



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Register of Best Practices

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixth session
Bali, Indonesia
November 2011

PROPOSAL NO. 00511 FOR A PROGRAMME, PROJECT AND ACTIVITY BEST REFLECTING THE PRINCIPLES AND OBJECTIVES OF THE CONVENTION IN 2011

A. STATE(S) PARTY(IES)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Spain

B. TITLE OF THE PROGRAMME, PROJECT OR ACTIVITY TO BE PROPOSED FOR SELECTION AND PROMOTION

This is the official title of the programme, project or activity in English or French that will appear in published material from the Committee. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The title should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).

Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia

C. GEOGRAPHIC SCOPE OF THE PROGRAMME, PROJECT OR ACTIVITY

Check one box to identify whether the geographic scope of the programme, project or activity is essentially national, subregional, regional or international (the last category includes projects carried out in geographically non-continuous areas).

- national
- subregional
- regional
- international (including geographically non-continuous areas)

D. STATUS OF THE PROGRAMME, PROJECT OR ACTIVITY

Select one box to identify whether the programme, project or activity is completed, in progress or only planned at the time the proposal is submitted.

- completed
 in progress
 planned

E. IDENTIFICATION OF THE PROGRAMME, PROJECT OR ACTIVITY TO BE SELECTED AND PROMOTED

E.1. Identification of the community, group or, if applicable, individuals concerned and their location

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly the community(ies), group(s) or, if applicable, individuals concerned with the proposed programme, project or activity. Larger programmes, especially those of an international character, may involve multiple communities. The information provided should allow the Committee to identify the primary parties concerned with a programme, project or activity, and should be mutually coherent with the relevant sections below.

Not to exceed 250 words.

While several stakeholder groups are involved in the revitalization project, they all share an identity connection and identification with limecraft, a traditional activity associated with the population of Morón de la Frontera since medieval times. Today, however, the practice of the craft has declined significantly, which has caused a reaction in several segments of Morón society, such as lime-burners, the Cultural Association of the Lime Kilns of Morón and the public authorities, in a bid to avoid an irreparable loss. The main players are listed below:

- members of the Association proposing the project;
- lime craftspeople;
- the inhabitants of the lime centre and the town centre of Morón;
- municipality of Morón de la Frontera;
- agencies connected with lime production and culture.

E.2. Geographic location and range of the programme, project or activity

This section should identify the locations in which the programme, project or activity is carried out.

Not to exceed 100 words.

It is located in the area of Caleras de la Sierra in Morón de la Frontera, Seville, where an urban workers' centre was established to provide housing and services (church, school, commissary, etc.) for lime craftsmen in the nineteenth century; the 25 historic lime kilns, some of which include a small dwelling for the lime-burner; the historic quarry of Sierra de los Esparteros (where 97% of the ground is composed of calcium carbonate) and the Lime Museum, comprising a multi-purpose room, two ovens and a lime-burner's dwelling, all of which have been restored.

E.3. Domain(s) represented by the programme, project or activity, if applicable

Identify concisely the domain(s) of intangible cultural heritage included within the programme, project or activity, which might include one or more of the domains identified in Article 2.2 of the Convention.

Not to exceed 100 words.

2.2 (d) Knowledge and practices concerning nature and the universe.

- Knowledge of the location of the best veins, forms of extraction and cutting of limestone, kiln construction, storage arrangements and collection of vegetation, such as the pruned branches of olive trees and shrubs, for use as firewood.
- Inherent ecological properties of lime, owing to its great capacity to absorb CO₂, which is necessary for carbonization.

2.2 (e) Traditional craftsmanship.

Lime production, which encompasses the construction of the kiln, the particular arrangement of the stones and firewood and the closure of the kiln to obtain the product.

F. BRIEF TEXTUAL DESCRIPTION OF THE PROGRAMME, PROJECT OR ACTIVITY

This brief description of the programme, project or activity will be particularly helpful in allowing the Committee to know at a glance what programme, project or activity is being proposed and why it should be selected and promoted by the Committee as best reflecting the principles and objectives of the Convention. It should be a summary of the description provided in items 1 and 2 below but is not an introduction to the longer description of item 1.

Not to exceed 200 words.

This project should be selected because it is the only place in Andalusia and Spain where limecraft is still pursued and some of the lime kilns still used; kilns have fallen into disuse everywhere else as a result of the emergence of industrial lime. The Department of Culture of the Assembly of Andalusia has recognized the heritage aspect of the Caleras de la Sierra and has listed it as an item of cultural interest. However, to safeguard the activity and the location, this project, whose primary goals are to raise awareness of the practice and importance of this craft and to improve the living conditions of the older Caleras craftsmen and members, who produce a high-quality craft product that is part of Andalusian culture and contributes towards environmental adaptation through the conservation and renewal of the habitat, must be implemented. The existing “living lime museum” kindles interest in reviving the sector and in vocational training, research, active involvement of lime craftspeople and other local social groups, in addition to taking environmental preservation into account.

1. DESCRIPTION OF THE PROGRAMME, PROJECT OR ACTIVITY

Together, items 1.a. and 1.b. should provide a succinct description of the programme, project or activity and its main elements. If it is completed or in-progress, please describe what actually happened or is underway. If it is only planned at the time of this proposal, describe what is intended and can reasonably be expected to happen within its scope.

1.a. Background and rationale

Describe the situation that led to the creation of the programme, project or activity – what safeguarding needs were identified and by whom, and how priorities were identified and established. Please identify the programme, project or activity's primary objectives.

Not to exceed 500 words.

In Andalusia, limecraft was carried out on a large scale, especially in mountain areas. In Morón de la Frontera, it was concentrated in two places, namely Caleras de la Sierra, 5.5 km from the A-361 from Morón to Montellano, and in Calera del Prado, on the road to Marchena, which has now been closed. The lime was a source of employment for much of the town and a marker of its identity. Today, Caleras de la Sierra is the only craft production area still operating in Andalusia and in Spain. It boomed in the nineteenth century, when there was an increase in the use of lime and in demand for salaried lime-burners, which led to the development of Caleras de la Sierra, near the lime kilns. Some of the old seasonal lime workers lived there and the small dwellings and urban road system has been preserved, albeit with some problems in terms of habitability during refurbishment.

At the end of the twentieth century, lime production was halted owing to a crisis and the kilns fell into disuse, except for those of the traditional "lime family" (since 1874), the Gordillo family, which still operates three lime kilns and sells the total output, mainly for use in architectural restoration and whitewashing. When most of the kilns and the temporary accommodation were closed, they deteriorated and the transmission of the occupation of lime-burner from one generation to another ceased. The cause was competition from industrial lime and Portland cement, which brought in new construction methods that were widely used as if they were the same quality as traditional lime.

In a bid to avoid losing this Morón heritage, a group of friends from the area set up the Cultural Association of the Lime Kilns of Morón. The main objective was to extend knowledge of lime culture *in situ* and promote it. It was admitted to the Andalusian Network of Craft Centres and to the ROAPE Project of the Department of Economics, Innovation and Science of the Assembly of Andalusia; it established an ethnographic centre through which part of the tangible heritage was recovered and an interactive museum was established, displaying the working process. The outreach aspect of the project goes beyond exhibitions and awareness-raising and focuses on attractive initiatives to revitalize the craft and to establish cooperation with lime craftspeople, drawing on training initiatives to recover limecraft expertise and techniques that can be used in sustainable organic- and eco-construction. In addition, outside the ethnographic centre, it participates in forums and Technology Days. The overarching objective is to win the recognition warranted by the heritage and eco-technical contribution of limecraft both nationally and internationally.

1.b. Safeguarding measures involved

This section should briefly describe the specific safeguarding measures the programme, project or activity includes and why they were selected. Please identify what innovative methods or modalities were/will be involved, if any.

Not to exceed 500 words.

– Outreach activities through informative guided tours at: www.museocaldemoron.com

- The limecraft ethnographic centre in Morón has a conference room and two kilns from the Caleras complex, an original lime-burner's dwelling and a warehouse of simple, restored tools used by a master lime-burner.
- The centre belongs to the Andalusian Network of Craft Centres or ROAPE project and to the network of natural museums, a transnational Spanish and Portuguese project for Andalusia funded by the Leader Project: <http://www.museosnaturales.org/es/proyecto.html>.
- A living museum with guided tours to observe lime processing at first hand in Cales Gordillo.
- A training programme run by stakeholders and experts: Cales Gordillo (craftsmen), Red Verde, Laurent Coquemont (CEARCA guitar) and the Fresco and Artcom Projects.
 - Lime Workshop I: for green construction, restoration and maintenance of the heritage.
 - Lime Workshop II: production of quality mortar and lime.
 - Workshop III: production of various types of plaster using lime, mortar and whitewash.
 - Workshop IV: painting with lime and its applications.
 - Earth Workshop: several earth construction techniques and systems.
 - Silicates course: focusing on restoration.
 - Fresco Workshop of the Fresco Project: fresco painting.
- Audiovisual presentation of lime and of the museum funded by the Assembly of Andalusia; recognized as a Property of Cultural Interest; included in the IAPH Intangible Heritage Atlas.
- Audiovisual portrayal of "La Cal de Morón", produced by Canal Sur TV.
- Publications in journals such as ECOHABITAR No. 26. Summer 2010.
- Videos released:
 - <http://www.youtube.com/watch?v=s4ss4142To4>
 - <http://www.radiotelevisionandalucia.es/tvcarta/impe/web/contenido?id=4502>
 - http://www.youtube.com/watch?v=U_8T9A6DMJg
 - <http://proyectofresco.blogspot.com/>
 - <http://www.gordilloscaldemoron.com/>
- Stands and displays at trade shows in cooperation with lime craftspeople from Morón, Coquemont and Red Verde:
- FICAL (Iberian Lime Forum), Barcelona, 2011.
 - International Heritage Restoration Exhibition in Ferrara (Italy), 2003.
 - Seventh Biennial of Heritage Restoration (ARPA) Valladolid, 2010.
 - Seville and its Villages Exhibition (FIBES, from 2002 to 2008) Seville.
 - First Lime Seminar at the Fundación Fernando Villalón (Morón de la Frontera, 2006).
 - Rural Tourism Fair (FERANTUR, Seville, 2008).
 - Morón Exhibition Fair, Morón, 2008.
 - International Exhibition of Andalusian Heritage Restoration (FIRPA), Granada, 2009.
 - ARTEMERCADO, Morón (2009-2010).
 - Provincial Cultural Heritage Fair, Seville 2010.
 - Second Exhibition of Cultural and Monumental Heritage, Seville 2011.
 - "Crafts in the natural areas of Andalusia and Morocco", ROAPE Project, 2011;
- Presentations in collaboration with the lime craftspeople of Morón, Coquemont and Red Verde:
 - Second Tax Days, Barcelona 2011.
 - Lime Cement Creative Recreation Group and Lime Museum, 2010.

- First Lime Day in the White Villages of the mountainous Via Verde, Lime Museum, 2010.
- Environmental Education Days in the Lime Museum and its Natural Environment for Disabled Persons, 2011.
- Organizing the Iberian Lime Congress 2012.
- Registration of the “Cal de Morón” trademark.
- Support for the local development of Aldea de Caleras.

2. WHY THIS PROGRAMME, PROJECT OR ACTIVITY DESERVES TO BE SELECTED AND PROMOTED

Sections 2.a. to 2.d. should provide the Committee the information it will need to decide whether the programme, project or activity best satisfies the selection criteria it has established (Operational Directives paragraph 52). The justification offered here should be supported by evidence, rather than simply asserted.

2.a. How it reflects the principles and objectives of the Convention

Identify the specific principles and objectives of the Convention that are addressed by the programme, project or activity and explain how it reflects those principles and objectives in its conception, design and implementation.

Not to exceed 500 words.

- The proposed revitalization of traditional limecraft in Morón de la Frontera is consistent with the principles of the Convention in regard to the protection, maintenance and transmission of intangible heritage.
- Recovery of part of the tangible heritage, namely instruments, objects, artefacts and cultural spaces associated therewith (Article 2.1 of the Convention), as documentary evidence of the craft, concerns the kilns, lime-burners’ tools for extracting limestone and furniture from the lime-burner’s dwelling attached to the kiln – original pieces which have been provided by the master lime-burners.
- The whole kiln and village complex is a living document that provides a reading of the tried-and-tested development of forms of lime transport, permitting *in situ* observation of the existence of different types of kilns, from the most ancient, traditional ones to artisanal kilns, but customized to the mechanical extraction of lime.
- Discourse on the dissemination of limecraft as a whole is based on research and consultation of historical documents attesting to the antiquity of these facilities since the fifteenth century and on original elements such as the living development of the activity.
- With regard to the inventory (Article 12 of the Convention) and to ensure identification with a view to safeguarding the heritage, limecraft and its associated tangible heritage has been legally protected by the Administration as a Property of Cultural Interest (Decree 304/2009 of 14 July). lime activity and the associated material inheritance
- Limecraft is included in the Intangible Cultural Heritage Atlas of Andalusia, the registration form having been developed in collaboration with lime-burners and the Association.
- At the same time, the Association has involved the stakeholders and lime craftspeople operating in Cales Gordillo and some retired craftsmen from the lime complex, who contribute to dissemination and promotion.
- The evaluation of the occupation of lime-burner and of the mining areas themselves is being conducted by the Lime Interpretation Centre, which highlights the benefits of lime, including its quality and eco-friendliness compared to other types of materials used in the public sector in general (including school buildings) and in the private sector as regards

new buildings, rehabilitation and architectural restoration.

- New project documentation, research and dissemination goals have been adopted in order to safeguard and revitalize limecraft practice by providing the resources to study the impact and the historical contribution of limecraft in Andalusia and Spain, against the backdrop of an endangered intangible lime-burner heritage.

2.b. Its effectiveness, either demonstrated or reasonably expected

If already completed, please show how the programme, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned. If it is still underway or planned, show how it can reasonably be expected to contribute substantially to the viability of the intangible cultural heritage concerned. Please explain how the results of the programme, project or activity have been or will be assessed.

Not to exceed 500 words.

Though not fully completed, the project is fully operational. However, there are already some verifiable practical results that demonstrate the project's suitability and compliance with the principles and objectives of the 2003 Convention. Below is a brief progress report on the safeguarding of the intangible heritage and associated material used in the traditional limecraft of Morón:

- From the beginning, the stakeholders and inhabitants of Morón de la Frontera were involved in decision-making on the project to revitalize limecraft, since this craft is part of the identity and specific culture of the territory and human society.
- Efforts were then continued to safeguard and maintain limecraft in these places, which are the only areas in the Kingdom of Spain where this material is produced in a traditional, artisanal way, by promoting its transmission to new generations. Recently, the traditional lime of Morón was used to restore the lion sculptures that adorn the *Patio de los Leones* fountain in the Alhambra in Granada, listed by UNESCO as a World Heritage Site in 1984.
- The expertise and techniques involved in the conservation and exploitation of the natural environment are applied and documented on location, as are those relating to traditional crafts, particularly that of lime-burner.
- Owing to Morón's Lime Kilns Association, whose members are the main stakeholders, the tangible heritage associated with lime production has been recovered and the restoration of two kilns and accompanying dwellings and tools has been completed. They are now part of Morón's Living Lime Museum, where craftsmen and other experts teach visitors from all walks of life about the properties of lime.
- Awareness-raising and dissemination activities at the local, regional, national and international levels of the importance of this intangible heritage which involves the production of traditional, artisanal lime, as stated in item 1b of this form.
- The stakeholders (associations, residents and artisans) running the project are part of various regional, national and international environmentally friendly craft product networks, as evinced in Part 1.b of this form.
- However, the following project features must be pursued further:
 - feasibility studies and market research for limecraft products;
 - start-up and restoration of old kilns not currently in use;
 - introduction of the study and understanding of best limecraft practices in formal and non-formal education;
 - improving infrastructure and living conditions in the village of Las Caleras de la Sierra.

2.c. How it may promote coordination on regional, subregional and/or international levels, if applicable

Explain, if applicable, how the programme, project or activity has promoted or may promote the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels, with particular attention to strengthening South-South and North-South-South cooperation. (A programme, project or activity carried out at the national level may not involve such cooperation, but should be a potential model; see item 2.d.)

Not to exceed 500 words.

At national level

Participation in the Fresco Project

The aim is to acquaint the public with fresco painting, which requires artisanal lime. The project has a wide-ranging social impact.

It comprises a network of experts, centres and researchers who examine the advantages of lime from an artistic perspective and its generous contribution to the environment. It includes the following stakeholders: Schneider Electric, Philips, Lafarge Cementos, Cales Gordillo, Lime Museum of Morón de la Frontera, Ancade and Free Zone Consortium. They are assisted by the Chairman of Innobaix, a representative of the Amigos del Romanico Association and leading figures from the art world.

At the regional level

Programme: Inclusion in the “Andalusian Network of Craft Centres” of the Department of Economics, Innovation and Science of the Assembly of Andalusia, for the promotion of handicrafts and ethnography in Andalusia.

Aims:

1. Devise new approaches to maintenance and preservation that can avert disappearance of and/or irreversible damage to the heritage item; preserve traditional heritage applications (aesthetic, cultural and ecological), thus avoiding the need for recreation while enhancing the living, evolving heritage.
2. Initiatives to promote the craft sector and traditional occupations by facilitating an interpretation and understanding of their major cultural value.
3. Support for innovative territorial development initiatives based on the local identity and for the dissemination of traditional crafts and culture, providing an overview of the production process and marketing for local craft products.
4. Inform local communities of the existence and importance of these remarkable elements in order to educate them about the importance and value of heritage resources and the need to conserve them.
5. Frame a common vision of the Network, without losing the unique identity of each centre.

At the international level, including North-South cooperation

- Participation in the programme on “Transfer to Morocco (North Africa) of the Crafts Promotion Centres model”. This was done under a pilot project in Morocco and involved selecting a craft/ethnographic centre with similar characteristics to those in Andalusia.

Actions:

- Identification of and visits to craft centres likely to comply with the minimum convergence levels established in prior contacts with our institutional partner in Morocco and/or a representative local agency.

- Compilation of detailed descriptions of each craft centre, to include information relating to the centre’s managers’ potential commitment, attitude and outlook in regard to their involvement in the project and their interest in the Network.
- Analysis of the information obtained and production of a brief appraisal of each Centre.
- Selection of the Centre on the basis of the criteria described above. A new Centre will be admitted following a decision by the artisans and the relevant agency in Morocco and subject to the agreement of the Network’s member centres and to consultation of project partners.
- Advice and personal assistance for the Centre’s manager(s) regarding priority issues in order to deliver the project objectives.

2.d. How it may serve as a regional, subregional and/or international model, particularly for developing countries

Describe how the programme, project or activity may serve as a subregional, regional or international model, as the case may be, for safeguarding activities. Please pay special attention here to how it may be relevant to the needs of developing countries and appropriate to their circumstances.

Not to exceed 500 words.

The FRESCO and CRAFT PROMOTION CENTRE projects follow the operational guidelines contained in Part 6 and Article 18 of the Convention, since they include initiatives for the promotion and dissemination of knowledge through South-South and North-South coordination and cooperation networks.

These two projects are designed to safeguard the intangible heritage and to encourage cooperation among the various craft communities in Andalusia, Spain and Morocco.

- Participation in the FRESCO project involves combining the efforts of agencies, lime craftspeople and artists from several autonomous communities (Andalusia, Catalonia and Castile and León), as can be seen (<http://proyectofresco.blogspot.com/2011/05/>) from relations between the agencies that are working together, including the craftspeople operating in Morón de la Frontera who are also participants and stakeholders in the programme conducted by Morón’s Lime Kiln Association. The project’s training activities have thus led to cooperation on knowledge transfers with regard to the use of lime in fresco painting and thus have a direct bearing on the recovery and enhancement of the proper use of this type of lime. It also has a direct bearing on the promotion of trade and consequently on job creation and the training of new lime craftspeople in Morón and elsewhere in Andalusia.
- The CRAFT PROMOTION CENTRE project targets the recovery of documentation, raises awareness of locations where crafts must be safeguarded and protected and promotes local development regionally (in Andalusia, through the Andalusian Centres Network) and internationally (Andalusia and Morocco). The project has access to funding to establish interpretation and craft development centres, which are open to visitors. It helps to raise awareness of best practices and the environmental qualities of artisanal lime. Direct contacts have been established with stakeholders and craftspeople. The network of craftspeople, particularly those from the same product sector (Andalusia-Morocco), is conducive to exchange and cooperation in terms of experience and the accumulation of knowledge, and the study of economic and cultural strategies.

3. COMMUNITY INVOLVEMENT AND CONSENT

Items 3.a. and 3.b. together address other of the selection criteria set by the Committee (Operational Directives paragraph 52), specifically those concerned with community participation in the programme, project or activity and their consent to the proposal.

3.a. Participation of the community, group or individuals in the programme, project or activity

Describe how the community, group or, if applicable, individuals concerned have participated or will participate in the programme, project or activity at all stages of planning and implementation.

The stakeholder groups were involved in the “Revitalization of the traditional knowledge of limecraft in Morón de la Frontera, Seville, Andalusia” project from the very outset, as active lime-burners, producers of traditional lime and custodians and transmitters of knowledge. With the Association of the Lime Kilns of Morón representing the village of Morón, they jointly initiated the safeguarding process by developing lime production and searching for new markets for the product, which is an identity marker for Morón de la Frontera and its inhabitants.

Work thus began on restoring the traditional kilns and one of them was adapted for use in the living museum, where artefacts and documents are exhibited and practical demonstrations of the skills and know-how relating to this intangible heritage are performed in order to develop and transmit the intangible aspects of the heritage. It is thus possible to observe directly the traditional lime production process as it takes place in the kilns in various locations in the town.

The Association, together with the lime-burners/producers, conduct initiatives and training activities designed to promote the transmission and dissemination of traditional limecraft expertise, as can be seen on the websites indicated in parts 2.d and 5.a of this form.

The revitalization project was designed and implemented by the Association and the lime-burners, with support from the local community and the Town Hall of Morón, the local authority, and with the consent of the Department of Culture, the Andalusian Institute of Historical Heritage and the Ministry of Culture.

3.b. Free, prior and informed consent to this proposal

Demonstrate that the community, group or, if applicable, individuals concerned have consented to the proposal. Their free, prior and informed consent may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations.

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Consents and project memberships are appended.

Consent:

- Cultural Association of the Lime Kilns of Morón.
- Municipality of Morón de la Frontera.

Lime-burners:

- Isidoro Gordillo Mesa;
- José Eduardo Salas García;

- Antonio Gordillo Mesa;
- Francisco Gómez Muñoz;
- Antonio Gordillo Montaña;
- Francisco Gordillo Montaña;
- Diego Lobato Ledesma;
- Miguel Escudero Reina;
- José Eduardo Salas Paris.

Neighbours:

- Caleras de la Sierra Neighbourhood Association;
- Rosario Gordillo Montaña;
- Miguel A. Luque Rojo;
- Lidia Lorda Muñoz;
- José Gómez Muñoz;
- Ana Navarro González;
- Ana Rodríguez Gordillo.

Members:

- Fresco Project Association;
- ROAPE, Recovery of Endangered Crafts;
- Red CIE, Ethnographic Interpretation Centres;
- ANCADE, Spanish Association of Producers of Lime and Lime Derivatives;
- GDR Mountains of South-west Seville, Association of Municipalities for Integrated Rural Development;
- Directorate-General of Cultural Heritage, Department of Culture of the Assembly of Andalusia.

4. WILLINGNESS TO COOPERATE IN THE DISSEMINATION OF BEST PRACTICES

This section should demonstrate that the community, group or, if applicable, individuals concerned, as well as the State Party and the implementing organization or body, are willing to cooperate in the Committee's efforts to disseminate best practices, if the programme, project or activity is selected for promotion.

The State Party should also be willing, in the event the Committee selects the programme, project or activity, to provide photographs, videos and/or other documentation to be used in the dissemination of best practices. Such documentation need not be submitted as part of the proposal, but will be required if the programme, project or activity is selected. Documentation submitted at that time must be accompanied by a non-exclusive cession of rights document granting use rights to UNESCO (see Form ICH-07).

Not to exceed 500 words.

The willingness of stakeholders and administrators to cooperate to achieve the aims and goals of the Committee and the Convention is demonstrated through the signed project consents and by the members.

Moreover, in major forums, conferences, Internet publications and documents, the stakeholder groups, lime-burners, the Association, the residents of Morón and the Town Hall have expressed

their commitment to safeguarding, maintaining and protecting the intangible cultural heritage through the preservation of limecraft and its knowledge, skills and associated tangible and intangible assets. Consequently, the project statement reveals a particularly stable commitment to the principles and goals of the Convention.

As evidence of this strong desire to work with UNESCO, we attach some documents, activity graphics and assignment of rights for use by UNESCO, all provided by the Association and by the photographer, Manuel Gil, who took the photographs and also represents the Lime Kiln Association of Morón.

Similarly, the local, regional and national administrations have been involved in inventorying the activity and the tangible heritage of the limecraft of Morón and in declaring it to be a Property of Cultural Interest, by announcing its protected status in many forums and legal documents.

The Kingdom of Spain and the Assembly of Andalusia are firmly committed to the aims and objectives of the Convention, as can be seen from the Intangible Heritage Atlas of Andalusia, in which the limecraft of Morón de la Frontera is registered, as is the Ministry of Culture's National Plan of the Intangible Cultural Heritage, which will be implemented throughout Spain and has been signed and ratified by the Convention.

5. CONTACT INFORMATION

5.a. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the proposal. If an e-mail address cannot be provided, the information should include a fax number. For multi-national proposals provide complete contact information for the person designated by the submitting States Parties as the main contact person for all correspondence with the Secretariat of the Convention relating to the request (request for additional information, etc) as well as one person in each State Party.

Nom du projet « REVITALISATION DU SAVOIR TRADITIONNEL DE L'ELABORATION DE LA CHAUX ARTISANALE A MORON DE LA FRONTERA, SEVILLE, ANDALOUSIE »

Présenté par: Association Culturelle des Fours de la Chaux de Morón de la Frontera.

Personne responsable: Manuel Gil Ortiz.

Adresse: calle Sagasta, 30, CP 41530, Morón de la Frontera (Séville, Andalousie, Espagne).

Adresse du Centre de promotion de l'artisanat de la chaux: Carretera Morón-Montellano, km 5,5 carretera A-361, km 24,100.

Téléphone: 0034 65 40 70 555

e-mail: museo@museocaldemoron.com

5.b. Competent body involved

This section should provide the name and contact information of the competent body (agency, museum, institution, or manager) with responsibility for the programme, project or activity.

Nom du projet « REVITALISATION DU SAVOIR TRADITIONNEL DE L'ELABORATION DE LA CHAUX ARTISANALE A MORON DE LA FRONTERA, SEVILLE, ANDALOUSIE »

Présenté par: Association Culturelle des Fours de la Chaux de Morón de la Frontera.

Personne responsable: Manuel Gil Ortiz.

Adresse: calle Sagasta, 30, CP 41530, Morón de la Frontera (Séville, Andalousie, Espagne).

Adresse du Centre de promotion de l'artisanat de la chaux: Carretera Morón-Montellano, km 5,5 carretera A-361, km 24,100.

Téléphone: 0034 65 40 70 555

e-mail: museo@museocaldemoron.com

5.c. Concerned community organizations or representatives

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, who are concerned with the programme, project or activity such as associations, organizations, clubs, guilds, steering committees, etc.

- DEPARTEMENT DE LA CULTURE DE L'ASSEMBLEE D'ANDALOUSIE.

Directrice Générale des Biens Culturels: Margarita Sánchez Romero.

Calle Levías, 27, CP 41071, Séville.

Téléphone: 955 03 69 06

e-mail: información.dgbc.ccul@juntadeandalucia.es

-MAIRIE DE MORÓN DE LA FRONTERA.

Calle Plaza del Ayuntamiento,1- CP 41530, Morón de la Frontera (Séville)

Téléphone: 0034 955856000

URL: www.ayto-morondelafrontera.org

6. SIGNATURE ON BEHALF OF THE STATE PARTY

The proposal should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national proposals, the document should contain the name, title and signature of an official of each State Party submitting the proposal.

Name: Ángeles Albert de León

Title: Directrice Générale des Beaux-Arts et des Biens Culturels. Adresse: Plaza del Rey, 1, 28004, Madrid. Téléphone: 917017262/ FAX: 917017383.

Date: 28 June 2011

Signature: <signed>