example for many cities. Many persons come here to study the different techniques of ceramics (children, adults and artists). Now it has more than 400 students enrolled in ceramic production. Thus this school presents many strong points:

- a place of ceramic creation: many **lectures are proposed** e.g. pottery, decoration of ceramics, sculptures modelling, drawing, tournage, etc. ;
- a **section Young Creators** in order to develop a ceramics draft. Students must have a personal draft to be implemented. They are in a **direct situation to manage a workshop**. Then, the work is presented in the frame of an **exhibition of ceramics** in order to promote the students' work. Students must think who they are going to invite and how they are going to communicate. Each student has to apply in order to be presented. The number of stagiaires is limited to 5 for each sessions;
- a **complete offer** in term of level and diploma;
- a good **transmission of know-how**;
- an introduction to the applied arts open to school children from the town and the secondary school (2 teachers working within the framework of the City Policy, 30 classes, i.e. 500 students ; classes sets up in the secondary school as a Field of Excellence in Ceramics – a convention exists between the Pablo Picasso's Secondary School and the town);
- the **gratitude** by the professionals;
- a **qualitative communication** (school, exhibitions, scenography).

5.3. CENCAL – PROFESSIONAL TRAINING CENTRE FOR THE CERAMICS INDUSTRY

This centre organises trainings primarily in utilitarian and ornamental ceramics, involving trainees in the whole production process, providing them with facilities to practise the art and opportunities to meet and listen to acknowledged researchers and artists of the field.

A training model for the industry

CENCAL – Professional Training Centre for the Ceramics Industry is an institution based in Caldas da Rainha that provides training and technical and educational support to the Portuguese ceramics sector.

The training courses, whether continuous training or initial training of young people or adult education and training, cover various areas, in particular the areas of ceramic techniques /technology; quality, hygiene and safety at the workplace; environment and energy; maintenance and production management.

At the centre there is a simulation of a small ceramics company so that trainees can have contact with the manufacturing reality. They witness the whole production process from moulding to firing and finally to painting. For those from far away, CENCAL can accommodate about fifty boarders. The facilities have a bar, dining-hall, common room, library and study room, besides games fields and rooms for cultural activities.

The facilities and infrastructures also include two ceramic moulding studios, two ceramic painting/decoration studios, one creative ceramics studio, one ceramics laboratory, one production circuit for decorative and utilitarian ceramics and a wood studio.

One area to which CENCAL has paid particular attention is creative ceramics, periodically organising workshops, conferences and seminars and receiving artists, researchers, designers and experts from various countries to carry out projects in its facilities.

www.cencal.pt

5.4. Prof. LUMINIȚA MARINCAȘ' CURRICULA

Lumnita Marincas is a woman with special talents. She dedicated her whole life to teaching and the transmission of knowledge related to ceramic production. She has also elaborated curricula for the people engaged in the production process; these curricula are famous and widely used in the field of ceramics in Romania.

She graduated from the Faculty of Chemical Technologies within the Polytechnic Institute in Bucharest in 1989, having specialised in silicate and oxidic compounds technologies.

Due to circumstances, she has had a teaching job since 1991. This is how she discovered the pleasure and joy of working with students, as well as the professional satisfaction it offers, and this is why she kept teaching.

She is now a tenured teacher, having completed her I Teaching Degree, at the "Carmen Sylva" Technical College in Baia Mare. She teaches various technical subjects, such as: Ceramic Product Technology, Chemical Technology, Environment Quality Research, the Chemistry of Silicate Systems, Laboratory Techniques, Quality Management etc. Through the activities carried out together with the students, she aims to inspire them to explore and decipher the secrets of the ceramic material, without which our daily life is unimaginable.

Within the Institutional Development of Vocational and Technical Education System Project – funded by Phare – she has elaborated six curriculum auxiliaries covering the Building materials field:

Level 1- specialisation: Ceramics Industry worker:

- *Curricular Addendum for the 9th grade*
- *Ceramic Product Calcination – for the 10th grade*
- *Ceramic Product Glazing – for the 10th grade*

Level 2 – specialisation: Fine Ceramics operator:

- *Calcination of Fine Ceramic Products (11th grade), learning material to help school-to-work transition*

Level 3 – qualification: Glass and Ceramics Industry Technician:

- *The Chemistry of Silicate Systems*
- *Manufacturing Procedures in the Ceramic Industry*

The Curricular Addendum is a rough guide that includes examples of good practices that should lead to more efficient teaching and learning, a working material that aims to guide teachers activity and to stimulate their creativity and contains information to further assist teachers.

The Curricular Addendum also offers information to support and assist students, examples of learning activities, applications, work tasks proposed to the students, guidance concerning the way to carry out activities and the time span that should be allotted to each activity, as well as self-evaluation and peer evaluation guidance and observing the others.

The purpose of the learning activities presented in these addenda is to help students acquire and develop practical abilities and competences. The methods used are active and interactive and they call on the students to do something material – to learn it by doing it. This way, students are more involved and have the opportunities to attain practical experience by practising. These experiences may be enriched even more if students do team work, since this way they can moderate their learning by peer interaction.

5.5. ESAD.CR – CALDAS DA RAINHA COLLEGE OF ARTS AND DESIGN

Teaching and learning Ceramic Arts

ESAD is one of the Leiria's Polytechnic Institute schools. It was founded in 1990 at Caldas da Rainha due to the town traditions in the ceramics art and manufacture. The most relevant brands and names of artistic ceramic were born there. Rafael Bordalo Pinheiro is the most known, but there were also other companies, such as SECLA.

The school started only with 3 courses able to deal with ceramics industry competitiveness and qualified human resources needs. ESAD.CR has a wide technical capacity regarding the number of available ateliers, workshop spaces, multimedia labs, conference rooms, canteen and other collective facilities.

The ESAD.CR quality and know-how are recognized through the students and teachers scientific work, the participation in national and international contests, ERASMUS results and the high level integration of the students in the labour market.

Nowadays the graduation courses available in the arts field are: plastic arts, design spaces, industrial design, ceramic and glass design, graphic and multimedia design, theatre, audio and film (image).

Since 2008, some of the courses have a part-time schedule (evening classes). The school has also technological specialization courses (CET) and master courses.

Some of the activities focused on ceramic are:

- Local workshops – exhibitions and trial opportunities organised at ESAD.CR
- Open Days – the school opens the doors to study visits of groups like kindergarten children, third age groups, associations...
- Student exhibitions in Portugal and internationally
- Partnerships with other institutions to attribute rewards

Some of the equipment available at the institute labs and workshops were afforded by the Gulbenkian Foundation, one of the most recognized patronage institutions in Portugal.

www.esad.ipleiria.pt/